

Gender Equality Club Curriculum – Gender in Music and Dance, Ethiopia

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Overview:

This curriculum was created off of field work (interviews, observations, filed notes) conducted in Wolaita-Sodo, Ethiopia over the course of four weeks as part of the 2017 Fulbright Hays Ethiopia Curriculum project in combination with secondary resources. This is intended to be used in Gender Clubs throughout the U.S. to teach students about how gender is represented in music and dance in Ethiopia.

Learning Objectives:

For students to become more knowledgeable about the role of music and dance in Ethiopian culture, particularly in Wolaita, Sodo.

For students to be able to identify the ways music and dance in both Ethiopian culture and U.S. culture is gendered.

Teacher Preparation: (tools/materials)

Gender in Music and Dance, Ethiopia lesson

An Ethiopian Expedition: Learn All About Ethiopia! 2017 Fulbright Hays Ethiopia Curriculum Project Youtube Video: <https://youtu.be/klYl6MUYmuc>

NEW 2016 HAMELMAL ABATE - HARAR (Official Music Video) Youtube Video: https://youtu.be/CAAhe_RRqPc

Instruction:

1. Introduce the lesson by reviewing Gender in Music and Dance, Ethiopia lesson.
2. Play *An Ethiopian Expedition: Learn All About Ethiopia!* Youtube video from 4:15-6:49 instructing students to pay particular attention to gender differences.
3. Discuss with the class their observations about how gender is represented in the video.
4. Ask student to share about any experiences with music and dance they have in their life, prompting them to discuss the ways they have seen gender represented in these experiences.
5. Have students watch Ethiopian singer, Hamelmal Abata's music video, *Harar*.
6. Distribute Gender in Music and Dance, Ethiopia— Who, What, When, Where and Why of Gender in Music Videos Worksheet.
7. Discuss with class gender representations they observed in both videos, drawing cultural similarities and differences between the two videos,

Attachments:

Gender in Music and Dance, Ethiopia lesson (attachment 1)

Gender in Music and Dance, Ethiopia— Who, What, When, Where and Why of Gender in Music Videos Worksheet (attachment 2)

Attachment 1: Gender in Music and Dance, Ethiopia lesson

A. Music and dance overview:

- a. Music and dance is used for almost every occasion in Ethiopian culture, including in weddings, funerals, church ceremonies, harvest, coffee picking, weaving, etc... (Mocria, E., Messele, M., & Hiwot, A.G., 2003).
- b. Ethiopia is comprised of 9 regions with over 80 ethnic groups. The style of music and dance and specifications of the role of women and men in engaging in music and dance varies depending on region and ethnic group.
- c. Some instruments, such as Aerophones, are historically only played by men (Teffera, T., 2006).
- d. It is commonly seen for women to refrain from playing instruments, instead dancing and clapping along with the music (Tefferra, T., 2006)..
- e. Shifts in societal attitudes enabled women to engage in music in ways they were previously banned. For example, traditional drumming was reserved only for men, but women are now observed performing traditional drumming in some regions in Ethiopia (Kimberlin, 2000).
- f. Prominent international Ethiopian female singer, Gigi is largely cited as the artist responsible for exposing Western audiences to Ethiopian music. Other popular contemporary Ethiopian female singers include, Martha Ashagari, Hamelemal Abate, Kuku Sebsebe, Aster Aweke, and Manalemosh Dibo (Mekonnen, 2013).

B. The case of Wolaita, Sodo:

- a. Women and men have distinct roles in dance and music in Wolaita, Sodo.
- b. Men are typically seen playing the instruments as both men and women dance along.
- c. Women can be observed performing distinct waist movements, while men can be observed performing distinct leg movements.
- d. Women wear long skirts with a bustle underneath and cloths that wrap around their head in the colors of white and red. Men wear suits in the colors and pattern of Wolaita (red, yellow, black stripes).
- e. Wolaita beats and rhythms are known for its uniqueness and fast-paced style, which contributes to its fusion with other musical styles in Ethiopia and its representation in popular culture (Mekonnen, 2013).

References:

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Attachment 2: Gender in Music and Dance—Who, What, When, Where and Why of Gender in Music Videos Worksheet

1. Watch Ethiopian singer, Hamelmal Abata’s music video, *Harar* (https://youtu.be/CAAhe_RRqPc)
2. Watch a music video from a U.S. female recording artist of your choice.
3. Use the following boxes to guide your reflections on the music videos.
4. Discuss your reflections with the class.

	Hamelmal Abata’s music video, <i>Harar</i>	U.S. female singer, _____’s music video, _____
Who is shown in this video? (men, women, girls, boys etc...)		

<p>What kind of activities (specific dance moves, interactions, etc.) are shown in this video?</p>		
<p>When are the activities you identified above shown?</p> <p>When are the people you identified above shown?</p>		
<p>Where are they shown?</p>		

<p>Why do you think the activities and people you observed are shown in this manner?</p> <p>(Connect your reflections on this question to what you learned in this lesson, in other lessons/ classes, and in your own experiences about the messages we are given about what the appropriate roles and behaviors are for men and women)</p>		