



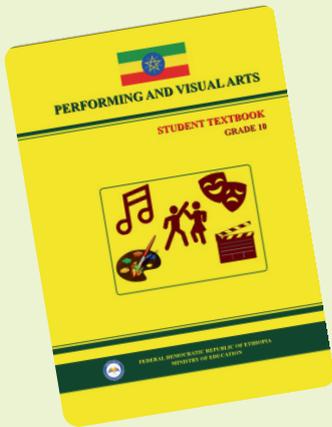
PERFORMING AND VISUAL ARTS

STUDENT TEXTBOOK
GRADE 10



FEDERAL DEMOCRATIC REPUBLIC OF ETHIOPIA
MINISTRY OF EDUCATION

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PERFORMING AND VISUAL ARTS

STUDENT TEXTBOOK

GRADE 10

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REPUBLIC OF ETHIOPIA
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CONTENTS

Introduction	VIII
Learning Outcome of the Textbook	IX
UNIT ONE: ARTISTIC PERCEPTION	1
Section 1.1 Harmonic composition in modern music	2
Section 1.2 Styles and techniques in modern dance	9
Section 1.3 Composition in 2D and 3D in Visual Art	11
Section 1.4 Major Style in Theatre and Film production	19
Unit Summary	24
Unit Review Questions	25
UNIT TWO: CREATIVE EXPRESSION	26
Section 2.1 Harmonic composition techniques in modern music	27
Section 2.2 Styles in modern dance	39
Section 2.3 Story structure in full length theatre and film production	41
Section 2.4 Handicrafts and computer graphics in visual arts	47
Unit Summary	54
Unit Review Questions	55
UNIT THREE: HISTORY OF PERFORMING AND VISUAL ARTS	56
Section 3.1. History of Music	57
Section 3.2. History of Visual Art	69
Section 3.3. History of Theatre	75
Section 3.4. History of Film	90
Section 3.5. History of Dance	98
Unit summary	104
Unit Review Questions	105
UNIT FOUR : AESTHETIC VALUING	106
Section 4.1 The concept of Aesthetic value in performing and visual arts	107
Section 4.2 Aesthetic Value with Cultural Diversity in African Performing and Visual Art	108
Section 4.3 World’s cultural diversity in performing and visual arts	112
Unit Summary	114
Unit Review Questions	115

UNIT FIVE: CONNECTIONS, RELATIONSHIPS, AND APPLICATIONS	116
Section 5.1 The concept of performing and visual art.	117
Section 5.2 The connection of performing and visual arts with human being.	118
Section 5.3 Relationship of performing and visual arts across subject areas.	122
Section 5.4. Application of performing and visual arts.	
Unit Summary	134
Unit Review Questions	135

Introduction

Throughout history, the arts have played an important part in society. Cultures around the world are rich in practices that use music, dance, drama and/or the visual arts. However, in most developing countries the attention given to art in education is inadequate. Similarly, in Ethiopia the attention given to Art in education at secondary level is almost non-existent. Most recently, the Federal Ministry of Education in Ethiopia has realized the crucial contribution of Art in education to lay the foundations for a common way of enlightened living, to promote comprehensive and all rounded growth that encompasses those competencies that have wider application to the enrichment of human living. Cognizant, the crucial role played by Art in education, this Performing and Visual Arts student text-book is designed for grade ten. The textbook is intended to engage student in rigorous, standard-based contents to make the transition from high school to higher education and a career.

It will also provide avenue for opting one of the following arts educations: music, dance, visual art, theatre and film as a field of study for specialization. Accordingly, the core content of the textbook is organized into five units. Unit one deals with Artistic Perception. Unit two presents Creative Expressions. Unit three treats History and Culture. Unit four addresses Aesthetic Valuing. Finally, Unit five focuses on Connections, Relationships and Application of performing and visual arts in other subject areas. Each unit has its own learning objectives, contents, activities, exercises, summary and self-test review questions. Students are expected to engage in the learning activities thoroughly. In sum, the book is believed that, it excels the learner's artistic capabilities of imagination, artistic skills, tolerance, aesthetically observant, entrepreneur...etc.

Learning Outcomes

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

- Identify simple harmonic compositions in modern music.
- Perform elements of modern dance (Styles and techniques).
- Create the composition in visual arts.
- Perform the structure and composition in theatre and film productions.
- Identify harmonic composition techniques in modern music.
- Describe styles in modern dance.
- Perform dance techniques.
- Explain story structure in full length theatre and film productions.
- Produce handcrafts, simple clay sculpture, calligraphy and computer graphics.
- Explain the history of African Music.
- Describe the historical and cultural arts of Ethiopia.
- Demonstrate the cultural heritages of Ethiopian art works.
- State an overview of Ethiopian, African and world film history.
- Discuss an overview of Ethiopian, African and world theatre history.
- Explain the history of African and world dance.
- Appreciate the role of aesthetic value in performing and visual arts.
- Debate on a reasoned argument about the artistic values of art works.
- Discuss on the nature of aesthetic responses.
- Connect performing and visual arts with our day-to-day life.
- Apply what they learn in the performing and visual arts across subject areas.

UNIT

1

ARTISTIC PERCEPTION

In grade nine Performing and Visual Arts subject, you have been introduced into artistic compositions. In this grade ten, unit one you will learn about artistic perception. Artistic perception is processing, analyzing, and responding to sensory information through performing and visual arts. Artistic perception, which is the ability of the artist to recognize and understand performing and visual phenomena and aesthetic clues, that is fundamental in creating and responding to work of arts. Accordingly, the unit has four main sections. In section one you will learn about harmonic composition in modern music. Section two treats styles and techniques in modern dance. Section three presents the role of composition in two dimension (2D) and three dimension (3D) in Visual Arts. Section four addresses genre in theatre and film (structure and composition in theatre and film production). Finally, the unit provides unit summary and unit review questions. 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.
- Appreciate the role of artistic perception in performing and visual arts.
- Use various techniques of artistic perception in performing and visual arts.
- Demonstrate different skills used in artistic perception of performing and visual arts.

Unit Outline



- 1.1 Harmonic composition in modern music
- 1.2 Styles and techniques in modern dance
- 1.3 Role of composition in two dimension (2D) and three dimension (3D) in Visual Arts
- 1.4 Style in Theatre and Film production

1.1. Harmonic Compositions in Modern Music

In this first section of unit one, you will learn about harmonic composition in modern music. Accordingly, this section has the following learning outcomes.

Learning Outcomes



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

- Describe the origin of harmonic functions in modern music.
- Construct a simple harmony for the songs they like.
- Recognize harmonic compositions in modern music.
- Use the role of harmonic composition of music to enhance critical listening skills.

Now let you begin to learn about the harmonic composition in modern music by doing activity 1.1 (a).

Activity 1.1.(a)

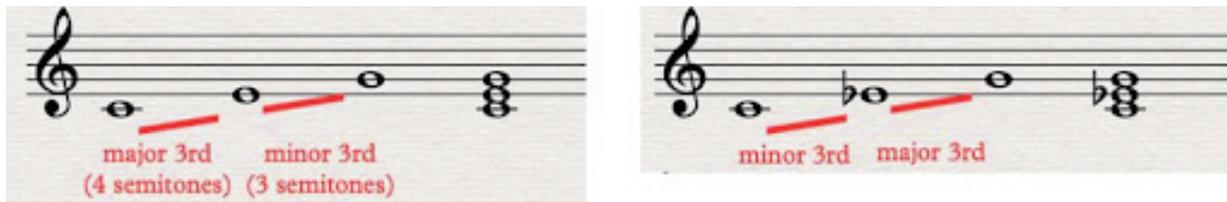


- What is harmony in music to you?
- What do you understand about harmonic composition in music? Share your answer to your partners.

I. The Concept of Harmony

One of the basic elements of music is harmony. The term harmony derives from the Greek word “harmonia”, meaning "joint, agreement, concord. Harmony, in music, refers to when the sound of two or more notes heard simultaneously. If the consecutively sounded notes call to mind the notes of a familiar chord (a group of notes sounded together), the ear creates its own simultaneity. In music, it can be said that harmony is the process by which the composition of individual sounds is analyzed by hearing. This means simultaneously occurring frequencies, pitches (tones, notes), or chords. Intervals and chords are said to be harmonic because at least two notes are played/heard at the same time. Considering that harmony serves as an accompaniment to melody – which is simply the tune of a song, harmonic devices are intervallic and chordal elements that provide accompaniment to melodies.

There are two main types of harmony: dissonant and consonant. The dissonant harmony will sound shaking. Consonant harmony sounds smooth and blends naturally to our ears. Music composers combine those consonant and dissonant harmonies to make the music interesting. Thus, harmonic composition is an aspect of music composition mainly focused on vertical aspect of music unlike the horizontal aspect of melodic line. The harmonic consideration is needed in a given pieces of music since the ultimate goals of harmony is just to accompany the prominent melody (the horizontal aspect of Music). Harmony is operated using chords, which contain major and minor triads. The following figures exemplify C major and minor triads with its structure and picture on piano/keyboard keys.



structure	chord	picture
major third, perfect fifth	major triad	
minor third, perfect fifth	minor triad	

Fig. 1.1(a): Triads in C and their structure on the Piano

The current modern music has a harmonic consideration that depends on the various music styles. For example, if a composer wants to compose music in reggae styles, the melodic and harmonic elements can be considered. Whereas the 'March,' 'Dance,' 'Waltze' and 'Chichika' music genres have their own harmonic compositions. So, the composer should know the melody very well and then he can write the vertical aspects of compositional techniques with some rules of harmonic considerations. The following figure shows the degrees of chord construction.

If you build a chord on each scale degree of a Major scale, you will get the following chord types:

C	I	=	Major	C E G
D	ii	=	minor	D F A
E	iii	=	minor	E G B
F	IV	=	Major	F A C
G	V	=	Major	G B D
A	vi	=	minor	A C E
B	vii^o	=	diminished	B D F

(For diminished, the 3rd and 5th are both minor 3rds)

Fig. 1.1(b): Degrees of Chord Construction

II. Origin of Harmonic function

Activity 1.1.(b)



- How do you think that harmonic functions originated? Discuss in group.
- What is harmonic function in music?

The concept of harmonic function originates in theories of intonation. It was realized that three perfect major triads, distant from each other by a perfect fifth, produced the seven degrees of the major scale in one of the possible forms of just intonation: for instance, the triads F–A–C, C–E–G and G–B–D (subdominant, tonic, and dominant respectively) produce the seven notes of the major scale. These three triads were soon considered the most important chords of the major tonality, with the tonic in the center, the dominant above and the subdominant under.

This symmetric construction may have been one of the reasons why the fourth degree of the scale, and the chord built on it, were named "subdominant", i.e. the "dominant under [the tonic]". It also is one of the origins of the dualist theories which described not only the scale in just intonation as a symmetric construction, but also the minor tonality as an inversion of the major one.

For instance, there are three high level categories of harmonic functions. These categories are traditionally called tonic (T), subdominant (S - also called predominant, P or PD), and dominant (D). Furthermore, harmonic function refers to the tendency of certain chords to progress to other chords, or to remain at rest. Many texts on music theory enumerate three harmonic functions. The following image illustrates the chord constructions according to the scale degree.

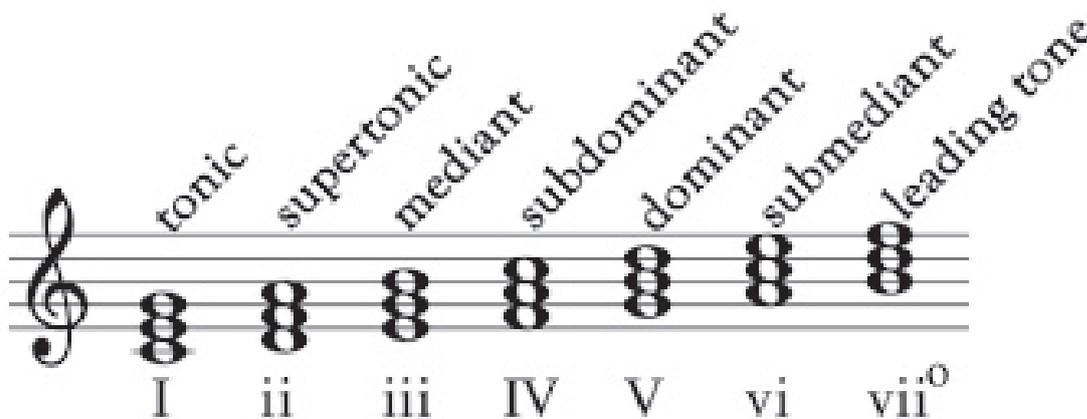


Fig. 1.1 (d) Chord construction degrees in a scale

III. Functional theory of Harmony

Functional Harmony is a way of thinking about the purpose of chords – both in relation to each other, and to a main harmony. In tonal music, we usually have a note that is more stable than the others. This is the home key or tonic. Functional harmony gives us a way of moving to and from tonic, in an orderly fashion. The approach to harmony that emerged about 1650 (the bass-note approach) was soon formalized in one of the most important musical treatises of the common practice period (1722), by the French composer Jean-Philippe Rameau.

To sing harmony or harmonize on an instrument, focus on the chord progression of the song and the scale upon which the melody is based (typically either a major scale or a minor scale). Thirds: The most common type of harmonization is a third above or a third below the melody note. Musical sound may be regarded as having both horizontal and vertical components. The horizontal aspects are those that proceed during time such as melody, counterpoint (or the interweaving of simultaneous melodies), and rhythm. The vertical aspect comprises the sum total of what is happening at any given moment: the result either of notes that sound against each other in counterpoint, or, as in the case of a melody and accompaniment, of the underpinning of chords that the composer gives the principal notes of the melody. In this analogy, harmony is primarily a vertical phenomenon. It also has a horizontal aspect, however, since the composer not only creates a harmonic sound at any given moment but also joins these sounds in a succession of harmonies that gives the music its distinctive personality. Hence, as indicated in the figure 1.1 (b) harmonies is often said to refer to the "vertical" aspect of music, as distinguished from melodic line, or the "horizontal" aspect.

The study of harmony involves chords and their construction and chord progressions and the principles of connection that govern them. In popular and jazz harmony, chords are named by their root plus various terms and characters indicating their qualities. In many types of music, notably baroque, romantic, modern, and jazz, chords are often augmented with "tensions". A tension is an additional chord member that creates a relatively dissonant interval in relation to the bass. As it is illustrated below Fig. 1.1(b), it is an extra note in a chord that is not a basic part of the chord. Think of it like a decoration; it adds character but not substance.

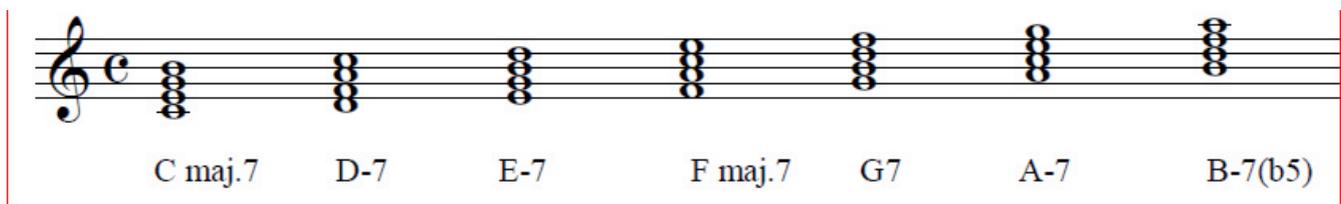


Fig. 1.1(e): Tension chords

Activity 1.1 (d)



1. Listen to a simple music that has melodic and chordal (harmonic) composition from Piano or from recorded music at your home. Then, analyze the differences between the horizontal (melody) and vertical (harmony). Finally, present a short report of your analysis to classmates.
2. Write your own simple melody with its harmony and present its analysis too.

That leads us to the use of music theory and tonal harmony. As it is partially stated above, the tonal harmony emphasizes the relationship between chords, specifically the relationship between tonic, the home tone of the key, and dominant, the fifth note in the key. The other relationship in tonal harmony is between consonance (musical rest) and dissonance (musical movement or tension). Four-part harmony is a traditional system of organizing chords for 4 voices: soprano, alto, tenor and bass (known together as SATB). The term 'voice' or 'part' refers to any musical line whether it is a melody sung by singers, a long note played on an instrument or anything in between. In tonality, the tonic (tonal center) is the tone of complete relaxation and stability, the target toward which other tones lead. The cadence (coming to rest point) in which the dominant chord or dominant seventh chord resolves to the tonic chord plays an important role in establishing the tonality of a piece as indicated in figure 1.1 (c).

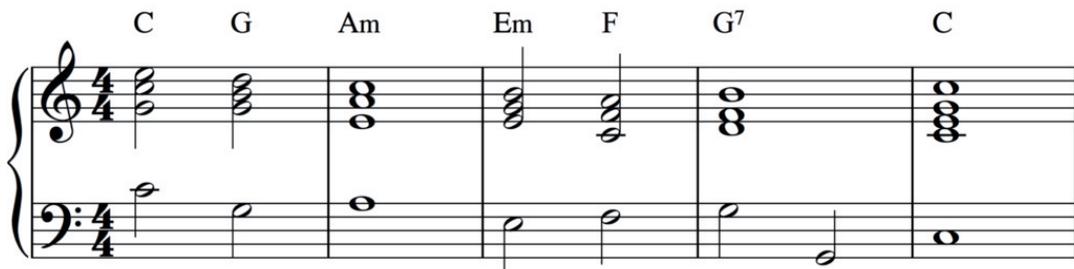


Figure 1.1 (c) Tonal harmony

IV. Tonal Harmony and Tonal Complexity

Activity 1.1.(e)



- Discuss in group the difference between tonal harmony and tonal complexity.
- What is complexity in music?

In music science, instrumentational complexity of a music style is the property of having both, high instrumentational variety, and low instrumentational uniformity. It focuses on aspects of acoustics, rhythm, timbre, and tonality. Music complexity is thereby considered on the coarse level of common agreement among human listeners. The target is to obtain complexity judgments through automatic computation that resemble a naive listener's point of view.

Tonal Harmony: Tonality is a system of harmony created. As it is stated above, harmony is an important component in music. Harmony is a perceptual property of music. Tonal harmony (TH) is the 'standard' music theory that you learn through your Classical music studies. Tonal harmony helps us to understand one of the important aspects in music. Our focus on tonal harmony comes from understanding, that acoustic sounds (tones) sounding simultaneously form structures, which even listeners without explicit musical training implicitly recognize.

Harmonic complexity: Harmonic complexity simulates the process of a trained musician would use to analyze the musical piece. Whenever the music obeys simple TH rules, you can assign it a lower value of complexity, whereas if the rules are complex, or the harmony does not obey any known rules. For this purpose, it is possible to create a model of harmonic complexity based on formal grammars. It is very interesting to understand and motivated by the fact that although TH is a stable theory based on music acoustics, there is still a gap between the formalizations of music theory and mathematics. The key you choose will contribute to the feeling of your song as well, since a particular chord progression will sound different in different keys. One key difference between rock and classical harmony is that chords in pop/rock music are almost always root-position triads or seventh chords.

V. Harmonic Compositions of Modern Music (Styles and Techniques)

For the sake of this section, the Ethiopian National Anthem song which is composed by Solomon Lulu (Ethiopia Music Composer) presented a few parts to illustrate how the roles of the harmonic composition are implemented here to adequately accompany the vertical aspect of the ‘Our Dear Ethiopia Song’ adequately. When we see the general description of this song;

‘A Sampled Ethiopian national anthem song is written C Major Scale and it has AB musical form. The time signature has 2/4 (we have two beats with each bar). In this case the melodic composition has horizontal aspects and vertical aspects of the composition goes to harmonic composition techniques.

The main steps of composing giving melody is a primary task since it is a fundamental element in pieces of composing musical ideas. Thus, melody either created originally or adapted from other musical works. In this case, Solomon Lulu Mitiku’s Composition is created by himself. Thus, he is called an Ethiopian Music Composer of the Ethiopian national anthem song which was performed in 1950.

Once the melody is created, the melody needs another vertical composition that is called harmony that enables it to intersect at a point with a prominent melody. It mainly functions as accompanying or supporting the melody with pleasant or decorative sounds at every pulse of the melodic construction. In this case, our legendary national anthems accompanied by the following simple chords are implemented just to give a pleasant coordination with prominent melody. Let us see the following harmonic compositional techniques with figurative illustrations.



Fig. 1.1 (h) Tizita Major Scale on C

Depending on the above figure, there are possible chord constructions. They are built on a single starting note called the root. Let see the following table that shows how to specify notes and then how to generate chords from these notes.

<i>C</i>	<i>D</i>	<i>E</i>	<i>G</i>	<i>A</i>	<i>C</i>	<i>C Tizita Major Scale</i>
<i>CM</i>	<i>D^m</i>	<i>E^m</i>	<i>GM</i>	<i>A^m</i>	<i>CM</i>	<i>C Tizita Major Chords</i>
<i>CEG</i>	<i>DFA</i>	<i>EGB</i>	<i>GBD</i>	<i>ACE</i>	<i>CEG</i>	<i>C Tizita Major detail Chords</i>

“M” refers to the Major Triadic Chord whereas the small letter “m” stands for Minor Triadic chord. For instance, C= CM or CEG means C major triadic Chord, Dm or DFA means D minor Triadic Chord. Referring an above table, we can construct the following pentatonic chords.

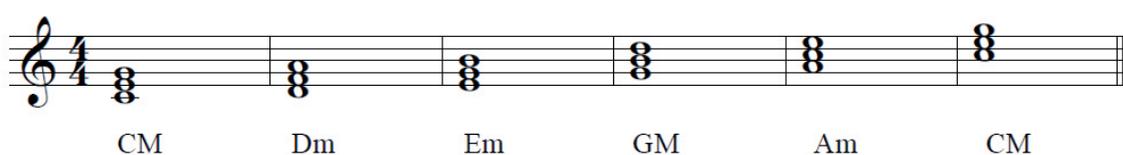


Fig. 1.1 (i) C Tizita chords

1.2. Modern Dance (Styles and Techniques)

In section one of this unit, you have learnt about harmonic composition in modern music. In this section, you will learn about modern dance: meaning, basic movements, composition, styles and techniques. Accordingly, the section has the following learning outcomes.

Learning Outcomes



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

- Explain the concept of dance.
- Differentiate modern dance from traditional dance.
- Name various techniques and styles in modern dance.
- Practice dance techniques.
- Appreciate the role of dance in enhancing artistic perception.

Now let you begin to learn about the modern dance by doing activity 1.2.

Activity 1.2



1. What is dance to you?
2. Can you show a dance common to your local area?
3. Discuss in pair the difference between traditional and modern dance?
4. What do you think is/are the basic composition of modern dance?
5. Can you show, some of the basic techniques of modern dance?

As you have learnt in grade nine, dance is a performance art form consisting of purposefully selected sequences of human movement. This movement has aesthetic and symbolic value, and is acknowledged as dance by performers and observers within a particular culture. Thus, in simple words, dance is a group of rhythmic movements and steps set to music or a social gathering where people participate in rhythmic movements and steps set to music. Dance can be traditional or modern. Traditional dance forms can be defined as any local dancing tradition, often strongly connected with local musical forms and/or local beliefs. It is more frequently used when the emphasis is on the cultural roots of the dance as part of the tradition of a particular people or area. Modern dance is a broad genre of western concert or theatrical dance which included dance styles such as ballet, folk, ethnic, religious, and social dancing; and primarily arose out of Europe and the United States in the late 19th and early 20th centuries. Basic movements in modern dance are fluidly free style.

The ballet step, arabesque, in modern dance is often performed with oblique angles of the body and in turns. Other ballet steps like chasse, pas de bourree and port de bra of the arms are similar ballet movements used in modern dance choreography. Dance techniques and movement philosophies employed in contemporary dance may include contemporary ballet, dance improvisation, interpretive dance, lyrical dance, are an aspects of modern dance styles. Dance composition is learning how to make a dance.

Regardless of how long or short it is, a dance composition focuses on the beginning, the middle, the end, and on the movement between these points. Creating and composing the movement is one part of the choreographic process. The picture below reveals an improvisation in modern dance.

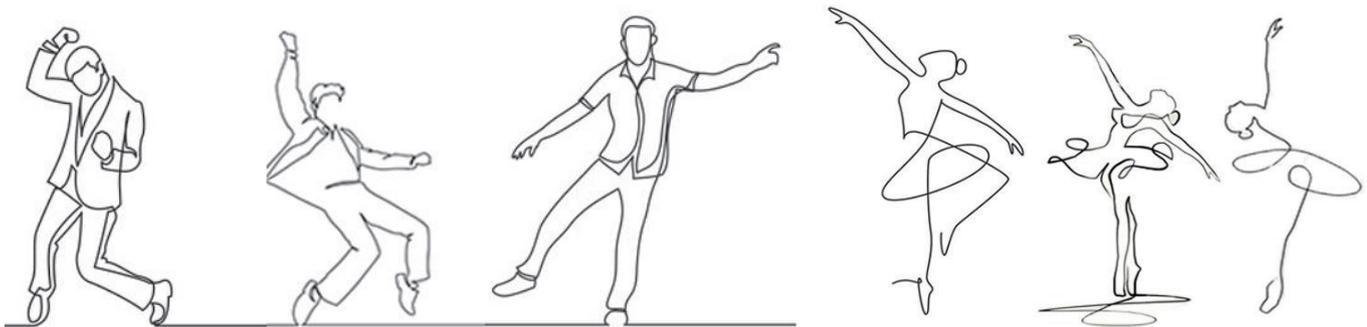


Fig. 2.1, Improvisation in modern dance

Techniques of dance

Activity 1.2 (a)



1. Mention as many dance techniques as you may know? Then, share your experiences with your partners, steps...
2. Watch the dance video or image attentively and practice as an imitation.
3. Practice the different dancing styles in small group.
4. Present for your teacher and the class keeping the rhythm.

Dance techniques and movement philosophies employed in contemporary ballet, dance improvisation, interpretive dance, lyrical dance, and modern dance styles. Ballet dance: is a traditional art form that moves like arabesques, plies, and pirouettes are part of the basic movement vocabulary of ballet which is mainly know as a traditionally female dance. Dance improvisation: is the process of spontaneously creating movement. Development of movement material is facilitated through a variety of creative explorations including body mapping through levels, shape and dynamics schema.

Interpretive dance: Interpretive dance is a family of modern dance styles that seeks to translate human emotions, conditions, situations or fantasies into movement and dramatic expression.

Lyrical dance: is a style that combines ballet and jazz dancing techniques. It is performed to music with lyrics so that it inspires expression.

Modern dance: Modern dance is a term that describes many types of dance techniques. This style of dance is all about versatility and improvisation while focusing on emotional and physical expression. It is a fusion of jazz, ballet, and modern styles.

In sum, dance and music are strongly connected. In the western world, we think of them as two separate things but for Ethiopians, they are the same thing. Traditional dances and songs have the people's own unique rhythm. For instance, each of the Ethiopian traditional dances has unique body movements and steps. Some ethnic groups' use customs that tend to primarily use the upper body when dancing while other types of dance involve the lower body as well.

1.3. Composition in 2D and 3D in Visual Art

In the first two sections, of this unit you have learnt about harmonic composition in two dimension (2D) and three dimensions (3D). In this section, you will learn about the role of composition in two dimension (2D) and three dimensions (3D) in visual arts. Thus, the unit has the following learning outcomes.

Learning Outcomes



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

- Describe the composition of visual arts.
- State the importance of composition visual arts.
- Show the difference between 2D and 3D visual arts.
- Produce basic 2D and 3D visual arts from the local environment.
- Apply the role of two-dimension (2D) and three dimensions (3D) visual arts in artistic perception.

Now let you begin to learn about the composition in two dimension (2D) and three dimensions (3D) in visual arts in doing activity 1.3 (a).

Activity 1.3 (a)



1. What is composition in visual art?
2. Why composition is important in visual art?
3. What are the elements of three dimensions (3D) arts? Discuss in pair.

On this structure composition, the dividing line can be either horizontal or vertical. The elements can be biased toward any of the sides: top, bottom, left, or right. The L-shape design is the very commonly used structure in landscape paintings, where it creates a sense of peace and serenity.

As you can remember your grade nine, you have learnt about composition in three dimension (3D) visual art. The term composition means "putting together". Composition is the arrangement or placement of visual elements within a work of art. It can be thought of as the organization of the elements of art according to the principles of art.

In this content, two-dimension (2D) art means equals to two-dimensional (3D) artworks and has equal meaning with which art has three-dimensional views. As far as, the concern of this unit is focusing on the two-dimension (2D) and three-dimension (3D) compositions. Actual and Visual three-dimension (3D) in the two-dimension (2D) art, that the composition possesses the dimensions of length and width but does not possess depth. There are six main types of composition structure in visual art commonly. Namely, they are the Rule of thirds, triangle, L shape, s-shape, O-shape, and diagonal.

1. The Rule of Thirds structure composition

The Rule of Thirds is the common compositional technique that divides your frame into an equal, three by three grid with two horizontal lines and two vertical lines that intersect at four points. The Rule of Thirds places your subject on the leftthird or rightthird of the frame, creating a pleasing composition.

2. The triangle structure composition

The triangle structure composition is used shapes and lines to arrange figures into a triangle on the

surface of an object of art for both hierarchical and compositional reasons a practice modern scholars call triangular composition

3. L-Shape structure composition

On this structure composition, the dividing line can be either horizontal or vertical. The elements can be biased toward any of the sides: top, bottom, left, or right. The Lshape design is the very commonly used structure in landscape paintings, where it creates a sense of peace and serenity.

4. S-Shape structure composition

In this design, you create a winding line, preferably with most of the twist toward the bottom of the frame. This offsets the art design and the S-shape will draw your eyes into it. Usually, you will use the S shape to direct attention to the focus of the composition.

5. O-Shape structure composition

The unique character of this composition is the team or images of the art and line makes circle or rotate at the around the middle of the given plane. They create tension roundly, and thus a visual interest, in an art that is different from horizontal, diagonal, and vertical lines.

6. Diagonals structure composition

They create tension, and thus a visual interest, in an artwork that is different from horizontal and vertical lines. Diagonal structure composition has aware of using the diagonal lines of the bathers' bodies to create a very strong composition. The Fig. 1.3 (a) has shown that the types of composition structures.

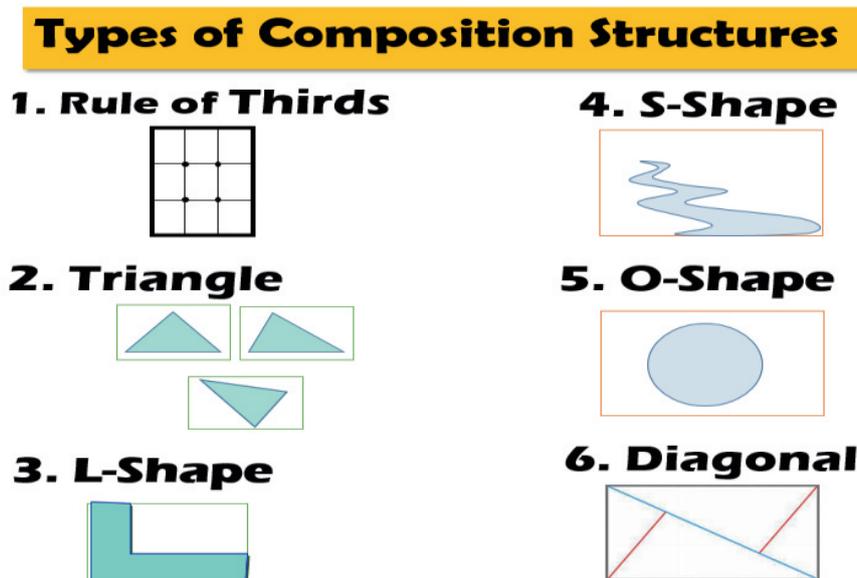


Fig: 1.3(a) Types of Composition Structure

Activity 1.3 (b)



To answer the questions below, look both Fig.1.3 (a) and (b) attentively, and then match the types of composition structure to the numbers of simple drawing. Example:

Column-A	Column-B
1. Rule of third	_____ 2 _____
2. Triangle	_____
3. L- shape	_____
4. S-shape	_____
5. O-shape and	_____
6. Diagonal	_____

As you can remember, in your grade nine, you have learnt about composition in 3D visual art. term composition means "putting together". Composition is the arrangement or placement of visual elements within a work of art. It can be thought of as the organization of the elements of art according to the principles of art. Composition can apply to any work of art, from music through writing and into photography that is arranged using conscious thought. In the visual arts, composition is often used interchangeably with various terms such as design, form, visual ordering, or formal structure, depending on the context. In graphic design for press and desktop publishing, composition is commonly referred to as page layout. In sum, composition has elements. These are: patterns, texture, symmetry, asymmetry, depth of field, lines, curves, frames, contrast, color, viewpoint, depth, negative space, filled space, foreground, background, visual tension, shapes. Use one or more of these elements to create a composition that works for your image.

Activity 1.3.(c)



- What do you know the importance or purposes of composition? Discuss in a group of four students and report to your classmates.

Composition has crucial role to make art work meaningful. The most common purpose for composition in art is providing an understanding and agreement among all the elements such as the artist's tastes and the message the artist wants to convey. Composition is also important because it shapes the viewer's experience of the artwork. Composition is a big part of what makes a piece eye-catching and dynamic, or calm and soothing, or disorienting and off-kilter. Look at different pieces of artwork and how the composition affects the mood. Pieces with a symmetrical composition (the same on both sides) tend to feel very calming, while asymmetrical pieces (different on either side) feel more dynamic. One part of the piece might have more going on, or more visual "weight," which draws your eye to that part.

The media of the two-dimensional arts are paintings, drawings, prints, and photography. Paintings and drawings can be executed with oils, watercolors, tempera, acrylics, ink, and pencils, to



Fig: 1.3(c) Composition in 2D

name a few of the more obvious. Each physical medium has its own characteristics. As an example, let us look Figures 1.3 (c) shows composition in two dimensions (2D).

Now, you are in the position to understand the concept of composition in art work. Now, let us learn about the difference and roles of two dimension (2D) and three dimensions (3D) composition.

Activity 1.3 (d)



1. What do you understand about two-dimension (2D) compositions?
2. What are three dimensions (3D) compositions to you?
3. Discuss in group the similarities and difference between two-dimension (2D) and three dimensions (3D) composition?
4. Present meaningful from local elements one Creative two (2D) dimension drawing and three dimensions (3D) composition.

Compositions in two dimensional (2D) art include elements like line, shape, color, value, texture, space. Two dimensional (2D) visual artists include those who work in painting, drawing, digital and film photography, mixed media and graphic design. An example of two dimensional (2D) includes paintings and drawings can be executed with oils, watercolors, tempera, acrylics, ink, and pencils. In addition, shapes which can be produced on a flat surface are said to be two dimensional (2D) shape. In other words, the shapes that only have length and width are the two dimensional (2D) shapes. The examples of two dimensional (2D) shapes cover mainly the drawings made on the wall, floor tiles, covers, fabrics etc., among which some of are shown in figure 1.3.(d).

Mainly, we can categorize two kinds of 2D composition. Namely, geometrical and non-geometrical shapes composition.

A two-dimensional (2D) composition can be defined as an interesting arrangement of various shapes i.e. the objects having only two dimensions (the objects which have only length and width but not the thickness). The standard 2D composition elements include line, shape, color, value, texture, space. In contrast, material, gesture, proximity, location, pattern, texture also are

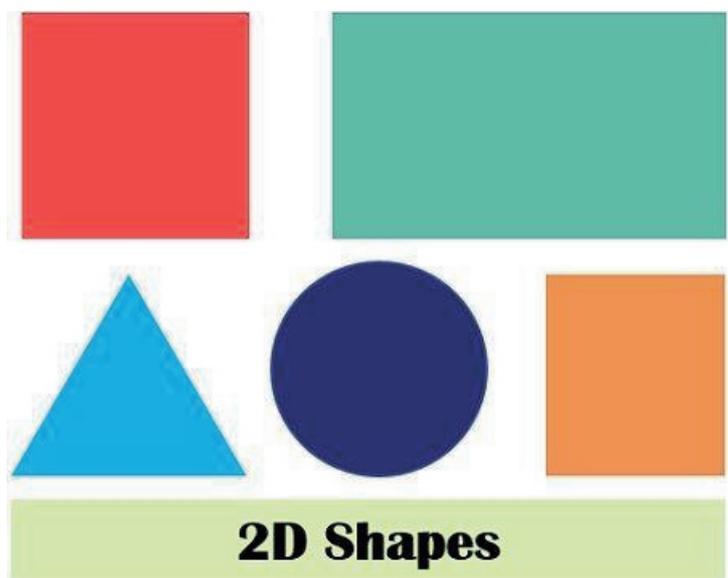


Figure 1.3 (d) Composition of 2D Geometrical shapes

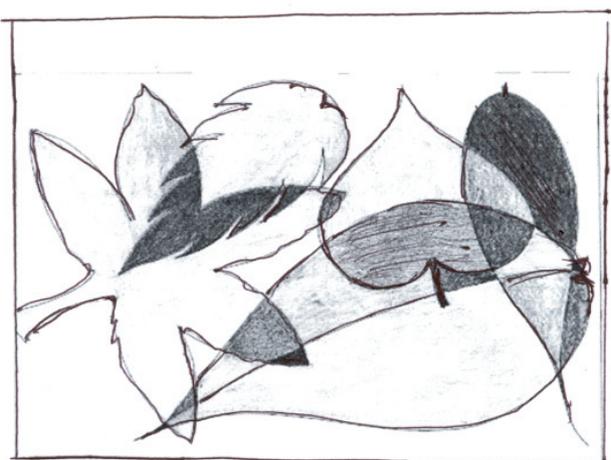


Fig 1.3(e) shows non geometrical shapes composition

On the other hand, three dimensional (3D) composition is a visually appealing arrangement of 3-dimensional objects. 3D combines 3 dimensions length, width and height. 3D visual artists include those who work in ceramics, sculpture, metal work, mixed media, and 3D computer modeling. They can be created using simple geometric 3D forms like cubes, spheres, cones, cylinders, cuboids or objects generated from basic forms. As shown in figure 1.3 (f)

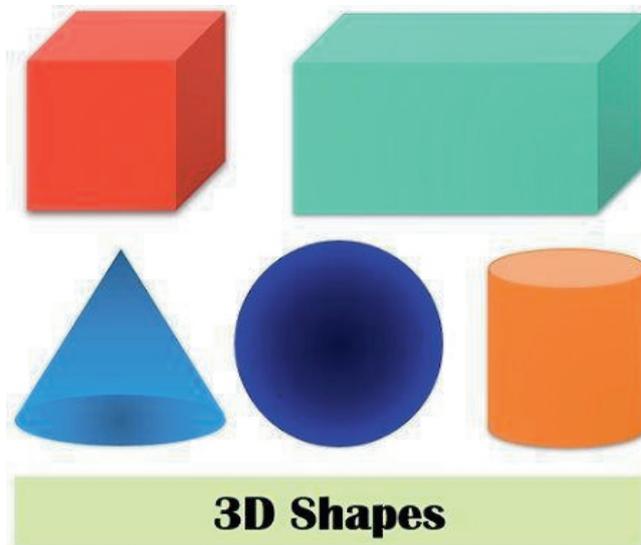


Figure 1.3 (f) three dimensional (3D) shapes

A three dimension composition is a visually appealing arrangement of 3-dimensional objects. They can be created using simple geometric 3D forms like cubes, spheres, cones, cylinders, cuboids or objects generated from basic forms. We can categorize 3D objects composition in the form of geometrical and non-geometrical forms.

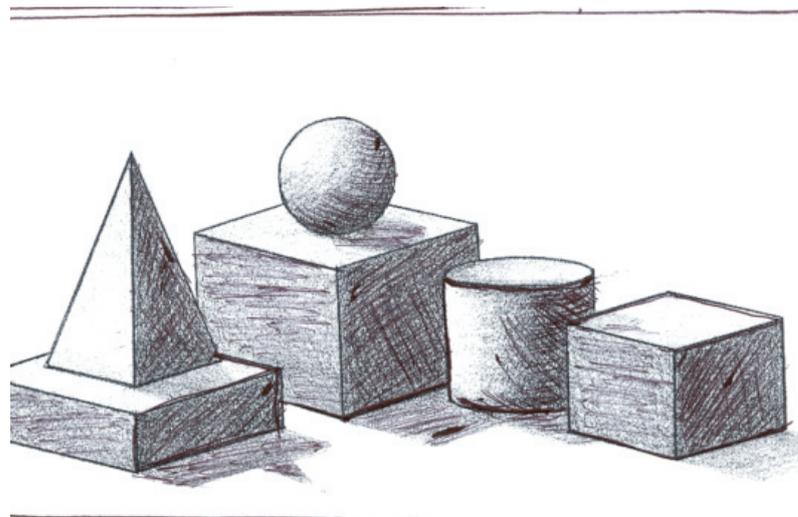


Fig: 1.3(g) 3D with geometrical forms of composition

Also, we can categorize two kinds of 3-dimensional forms composition. Namely, geometrical and non-geometrical shapes composition.

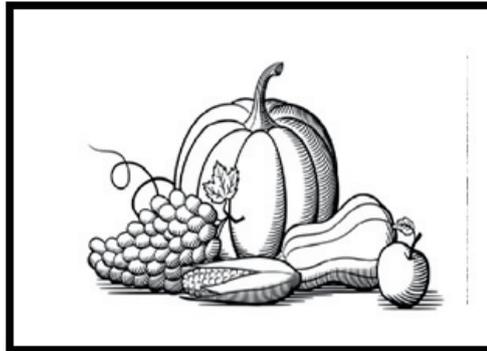


Fig: 1.3(h) 3-dimensional with non- geometrical forms composition

The general direction of Learner to Draw Three-Dimensional in Composition to draw three dimensional means to represent objects spatially. Their three-dimensional appearance is recognizable on the paper by means of special drawing techniques. Thus the drawing subject looks realistic and the shape is clearly recognizable. In this section, you are practices a few tricks to learn how to draw three-dimensional.

Activity 1.3.(e)



- Prepare each model project work from each two dimension (2D) and three dimension (3D) compositions.

To begin withdrawing 3D, it is best to exercise the sense of spatial representation and plasticity by observing and drawing objects with a simple geometry. A learner who has gained some practice can try to find more complex and irregularly shaped objects.

The first and rather simple exercise is to draw a ball or other simple round object. The sphere is particularly suitable as an intuitive and practicing motif because its three-dimensional shape is optically defined only by shadows. The ball contour, that is a circle, is first printed on paper. The unfilled circle does not yet appear plastically without a graphically illustrated light incidence and shadow. It could just as well be a slice.

The sphere is condensed plastically by a small drawing effort. How to draw a ball three-dimensional can be seen in the picture above using a colored example. To draw, a ball or a cylinder is particularly suitable for playing and experimenting with light and shadow. Shades and variations result



Fig. 1.3 (f), Three-dimensional

by light sources which are differently bright or differently positioned. Such exercises sharpen the eye for subtleties and playfully show many important aspects of the spatial drawing and painting.

Useful tip for practical direction

In order to make the drawing appear not only plastically, but tangible and natural, three factors must be taken into account:-

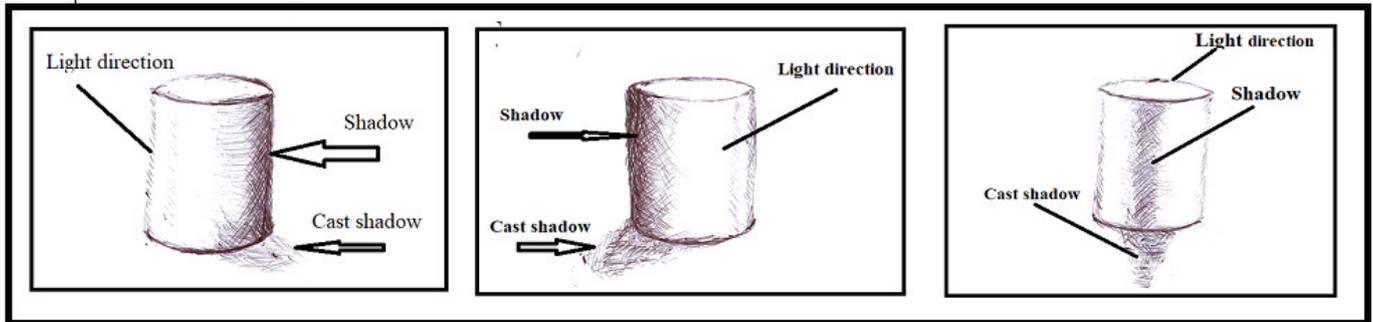


Fig: 1.3. (j) 3D drawing with light directions, shadow and cast shadow

- the choice of the best perspective
- the depiction of strong light-dark contrasts and
- The illustration of shadows and contours around the edges. The following are explanations and tips on these three points.

In order to create a good artwork, it is important to clearly understand what a composition is. T composition in drawing and painting is the arrangement of the objects in your picture. If the composition in the artwork is correct, then all the elements of that artwork will be visually organically interconnected.

i. Composition and Design

Activity 1.3 (d)



1. What is the difference between composition and design?
2. Discuss the importance of composition in visual arts?

You could also call composition “design” because composition is the way the principles of design are organized. The elements of design are:

- line
- value
- shape
- texture
- color
- form, and space.

These are the things that actually make up art. A drawing is made of lines, shapes, colors, values A sculpture also has shape, texture, form, space, and so on. Then there are the principles of design: balance, contrast, emphasis, movement, pattern, rhythm, and unity. These affect the way a viewer experiences a piece. A piece with good balance will put the viewer at ease because humans like balance.

ii. The Importance of Composition in Visual Art

In every art form, there are concepts, without the knowledge of which it is difficult to move forward and develop. In art, one of the main concepts is composition. The term composition (from the Latin Composition) refers to the mapping, the connection of parts into a single whole in a certain order. This is the creative process of creating a work of art from the appearance of the idea to its completion. To disclose the content of the picture, it is necessary to apply the laws, rules and techniques that serve the most expressive solution to the plan. The studies of the laws of composition are devoted to classes in composition in art school.

A piece with contrast will make certain subjects pop out and grab the viewer's attention. If you have a

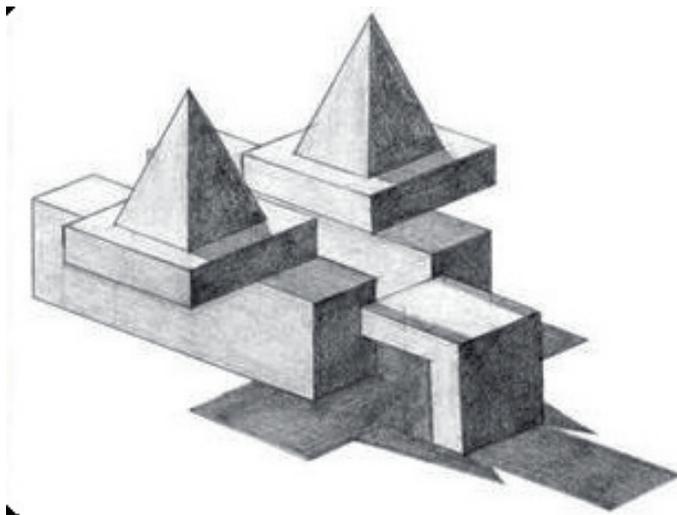


Fig: 1.3(k) Roles of line direction in on the combination of objects in the composition

bunch of zigzagging/ curve lines in your drawing/painting (line) then your viewer's eye is going to follow those lines around the page (movement). Proportion in art can be defined as the relation based on size between parts or objects within a composition. Proportion is one of the principles of art and design that organizes and arranges their structural elements, together with balance, unity, rhythm, and emphasis.

For example, if you're draw a portrait of a cat and a person, the dog should be at the correct scale in relation to the person. The person's body (and the cat's as well) should be in a proportion to what we can recognize as a human being. Essentially, scale and proportion help the viewer make sense of the artwork.

Activity 1.3 (e)



1. Write the distractive report on the presented composition of artwork (painting or drawing) depending the above points to define your perception on how artist use the elements/principles to reflect upon the art work.
2. Compos in three dimensional (3D) & two dimensional (2D) drawing/painting works within preferable proportions on the A4 or A3 paper size.
3. Display your artwork for within full justification for class room teacher.
4. Tell about your elements of composition why you are selected.

1.4. Major Styles in Theater and Film Production

This section focuses on major styles in theater and film production. As a result, students will learn about major styles in theatre and film styles. Thus, the unit has the following learning outcomes.

Learning Outcomes



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

- Describe the term style in art work
- Explain the major styles of theatre.
- Demonstrate the difference between major styles in theater and film.
- Analyze the characteristics of major styles in theater and film
- Apply the roles of theatre and film styles in artistic perception.

Now let you begin to learn about the concept of styles and contemporary art approaches by doing activity 1.4 (a).

Activity 1.4 (a)



1. What is artistic style to you? Define in your own words.
2. What contemporary art approaches do you know? Discuss in group of four students.

Style is a particular approach or procedure in which an art work is created. It is the manner in which the artistic work expressed or performed, considered as separate from its intrinsic content, meaning ...etc. Artistic Style of a given period or an ideological movement is generated by a number of different influences. These include the assumptions that an audience can identify a particular style based on information that is presented in art work. The audience can assume that the produced work of art captures some of the essence of truth about a particular period. Style is a word used in reference to different movements of artistic approaches a period of art history. Theatre and film always reflect the values and ideas of the culture that produces. Sometimes they are a product of a new cultural ideas or a reaction to an artistic ideas known as -isms, but they are always linked to what is going on in the world around them. -ISMS often refer to a particular movement or theory of thought during a particular time as it relates to theater, film, literature and/or any form of art. There are many “-isms” that have led us to today’s contemporary art approaches.

Example: Classicism, Romanticism, Realism, Naturalism, Expressionism ...etc.

A. Classicism

Activity 1.4 (b)



1. What is Classicism?
2. What does Classicism represent?

Classicism refers to a high regard for a classical period arts. It is a type of theater which relies upon limited props and which uses high imagination to convey the setting and atmosphere of the play. It was developed in the 17th Century by French playwrights who believed a dramatist should follow rules of

Greek Classical Theater including the “classical unities” known as the three unities (unity of time, unity of place and unity of action) found in the Poetics of Aristotle and dependent on principles based in the culture, art and literature of both ancient Greek and Rome. The emphasis of Classicism is on form, simplicity, proportion, clarity of structure, perfection, restrained emotion as well as explicit appeal to the intellect.

Classical theater usually contains lofty, grand prose or free verse dialogue. Good examples of classicist playwrights are Pierre Corneille (some of his works includes, Melite in 1633, La Place royale in 1637 and Attila 1667), Jean Racine (some of his works includes, Alexandre le grand in 1665, Les Plaideurs in 1668 and Athalie in 1691) and Jean-Baptiste Poquelin also known as Molière (some of his works includes, Le Médecin Volant in 1645, Tartuffe or L’Imposteur in 1664 and Le Malade imaginaire in 1673) and the works of the Elizabethan dramatist William Shakespeare.

B. Romanticism

Activity 1.4 (c)



1. What is Romanticism? What does it represent?
2. What do you think are the factors responsible for the emergence of Romanticism?

A literary and dramatic movement which developed in 1780s as a reaction to the strictures of neoclassicism and therefore flourishing through the early mid-1800s, a time when the modern mass culture in which we now live first took form following the establishment of modern social systems during the Enlightenment or Age of Reason and lasted until the 1870s.

Usually a loose episodic structure that sought to remove all strictures from the playwright and looked to unfettered inspiration of artistic genius as the source of all creativity. There is usually more stress on mood and atmosphere than on content. Finally became popular in France in the 1830's romanticism focuses on things and ideas larger than life, Epic, Adventure & individuality, theatricality and tries to show and persuade the audience the idea of “Nature often defeats technology.”

C. Realism

Activity 1.4 (d)



1. What does Realism seek to do in theatre arts?
2. How do you think that Realism emerged?
3. What do you think that the effect of Realism?

The most prevalent and well known of “isms” in Western theatre is realism. It rejected Romanticism, which had dominated art since the late 18th century. The roots of realism are found in the cultural and technological shifts of the nineteenth century. Scientists and political figures such as Auguste Comte, Sigmund Freud, Karl Marx, and Charles Darwin looked at the world objectively and based theories and ideas on empirical evidence as opposed to ephemeral beliefs based in mythology or spirituality. This shift toward the empirical created a theatre of realism that was used as an objective laboratory to observe human behavior.

Fundamentally, realism revolted against the exotic subject matter and exaggerated emotionalism and

drama of the Romantic Movement. Instead, it sought to portray real and typical contemporary people and situations with truth and accuracy, and not avoiding unpleasant or sordid aspects of life. Realists depicted people of all classes in situations that arise in ordinary life, and often reflected the changes brought by the Industrial and Commercial Revolutions.

The theatre artists of the time responded to this movement by creating work with a high degree of verisimilitude featuring detailed, authentic-looking designs; characters who behaved in a logical fashion; and stories dealing with issues and actions similar to those faced by most people. Shakespeare's playfulness and poetry and the classical values espoused by Greek tragedian Sophocles were replaced by plays about poverty, social inequity, and dysfunctional families, a move that outraged some audiences and critics. However, the shift toward a more realistic theatre that portrayed life objectively was unstoppable.

Two of the most influential practitioners of realism are playwright Anton Chekhov and acting teacher and director Konstantin Stanislavsky, who adapted and modified many of the ideas of realism with their company the Moscow Art Theatre (MAT). Chekhov wrote scripts like *The Cherry Orchard* and *Uncle Vanya* for the MAT that depicted the trials and tribulations of the Russian landowning class while Stanislavsky created a method of training that encouraged actors to create characters that behaved in a true-to-life, convincing manner known as 'The Method' or 'The System'. The style and training practiced by the MAT has informed nearly every major theatre and film artist specifically, Actors of the last century. Realism has infused nearly every aspect of acting and theatrical practice. A good example of this movement are plays of Marsha Norman, *'night and Mother*, plays of David Mamet *Glengarry and Glen Ross*, a play by Jane Chambers *Last Summer at Bluefish Cove* and the play by Neil LaBute *Shape of Things by*.

D. Naturalism

Activity 1.4 (e)



1. What does Naturalism describes?
2. What do you think are the key ideas and accomplishments of Naturalism?

Naturalism is a movement in European drama and theatre that developed in the late 19th and early 20th centuries. It refers to theatre that attempts to create a perfect illusion of reality through a range of dramatic and theatrical strategies: detailed, three-dimensional settings; everyday speech forms (prose over poetry); a secular world-view (no ghosts, spirits or gods intervening in the human action); an exclusive focus on subjects that are contemporary and indigenous (no exotic, otherworldly or fantastic locales, nor historical or mythic time-periods); an extension of the social range of characters portrayed (away from the aristocrats of classical drama, towards bourgeois and eventually working-class protagonists); and a style of acting that attempts to recreate the impression of reality (often by seeking complete identification with the role, understood in terms of its 'given circumstances', which, again, transcribe Darwinian motifs into performance, as advocated by Stanislavski).

Naturalism describes a true-to-life style which involves the representation or depiction of nature (including people) with the least possible distortion or interpretation. There is a quasi-photographic quality to the best naturalistic paintings: a quality which requires a minimum amount of visual detail. "Modern" naturalism dates from the affluence of the early 19th century, and was much influenced by the literary fashion for authenticity the term was first coined by the French writer Emile Zola (1840 – 1902), a French writer, in his 1882 essay entitled *Naturalism in the Theatre*. Zola is the most important exemplar of the literary school of naturalism and an important contributor to the development of theatrical naturalism.

Naturalistic writers were influenced by the theory of evolution of Charles Darwin. They believed that one's heredity and social environment determine one's character. Whereas realism seeks only to describe subjects as they really are, naturalism also attempts to determine "scientifically" the underlying forces (i.e. the environment or heredity) influencing the actions of its subjects. Naturalistic works are opposed to romanticism, in which subjects may receive highly symbolic, idealistic, or even supernatural treatment. They often include uncouth or sordid subject matter; for example, Émile Zola's works had a frankness about sexuality along with a pervasive pessimism. Naturalistic works exposed the dark harshness of life, including poverty, racism, sex, prejudice, disease, prostitution, and filth. As a result, Naturalistic writers were frequently criticized for being too blunt.

Examples of Naturalistic Plays includes, A Bitter Fate written by Aleksey Pisemsky in 1859, A Doll's House written by Henrik Ibsen in 1879, The Power of Darkness written by Leo Tolstoy in 1886, The Father (1887), Miss Julie (1888) and Creditors (1889) written by August Strindberg and Drayman Henschel written by Gerhart Hauptmann in 1898.

E. Expressionism

Activity 1.4 (f)



1. What does the term Expressionism mean to you?
2. How do you think that Expressionism originated?

Expressionism is a term used to denote the use of distortion and exaggeration for emotional effect, which first surfaced in the art and literature of the early twentieth century born and booming in Germany and it revolted against materialism, bourgeois values, massive urbanization and the capitalist exploitation of the working classes. Consequently, expressionists were mostly supporters of socialist ideas, and used their characters as mouthpieces for advocating political or revolutionary doctrines. When applied in a stylistic sense, with reference in particular to the use of intense color, agitated brushstrokes, and disjointed space. Rather than a single style, it was a climate that affected not only the fine arts but also dance, cinema, literature and the theatre.

Fundamentally, expressionism is an artistic style in which the artist attempts to depict not objective reality but rather the subjective emotions and responses that objects as well as the events that arouse in it. It accomplishes his aim through distortion, exaggeration, primitivism, and fantasy and through the vivid, jarring, violent, or dynamic application of formal elements. In a broader sense, expressionism is one of the main currents of art in the later 19th and the 20th centuries, and its qualities of highly subjective, personal, spontaneous self-expression are typical of a wide range of modern artists and art movements.

Expressionism is anti-realistic in seeing appearance as distorted and the truth lying within man. The outward appearance on stage can be distorted and unrealistic to portray an eternal truth. In Expressionist drama, the speech is heightened, whether expansive and rhapsodic, or clipped and telegraphic. The Well-Known Playwrights of Expressionism are the German playwrights, Georg Kaiser and Ernst Toller.

On this structure composition, the dividing line can be either horizontal or vertical. The elements can be biased toward any of the sides: top, bottom, left, or right. The L-shape design is the very commonly used structure in landscape paintings, where it creates a sense of peace and serenity.

As you can remember your grade nine, you have learnt about composition in three dimension (3D) visual art. The term composition means "putting together". Composition is the arrangement or placement of visual elements within a work of art. It can be thought of as the organization of the elements of art according to the principles of art.

In this content, two dimension (2D) art means equals to two dimensional (3D) art works and has equal meaning with which art has three dimensional views. As far as, the concern of this unit is focus on the two dimension (2D) and three dimension (3D) compositions. Actual and Visual three dimension (3D) in the two dimension (2D) art, that the composition possesses the dimensions of length and width but does not possess depth. There are six main types of composition structure in visual art commonly. Namely, they are Rule of thirds, triangle, L- shape, s-shape, O-shape and diagonal.

1. The Rule of Thirds structure composition

The Rule of Thirds is the common compositional technique that divides your frame into an equal, three-by-three grid with two horizontal lines and two vertical lines that intersect at four points. The Rule of Thirds places your subject on the left-third or right-third of the frame, creating a pleasing composition.

2. The triangle structure composition

The triangle structure composition is used shapes and lines to arrange figures into a triangle on the surface of an object of art for both hierarchical and compositional reasons a practice modern scholars call triangular composition

3. L-Shape structure composition

On this structure composition, the dividing line can be either horizontal or vertical. The elements can be biased toward any of the sides: top, bottom, left, or right. The L-shape design is the very commonly used structure in landscape paintings, where it creates a sense of peace and serenity.

4. S-Shape structure composition

In this design, you create a winding line, preferably with most of the twist toward the bottom of the frame. This offsets the art design and the S-shape will draw your eyes into it. Usually, you will use the S-shape to direct attention to the focus of the composition.

5. O-Shape structure composition

The unique character of this composition is the team or images of the art and line makes circle or rotate at the around the middle of the given plane. They create tension roundly, and thus a visual interest, in an art that is different from horizontal, diagonal, and vertical lines.

6. Diagonals structure composition

They create tension, and thus a visual interest, in an artwork that is different from horizontal and vertical lines. Diagonals structure composition has aware of using the diagonal lines of the bathers' bodies to create a very strong composition. The Fig. 1.3 (a) has shown that the types of composition structures.

Unit Summary

This unit has addressed artistic perception in general and harmonic composition in modern music, styles and techniques in modern dance, role of composition in 2D and 3D in Visual Arts and genre in theatre and film in particular. Music consists of three main elements harmony, melody, and rhythm. Harmony, in music, refers to when the sound of two or more notes heard simultaneously. Harmonic composition is an aspect of music composition mainly focused on vertical aspect of music unlike the horizontal aspect of melodic line.

Dance is a performance art form consisting of purposefully selected sequences of human movement. It is a group of rhythmic movements and steps set to music or a social gathering where people participate in rhythmic movements and steps set to music. Dance can be traditional or modern. Traditional dance is more frequently used when the emphasis is on the cultural roots of the dance as part of the tradition of a particular people or area. Modern dance is a broad genre of western concert or theatrical dance which included dance styles and techniques like ballet, folk, ethnic, religious, and social dancing. Dance composition is learning how to make a dance. Composition is the arrangement or placement of visual elements in a piece of artwork. A 3D composition is a visually appealing arrangement of 3-dimensional objects. Space, plane, mass/volume and shape are elements of 3D designs. Proportion is also another principle of art and design that organizes and arranges their structural elements, together with balance, unity, rhythm, and emphasis. Essentially, scale and proportion help the viewer make sense of the artwork.

We have also discussed that artistic style movement started as a revolt of the classical ideals of art. While naturalism emphasizes on nature, its relation with human beings and the way of our life; Romanticism as a movement served as a spring board for the taking off modernism. In the artistic style of Expressionism the artist uses distortion and exaggeration to create emotional effect in the mind of his audiences. Realism as a movement and theory in performing and visual arts marked the beginning of modern era and its tenets call for a realistic depiction of real life happenings in drama.

Review Questions

I. True or False

Direction: Write “True” if the statement is correct and “False” if the statement is wrong.

1. One of the basic elements of music is harmony.
2. Melodic line refers to the vertical aspect of music.
3. Harmony can be said a perceptual property of music.
4. There is no relationship between music and dance

II. Short answer Direction: Answer the following questions briefly.

1. Mention the four fundamental compositional elements of modern dance.
2. Why composition is important in visual art?
3. Mention at least five examples of modern dance.
4. List at least four major theater and film of Styles.
5. Discuss the difference between two-dimension (2D) and three dimensional (3D) compositions?

UNIT

2

CREATIVE EXPRESSION

In Unit one you have learnt about artistic perception. In this unit you will learn about 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, writing, and dance most commonly. Visual art forms like photography, drawing, graphic artistry, murals, creative vandal, and painting are also under creative expression. It usually engages your physical body in some way, opening the potential for deeper body-mind connection. Creativity is a form of artistic expression where a person can draw, paint, sing, dance, or write. Thus, this unit deal with creative expression and has four main sections. Section one presents harmonic composition techniques in modern music. Section two describe about styles in modern dance. Section three covers story structure in full length Theatre and Film production. Finally, section four discusses about handcraft and computer graphics in visual arts. Accordingly, the unit 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.
- Appreciate the role of creative expression in performing and visual arts.
- Practice various creative expressions in performing and visual arts.
- Perform different creative expressions in performing and visual arts

Unit Outline



- 2.1 Harmonic composition techniques in modern music
- 2.2 Styles in modern dance
- 2.3 Story structure in full length theatre and film production
- 2.4 Handicrafts and computer graphics in visual arts

2.1. Harmonic Composition Techniques in Modern Music

In unit one you have learnt about harmonic compositions in modern music. In this second unit section of one, you will learn about harmonic composition techniques in modern music. Hence, this section has the following learning outcomes.

Learning Outcomes



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

- Identify compositional techniques of modern music.
- Discriminate the characteristics of compositional techniques of modern music.
- Explain the characteristics of modern music harmonic composition.
- Appreciate the role of compositional techniques of modern music in performing arts.

I. Compositional Techniques of Modern Music

Let you begin to learn about the compositional techniques of Modern Music in doing activity 2.1 (a).

Activity 2.1 (a)



1. What are the compositional techniques of music to you? Share your experience to your partners.
2. Discuss in group, the characteristics of modern music composition?

In modern music, there are many techniques of harmonic compositions. The most widely using techniques of harmonic compositions have the following procedures. These are:

- The arranger or composer should analyze the melody effectively
- After analyzing the melodic construction, the next step is giving a possible chordal progression.
- Then, among the usual trends of harmonic progression, goes as follows:
 - Write the possible chords from the scale that the melody has been fixed.
 - The possible harmonic progression is created by the composer/arranger.

In order to understand the compositional techniques of modern music, it is imperative to have clear awareness of the basic elements of music. You have learnt that, music is comprised of sound, melody, harmony, rhythm, timbre, pitch, silence, and form or structure. These elements are fundamentals for any music compositions.

1. Tonality

- **Overtone:** A fundamental pitch with resultant pitches sounding above it according to the overtone series. Overtones are what give each note its unique sound.
- **Timbre:** The tone color of a sound resulting from the overtones. Each voice has a unique tone color that is described using adjectives or metaphors such as nasally, resonant, vibrant, strident, high, low, breathy, piercing, ringing, rounded, warm, mellow, dark, bright, heavy, light, vibrato.
- **Pitch:** The frequency of the note's vibration (note names C, D, E, etc.).
- **Amplitude:** How loud or soft a sound is.
- **Duration:** How long or short the sound is.

2. Melody

Activity 2.1 (b)



1. Based on your knowledge of harmony, what do you understand about Melody in music?
2. What do you think the difference between harmony and melody?
3. Discuss with your partners the different kinds of melody?
4. What characteristics do you think that melody possess in music?

Melody is a succession of musical notes; a series of pitches often organized into phrases. It is a timely arranged linear sequence of pitched sounds that the listener perceives as a single entity. It's the notes that catch your ear as you listen; The line that sounds most important is the melody. First of all, a melodic line of a piece of music is a succession of notes that make up a melody. There are three kinds of melody.

These are:

Color Melodies: melodies that sound pretty.

Direction Melodies: melodies that go somewhere.

Blends: melodies that use both color and direction.

Besides, melody has certain characteristics. These are:

Pitch: the highness or lowness of a tone (sound), depending on the frequency (rate of vibration) of the sound waves producing them.

Interval: the distance and relationship between two pitches.

Range: the distance between the lowest and highest tones of a melody, an instrument, or a voice. (Narrow, medium or wide).

Melody

Secondary melody

Fig 2.1 (a), Melodic

3. Harmony

As you have learnt about harmony in section one of this unit, it is the simultaneous, vertical combination of notes, usually forming chords. In music, the sound of two or more notes heard simultaneously. In practice, this broad definition can also include some instances of notes sounded one after the other. If the consecutively sounded notes call to mind the notes of a familiar chord (a group of notes sounded together), the ear creates its own simultaneity in the same way that the eye perceives movement in a motion picture. In such cases the ear perceives the harmony that would result if the notes had sounded together. In a narrower sense, harmony refers to the extensively developed system of chords and the rules that allow or forbid relations between chords that characterize modern music.

the Harmonic aspect

the Melodic aspect

Fig 2.1 (b), Harmonic and Melodic flow

4. Rhythm

Activity 2.1 (c)



1. Based on your knowledge of harmony, what do you understand about rhythm in music?
2. What do you think the difference among harmony, melody and rhythm?
3. Discuss with your partners?

Rhythm is an indispensable element of all music. Rhythm is the organization of music in time or music's pattern in meter. Rhythm concerns about the organization of musical elements into sounds and silences.

Rhythm occurs in a melody, in the accompaniment, and uses combinations of short and long durations to create patterns and entire compositions. Rhythm can exist without melody, as in the drumbeats of so-called primitive music, but melody cannot exist without rhythm. It is an ordered recurrent alternation of strong and weak elements in the flow of sound and silence in speech. Rhythm is the way that music is systematically divided

<i>Rhythm in Music</i>	
<i>Time Signature</i>	<i>Definition</i>
2	March Time (two-four)
4	2 Quarter note beats per bar
3	Waltz Time (three-four)
4	3 Quarter note beats per bar
4	Four-four Time (Four-four)
4	4 Quarter note beats per bar
C	Common time (Four-four)
	4 Quarter note beats per bar
6	Six eighth time (Six-eighth)
8	6 eighth note beats per bar

Table. 2.1(a) Time in music

into beats that repeat a specific number of times within a bar at a collectively understood speed or tempo. Hence, rhythm is how musicians connect and play with one another and closely related to meter. You can discuss and recall the idea of time and tempo by using the following figure.

5. Texture

The density (thickness or thinness) of layers of sounds, melodies, and rhythms in a piece: e.g., a complex orchestral composition will have more possibilities for dense textures than a song accompanied only by guitar or piano.

The most common types of texture:

- **Monophony:** a single layer of sound; e.g: a solo voice.
- **Homophony:** a melody with an accompaniment; e.g., a lead singer and a band; a Singer and a guitar or piano accompaniment; etc.
- **Polyphony:** two or more independent voices; e.g., a round or fugue.



2.1 (c) : Texture

6. Structure or Form

The sections or movements of a piece i.e. verse and refrain, sonata form, ABA, Rondo (ABACADA), theme, and variations. The four basic types of musical forms are distinguished in ethnomusicology: iterative, the same phrase repeated over and over; A everting, with the restatement of a phrase after a contrasting one; Strophic, a larger melodic entity repeated over and over to different strophes (stanzas) of a poetic text; And progressive, in which new melodic material is continuously presented (thus synonymous with through composed).

Fig.2.1(d) : Musical Form

7. Expression

- Dynamics: Volume (amplitude) how loud, soft, medium, gradually getting louder or softer (crescendo, decrescendo).
- Tempo: Beats per minute; how fast, medium, or slow a piece of music is played or sung.
- Articulation: The manner in which notes are played or words pronounced: e.g., long or short, stressed or unstressed such as short (staccato), smooth (legato), stressed (marcato), sudden emphasis (sforzando), slurred, etc.

Term	Symbol	Definition
Fortississimo	<i>fff</i>	very, very loud
Fortissimo	<i>ff</i>	very loud
Forte	<i>f</i>	loud
Mezzo forte	<i>mf</i>	a little loud
Mezzo piano	<i>mp</i>	a little soft
Piano	<i>p</i>	soft
Pianissimo	<i>pp</i>	very soft
Pianississimo	<i>ppp</i>	very, very soft
Crescendo		gradually getting louder
Decrescendo		gradually getting softer
Sforzando	<i>sfz</i>	suddenly, with a sudden emphasis

Table 2.1 (b): Articulation

8. Timbre

Timbre (pronounced as TAMbər) is the sound quality, or tone quality, of a note played on a particular musical instrument. Two musical instruments can play identical pitches at identical volumes and still produce distinct musical sounds, or timbres. Suppose the tone or color of a voice or an instrument's sound. The timbre of musical instruments, such as a piano playing an A4 note in comparison with a guitar playing the same note, distinguish the difference between the two instruments and how their timbres differ.

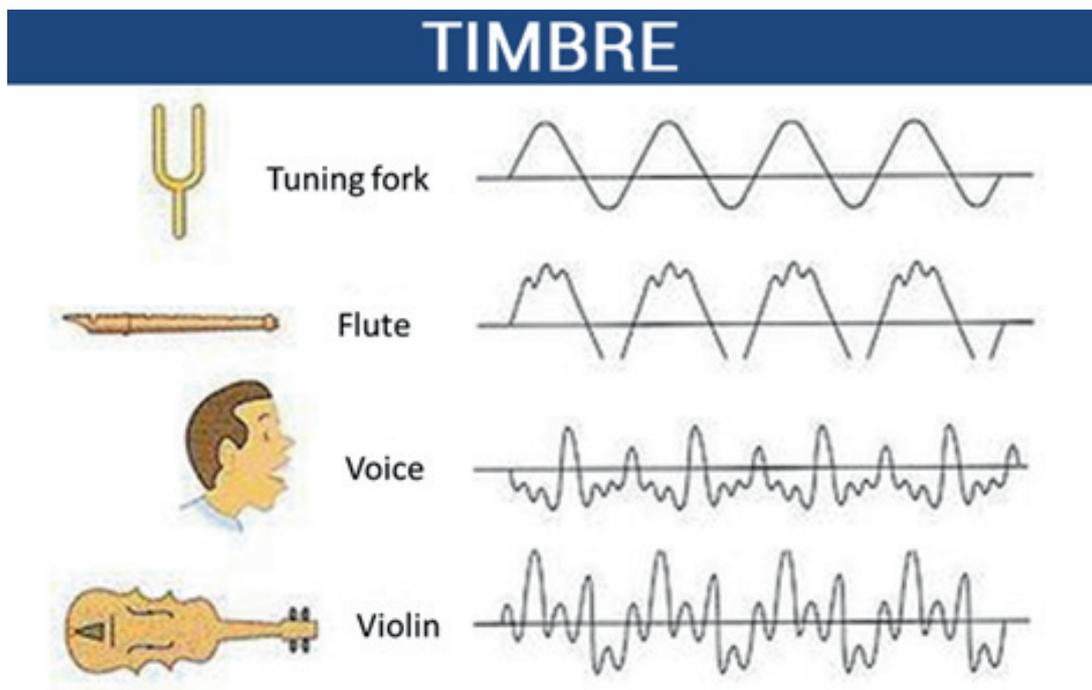


Fig.2.1 (e): Timbre

II. The Characteristics of the Modern Music harmonic composition

In music harmonic composition, most of the time composers begin by writing the chords, and uses that framework to make a corresponding melody. This tends to be the more travelled path in songwriting. The chord progression provides a space in which a melody resides, so it makes sense that a composer would want to build that first. The key that a composer chooses will contribute to the feeling of the song as well, since a particular chord progression will sound different in different keys. When composition, it is always essential to carefully examine the elements and how they may be of use during the process. Here are the eight elements we may begin with.

The 8 Elements of Music

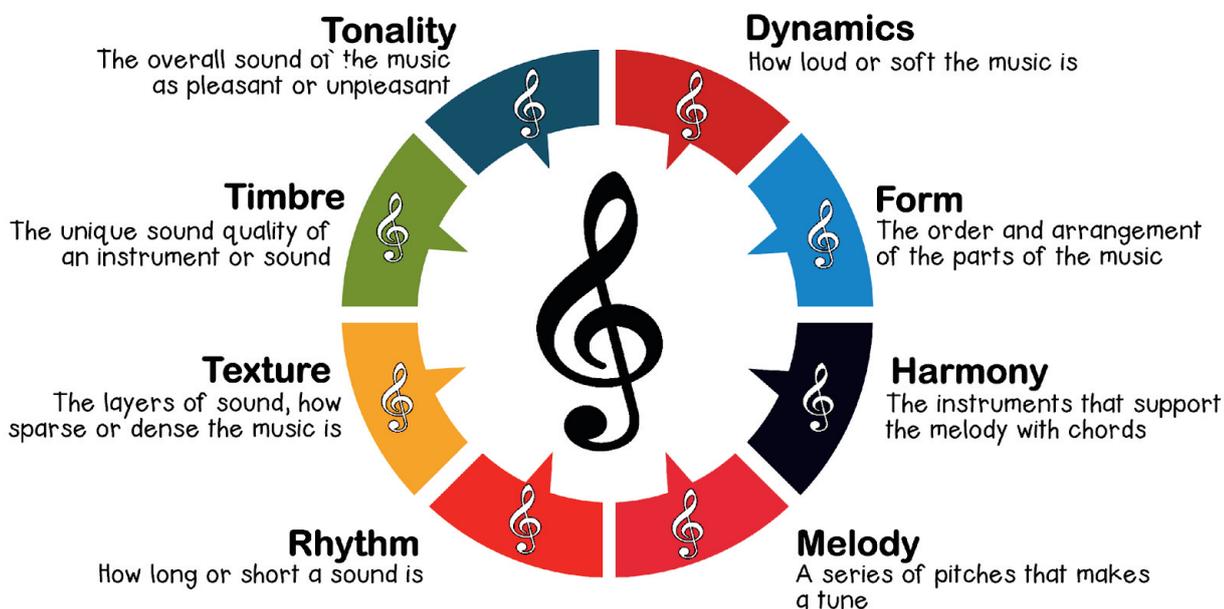


Fig.2.1 (f): Elements of Music

The development of musical composition in Western Europe during the last thirty or forty years seems to have been so rapid, and the main product of it so little related to any type of music previously known, that it might be of interest if the characteristics and meaning of this new expression could be clearly stated, together with the qualities which separate it from the Primitive and Classical Schools and, in lesser degree, from the Romantic work of the nineteenth century. The figure below reveals intervals which are a primary understanding to know the distance between the notes.



Fig.2.1 (g): intervals

An interval is the relationship between two separate musical pitches. For example, in the melody between the first two notes (the first "twinkle") and the second two notes (the second "twinkle") is the interval of a fifth. This means if the first two notes were the pitch C, the second two notes would be the pitch "G" four scale notes, or seven chromatic notes (a perfect fifth), above it. Therefore, the combination of notes with their specific intervals a chord creates harmony.

Modern composers have taken a closer look at rhythm, instrumentation, tone color, form, and performance techniques, etc. Harmony and melody are no longer the sole basis of musical structure. Increased use of percussion and use of standard instruments in non-standard ways were important developments in this era. In music theory, harmonic rhythm, also known as harmonic tempo, is the rate at which the chords change (or progress) in a musical composition, in relation to the rate of notes. Figure 2.1 (i) depicts another composition technique.

$\text{♩} = 120$

C G Am Em F G⁷ C

2.1. (h) Another composition technique

A. Harmonizing a Melody with Chords

Almost all forms of popular music (and most forms of so-called classical music) the basic composition is a combination of melody and harmony, the harmony coming in the form of the chords that accompany the melody. The underlying chord progression propels the composition forward and, in many cases, guides the movement of the melody. In fact, most melodies are composed of notes that exist in the underlying chords. If you examine a melody, you'll find that its main notes what are called the structural tones are often one of the three notes in the chord's basic triad. In some instances, an extended note from a seventh, ninth, or eleventh chord. This is called resolution and is a key component to harmony. V-I is far and away the most common harmonic resolution in music, and you'll see that many of our examples get back to C from G. *Figure 2.1 (j and k)* indicates structural tones.

2.1 (i), tonal structure

As it is shown above, tonality is the arrangement of pitches and/or chords of a musical work in a hierarchy of perceived relations, stabilities, attractions and directionality. In this hierarchy, the single pitch or triadic chord with the greatest stability is called the tonic. For example, the melody in Fig. 2.1 (d) is formed from structural tones from the accompanying chords. The relationship between melody and chords works the other way, too. You can, with a little practice, use the notes of a melody to construct the accompanying chord progression. This skill is quite useful to an arranger, as it helps you to create new chord progressions for existing melodies. Let us see another example in the following figure.

ii V IV I

2.1 (j), *Structural tones*

Most of the time, chords can be constructed in different characters. Among these styles we can see extended chords which are formed with certain chords (built from thirds) or triads with notes extended, or added, beyond the seventh. Ninth, eleventh, and thirteenth chords are extended chords.

Basic Triad 7th 9th 11th 13th

Fig. 2.1 (k) *Extended and basic chord constructions*

There are other points students need to consider when fitting chords to a melody. The following listed are some helpful sequences to form chords:

- Try some common chord changes first. You'd be surprised how many melodies fit with the IIVV progression!
- Generally, the slower the tempo, the more frequent the chord changes. (So if you have a long whole note, or a note held over several measures, expect to find several different chords played behind that single note).
- Work backward from the end of a melodic phrase, remembering that most major key melodies end on the root chord. You then can figure out the cadence leading to the root, and have half the melody arranged fairly quickly.
- Chord changes generally fit within the measure structure, which means you're likely to see new chords introduced on either the first or third beat of a measure.

B. Leading Chords

A leading-tone in a chord is a triad built on the seventh (7th) scale degree in major and the raised seventh-scale-degree in minor. The quality of the leading-tone triad is diminished in major and minor keys. The most commonly used chords (in any key) are the I (1), V (5), VI (6), and IV (4). First, it's important to know/remember that chords are notated in piano music by Roman Numerals. Large letter numerals are for Major chords and small letter numerals are for minor chords. See the figure below.

The figure shows a musical staff with a treble clef and a 4/4 time signature. The notes of the C major scale are written on the staff: C, D, E, F, G, A, B, C. Below the staff, the triads for each degree are shown. The triads are: C Major (G, E, C), D minor (A, F, D), E minor (B, G, E), F Major (C, A, F), G Major (D, B, G), A minor (E, C, A), B diminished (F, D, B), and C Major (G, E, C). The triads for F Major, G Major, and A minor are circled in red. The B diminished triad is circled in blue and labeled 'Leading chord'.

Fig. 2.1 (I) Major, minor triads and leading chord

Although we can create a composition using any combination of chords that sounds good to the ears even chromatic chords or chords from other keys. The most chord progressions are based on a few simple rules. These rules come from a concept called chord leading, which says that certain chords naturally lead to other chords. You hear chord leading all the time, typically in the cadences that signal the end of a chord progression. One of the best examples of chord leading is the perfect cadence, where the dominant chord leads back to the tonic. That move from V to I is basic chord leading.

Activity d



Write your own melody in simple indicated steps:

A melody writer should remember to use the following basic elements

Pick a Scale

Draw a Graphic Outline.

Draw a simple graphic outline of how you would like your melody to move in pitches.

Decide How Many Measures you want to use.

Video the Graphic in Parts.

Scale and Key Signature.

Prepare Your Staff Lines.

Write End Note.

Pick Notes From the Scale

Activity 2.1 (d)



1. Construct your own chords for the following given melody; you can use expected letters as starting positions of the chords.
2. Create your own melody for 8 bars and exchange with your partner to make chords for it.

The musical score is written in 4/4 time and consists of 32 measures. The melody is in the treble clef. Chord symbols are placed above the notes. The lyrics are written below the staff.

Measures 1-5: Chords C, F, G, G, C. Lyrics: Fe-liz Na-vi - dad _____ Fe-liz Na-vi - dad _____ Fe-liz Na-vi -

Measures 6-10: Chords F, G7, C, F, G. Lyrics: dad Pro-spe - ro a-ño y Fe-li - si-dad _____ Fe-liz Na-vi - dad _____ Fe-liz Na-vi -

Measures 11-15: Chords C, F, G7, C, C. Lyrics: dad _____ Fe-liz Na-vi - dad Pro-spe - ro a-ño y Fe-li - ci-dad _____ I wan-na wish you a

Measures 16-20: Chords F, G, C. Lyrics: Mer - ry Christ - mas I wan-na wish you a Mer - ry Christ - mas I wan-na wish you a

Measures 21-25: Chords F, G, C, F. Lyrics: Mer-ry Christ-mas from the bot-tom of my heart _____ I wan-na wish you a Mer-ry Cristm-mas

Measures 26-30: Chords G, C, F. Lyrics: I wan-na wish you a Mer - ry Christ - mas I wan-na wish you a Mer - ry Christ - mas of the

Measures 31-32: Chords G, C. Lyrics: bot - tom of my heart _____

Fig. 2.1 (m) Felize Navidad's composition

2.2. Styles in Modern Dance

In section one of this unit, you have learnt about harmonic composition techniques in modern music. In this section, you will learn about styles in modern dance. Hence, this section has the following learning outcomes.

Learning Outcomes



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

- Define dancing techniques.
- Explain styles of modern dance.
- Differentiate the characteristics of modern dance.
- Perform different dancing styles.

Let you begin to learn about the styles in modern Dance in doing activity 2.2.

Activity 2.2



1. What does it mean by dance technique?
2. Discuss in group, on the styles and characteristics of modern dance?

I. Popular Styles

Some choreographers and dancers include in modern dance styles hip hop, lyrical, free style and fusion, a combination of dance forms like tap, jazz, modern and ballet. Since modern dance is usually performed in themed choreographic sequences, it projects a message.

II. Characteristics of modern dance

There are five characteristics of a contemporary Dance. These are:

1. **Graham:** This was named after Martha Graham and Graham technique is a modern dance movement style and pedagogy created by American dancer and choreographer Martha Graham (1894 - 1991). Graham technique is based on the opposition between contraction and release, a concept based on the breathing cycle which has become a "trademark" of modern dance forms. Figure 2.2 (a) shows Graham technique.



2. **Limon:** This was named after Jose Limon and Limón went on to become one of the most renowned modern dancers and choreographers of the 20th century. The dance technique he created focuses on the movement of breath through the body, the dynamic use of weight in each body part and the fluid succession of one movement into the next. Figure 2.2 (b) indicates Limon technique.



Fig. 2.2 (b) Limon techniques

3. **Release:** Placing emphasis on minimizing tension in the search for fluidity and clarity and the efficient use of breath and energy. Skinner Releasing Technique (SRT developed in the early '60s by Joan Skinner, a dancer for Graham and Merce Cunningham is one of the most practiced release techniques worldwide today. Figure 2.2 (c) reveals release technique



Fig. 2.2 (c) Release techniques

4. **Improvisation:** Dance improvisation (commonly known as improv) is the process of creating movement without pre-planning any steps or choreography. Free movement is a great way to have fun, relieve any stress and explore new ways to move and the best part is there are absolutely no rules. Dance improvisation is not only about creating new movement, but is also defined as freeing the body from habitual movement patterns. As a dancer improvisation is important because it assists students to think on the spot, make quick decisions, and trust their technique. Figure 2.2 (d) shows improvisation technique.



Fig. 2.2 (d) improvisation techniques

5. **Contact Improvisation:** Physics of contact improvisation

- Yield to gravity
- Use momentum
- Be fluid as water and light as air
- Grounded like a rock
- Be sparkling like champagne
- If you are dancing physics, you are dancing contact. Figure 2.2 (e) depicts contact improvisation technique. (Steve Paxton)



Fig. 2.2 (e) Contact improvisation techniques

2.3. Story Structure in Full-length Theatre and Feature Film Production

In the previous two sections of this unit, you have learnt about harmonic composition techniques in modern music and styles in modern dance. In this third section of unit two, you will learn about story structure in full length theatre and feature film production. Thus, this section has the following learning outcomes.

Learning Outcomes



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

- Explain the full length play in theatre.
- Identify acts included in a full-length play.
- Show the basic rules of videography.
- Practice videography

I. Full-length play in Theatre

Let you begin to learn about full-length play in theatre in doing activity 2.3 (a).

Activity 2.3 (a)



- What do you think is the ideal length of one act play in theatre and why?

Dear students, you may remember what you have learned in grade nine about story structure in one act play. Plainly stated, it is a play in one-act. This simple definition conveys all that is to be said about one-act plays. Let us analyze this bald statement. To define the phrase one-act play, first we must learn what an Act is. An act is a distinct main section of a play deals with one single, dominant dramatic situation. Therefore, a one-act play is not a condensation of a long play (which consists of a series of situations, where each situation arises out of what had preceded it). On a similar logic, we can also say that a one-act play cannot be elongated into a 3-Act or a 5-Act play. Most of the time one act plays are short plays, 30 minutes to an hour. Its foundation are known as the “Three Unities” (unity of time, unity of place and unity of action) found in the Poetics of Aristotle A short play requires a short span of time to act it out. So to produce the maximum effect, a one-act play calls for the greatest artistic unity and economy. The playwright has to say what s/he wants to say in less time than what the full length play requires. Precision, economy of words and action, tight structure and pruning of extraneous or superfluous details are the chief merits of a one-act play. This implies that the attention of the audience has to be at once seized and held out. Therefore, a one-act play tempo has to be maintained from curtain rise to curtain fall. . Therefore, when we say a full length theatre we mean that the play has more than one act, most of the time three acts. But as you may understand from the title, full length refers to time, not number of acts. Therefore, full length plays might not necessarily have three acts. Since there is no rule in art, they sometimes may have four or five acts. Full length play just means that the play can run for probably around seventy, eighty or more than those minutes. Now let’s learn about how to write full length play.

Activity 2.2 (b)



1. What is playwright?
2. Who is your favorite playwright?
3. Submit a simple story to your instructor and share it with your classmates.

Steps of Play writing

Before we move on to full length play writing, we need to know the fundamental procedures of play writing.

As a production of an art works has no single process for all playwrights in writing a play. Plays can develop out of any combination of starting points and patterns. The processes by which drama is created for each playwright can be varied in the steps used to create the text. Below are simple list in a progressive order, but order can change depending on each playwright's characteristic style and preferences for writing.

The basic steps involved in the development of drama include:

1. Coming up with Thought/Theme/Ideas to be expressed through the work.
2. Creating Plot, Establishing Structure and Overall Framework
3. The Development of Characters presented in the work.
4. The Creation of Dialogue and the Language of the Characters.
5. Creating Music: This can involve the Rhythm of the Language or actual Music Composition and the Lyrics of the songs.
6. Establishing Spectacle: The visual and Environmental elements of the work.
7. Research of Subject Matter and Relevant issues presented in the play.
8. Writing the first draft
9. Reviewing, editing and rewriting the final draft

II. Story structure in Full length Theatre: Three Act Structure

In your previous grade, you learned about one act structure. In this chapter you will learn about three act structures. As the term implies, three act structures means a play which has three acts. Those three acts are divided into the beginning which is called Exposition, the middle known as Complication/Rising action, and the end of a play called Resolution/ falling action.

These three acts are distinct sections, each anchored around one or more plot points that drive the overall action. Over the course of the three acts, a complete story structure unfolds. The main character passes through the stations of a character arc, the main plot builds toward the realization of the protagonist's goal, and by the end, the action is resolved and key loose ends are tied up.

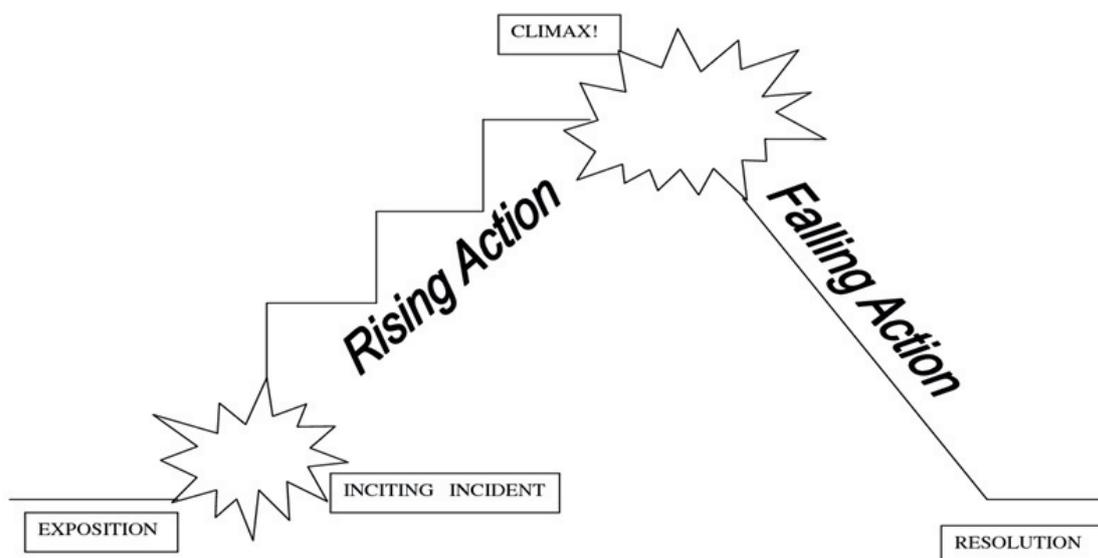


Fig. 2.3 (a): The structure or organization of events that makeup a dramatic story

Now, let's see three acts one by one.

Act One: The first part of a play, which is a distinct main section of a play deals with single, dominant dramatic situation is called Act One. It is the place where you expose main characters, their story world, their wants, and the conflict. Because of that act one is also known as Exposition.

Activity 2.3 (c)



- What is the exposition of your story?

Act Two: this second phase of the dramatic story development is the very essential middle part of the story. As you can see from the above picture, a set of conflicts known as Rising action that leads the story from the conflict to the climax.

Act two is basically the longest part of a play and it is very hard to write. Act two will raise the stakes of the protagonist's journey, perhaps revealing the danger to which she's exposing herself. This act typically ends with another turning point that makes it seem as if the protagonist will fail.

Activity 2.3 (d)



- What is the rising action of your story?

Act Three: Act three is the final act of a story. It begins with what's known as climax. Climax is the highest crisis of the story.

This consists of events leading up to a climactic confrontation in which the hero faces a point of no return: they must either prevail or perish. Finally, the story de-escalates in a denouement, where the events of the climax wind back down into normal life. Of course the main characters life will never be the same again.

Activity 2.3 (e)



1. What is the rising action of your story?
2. Watch a full length theatre around you or read a full length play and try to divide it in to three acts.

III. Story Structure in Feature Screenplay

Activity 2.3 (f)



1. Have you ever read a screenplay? If yes, how was it?

In you previous grade, you have learned about story structure for short films. In this chapter, you will learn about how to structure a feature film. A feature film or feature-length film is a narrative film with a running time long enough to be considered the principal or sole presentation in a commercial entertainment program. The term is used to distinguish the longer film from the short films. Even though most feature films are between 75 and 210 minutes long, there is no single standard. Having this in mind, let's proceed to structuring feature film.

IV. Vocabulary of Screenwriting

Activity 2.3 (g)



- What screenwriting vocabularies did you know?

Dear students, in order to write a screenplay, either short or feature, you have to know the following vocabularies. There are many screenplay vocabularies and jargons. For now, we are going to focus on the basic vocabularies that help you write a screenplay.

Activity 2.3 (h)



1. Let's say you want to write a screenplay. What do you think your first word will be?
2. "INT. CLASSROOM. DAY" what come to your mind when you see this?

A. SLUG LINE

A slug line or a scene heading is an uppercase line of text with a blank line above and below it. It is the beginning of any screenplay that briefly describes the location and time of day. It is also used to direct our attention to the important part of the story. A slug line contains an information that if the shot is INTERIOR or EXTERIOR, LOCATION, DAY or NIGHT. The first is the indicator the place which is either Exterior or Interior, (INT for interior and EXT for exterior), the second is location description (On the street, Inside classroom etc) and the last but not the least the time indicator (Day, Night). EXT. stands for exterior; or when any shot takes place outside and INT. stands for interior; or when any shot takes place inside.

E.g. INT. Classroom Day

B. ACTION

After you write your slug line, then you proceed to action, which refers to any time something happens outside of dialogue. For example: if two characters are having a conversation, then one drops their drink, the action would read: "so-and-so drops their drink." Let's write an action for the above slug-line.

"INT. Classroom. Day

Silence controls the classroom. The tables are distorted. The wall is tinted with red color. It looks like there was a fight before. On the left corner of the classroom, Aster sat down crying like a helpless girl. Instructor Kirubel enters."

Activity 2.3 (i)



- Create you're a slug line for your story and share it with your classmates.
- Write an action for your Slug line you have done for the previous assignment.

C. Dialogue

Dear students, you already learnt about dialogue. Let's remind you a little bit and learn how to use it in a screenplay. Dialogue is a conversation between two or more characters. It is a very important vocabulary of a screenplay. Now let's write dialogue for the above example.

“INT. Classroom. Day

Silence controls the classroom. The tables are distorted. The wall is tinted with red color. It looks like there was a fight before. On the left corner of the classroom, Aster sat down crying like a helpless girl.

Instructor Kirubel enters.”

Kirubel

What’s wrong Aster? Why are you not playing outside like your friends?

Aster

I don’t have any friend teacher. I am all alone.

Kirubel

What happened Aster? Is there anything you want to tell me?

The teacher approaches to Aster.”

From the above example, Aster and Kirubel are characters. And what they are speaking is called dialogue.

Activity 2.3 (j)



- Create a character and write a dialogue (j) for you screenplay.

D. Parenthetical

A parenthetical is a character direction that is interwoven into dialogue. Parenthetical are often used to communicate character emotion, for example if you want to communicate happiness, you may write (happily) before a line of dialogue. Parentheticals are also used to communicate quick, decisive actions, such as (punches wall).

E. Transitions

A transition in film (and in a screenplay) is a technique used in post-production to combined different shots and scenes. The most common transition is “Cut to” – a simple cut to the next shot/scene. Below are basic transitions.

Screenplay transition list	Description
Fade In	At the start of the screenplay
Cut To	Imply a change in scenes.
Match cut	Transition in which the two shots are matched together.
Dissolve	Where one scene ends and fades another scene fades into place?
Fade Out	At the end of a screenplay.

Home take assignment



• Write your story using the above listed vocabularies of screenplay.

Remember, professional writers use professional screenwriting software's like Fade IN and Final Draft. If it is available to you, it is highly recommended to use one of them. If you use professional software's; formatting errors will be automatically corrected. The following picture is taken from a popular web page, Studio binder to show you what a professional screenplay.

EXT. BUNGALOW-HOUSE - ADELAIDE DRIVE

Gittes pulls up in Mulwray's Buick. He hurries to the front door, pounds on it. The Chinese servant answers the door.

CHINESE SERVANT

You wait.

GITTES

(short sentence in Chinese)

You wait.

Gittes pushes past him. Evelyn, looking a little worn but glad to see him hurries to the door. She takes Gittes' arm.

EVELYN

How are you? I was calling you.

She looks at him, searching his face.

GITTES

-- Yeah?

They move into the living room. Gittes is looking around it.

EVELYN

Did you get some sleep?

GITTES

Sure.

2.4. Handcrafts and Computer Graphics

In the previous three sections you have learnt about harmonic composition techniques in modern music, styles in modern dance and story structure in full-length theatre and film production. In this fourth section of unit two, you will learn about handcrafts and computer graphics. Accordingly, this section has the following learning outcomes.

Learning Outcomes



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

- Explain the different types of handcrafts.
- Differentiate handcraft from craft.
- Perform the steps of sculpturing process.
- Describe calligraphy using with an examples.
- Apply techniques of calligraphy making.
- Describe the purposes of computer graphics.
- Practice computer graphics.

I. Handcrafts

Now, let you begin to learn about the handcrafts doing activity 2.4 (a).

Activity: 2.4 (a)



1. Do you think that crafts are an art? Why and how?
2. Explain if any difference between art and craft?
3. What is the difference between crafts and handicrafts?
4. List down at least three handcraft works common to your local area and describe its importance to the local people.

Handcrafts are activities such as embroidery and pottery which involve making things with your hands in a skillful way. Handicraft is very important because it represents culture and tradition. It promotes the heritage of a country through the use of indigenous materials and it preserves traditional knowledge and talents. So many types of handcrafts are experienced in human life. These include but not limited to textile (weaving), woodcraft, pottery, jewelry, lathering, paper craft and other craftworks.

For instance, Ethiopia is a melting pot of many different cultural influences: From African to Middle Eastern to Italian and South-East Asian, this country is one-of-a-kind in terms of culture and mind-set. Many Ethiopians work in agriculture or in handicraft. Since cotton is one of the major crops growing in Ethiopia, weaving plays an important role and is a big part of the country's cultural heritage. Ethiopian artisans have been spinning cotton and weaving it into unique pieces for centuries. Both men and women collaborate to create these pieces, and they are entirely made by hand! After the cotton is harvested, women traditionally spin it into yard, using techniques passed on from mother to daughter, and dye the thread with organic dyes. It is then hand-woven on a loom by men, using techniques passed on by their fathers before them. Today, the traditional handicraft is combined with modern designs to create remarkable sustainable fashion products.

Another worth noting are most people do not see any difference between art and craft as they are both considered to be forms of creativity. Art is a form of work that is the expression of emotions. Craft is a form of work, which results in a tangible output, for example, molding and carving. Artists work in the

fine arts, including painting, illustration and sculpture. Artisans are craftsmen who work in textiles, pottery, glass and other areas. Thus, craft is a broader term than "handicraft"; for example, the craft of writing, acting etc., while handicraft is the making of things by hand. Let us learn about some of the handcraft work one by one.

Activity: 2.4 (b)



1. Make and present one familiar cultural pot from clay or another related available materials..

A. Simple clay sculpture

Activity: 2.4 (c)



1. Can you tell the function of clay in daily life?
2. Do you know the roles of clay in sculpture art?
3. What is the process of making a clay sculpture?

Ceramics is the art of making things out of clay. Clay work is an ancient tradition. Clay is decomposed granite-type rock. To be classified as clay, the decomposed rock must have fine particles so that it will be plastic (see definition below). Clay contains impurities which affect color and firing temperatures. As a result, for most of its history, sculpture has been created using four basic methods: stone carving, wood carving, bronze casting and clay firing. The only clay sculpture selected for this level. Ceramic art is art made from ceramic materials, including clay. It may take forms including artistic pottery, including tableware, tiles, figurines and other sculpture. While some ceramics are considered fine art, as pottery or sculpture, most are considered to be decorative, industrial or applied art objects. The sculpturing process includes the following steps.

1. **Sketches.** Prospective ideas are first put to paper in order to visualize the design.
2. **Clay Marquette.** Then a third model is created one third of the size of the final sculpture.
3. **Making a mold.** Once completed, the full-scale clay model is primed for a mold.
4. **Making** the cement or gypsum and Broz.

B. Practicing Sculpting techniques:-

1. Knead the clay using your palms. Place the clay on a hard surface that is covered with newspaper.
2. Try the pinch method for an easy first project.
3. Roll lumps of clay to create coils.
4. Stack clay coils to create a vessel.
5. Roll and trim clay into slabs.

There are several types of clay used for sculpture, Oil-based modeling clay; Polymer based modeling clay and Pottery or 'firing' clay. Water-based clay best for beginners sculpting at home, it is by far the easiest to use to create shapes and forms using hand-building techniques. However, these five useful tips will teach you how to make clay sculptures, from the initial idea to how to improve.

1. Envision the final piece

It is good to have a clear idea of how you want the final clay sculpture to turn out. So, before you start, make sketches of various imagined viewpoints and projections. Also consider the dimensions of the main shapes and the ratios between lengths. Another recommendation, if you're a beginner creating a three dimensional (3D) sculpture for your home, is to think about what direction it will most commonly be viewed from. Then if your attempt isn't perfect from all angles, it will at least look good in position. You may even want to consider trying a relief sculpture. As this involves adding forms onto a flat slab of clay, the final product won't be viewed from all sides. It also lessens worries about weight and balance.

2. Test clay for wetness

Now you know what form your sculpture will take, it's time to pick up your clay. Before you start, however, you'll need to check if it's wet enough as dried clay is difficult to work with. Luckily, this is easy to test – pull off a small piece of the clay you intend to use and roll it in your hand until it forms a cylinder, about 1cm in diameter and about 10cm long. Bend the cylinder double. If it bends smoothly, it should be useable; if it cracks, try adding more water.

3. Build forms cleverly

If you are working without a potter's wheel, there are still several simple ways of building up forms. Coils of clay are a good way of building up the sides of a hollow shape - laying the clay down in a spiral prevents it collapsing easily. Recesses can also be created by pinching the clay, digging out with your thumb and forefinger.

4. Avoid protruding shapes

A common question from beginners is how to make clay figures. You may have seen more advanced sculptors create these, with extended legs. The chances are that these artists will have used armatures long, metal skeleton structures that support the weight of the clay.

Brass rods, aluminum wire and other stronger materials can be used for this too, but it is often easier to practice clay sculpting at home with more contained shapes. Once you've got the hang of this, then it's time to consider adding armatures into your repertoire.

5. Look out for a local experience

While some art skills can be learnt through observation and practice, the more advanced aspects of clay sculpture can be tricky and need expert guidance. Look out for courses or local studios and sign up to find out more. This gives you the chance to try firing your finished works for permanence and will ultimately improve your clay sculpting skills. Figure 2.4 (a) shows clay sculpture.



Fig. 2.4 (a): Clay sculpture

Activities 2.4 (a)



1. Select locally available clay under supervision of the class teacher.
2. Polish and prepare the selected clay from different extras.
3. Select simple home tolls design and simple domestic animal to do
4. Follow the traditional way of treating and cocking the model to evaporate the water from the model.
5. If important, paint the necessary color to present the model.

II. Calligraphy

Activity: 2.4.(d)



1. What is calligraphy in art to you?
2. What is the purpose of calligraphy?

Calligraphy refers to a special, formal style of handwriting. It is the art of beautiful handwriting. The term may derive from the Greek words for “beauty” (kallos) and “to write” (graphein). It as calligraphy is regarded in every culture as the most beautiful way to convey a message. It is not just a way of writing; Calligraphy is art. Writing can be a form of art: a playground for human invention, ingenuity and skill. This applies both to writing by hand (calligraphy) and to letters and characters designed in printed or digital form (typography). As calligraphy is a gestural art, it incorporates more variation in form than typographic writing which is made mechanically and often within narrow technical constraints. The writing often used on wedding invitations is an example of calligraphy.

Logically, handcraft and computer graphics are quite different topics in the visual art. But, they are a part of visual arts. A handcraft, sometimes more precisely expressed as artisanal handcraft or handmade, is any of a wide variety of types of work where useful and decorative objects are made completely by one's hand or by using only simple, non-automated related tools like scissors, carving implements, or hooks. In human being development may started from man made to technology. Computer graphics is one result of technologies. Computer graphics can be a series of images which is most often called a video or single image. Computer graphics is the technology that concerns with designs and pictures on computers. That's why, computer graphics are visual representations of data shown on a monitor made on a computer. There are so many types of handcrafts like art forms, collage, crafts, decorative, fashion, functional, knitting, metalwork, paper, printing, sculpture, and textile. Crafts and handcrafts have same different characters. Crafts have some cultural importance, while handcrafts are mostly done for individual or personal purposes. Crafts are not made repetitively, while handcrafts are. Craft is a craft, while handcrafts are an entertainment. There are hundreds if not thousands of different varieties of handcrafts. Crafting includes a variety of art forms, from sculpture and metalwork to knitting and printing. But, same only discussed in this text book.

The history of calligraphy is the history of people consciously identifying handwriting as a potential art-form separate and distinct from any other method of shaping writing symbols (woodcut, typography, engraving, skywriting, etc). The history of beautiful writing is much longer, and is the general history of people shaping writing-symbols by any means for aesthetic effect. As nouns the difference between manuscript and calligraphy is that manuscript is a book composition or any other document, written by hand or manually typewritten, not mechanically reproduced while calligraphy is uncountable the art or

practice of writing letters and words in a decorative style, the letters and words so written. As an objective manuscript is handwritten, or by extension manually typewritten, as opposed to being mechanically reproduced.

The earliest writing took the form of pictograms and ideographs that were incised onto the surfaces of jades and oracle bones, or cast into the surface of ritual bronze vessels. With its bamboo brushes, dark ink and papyrus paper, China is usually the first country that comes to mind when discussing calligraphy. Though this country has practiced the art of calligraphy for over 3,000 years, the art form is not confined to China. Eventually, the art evolved into using brushes, paper and ink. The clarity of the ink, the absorption of the parchment and the hairs on the brush affect the technique and style used by these artists. The Arabic calligraphy had a great impact in the improvement of arts all over the world, as it has influenced cultures such as Andalusia in Spain and more, it has been the main influence in multiple art styles such as the Baroque and Rococo art styles in Europe, and also the fusions resulted from many cultural. Calligraphy is a classic way of handwriting that has turned into a modern art form as well as a growing trend in the creative world. The purpose of calligraphy is to create beautiful and decorative words that can be used on anything from letters, cards, or handwritten signs.

As nouns the difference between manuscript and calligraphy is that manuscript is a book composition or any other document, written by hand or manually typewritten, not mechanically reproduced while calligraphy is uncountable the art or practice of writing letters and words in a decorative style, the letters and words so written. As an objective manuscript is handwritten, or by extension manually typewritten, as opposed to being mechanically reproduced.



Fig 2.4(c) Sabian and Arabic calligraphy which make by Ethiopian

In the Ethiopian also try to do same different types related religious manuscript and calligraphy. So that, in Ethiopia, manuscript gets attention than the calligraphy. But, Yigezu Bisirat is written secular calligraphy by Amaharci letters.



Fig 2.4 (d) Sabian calligraphy Goffar font which made by Yigezu Bisrat

Activity: 2.4. (e)



1. Write calligraphy project within medium size on locally available materials.
2. Prepare calligraphy tools from locally available materials in deferent size.
3. Describe the purpose and relationship between art and calligraphy?
4. What is the role of Arabic calligraphy which had a great impact in the improvement of arts?
5. What is the importance of calligraphy in modern art?

III. Computer Graphics

Activity: 2.4. (g)



1. What is computer graphics mean? Do you know it?
2. Why is computer graphics important in human daily life?

Computer graphics deals with generating images with the aid of computers. Computer graphics is responsible for displaying art and image data effectively and meaningfully to the consumer. It is also used for processing image data received from the physical world, such as photo and video content. Figure 2.4 (e) depicts an example of computer graphic shows the way computer graphic change image to movie.



Fig. 2.4 (e) computer graphic

Shortly Computer Graphics is:

- Name itself says that making Graphics (Visual presentations of data) using computer.
- Displayed on the Output device (monitor) of a computer and using computer graphics one can notice group of images (or) image (or) videos on computer monitor screens.
- Using Computer Graphics we can create, Operate and Store various geometric objects and its images
- As the name Computer Graphics saying that all about drawings, movies, Photos and more.

Classification of Computer Graphics: Computer Graphics (CG) is basically classified in to following various types. They are

A) 2D Graphics: 2D Graphics “Two Dimensional” graphics which again classified in to two parts. In this kind, we use only tools like lines, shapes it’s joining to create object.

i). **Vector Graphics:** These types of Graphics mainly use “Lines and Shapes” and text to make images or even complex images. Vector Graphics may use some programs such as Inscap and Adobe Illustrator for making computer games

ii). **Raster Graphics:** These Graphics generally use “Pixels” to make images. Advantageous part of this type of graphics is that, about its tools. So, it has various tools like Paint buckets, erasers and paintbrushes. Using these tools, we can create Images very effectively. Raster Graphics often use some programs like Corel Paint Shop Pro and Adobe Photoshop

B) 3D Graphics: 3D Graphics “Three Dimensional” graphics which has parameters like Height, Length and Depth. As this consists of various parameters, ultimate resulting image looks like objects. There are several uses of CG which are very useful in the current scenario. Some of its uses include,

- a) Computer program Development
- b) Making movies
- c) Video Games (Ex: Plat formers, Roleplaying games, side rollers, first person shooters)
- d) Catalogs designing
- e) Creating Commercial Arts
- f) Scientific Modeling (Ex: Weather Forecasts, Meteorological data)

Unit Summary

Creative expression in performing and visual art refers to a process in which a person takes an idea and brings it to life. Creativity is a form of artistic expression where a person can draw, paint, sing, dance, or write. There are many forms of human creative expression; however, music, dance, theater, film, handcrafts and computer graphics are treated in this unit. The harmonic compositions of modern music comprised of sound, melody, harmony, rhythm, timbre, pitch, silence, and form or structure. In harmonic composition, the composer begins with writing the chords, and uses that framework to create a matching melody. Modern composers have taken a closer look at rhythm, instrumentation, tone color, form, and performance techniques, etc. In almost all forms of popular music the basic composition is a combination of melody and harmony, the harmony coming in the form of the chords that accompany the melody.

The styles in modern dance include hip hop, lyrical, free style and fusion, a combination of dance forms like tap, jazz, modern and ballet. The five characteristics of modern dance include Graham, Limon, release, improvisation and contact improvisation techniques. In theater, a full-length play includes several acts, each containing a number of scenes. An “act” is a section of the overall story. A “scene” is part of an act, usually defined by the characters and setting involved. Full Length Theater needs building or area for dramatic performances, a building or area for showing motion pictures and an outdoor structure for dramatic performances.

The basic rules of good videography include framing, lighting and zooming. Besides tripod, focus, white balance, audio and B-roll are an important aspects of videography. Handicrafts are activities which involve making things with your hands in a skillful way. Handicraft is very important because it represents culture and tradition. It promotes the heritage of a country through the use of indigenous materials and it preserves traditional knowledge and talents. So many types of handcrafts are experienced in human life. These include but not limited to textile (weaving), woodcraft, pottery, jewelry, lathering, paper craft and other craftworks. Computer graphics deals with generating images with the aid of computers. Computer graphics is responsible for displaying art and image data effectively and meaningfully to the consumer. It is also used for processing image data received from the physical world, such as photo and video content. There are two kinds of computer graphics raster (composed of pixels) and vector (composed of paths). Raster images are more commonly called bitmap images. A bitmap image uses a grid of individual pixels where each pixel can be a different color or shade.

Review Questions

I. True or False

Directions: Write “True” if the statement is correct and “False” if the statement is incorrect.

1. The concept of handcraft is much broader than craft.
2. Creativity can be said a form of artistic expression.
3. A succession of musical notes can be referred to as melody.
4. There is no difference between performing and visual arts.
5. A full-length play in theater, involves several acts, each containing a number of scenes.

II. Multiple choices

Directions: Choose the best answer.

1. Which one is different from the rest?
A) Photography B) Drawing C) Dancing D) Painting
2. One is not among the compositional techniques of modern music. Which one is it?
A) Sound B) Melody C) Harmony D) None
3. The tone color of a sound resulting from the overtones can be termed as:
A) Timbre B) Pitch C) Amplitude D) Duration
4. Which one of the following modern dancing techniques involves creating movement without Pre-planning any steps or choreography?
A) Limon B) Improvisation C) Graham D) Release
5. Which one of the following is not among the traditional handcraft in Ethiopia?
A) Weaving B) Pottery C) Tannery D) None

UNIT

3

HISTORY OF PERFORMING AND VISUAL ARTS

In brief, history is events of the past and especially those relating to a particular place or subject. It is also a branch of knowledge that records and explains past events. Culture depicts all the ways of life including arts, beliefs and institutions of a population that is passed down from generation to generation. It is the way of life for an entire society. History of Performing and Visual Arts is also known as historiography, historical study of the performing and visual arts, being concerned with identifying, classifying, describing, evaluating, interpreting, arranging, performing and understanding the PVA products and historic developments. With respect to PVAs the historical context refers to the time and place in which the artist created the artwork. The cultural context is all about the artistic, environmental, economic, social, technological, political or religious climate of the time that may have influenced the artist. Accordingly, this unit deals with history and culture from the perspectives of PVAs. The unit has five sections. It has dealing with the history of music, visual art, theatre, film, and dance. Accordingly, the unit has the following learning outcomes.

Unit Learning Outcomes



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

- Explain the historical contexts of music in Africa and the world.
- Describe the historical a contexts visual arts in Africa and the world.
- Explain the historical contexts of theatre in Africa and the world.
- Describe the historical contexts of film in Africa and the world.
- State the historical a contexts film in Africa and the world.
- Appreciate the historical contexts of performing and visual arts in Africa and the world.

Unit Outline



- 3.1. History of Music
- 3.2. History of Visual Art
- 3.3. History of Theatre
- 3.4. History of Film
- 3.5. History of Dance

3.1. History of Music

3.1 African Visual Art History

It has been assumed that, music was probably begun in a written form following a writing system; it became possible to even compose music as we do today. The first-ever written piece of music, presented in a cuneiform “alphabet”, was found in Syria and it probably dates back to 3400 years ago. Many scholarly findings similarly discussed as the origin of music could be traced to the production of speech, human communication, work rhythms, play rhythms, clapping, mimics, singing, human sound, the roaring of waves or oceans, blacksmiths, harmer, and anvil, and environmental sounds.

3.1.1 African History of Music

Learning Outcomes



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

- Describe the origin of African music.
- Explain the history of traditional music in Africa.
- Discuss the history of modern music in Africa.
- Mention traditional musical instruments in Ethiopia.
- Appreciate the role of historical and cultural contexts in shaping African music.

This first section of unit three treats the history of African Music. Accordingly, the section has the following learning outcome

Now, let you begin to learn about the history of African Music by doing activity 3.1.

Activity: 3.1



Discuss the following questions in a group of about four students

1. What do you know about the history of African music?
2. Did music come from Africa?
3. What were the means for the origin of African popular music?
4. How music instruments can be categorized?
5. How many known category of music instruments are there?

The African continent is the world’s second largest, and its inhabitants account for a tenth of the global population with over a thousand indigenous languages spoken across the continent. It’s important to remember that a brief history and background of African music cannot be accurate, and that it’s far more complicated than we know. No study has been able to present a non-controversial take on African culture. African music has a long history that has been passed down from generation to generation and documented in written form in almost only western explorers’ journals. African music history is an integral part of African ethnic life, accompanying many kinds of events, including childbirth, marriage, funeral, hunting, and even political activities.

There is no any single description and agreement concerning the time and exact place were music originated. However, popular scholars argued that music first arose in the Paleolithic period; Though it remains unclear as to whether this was the Middle (300,000 to 50,000 BP) or Upper Paleolithic (50,000 to 12,000 BP). In ancient times the musical cultures of sub Saharan Africa extended into North Africa. Between circa 8000 and 3000 BC, climatic changes in the Sahara, with a marked wet trend, extended the

flora and fauna of the savanna into the southern Sahara and its central highlands. History widely acknowledged that African music has undergone frequent and decisive changes throughout the centuries. What is termed traditional music today is probably very different from African music in former times. In ancient times the musical cultures of sub-Saharan Africa extended into North Africa.

African and other world categorized music instruments according the disposal of performers naturally tend to be limited to those in which their respective communities specialize. However, there are very striking similarities in the basic features of instruments. It must be noted that the assortment of musical instruments used by individual societies is limited to a small selection from the four main instrumental classes, due largely to ecological influences. The four main classes as identified by Nkeria (1986) are Idiophones, Membranophones, Chordophones, and Aerophones.

A. Idiophones

These music instruments are self-sounding instruments upon which a sound may be produced without the addition of a stretched membrane or a vibration string. They are the most common musical instruments that are usually found in Africa, these are the most easily improvised sound-producing objects. These are employed in various areas of community life, including assembling people, scaring away birds, and accompanying religious ceremonies, as well as keeping the time-line in musical performances. This category of musical instruments includes the following types:

Shaken Idiophones: Rattles (shakeree) and jingling bells are some instruments from this category of



Fig. 3.1: I: (a) Shaken Idiophone

instruments. The latter are worn around the ankles, waist, waist, neck, or head to produce rhythmic sounds for the music. In some cases these bells are tied to drums to give added resonance to the drum rhythm.

Struck Idiophones: Include two round sticks of the same size which are struck together or two flat sticks struck together as clappers, iron or wooden bells with clappers, clapper less iron bells struck with rods or sticks, iron castanets (mostly found in West Africa), and upturned calabashes or gourds struck with sticks.



Fig. 3.1: I: (b) Struck Idiophone

Stamped Idiophones: A formal sub-classification of idiophones that are comprised of instruments that produce sounds by stamping or striking a hard surface with an object to cause the surface to vibrate. These instruments (the vibrating surface) have no discernible pitch and are typically used for rhythmic interest. Stamped Idiophone instruments include: Stamping Pits Stamping Boards and also has similarity with other idiophones such as percussion instruments.



Fig. 3.1: I: (c) Stamped Idiophones

Tuned Idiophones: The design of tuned idiophones, such as bells, gongs, and metallophones, has undergone centuries of development, pushed forward by instrument makers. All these improvements have the purpose of optimizing the sound such that it is pleasing to the human ear, resulting in complex geometries of the instruments.



Fig. 3.1: I: (d) Tuned Idiophones

Xylophones: A xylophone is an idiophone, a type of percussion instrument that produces sound by vibration of the entire body of the instrument. These are widely distributed throughout sub-Saharan Africa. They are played as an ensemble accompanied by rattles, drums, bells, and castanets. They are also played for personal enjoyment or for funeral announcement. In this the melody would indicate whether a man, woman, old person, or child has died.



Fig. 3.1: I: (e) Tuned Idiophones

B. Membranophones

These are drums. They appear in a wide variety of shapes conical, cylindrical, semi-cylindrical with a bulge in the middle, or in the shape of an hourglass. All these are made in different sizes. Some drums are double headed (closed at both ends), some single headed (i.e. one end open). Each society specializes in a small number of drum types. The different sizes plus the layout of skin give different tones. Some drums are played with stick, others by hand, some by stick and hand combined. The use of cupped hands is the palm and fingers, or the base of the palm in different positions on the drum affect tone quality and pitch. Geographical and environmental factors play a great part in drum use or make. Drums may be played as an ensemble, singly, or in pairs. In addition to their musical uses, drums may serve at various functions or as signals. The “Atumpan” or talking drums of the Ashantis are a good example of this type.



Fig. 3.1: I (f) Membranophones

C. Aerophones

These types of musical instruments include brass and woodwinds in which sound is generated by bellowing air as the primary vibrating medium. This group comprises woodwind instruments and is more limited in use in African music-making. They include wooden flutes, trumpets, reed pipes, and horns. The horns and trumpets may be wood, gourd, bamboo, or ivory. Aerophones are mainly used to sing dirges to create an atmosphere of sadness and grief but can be used at times in a variety of drum ensembles.



Fig. 3.1: I (g) Aerophones

D. Chordophones

String instruments form this class and include zithers, musical bow, lutes, fiddle, and harps. They are particularly suitable for use as solo instruments and may accompany solo singing, poetry recitals, praise singing, and narrative songs. They may also be combined with other instrument including the xylophone and rattles. Wandering musicians often perform on chordophones.

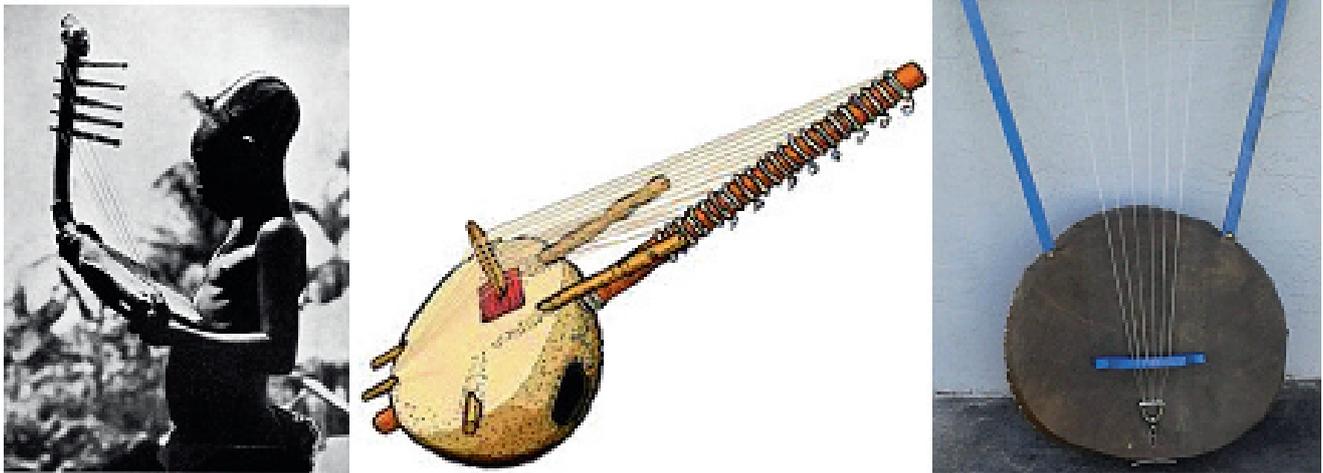


Fig. 3.1: I (h) Chordophones

In real form, the iron bells excavated in Katanga province, Congo and the Zambezi Valley of Zimbabwe are some of the earliest actual African musical instruments found; Also dating around mid/late 15th C. African popular music is body of music that emerged in Africa in the 1960s, mixing indigenous influences with those of Western popular music. By the 1980s the audience for African popular music had expanded to include Western listeners. As it is mentioned above, the historical context refers to the time and place in which the music has been composed by the composer. As a part of Africa, the history of music in Ethiopia is divided between two main categories, sacred/religious and secular themes.

Church and mosque music and chants honoring the royal family are some of the most studied musical customs of the country. Common musical instruments include the Kirar, a single stringed lute called the Masenqo, Kebero, Washint, other type of Drums, and even religious chanting music instruments used to keep rhythm. Musical tastes and methods may differ dramatically between the highlands and lowlands of Ethiopia, as well as between the neighboring cultures within them. Each culture possesses its own preferences in dance, lyrics, and degree of personal expression. Nevertheless, these African cultural music diversities have many common elements they shared.

3.1.2 History of World Music

In section one of unit three, you have learnt about the history of African Music. Thus, this section has the following learning outcomes.

Learning Outcomes



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

- Explain the historical development of world music.
- State the purposes of musical development in the world history.
- Identify the characteristics of different period music development in the world.

Now, let you begin to learn about the history of world music by doing activity 3.1. B

Activity: 3.1: II (a)



1. How do you think that music began in the world?
2. List the musical periods and discuss the characteristics of each period in the world history

Music must first be defined and distinguished from speech, and from animal and bird cries. We discuss the stages of hominid anatomy that permit music to be perceived and created, with the likelihood of both ‘Homo neanderthalensis’ and Homo sapiens both being capable. The earlier hominid ability to emit sounds of variable pitch with some meaning shows that music at its simplest level must have predated speech. The possibilities of anthropoid motor impulse suggest that rhythm may have preceded melody, though full control of rhythm may well not have come any earlier than the perception of music above. There are many evident purposes for music such as: dance, ritual, entertainment personal, and communal, emotional expressions and above all social cohesion. Our early ancestors may have created rhythmic music by clapping their hands. This may be linked to the earliest musical instruments, when somebody realized that smacking stones or sticks together doesn't hurt your hands as much. So, we know that music is old, and may have been with us from when humans first evolved.

The sound of music is then discussed, scales and intervals, and the lack of any consistency of consonant tonality around the world. This is followed by iconographic evidence of the instruments of later antiquity into the European Middle Ages, and finally, the history of public performance, again from the possibilities of early humanity into more modern times. The six musical periods are classified as Medieval, Renaissance, Baroque, Classical, Romantic, and 20th/21st Century, with each fitting into an approximate time frame.

- a. Medieval music Period (c. 500 c. 1400)
- b. Renaissance music Period (c. 1400 c. 1600)
- c. Baroque music Period (c. 1600 c. 1750)
- d. Classical music Period (c. 1750 c. 1830)
- e. Early Romantic music Period (c. 1830 c. 1860)

a) Medieval Period (c. 1150 c. 1400)

Activity: 3.1: II (b)



- 1) What are the stages in medieval period?
- 2) What makes Ars Nova different from others stages?

It has been used widely that the phrase “Middle Ages” to describe Europe between the fall of Rome in 476 CE and the beginning of the Renaissance in the 14th century. Consequently, several scholarly finding shows the Medieval Period of music are the period from c. 500 to 1400. It is the longest “period” of music (it covers 900 years!!) and runs right through from around the time of the fall of the Western Roman Empire to the beginning of the Renaissance.

The Medieval period of Western music progressed through several stages of development.

Monophonic chant: Monophonic singing, which is based on a single unison melodic line, was popular from the very beginning of the medieval era. In civilizations spanning from Rome to Spain to Ireland, somber religious chants called plainchant or plainsong dominated the early medieval period. Monophonic chants like the Gregorian chant spread through Western Europe in the ninth and tenth centuries, by which time the Catholic Church had standardized vocal music to fit the Gregorian chant model.

Heterophonic and polyphonic development: As it became mainstream practice, plainchant underwent modest musical development. Organum, a form of heterophonic singing, added a second vocal line to monophonic chant. This second vocal line followed the same melody, but it was staggered and was often a perfect fourth or a perfect fifth away from the main melody. More sophisticated still was the motet, wherein additional vocal parts were set against a main melody, or cantus firmus. Motets grew quite popular by the thirteenth century, and they represented the first true polyphony of the medieval era. The motet would carry on well past the medieval era. Renaissance composers like Guillaume Dufay and Baroque composers like J.S. Bach would go on to write motets that fit their own respective eras.

Secular music: For much of the medieval era, art served a sacred purpose. Vocal music was liturgical with Latin lyrics, and liturgical dramas were the norm in the theater. Yet with the advent of the motet, secular lyrics became more common, often concerning courtly love. In more informal settings, troubadours and trouvères traveled the European countryside singing secular plainsong in the Romance language Occitan. Another form of secular music was the Italian madrigal, typically a duet about a pastoral subject. (Note that medieval madrigals are not the same as the madrigals that would sweep Italy, France, and Germany during the Renaissance and early Baroque eras.)

Ars Nova: In the late Medieval period, a style called Ars Nova (or "new art") fully embraced polyphonic music while simultaneously eschewing the rhythmic modes that limited prior Medieval music. Pioneered in France by the theorist Philippe de Vitry, Ars Nova would lead directly into the Renaissance music that defined the fifteenth century. It popularized the chanson, a style of polyphonic vocal music that incorporated poetry. As the earliest form of classical music, medieval music is characterized by the following attributes:

1. **Monophony:** Until the late medieval period, most medieval music took the form of monophonic chant. When extra voices were added, they moved in parallel motion to the main voice, unlike the counterpoint that would define the Renaissance and Baroque eras that followed.
2. **Standardized rhythmic patterns:** Most Medieval chants followed rhythmic modes that brought a uniform sensibility to the medieval era. These modes were codified in the thirteenth century music theory text *De Mensurabili Musica* by Johannes de Garlandia.

3. Ligature-based music notation: The musical notation of the medieval era does not resemble the notation used today. The notation was based on markings called ligatures, and it did not indicate rhythmic notation. In the eleventh century, Italian music theorist Guido d' Arezzo developed a four-line staff a precursor to the modern five-line staff. Toward the end of the medieval era, composer Philippe de Vitry and the French Ars Nova movement helped transform notation into the form used in the early Renaissance.

4. Troubadours and trouvères: Some of the most prominent secular music of the medieval period was performed by troubadours and trouvères. Troubadours were traveling musicians who accompanied their own singing with string instruments like lutes, dulcimers, vielles, psalteries, and hurdy-gurdies. Troubadours were particularly popular during the twelfth century. Trouvères were poet-musicians who typically belonged to the nobility. They sang in an Old French dialect called langue d'oïl.

5. Limited instrumental music: An overwhelming percentage of the medieval canon is vocal music, but instrumental music was composed for a wide array of musical instruments. These included woodwinds like the flute, pan flute, and recorder; string instruments like the lute, dulcimer, psaltery, and zither; and brass instruments like the sackbut (closely related to the modern trombone).

b) Renaissance Period (c. 1400 c. 1600)

Activity: 3.1: II (c)



- 1) What are the phases in renaissance period?
- 2) How can we identify the phases of this period?

The Renaissance period of classical music spans approximately 1400 to 1600. It was preceded by the medieval period and followed by the Baroque period. The Renaissance era of music history came significantly later than the era of Renaissance art, which arguably peaked during the fourteenth and fifteenth centuries, yet the Renaissance music era proved to be equally robust.

The Protestant Reformation and the Catholic Counter-Reformation of the sixteenth century liberalized some forms of art, and both church music and secular art music thrived during the Renaissance era. Meanwhile, the 1439 invention of the printing press helped standardize music notation across Europe, although it would continue to evolve during the Baroque era and Classical era. The Renaissance era it spans three phases:

Early Renaissance: The music of the early Renaissance centered on the Burgundian School, a group of composers led by Guillaume Dufay in northern France and the Low Countries. Early Renaissance music followed closely in the spirit of late medieval music, but with less syncopation and a greater focus on harmonic cadences. As the early Renaissance period gave way to the middle Renaissance, church composers Johannes Ockeghem and Jacob Obrecht pushed new boundaries in polyphony in their intricate masses.

Middle Renaissance: The middle Renaissance began around the time that the Catholic Church's Council of Trent issued edicts discouraging the use of excessive polyphony in vocal church music. This led to a rollback of techniques used by Obrecht and Ockeghem, but it gave rise to a new generation of Renaissance composers who embraced simpler forms of harmony. The most enduring composers of the middle Renaissance are the Franco-Flemish composer Josquin des Prez and the Italian composer Giovanni Pierluigi da Palestrina of the Roman School. Josquin was a master of sacred music, and Palestrina introduced the independent interlocking melody lines we now call counterpoint. At times, however, both

Josquin and Palestrina would pay homage to the simple monophonic melodies that defined the medieval era.

Late Renaissance: The late Renaissance gave way to a style known as mannerism, wherein music was embellished with various forms of ornamentation, suspension, and even chromaticism. This would set the table for the bold, dynamic, heavily embellished music of the Baroque era.

Renaissance period gave rise to musical forms like the motet, the madrigal spiritual, the mass, and the laude, all of which were liturgical styles of music. Secular music also had a place in the Renaissance era; secular forms included the secular motet and motet-chanson, the secular madrigal, the villancico, the frontload, the rondo, the ballade, the lute song, and the canzonets.

c) Baroque Period (c. 1600 c. 1750)

Activity: 3.1: II (d)



- 1) This period was not limited to music, why this happened at this period?
- 2) What were the baroque period's popular musical forms?

The Baroque period was a revolutionary time in music history that saw a full embrace of polyphony, ornamentation, and harmonic sophistication. The Baroque period of music occurred from roughly 1600 to 1750. It was preceded by the Renaissance era and followed by the Classical era. The Baroque style spread throughout Europe over the course of the seventeenth century, with notable Baroque composers emerging in Germany, Italy, France, and England. The Baroque era was not limited to music. Baroque painting (by masters like Caravaggio and Peter Paul Rubens), Baroque sculpture (led by Gian Lorenzo Bernini), and Baroque architecture (particularly in the Catholic Church) were other celebrated forms of Baroque art in the seventeenth and eighteenth centuries. The term Baroque can refer to all of these art forms in addition to music.

Popular Baroque musical forms include the prelude and fugue, the cantata, the concerto, the oratorio, the sonata, and even opera. Like prior Renaissance compositions, many Baroque pieces have religious themes. Baroque composers were aligned with both the Catholic Church and, following the sixteenth century Protestant Reformation, other denominations like Lutheranism.

Baroque music made notable advances from the Renaissance period, many of which are still employed by contemporary musicians and composers. Baroque music often has the following characteristics:

1. **Emphasis on dynamics:** During the Baroque era, the pianoforte (an early version of the piano) replaced the harpsichord as the primary keyboard instrument. The pianoforte struck strings with felted hammers, whereas the harpsichord plucked the strings. This meant the pianoforte could play both soft and loud, opening new dynamic possibilities. Other new Baroque instruments, like the valve trumpet and the violin, also had immense dynamic potential. Renaissance instruments like the lute were still played, but they were eclipsed in popularity by newer, more dynamic options.

2. **Embrace of instrumental music:** Prior to the Baroque era, a great amount of music was vocal music used in liturgical settings. While Baroque composers still embraced singing in the form of chorales, cantatas, and opera, instrumental music became increasingly popular. Some of the most renowned pieces of Baroque music, such as Vivaldi's Four Seasons or Bach's Brandenburg Concerto, are instrumental pieces.

3. **Ornamentation:** Much like Baroque architecture and sculpture, Baroque music embraces flair. Even the simplest melodies were often embellished with ornamentations like trills, acciaccaturas, appoggiaturas,

mordents, and turns.

4. **Basso continuo:** Basso continuo notation became popular during the Baroque era. This form of music notation includes a complete bass line, which is usually played by a cello in a Baroque ensemble. A player of a keyboard instrument like a harpsichord or piano then improvises chords using figured bass notation. Solo organ players often play basso continuo notation on their own.

d) Classical Period (c. 1750 c. 1830)

Activity: 3.1: II (e)



1) What do you think about classical music?

2) Do you know any instrument that was a base for the invention of piano? What was that?

Musicologists generally define the Classical period of music as ranging from 1730 to 1820. Classical era music followed the late Baroque period of music. It maintained many styles of the Baroque tradition but placed new emphasis on elegance and simplicity (as opposed to Baroque music's grandiosity and complexity) in both choral music and instrumental music. It was followed by the Romantic period. There are three important characteristics of the classical period includes the string quartet, opera (including opera buffa and opera seria), trio sonata, symphony (traditionally written in sonata form), string quartet and solo concertos for a variety of instruments. These musical forms have several elements in common.

Simplicity: Compared to the Baroque period music that preceded it, Classical period music places greater emphasis on simplicity, tonal harmony, single-line melodies, and enlarged ensembles. Unlike the extravagant melodies and ornamentations of high Baroque music, the new style of music framed somewhat simple melodies and buttressed them with large ensembles. Melodies could be appropriated from folk music and arranged to produce musical development with various modulations in tonality, tempo, and dynamics. This trend would only expand during the Romantic period, which followed the Classical era.

Classicism: The beginning and middle of the eighteenth century showed a surge in a stylistic movement known as Classicism, whose adherents revered Classical antiquity, including the works of early fifth-century Greek artists and the architecture of Classical Greece. Admiration for the art of Classical antiquity manifested in the musical taste of the eighteenth-century Classical era. The standard musical forms that dominated the musical compositions of the Classical period aimed to embrace order, simplicity, strength, and a celebration of humanity all of which aligned with a reverence for Classical Greece.

Increased accessibility: During the Classical period, many composers still worked in the courts of aristocrats, but public concerts were commonplace throughout Europe, which allowed members of the middle classes to partake in the musical forms. This made Classical era music somewhat more egalitarian than much of Baroque music, which was often presented as chamber music exclusively for upper-class audiences.

During the Classical period in music history, the piano overtook the harpsichord and organ as the primary keyboard instrument. Other musical instruments obviously featured in the new musical style included:

- Violin
- Viola
- Cello
- Double Bass
- Flute
- Clarinet
- Oboe
- Bassoon
- French Horn
- Trumpet
- Trombone
- Timpani

e) Romantic period (c. 1830 – c. 1920)

Activity: 3.1: II (f)



- 1) Why this period is different from other musical periods?
- 2) Who were the popular composers of the period?

Most music historians place the Romantic period in the years between 1820 and 1900. The earliest Romantic musicians such as composers Ludwig van Beethoven, Franz Schubert, and violin virtuoso Niccolò Paganini came of age in the Classical period but helped develop the Romantic vernacular by challenging music traditions of the time. Compared to classical era of music, Romantic music favors drama, spirituality, and a connection with nature. This is evident in early Romantic compositions like Hector Berlioz's *Symphonie Fantastique* and the moody piano nocturnes of Frederic Chopin. Eventually, Romantic music led to expressive opera by the likes of Giuseppe Verdi, Richard Wagner, and Giacomo Puccini.

Romantic music was developed by composers and players who had come of age in the Baroque and Classical traditions. Musical prodigies of the Romantic era, such as Franz Liszt and Felix Mendelssohn, cut their teeth on Bach fugues and Mozart concertos. Some early Romantic composers, such as Ludwig van Beethoven, were themselves prominent figures of the Classical era. But as they evolved musically as Beethoven did in his middle and late string quartets and symphonies they developed a new musical style that would help define the Romantic Movement.

Maturation: Middle-period Romantic composers including Hector Berlioz, Frederic Chopin, Felix Mendelssohn, Franz Liszt, Johannes Brahms, and Clara Wieck Schumann and her husband Robert Schumann drew influence from Beethoven himself. They also pushed beyond Beethoven's fairly traditional string quartet, symphony, and sonata forms to create new styles like the tone poem, which explored topics such as love, longing, and connection with nature. Programmatic music where instrumental music tells a story was popular from Berlioz's *Symphonie Fantastique* (a symphonic poem) all the way to twentieth-century composers like the German master Richard Strauss, who's *Symphonia Domestica* is a hallmark of programmatic music.

Influence on opera: Opera, with its innate emotional heft, became an obvious match for the Romantic period. Early Romantic opera composers like Gioachino Rossini followed closely in the tradition of Mozart, who had revolutionized opera in the Classical era. As the Romantic era unfolded, opera composers like Georges Bizet and Giacomo Puccini composed operas that remain heavily performed to this day. Perhaps the two masters of the Romantic opera were the Italian Giuseppe Verdi and the German Richard Wagner, whose music bridged the formal structure of Beethoven with the stormy emotion of Edward Grieg (and even twentieth-century composers like Claude Debussy and Igor Stravinsky).

The Romantic period of music made major advances toward emotion and expression with less regard for the formal structures of the Renaissance, Baroque, and Classical periods of music. Key characteristics of the era includes: New genres, expanded instrumentation, Program music, Nationalistic themes, expanded musical language.

The Romantic era produced many composers who are household names among today's classical music audiences. Five particularly notable Romantic composers were:

Ludwig van Beethoven
 Franz Liszt
 Richard Wagner
 Clara Wieck Schumann
 Sergei Rachmaninoff

3.2. History of Visual Art

3.2.1 African Visual Art History

In the previous two sections of unit three, you have learnt about the history of African Music and the history of world music. Thus, this section has the following learning outcomes.

Learning Outcomes



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

- Describe the purposes of indigenous African arts.
- Mention the most important African visual arts.
- Differentiate the traditional African arts from the modern African arts.

Now, let you begin to learn about the history of African arts by doing activity 3.2 (a)

Activity: 3.2(a)



- 1) What makes African art unique?
- 2) Where African art practices were started?
- 3) What is the meaning of the term modern in art history periods?
- 4) What are the main characteristics of African classical art?
- 5) Can you talk about well-known periods of Art history?

African art history has with respect to Africa, historians have identified main five distinctive time periods which cover the entire development of human activities within the African continent.

A. Evolution (before 98,000 BC)

The evolution time period of art history show that south Africa is were found the ancient art contained paint pots in the form of shells that were used to store mixed paints from disparate sources. This proved to archeologists that early man may have been more sophisticated than previously thought. Whatever it was that they painted, be it clothing, faces, or the walls of the caves, the South African climate, particular in this sea cave is not conducive to the permanent survival of art.

B. Pre-History Africa art

Evidence of early human artistic expression in Africa commonly takes the form of rock paintings and engravings. They are found across the continent, with the best preserved sites found in the Sahara and the deserts of southern Africa. African art works has played a significant role in shaping the culture and history of the world. The belief that Africa is the cradle of the history of mankind is virtually unshakeable. The origins of African art history lie long before recorded history, preserved in the obscurity of time. Rock Art is centuries old, while shell beads fashioned for a necklace have been recovered in a cave in the furthest reach of the southern peninsula of South Africa that are 75 000 years old.

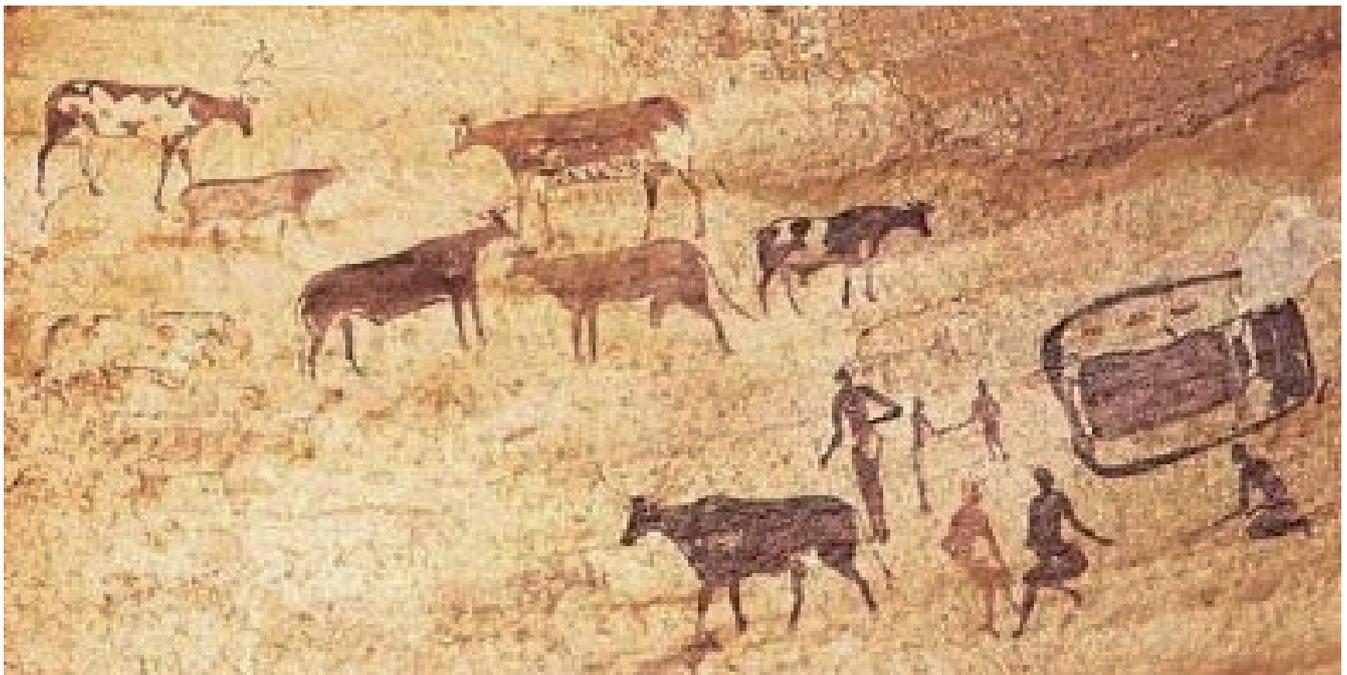


Fig: 3.2: I (a) Rock painting, Herdmen, Algeria

C. Middle Age of African art history

This history of art has including the 300 AD to the beginning of the Renaissance in 1400 AD. Middle Ages characterized a major period of transition in history as a whole. African art, the visual arts of native Africa, particularly sub-Saharan Africa, including such media as sculpture, painting, pottery, rock art, textiles, masks, personal decoration and jewelry are well known. For more general explorations of media, individual media trainings (e.g., painting, sculpture, pottery, and textile).



Fig.3.2: I (b) show medieval African sculpture in Nigeria

African art has frequently been depicting the abundance of surrounding nature. The art was often abstract interpretations of animals, plant life, or natural designs and shapes. More complex methods of producing art were first introduced to Sub-Saharan Africa around the 13th century, along with the spread of Islam. Most traditional African cultures include beliefs about the spirit world, which is widely represented through both traditional and modern art such as masks, statues, and sculptures. Statues and sculptures are also used to represent, connect to, or communicate with spiritual forces. African art depicts African cultures include beliefs. African indigenous art, the visual arts of native African people's work, particularly sub-Saharan Africa, include such media as sculpture, painting, pottery, rock art, textiles, masks, personal decoration, and jewelry.

Indigenous African art served a purpose (and does still in some cultures) as an agent of religion, social stability, and social control. Among these are innovation of form, their as the concern on the part of the African artist with innovation and creativity; Visual abstraction and conventionalization; a visual combination of balanced composition and irregularity; The primacy of sculpture; Generally, the transformation and adornment of the human body...etc. African textiles are textiles from various locations across the African continent. Across Africa, there are many distinctive styles, techniques, dyeing methods, and decorative and functional purposes. These textiles hold cultural significance and also have significance as historical documents of African design. Pottery, metalwork, sculpture, architecture, textile art and fiber art, are important visual art forms across Africa and may be included in the study of African art. The other art was used in rituals and ceremonies to honor spirits, ancestors, and royalty. Especially, in sub-Saharan Africa, many art objects are created to serve a particular purpose. These purposes include dealing with the problems of life, marking the way from childhood to adulthood, communicating with spirits, and expressing basic beliefs.

D. Modern African Art History

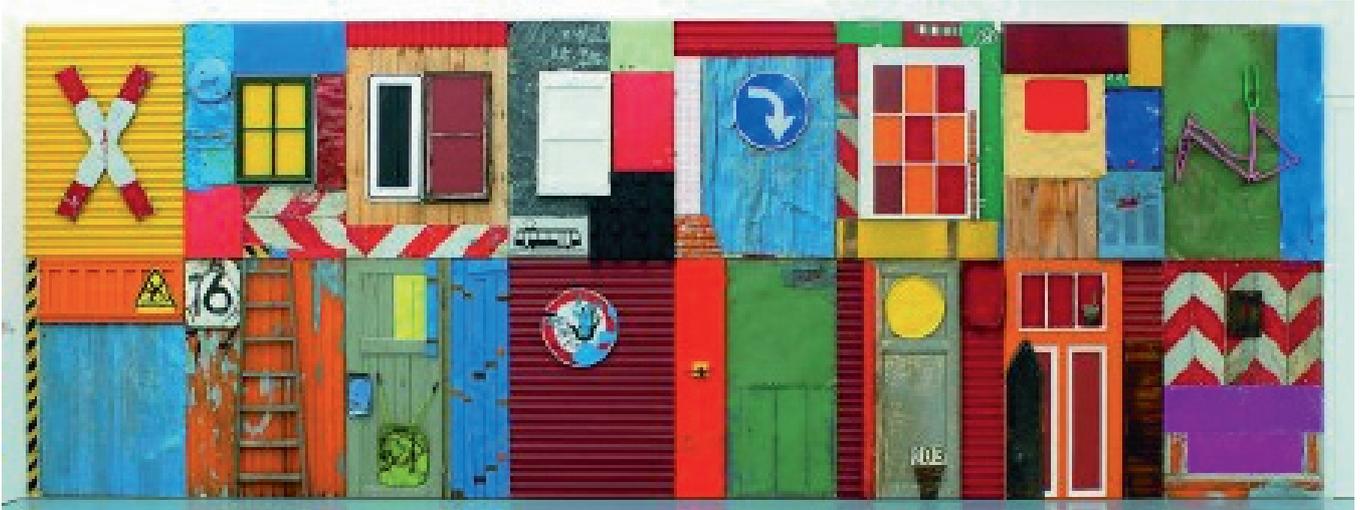
The term “Modern art” is refer the creative world's response to the rationalist practices and perspectives of the new lives and ideas provided by the technological advances of the industrial age that caused contemporary society to manifest itself in new ways compared to the past. African modern art has been with us from modernism's inception, and yet, in a kind of cyclical ritual, it time and time again has seemed to need validation within the study of twentieth century art. Typically, the visual arts of native Africa, particularly sub-Saharan Africa, include such media as sculpture, painting, pottery, rock art, textiles, masks, personal decoration, and jewelry. Specifically, African ceremonial mask has to costumes to religious statues, African artifacts and sculptures contributed a powerful influence to the development of the modern art movement during the early 20th century.



Fig: 3.3: I(c) show modern African art (sculpture 1994,Uganda)

E. Contemporary African Art History

Contemporary art is the term used for art of the present day. Usually the artists are alive and still making work. Modern and Contemporary Art both can both be considered revolutionary, but Contemporary Art is more about experimentation and freedom. Modern Art is an expression of individuality, while Contemporary Art focuses on social impact, with society as the primary focus. Contemporary art is often about ideas and concerns, rather than solely the aesthetic (the look of the work). The contemporary art of Africa escapes generalized description. Artists have utilized various mediums, from oils to silk screening, and methods varying from brass casting by the ancient lost wax process to welding tin cans and other metals into sculpture. At this history period the painting style changed to the form and textile.



3.2: I (d) Show African modern painting style

3.2.2 World art history

Activity: 3.2(b)



- 1) What is pre-history in world art?
- 2) What is Stone Age in the art history?
- 3) Discuss the unique characters activities middle age in art history. Can you tell about art ism mean?

World art History may classify to different history periods like:- Ancient art, Medieval art, Renaissance art, Modern art and Contemporary art in very general. The arts of prehistory means(40,000–4,000 B.C) human history in the period before recorded events, known mainly complete archaeological discoveries, study, research, and etc. history of prehistoric humans. It is may categorize in different history periods. Ancient art is what we consider ancient art is what was created from around 30,000 B.C.E. to 400 A.D.

A. Stone Age art (30,000 B.C. 400 A.D.): In the art history also the period of prehistory known as the Stone Age, is divided into three separate periods:-

Paleolithic (2,500,000-10,000 BC); Old Stone Age

Mesolithic (Europe, 10,000-4,000); Mesolithic (Middle and

Neolithic (Europe, 4,000-2,000 BC). New Stone Age

Paleolithic is by far the longer period. In this history periods sculpture has the main focused art work. There are four main categories of prehistoric sculpture:-

- Ultra-Primitive humanoid objects from the Lower Paleolithic.
- Primitive relief sculpture.
- Venus Collectibles Produced
- Figurative Carvings of human figures and animals

b. The Middle Ages: the medieval period of European history between the fall of the Roman Empire and the beginning of the Renaissance, are sometimes referred to as the "Dark Ages." The middle Ages is the period of time in Europe between the end of antiquity in the fifth century and the Renaissance, or rebirth of classical learning, in the fifteenth century and sixteenth centuries. Medieval Art was made up of various artistic mediums, such as sculpture, illuminated manuscripts, stained glass, tapestries, mosaics, and metalwork. Numerous artworks were made using these different styles, which went on to have a higher survival rate than other mediums like fresco wall paintings.

c. The Classical Period (480-- 323 B.C.): The Classical Period (480-- 323 B.C.) was a period of transition when some sculptural work displayed archaizing holdovers alongside the so-called "Severe Style." Art work have wicked history period known as "Dark age". Dark Ages has been used in the past to cover the entire period of Medieval or Middle Ages art (C. 476 – 1500 AD), it actually forms only the earliest part of this era which the art works died in this period.

The next Art history came to the Renaissance history period. Renaissance art (1350 - 1620 AD) is the painting, sculpture, and decorative arts of the period of European history known as the Renaissance, which emerged as a distinct style during the 14th, 15th, and 16th centuries in Europe under the combined influences of an increased awareness of nature, a revival of classical learning, and a more individualistic view of man.

d. Baroque (1500s- 1700 s BC): Baroque period developed after the Renaissance and Mannerism art periods. It brought with it new perspectives about life, art, religion, and culture. The Baroque style moved away from the severe elements depicted by the Protestant style including decorative and imaginary art period.

The Baroque period began during the late 1500s until the early 1700s, and was wide and varied throughout Europe. Its principles of extravagance, ornateness, and decorated details were portrayed in a range of in art and culture with deep roots in the religious structures and powers of Western Europe cultural mediums like paintings, architecture, sculpture, literature, and music. It was a period of revival at the time, which was the Catholic Church, and presently referred to as the Roman Catholic Church.

e. World Modern Art History : The most influential movements of "modern art" are: -

1. Impressionism;
2. Fauvism;
3. Cubism;
4. Futurism;
5. Expressionism;
6. Dada;
7. Surrealism;

8. Abstract Expressionism; and
9. Pop Art is which isms practice since modern period.

Modern art includes artistic work produced during the period extending roughly from the 1860s to the 1970s, and denotes the styles and philosophies of the art produced during that era. The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation. Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art. A tendency away from the narrative, which was characteristic for the traditional arts, toward abstraction is characteristic of much modern art.

f. **World Contemporary art History (1978 – now):** Contemporary art History a reference to Contemporary Art meaning “the art of today,” more broadly includes artwork produced during the late 20th and early 21st centuries. It generally defines art produced after the Modern Art movement to the present day. It can also make the viewer question what it is that defines art. It is based on abstract expressionism. It follows different forms of expression. It has bases coming from abstract art. Its works are original, artistic and leave the mark of the author who makes them. It provides opportunities to reflect on society and the issues that are important to us and the world. It is part of a cultural dialogue that concerns larger contextual frameworks such as identity, family, community, and nationality.

3.3. History of Theatre

3.3.1 History of African Theatre

In section four, of this unit, you have studied about the history of world art. In this section you will learn about the history of African theatre. Accordingly, the section has the following learning outcomes.

Learning Outcomes



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

- Describe the roots of African theatre.
- Explain the history of African theatre during colonial period.
- Discuss the history of African theatre during postcolonial period.
- Learn the impact of African history to develop theatre.

Now, let you begin to learn about the history of African Theatre in doing activity 3.3 (a).

Activity: 3.2(b)



- 1) Prepare a report on how oral communication techniques based for African theater.
- 2) How do you explain the difference between precolonial and colonial period African Theatre?
- 3) What are the major characteristics of colonial period African Theatre?

The Roots of African Theatre Ritual and Orality in the Pre-Colonial Period

The majority of African cultures did not develop a written language. They maintained their historic records orally, a storyteller who committed to memory and passed on to successors a record of the community. So by the time the importance of these oral histories was recognized and techniques were developed for using them effectively, many had already been lost. There have been three phases in the writing, reception, and interpretation of African literature and hence its dramatic genre. These changes are the inevitable responses to the changing dynamics in politics and social and cultural values at ethnic, national, and global levels, all of which are the multiple effects of colonial and post independent neocolonial disillusionment. The first phase of African dramatic literature encompasses its generic evolution from oral to written literature.

Scholars have identified two stages of this evolution, from grove rituals to village square. These two stages constitute the first phase known as the lifeform of African drama (precolonial drama). The first stage, the grove culture form, consists of rituals, festivals, and other sacred religious occasions in African cosmogony. Primarily, Africa offers an example of perfect harmony between theatre and society. If one considers the genres and styles of theatre in connection with the milieu in which they originated, if one tries to ascertain the specific elements that gave rise to African theatre and if one studies these indigenous forms as such, it can be concluded that theatre in ancient Black Africa can be clearly found in such elements as ritual gesture and communal celebrations by large rural publics where these forms first emerged artistic forms.

Those synthesize spectacle and the spoken word, rhythm and dance, forms that integrate many modes of expression. It is to rituals, dances, masquerades, storytelling and folk celebrations with all their theatrical elements, then, that one must look for such an African definition. The mask, therefore, is an emblem, a sign which is not only used to erase the personality of the wearer, but which also identifies the wearer with an ancestor or a supernatural being. It can also enable the wearer to take in the appearance of a creature belonging to another species while still retaining ancestral connections.

The mask, in this sense, tells a story, as it seeks out a supernatural past or present that it both directs and invigorates, participating in either the cohesion of the group or as an aggressor in a hostile situation. It should be noted too that the mask does not have to be simply something covering the face, but can include garments which cover partially or even fully the wearer's body. Always displayed in motion (as dance) the dramatic function of masking is clear in all African communities. When connected to representations of gods, masking also almost always inspires dance and music, elements of social integration and the most characteristic elements of cultural life on the African continent. Figure 3.3.I (a) depicts African masks.



Fig. 3.3.1 (a) African face masks

Every ritual act made and continues to make reference to cosmic reality and, particularly, to the space that represents in concentrated form the infinite space of the universe. As a result, everything that is done, said or performed in it is, in its turn, invested with a special energy. Ritual spaces thus acquire the same enhanced value that is found in the platform stage in other parts of the world. The principal objective of this central action is, obviously, the efficacy of the ritual, but artistic arrangement and acting are not completely foreign to it. The dance, for example, despite its religious origin, is not merely physical movement of a sacred nature. Ritual dancers are also creators of beauty in so far as they also stylize their bodies and movements. Secular comic theatre arising mostly from folk celebrations also existed and still exists in Africa, especially during harvest times and during family ceremonies.

A collective entertainment, these performances' principal aims were to represent mores observed in daily life. The setting was generally simple and was largely dependent upon the whims of the master of ceremonies and the events being celebrated. Including both men and women and intended for a large rural public, these performances varied from light entertainment to community satire and were characterized by virtuosity in areas such as mime, verbal skills, acrobatics, and song and dance. Still seen today on special occasions and performed by artists who are born into their caste and whose function is handed down from generation to generation, these local performances continue to be given before very large audiences.

Performed in the same types of spaces as the rituals, such comic performances are still primarily done as entertainment. As with ritual events, no admission is charged. Performed in public squares or in courtyards, the shows are done with the audience standing in a circle around the actors. A tree might serve as a stand for props and costumes, as well as a backdrop. Figure 3.3: I (b) show African face decoration



Fig. 3.3: I (b) African face decoration

Activity: 3.3: I (b)



- 1) Prepare a report on how oral communication techniques based for African theater.

The second stage, the village square form, presents intercommunal dance and beauty competitions as well as prototheatrical aesthetic dramas performed on raised wooden or bamboo platforms at popular intervillage junctions or at the king's or chief's palace. At this stage of African literary development, Western proscenium instruments of dramatic and theatrical performance were not available to the art. Instead, indigenous artists relied on locally improvised aesthetic instruments to create spectacular dramatic displays that excited the audience.

The history of African theatre during colonial period

Activity 3.3: I (c)



1. How do you explain the difference between precolonial and colonial period African Theatre?
2. What are the major characteristics of colonial period African Theatre?

Under colonial rule, the no recognition of the centrality of indigenous African drama was inevitable. Doctrines of African inferiority and colonial assimilationist policies reinforced the cultural isolation of the African past while they encouraged a liberate sense of repudiation of developed African heritages. Colonialism also attempted to consciously manipulate and shape the cultural consciousness of African people on Western lines through its educational agencies. Expatriates and the colonial settlers staged theatrical shows as early as 1902. These early theatrical events took place in settlers clubs that were built exclusively for whites only. The plays performed there consisted mostly of comedies and musicals, with occasional plays by George Bernard Shaw, Moliere and Shakespeare. The second phase, the colonialism period theater, contains more elements and features of social political vision and revolution than the earlier two stages in terms of its intellectual, formalistic, and cultural crossbreeding of African and Western idioms and aesthetics.

Activity 3.3: I (d)



1. How do you explain the difference between precolonial and colonial period African Theatre?
2. What are the major characteristics of colonial period African Theatre?

These early theatrical events took place in settlers clubs that were built exclusively for whites only. The plays performed there consisted mostly of comedies and musicals, with occasional plays by George Bernard Shaw, Moliere and Shakespeare. The second phase, the colonialism period theater, contains more elements and features of social political vision and revolution than the earlier two stages in terms of its intellectual, formalistic, and cultural crossbreeding of African and Western idioms and aesthetics. This enhanced form of sociopolitical vision was enabled by African writers' exposure to Western education and therefore the different theories of human rights, labor, economy, politics, and religion of Hegel, Marx, Engels, Nietzsche, Lenin, Fanon, etc.

Since the African writers of the proscenium stage were mostly university based academics in the humanities, they were exposed to various Western theories and philosophies of art, science, and metaphysics, including Greek and Roman philosophers and thinkers such as Aristotle, Plato, and Horace. Many of them had studied Latin, English, and French and had read the canon of Western poets, playwrights, novelists, and essayists such as Chaucer, Pope, Shakespeare, and Donne; The Romantic ballads of Coleridge, Wordsworth, and Keats; And the moderns such as Yeats and Pound. This enabled them to apply their knowledge and experience to African literature and society within the context of colonial, neocolonial, and postcolonial intricacies. Thus, the Africana scholars, critics, and writers converted their art to utilitarian value as an instrument or ideological weapon of social political change in postcolonial societies.

Indeed, their art was never for art's sake; Although it was adorned with language and cultural aesthetics that had qualities of entertainment, it was never just a beauty producing factory! For them, literature was the vehicle for a social and political ideology of liberation. There were remarkable "protest literatures" from Anglophone writers like Soyinka, Achebe, and Ayi Kwei Armah from West Africa; Ngugi and Micere Mugo from East Africa; Nadine Gordimer, Bessie Head, and Athol Fugard from South Africa, and later in the 1970s, Tewfik al Hakim and Ebrahim Hussein from North Africa, among others. During the last decade of colonialism, spanning the late 1950s to the late 1960s Africana scholars, critics, and writers began the search for meaning, definition, authenticity, validation, and literary identity for African literature.

This intellectual search for a philosophy, theory, and existence of African literature was meant to resist and deconstruct earlier European critical views that Africans were incapable of abstract philosophical reasoning and creative thought. This second phase of African theater caught the fire of revolution in Africa in the, plays, critical essays, and speeches of dramatists like Nigerian Wole Soyinka and Kenyan Ngugi wa Thiong'o, a Mau Mau activist against colonialism and believer in both Marxism and Fanonism who vociferously castigated the oppressive colonial regime.

Activity 3.3: I (e)



1. How do you think the African independence impact the development of theater in the continent?
2. What is the major feature of postcolonial period African Theatre?

The history of African theatre during postcolonial period

Activity 3.3: I (f)



1. How do you think the African independence impact the development of theater in the continent?
2. What are the major features of postcolonial period African Theatre?

The third phase of African drama is the postcolonial drama is influenced by the socioeconomic and cultural values at work in the mangled relations of the masses and the State under colonialism and neocolonialism. In turn, drama creates changes in economic, social, and cultural relations in the world. The interface of drama with African society has consigned its activities to more relevance in influencing human social behavior and the transformations of human thought and reason. It does this through the redefinitions of its theory and practice as an instrument of social enlightenment and transformation of African society. In African, and other nations that share a history of slavery and neoslavery, as well as colonialism and its ubiquitous variant neocolonialism, drama is an enterprise of “cultural nationalism” and political practice and commitment to “political correctness.” African postcolonial drama is an interrogating dialogue with history, an attempt to transcend the boundaries of political, economic, social, and cultural alienation.

This phase of African drama is the period of relative emancipation of the field as it is being globally accepted as a form of world literature written in a variety of Western languages, a sort of hybrid literature arising from what scholars describes as the “conjunction of impulse” from both African and Western linguistic and cultural traditions. This is the present state of African literature as it plunges into the twenty-first century. Today, African theater has begun to have definitive critical forms, derived from the African nature of knowledge and system of thought. It's per formative values give it active capacity as a pragmatic cultural practice.

African dramatic literature, as in other postcolonial cultures, engages history and interprets it via its aesthetic and ideological instruments as a means of educating the people by opening them up to social realities. Many playwrights dramatically capture two phases of revolutionary struggles: the grim realities of colonial domination and the evils of postcolonial disillusionment in Africa. They tried to create high spirits which psychologically persuaded the audience to take revolutionary action against the forces of oppression and exploitation. As such, drama becomes a formidable force in the hands of postcolonial playwrights like Ngugi and Micere Mugo from East Africa; Wole Soyinka, Femi Osofisan, Bode Sowande, J. C. De Graft, Ama Ata Aidoo, and Efua T. Sutherland from West Africa, and Athol Fugard from South Africa. All of these writers use drama as an instrument of social motivation and “cultural education”; They create a “national culture” using drama as a suitable means of informal education of Africans. This method of social and cultural orientation is anchored on the understanding of African human nature as a product of a combination of indigenous, colonial, and postcolonial experience.

3.3.2 History of World Theatre

In section five of this unit, you have studied about the history of African theatre. In this section, you will learn about the history of world theatre. Thus, this section has the following learning outcomes.

Learning Outcomes



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

- Identify the historical development of world theatre in different periods.
- Discuss the historical development of world theatre during Greek and Roman period
- Explain the historical development of world theatre during medieval period
- Describe the historical development of world theatre during Renaissance and reformation periods.
- Learn the historical development of world theatre in modern period.

Now, let you begin to learn about the history of world Theatre in doing activity 3.3.

Activity 3.3



1. How do you explain the evolution of Theatre?
2. Share your understandings of the various historical development of the history of World theatre to your partners.

At this grade level, it is difficult to learn about the whole history of theatre in the world. Just a brief look at the evolution of Western Theatre is presented here.

a. Greek Theatre (From 7th Century B.C.)

The history of theater can be traced back to 6th Century B.C. where the Ancient Greeks were the first to present dramatic presentations. One of the most popular forms of entertainment for people is a visit to the theater. Greek theatre was created to celebrate religious festivals. A chorus was used to either sing or chant the script. It is unknown if Thespis was a playwright, an actor or a priest, but he has been credited for

creating the “first actor” who broke away from the chorus and would speak to the chorus as an individual character. This is why actors are also known as “Thespians”. This led to the creation of character masks were used to allow the actors to play more than one character. Figure 3.3: II (a) is an example of masks used in Greek theatre.



Fig. 3.3: II (a) masks used in Greek Theatre

b. Roman Theatre (From Approximately the 4th Century B.C.)

The Romans were greatly influenced by Greek Theatre. The word “play” comes from the Latin word “Ludus” which means recreation or play. Rome comes along and conquers the Greeks, adopting their style in many ways, one such way being the theatre. The Roman Theatre was less influenced by religion than Greek theatre. Besides, the Rome strayed away from tragedies and preferred to view comedies, thus the comedy of manners genre is born. The audience was often loud and rude. Since the audience was so loud, much of the plays were repetitive. The actors developed a code which would tell the audience about a character just by looking at them. For example:

- A black wig: the character was a young man.
- A red wig: the character was a slave.
- A yellow robe: the character was a woman.
- A yellow tassel: the character was a god. Figure 3.3: II (b) shows actor in Roman Theatre.



Fig. 3.3: II (b) Actor in Roman Theatres

C. Medieval European Theatre (Approximately began in the 5th Century)

After the fall of the Roman Empire, the Roman Catholic Church dominated religion, education and politics. It also had a strong influence on theatre. Theatre was “reborn” as “liturgical dramas” which were written in Latin and performed by priests or church members. Plots were taken from the Christian Bible. Performances also were held to celebrate religious festivals (as in Greek times). Later “vernacular dramas” were written in common language (therefore everyone could understand). These plays were performed in town squares on wagon stages. There were three types of “vernacular dramas”:

- Mystery plays – based on the Old and New Testament
- Miracle plays – based on the lives of the saints
- Morality plays – taught a lesson through symbolic characters representing virtues or faults.



Fig. 3.3: II (c) Medieval European Theatre

d. Renaissance and Reformation (Approximately began in the 15th Century)

Further contributions to Theatre were made by Italians through the development of the proscenium, or “picture frame stage”. Figure 3.3: II (d) shows an example Renaissance and Reformation period of picture frame stage of Italians.



Figure 3.3: II (d) Picture frame stage.

In England “apron stages” were used which created a more “open” stage. Audience members surrounded the stage, and sometimes on the stage. The emphasis in plays was on the dialogue. Plays also continued to have moralistic themes. Later religious themes were replaced by themes of loyalty to the government. Performers were organized into troupes or companies who developed a repertory of plays that they could perform. Figure 3.3: II (e) depicts play in England during Renaissance and Reformation period.



Fig. 3.3:II (e) play in England

Besides, in the 16th Century, playwrights who worked to revive plays written in Latin were believed to be supporting the Catholic Church. Playwrights who worked to revive Greek plays were associated with Protestantism. Depending on who was in power at the time, a playwright could be put to death for reviving the “wrong” play. Many playwrights began to avoid the revival of classic work, and wrote non-political and nonreligious plays. Figure 3.3: II (f) shows experience England during Renaissance and Reformation period.



Fig. 3.3: II (f) Theaters in England

In the 18th Century, Theatre became a popular pastime. During the first half of the 18th century, actors assumed poses and performed their lines in a “singsong” manner. Actors dressed in modern fashionable clothes. There was a rivalry between actresses as to who would wear the finest dress. Pantomime was still popular and promoted the development of spectacular staging, slapstick and special effects. Figure 3.3: II (g) shows actors dressed in modern fashionable clothes.



Fig. 3.3: II (g) Actors dressed in modern fashionable clothes

In 19th Century, the Industrial Revolution of the 19th Century changed theatre as well. Theatre lighting and stage advancements came into being. Gas lighting was first introduced in 1817 in London's Drury Lane Theatre. By the end of the century, electrical lighting made its appearance on stage. Elaborate mechanisms for changing scenery were developed, including fly lofts, elevators, and revolving stages. Figure 3.3: II (h) illustrates Theatre lighting and stage advancement used in 19th century.

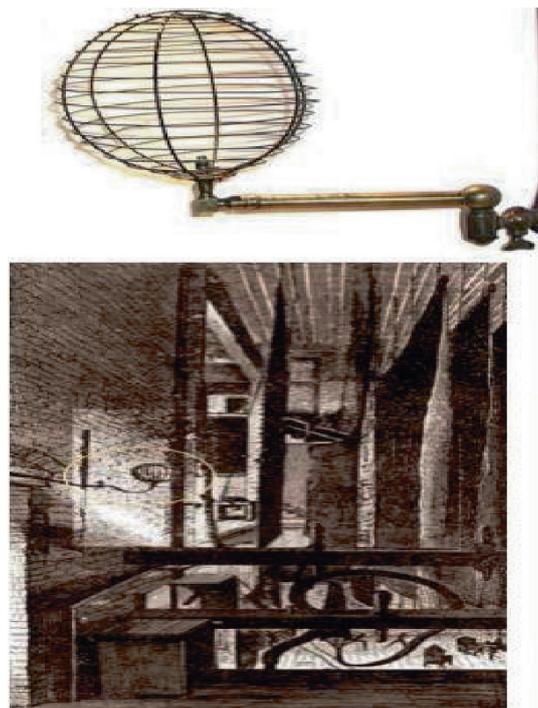


Fig. 3.3: II (h) Theatre lighting and stage

e. The Modern Theatre

The modern theatre is the theatre of today. ‘Modernist’ theatre refers to the theatre of the first fifty or so years of the last century, when Stanislavsky, Meyerhold, Brecht, and Artaud flourished. Their Modernism, however, infiltrates and influences all aspects of modern theatre. They bestride the gap between ‘Modernism’ and the modern. That is why they were, supremely, the ‘makers of modern theatre’. Modernism is usually and correctly associated with startling novelty, with art which deliberately shocks or which deliberately even joyfully break conventions. It is often designed to be partial, contentious, and challenging.

Modernism created the ‘avantgarde’: those who not only introduced new subject matter to art, but did so by the use of new methods and new forms. They were the Symbolists, the Futurists, the Expressionists, the Surrealists, and all the other innovators and iconoclasts of that period. Modernism was perhaps most forcibly characterized by its awareness that the old certainties of life and society, religion and culture, were fractured forever by the ideas of Darwin, Marx, Freud, and others. Post nineteenth century life, at least in Europe and America, became hard to anchor for many whose primary experience was of incoherence and fragmentation.

f. Theatre in Asia

The extraordinary richness of Asia’s theatrical traditions are well known and well documented. From Indian kathakali and chaau to Chinese jing ju (Beijing Opera), from Iranian ta’ziyeh to Japanese noh and kabuki, from Vietnamese hat boi and waterpuppets to bunraku and shadowpuppets, Asia have excited and enriched world theatre traditions for thousands of years. Theatre in Asia is a far more complex entity than many from other parts of the world might anticipate or appreciate. It is, as perhaps no other, a brilliant mosaic mixing old and new, east and west, indigenous and colonial, rooted and technological, communal and individuated.

It is at once connected to traditions that date back 5,000 years and as avantgarde as any in the world in the 1990s. Whether one is discussing Indian dramatist Rabindranath Tagore and his links to sanskrit drama or the multimedia experiments and happenings of Japanese director Terayama Shuji, whether one is looking at the stark staging’s of Indonesian director Rendra or the deeply influential work of a Moscow trained director such as Azerbaizhan Mambetov in Kazakhstan, there is a pattern to be discerned that stretches from the Asian republics of the former USSR to the Philippines, from northern China to Singapore. Many scholars articulated in one way or another is that theatre in Asia and the Pacific is a microcosm of theatre in the world.

One can see connections to religion and the supernatural in countries as far apart as Iran and the Philippines and one can see its non-mimetic and often avant-garde instincts in experiments from Japan to Indonesia. Between these extremes one finds traditional sung forms and European spoken forms, masked theatre and puppet theatre, danced theatre and shadow theatre, each with its own energy and each with its own committed following. The aesthetic patterns are identifiable and visible to all. Sung and danced forms emerged early in this part of the world, some connected to religion and others supported by feudal courts. Growing from India (with perhaps the oldest and most complicated theatrical history of any country) and from China, theatre of this region spread across Asia and the Pacific utilizing, in later incarnations, not only tales from Mahabharata and Ramayana for inspiration but also more local stories and legends. Colonial and/or trading contacts introduced western forms of theatre practice in the nineteenth century and, in a few cases, even earlier.

Where western forms were not rejected for political or religious reasons, new theatrical communities emerged and by the beginning of the twentieth century two clear styles of theatre could be differentiated in many countries in the region: the traditional ones rooted in the musical and movement skills of the actor and the modern one involving texts that were spoken rather than sung, texts more often than not mimetically interpreted rather than symbolically danced. The traditional theatre was dominated by great actors who handed their skills down generation by generation in direct and often familial lines while the spoken theatre privileged text and textual interpreters who often had social or political agendas.

g. Theatre in Latin America

Many of the indigenous tribes of Latin America had their own rituals, festivals, and ceremonies that involved dance, singing of poetry, song, theatrical skits, mime and acrobatics. The performers were trained and they wore costumes, masks, makeup and wigs. Moreover, platforms were erected to enhance visibility and there were sets adorned with branches from trees and other natural objects. Latin America has an incredibly rich theatrical history, from the Inca, Maya, and Aztec empires, to the political theatre that empowers people today. The Aztec, Maya, and Inca peoples, all had rich cultural traditions that included aspects of dramatic performance long before developing an industry of theatre, as we know it today.

Many of their theatrical traditions were rooted in ritual and religion. Early Aztec people, from Mexico, performed songs to celebrate and honor their many gods and to celebrate various seasons, such as planting season, hunting season, and the season of renewal. Performers in the rituals wore their finest clothing and elaborate jewelry, made of fine metals and precious stones. The songs or *cuicatl* can be broken down into three main categories. *Yaocuicatl* were songs of battle dedicated to the gods of war. *Teocuicatl* were dedicated to creation myths and the adoration of the most powerful gods. *Xochicuicatl*, or flower songs, were the most metaphorical and poetic and often conveyed multiple meanings.

The Maya had a rich history of dance before becoming present-day Guatemala. *Tocantins* dances honored the nobles. Other dances recounted tales of animals and ancestors, the origins of the world, and retellings of political conflict. One famous early Mayan ritual dances the, *Dance of Conquest*, tells the story of the Spanish Invasion and conquest of the Mayan people. In the dance, the characters wear masks painted on pine wood, rich velvet and sequined costumes, and feathers. In the Inca Empire, located in the region now known as Peru, people celebrated festivals at least once a month, to guarantee a good harvest, protect health, and prevent disasters, as well as honor their gods. Often lasting more than a week, festivals would draw crowds in the thousands to the Inca capital, Cuzco.

The *Inti Raymi* was the largest and most elaborate Inca festival, and lasted 9 days. Beginning on the winter solstice, the festival honored the sun and celebrated the Inca creation myth. The festival included chanting, marching musicians, trancelike dancing, and oral storytelling. Without a written language, oral storytellers were vital, and the Inca capital employed over 1000 storytellers to memorize the myths and legends of the people. The influence of Western European drama begins as early as the 17th century. With the arrival of the conquistadors and the Catholic Church, religious dramas emerged. The Spanish missionaries used theatre to convert local populations to Christianity.

By the 18th and 19th centuries, various theatre groups in Latin America were working toward creating their own theatre that blended local interests, with Western European theatrical traditions. Some early Latin American theatre genres inspired by Spanish drama include the *sainete* and *zarzuela*. The *sainete*, is a short, often farcical vignette accompanied by music, usually using local, realistic language, and colorful costume and scenery. *Zarzuela* combined dialogue, song, and dance. Popular in Cuba in the 1850s, *zarzuela* often focused on the plight of mulatta women, or biracial women of black and white heritage.

By the mid20th century, Latin America was beginning to gain recognition for a unique theatrical voice,

much of which engaged important political moments. Between the 1940s and 1960s, several theatrical companies and schools emerged across the continent, from Cuba to Mexico, to Argentina, and in between. Cuban playwright Virgilio Piñera used dark humor to expose the realities of the totalitarian government, blending the grotesque and fantastical. In Peru, Sebastián Salazar Bondy wrote dramas that asked the public to reflect on current social and political climates. The 1960s and 70s mark a period of extreme political upheaval around the continent, and simultaneously the region's most active period of theatre. As many Latin American countries vied for independent democracies, the theatre became a place to criticize old regimes, and model new democratic ideologies.

3.4. History of Film

3.4.1 History of African Film

In section six of this unit, you have studied about the history of world theatre. In this section, you will learn about the history of African film. Thus, the section has the following

Learning Outcomes



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

- Distinguish the focus areas of history of film in Africa.
- Explain the history of African film during colonial era.
- Discuss the history of African film during post-independence.

Now, let you begin to learn about the history of African Film in doing activity 3.4 (a).

Activity 3.4 (a)



1. What do you think about the major focus areas of African films?
2. What do you know about the origin of African film?

In a general history of any film, there seem to be five major areas to focus upon:

- (1) The individuals and the events,
- (2) The art products,
- (3) The "medium" of the art,
- (4) The small institutions which influence expression (e.g., schools of painting, film studios, coteries of novelists, etc.), and
- (5) The large institutions which force art into a general cultural or sociological context.

There are historians of film who have dabbled exclusively in each area and a few who have attempted to work in all five areas:

- i. The "auteur" historian sees the director as major force behind film history;
- ii. The classics approach stresses the great films produced since 1896; (3) the technologists follow the machine as not only the ruler of artistic achievement but also the tool which determines any capabilities the art may have;
- iii. The studio centered approach sees the cadre of directors, stars, and/or executives as determining the texture of resulting artworks; And
- iv. The cultural historian, such as Marxists Georges Sadoul and John Howard Lawson, attempts to view film as a commodity dependent upon general social and economic development. Each approach has its own validity; Yet each clearly reveals a different philosophy of history.

African cinema is film production in Africa. It dates back to the early 20th century, when film reels were the primary cinematic technology in use. The history of film in Africa can be seen in terms of colonial era and post-independence. During the colonial era, African life was shown only by the work of white, colonial, Western filmmakers, who depicted blacks in a negative fashion, as exotic "others", without history or culture. The rise of the African film industry can be traced back to the decolonization period of the continent.

Many African countries did not have a film industry before they become independent of the colonial era in 1960s and 1970s. Since then, film begun to flourish and productions have attracted international attention. Despite the prior existence of such an industry under foreign rule, the African film industry did not reflect an accurate portrayal of the cultures it was intending to represent. Instead, the film industry was permeated by stereotypes and Africa was utilized merely as an "exotic" background for Western cinema. However, this underwent a significant change during the 1960s, when numerous African countries obtained their independence. This is especially true of the former French colonies,

Whose local filmmakers received technical and financial support from the French Ministry of Cooperation?

Thus, African cinema came to strongly feature social and political themes and the neocolonial condition. However, Africa is a vast continent and its countries and cultures have their own specific cultural, political and geographical backgrounds and elements that are uniquely expressed in a myriad of manners in their films. The rise of the African film industry can be traced back to the decolonization period of the continent. Despite the prior existence of such an industry under foreign rule, the African film industry did not reflect an accurate portrayal of the cultures it was intending to represent. To illustrate the rich variety among the African film industry, it is worth looking at a few examples.

Senegal One of them, Ousmane Sembene (Senegal, b. 1923), is seen as the father of

African cinema and his 1963 'Borom Sarret' is regarded as the first African film. Also, Senegal: presented at the World Festival of Black Art that Leopold Sedar Senghor, Senegalese poet and President, hosted in 1966, that the first feature length black African film ever was premiered. It was Ousmane Sembene's Black Girl (1966). Evidently, each country is pursuing its own strategy at a different pace in order to establish its film industry on the world stage. Discussed above are just a few instances which exemplify the overall increased efforts of the development of the continental film industry.

South Africa: South Africa, established itself as the first African film to win an Academy Award for

Foreign Language Film was *Tsotsi* (2006), a South African production. Also,

Nigeria: Another African nation that is boasting a rapidly growing international cinematic industry is Nigeria. 'Nollywood's' expansion is seeing the production of over 1000 films per year, albeit low budgeted productions. The Nigerian film industry is indisputably diversifying its economy by creating jobs in a country that depends principally on oil and agriculture. The Nigerian film industry is known to be the most popular on the African continent. The Nigerian film industry is the largest in Africa in terms of value, number of annual films, revenue and popularity. It is also the second largest film producer in the world. In 2016 Nigeria's film industry contributed 2.3% of its gross domestic product (GDP).

Egypt: The cinema of Egypt is part of the Arabic spoken film industry, and is annually animated by the Cairo International Film Festival. Since 1896, more than 4000 films have been produced in Egypt, which accounts for three quarters of the global Arab film production. Egypt occupies the position of one the biggest film producers of the Middle East.

Burkina Faso: The cinema of Burkina Faso has an important role to play in the post-colonial West African industry, with the creation of the film festival FESPACO in 1969.

Many of Burkinabe filmmakers are internationally recognized and have won international prizes. Today, many private production companies are flourishing, with numbers expected to rise steadily.

3.4.2 The History of World Film

In section seven of this unit, you have studied about the history of African film. In this section, you will learn about the history of world film. Accordingly, this section has the following learning outcomes.

Learning Outcomes



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

- State the historical origin of world film industry.
- Discuss the significance of modern film industry.
- Explain the impacts of world film on the different aspects of the society.
- Learn the significances of world film on the different aspects of the society.

Now, let you begin to learn about the history of world Film in doing activity 3.3 (a).

Activity 3.3(a)



1. Where and how do you think that film originated?
2. Share your understanding about silent film.

Origins of the World Film

Film is a young medium, at least compared to most other media. Painting, literature, dance, and theater have existed for thousands of years, but film came into existence only a little more than a century ago. Film as an art appeared in the mid 1890s, an era when the United States. Yet in this fairly short span, the newcomer has established itself as an energetic and powerful art form. The first peace of invention which paved the way for the introduction of film was invented by Eadweard Muybridge.

In 1872, Muybridge who was hired by Leland Stanford (1824–1893), a former California governor and wealthy businessman, to prove that at some point in its gallop, a racehorse lifts all four hooves off the

ground (a convention of nineteenth century graphic illustration required running horses to always be pictured with at least one foot on the ground). After several years of abortive experiments, Muybridge accomplished this in the summer of 1877 by setting up a battery of twelve electrically operated cameras (later studies used twenty-four) along a Sacramento racetrack and stretching wires across it that would trip the cameras' shutters. As a horse came down the track, its hooves tripped each shutter individually and caused the cameras to photograph it in successive stages of motion during the gallop.

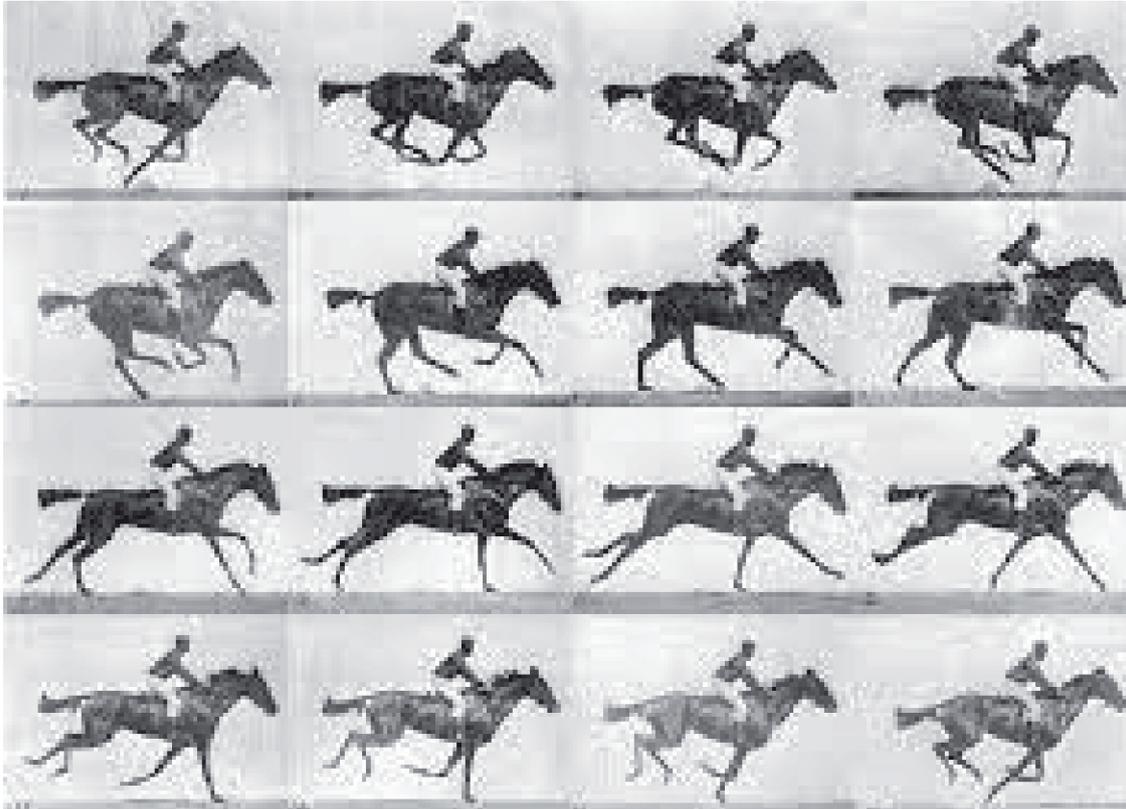


Fig.3.4: I (a) Eadweard Muybridge's glassplate series photographs.

Muybridge demonstrated his results in 1879 on a mechanism he called the zoopraxiscope. This special kind of “magic lantern” projected colored, hand drawn images that were based on these photographs and placed along the outer rim of a circular glass disk.

It was the French physiologist Étienne Jules

Marey (1830–1904) who recorded the first series photographs of live action in a single camera, which, as it happens, was also portable. Marey, a specialist in animal locomotion, invented the “chronophotographic gun” in 1882 to take series pictures of birds in flight. This instrument, a camera shaped like a rifle, took twelve instantaneous photographs of a movement per second and imprinted them on a rotating glass plate. A year later, Marey switched from the cumbersome plates to paper roll film, which had the effect of introducing the film strip to cinematography.

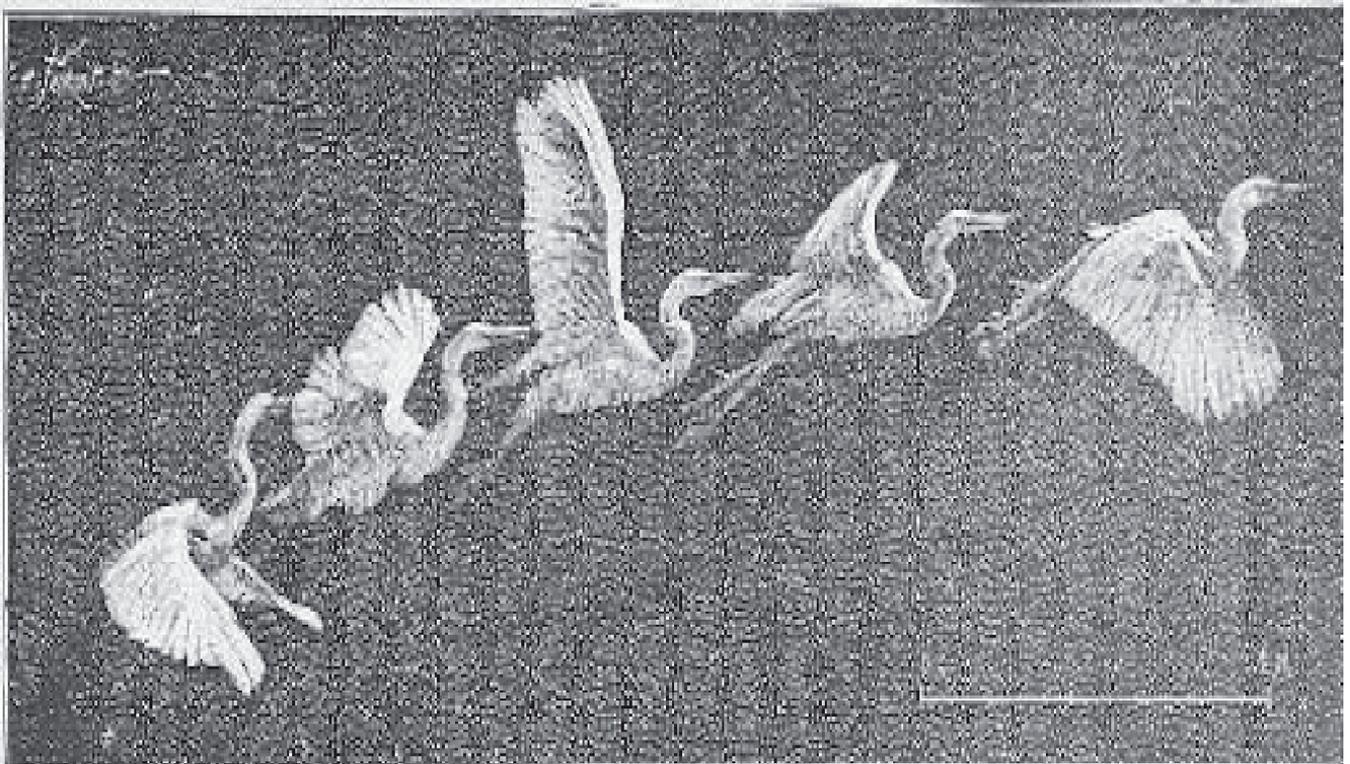


Fig.3.4: I (b): "The Flight of a Heron": images from ÉtienneJules Marey's chronophotographic gun.

The next step was taken in 1887 in Newark, New Jersey, when an Episcopalian minister named Hannibal Goodwin (1822–1900) first used celluloid roll film as a base for light sensitive emulsions. Goodwin's idea was appropriated by the American entrepreneur George Eastman (1854–1932), who in 1889 began to mass produce and market celluloid roll film on what would soon become an international scale.

Neither Goodwin nor Eastman was initially interested in motion pictures, but it was the introduction of a plastic recording medium coupled with the technical breakthroughs of Muybridge and Marey, that enabled the Edison Laboratories in West Orange, New Jersey, to invent the Cinemograph, the first true motion picture camera.

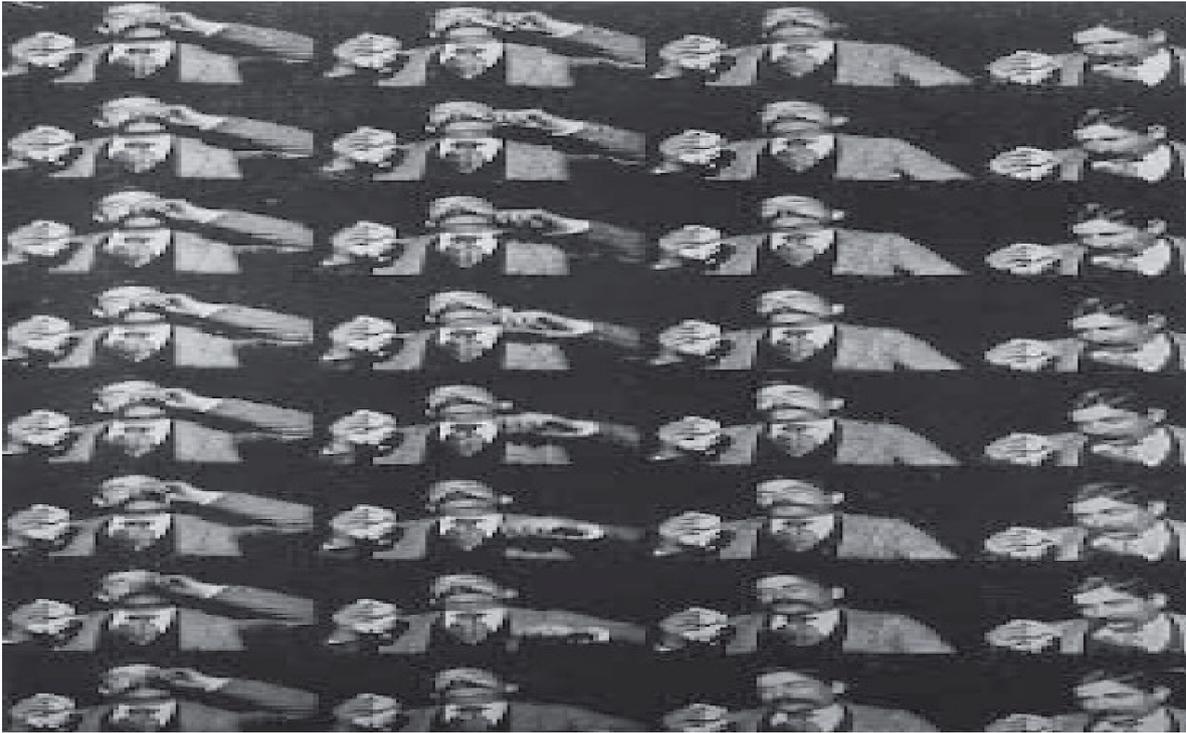


Fig.3.4: I (c) Emulsion images from Thomas Edison’s “Record of a Sneeze” (“Fred Ott’s Sneeze”; 1894).

Motion Pictures Like his predecessors, Thomas Alva Edison (1847–1931) was not interested in cinematography in and of itself. Rather, he wished to provide a visual accompaniment for his vastly successful phonograph, and in June 1889, he assigned a young laboratory assistant named William Kennedy Laurie Dickson (1860–1935) to help him develop a motion picture camera for that purpose. Edison, in fact, envisioned a kind of “coin operated entertainment machine,” in which motion pictures made by the Kinetograph would illustrate the sound from the phonograph.

Dickson “invented” the first motion picture camera in a brilliant synthesis of already existing principles and techniques that he had learned from studying the work of Muybridge, Marey, and others. After some ineffectual attempts to record photographic images microscopically on phonograph like cylinders, Dickson began to experiment with the use of celluloid roll film in a battery driven camera similar to Marey’s chronophotographic gun, and he arrived at the Kinetograph in late 1891. The machine incorporated what have come to be recognized as the two essentials of motion picture camera and projector engineering

- (1) A stop motion device to ensure the intermittent but regular motion of the film strip through the camera.
- (2) A perforated celluloid film strip consisting of four sprocket holes on the bottom edge of each frame.

The former, adapted by Dickson from the escapement mechanism of a watch, permits the unexposed film strip, in its rapid transit through the camera, to be stopped for a fraction of a second before the lens while the shutter opens to admit light from the photographed object and expose the individual frames. In projection, the process is exactly reversed: each frame, now developed, is held intermittently before the projection lamp while the shutter opens to emit light through the lens and project the film image onto the screen. Without a stop motion device in both camera and projector, the film image would blur. The synchronization of film strip and shutter and the synchronization of the camera and the projector are accomplished by means of the regular perforations in the film strip inspired by the perforated paper of the Edison automatic telegraph which is pulled through both machines by a system of clawed gears. The first moving pictures recorded in the Kinetograph were viewed by the public individually through the magnifying lens of a boxlike peepshow machine, in which a continuous 40to 50foot film loop ran on spools between an electric lamp and a shutter.

This device was dubbed the Kinetoscope. True to Edison's original intention, Dickson had attempted to design both viewer and camera so that sound and image could be synchronized and recorded simultaneously. Furthermore, when speculative emphasis shifted to projection a few years later, the reproduction of sound became doubly infeasible because there was as yet no means of amplifying it for a large audience. The first motion picture studio had been constructed by Dickson in 1893 for a little more than \$600.

Called the "Black Maria" From 1893 to April 1895, Dickson was the producer, director, and cameraman for hundreds of brief films distributed by the Edison Company to the Kinetoscope parlors. At this point in the history of film, the camera was never permitted to record more than could be seen by a single individual standing in one fixed spot and focusing on a single event for a given length of time. Projection: Europe and America It was actually the year 1895 that witnessed the most significant developments in projection technology, and these occurred almost simultaneously in every country in Western Europe and in the United States.

By far the most important of these devices was perfected by two brothers, Auguste and Louis Lumière (1862–1954 and 1864–1948, respectively), who operated a factory for the manufacture of photographic equipment in Lyons, France and whose family name was, appropriately, the French word for "light." After a thorough study of the workings of the Edison machine, the Lumières invented an apparatus that could serve as camera, projector, and film printer and that was finally patented as the Cinématographe, thus coining the term that attaches to the medium of film to this day. The Cinématographe was built to run at a speed of 16 fps and established the standard for silent film.

On December 28, 1895, the Lumières rented a basement room in the Grand Café, on the Boulevard des Capucines in Paris, to project a program of ten films for the first time to a paying audience. Some of the titles from that program were *L'arrivée d'un train en gare de La Ciotat* (Arrival of a Train at La Ciotat Station), which dramatically marked the beginning of the cinema's long obsession with the Industrial Revolution; *Déjeuner de bébé* (Baby's Lunch), Louis's record of brother Auguste feeding his infant daughter; and *L'arroseur arrosé* (The Sprinkler Sprinkled), a bit of slapstick in which a young boy stepstour de force, and audiences are said to have dodged aside at the sight of the locomotive barreling toward them into the foreground on the screen. The most important aspect of the Cinématographe projections, however, was that they marked the end of the period of technological experimentation that had begun with Muybridge's series photography in 1877: the two machines on which the cinema was founded had been perfected at last.

In Germany, the Skladanowsky brothers, Max and Emil (1863–1939 and 1859–1945, respectively), developed almost simultaneously with the Lumières a projector for celluloid film strips called the "Bioskop" or Bioscope (a common term for many early cameras and projectors) and projected films of

their own making in a public performance at the Berlin Wintergarten on November 1, 1895. Projection reached England immediately thereafter, in 1896, when a manufacturer of scientific instruments named Robert W. Paul (1869–1943) patented the Theatrograph (later renamed the Animatograph), a projector based on the Kinetoscope although the Lumière Cinématographe was soon to capture both the British and the Continental markets.

Edison dubbed the new machine the Vitascope and gave it its first public exhibition on April 23, 1896, at the popular Koster and Bial’s Music Hall in New York City, where it received top billing as “Edison’s greatest marvel.” Like their predecessors, Edison’s Vitascope films offered nothing more than unmediated glimpses of real action as it unfolded before the camera from a single point of view, but these rather crude “living pictures,” as they were soon labeled, proved novel and engaging enough to satisfy the public’s taste for several years to come.

The shift in consciousness from films as animated photographs to films as continuous narratives began around the turn of the century. The Vitascope and Cinématographe projections mark the culmination of the cinema’s prehistory. By 1896, all of the basic technological principles of film recording and projection had been discovered and incorporated into existing machines—which, with certain obvious exceptions, such as the introduction of light sensitive sound, have remained essentially unchanged from that day to this. Thus, the history of cinema as an art form begins, for if our understanding of the machines was sophisticated, knowledge of how to use them was primitive indeed. Nevertheless, by the late 1890s, cinema was already on its way toward becoming a mass medium with the then unimaginable power to communicate without print or speech.

Generally speaking, the history of the film can be divided into the following three segments:

- The Silent Period (1895–1928)
- The Sound Period (1928–1990)
- The Digital Era (1990–Present)
- The Silent Period (1895–1928)

This period refers to the times movies were produced without spoken dialogue, that is, without synchronized sound. Even though this does not mean that all silent movies were devoid of sound, it simply means that it was not possible at this stage to capture both action and dialogue on camera while filming on set as it is the case today.

The Sound Era (1928–1990) the sound period refers to when sound was introduced into film. It was in 1927 that the film, *The Jazz Singers*, an Academy award winning feature film, directed by Alan Crosland, was released and broke the silence of the silent period by introducing the sound era.

3.5. History of Dance

3.5.1 History of Africa Dance

In section eight of this unit, you have studied about the history of world film. In this section, you will learn about the history of African dance. Hence, this section has the following learning outcomes.

Learning Outcomes



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

- Explain the history of African traditional dance.
- Describe the history of modern dance in Africa.
- Appreciate the purposes of African dance in the history

Now, let you begin to learn about the history of African Dance in doing activity 3.5 (a).

Activity 3.5: I (a)



1. What is dance?
2. What was the origin of African dance?

Dance is practiced in the contexts of entertainment, religious ritual, and self-expression among others, in cultures throughout the world. No one definition can summarize all forms of dance. Instead, an understanding of the codes and conventions of each style in its cultural and historic context can unlock the keys to appreciating dances on their own terms. Most important of all, man learnt to use movements to express himself to others, even as we do in a foreign country or as the deaf and dumb today. It is amazing how much we can say with our bodies, heads, hands, feet and facial expressions, when we meet a people, whose language is unknown to us and therefore unintelligible to us.

One can at least make oneself understood well enough, to satisfy his basic needs for food, water, help or shelter. Just as children learn to control their movements to satisfy their daily needs and soon learn to apply their use for play activities, for the fun of it, so have people of all nations, through the ages made use of movement, not only to find food and shelter, but as a means of inner satisfaction, which is the result of discovery, creation and achievement, to make life more bearable within their environment. Thus leaping and running after an escaping antelope until it is brought down, may in the retelling of the chase, show different ways of running, stalking, jumping, slashing or hacking, seizing or grasping, shaking, twisting and turning usually embellished just for the relief and joy they give to our emotions and the effect on a captive and perhaps admiring audience, like one's wife and children. This can be observed from Fig.3.5: I (a).



Fig.3.5: I (a) Women dance “the Papuans”

Such movements, consciously or even spontaneously acquired, cease to be copies of the original movements but specially created imitations of them. Because of this, they can be repeated again and again with a few refinements, or even exaggerations, to a pattern according to the mood and will of their creator. This orderly plan of movement sequences, sometimes of one part of the body, followed by another pattern of movement answer, is visually and emotionally sensed as rhythm. Stamping tends to halt or frighten an enemy and stamping and advancing may chase away a dog or a human enemy who threatens us. In Tongo, the Goigo dance which is performed as a mock battle between the Highlanders and Lowlanders may have had its origin in stamping and brandishing a cudgel and advancing on a wild animal to the accompaniment of shouts or chants meant to scare it.

Rhythm in movement and rhythm in sound combine to make work lighter as the Frafra grass cutting laborers show by stamping and grunting to the rhythm of their traditional fiddle and gourd shakers, bending down, cutting the grass and advancing as they raise their bodies in rhythm, as in a dance chorus. Or, take girls from the Upper or Northern regions of Ghana or Nigeria, pounding millet in long mortars and creating counter rhythms with the pestles in pounding and knocking the inside of the mortar as they come up for another thrust into the mortar. Fishermen move in rhythm as they haul in their nets and sing instinctively to their occupationally rhythmic movements.

Thus music and dance which depend on time and rhythm have always been linked together. In the African Dance scene this is even more apparent in the use of clapping, stamping, singing, and the use of gongs and rattles or sticks. In the African Dance expression we are made to see the music, as it were, and to hear the dance. A first rate dance group, must have good drummers, good singers and good dancers. The Akan word 'Goro' means all this and a group may be said to dance well or sing well or drum well but if the overall result is expressive and satisfying the term 'Goro' to play is used. The dance in Africa then must express fully and clearly through movements, the inner feelings, which are acceptable to a region, and is disciplined by the rhythm suggested by the music in the mode or form of that social group, and the mind

of the dancer and audience.

Although dancing is common to most people of Africa, where the dance is the major art and has an integral function in the lives of the people at all levels, different communities differ in their dance styles. In some areas, there are dances for women only or men only or for both as the occasion dictates. Dances may be slow or fast, solemn or joyful consciously funny or grave and majestic. All these differences are the result of the environment or physical conditions, climate, occupation, means of communication with other societies, and social, religious, and political conditions and standards acceptable to a particular social group. In these diverse culture patterns, one thing is common to all.

That In a traditional society the dance is a way of expressing the lives of its people, their hopes and fears, their antagonisms and comradeships, their religious beliefs, their joys and reaction to group or individual tragedies. In the words of Miss Pearl Primus: "Dance was and still is critical importance. Every phase in life is accompanied by dance. Here people use their bodies as instruments through which every conceivable emotion or event is projected. The result is a strange magnetic marriage between life and dance. The two are inseparable. Love, hatred, fear, joy, sorrow, disgust, amazement, all these and other emotions are expressed through rhythmic movement".



Fig.3.5: I (b) African Dance

The origin of African dance may closely relate to the culture and beliefs of the tribe that created it. It's unclear how or when dances first appeared, but they have been part of the African life for centuries. Dances are passed down to younger generations. In Africa, as with other parts of the world, ceremonial dance tells a story. More than mere entertainment, it recounts history, conveys emotion, celebrates rites of passage, and helps to unify communities. "African dance" is usually associated with sub Saharan and Western Africa.

Activity 3.5.I (b)



- Present or show one or two selective African ritual dances for class room in group/individually on selected stage.

3.5.2 History of World Dance

In section nine of this unit, you have studied about the history of African dance. In this section, you will learn about the history of World dance. Thus, this section has the following learning outcomes.

Learning Outcomes



- Upon completion of this section, a student will be able to:
- Explain the historical development of dance in the world.
 - Discuss the history of modern dance in the world.
 - Appreciate the contributions of dance to the society.

Now, let you begin to learn about the history of world Dance in doing activity 3. 5

Activity 3.5: II



1. Where was the origin of dance in the world?
2. What is the purpose of dance in the world?

History of dance is filled with interesting events that shaped its foundations, inventors that created new styles, periods of time when dance and music were put in the forefront of innovations, which all enabled it to become the popular social pastime of today.



Fig 3.5: II (a) Dancing

The dance has always been with us, even before the arrival of written language and modern history, when our earliest cultures evolved utilizing oral and performance methods to pass the stories from one generation to the next. History of dance closely follows the development of human race. Since the earliest times of our existence, far before the creation of first modern civilizations, dance served as an irreplaceable way of expressing human thought and emotion. But, the earliest findings have pinpointed the origins of ancient dances in 9000yearold India or 5300yearold Egypt, but the records more common infusion of dance into a modern culture can be found from Ancient Greece, China, and India.

As our civilization traveled through millennia, dance was modified to the point of being popular means of expression, health, communication and competition. Songs and dances facilitate teaching and promoting social values, celebrating special events and major life milestones, performing oral history and other recitations, and spiritual experiences. African dance utilizes the concepts of polyrhythm and total body articulation. Connection between dance and religion and myths can be observed from the dawn of our civilization to the modern times.

At this point, a student can find out how dance influenced the religion ceremonies, became storytelling device in describing tales of gods and myths, or in some cases become very integral part of some religions. Since the dawn of human civilization, dance was incorporated as an important part of our culture and religion. Its ability to simulate or describe events or myths, enchant the audience and dancers with ecstasy, belief, happiness, and trance was quickly implemented into many religious ceremonies, rituals and celebrations of ancient civilizations.



Fig. 3.5: II (b) Ancient religion dance

Almost every ancient religion had a deity that was closely related to dance. Egyptian had the goddess Bast, which held domain of sensual pleasure, dancing, music and health. The culture of Ancient Egypt celebrated their gods by many forms of dancing, both in religious ceremonies and in entertainment. Paintings from unearthed tombs showed the scenes of insufficiently dressed girls dancing to the crowd, accompanied by the musical band. Greeks and Roman continued the tradition of incorporating dance into their religion and common life. Greek god Apollo held the domain of medicine, music and poetry, but it was also called The Dancer. Another popular Greek god that was celebrated by annual celebration filled with alcohol and dance was Dionysus (Bacchus in Roman Empire). The famous area of Greece called Sparta even had a law that compelled boys older than five to dance with their elders, sing songs, hymns and prepare their bodies for eventual life in military.

Hindu religion has a very close bond to dancing. From their point of view, entire universe was created by the dance of the Supreme Dancer Nataraja, and every of their 23 gods have their own way of manifesting power through dance movements. Because of that, the entire culture of Hinduism practices dance almost on daily basis. Buddhism however is known only for their Korean Seungmu dance, which is today protect as one of the earths most prized heritages. Dance is also incorporated in Christianity and Judaism. Mentions of dance are present in all of their holy books that date from 2000 years ago, and the followers of these religions continue to preserve dance and incorporate it into daily rituals. Brazilian martial art and dance Capoeira is often performed with lyrics that praise God. Even though several independent congregations of Christian churches forbid the use of dance in religion, majority of Christian support dancing and Christian themed music is today performed across variety of music genres. Jews have also incorporated dance into many of their rituals, most notably weddings.

II. Short Answer

Directions: Answer the following questions briefly.

Write the three early forms of African theatrical practices.

List the six five musical periods that has been listed as world history development. of music of the world.

Name and describe the three types of vernacular dramas Medieval European Theatre.

What are the significance roles of African art?

Write short reports focused on the mains distinctive time periods African art which cover the entire development of human activities within the continent.

Read to report additional material related art history age and art ism to present oral report in the classroom.

Unit Summary

In this unit you have studied about history and culture in performance and visual arts. The historical context refers to the time and place in which the artist created artworks. The cultural context is all about the artistic, environmental, economic, social, technological, political or religious climate of the time that may have influenced the artist. History widely acknowledged that African music has undergone frequent and decisive changes throughout the centuries. African popular music is body of music that emerged in Africa in the 1960s, mixing indigenous influences with those of Western popular music. In the world, the six musical periods in the world include: the Medieval, Renaissance, Baroque, Classical, Romantic, and 20th/21st Century, with each fitting into an approximate time frame. The origins of African art lie long before recorded history.

The earliest known sculptures are from the Nok culture of Nigeria, made around 500 B.C. Traditional African art served a purpose as an agent of religion, social stability, and social control. Pottery, metalwork, sculpture, architecture, textile art and fiber art, are important visual art forms across Africa. The other art was used in rituals and ceremonies to honor spirits, ancestors, and royalty. Contemporary art is the art of today, produced by artists who are living in our time. It provides opportunities to reflect on society and the issues that are important to us and the world. It is part of a cultural dialogue that concerns larger contextual frameworks such as identity, family, community, and nationality.

Theatrical art in Africa is very ancient, its origins rooted in prehistory. It is to rituals, dances, masquerades, storytelling and folk celebrations with all their theatrical elements. Long before cultural contact with Europe, Black Africa had its very own personal forms of dramatic expression. Thus, African theatrical art before contact with the outside world had been rich and complex. In the world, the history of theater can be traced back to the ancient Greeks who were the first to present dramatic presentations. The Romans were greatly influenced by Greek Theatre. Medieval period European Theatre was “reborn” as “liturgical dramas” which were written in Latin and performed by priests or church members.

Review Questions

I. True or False

Directions: Write “True” if the statement is correct and “False” if the statements is wrong.

1. Film plays a vital role in the political socialization of citizens.
2. Theatre lighting and stage advancements came into being in the 21st century.
3. The evolution of western theatre rooted in ancient Roman theatre.
4. The Roman Theatre was more influenced by religion than Greek theatre.
5. In music history, Ars Nova is the term that has similar meaning of old Arts.
6. The arts have been influenced by historical and cultural contexts of the society.
7. African arts reveal the historical and cultural diversity of the society in the continent.

II. Multiple Choices Directions: Choose the best answer from the give alternatives.

1. In terms of value, which African country is the largest film producer:
A) Egypt B) South Africa C) Nigeria D) Ethiopia
2. The first projected moving picture in the world was presented in:
A) London B) Washington C) Addis Ababa D) Paris
3. The playwrights who worked to revive Greek plays were associated with:
A) Catholic church B) Government office C) Orthodox Church D) Muslim Mosque
4. Which one is not among traditional musical instruments in Ethiopia?
A) Kirar B) Gitar C) Washint D) Masinko

AESTHETIC VALUING

You have studied that Performing and Visual arts play an important role in building the physical and mental wellbeing of students. They help in value building by contributing to enhance aesthetic value, educative value, social and community values and spiritual value. In performing and visual arts, Aesthetics is about discovering the nature, significance, purposes and philosophy of art. It is a comprehensive art education approach that attempts to develop student's ability to understand and appreciate art using knowledge of theories and contexts of art, and to respond to and create art. Hence, Aesthetic Valuing enable school students 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. Hence, in this unit you will learn about aesthetic valuing. Accordingly, the unit has three sections. Section one presents aesthetic value in performing and visual arts. Section two, treats a reasoned argument about the artistic value of a work of arts. Finally, section three deals with the nature of Aesthetic response.

Unit Learning Outcomes



- Upone completion of this unit, 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.
 - Appreciate the aesthetics of the world cultural diversity in performing and visual art works

Unit Outline



- 4.1 The concept of Aesthetic value in performing and visual arts
- 4.2 Aesthetic Value with Cultural Diversity in African Performing and Visual Art
- 4.3 World's cultural diversity in performing and visual arts

4.1. The Concepts of Aesthetic Value in Performing and Visual Arts

Unit four presents the concepts of aesthetic valuing in performing and visual arts. Accordingly, the unit has the following learning outcomes

Learning Outcomes



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

- Enjoy aesthetic valuing values
- Explain the concepts of aesthetic valuing in performing and visual arts.
- Give reason for the cultural diversity in performing and visual arts.
- Appreciate the importance of aesthetic valuing in performing and visual arts.

Now, let you start to learn about the concepts of aesthetic valuing in performing and visual arts in doing Activity 4.1

Activity 4.1.



1. What is aesthetic for you?
2. Define the value of aesthetic in the Performance and visual arts?
3. Why cultural diversity is important in performing and visual art?

Aesthetics is a branch of philosophy dealing with the nature of art, beauty, and taste with the creation and appreciation of beauty. It is study of sensory or sensory emotional values, sometimes called judgments of sentiment and taste and it is "critical reflection on art, culture and nature". Thus, aesthetics comprises of a set of principles underlying the works of a particular art movement or theory. Aesthetical value in performing arts exist in relation to beauty centered values such as creativity, imagination, playfulness, balance, coherence, meaningfulness, and so forth.

Aesthetics is also understood as a group of concepts for understanding the nature of arts. Aesthetic concepts address virtually all aspects of art, from process to product to response, and embrace both individual experiences and social phenomena. Besides, the aesthetic experience is an essential part of group life in the diverse organizations of society.

Aesthetic value is a judgment of value based on the appearance of an object and the emotional responses it evokes. While it is difficult to objectively assess aesthetic value, it often becomes an important determining factor in overall value; Things people perceive as attractive tend to be in higher demand, and will cost more than comparable objects without the aesthetic component. For example, two homes with similar amenities, locations, and sizes can sell for radically different prices if one is a custom designed craftsman while the other is a generic manufactured home.

Artistic value if we are to acknowledge its existence at all is something which arises in the work of art itself and has its existential ground in that. Aesthetic value is something which manifests itself only in the aesthetic object and as a particular moment which determines the character of the whole. The study of aesthetic value is very important in order to understand and evaluate artistic works, whether visual, material or performing arts. Aesthetics is a constant part of the discussion of folklore, whether considering how aesthetics work to shape our ideas of folklore or considering what elements of art stand out most in a group's judgment or perception of it. Fortunately, contemporary thinking about aesthetics is broad and varied that even includes much more than simply beautiful. Such being the case, the following aspects of Aesthetics can be identified.

a) Aesthetic inquiry

“Aesthetic inquiry,” which is asking questions about the nature of art, is essential to thinking and talking about aesthetics, but after a few millennia of aesthetic thinking going all the way back to Plato, the questions are easily sorted into categories with a predictable range of answers. The patterns within these recurrent questions and answers constitute foundational concepts in aesthetics that, if taught, can facilitate even more meaningful inquiry.

b) Aesthetic experience

“Aesthetic experience,” sometimes known as “aesthetic response,” refers to the heightened emotion and awareness that accompanies an encounter with a work of art, such as particularly funny, tragic, or provocative play. The problem is that such feelings are difficult to distinguish from real life experiences such as the dramatic anguish prompted by a death in the family or the delight of viewing a rainbow bridging a river.

4.2. Aesthetic Value of Cultural Diversity in African Performing and Visual Arts

In section one of this unit, you have studied the concepts of aesthetic value in performing and visual arts. In this section, you will learn about the aesthetical visual with cultural diversity in African performing and visual arts. Accordingly, the section has the following learning outcomes. Now, let you begin to learn about the aesthetical visual with cultural diversity in African performing and visual arts in doing activity 4.2 (a).

Activity 4.1.(a)

What does African aesthetics refer to?



The term African aesthetic refers to the African perception and appreciation of the nature, beauty, and value of artistic expressions or representations of African origin. It is embedded in the multiplicity of African cultures and alive in people’s practices within their lived African societal contexts. It draws from and is directly related to the diverse geographical, environmental, historical, cultural, religious, or spiritual experiences of African peoples. It is therefore a significant component of African people’s tangible and intangible cultural heritage that simultaneously affirms their diversity and reinforces their cultural unity. It provides symbolic representations that communicate what it is to be an African to future generations on the continent and in the diaspora. Most Africans in the diaspora have retained some of their traditional aesthetic elements, which are exhibited in their dress, hairstyles, ornamentation, music (song and dance), and artworks. These various artifacts are symbolic elements defining and sustaining their identity and origin.

When we come to our country, diversity in Ethiopia is not to be matched by anywhere in the world. What makes Ethiopia unique is the fact that that the people with a variety in performing and visual art works (music, dance, paint, sculpture monuments, theatre, and film, color and its practice. Each culture has its own definition of beauty, some more or less universal, while others are extraordinary to a visitor. It has crucial input for art work. The works of art will be considering all diversity to attract the audiences.

4.2.1 Aesthetic values in African Musical diversity

Activity 4.2 (b)



How do you value African aesthetics in musical diversity? Why?

The objects African artists create, like musical instruments, musical patterns, and while useful, also represent aesthetic preferences and may be admired for their form and composition. Music and its aesthetical value as a crucial in a form of communication in diverging thinking of the peoples and it play a functional role in African society. Songs accompany marriage, birth, rites of passage, hunting and even political activities. Music is often used in different African cultures to ward off evil spirits and to pay respects to good spirits, the dead and ancestors. Music in African peoples seems more valuable the more expressive it is, or the more richly, finely or profoundly it embodies whatever content it possesses beyond the purely musical. Cultural expression and learning operate within a boundary. Diversity comes from outside of this boundary and leads to more learning, which enriches cultural expression. Diversity enriches this fluid cycle and reinforces the redefinition of music.

The other obvious artistic value of music derives from its expressiveness or extra musical dimension generally. Music seems more valuable the more expressive it is, or the more richly, finely or profoundly it embodies whatever content it possesses beyond the purely musical.

4.2.2 Aesthetic values in African Dance diversity

Activity 4.1.(c)



How do you value African aesthetics in dance diversity? Why?

The educational values of dance tend to surround learning discipline, responsibility, and respect. And it is through these lasting values that nearly anything in life is possible. Again, learning to dance is exciting, worthwhile, and valuable Aesthetic values are including the form, content, integrity, harmony, purity, or fittingness of works. In philosophical aesthetics it has proved hard to define these features in usefully specific, objective, terms; They are in any event qualities whose apprehension pleases and satisfies us.

The Africanist aesthetic is a set of qualities in art, and specifically in this paper dance and music that come from African art. African aesthetics generally has a moral basis, as indicated by the fact that in many African languages the same word means "beautiful" and "good." It is consistent with the use and meaning of African art that it should be both beautiful and good, because it is intended not only to please the eye but to uphold moral.

4.2.3 Aesthetic values in African culturally diverse visual art

Activity 4.2 (d)



How do you value African aesthetics within culturally diverse in visual art? Why?

The components of aesthetics in African visual art are a core design principle that defines a design's pleasing qualities. In visual terms, aesthetics includes factors such as balance, color, movement, pattern, scale, shape and visual weight. Designers use aesthetics to complement their designs' usability, and so enhance functionality with attractive layouts. The elements of African aesthetics consider in African visual art works like painting, sculpture, architecture, monuments, and handcrafts etc.

4.2.4 Aesthetic values and culturally diverse in African Theater

Activity 4.2 (e)



How do you value African aesthetics in Theatre diversity? Why?

Aesthetics in the theatre takes three forms: normative, descriptive and production. Normative aesthetics evaluates a script based on the norms of the time period. Descriptive aesthetics categorizes types of theatre, as well as types of reception and reaction. Aesthetics of production analyzes text within a script, taking into consideration the author's intention and the audience's reactions. Cultural diversity is very important in theatre. Cultural diversity is a means developing your audiences from different societies class, religious, sex, staff and board as well as what is on stage. True diversity at every level can help to break elitist barriers to theatre and attract new audiences. The common conclusion is that African theatre is a total theatre experiment. Total theatre is "usually a production style that makes free use of all the many resources of the stage and theatre in general: drama, music, dance, song, film, slide projection, advanced technological effects, etc.

4.2.5 Aesthetic values in African Film/Video diversity

Activity 4.2 (f)



How do you value African aesthetics in film diversity? Why?

Cultural diversity and aesthetical value as promote inclusion and acceptance, attracts a bigger audience, and teaches us that everyone deserves to tell their story. This is why we need diversity and representation in the film industry. Contemporary African filmmaking is the subject of this insightful and exciting look at every aspect of the art form on the African continent. Focusing on new trends in African cinema from the 1990s to today, the art is exploring new cinematic languages and modes of production, films departure from nationalism and social realism, and the Nollywood film industry, among other topics. Cinema art within aesthetical value and culturally diverse as bring audiences up to date on the exciting changes taking place in social interaction. The elements of African aesthetic differ across the cultures, but the general ones would include togetherness, craftsmanship, symbolism, self-composure, luminosity and youthfulness.

Let us see some elements with their definition:

- **Resemblance to a human being:** the state of looking or being likes someone or something else. Something that makes one person or thing like another /similarity.
- **Luminosity:** Another measure of brightness is luminosity, which is the power of a star the amount of energy (light) that a star emits from its surface. It is usually expressed in watts and measured in terms of the luminosity of the sun.
- **Self-composure:** The property of naturally producing and emitting light, as distinguished from reflecting light.
- **Youthfulness:** The term 'bright-eyed' describes someone who is full of innocence, energy, and enthusiasm. He/she has not yet faced the major disappointments and heartbreak that life often carries. A bright-eyed person has a positive outlook on the world.
- **Clarity of form and detail,** complexity of composition, balance and symmetry, smoothness of finish. To conclude African aesthetics generally has a moral basis, as indicated by the fact that in many African languages the same word means "beautiful" and "good." It is consistent with the use and meaning of African visual art that it should be both beautiful and good, because it is intended not only to please the eye but to uphold moral.

4.3. World's Culturally Diversity in Performing and Visual Art Works

In the previous two sections one of this unit, you have studied about the concepts of aesthetic value and the aesthetical visual with cultural diversity in African performing and visual arts. In this section you will learn about World cultural diversity in performing and visual arts. Thus, the section has the following learning outcomes.

Learning Outcomes



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

- Explain aesthetic valuing in the world cultural diversity in performing and visual art works.
- Identify aesthetic valuing in the world cultural diversity in performing and visual art works.
- Appreciate aesthetic valuing in the world cultural diversity in performing and visual art works

Now, let you start to learn about world cultural diversity in performing and visual arts in doing activity 4.3.

Activity 4.3



Discuss in your group the World's cultural diversity in performing and visual art works.

Cultural aesthetics requires an empirical inquiry into the kinds and varieties of experiences associated with artistic activities as they are understood in different cultures. Regarding cultural aspects, Western and Eastern artists tend to use different perspectives to represent the visual world. You can see from the image some examples of cultural diversity. Cultural diversity looks like in a Workplace: Having a multilingual team, having a diverse range of ages working together, having policies that are vocally against discrimination, etc. In the performing and visual art also may portraying cultural diversity.



Figure 4.3 (a) cultural diversities

The aesthetical value and cultural diversity makers reflect the diversity of their beneficiaries in order to accurately respond to the needs of minority cultural in the work of performing and visual art works in general.

This means to developing your audiences, staff and board as well as what is on stages, canvas and etc. True diversity can be defined as understanding that each individual is unique, and recognizing our individual differences. These can be along the dimensions of race, ethnicity, gender, sexual orientation, socioeconomic status, age, physical abilities, religious beliefs, political beliefs, or other ideologies. In our world, music is often said to have value primarily in so far as it is beautiful, its beauty being whatever affords pleasure to the listener. But the quality of a work's expressiveness, its depth, richness and subtlety, for example, also seems to form an important part of any value judgment we make about the work. Cultural expression and learning operate within a boundary. Diversity comes from outside of this boundary and leads to more learning, which enriches cultural expression. Diversity enriches this fluid cycle and reinforces the redefinition of music.

When we came to the film, a movie made primarily for aesthetic reasons rather than commercial profit, often of an experimental nature or having an unconventional or highly symbolic content, aimed typically at a limited audience. When these roles are taken from them, especially if the original characters in the story produced are of a minority, those stings. This is why it's important for Hollywood cinema to evolve. Diversity promotes inclusion, appeals to a larger audience, and gives people a chance to learn about different cultures. At the dance stage encourage people to try out different types of dances, it also urges people of different cultural backgrounds to come together and perform. In other words, diverse dancing not only helps performers and dancers, but it also helps educate the global audience.

Unit Summary

Performance 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 value, educative value, social and community values and spiritual value. In performing and visual arts, Aesthetics is about discovering the nature, significance, purposes and philosophy of art. It is a comprehensive art education approach that attempts to develop student's ability to understand and appreciate art using knowledge of theories and contexts of art, and to respond to and create art. Aesthetics is a branch of philosophy dealing with the nature of art, beauty, and taste with the creation and appreciation of beauty. It is study of sensory or sensory emotional values, sometimes called judgments of sentiment and taste and it is "critical reflection on art, culture and nature. Aesthetic value is a judgment of value based on the appearance of an object and the emotional responses it evokes. The African aesthetic refers to the African perception and appreciation of the nature, beauty, and value of artistic expressions or representations of African origin. It is embedded in the multiplicity of African cultures and alive in people's practices within their lived African societal contexts. It draws from and is directly related to the diverse geographical, environmental, historical, cultural, religious, or spiritual experiences of African peoples. The aesthetic values in Africa can be considered from all diversity perspectives in music, dance, visual arts, theatre, film, etc. diversities. Thus, elements of African aesthetics valuing include resemblance to a human being, luminosity, self-composure, youthfulness, clarity of form and detail, complexity of composition, balance and symmetry, smoothness of finish. In the world, the aesthetical value 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 (monument, painting, design, and etc.), theatre, film, etc.

Review Questions

I. True or False

Direction: Write “True” if the statement is correct and “False” if the statement is incorrect.

1. Aesthetics is a branch of philosophy dealing with the appreciation of beauty.
2. Performing and visual arts play an immense role in value building in the community.
3. African aesthetics is exclusively a component of African tangible cultural heritage.
4. In terms of aesthetics, the Western and Eastern artists tend to use similar perspectives to represent the visual world.

II. Short answer items

Direction: Answer the following questions briefly.

1. Mention and describe the three forms of Aesthetics in theatrical art.
2. List down the major elements of African aesthetics.

UNIT

5

CONNECTIONS, RELATIONSHIPS, AND APPLICATIONS

Performing and Visual 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. Performing and Visual arts have played a considerable role in human growth and development throughout history. Accordingly, the performing and visual arts covered in the previous units of this textbook include Artistic Perception, Creative Expression, Historical & Cultural Contexts, and Aesthetic Valuing. Thus, this unit five deals with Connections, Relations and Applications of Performance and Visual Arts. The unit has five main sections. Section one presents the concepts of performing and visual arts. Section two treats the connection of performance and visual arts with human being. Therefore, section three deals with relationship between arts and other subject areas. Section four focuses on applications of performing and visual arts.

Unit Learning Outcomes



Upon completion of this unit, 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 cross-cutting areas.

Unit Outline



- 5.1 The concept of performing and visual art.
- 5.2 The connection of performing and visual arts with human being.
- 5.3 Relationship of performing and visual arts across subject areas.
- 5.4. Application of performing and visual arts.

5.1. The Concepts of Performing Visual Art

The first section of unit deals with the basic concepts of performing and visual art. Accordingly, you will learn about the difference between performing and visual arts, aims and purposes of arts education, the importance of arts to the family, community and society and the functions of performance and visual arts. Hence, the section has the following learning outcomes.

Learning Outcomes



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

- Explain the concepts of performing and visual arts.
- Distinguish performing arts from visual arts.
- Perform one of a performing and visual arts work that shows connection and relations among arts.

Now, let you start to learn about the basic concepts of performing and visual art in doing activity 5.1 (a).

Activity 5.1.(a)



What is the concept of Performing and Visual arts to you? Explain in your own words.

Arts are useful in several areas of life. Arts that are generally known to reflect a society's cultural ideas, values and concerns, also play a major role in improving social inclusion, tolerance, community bonding. It helps children in their physical, emotional, cognitive, and social development. 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. Theatre, public speech, dance, music, drama, mime, instrumental and vocal music involve performance where the artist's physical presence acts as a medium. Visual Arts gives a way to express feeling, emotion, opinion, or taste through visual means.

Drawing, painting, sculpture, printmaking, photography, pottery, mosaic art, origami, computer art and graphic design are some of the arts that are classified as visual arts as the artist involves the viewer through any of these visual medium. For instances, Indian arts that encompass a wide variety of forms and genres, reflects and belongs to the period and culture from which they developed. There are classical and modern forms, tribal and folk forms, ritual and popular forms that coexist in a multitudinous and diverse set up.

Activity 5.1.(b)



What do you think are the main aims and purposes of arts education? Discuss in your group.

There are seven broad aims and purposes of arts education are:

- a) To foster broad dispositions and skills, especially the capacity to think creatively and the capacity to make connections;
- b) To teach artistic skills and techniques in order to serve a larger goal of helping students understand or express ideas and feelings;
- c) To develop aesthetic awareness in the young that includes learning to recognize the aesthetic dimensions of their world around and learning to shape their own aesthetic environments;
- d) To provide ways of pursuing understanding of the world, about our lives, culture, history and politics with art as a tool for inquiry, synthesis and representation;
- e) To help students engage with community, civic and social issues leading Performing and Visual Arts to personal development and recognizing the interconnectedness of their lives;
- f) To provide a venue for self-expression, hereby engage in self-discovery, to represent and mold their lives;
- g) To help students develop as individuals, from developing student's imagination, and self-esteem to encouraging their self-awareness.

5.2. Connection of Performing and Visual Arts with the Society Wellbeing

In the first section of unit five you have studied about the basic concepts of performing and visual arts. In this section you will learn about the connection of performing and visual arts with human being. In so doing, you will learn about the cross cutting issues of arts on society and family wellbeing in different areas and the functions of performance and visual arts. Thus, the section has the following learning outcomes.

Learning Outcomes



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

- Describe the connections of performing and visual arts with diverse human wellbeing.
- Give examples how performing and visual arts are connected with diverse human wellbeing.

I. The Connection of Performing and Visual Arts with the Society Wellbeing in Different Area

Now, let you start to learn about the connections of performing and visual arts with diverse human wellbeing in doing activity 5.2.

Activity 5.2.



1. Discuss in group, the role of PVA to minimize cross cutting issues (child trafficking, HI Aids, COVID19, Conflict resolution and unity in diversity...) of the society and family wellbeing in different areas.
2. Write a short drama, compose simple song, create simple logo/poster, organize short and simple movie, and organize simple chirography on selected crosscutting issues.

Diverse forms of PVA are useful to society and welfare in different areas that include the following:

- a) Community development: Arts enables vibrant culture to thrive along with building of healthy and equitable communities.
- b) Community survival: Art making may guide survival of communities as it facilitates the creation of large strong communities that embody important values.
- c) Social change: Art may be a medium or instrument used to alter societal conditions.
- d) Civic engagement: Civic issues can be portrayed through arts.
- e) Economic development: the presence of arts industry influences the economy also through tourism, media and entertainment sector.
- f) Community identities: Art in Public spaces builds identities linking past, present and future between disciplines and ideas.
- g) Health care interventions: medical treatment, community prevention, geriatric care and wellness programs.
- h) Therapeutic care: mental health programs, rehabilitation, prisons where music interventions promote social interactions, psychosocial and physical benefits.

Let us see the function and impacts of music as an example: it has the power to culturally, morally, and emotionally influence our society. Thus, the more intentional we become with the sounds, messages, and moods we create and release through our music, the more powerful we will become in making deep positive impacts. Music exerts a powerful influence on human beings. It can boost memory, build task endurance, lighten your mood, reduce anxiety and depression, stave off fatigue, improve your response to pain, and help you work out more effectively. Music affects our emotions. When we listen to sad songs,

We tend to feel a decline in mood. When we listen to happy songs, we feel happier. Upbeat songs with energetic riffs and fast paced rhythms (such as those we hear at sporting events) tend to make us excited and pumped up. It accompanies our traveling, sports, shopping, and working activities. It speaks to us and silences us. It sways and soothes us. Music provides parameters that can be used to frame experiences, perceptions, feelings, and comportments.



Fig. 5.2 (a): Musical accompaniment activity

Music can be a powerful way to explore and comprehend our deepest emotions. When used in psychoanalysis, this can lead to rich experiences that may even reveal aspects of our unconscious world that can be processed within the safety of the therapeutic relationship. The power of music cannot be denied. There is ample evidence of how music adds vibrancy to communities, engages the brain, strengthens the sense of belonging and connection with others, and possibly boosts the physical and emotional health of older adult participants. Music is able to bring a diverse group of people together in the community because it transcends language limitations instead providing its own language of rhythm and melody to enable its players and users to communicate with each other nonverbally. Music is able to bring a diverse group of people together in the community because it transcends language limitations instead providing its own language of rhythm and melody to enable its players and users to communicate with each other nonverbally.

Listening to music during a math test can improve performance by 40% Music releases a chemical in your brain called dopamine, which improves your mood and reduces your anxiety, and it can also help in the production of the stress reducing hormone cortisol, so it induces pleasure, joy and motivation. Recent studies show that listening to music provides many health benefits besides mood elevation, including pain reduction, stress management, improved sleep quality, increased IQ, and mental alertness. Music benefits the local society. Learning music in schools, a community group or privately helps develop discipline and self-discipline on musicians, develops greater respect of people and develops a sense of belonging within a peer group and the wider age spectrum. All of this is, of course, backed by research that shows that music can affect our emotions in different ways. Happy, upbeat music causes our brains to produce chemicals like dopamine and serotonin, which evokes feelings of joy, whereas calming music relaxes the mind and the body.

Studies have shown that when we listen to music, our brains release dopamine, which in turn makes us happy. Typically, our brains release dopamine during behavior that's essential to survival. This makes sense it's an adaptation that encourages us to do more of these behaviors. Studies have shown that when people listen to music, their emotions fluctuate, and the effect is to change their behavior (Orr et al., 1998). For example, a study researching participants with headphones found that fast music increases walking speed, while slow music causes slower walking speeds (Franěk et al., 2014). Musical training helps develop language and reasoning: Students who have early musical training will develop the areas of the brain related to language and reasoning. Students learn to improve their work: Learning music promotes craftsmanship, and students learn to want to create good work instead of mediocre work.



Fig.5.2 (b): Listening to a Music

II. Function of Performing and Visual Arts

Arts also exist in different functional domains based on the philosophical foundations and common values and expectations for learning in arts education.

- **Arts as communication:** Arts provide an essential and powerful means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience.
- **Arts as creative personal realization:** Participation in each of the arts as reactors, performers and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.
- **Arts as culture, history and connectors:** Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.

- **Arts as means to wellbeing:** Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.
- **Arts as community engagement:** The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together. Content domains for subject matter understanding and development of skills may be further classified into artistic perception: This deal with conceptual understanding of formal and expressive qualities of arts where children are taught elements and principles of the art form.
- **Creative expression:** The children are involved in translation of thoughts, perceptions and ideas into creating a work of art through visual or performance using the technical proficiency that they acquire.
- **Historical and cultural context of the arts:** This area covers knowledge of the history and diversity of art and the roles and forms of art in societies of the past and present.
- **Aesthetic Valuing:** Children 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.
- **Connections, Relationships and Applications:** Connection and relationships between art forms students understand common or interrelated concepts within arts and between arts and other subject areas and help in integrative learning too. They also become aware of the various types of artists, and how their works play a role in everyday life.

5.3. Relationship in Performing and Visual Arts across other Subject Areas

In the second section of unit five, you have studied the connection of performing and visual arts with other subjects. In this third section you will learn about the relationship between performing and visual arts and other subject areas. Hence, the section has the following learning outcomes.

Learning Outcomes



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

- Discuss the importance of performing and visual arts in education.
- Explain the relationship between performing and visual arts and other subject areas.
- Apply the role of performing and visual arts in education.

Now, let you start to learn about the relationship between performing and visual arts and other subject areas. 5.3.

Activity 5.3 (a)



- 1) What do you think are the importance of performing and visual arts in education?
- 2) What the relationship do you think that exist between performing and visual arts and other subject areas.

Integrating the art into the educational process provides meaningful contributions. All over the school life, by enabling all students in any skill levels to explore and develop their skills, it creates the opportunity of access to written and verbal curriculum. It supports the academically and social successes of the students. However, the importance of performing arts in education is usually overlooked. It has been proven that people involved in performing arts are able to engage the mind, emotions, and body in ways that allow them to properly flow through real-life situations with empathy, understanding, emotional intelligence, and confidence, as well as to communicate with their varying counterparts. As such, it is necessary to get students involved in performing arts at an early stage to equip them with all the necessary skills to navigate through life. Some of the importance of art education in the schools includes the following.

Increased Confidence: Drama and the performing arts provide students the opportunity to build on their cognitive skills. This is extremely intrinsic importance of arts in education, as it allows your students the ability to shift through other disciplines, if they choose, as they grow older.

The process involved in the performing arts, be it drama or music, is well-rounded, allowing children to get up on a stage and share their art with numerous people. Students that are naturally shy learn how to navigate the stage, and students with anxiety might find contentment within the art scene additionally, students are pushed to operate outside their comfort zones, and when this progression is noticed by children, they become more confident in presenting their work to the public.

Communication: Communication is another importance of performing arts in education that is necessary for the proper growth and development of children. The performing arts bring students together by grouping them for various activities. Learning to be a team player at such a young age will transcend to teenage years and adulthood, ensuring your child is able to communicate effectively with others. As communication is versatile and exists in different forms, students are able to pick up on one, two, or all these skills when they choose the performing arts. Students who choose drama are better at public speaking, reading body language, and adjusting tone accordingly.

Students who choose music do not need such holistic verbal communication skills, but rather are able to communicate in a nonverbal manner. This, in turn, improves the child's ability to listen and read nonverbal cues. An advanced listener is able to develop cultural leadership skills in the future. Students are also able to master emotions through learning or practicing. This makes it easier for students to express themselves properly in a no judgment zone. Feelings like anger, happiness, and sadness are explored and understood; This provides an efficient learning ground for real-life applications. Conquering emotions and expressing them properly develops the child's independence skills.

Creativity: Students are able to learn about the world in a different way via creative expression. The importance of art education in primary schools is often experienced in the courses being taken. These courses allow students the freedom of expression, as there are always different ways to attack a problem. This helps them see the bigger picture and helps them develop problem solving skills. Problem solving skills are the backbone of any inventor's creation. As the arts is a course that allows people to develop even from self-learning, it is a perfect improvement place for children who like to work on their own. Here, they get to experience solitude and explore creativity on their own terms. They are able to foster and develop themselves by allowing their imaginations to thrive. For children that are more reserved, creativity in the performing arts might help them develop their 'voice'.

Foster Bonding: The Performing arts ensures students work together, no matter the discipline they adopt. Drama students get to rehearse together, as do music students preparing for a performance. In the future, students can also collaborate with one another on their own to write plays, shoot a music video, produce movies, or even form a band. Studies have shown that bonding in performance arts gives students a chance to find their identity earlier in life, making it easier to choose a major in college. Additionally,

studying performance arts has been linked to higher satisfaction in life. Students who aren't naturally adept at sports can thrive at the arts, forming cliques and networks that could last a lifetime.

Discipline: In order for students to get better at the performing arts, they have to practice consistently. This would mean setting a time for practice and achieving said goals. The consistency in training allows students to develop discipline. For instance, students studying an instrument have to practice routinely to see progress, but the reward from this progress is satisfying and teaches students why commitment is so important. Rehearsal supports optimistic work habits that are relevant in different life spheres.

Emotional Intelligence: Students in the performing arts spend as much time alone as they do with their peers. However, the time spent alone is usually used for introspection. This is unlike other theoretical disciplines, as students studying in the performing arts have to think constantly about what they have learned. The practicality of this discipline ensures the emotional development of students. Students also develop emotional intelligence when they work in groups. Empathy and proper communication is usually an effective tool in these instances. If these skills are not applied, there is the possibility of the project failing, even when the students have worked hard. Emotional intelligence would be important for future use, as students, having learned how hurt feelings can affect the success of a project, are able to implement this in high school, college, and even at their workplace.

I. The Relationship between Performing and Visual Arts and Other Subject Areas

Activity 5.3 (b)



What relationship do you observe between performing and visual arts and other subject areas? Discuss in group using examples from your observation.

The relationship between performing and visual arts and other subject areas can be explained in different ways. Some of the explanations are given as follows.

PVAs Natural Alignment with Social and Emotional Learning Visual and performing arts PVA naturally align with established Social and Emotional Learning (SEL) goal, and arts teachers are uniquely positioned to help their students become more socially and emotionally competent while simultaneously developing the skills outlined in the PVA curriculum. Standard PVA program activities help students to better understand concepts of dedication and self-confidence.

PVA programing offers the opportunities for students to practice and rehearse being self-aware, socially aware, and making good decisions. Figure 5.3 (a) shows this situation.



Fig. 5.3 (a) Social emotional learning

The key components of SEL are self-awareness, social awareness, and responsible decision making, self-management, and relationship skills. These components are generally based on the goals of knowing oneself and others, making responsible decisions, caring for others, and knowing how to behave. It does not take much to recognize the importance of these SEL competencies to student success in school. As such, many schools have developed strategies to improve the social and emotional competencies of their students. PVA environments lend themselves well to aiding in these efforts. There is a natural link in PVA learning environments with each of the following elements of SEL:

- **Responsible decision-making:** This element focuses on identifying problems, solving problems, and accepting personal responsibility. Performing arts classes are learning environments that promote student identification and development of appropriate responses quickly in difficult situations (rehearsals) which are critical for responsible decision-making (i.e., Do I make good choices?). Visual arts and performing arts classes reinforce responsible decision-making skills when using and maintaining materials, equipment, and tools safely (work and performance spaces).
- **Self-management:** This element focuses on impulse control, stress management, self-motivation, discipline, goal setting, and organizational skills. Visual and performing arts classes are learning environments that promote the development of self-control, encourage Individual and ensemble goal setting and responsible time management (i.e., Am I in control of myself?).
- **Relationship skills:** This element focuses on communication social engagement, building and maintaining relationships, working cooperatively, and conflict management. Performing arts are learning environments that promote all of these elements in multiple ways as students who participate in performing arts enter into personal relationships with other each time they endeavor to perform in an ensemble within a quality VPA program, the very act of creating together as a group also has the potential to encourage social bonding and the development of social relationships. Some of the key skills students can learn in the VPA classroom include: cooperation, communication, positive peer interactions, recognition and support of the rights of others, dependability, responsibility, focus of personal attention, impulse control, delayed gratification, and acceptance of consequences.

VPA classrooms can be places for social and emotional growth. Emotionally, students advance because of the responsibility, commitment, perseverance, and self-discipline fostered in the VPA classroom, which can result in increased self-esteem, Self-confidence, life skills, and self-knowledge. VPA programming is in a unique position to produce social, emotional, and academic results by aligning curricular offerings and consistently applying the characteristics of SEL. Hence, integrating PVA into social studies lessons provides opportunities for questioning, evaluating, examining perspective, and assessing elements and principles of art within the images can allow students to develop an additional way of seeing and analyzing the world around them.

In addition, the literary and visual arts connect readily on the concept of universal themes in literature or history. Literary response and analysis is used to students read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. Students conduct in depth analyses of recurrent patterns and themes. Further, in the nature studies, students express the subjects studied both in songs, in writing, in drawing; After students summarize the subjects studied in the course; They support and enrich these summaries by drawing drafts, explains verbally, musical and movements/dance sketches and graphics. Students acquire the habit of taking visual notes by means of painting in order to make their learning more permanent in the nature studies contents.

During the trips and observations organized within the subject, drawings in the draft and sketch styles are made. Students acquire the habit of taking visual notes by means of painting in order to make their learning more permanent. Moreover, in Mathematics, geometry can be learned using visual arts and develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. The linear perspective to depict geometric objects in space with the concept of perspective can be used as the method of inquiry in math includes; Students understand and compute the volumes and areas of simple objects.

They can also derive and use the formula for the area of a triangle and of a parallelogram by comparing it with the formula for the area of a rectangle (i.e., two of the same triangles make a parallelogram with twice the area; a parallelogram is compared with a rectangle of the same area by cutting and pasting a right triangle on the parallelogram) and differentiate between, and use appropriate units of measures for, two and three dimensional objects (i.e., find the perimeter, area, volume). In this example, the exploration of perspective in Visual Arts can be accomplished by using the visual theory of perspective to generate an image of buildings, boxes, or shapes. The lines used to delineate the shapes as they recede in perspective to one or two points will form triangles. Students can then derive and use the formula for determining the area of the triangles and parallelograms formed in the drawing.

In general, integrating performing and visual arts into other subject areas teach 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, engage a student's brain, body and emotions in different ways to encourage their confidence and find joy in self-expression. These can also help students bring out their creativity, develop their personality, and improve their mental and imagination skills.

5.4. The Application of Performing and Visual Arts

In section three of this unit, you have studied the relationship between performing and visual arts and other disciplines helpful for integrative areas. In this section you will learn how students apply what they learned in the performing and visual arts across subject areas. Accordingly, the section has the following learning outcomes.

Learning Outcomes



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

- Describe the application of performing and visual arts in other subjects.
- Use performing and visual arts in teaching other subject areas.
- Apply performing and visual to enhance students learning in other subjects.

Now, let you begin to learn about the application of performing and visual arts and other subject areas 5.4.

Activity 5.4 (a)



- 1) Present a story you encountered/experienced in your daily life by using artistic skills you have acquired.
- 2) Use the skills you learnt in performing and visual art subject and perform your creative work to the class.

It is obvious that the Arts not only enrich our lives but are critical to an understanding of global cultures and the common themes that unite societies. Arts are a medium of inquiry and provide opportunities for learning, communication and expression. Learning about and through arts is fundamental to the development of the whole child, promoting creativity, critical thinking, problem solving skills, and social interactions. Thus, performing and visual arts such as music, visual arts, dance, theatre, film, etc., are applicable in diverse aspects of students' life as follows.

a) Music

Music is a part of everyday life. It is a form of nonverbal communication that allows us to convey our ideas, feelings and emotions. Music contributes to personal, social, and physical development. Music classroom provides an environment that stimulates and challenges students. Students have the opportunity to explore instruments from a variety of cultures.

b) Visual Arts

Visual Arts are a powerful mode of communication through which students explore and construct a sense of self and develop an understanding of the world around them. Visual Arts provide students with a wide range of opportunities and means to respond to their experiences and engage with historical, social and cultural perspectives through a variety of media and technologies.

c) Dance

Dance is an integral part of many cultures. Dance plays an important role in society as it brings people and communities together. As an art form, dance explores how we express ourselves through movement. To understand and respond to dance, students need to understand how dance is used in cultural, ritual and social contexts. Students need opportunities to view a wide variety of dance from various sources, such as live performance, peer choreography, guest dance artists, and recordings. Exploring dance in a historical and cultural context, and in a variety of genres, enriches the student's experience in creating and responding to dance.

d) Theatre

Theatre exists in many parts of our everyday lives and has greatly influenced today's popular entertainment. The Theatre in Education experience allows students to see and feel how their behavior affects others and learn alternative behaviors or seek help. Students are also provided with insights into why people may engage in bullying behavior, increasing empathy, perspective taking and a supportive school climate. There are also a number of life skills gained and used by students from theatre. Some of these are oral communication skills, creative problem-solving abilities, motivation and commitment, willingness to work cooperatively, the ability to work independently, time budgeting skills, initiative, acceptance of rules, respect for colleagues, healthy self-image etc.

e) Film

Movies are great resource for visual learners because they enable them to understand concepts without the barriers that hinder learning. Just like books, movies allow students insight into the lives of different characters, how their perspective differs and how they handle certain situations. Watching movies and discussing them significantly enhances the teaching and development of communication skills. The following are essential procedures and components to apply performing and visual arts for every human experience reflecting the time and world they are living in. Art helps to understand history, culture, lives, humanity and the experience of other's world in a manner that cannot be achieved through other ways.

I. Applied music

This part of the section is mainly focused on how to apply music and musical works for welfares of once feature. It is believed that you have learnt that, music has a sense of cohesion and structure which is accomplished with repetition. Without it, we poor humans wouldn't be able to follow and appreciate what may seem to be a jumble of unconnected sounds.

Thus, we have to be take part in one of the following musical aspects;

1) Instrumentalist

You can be a person who plays a musical instrument which is known as an instrumentalist or instrumental musician. Many instrumentalists are known for playing specific musical instruments such as guitarist (guitar), pianist (piano), bassist (bass), and drummer (drum)...etc.

Activity 5.4 (b):

By selecting and using locally available materials such as: bottles, metallic pieces, drum/table, and any music instrument/s (kirar, masenqo, washint made of (shembeqo/plastic), clapping, beatboxing...etc, create a group with no more than 8 members and produce and present two songs for the class.

2) Song writer

Anyone can write a song lyrics, All it need is some basic knowledge of a melody in music instruments modern /traditional such as; kirar, masenqo, washint, guitar or a piano, an idea, and the proper methodology. The emotions you feel when you hear a song range from joy, sadness and nostalgia to hope, elation and possibility. If you're a songwriter, then you've almost certainly felt these feelings and more while listening to music, which is partly why you write songs to recreate something you felt in your own/others voices. Many people write because they have a message they want to share with the world. Sometimes the message is religious or moral. Sometimes it's an attempt to share something positive with the world to spread a little light and love. Other times, the writer is promoting an idea or cause they believe in.

Activity 5.4 (c)



- 1) Why do songwriters write songs?
- 2) What does instrumentalist mean?
- 3) What music instrumentalist do/where?
- 4) Can anyone write a song?
- 5) Write your own song poem, create a melody for it and present to your partners.

3) Vocalist/singer

In this grade level, some students are expected to a vocalist who sings the songs melody in front of musicians who accompany the singer playing the rhythm and backing music regardless of the type or size of the band and in front of their audiences too. Being good singer needs essential points such as:

- a) Develop solid vocal techniques.
- b) Take care of an instrument you are doing your training in.
- c) Learn to breathe properly.
- d) Improve your skills with regular practice.
- e) Consider professional vocal training.
- f) Keep your singing voice healthy.
- g) Always do your vocal warm-ups before actual work.

Activity 5.4 (d)



- 1) What does a musical instrument maker do?
- 2) Why it needs care for music instruments?
- 3) How can we preserve our culture?
- 4) Collet the names and images/if possible/ of cultural music instruments known in your region and explain them.
- 5) Write list the names of folk songs (memorial, work, love, hunting...etc) as many as you can from your villages elders/experts and present for your partners. (has to be documented at school's department)

4. Music instrument maker

Activity 5.4 (e)



- 1) What is the use of making music instruments?
- 2) Have ever tried to make any music instruments?
- 3) Make any music instrument separately/in a group from locally available materials and submit to your instructor.

As a country we seriously need this type of service givers that can produce music instruments, repair and restore musical instruments, modify and tune them to owners' specifications. Therefore, Musical Instrument Builders design and build instruments within a certain family of instruments. They can work for an instrument manufacturing company or run their own shop. The conservation and restoration of musical instruments is performed by conservator restorers who are professionals, properly trained by cultural experts or modern institutions to preserve or protect historical and current musical instruments from past or future damage or deterioration. Because musical instruments can be made entirely of, or simply contain, a wide variety of materials such as plastics, woods, metals, silks, and skin, to name a few, a conservator should be well-trained in how to properly examine the many types of construction materials used in order to provide the highest level of preventive and restorative conservation.

The conservation and restoration of musical instruments presents an issue that is unlike any faced elsewhere in the art world. Unlike paintings, sculptures and photographs, musical instruments are functional objects that cannot be fully appreciated through their visual aspects alone much of their artistic value comes from the sound that they are able to produce. It is because of this that before beginning any treatments, determination should be made as to whether the piece will be available for display only or if there is intention to be able to perform with the instrument, as making an instrument available for performance may require the replacement of original pieces such as strings and drumheads, thus raising ethical issues relating to how much of the original object should be replaced and to what end.

5. Music critics

This part requires an advanced understanding of music and musical works since it is an intellectual activity of formulating judgments on the value and degree of excellence of individual works of music, or whole groups or genres". In this sense, it is a branch of musical aesthetics. If you want to be a music critic, you have to be attentive; when giving feedback, avoid being too general be quick, be unbiased and don't be overpowered.

Activity 5.4 (f)



- 1) Can a critic helps for the development of music?
- 2) Take a track of any song and criticize that specific music and present the result of your critic for your class mates.

II. Applied Art: Definition & Meaning

The term "applied art" refers to the application (and resulting product) of artistic design to utilitarian objects in everyday use. Whereas works of fine art have no function other than providing aesthetic or intellectual stimulation to the viewer, works of applied art are usually functional objects which have been "prettified" or creatively designed with both aesthetics and function in mind. Applied art embraces a huge range of products and items, from a teapot or chair, to the walls and roof of a railway station or concert hall, a fountain pen or computer mouse.

Activity 5.4 (d)



- 1) What does Applied Art Include?
- 2) How and where industrial design is important now?
- 3) What is the purpose of fashion design?

For the sake of simplicity, works of applied art comprise two different types: standard machine-made products which have had a particular design applied to them, to make them more attractive and easier to use; And individual, aesthetically pleasing but mostly functional, craft products made by artisans or skilled workers. Artistic disciplines that are classified as applied arts, include industrial design, fashion design, interior design, and graphic art and design (including computer graphics), as well as most types of decorative art (e.g. furniture, carpets, tapestry, embroidery, batik, jewelry, precious metalwork, pottery, goldsmith basketry, mosaic art, and glassware). Illuminated manuscripts and later book illustration are also classified as applied arts. Architecture too is best viewed as an applied art.

An industrial designer's role in the product development process is to establish the design language of a product, as well as the corporate branding and identity. They are a vital element of the process because they have insight into market trends and consumer preferences. Industrial designers develop the concepts for manufactured products, such as cars, home appliances, and models. They combine art, business, and engineering to make products that people use every day. So that, student should work apparent ship with local industry to conduct actual process of industrial design.

Fashion designers attempt to design clothes which are functional as well as aesthetically pleasing. They consider who is likely to wear a garment and the situations in which it will be worn, and they work within a wide range of materials, colors, patterns and styles. Fashion design is which important sector in our counter observe manpower source of business.

For examples:

1. Graphic design

Graphic design is one branch of Applied Art that due to its interdisciplinary nature, graphic design can be performed in different areas of application: branding, technical and artistic drawing, signage, photography, image and video editing, 3D modeling, animation, programming, among other fields. The contents are try to presented has very wide and cannot understand theory teaching methods. It needs practical observation from graphic design studio.

2. Interior design

They work for interior design firms, architectural firms, retail stores, and the design departments of large industries or institutions. Some have their own businesses. Interior designers often specialize in homes, hospitals, hotels, or banks. It is also the current potential sector which can need the trained man powers.

3. Metalwork

Metalworking is a craft that has allowed secondary processes to develop and was crucial in helping different societies to develop wealth, essential technologies and useful tools throughout history. Societies with advanced metalworkers have always had an edge in terms of wealth and relations with other homelands. Timely, technical schools in Ethiopia curriculum are focused on that and related fields which doing on practical life.

4. Decorative arts

In generally, decorative arts are arts or crafts whose object is the design and manufacture of objects that are both beautiful and functional. “The main function of decorative art is to embellish something other than itself: an object, a room, a building facade, etc.

Through arts and craft, children learn to value and appreciate artifacts and images across cultures and times. Experience in design, art, and crafts enable them to reflect critically on their own work and those by others. They learn to act and think like designers and artists, working intelligently and creatively.

III. Applied Drama/Theatre

The terms ‘applied drama’ and ‘applied theatre’ gained currency during the 1990s, finding particular favor with academics, theatre practitioners and policymakers who have used them as a kind of shorthand to describe forms of dramatic activity that primarily exist outside conventional mainstream theatre institutions, and which are specifically intended to benefit individuals, communities and societies.

Applied Theatre is what happens when a group of people working in community use the techniques of drama and theatre to address an issue of social concern. Those participating in the activities have a vested interest in said social issue. Applied Theatre focuses on questioning, discussing, and addressing the issue, as opposed to focusing on creating a public performance. Participants come together to use various techniques such as roleplaying, improvisation, tableaux work, Augusto Boal’s Theatre of the Oppressed techniques, and other interactive methods in order to inspire dialogue, foster education, and enact change

Activity 5.4 (e)



1. Study the definition of ‘applied drama’ and ‘applied theatre’, is there any difference or similarity in their definitions?
2. In a one page write up, give your own definition of documentary and differentiate a documentary film from a feature film.

Included in the portmanteau of applied drama/theatre are practices as diverse as, for example, drama education and theatre in education, theatre in health education, theatre for development, theatre in prisons, community theatre, heritage theatre and reminiscence theatre. Each of these forms of theatre has its own theories, debates and highly specialized practices which often are rather different from one another. They also draw on research in different branches of philosophy and the social sciences, notably cultural studies, cultural geography, education, psychology, sociology and anthropology, as well as contributing to research in drama, theatre and performance studies.

In other words, applied drama and theatre are interdisciplinary and hybrid practices. Drama practitioners have been working in educational, therapeutic and community settings for many years, but the emergence of the terms ‘applied drama’, ‘applied theatre’, and sometimes ‘applied performance’ signals a renewed interest in the professionalization of these fields and in reviewing common theoretical and political concerns which accompany their various practices.

The idea that theatre has the potential to ‘address something beyond the form itself’ suggests that applied drama is primarily concerned with developing new possibilities for everyday living rather than segregating theatre going from other aspects of life. What are considered to be ‘positive social processes’ or what values are to be understood by newly empowered ‘corporate employees’ do, of course, change over time and are variously construed in different local and global contexts.

1. Documentary Film

Documentary is a term that can be applied to all non-acted films. They are films based on actualities. A documentary film, properly defined is a film hinged on actualities, and based on actual facts. A documentary is a nonfiction program which suggests reality. It could, however, use dramas which provide fictional accounts of real events (docudrama).

This involves the dramatization of real events. A documentary could also be described as a creative treatment of actuality or creative interpretation of actuality. Some scholars defines documentary as: “All methods of recording on celluloid, any aspect of actuality interpreted either by factual shooting or by sincere and justifiable reconstruction so as to appeal either to reason or to emotion for the purpose of stimulating the desire for and the widening of human knowledge, and understanding and of truthfully posing problems and their solution in the spheres of economic, culture and human relations.

All documentaries, no doubt, have dramatic appeals. They also develop and reveal characters. They therefore offer insights and revelations about people and the world about us.

2. Differentiating a documentary from a feature film

A feature film is primarily designed for entertainment purposes. This does not preclude in all entirety some elements or traces of information and education. The feature film runs for over seventy five minutes usually between ninety and one hundred and twenty minutes. They can also be distributed to cinema houses. All feature films are fictional in nature, using professional actors to drag home some points.

Although feature films are relatively fictional in nature, they still may be based on real lives of people or actual events, contemporary or historical. But a documentary film is basically based on facts. It uses ordinary people and real places and events. Staged events are not used in the story line. They are therefore, all non-acted films,

In documentaries, the filmmaker is attempting to interpret his/her subject for the viewers, rather than ordinarily showing a pictorial record of things, people or places of interest. The main object of a documentary is analysis. Such analysis is based on real events as recorded by the camera lens. Granted that a documentary presents a kind of truth, since it is said to be the presentation of actual events, such a truth is the one as shaped by the filmmaker. The professional film man does this job through his/her approach to photography, editing, sound recording, narration and all other skills of his/her trade.

Documentary films present factual events, places and things as portrayed by the camera lens and shaped by the filmmaker. It is quite different from a feature film in the sense that feature films are mostly fictional while documentary films are all non-acted films. The filmmaker in documentaries provides analysis for his/her viewers but in feature films, viewers are left to make their own analysis.

Analysis in documentary films are based on the real events recorded through the camera lens. Documentary films have shorter duration than feature films that could last up to one hour and twenty minutes.

Unit Summary

In this unit, we have learnt that performing and Visual 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 understanding of the world, help to engage with 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 society wellbeing in such areas like 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 teach 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, and film engages 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, improve their mental and imagination skills. PVAs are also applicable in diverse areas 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

I. True or False

Directions: Write “True” if the statement is correct and “False” if the statement is incorrect.

1. Performing and visual arts have no connection with other subjects.
2. Performing and visual arts can never be applicable in students’ life.
3. In the school, different subjects can be learned through performing and visual arts.
4. Performing and visual arts have connections to society wellbeing in many ways.
5. Integrating performing and visual arts with other subject areas enhance students’ success in the school.
6. The importance of performing and visual arts in education is well emphasized in Ethiopian schools.

II. Short answer items

Directions: Answer the following questions briefly.

1. Write at least three main purposes of art education?
2. Mention and describe at least four areas of PVAs connection with the society wellbeing