



# PERFORMING AND VISUAL ARTS

**TEACHER GUIDE**

**GRADE 10**



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



# PERFORMING AND VISUAL ARTS

## TEACHER GUIDE

### GRADE 10

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## Teacher Guide Information

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### Acknowledgment

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

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

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

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

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

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

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

*ADDIS ABABA, ETHIOPIA*  
*xxxxx 2022*

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

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### Introduction

This teacher's Guide is designed to be used by teachers when implementing grade ten (10) Performing and Visual Arts subject in Ethiopian secondary schools. The main purpose of preparing the teacher's guide is to help the subject teacher effectively implement the syllabus, and to enable students achieve the intended educational objectives in the study area. The guide is also intended to support the teacher to create exciting and meaningful teaching focusing on relevant and purposeful activities, and teaching practices. It gives practical ideas about ways of implementing the syllabus: suggestions about what to teach, strategies for facilitating learning and teaching, how to assess and suggested assessment tasks. It shows direction through step by step procedures, encourage the teacher to look for new and challenging ways of facilitating students' learning in PVAs. Hence, the guide is closely linked to subject syllabus and student textbook and must be used side by side. In terms of scope, this teacher's guide consists of five units (artistic perception, creative expression, history and culture, aesthetic valuing and connections, relationships and applications of PVAs), learning objectives, activities, assessment strategies, feedback to the activities, time allotments and learning support resources/materials. The guide, therefore, serves as a guide for the development of instructional activities to be implemented and provide opportunities for the enhancement of teaching and learning so as contribute to the cognitive, affective and psychomotor development of the students. The subject teacher as the main user of this guide is expected to play key role in ensuring that the guide is used for the enhanced development of students in the area of PVAs. It is hoped that the proper use of the guide can significantly enhance teaching and learning processes and eventually contribute towards the achievement of the objectives sought in the subject area.

In addition, the teacher is encouraged to develop lesson plans thoroughly that are developmental i.e. each one builds on what was learned in the previous lesson to have continuity and build on students' ideas through an evolving process. The lesson plan is a basic precondition for effective teaching and enables the teacher to have a clear idea of what activities are going to take place in each lesson. The teacher as facilitator of students' learning is advised to use a variety of suggested learning and teaching activities that provides him/her with ideas to motivate students to learn, and make learning relevant, interesting and enjoyable. The teacher should relate learning in PVAs to real people, issues and the local environment. Teaching using meaningful contexts and making sure that students participate in appropriate practical activities assists students to gain knowledge and understanding, and demonstrate skills in the area is essential.

The teacher is encouraged, where appropriate, to integrate PVA activities with other subjects so that students can see the interrelationships between subjects. It is also vital to relate PVAs to the world, African and Ethiopian indigenous cultural heritage. The teacher's proper use of suggested learning resources is also vital to facilitate teaching and learning, to make learning meaningful, concrete and practical. Along these, teacher's use of continuous assessment, summative evaluation and feedback on students' performance is needed. To this end, effective time-management is important for both teachers and students. In this aspect, setting clear and realistic timeframes to the activities (tasks) and acting accordingly is crucial to successfully implement the textbook as designed.

### Learning Outcomes

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

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

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



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### Main Contents and Time Allotments

Unit	Unit Content and Sections (Sub-contents)	Periods allotted
	<b>ARTISTIC PERCEPTION</b>	<b>8</b>
<b>ONE</b>	Harmonic composition in modern music Styles and techniques in modern dance The role of composition in 2d and 3d in visual arts. Major Style in <u>theatre</u> and film	
	<b>CREATIVE EXPRESSION</b>	<b>10</b>
<b>TWO</b>	Harmonic composition techniques in modern music Styles in modern music Story structure in full-length <u>theatre</u> Handcrafts and computer graphics	
	<b>HISTORY AND CULTURE</b>	<b>8</b>
<b>THREE</b>	History of African Music History of World Music History of African Art History of World Art History of African <u>Theatre</u> History of World <u>Theatre</u> History of African Film History of World Film History of African Dance History of World Dance	
	<b>AESTHETIC VALUING</b>	<b>8</b>
<b>FOUR</b>	The concept of aesthetic value in performing and visual art Aesthetical visual with cultural diversity in African PVAs World cultural diversity in performing and visual art works	
	<b>CONNECTIONS, RELATIONSHIPS AND APPLICATIONS</b>	<b>5</b>
<b>FIVE</b>	The concept of performing and visual art The connection of PVAs with society wellbeing Relationship of PVAs across other subject areas. Application of performing and visual arts	

**Note:**

- Time allotted in a year: 39 periods
- Time allotted in a week: 1 Periods
- Duration of one period: 45 minutes.

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### Teaching and learning Methodologies

Teaching methods imply the way or means by which teachers present a given subject matter content to the learners to enable them acquire knowledge, develop skills and form values, attitudes, habits, etc. Teaching methods provide opportunities for students to learn actively and to apply practical knowledge that they have acquired in the classroom in real world. It is a means for turning knowledge into learning. Thus, teaching methods are ways by which both the teacher and students work on the subject matter so as to achieve the intended educational objectives. The lists of teaching methods suggested to be used in this subject include but not limited to the following.

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

### Instructional Support Resources: Equipment and Materials

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

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

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

### Assessment Strategies

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

- Classwork, and homework,
- Quiz and test
- Assignment,
- Oral questions,
- Observation,
- Self-reflection,
- Group reflection,
- Portfolio,
- Final examination, etc.

### Feedback Provision Strategies

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

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

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

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

# UNIT 1

## ARTISTIC PERCEPTION

Dear teacher! In grade nine Performing and Visual Arts, students have been introduced into artistic compositions. In grade ten, unit one, students will learn about artistic perception. As indicated in the syllabus and student textbook, the unit has four main sections. These are harmonic composition in modern music, styles and techniques in modern dance, the role of composition in 2D and 3D in Visual Arts and styles and contemporary art approaches. This unit is expected to be covered within 8 periods. The unit has also the following learning outcomes.

### UNIT LEARNING OUTCOMES

**Upon completion of this unit, the students 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.**

### SECTIONS

- **Harmonic composition in modern music.**
- **Styles and techniques in modern dance.**
- **Role of composition in two dimensional (2D) and three dimensional (3D) in Visual Arts.**
- **Major styles in Theatre and Film.**

## TEACHING AND LEARNING METHODOLOGIES

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

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

## TEACHING AND LEARNING MATERIALS

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

- Guitar and/or keyboard and/or piano
- Student textbook,
- Pictures,
- Figures,
- Models,
- Posters,
- Two dimensional (2D) shapes ( materials for painting, drawing, graphic design such as oils, watercolors, tempera, acrylics, ink, pencils, etc.),
- Three dimensional (3D) shapes (cubes, spheres, cones, cylinders, objects generated from basic form, etc.
- Visual arts materials and equipment ( for drawing, painting, sculpture, printmaking, photography, pottery, mosaic-art, origami, computer art, graphic design, etc.),
- Musical instruments (krar, masenko, gitar, washint, etc.),
- Theatre and film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette

## ASSESSMENT STRATEGIES

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

- Classwork,
- Homework,
- Quiz,
- Assignment,

## FEEDBACK PROVISION STRATEGIES

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

- Verbal or oral feedback and
- Written feedback.

## 1.1. Harmonic Compositions in Modern Music

Artistic perception is the perception of works of art. Artistic perception includes listening to, reading, and composing and performing music of various cultures and time periods. The perception of sound and sound patterns is the first step in this process. Then the learner develops concepts and understanding about music based on active listening experiences. As students study the musical elements of melody, harmony, rhythm, form, tempo, dynamics, and timbre, they use critical listening skills and appropriate music vocabulary. Accordingly, this section focuses on harmonic composition in modern music. Hence, students can learn about the concept of harmonic composition in modern music, tonal harmony in modern music and tonal complexity in modern music.

### A) LEARNING OUTCOMES

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

- Describe the origin of harmonic functions in modern music.
- Identify the elements harmonic compositions in modern music.
- Categorize harmonic compositions in modern music.
- Appreciate the role of harmonic composition of music to promote critical listening skills.

### B) LESSON TOPICS

- The concept of harmony in music
- The origin of harmonic function
- German functional theory of harmony
- Tonal harmony in modern music.
- Tonal complexity in modern music.

### C) TEACHING AND LEARNING METHODS

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

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

### **D) TEACHING AND LEARNING MATERIALS**

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

- Rehearsal place (class/rooms)
- Student textbook,
- Projecting video /audio music with good harmonic composition
- Let student's produce different voices at the same time (consider for girl's-Alto and Soprano; for boys Bass and Tenor)
- Use Guitar and/or keyboard and/or piano...etc.

### **E) ASSESSMENT STRATEGIES**

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

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

### **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

## **Lesson 1: The Concept of Harmony in Music**

This session is the first class to deal with the content of the subject. Accordingly, read through the topic of the concept of harmony and origin of harmonic function in Music and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. To start with the lesson, introduce the lesson by recalling what students have learnt in grade nine, about traditional music composition in order to continue developing their knowledge and skills in the study of the new topic about the concept of harmony in music and communicate the daily lesson objectives. Encourage students to work on activity from student textbook about the concept of harmony in music. Allow students about 5 minutes to engage in the activity. Then, remind students to share their knowledge and understanding of harmony in music. Explain the content presented in the student textbook and why it is needed. Focus on the importance of music as an integral part of human experience. Used in celebrations, rituals, and everyday life, it expresses the heights and depths of human feelings and emotions, the joys and the sorrows encountered by all. Significantly, the study of music combines human emotional experience and intellectual cognition. Besides, address how harmony is manipulated using chords and melody. Demonstrate the harmonic composition in modern music to enhance students' learning, understand artistic perception and practices, and appreciate it. In so doing, first play the melody alone and then the harmony by itself, having your students listen for the differences. Then play them together and



discuss with the students how playing parallel notes simultaneously enriched the music. Finally, summarize the lesson and encourage students to ask question, if any that may need further clarification, ask them oral questions and give them home-taken work activity from student textbook so as to help them identify the differences between the horizontal (melody) and vertical and close up the daily lesson.

## **Lesson 2: Functional Theory of Harmony**

This is lesson 2, on the functional theory of harmony. Read through the topic of the functional theory of harmony and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this lesson with the summary of the main points that students have learned in previous lesson about the origin of harmonic function, and orient them to the new lesson on the functional theory of harmony. After summarizing the main points of the previous lesson, introduce daily lesson and lesson objectives. Encourage students to engage in group activity from student's textbook to work on for seven minutes. Orient students to participate actively in group discussion. As students work together, go from group to group to observe their discussions and to ensure that everyone is participating in group discussions and activities. Remind students that everyone has a right to suggest their own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need extra help. Ensure that they are able to be open to show sensitivity and respect towards others opinion and practices. Provide opportunities to some groups representatives to present the results of their discussion. Then, discuss the content from the text book with students focusing on the functional theory of harmony from student textbook. Besides, address music chord progression or key analysis that leads to the use of music theory and tonal harmony from the textbook. Finally, summarize the lesson and encourage students the chance to ask question if any that may need further clarification and ask them to check the achievement of lesson objectives. Give them home taken assignment to listen to the simple music that has melodic and chordal (harmonic) composition from Piano or from recorded music at your home so that they analyze the differences between the horizontal (melody) and vertical (harmony) and present a short report of their analysis and close-up the session.

## **Lesson 3: Tonal harmony and complexity in modern music**

This is lesson 3, on tonal harmony and complexity in modern music. Read through the topic of tonal harmony and complexity in modern music and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin the daily lesson with the summary of the previous lesson. First, request students to present a short report of their home taken assignment on activity in the previous session. Then ask two or three students to report their work. Give students adequate time to present their ideas to their classmates. Write key words from their report on the chalkboard and enrich students' presentation. Then, introduce daily lesson about tonal harmony, complexity and objectives. Encourage students to engage in group activity on the difference between tonal harmony and tonal complexity. Remind students to open their textbook and discuss the content with students about tonal harmony, the need to study and focus on it. Think of concrete examples that you can provide about the reasons to study about tonal harmony. Finally, summarize the lesson, and encourage students to ask questions, if any that may need further clarification and ask oral questions to check students' progress towards the lesson objectives and end the daily lesson.

## Lesson 4: Harmonic compositions of modern music (Styles and techniques)

This is lesson 4, on the harmonic compositions of modern music (Styles and techniques). Read through the topic of harmonic compositions of modern music (Styles and techniques) and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this lesson with the summary of the main points that students have learned in previous lesson about the harmonic compositions of modern music (Styles and techniques). After summarizing the main points of the previous lesson, introduce daily lesson and lesson objectives. Encourage students to engage in group activity from student's textbook to work on for seven minutes. Orient students to participate actively in group discussion. As students work together, go from group to group to observe their discussions and to ensure that everyone is participating in group discussions and activities. Remind students that everyone has a right to suggest their own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need extra help. Ensure that they are able to be open to show sensitivity and respect towards others opinion and practices. Provide opportunities to some groups representatives to present the results of their discussion. Then, discuss the content from the text book with students focusing on the harmonic compositions of modern music (Styles and techniques). Finally, summarize the lesson and encourage students the chance to ask question if any that may need further clarification and ask them to check the achievement of lesson objectives and close-up the session.

### 1.2. Styles and Techniques of Modern Dance

Dancing is an experience in movement. Whether accompanied by words, music sounds, or silence, bodily movement represents an important means of expression. For many generations and in many cultures, people have danced socially to entertain one another, communicate their deepest feelings and emotions, and celebrate their humanity. The physical experiences that students encounter when they practice dance styles and techniques increase their artistic perception of the elements of dance, including time, space, and force or energy. Accordingly, this focuses on styles and techniques in modern dance. Hence, in this section students can learn about the concept of modern dance, the difference between traditional and modern dance and techniques and styles in modern dance.

#### A) LEARNING OUTCOMES

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

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

#### B) LESSON TOPICS

- The concept of modern dance.
- The difference between traditional and modern dance.
- Techniques and styles in modern dance.

### **C) TEACHING AND LEARNING METHODS**

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

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

### **D) TEACHING AND LEARNING MATERIALS**

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

- Rehearsal place (class/rooms)
- Student textbook,
- Pictures
- Projecting video /audio of local/modern dances
- Let student's bring and perform different dance styles and techniques
- Use their body movements, practice with the videos they observed, etc.
- Use Guitar and/or keyboard and/or piano, etc.

### **E) ASSESSMENT STRATEGIES**

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

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

### **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

## **Lesson 5: The difference between traditional and modern dance**

This is lesson 5, on the difference between traditional and modern dance. In order to teach this topic,

find dance videos, movies or performances that the learners can watch to help them identify the difference between the traditional and modern dance and elements of dance. Prior to the lesson, you need to watch the dance DVD or video you plan to show the students. Identify the key elements, concepts and choreographic devices that you want students to find, such as: lead and follow; canon; call and response; meeting and parting; negative and positive shapes. To start with the daily lesson highlights the basic concept of modern dance that students have learnt in the previous lesson linking with daily lesson and its objectives. Now introduce the day's lesson. Ask the students to work in pair for five minutes and move around to encourage them engage in a discussion and negotiation with each other about the difference between traditional and modern music they feel are most important. After students have finished, ask them to tell their understanding of the difference between a traditional and modern music. Then, it is a good idea for students to watch as much dance as they can to get ideas for their basic differences and also to see how dance is performed. Using input from students and what is watched, discuss the difference between them using diverse examples with the students. Focus on modern dance variety or forms for students have learnt about traditional dance in grade nine. Emphasize the basic difference is modern dance concentrate more on finding freedom of movement in the body and more of western style than traditional dance that focused on local tradition. Address the composition of modern dance using picture on student textbook that focuses on the choreographic process (beginning, the middle, the end, and on the movement between these points). Finally, summarize the lesson and encourage students to ask question, if any that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson and end-up the daily lesson.

### **Lesson 6: Techniques and styles in modern dance**

This is lesson 6, on techniques and styles in modern dance. Read through the topic of the concept of modern dance and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Familiarize yourself also with some of the movements of the dance and also practice the movements. By now students are expected to have clear understanding on the basic concept of modern dance and its difference from traditional one. To make sure, ask questions from what students have learnt in the previous lesson and get them to demonstrate some concepts. Then, introduce daily lesson and its objectives. Organize students in groups to engage in the activity from student textbook for six minutes. Make sure that all students understand what they are told to do and motivate them to engage in the activity. As students work, go from one group to another to observe students so as to identify those who need an extra help. When they use the time given, allow students to share their experiences of modern dancing techniques they know to their partners in their own words and encourage them to give examples from their localities according to their own personal understandings. Then, discuss the content with students on some of the major dancing techniques like ballet, burlesque, ballroom belly, jazz etc. and their characteristics. Finally, summarize the lesson and encourage students to ask questions, if any among themselves and ask them to check the achievement of lesson objectives and close-up the daily lesson.

### **1.3. Role of Composition in 2D and 3D in Visual Arts**

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. The most common purpose for composition in art is it provides an understanding of, and agreement among, all the elements. The artist's tastes and the message the artist wants to convey. Accordingly, this section focuses on the role of composition in two dimensional (2D) and three dimensional (3D) visual arts. Thus, in this section students can learn about the concept of composition in visual art and the difference between two dimensional (2D) and three dimensional (3D) visual arts.

### **A) LEARNING OUTCOMES**

**At the end 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 two dimensional (2D) and three dimensional (3D) visual arts.
- Produce two dimensional (2D) and three dimensional (3D) visual arts from local environment.
- Apply the role of two dimensional (2D) and three dimensional (3D) visual arts in artistic perception.

### **B) LESSON TOPICS**

- The concept of composition in visual art
- The importance or purpose of compositions
- The composition and design

### **C) TEACHING AND LEARNING METHODS**

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

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

### **D) TEACHING AND LEARNING MATERIALS**

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

- Student textbook,
- Pictures
- Two dimensional (2D) shapes ( materials for painting, drawing, graphic design such as oils, watercolors, tempera, acrylics, ink, pencils, etc.),
- Three dimensional (3D) shapes (cubes, spheres, cones, cylinders, objects generated from

- basic form, etc.),
- **Visual arts materials and equipment ...etc.**

### **E) ASSESSMENT STRATEGIES**

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

- **Energizer,**
- **Oral questions**
- **Classwork,**
- **Homework**
- **Observation**
- **Self-reflection**
- **Group reflection**

### **F) FEEDBACK PROVISION STRATEGIES**

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

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

## **Lesson 7: The Concept of Composition in Visual art**

This is lesson 7, on the concept of composition in visual art. Read through the topic of the concept of modern dance and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in grade nine, and orient students to the new lesson on composition in visual arts. Give them the activity from student's textbook to work on for six minutes. Ask students to recall some issues about composition they learned in grade nine so that they can transfer their knowledge to solve the current problem. Then, discuss the content with students on the concept of composition and its importance using local examples focusing on 2D art with two dimensional art work and 3D art with three dimensional views. Address in detail the six main types of composition structure in visual art commonly, namely, the rule of thirds, triangle, L- shape, S-shape, O-shape and diagonal. To enrich their understanding encourage them to study figures that show the types of composition structures. Finally, summarize the lesson and encourage students to ask question, if any that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them activity matching exercise based on both figures that could help them to identify the types of composition structures and end-up the daily session.

## **Lesson 8: The Importance or purposes of compositions**

This is lesson 8, on the importance or purpose of compositions. Actually, this lesson is the continuation of lesson 6 on the compositions of visual arts and the concept of 2D and 3D arts. After summarizing the main points of the previous lesson, introduce daily lesson and its lesson objectives. Then orient students to engage in group discussion, based on activity from student textbook to work on for five minutes. As students work together, go from group to group to observe their discussions and to ensure that everyone is

participating in group discussions and activities. Remind students that everyone has a right to suggest their own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need extra help. Ensure that they are able to be open to show sensitivity and respect towards others opinion and practices. Provide opportunities to some group representatives to present the results of their group discussions. Then, discuss the content from the text book with students focusing on the importance or purposes of composition and the basic difference between 2D and 3D visual art elements. Stress on the fact that 2D shapes are elementary flat shapes and have only 2 dimensions – x and y-axis. In contrast, 3D shapes contain three dimensions – x, y and z. In other words 3D shapes have volume too. Assist them as much as necessary through demonstration, using 2D and 3D objects from locally available resources. To enrich their understanding encourage them to look at figures showing composition in 2D and showing 3D). At the end, summarize the lesson and encourage students the chance to ask question, if any that may need further clarification and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson on the importance of composition in visual arts and close-up the session.

## Lesson 9: Composition and Design

This is lesson 9, on the composition and design. Read through the topic of the composition and design and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Familiarize yourself with the film genres. Design a series of relevant exercises to do with students in the classroom. Begin this lesson with the summary of the main points that students have learned in previous lesson, and orient them to the new lesson on the composition and design. After summarizing the main points of the previous lesson, introduce daily lesson and lesson objectives. Encourage students to engage in activity from student's textbook to work on for six minutes. Orient students to engage in group discussion, based on activity. As students work together, go from group to group to observe their discussions and to ensure that everyone is participating in group discussions and activities. Remind students that everyone has a right to suggest their own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need extra help. Ensure that they are able to be open to show sensitivity and respect towards others opinion and practices. Provide opportunities to some groups representatives to present the results of their discussion. Then, discuss the content from the text book with students focusing on the difference between composition and design. Elaborate the elements of design such like line, shape, color, value, texture, form, and space and the principles of design: balance, contrast, emphasis, movement, pattern, rhythm, and unity. Use figures to show the role of line direction in the composition. Finally, summarize the lesson and encourage students to ask question if any that may need further clarification and ask them to check the achievement of lesson objectives. Give them home taken assignment to write the report on the composition of artwork (painting or drawing) using the elements/principles they have learned and end-up the daily session.

### 1.4. Major Styles in Theater and film

Artistic perception in theatre and film involves observing the environment and constructing meaning from it, thereby developing the acuity of all the senses. Through direct experiences with theatres and films students learn the major styles in theater and film. Engagement in theatre and film experiences heightens students' sensitivity to their own potential for creation and that of others. Accordingly, this section focuses on the major styles in theater and film.

### **A) LEARNING OUTCOMES**

At the end 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.

### **B) LESSON TOPICS**

- Major styles in theater and film

### **C) TEACHING AND LEARNING METHODS**

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

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

### **D) TEACHING AND LEARNING MATERIALS**

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

- Student textbook,
- Pictures,
- Models
- Rehearsal place (class/rooms),
- Digital and film photography,
- Mixed media
- Theatre and film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/players, television monitors, and computers, design, and word processing, etc.

### **E) ASSESSMENT STRATEGIES**

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

- Oral questions
- Classwork,



- Homework
- Observation
- Self-reflection
- Group reflection

### **F) FEEDBACK PROVISION STRATEGIES**

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

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

## **Lesson 10: The Concept of Styles and Art Approaches**

This is lesson 10, on the concept of styles and contemporary art approaches. Read through the topic of the concept of styles and contemporary art approaches and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Begin this lesson with the summary of the main points of the previous lesson, and orient students to the new section lesson on the concept of styles and contemporary art approaches. Encourage students to engage in activity from student's textbook to work on for seven minutes. As students work together, go from group to group to observe their discussions and to ensure that everyone is participating in group discussions and activities. Remind students that everyone has a right to suggest their own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need an extra help. Ensure that they are able to be open to show sensitivity and respect towards others opinion and practices. Provide opportunities to some group representatives to present the results of their discussion. Then, discuss the content from the text book with students focusing on the concept of styles and the four“-isms” that have led us to today's contemporary art approaches: Romanticism, Realism, Naturalism and Expressionism one by one. Besides, treat each approach historical development and factors responsible for their emergence. Further, try to enhance students understanding through engagements in the activities and thorough discussions in the classroom. Finally, summarize the lesson and encourage students to ask question if any that may need further clarification and ask them to check the achievement of lesson objectives. Then, assign students to read supplementary materials to enrich their understandings. Inform them what they will learn in the next lesson and close-up the daily session.

## 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. Style in theatre and film reveals a particular approach or procedure in which an art work is created.

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 or “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. List at least at least four different types of films.
3. Why composition is important in visual art?
4. Mention at least five examples of modern dance.
5. State the four major contemporary art approaches
6. Discuss the difference between 2D and 3D composition? Feedback to Unit Review Questions

### I. Answers to True or False Items

1. True
2. False
3. True
4. False

### II. Possible responses to short answer items

1. The four fundamental compositional elements of modern dance are: space, time, force, and shape.
2. Composition is important in visual art for it gives layout and structure to each art piece.
3. Examples of modern dance are: ballet dancing, burlesque dancing, ballroom dancing, belly dancing and jazz dancing.
4. The four major styles in film and theater are: Romanticism, Realism, Naturalism and Expressionism.
5. The difference between two dimensional (2D) and three dimensional (3D) composition is that in two dimensional (2D) and 3D, the “D” specifies the dimensions involved in the shape. So, the primary difference between two dimensional (2D) and three dimensional (3D) shapes is that a two dimensional (2D) shape comprised of two dimensions that are length and width. As against, a 3D shape incorporates three dimensions that are length, width and height.

# UNIT 2

## CREATIVE EXPRESSION

In Unit one, students learnt about artistic perception. In this unit students 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, are some of the most common. 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. In this part, section four addresses about Film production and section five treats about handicrafts in Visual arts. Finally, section six discusses computer graphics in visual arts. This unit is expected to be covered within 10 periods. The unit has also 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.

## SECTIONS

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

## TEACHING AND LEARNING METHODOLOGIES

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

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

## TEACHING AND LEARNING MATERIALS

The following are some of the lists of instructional support resources suggested to be used in this unit but not only limited to these.

- Student textbook,
- Pictures,
- Figures,
- Models,
- Posters,
- Rehearsal place (class/rooms),
- Video /audio of local/modern dances,
- Video recorder,
- Guitar and/or keyboard and/or piano
- Digital and film photography,
- Mixed media,
- Musical instruments (krar, masenko, gitar, washint, etc.),
- Visual arts materials and equipment ( for drawing, painting, sculpture, printmaking, photography, pottery, mosaic-art, origami, computer art, graphic design, etc.),
- Theatre and film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/players, television monitors, and computers, design, and word processing, etc. king, photography, pottery, mosaic-art, origami, computer art, graphic design, etc.),

## **ASSESSMENT STRATEGIES**

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

- **Classwork, and homework,**
- **Quiz ,**
- **Test,**
- **Assignment,**
- **Oral questions,**
- **Observation,**
- **Self-reflection,**
- **Group reflection**

## **FEEDBACK PROVISION STRATEGIES**

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

- **Verbal or oral feedback and**
- **Written commentary to individual student.**

## 2.1 Harmonic Composition Techniques in Modern Music

The study of compositional techniques of modern music helps students to build confidence and self-respect, increase musical skills and open doors to new opportunities. Accordingly, this section focuses on harmonic composition techniques in modern music. In this section, students can learn about compositional techniques of modern music, the characteristics of compositional techniques of modern music and the characteristics of modern music harmonic composition.

### A) LEARNING OUTCOMES

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

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

### B) LESSON TOPICS

- Compositional techniques of modern music
- Characteristics of modern music harmonic composition
- Harmonizing melody with chords
- Understanding chord leading

### C) TEACHING AND LEARNING METHODS

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

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

### D) TEACHING AND LEARNING MATERIALS

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

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

### **E) ASSESSMENT STRATEGIES**

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

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

### **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

## **Lesson 11: Compositional techniques of modern music**

This is lesson 11, on compositional techniques of modern music. Read through the topic of the compositional techniques of modern music and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Begin this lesson with the summary of the main points of the previous section lessons, and orient students to the new section lesson on compositional techniques of modern music. Encourage students to engage in activity from student's textbook to work on for six minutes. Let student engage individually into the activity in their own and share their experiences with their partners. Then, discuss the content with the students focusing on compositional techniques of modern music such as sound, melody, harmony, rhythm, timbre, pitch, silence, and form or structure as presented in student textbook enriching with your personal experiences and local examples. Finally, summarize the lesson and encourage students to ask question, if any that may need further clarification and ask them oral questions to check the achievement of lesson objectives. Inform them what they will learn in the next lesson and close-up the daily session.

## **Lesson 12: Characteristics of modern music harmonic composition**

This is lesson 12, on the characteristics of the modern music harmonic composition. Read through the topic on the characteristics of the modern music harmonic composition and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin with the summary of the pervious lesson on the compositional techniques of modern music; introduce daily lesson and its lesson objectives. Start by asking questions about the characteristics of each of the following compositional techniques of modern music namely sound, melody, harmony, rhythm, timbre, pitch, silence, and form or structure turn by turn. In order to help students think about characteristics of the modern music harmonic composition more deeply and get them to explore ideas further using figures



from student textbook . Encourage students to discuss and share experiences that they have had. Then, give them brief explanations using different examples related to their daily life so that students understand about the characteristics of compositional techniques modern music. As facilitator to extend students understanding discuss with students and address the characteristics of sound (overtone timbre, pitch, amplitude and duration), the three kinds of Melody: (color, direction, and blend melodies), .harmony, rhythm, texture (monophony, homophony and polyphony), structure, expression (dynamics, tempo and articulation) as presented in the student textbook. Finally, summarize the lesson and encourage students to ask questions, if any that need further clarification and close-up the session informing about the lesson ahead.

### **Lesson 13: Harmonizing a melody with Chords**

This is lesson 13, on harmonizing melody with chords. Read through the topic of harmonizing melody with chords and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin the daily lesson with the summary of the previous, introduce daily lesson about harmonizing melody with chords and lesson objectives. Ask each student to engage individually in the activity. Make sure that all students understand what they are told to do and motivate them to engage in the activity. Give them adequate time about 6 minutes. When they have finished the time given, ask them to explain their own personal understanding and encourage them to back up what they have said with reasons. Then, discuss the content with students as presented in the student textbook using figures, showing structural tones. In addition elaborate additional tips helpful for harmonizing melody to fit chords to a melody. Finally, summarize the lesson, and encourage students' to ask questions, if any that may need further clarification and ask oral questions to check students' progress towards the lesson objectives. Tell them to read about the next lesson and end-up the daily session.

### **Lesson 14: Understanding Chord Leading**

This is lesson 14, on understanding chord leading. Read through the topic on the understanding chord leading and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. To start with the daily lesson, summarize the previous lesson and introduce the daily lesson and its objectives. Ask the students to work in pair for five minutes and move around to encourage them engage in a discussion and negotiation with each other. Using input from students, discuss in details basic steps and elements in writing a melody supported by felize navidad composition and activity how to write melody for 8 bar chords given in student textbook. Finally, summarize the lesson and encourage students to ask question if any, that may need further clarification in this respect and ask oral questions to check the achievement of lesson objectives. Give them reading assignment that provides opportunity to enrich their understanding, tell them about the next lesson and end-up the daily session.

## 2.2 Styles in Modern Dance

Dance provides numerous functions in a society. People experience dance in different ways and for many different reasons. Dancing can be a way to stay fit for people of all ages, shapes and sizes. It has a wide range of physical and mental benefits including: improved condition of your heart and lungs, increased muscular strength, endurance and motor fitness. Dance is one of the most powerful artistic mediums to either engage in or witness. Thus, in this section students can learn about styles in modern music.

### A) LEARNING OUTCOMES

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

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

### B) LESSON TOPICS

- Styles of modern dance.
- Characteristics of modern dance.

### C) TEACHING AND LEARNING METHODS

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

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

### D) TEACHING AND LEARNING MATERIALS

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

- Student textbook,
- Pictures,
- Rehearsal place (class/rooms),
- Video /audio of local/modern dances,
- Video recorder,
- Musical instruments (krar, masenko, gitar, washint, etc.),

### **E) ASSESSMENT STRATEGIES**

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

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

### **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

## **Lesson 15: Styles in modern dance**

This is lesson 15, on the styles of modern dance. Read through the topic of the styles of modern dance and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson, and orient students to the new lesson on styles of modern dance. Give them a group activity from student's textbook the first question to work on for six minutes. Give students in a group activity from student's textbook to work on for six minutes. Make sure that the groups have a good start and are working well. Move around to encourage students engage in a discussion and negotiation with each other about. Observe the students to identify those who need extra help. Ensure that each student is participating in group discussions and activities. After students have finished, give two or three representative groups to present their group work to their classmates. Give students adequate time for presentation. Write key words from their report on the chalkboard. Then, discuss the content with students focusing on choreographers and dancers of modern dance styles hip hop, lyrical, free style and fusion, a combination of dance forms like tap, jazz, modern and ballet. Provide an opportunity to the students to exercise what they have learned in and out of the classroom. Finally, summarize the lesson and encourage students to ask question if any, that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson and close-up the daily session.

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

Theatre in education encourages students to develop enquiry skills, impacts on behaviors and attitude as well as inspires them to make informed, and healthy life choices. The study of theatre engages students in an exploration of the world from multiple perspectives, while developing artistic skills and cultivating their capacities for collaboration, critical-thinking, creative problem-solving and effective communication. Likewise, film is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating—or indoctrinating—citizens. The visual basis of

film gives it a universal power of communication. Accordingly, in this section students can learn about story structure in full-length theatre and vocabulary of screenwriting.

### **A) LEARNING OUTCOMES**

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

- Explain the full-length play in theatre.
- Tell story structure in a full-length theatre.
- Conduct vocabulary of screenwriting

### **B) LESSON TOPICS**

- Full-length play in Theatre
- Story structure in full length Theatre: Three Act Structure
- Vocabulary of Screenwriting

### **C) TEACHING AND LEARNING METHODS**

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

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

### **D) TEACHING AND LEARNING MATERIALS**

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

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

### **E) ASSESSMENT STRATEGIES**

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

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

### **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

### **Lesson 16: Full-length play in Theatre**

This is lesson 16, on full-length play in theatre. Read through the topic of full-length play in theatre and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin this new section lesson with the summary of the key points that students have learned in the previous lesson and orient students to the new second section of unit two about the full-length play in theatre. Encourage students to recall what they have learned about theatre in grade nine. Introduce the daily lesson about full-length play in theatre and its lesson objectives. Ask each student to engage individually in the activity from student textbook. Make sure that all students understand what they are told to do and motivate them to engage in the activity. Give them adequate time about 6 minutes. When they use the time given, ask them to explain the full-length play in theatre according to their own personal understanding and encourage them to back up what they have said with reasons. Then, discuss the content with students as presented in the student textbook using local examples. Focus on the fundamental procedures of play writing and basic steps involved in the development of drama. Finally, summarize the lesson and encourage students to ask question that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson and end-up the daily session.

### **Lesson 17: Story structure in Full-length Theatre: Three Act Structure**

This is lesson 17, on the story structure in full-length theatre (three act structure). Read through the topic of story structure in full-length theatre (three act structure) and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin this new section lesson with the summary of the key points that students have learned in the previous lesson and orient students to the new lesson on story structure in full-length theatre (three act structures). Introduce the daily lesson about story structure in full-length theatre (three act structure) and its lesson objectives. Ask students to engage in activity, step by step from student's textbook. Ask the students to work in group for five minutes and move around to encourage them engage in a discussion and negotiation with each

other. After students have finished, ask them to share their experiences. Then discuss the content with the students, focusing on the concept of full length play, the three act structures, such as the beginning, the middle, and the end of a play and three acts one by one (act one, act two and act three) supported by the figure in the student textbook. Finally, summarize the lesson and encourage students to ask question, if any that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson and end-up the daily lesson.

## Lesson 18: Vocabulary of Screenwriting

This is lesson 18, on vocabulary of screenwriting. Read through the topic of vocabulary of screenwriting and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Familiarize yourself with the film genres. Design a series of relevant exercises to do with students in the classroom. Begin this lesson with the summary of the main points that students have learned in previous lesson, and orient them to the new lesson on vocabulary of screenwriting. After summarizing the main points of the previous lesson, introduce daily lesson and lesson objectives. Encourage students to engage in activity from student's textbook to work on for six minutes. Then orient students to engage in group discussion, based on activity. As students work together, go from group to group to observe their discussions and to ensure that everyone is participating in group discussions and activities. Remind students that everyone has a right to suggest their own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need extra help. Ensure that they are able to be open to show sensitivity and respect towards others opinion and practices. Provide opportunities to some group representatives to present the results of their discussion. Then, discuss the content from the text book with students focusing on screenplay vocabularies such as slug line, action, dialogue, and parenthetical. In order to enhance students understanding, encourage them to engage in the activities. Finally, summarize the lesson and encourage students to ask question if any that may need further clarification and ask them to check the achievement of lesson objectives. Give them home take assignment to write story using the vocabularies of screenplay that they have learned and close-up the session.

## 2.4. Handcrafts and Computer Graphics

Handicraft is very important to represents culture and tradition. It promotes the heritage of a country through the use of indigenous materials and it preserves traditional knowledge and talents. Computer graphics is also important for displaying art and image data effectively and meaningfully to the consumer. Hence, in this section students can learn about handcraft and computer graphics.

### A) LEARNING OUTCOMES

**At the end 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 examples.
- Apply techniques of calligraphy making

- Describe the purposes of computer graphics
- practice computer graphics

### **B) LESSON TOPICS**

- Handcrafts
- Practicing sculpting techniques
- Computer graphics

### **C) TEACHING AND LEARNING METHODS**

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

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

### **D) TEACHING AND LEARNING MATERIALS**

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

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

### **E) ASSESSMENT STRATEGIES**

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

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

## **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

### **Lesson 19: Handcrafts**

This is lesson 19, on handcraft. Read through the topic on the handcraft and familiarize yourself with the content that you will teach so that you can clearly explain it to the students. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson, and orient students to the new lesson on handcraft. Give them the activity from student's textbook to work on for six minutes. Make sure that the groups have a good start and are working well. Move around to encourage students engage in a discussion and negotiation with each other about. Observe the students to identify those who need extra help. Ensure that each student is participating in group discussions and activities. After students have finished, give two or three representative groups to present their group work to their classmates. Give students adequate time for presentation. Write key words from their report on the chalkboard. Then, discuss the content with students. Elaborate clearly the difference between handcraft and craft using local examples. In order to enhance student's learning use local examples from simple clay sculpture. Focus on the steps of sculpturing process mainly sketches, clay Marquette, making mold and making. Finally, summarize the lesson and encourage students to ask question that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson and end-up the daily lesson.

### **Lesson 20: Practicing sculpting techniques**

This is lesson 20, on practicing sculpting techniques. Read through the practicing sculpting techniques and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Prior to the lesson, you need to practice on sculpting techniques and how it works. To start with the daily lesson highlights the basic concept of practicing sculpting techniques that students have learnt in the previous lessons or grades linking with daily lesson and its objectives. Now introduce the day's activity from student's textbook. Ask the students to work in pair for five minutes and move around to encourage them engage in a discussion and negotiation with each other. Using input from students, discuss the different types of clay used for sculpture, oil-based modeling clay; polymer based modeling clay and pottery or 'firing' clay. It is good for students to create a chance to practice through exercises about envision the final piece, test clay for wetness, build forms cleverly, look out for a local experience. In particular, focus on local experiences using figures from student textbook. Finally, summarize the lesson and encourage students to ask question that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them an assignment that provides them an opportunity to exercise at home and tell them about the next lesson and end-up the daily session.



## Lesson 21: Computer graphics

This is lesson 21, on computer graphics. Read through computer graphics and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson and orient students to the computer graphics. Introduce the daily lesson about computer graphics and its objectives. Ask students to engage in activity from student's textbook. Ask the students to work individually for five minutes and move around to encourage them engage in the activity. After students have finished, ask a few students to present their idea about computer graphics and its importance in human daily life. Then discuss the content with the students, using figures from student textbook. Focus on two kinds of computer graphics raster (composed of pixels) and vector (composed of paths) and its importance to scientific visualization, a discipline that uses images and colors to model complex phenomena such as air currents and electric fields and to computer aided engineering and design, in which objects are drawn and analyzed in computer programs. Finally, summarize the lesson and encourage students to ask question, if any that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson and end-up the daily lesson.

## 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 handicrafts 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

**Direction:** Write “True” if the statement is correct or “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

**Direction :** Choose the best answer.

1. Which 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

### Feedback to Unit Review Questions

#### I. Answers to True or False Items

1. False      2. True      3. True      4. False      5. True

#### II. Answers to multiple choice items

1. C      2. D      3.A      4. B      5.D

# UNIT 3

## HISTORY AND CULTURE

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. 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 four sections. The first section, deal with History of African Music. The second section treats historical and cultural Arts of Ethiopia. The third section presents Ethiopian cultural heritages. The fourth section is about an overview of Ethiopian and World Film History. Finally, the last section addresses an overview of Ethiopian, African and World Theatre History. This unit is expected to be covered within 8 periods. The unit has also the following learning outcomes.

### UNIT LEARNING OUTCOMES

Upon completion of this unit, the students will be able to:

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

## SECTIONS

- History of Music
- History of Visual Art
- History of Theatre
- History of Film
- History of Dance

## TEACHING AND LEARNING METHODOLOGIES

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

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

## TEACHING AND LEARNING MATERIALS

The following are some of the lists of instructional support resources suggested to be used in this unit but not only limited to these.

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

## ASSESSMENT STRATEGIES

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

- Classwork, and homework,
- Quiz,
- Test,
- Assignment,
- Oral questions,
- Observation,
- Self-reflection,
- Group reflection,
- Portfolio,
- Test, etc.

## FEEDBACK PROVISION STRATEGIES

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

- Verbal or oral feedback and
- Written commentary to individual student.

## 3.1. History of Music

### 3.1.1 History of African Music

Historically, Africa has contributed hugely to music-making. African music is the indigenous music of Africa handed down from one generation to the other. Given the vastness of the African continent, its music is diverse, with regions and nations having many distinct musical traditions. The music involves the language, the customs and values of the society. A rich musical tradition has developed in this vast region with its own history and unique mixture of cultures and languages. Accordingly, in this section students can learn about history of African music.

#### A) LEARNING OUTCOMES

At the end 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.

#### B) LESSON TOPIC

- The history of African traditional music
- The history of modern music

#### C) TEACHING AND LEARNING METHODS

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

- Ice breaker/energizer
- Brainstorming
- Informal or modified lecture
- Explanation
- Demonstration
- Question and answering
- Discussion
- Group work
- Storytelling,
- Roleplaying,
- Field visits, etc.

#### D) TEACHING AND LEARNING MATERIALS

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

- Student textbook,
- Pictures,
- Musical instruments (krar, masenko, gitar, washint, etc.)

**E) ASSESSMENT STRATEGIES**

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

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

**F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

**Lesson 22: The History of African Music**

This is lesson 22, on the history of African music. Read through the topic of the history of African traditional music and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Begin this lesson with the summary of the main points of the previous section lessons, and orient students to the new section lesson on history of African traditional music. Encourage students to engage in activity from student's textbook to work on for six minutes. Let student engage individually into the activity in their own and share their experiences with their partners. Then, discuss the content with the students focusing on the prominent place of origin for African music. Elaborate how historical and cultural contexts shaped African music as presented in student textbook enriching with your personal experiences and how African music has undergone frequent and decisive changes throughout the centuries. Elaborate the fact that traditional music in most part of the continent is passed down orally (or aurally) and is not written. African languages are characteristically tonal and so the music adheres to the tonal inflection of the words. To enrich students understanding use local examples from Ethiopia to explain the two main categories of Ethiopian music, the religious and secular themes. Show them common musical instruments like kirar/lyre, masenqo, tambourines, flutes/washint and drums. Finally, summarize the lesson and encourage students to ask question that may need further clarification and ask them to check the achievement of lesson objectives. Assign them to search for additional reading materials on the history of African music and understand the purpose and how traditional musical instruments work in their local environment. Inform them what they will learn in the next lesson and close-up the daily session.



### 3.1.2 History of World Music

The history of world music covers the historical development and presence of music from prehistoric times to present day. In the world there are many cultures having their own origins on the creation of music. Music is a way to celebrate cultural traditions, connect you with people, helps to find your identity, and learn a language. Music is a big part of every culture and is very diverse in the world. Thus, in this section students can learn about the history of world music.

#### A) LEARNING OUTCOMES

At the end 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.

#### B) LESSON TOPICS

- World music in different historical periods

#### C) INSTRUCTIONAL STRATEGIES

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

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

#### D) TEACHING AND LEARNING MATERIALS

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

- Student textbook,
- Pictures,
- Models

#### E) ASSESSMENT STRATEGIES

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

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

## **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

## **Lesson 23: The history of World music**

This is lesson 23, on the history of world music. Read through the topic of the history of world music and familiarize yourself with the content that you will teach so that you can clearly explain it to the students. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson, and orient students to the new lesson on handcraft. Give them the activity from student's textbook to work on in group for six minutes. Make sure that the groups have a good start and are working well. Move around to encourage students engage in a discussion and negotiation with each other. Observe the students to identify those who need extra help. Ensure that each student is participating in group discussions and activities. After students have finished, give two or three representative groups to present their group work to their classmates. Give students adequate time for presentation. Write key words from their report on the chalkboard. Then, discuss the content with students. Elaborate clearly the purposes for music (dance, ritual, entertainment personal, and communal, social cohesion, etc.) and the six musical periods with their characteristics in the musical development (Medieval, Renaissance, Baroque, Classical, Romantic, and 20th/21st Century), with each fitting into an approximate time frame. Finally, summarize the lesson and encourage students to ask question that may need further clarification in this respect and ask them to check the achievement of lesson objectives. To enrich their understanding give them reading assignment on the history of world music and end-up the daily lesson.

## **3.2. History of Visual Art**

### **3.2.1 History of African Visual Art**

The arts are an integral part of the human experience. Throughout history, arts have empowered the transformation of individuals and societies by providing a place for people to revisit, reflect, and respond. Accordingly, African art covers quite a number of cultures and tribes, each with its unique art history, tradition and styles. In many African cultures, art is an integral part of people's lives. Hence, in this section students can learn about the history of African art.

### **A) LEARNING OUTCOMES**

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

- Describe the purposes of traditional African arts.
- Mention the most important African visual arts.
- Differentiate the traditional African arts from the modern African arts.
- Explain the main characteristics of African modern arts.
- Appreciate the history of African arts.

**B) LESSON TOPICS**

- History of African traditional art
- History of African modern art

**C) TEACHING AND LEARNING METHODS**

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

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

**D) TEACHING AND LEARNING MATERIALS**

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

- Student textbook,
- Pictures,
- Models

**E) ASSESSMENT STRATEGIES**

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

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

**F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

**Lesson 24: The History of African Visual Arts**

This is lesson 24, on the history of African visual arts. Read through the topic on the history of African visual arts and familiarize yourself with the content that you will teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Familiarize yourself with the history of African visual arts so that you can clearly explain it to the learners. Design a series of relevant exercises to do with learners in the classroom. To start with the daily lesson, summarize the previous lesson and introduce the daily lesson and its

objectives. Orient students to engage in the activity from student's textbook on the first two questions. Ask the students to work in pair for five minutes and move around to encourage them engage in a discussion and negotiation with each other. Using input from students, discuss where was African visual arts practices believed to be started. To support students' learning encourage them to look at figures from student textbook and explain the origin, purposes and characteristics of traditional African visual arts. Finally, summarize the lesson and encourage students to ask question that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment that provides opportunity to enrich their understanding on the history of African arts, tell them about the next lesson and end-up the daily session.

### **3.2.2 History of World Visual Art**

The history of world art focuses on objects made by humans for any number of spiritual, narrative, philosophical, symbolic, conceptual, documentary, decorative, and even functional and other purposes, but with a primary emphasis on its aesthetic visual form. The study of the history of world Art is important because it provides insight into events, beliefs, and values at specific moments in time mainly in the development of painting, sculpture, and the other visual arts in different parts of the world. Accordingly, in this section students can learn about history of world arts.

#### **A) LEARNING OUTCOMES**

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

- **Classify visual arts.**
- **Explain the characteristics of the classical and medieval art history.**
- **Discuss the history of modern and contemporary art history.**
- **Appreciate the history of world art in the development of society.**

#### **b) Lesson Topics**

- **The classical and medieval art history.**
- **The modern and contemporary art history.**

#### **C) TEACHING AND LEARNING METHODS**

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

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

#### **D) TEACHING AND LEARNING MATERIALS**

**The following are some of the lists of instructional support resources suggested to be used in this section but not only limited to these.**

- **Student textbook,**
- **Pictures,**
- **Models**

### **E) ASSESSMENT STRATEGIES**

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

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

### **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

## **Lesson 25: The history of world art**

This is lesson 25, on the history of world art. Read through the topic of the history of world art and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson and orient students to the history and the objectives of daily lesson. Encourage students to recall what they have learned art in the previous grades. Let students engage in the activities from student's textbook and reflect on it. Then, discuss the content with students as presented in the student textbook using local examples. Elaborate the classification of visual arts, the characteristics of world art. As much as possible, provide a variety of learning opportunities to the students so that they understand history of world art. Finally, summarize the lesson and encourage students to ask question that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson and end the daily session.

## **3.3. History of Theatre**

### **3.3.1 History of African Theatre**

Theatre is one of the cultural elements that best exemplifies Africa. Theatrical art in Africa has its roots within prehistory. Yet, it is part of every day in public places and at home. It is the functioning of society itself which most directly dictates artistic expression in Africa. Theater in Africa takes many different forms and comes from diverse roots. Indigenous customs, such as storytelling, ritual, dance, and masquerades, are the oldest types of theater in the continent. In recent decades, African theater has been expanding both within the continent and worldwide. Important modern playwrights have come from all parts of Africa. Rooted in Africa's tradition, it continues to assimilate with foreign theatrical traditions. Thus, in this section students can learn about the history of African theatre.

**A) LEARNING OUTCOMES**

At the end 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 post-colonial period.
- Appreciate the contributions of history of theatre in artistic expression of Africa.

**B) LESSON TOPICS**

- The roots of African Theatre
- The history of African theatre during colonial period
- The history of African theatre during post-colonial period

**C) TEACHING AND LEARNING METHODS**

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

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

**D) TEACHING AND LEARNING MATERIALS**

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

- Student textbook,
- Pictures,
- Models

**E) ASSESSMENT STRATEGIES**

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

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

**F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

## Lesson 26: The History of African Theatre

This is lesson 26, on the history of African theatre. Read through the topic of the history of African theatre and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Begin this lesson with the summary of the main points of the previous section lessons, and orient students to the new section lesson on the history of African theatre. Encourage students to engage in activity from student's textbook to work on for six minutes. Let student engage individually into the activity in their own and share their experiences with their partners. Then, discuss the content with the students focusing on where theatre is rooted in myths, rites and folk celebrations, which externalize the beliefs, passions and concepts that preoccupy any given group in Africa as presented in student textbook enriching with your personal experiences and local examples. Finally, summarize the lesson and encourage students to ask question that may need further clarification and ask them to check the achievement of lesson objectives. Inform them what they will learn in the next lesson and close-up the daily session.

### 3.3.2 History of World Theatre

The history of world theatre is primarily concerned with the origin and subsequent development of the theatre as an autonomous activity. One of the most popular forms of entertainment for people is a visit to the theater. For centuries people have enjoyed drama, comedy, music, and other forms of entertainment. Today, Theatre can be influential in all aspects of life reaching millions of people worldwide and affecting people's lives. The study of theatre arts helps students become responsible, creative workers, informed consumers, effective communicators, develops and enhances social skills. Hence, in this section students can learn about the history of world theatre.

#### A) LEARNING OUTCOMES

At the end 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.
- Appreciate the historical development of world theatre in modern period.

#### B) LESSON TOPICS

- The historical development of world theatre during Greek and Roman period.
- The historical development of world theatre during Medieval period
- The historical development of world theatre during Renaissance and Reformation period
- The historical development of world theatre during modern period

#### C) TEACHING AND LEARNING METHODS

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

- Ice breaker/energizer

- **Brainstorming**
- **Informal or modified lecture**
- **Explanation**
- **Demonstration**
- **Question and answering**
- **Discussion**
- **Group work.**

#### **D) INSTRUCTIONAL SUPPORT RESOURCES**

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

- **Student textbook,**
- **Pictures,**
- **Models, etc.**

#### **E) ASSESSMENT STRATEGIES**

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

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

#### **F) FEEDBACK PROVISION STRATEGIES**

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

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

### **3.4. History of Film**

#### **3.4.1 History of African Film**

Like other forms of creative expression by Africans, film making is a product of the historical experiences of African societies. The African film industry has come a long way in terms of its origin and development. It is a way of defining, describing and interpreting African experiences with those forces that have shaped their past and that continues to shape and influence the present. Film making in Africa constitutes, a particular mode of artistic, creative, cultural, and intellectual practices. It reflects the African thinking and acting on their individual and collective realities, experiences, and challenges. African film functions as a mode of entertainment, enactment and performance of African community. Accordingly, in this section students can learn about the history of African film.



**A) LEARNING OUTCOMES**

At the end 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.

**B) LESSON TOPICS**

- The focus areas of history of film in African
- The history of African film during colonial period
- The history of African film post-colonial era

**C) INSTRUCTIONAL STRATEGIES**

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

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

**D) TEACHING AND LEARNING MATERIALS**

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

- Student textbook,
- Pictures,
- Models

**E) ASSESSMENT STRATEGIES**

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

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

**F) FEEDBACK PROVISION STRATEGIES**

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

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

## **Lesson 28: The History of African Film**

This is lesson 28, on the history of African film. Read through the topic the history African of film and familiarize yourself with the content that you will teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Familiarize yourself with the history of African film so that you can clearly explain it to the learners. Design a series of relevant exercises to do with learners in the classroom. To start with the daily lesson, summarize the previous lesson and introduce the daily lesson and its objectives. Orient students to engage in the activities from student's textbook. Ask the students to work in pair for five minutes and move around to encourage them engage in a discussion and negotiation with each other. Using input from students, discuss the focus areas of history of film in African. Finally, summarize the lesson and encourage students to ask question that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment that provides opportunity to enrich their understanding, tell them about the next lesson and end-up the daily session.

### **3.4.2 History of World Film**

History is the study of past events, studies in film history tells about the early beginnings of film as an entertainment industry. For well over a century, film has profoundly impacted our world. Film as an art form has drawn on several historical and cultural traditions in the fields such as oral traditions, storytelling, literature, theatre and visual arts. In this section, therefore, the students can learn about the history of world film production.

#### **A) LEARNING OUTCOMES**

**At the end 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.**
- **Appreciate the significances of world film on the different aspects of the society.**

#### **B) LESSON TOPICS**

- **The historical origin of world film**
- **The significance of world film**

#### **C) INSTRUCTIONAL STRATEGIES**

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

- **Ice breaker/energizer**
- **Brainstorming**
- **Informal or modified lecture**
- **Explanation**
- **Demonstration**

- Question and answering
- Discussion
- Group work.

#### **D) TEACHING AND LEARNING MATERIALS**

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

- Student textbook,
- Pictures,
- Models

#### **E) ASSESSMENT STRATEGIES**

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

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

#### **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

### **Lesson 29: The history of world film**

This is lesson 29, on the history of world film. Read through the topic on the history of world film and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. After summarizing the main points of the previous lesson, introduce daily lesson and lesson objectives. Then orient students to engage in activities in the student textbook. Let them describe the history of world film in their own words. Then, allow students to share their knowledge of the history of world film. Discuss the content with students. Focus on the history of world film mainly on the world's earliest surviving motion-picture film, showing actual consecutive action directed by French inventor. Connect with modern film industry and highlight its significance. Finally, summarize the lesson and encourage students to ask questions among themselves that may need further clarification and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson and close the daily session.

## 3.5. History of Dance

### 3.5.1 History of African Dance

Dance is the expression of the beliefs, attitudes, norms and values, of a particular culture. It is what is embedded in the culture that can be reflected in the dance of a community. Every society has its own dancing culture. The beliefs, attitudes, norms and values of the people are expressed in their dance. Africa, like other parts of the world, has its own history of dance. More than mere entertainment, it recounts history, conveys emotion, celebrates rites of passage, and helps to unify communities. Accordingly, African dance is viewed as indigenous dance forms practiced by the peoples of the African continent in social or religious contexts, for entertainment or as a choreographed art form. Hence, in this section students can learn about the history of African dance. The section is expected to be covered with in two periods.

#### A) LEARNING OUTCOMES

At the end of this section students 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.

#### B) LESSON TOPICS

- History of African traditional dance
- History of African traditional dance

#### C) TEACHING AND LEARNING METHODS

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

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

#### D) TEACHING AND LEARNING MATERIALS

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

- Student textbook,
- Pictures,
- Models

### **E) ASSESSMENT STRATEGIES**

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

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

### **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

## **Lesson 30: The History of African dance**

This is lesson 30, on the history of African dance (traditional and modern). Read through the topic on the history of African dance and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. After summarizing the main points of the previous lesson, introduce daily lesson and lesson objectives. Then orient students to engage in activity from student textbook. Let them discuss the history of African dance (traditional and modern). Then, allow students to share their knowledge of the history of African dance. Discuss the content with students. Focus on the main characteristics the history of African dance (traditional and modern). Use examples from Ethiopian different (traditional) dance perspectives. Invite some voluntary students to show their classmates dance from their own culture. Finally, summarize the lesson and encourage students to ask questions among themselves that may need further clarification and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson on the aims and purposes of arts education and end-up the daily session.

### **3.5.2 History of World Dance**

Dancing is an experience in movement. Whether accompanied by words, music, sounds, or silence, bodily movement represents an important means of expression. For many generations and in many cultures, people have danced socially to entertain one another, communicate their deepest feelings and emotions, and celebrate their humanity in the world. Hence, in this section students can learn about the history of world dance.

### **A) LEARNING OUTCOMES**

At the end 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.

**B) LESSON TOPICS**

- The history of traditional dance in the world
- The history of modern dance in the world

**C) TEACHING AND LEARNING METHODS**

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

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

**D) TEACHING AND LEARNING MATERIALS**

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

- Student textbook,
- Pictures,
- Models

**E) ASSESSMENT STRATEGIES**

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

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

**F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

**Lesson 31: The history of dance in the world**

This is lesson 31, on the history of dance in the world (traditional and modern). Read through the topic on the history of dance in the world and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin with the summary of the previous section lessons on the history of African dance; introduce daily lesson and lesson objectives. Begin with

the group activity to help students think about more deeply and get them to explore ideas further using activities in the student textbook. Encourage them to draw on experiences that they have had on the history of dance in the world. Orient students to discuss in their group for five minutes. Ask a few groups to do a two-minute presentation. Then, give them brief explanations using different examples related to dance in the world so that students understand it. Finally, summarize the lesson and encourage students, to ask questions that may need further clarification and close-up the session informing about the lesson ahead.

## Unit Summary

In this unit students 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 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. 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. During Renaissance and Reformation religious themes were replaced by themes of loyalty to the government. In the 18th Century, Theatre became a popular pastime. In 19th Century, Theatre lighting and stage advancements came into being. During the 20th Century, the creation of a more naturalistic acting style continued to flourish. Nowadays theatre is more technologically advanced and is diverse in its casting and genres that are performed. It is constantly changing in reaction to audiences’ tastes, political and social movements, and advances in technology. 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. 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. 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. In the world, the movie industry originated in the early 19th century through a series of technological developments. Modern Cinema is a new film series exploring the dynamic forces interacting between cinema's past and present. In sum, film industry has so many impacts on the different aspects of the society.



## Review Questions

### I. True or False

**Direction:** Write “True” if the statement is true or “False” if the statement is not correct.

1. Film plays a vital role in the political socialization of citizens.
2. Theatre lighting and stage advancements came into being in the 21st.
3. The evolution of western theatre was rooted in ancient Roman theatre.
4. The Roman Theatre was more influenced by religion than Greek theatre.
5. The arts have been influenced by historical and cultural contexts of the society.
6. African arts reveal the historical and cultural diversity of the society in the continent.

### II. Multiple Choices Direction: Choose the best answer.

1. In terms of value the country with largest film producer in Africa is:  
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

### III. Short Answer Direction: Answer the following questions briefly.

1. Write the three early forms of African theatrical practices.
2. List the six musical periods in the historical development of music in the world
3. Name and describe the three types of vernacular dramas Medieval European Theatre.

### Feedback to Unit Three Review Questions

#### I. Answers to True or False Items

1. True    2. False    3. False    4. False    5. True    6. True

#### II. Answers to multiple choice items

1. C                      2. D                      3. A                      4. B

#### III. Possible responses to short answer items

1. A) Storytelling                      b) Dance                      c) Ritual
2. A) Medieval b) Renaissance c) Baroque d) Classical e) Romantic f) 20th/21st C periods.
3. a) Mystery plays – based on the Old and New Testament. b) Miracle plays – based on the lives of the saints. c) Morality plays – taught a lesson through symbolic characters representing virtues.

# UNIT 4

## AESTHETIC VALUING

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, educative, social, community and spiritual values. In performing and visual arts, Aesthetics is about discovering the nature, significance, purposes and philosophy of art. 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. In this unit, thus, students 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. This unit is expected to be covered within 8 periods. The unit has also the following learning objectives.

### UNIT LEARNING OUTCOMES

**At the end of this unit, students 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.**

## SECTIONS

- **The concept of Aesthetic value in performing and visual arts**
- **Aesthetical visual with cultural diversity in African performing and visual art**
- **The world cultural diversity in performing and visual art works**

## TEACHING AND LEARNING METHODOLOGIES

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

- **Ice breaker/energizer**
- **Brainstorming**
- **Informal or modified lecture**
- **Explanation**
- **Demonstration**
- **Question and answering**
- **Discussion,**
- **Independent study,**
- **Practical skill,**
- **Role playing,**

## TEACHING AND LEARNING MATERIALS

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

- **Student textbook,**
- **Pictures,**
- **Figures,**
- **Models,**
- **Real objects,**
- **Posters,**
- **Musical instruments (krar, masenko, gitar, washint, etc.),**
- **Visual arts materials and equipment ( for drawing, painting, sculpture, printmaking, photography, pottery, mosaic-art, origami, computer art, graphic design, etc.),**
- **Theatre and film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/players, television monitors, and computers, design, and word processing, etc.**

## ASSESSMENT STRATEGIES

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

- **Classwork, and homework,**
- **Quiz,**
- **Assignment,**
- **Oral questions,**
- **Observation,**
- **Self-reflection,**
- **Group reflection,**
- **Test, etc.**

## FEEDBACK PROVISION STRATEGIES

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

- **Verbal or oral feedback and**
- **Written commentary to individual student.**

## 4.1 The Concept of Aesthetic Value in Performing and Visual Art

Aesthetic valuing 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. Aesthetic valuing begins with artistic perception and extends to critical judgments about performing and visual arts, including judging one's own performances and compositions and those of others. Accordingly, in this section students can learn the concepts of and importance of aesthetic valuing in performing and visual arts.

### A) LEARNING OUTCOMES

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

- Enjoy in aesthetic 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.

### B) LESSON TOPICS

- The concept of aesthetic valuing in performing and visual arts
- The importance of aesthetic valuing in performing and visual arts

### C) TEACHING AND LEARNING METHODS

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

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

### D) TEACHING AND LEARNING MATERIALS

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

- Student textbook,
- Pictures,
- Models

### E) ASSESSMENT STRATEGIES

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

- Oral questions

- **Classwork,**
- **Homework**
- **Self-reflection**
- **Group reflection**
- **Quiz**
- **Test**

### **F) FEEDBACK PROVISION STRATEGIES**

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

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

### **Lesson 32: The concept of Aesthetic valuing in performing and visual arts**

This is lesson 32, on the concept of aesthetic valuing in performing and visual arts. Read through the topic on the concept of aesthetic valuing in performing and visual arts and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. After summarizing the main points of the previous lesson, introduce daily lesson and lesson objectives. Then orient students to engage in activity from student textbook to work on for five minutes on the first two questions. Let students define and describe aesthetic valuing in performing and visual arts in their own words. Then, allow students to share their knowledge of the concepts of aesthetic valuing in performing and visual arts. Discuss the content with students. Focus on the main the concepts of aesthetic valuing in performing and visual arts. Use examples from performing arts. Finally, summarize the lesson and encourage students to ask questions among themselves that may need further clarification and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson on the importance of aesthetic valuing in performing and visual arts and end-up the daily session.

### **Lesson 33: The importance of aesthetic valuing in performing and visual arts**

This is lesson 32, on the importance of aesthetic valuing in performing and visual arts. Read through the topic on the importance of aesthetic valuing in performing and visual arts and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin with the summary of the pervious lesson on the concept of aesthetic valuing in performing and visual arts; introduce daily lesson and lesson objectives. Start by asking questions to help students think about on the concept of aesthetic valuing in performance and visual arts more deeply and get them to explore ideas further using activity from student textbook the second question. Encourage them to draw on experiences that they have had on the aims and purpose of art education. Then, give them brief explanations using different examples related to their daily life so that students understand about the aims and purpose of art

education.

As facilitator to extend students understanding you can use these examples and your own. Aesthetic valuing enables students to make critical judgments about the quality and success of dance compositions and performances based on their own knowledge, experiences, and perceptions. Aesthetic valuing extends beyond acquiring knowledge and skills to understanding the wide range of values in music. As students respond emotionally to music and reflect on what they are performing, listening to, and composing, they develop their affective and cognitive abilities. In theatre education aesthetic valuing is the ability to analyze the feelings and thoughts elicited by theatrical experiences. To express their reactions to theatrical works, students apply what they have learned in artistic perception, creative expression, and historical and cultural context. Opportunities to observe and practice across a broad range of experiences help students make informed judgments, which depend on understanding the intent, structure, effectiveness, and worth of a play, movie, television drama, or other theatrical presentation. A comprehensive visual arts can provides opportunities for students to develop and use the language of the visual arts and apply that knowledge to creating works of art. As they experience and study the visual arts of various cultures and historical periods, they begin to understand the aesthetic concepts needed to gain a foundation for aesthetic valuing and criticism. They are thereby able to respond to works of art in ways that enable them to grasp the power and nature of the aesthetic experience. Finally, summarize the lesson and encourage students to ask questions that may need further clarification and close-up the session informing about the lesson ahead.

## 4.2 Aesthetical Visual with Cultural Diversity in African Performing and Visual Art

It is known that the study of aesthetic value is very important in order to understand and evaluate artistic works, whether visual, material or performing arts. In Africa too, aesthetics generally has cultural basis, as indicated by the fact that in many African cultural diversity shapes the performing and visual arts in the continent. Accordingly, this section focuses on aesthetical visual with cultural diversity in African Performing and Visual Arts. Thus, in this section students can learn about the importance and elements of African aesthetics.

### A) LEARNING OUTCOMES

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

- Describe the concept of African aesthetics in performing and visual arts.
- Explain the value African aesthetics in performing and visual arts.
- Identify the elements of African aesthetics.
- Appreciate aesthetics in African cultural diversity of performing and visual arts.

### B) LESSON TOPICS

- The concept of African aesthetics in performing and visual arts
- The elements of African aesthetics in performing and visual arts

### C) TEACHING AND LEARNING MATERIALS

The following are some of the lists of instructional strategies suggested to be used in this

section but not only limited to these.

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

#### **D) TEACHING AND LEARNING METHODS**

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

- Student textbook,
- Pictures,
- Models

#### **E) ASSESSMENT STRATEGIES**

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

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

#### **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

### **Lesson 34: The concept of African aesthetics in performing and visual arts**

This is lesson 34, on the concept of African aesthetics in performing and visual arts. Read through the topic on the concept of African aesthetics in performing and visual arts and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin with the summary of the previous section lesson; introduce daily lesson and lesson objectives. Begin with the individual activity to help students think about more deeply and get them to explore ideas further using activity from student textbook for five minutes. Encourage students to describe the concept of African aesthetic diversity in their own words. Ask a few students to present their opinion to their classmates. Then, give them brief explanations using different local examples related to their daily life on



the concept of African aesthetics in performing and visual arts. In order to enhance students understanding explain aesthetic valuing in African as related to musical, dance, theatre, film and visual arts diversity as presented in student textbook. Finally, summarize the lesson and encourage students, to ask questions that may need further clarification and close-up the session informing about the lesson ahead.

### **Lesson 35: The elements of African aesthetics in performing and visual arts**

This is lesson 35, on the elements of African aesthetics in performing and visual arts. Read through the topic of the elements of African aesthetics in performing and visual arts and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson and orient students to the elements of African aesthetics in performing and visual arts and the objectives of daily lesson. Encourage students to recall what they have learned. Let students engage in the activities from student's textbook and reflect on it. Then, discuss the content with students as presented in the student textbook using local examples. Elaborate the elements of African aesthetics focusing on resemblance to a human being, luminosity, self-composure, youthfulness, clarity of form and detail, complexity of composition, balance and symmetry, smoothness of finish. As much as possible, provide a variety of learning opportunities to the students so that they understand the functions of performance and visual arts to meet the needs of all students toward achieving the lesson objectives. Finally, summarize the lesson and encourage students to ask question that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson and close the daily session.

## **4.3 World Cultural Diversity in Performing and Visual Art Works**

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, theatre, film, etc. Accordingly, students can learn about world cultural diversity in performing and visual art works.

### **A) LEARNING OUTCOMES**

**At the end of this section students 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.**

**B) LESSON TOPIC**

- Aesthetic valuing in the world cultural diversity in performing and visual art works

**C) TEACHING AND LEARNING METHODS**

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

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

**D) TEACHING AND LEARNING MATERIALS**

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

- Student textbook,
- Pictures,
- Models

**E) ASSESSMENT STRATEGIES**

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

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

**F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

### **Lesson 36: Aesthetic valuing in the world cultural diversity in performing and visual art works**

This is lesson 36, on the aesthetic valuing in the world cultural diversity in performing and visual art works. Read through the topic on the aesthetic valuing in the world cultural diversity in performing and visual art works and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin with the summary of the previous section lessons; introduce daily lesson and lesson objectives. Begin with the group activity to help students think about more deeply and get them to explore ideas further using activity from student textbook. Encourage students' to draw on experiences that they have had on the aesthetic valuing in the world cultural diversity in performing and visual art works. Orient students to discuss in their group for five minutes. Ask a few groups to do a two-minute presentation. Then, give them brief explanations using different examples related to their daily life in which aesthetic valuing in the world cultural diversity in performing and visual art works so that students understand it. Remind the students to look at figures from student textbook about the world cultural diversities. Elaborate examples using music, dance and visual arts as presented in the student textbook supported by figure which reveals on monument in different cultures. Finally, summarize the lesson and encourage students, to ask questions that may need further clarification and close-up the session informing about the lesson ahead.

## 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 or “False” if the statement is not correct.

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

**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.

#### Feedback to Unit Four Review Questions

##### I. Answers to True or False Items

1. True
2. True
3. False
4. False

##### II. Possible responses to short answer items

1. a) Normative aesthetics: evaluates a script based on the norms of the time period.  
b) Descriptive aesthetics: categorizes types of theatre, as well as types of reception and reaction.  
c) Production aesthetics: analyzes text within a script, taking into consideration the author’s intention and the audience’s reactions.
2. a) Resemblance to a human being    b) Luminosity    c) Self-composure    d) Youthfulness  
e) Clarity of form and detail, complexity of composition, balance and symmetry, etc.

# UNIT 5

## CONNECTIONS, RELATIONSHIPS, AND APPLICATIONS

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, educative, social, community and spiritual values. In performing and visual arts, Aesthetics is about discovering the nature, significance, purposes and philosophy of art. 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. In this unit, thus, students 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. This unit is expected to be covered within 5 periods. The unit has also the following learning objectives.

### UNIT LEARNING OUTCOMES

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

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

## SECTIONS

- The concept of performing and visual art.
- The connection of performance and visual arts with Society Wellbeing.
- Relationship of performance and visual arts across other subject areas.
- Application of performance and visual arts.

## TEACHING AND LEARNING METHODOLOGIES

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

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

## TEACHING AND LEARNING MATERIALS

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

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

## ASSESSMENT STRATEGIES

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

- Classwork, and homework,
- Quiz,
- Assignment,
- Oral questions,
- Observation,
- Self-reflection,
- Group reflection,
- Test, etc.

## FEEDBACK PROVISION STRATEGIES

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

- Verbal or oral feedback and
- Written commentary to individual student.

## 5.1. The Concept of Performing and Visual Arts

The performing arts encourage students to explore their emotions, expanding their imagination and helping them develop their own, unique voice. Each discipline, music, dance, theatre, and film engages a student's brain, body and emotions in different ways to encourage their confidence and find joy in self-expression. In addition, it helps students to explore and express great themes and ideas through their performance. This allows students' to develop their self- confidence and self- belief. Likewise, Visual arts education provides opportunities for all students to perceive, respond to, and create and communicate through images, allowing them to experience and apply throughout their lives the power, ideas, and emotions expressed in visual images. Such an education enables people to become informed citizens, critical thinkers, creative problem solvers and productive members of society. This section therefore, deals with the concepts, differences aims and purposes of performance and vial arts.

### A) LEARNING OUTCOMES

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

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

### B) LESSON TOPICS

- The concept of performing and visual arts
- The aims and purposes of arts education

### C) TEACHING AND LEARNING METHODS

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

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

### D) TEACHING AND LEARNING MATERIALS

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

- Student textbook,
- Pictures,
- Models



### **E) ASSESSMENT STRATEGIES**

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

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

### **F) FEEDBACK PROVISION STRATEGIES**

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

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

## **Lesson 37: The concept of performing and visual arts**

This is lesson 37, on the concept of performing and visual arts. Read through the topic on the concept of performing and visual arts and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. After summarizing the main points of the previous lesson, introduce daily lesson and lesson objectives. Then orient students to engage in activity from student textbook to work on for five minutes. Let them define and describe performing and visual arts in their own words. Then, allow students to share their knowledge of the concepts of performing and visual arts. Discuss the content with students. Focus on the main the concepts of performing and visual arts, difference between them, its importance, aims and purposes. Use examples from performing arts Theatre, public speech, dance, music, drama, and from visual arts like drawing, painting, sculpture, printmaking, photography, pottery, mosaic-art, origami, computer art and graphic design like. Finally, summarize the lesson and encourage students to ask questions among themselves that may need further clarification and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson on the aims and purposes of arts education and end the daily session.

## **5.2. The Connection of Performing and Visual Arts with Society Wellbeing**

Art influences society by changing opinions, instilling values and translating experiences across space and time. Instruction describing connections between performing and visual arts with diverse human wellbeing are useful to society in a number of ways. Accordingly this section focuses on the connections of performing and visual arts with diverse human wellbeing. Thus, in this section students can learn about the connection of PVA with the society wellbeing in different areas and the function of performing and visual Arts to human wellbeing. The section is expected to be covered within two periods.

### **A) LEARNING OUTCOMES**

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

- Describe the connections of performing and visual arts with diverse society's wellbeing.
- Give examples how performing and visual arts connected with society's wellbeing.
- Explain the function of Performing and Visual Arts to society's wellbeing in diverse areas.

### **B) LESSON TOPICS**

- The connection of performing and visual Arts with the society wellbeing in different areas
- The function of performing and visual Arts to human wellbeing

### **C) TEACHING AND LEARNING METHODS**

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

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

### **D) TEACHING AND LEARNING MATERIALS**

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

- Student textbook,
- Pictures,
- Models

### **E) ASSESSMENT STRATEGIES**

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

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

### **F) FEEDBACK PROVISION STRATEGIES**

The following are some of the lists of feedback provision strategies

**suggested to be used in this unit but not only limited to these:**

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

### **Lesson 38: The connection of PVA with the society wellbeing in different areas**

This is lesson 38, on the connections of performing and visual arts with diverse society's wellbeing. Read through the topic on the connections of performing and visual arts with diverse human wellbeing and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin with the summary of the section lessons on the concept of performing and visual arts; introduce daily lesson and lesson objectives. Begin with the group activity to help students think about more deeply and get them to explore ideas further using activity from student textbook. Encourage them to draw on experiences that they have had on the connections of performing and visual arts with diverse human wellbeing. Orient students to discuss in their group for five minutes. Ask a few groups to do a two-minute presentation. Then, give them brief explanations using different examples related to their daily life in which performing and visual arts are connected with diverse human wellbeing so that students understand the connections of performing and visual arts with diverse human wellbeing. Remind the students the fact that learning is reinforced when PVAs instruction is carefully connected with other disciplines—likely a long-term effort.

To enrich students understanding you can use these realities. Music is an integral part of human experience. Used in celebrations, rituals, and everyday life, it expresses the heights and depths of human feelings and emotions, the joys and the sorrows encountered by all. Dance connects us to a society or culture in many universal and personal ways that deepen our understanding of our world and ourselves. Synthesizing personal knowledge and experiences with an understanding of dance movements, reinforces how students perceive the feelings and ideas evoked in a dance work and its impact on them. To discover the big ideas in a dance work, students compare how other art forms (example: literature, visual arts) express an idea or feeling. Students also learn the context and historical developments of various dance genres or styles through research, lecture demonstration, creating a dance study, or working on a capstone project. Integrating personal experiences with knowledge and context helps students connect with dance. Dance is all around us. Students deepen their connection to dance and its value to a society by noticing dance in their homes, communities, and in the media. Then by observing other cultural or historic dances performed in their natural environment or time, students discover how other cultures and societies experience dance. Students discuss how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people. Exercises that promote written and verbal communication skills are emphasized to improve dance literacy and a deeper connection to dance. Today, theatre is more influential than ever, reaching millions of people worldwide and affecting people's lives through technology. Through visual arts instruction students learn to discover, appreciate, and value the contributions of the visual arts to culture, society, and the economy, etc. Hence, students learn how the visual arts connect to the world around them, to other curriculum areas, and to careers. Finally, summarize the lesson and encourage students, to ask questions that may need further clarification and close-up the session informing about the lesson ahead.

### 5.3. The Relationship of Performing and Visual Arts across Other Subject Areas

Performing and visual arts play an important role in education. Instruction describing the relationship of performing and visual arts with other subjects expands and enhances the scope of students' educational experiences. Accordingly, this section focuses on the relationship of performing and visual arts with other subjects. Hence, students can learn about the importance of performing and visual arts in education and relationship of performing and visual arts with other subjects. The section is expected to be covered within two periods.

#### A) LEARNING OUTCOMES

At the end of this section students 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.

#### B) LESSON TOPICS

- The importance of performing and visual arts in education
- The relationship between performing and visual arts and other subject areas

#### C) TEACHING AND LEARNING METHODS

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

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

#### D) TEACHING AND LEARNING MATERIALS

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

- Student textbook,
- Pictures,
- Models

#### E) ASSESSMENT STRATEGIES

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

- Oral questions
- Classwork,

- Homework
- Self-reflection
- Group reflection
- Quiz
- Test

## **F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

### **Lesson 39: The importance of performing and visual arts in education**

This is lesson 39, on the importance of performing and visual arts in education. Read through the topic of the importance of performing and visual arts in education and familiarize yourself with the content that you will teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Familiarize yourself with the importance of performing and visual arts in education so that you can clearly explain it to the learners. Design a series of relevant exercises to do with students in the classroom. Begin this new section lesson with the summary of the key points that students have learned in the previous lesson, and orient students to the new lesson. Give them the activity from student's textbook to work on for six minutes. Then, discuss the content with students on the concept of composition and its importance using local examples. Focus on the importance of performing and art in education in enhancing confidence, communication, creativity, bonding, emotional intelligence, etc. Finally, summarize the lesson and encourage students to ask question that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson and end the daily session.

### **Lesson 40: The relationship between performing and visual arts and other subject areas**

This is lesson 40, on the relationship between performing arts and other subject areas. Read through the relationship between performing arts and other subject areas and familiarize yourself with the content that you will teach. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Familiarize yourself with the relationship between performing arts and other subject areas and how it works so that you can clearly explain it to the learners. Design a series of relevant exercises to do with learners in the classroom. Begin the daily lesson with the summary of the previous lesson on the importance of performing and visual arts in education, introduce daily lesson and its objectives. Then, ask students to engage in activity of student textbook. Then ask two or three students to report their work. Give students adequate time to present their ideas to their classmates. Write key words from their report on the chalkboard. Discuss the content with students about the relationship between performing arts and other subject areas. Think of concrete examples that you can provide about the relationship between performing arts and other subject areas. In order to enhance students' learning discuss PVA naturally align with social and emotional learning using figure 5.3 from student's textbook. Elaborate using examples the relationship between performing and visual arts with social studies, nature studies, mathematics, Finally, summarize the lesson, encourage

students' to ask questions that may need further clarification and ask oral questions to check students' progress towards the lesson objectives. Tell them to read about application of PVAs in other discipline for the next lesson.

## 5.4. Application of Performing and Visual Arts

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 PVA is fundamental to the development of the whole child, promoting creativity, critical thinking, problem-solving skills, and social interactions. The main intent of this section is to provide a meaningful experience and breadth of knowledge of the Performing and visual arts so that students may apply their knowledge and experience to in their education and life ahead. Accordingly, in this section students can learn about the application of performing and visual arts. The section is expected to be covered within one period.

### A) LEARNING OUTCOMES

At the end of this section students 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.

### B) LESSON TOPIC

- The application of performance and visual arts

### C) TEACHING AND LEARNING METHODS

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

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

### D) TEACHING AND LEARNING MATERIALS

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

- Student textbook,
- Pictures,
- Models

**E) ASSESSMENT STRATEGIES**

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

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

**F) FEEDBACK PROVISION STRATEGIES**

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

- Verbal or oral feedback and
- Written feedback.

**Lesson 41: The application of performance and visual arts**

This is lesson 41, on the application of performance and visual arts. Read through the topic of the concept of application of performance and visual arts and familiarize yourself with the content that you will teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Familiarize yourself with the concept of composition in visual art so that you can clearly explain it to the learners. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson, and orient students to the new lesson on application of performance and visual arts. Give them the activity from student's textbook to work on for six minutes. Then, discuss the content with students. using local examples. In order to enhance student's learning elaborate the application of music, dance, theatre, film visual arts, etc, using local examples.

For instance, dance education programs include opportunities for the development of critical thinking and analytical skills, cooperation and teamwork, self-expression and self-awareness, organization and problem solving, cultural literacy, and communication of emotions through movement. These important abilities can be applied to situations occurring in the workplace and throughout life. The elements of dance (time, space, and force or energy) can be applied to other subject areas, such as the language arts, writing, mathematics, science, history–social science, and physics. Opportunities for applications can be found in the mathematics of geometric shapes and spatial maps; the physics of energy and force; the use of vocabulary, such as rhythm and character; the study of history and culture through the study of dance from other time periods and locations around the world; and the choreographic process as it relates to writing. Musically literate students can find numerous realistic applications for their knowledge and skills. In this strand students can explore career possibilities in music and learn about PVAs. The history–social science and theatre curricula emphasize the ideas, values, and beliefs of people from many lands who have contributed to a vast body of knowledge. Students should recognize that literature and the arts reflect the inner life of a culture. To support this learning, the theatre contents introduce stories, fables, and formal and informal dramatizations incorporating conflict and raising value issues both interesting and age appropriate. Because theatre and the language arts are interrelated, oral and literacy skills are integral to the theatrical process. Learning verbal and nonverbal communication, students

experience the value and application of both. In mathematics and the arts, students learn how to analyze problems and select strategies. Accordingly, in theatre students apply mathematical concepts and skills in making a model, drawing a picture, organizing information on a table or chart, finding a simpler related problem, acting out a situation, restating a problem, looking for patterns, estimating and predicting, and working on a problem with the end always in mind.. Finally, summarize the lesson and encourage students to ask question that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignment about the next lesson on 2D and 3D visual arts and close the daily session.



## Unit Summary

Arts play a very important role in the holistic development of an individual and are considered an essential component of a comprehensive education particularly among school students. Arts are useful in several areas of human life. Arts reflect a society's cultural ideas, values and concerns, and play a major role in improving social inclusion, tolerance, and community bonding. It helps students in their physical, emotional, cognitive, and social development. Arts foster students broad dispositions and skills, develop aesthetic valuing, provide ways of pursuing 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, engage a student's brain, body and emotions in different ways to encourage their confidence and find joy in self-expression. It also helps them bring out their creativity, develop their personality, improve their mental and imagination skills. PVAs are also applicable in diverse aspects of students' life so as to develop students' creative skills in problem solving, critical thinking, communication, self-expressions, social interactions and management of resources that contribute to lifelong learning and career skills.

## Review Questions

### I. True or False

**Direction:** Write “ True” if the statement is correct or “False” if the statement is not correct.

1. Performing and visual arts have no connection with other subjects.
2. Performing and visual arts are 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 into 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

- Direction:** 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.

#### Feedback to Unit Review Questions

- I. Answers to True or False Items**
1. False      2. False      3. True      4. True      5. True      6. False

### II. Possible responses to short answer items

- I. Short answer items**
1. a) Foster broad dispositions and skills      b) Enhance artistic skills and techniques.  
c) Develop aesthetic awareness      d) Provide a venue for self-expression
  2. a) Community development: Arts enables vibrant culture to thrive along with building of healthy and equitable communities.  
b) Social change: Art may be a medium or instrument used to alter societal conditions.  
c) Civic engagement: Civic issues can be portrayed through arts.  
d) Economic development: the presence of arts industry influences the economy also through tourism, media and entertainment sector.  
e) Health care interventions: medical treatment, community prevention, geriatric care and wellness programs.