

ESTABLISHING CRITERIA FOR DESIGNING
AN APPROPRIATE ENGLISH COURSE
FOR THE YARED MUSIC SCHOOL

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ABSTRACT

The purpose of this study was to establish preliminary criteria for designing an appropriate English course for the Yared Music School. To achieve this, the existing English programme of the school was assessed; questionnaires, interviews and teaching materials were also used.

Concerning the existing English programme, the results revealed little or no correspondence between the English syllabus of the school and the textbooks in use, both in terms of objectives and contents. More over, it was also found that to a large measure neither the syllabus nor the textbooks corresponded with the needs of students.

Questionnaires were distributed to subject teachers, students, graduates of the Yared Music School and their employers in which they were asked to indicate the degree of importance of macro-skills and language activities in their respective contexts. Students were asked to show the frequency with which they were required to use macro-skills and language activities in learning other music subjects in general and in learning 6 selected courses of the school. They were also asked to rank 10 selected topic areas of interest they like to be engaged in in their English classes. The results indicated that for most of the four subject groups, the receptive skills, listening and reading, were regarded as the most important. Next to them, writing was considered important, followed by speaking in both academic and occupational contexts.

Similarly, the most important and or frequent language activities involved the receptive skills. On the whole, the

findings showed that for academic purposes the important language activities within each macro-skills were: a) reading-instructions, textbooks and handouts b) writing-taking notes from lectures, and writing answers to exams and writing about composers and compositions, c) listening-understanding discussions and recordings and d) speaking-asking and answering questions in class. Most⁹ these results were reaffirmed by both teacher and student interviewees.

Concerning the ranking of the topics students unanimously ranked the arts as their most favourite topic and politics as the least.

For occupational purposes the most important language activities for the students were: a) reading books, journals, and news papers b) writing notes from books and journals and from lectures on seminars and work shops, c) listening-understanding lectures and recordings and speaking-singing songs and participating in dialogues.

Finally, teaching materials were presented to the 3rd year students for four weeks. After that questionnaires were distributed to them and interviews were conducted with randomly selected students of the same group in order to identify their attitudes towards current language teaching techniques. The results indicated that the students had positive attitudes towards pair and group work. An interview was also conducted with the director of the school who intimated that the school, within its financial limits, was willing to make material as well as financial support available to enrich the English language programme of the school.

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CHAPTER ONE

INTRODUCTION

1.1. Background

As stated in the curriculum of the school (1984), the Yared Music School was first established in 1949 in the then Hailesilasie I Theology College today called the Natural Science College of Addis Ababa University. At that time, it was not recognized as a music training institution. It was run by voluntary instructions, and the music courses were also given to interested students as additional subject. After passing through many ups and downs, the Yared Music School was established as a self-contained music training institution in 1968, though music subjects and high school subjects were taught side by side in the school for sometime. Since then it has been, and still is the only music training institution in Ethiopia.

The Yared Music School is one of the two vocational schools, the other being the Arts School, administered by the Ministry of Culture and Sports Affairs. In the school, students are trained for four years in playing musical instruments and in studying other music courses such as Theory of Music, Ethiopian History, Ethiopian Folklore Solfeggio, Music Teacher Education, History of Music, Conducting and Choir. In the school's curriculum, it is also stated that each student should specialize in one of the following "Modern" musical instruments: Double Bass, Cello, Clarinet, Violin, Viola, Oboe, Piano, Trumpet, Frenchhorn, Baritone, Trombone, and Flute. All these subjects are taught in

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English. English is also given as a subject throughout the four academic years. It is taught for half an hour, three times a week.

According to the rules and regulations of the school, students who join the Yared Music School are those who have successfully completed grade ten and have ^{an} interest in music. The school accepts both male and female learners.

1.2. Statement of the Problem

It is generally agreed that the rationale for a language course that aims at facilitating the teaching and learning of other skills should be worked out thoroughly so that it helps students achieve their educational goals. In designing such a programme, Dubin and Olshtain (1986:5) argue that it is essential first to answer the questions "----who are the learners? Who are the teachers? Why is the programme necessary? Where will the program be implemented? How will it be implemented?". The answers to these key questions provide a reasoned basis for the subsequent processes of syllabus design, material writing, classroom teaching and learning and evaluation.

Accordingly, there is a stated English language syllabus in the curriculum of the Yared Music school (see Appendix 11). However, there is neither a rationale upon which the syllabus has been determined nor any teaching material specifically designed in accordance with the syllabus.

The teaching of English is carried out mainly using the English for new Ethiopia series for grades 11 and 12 and other

materials adapted from different textbooks. Most of the Music subject teachers, however, complain that their students are poor in their English in comparison with the proficiency level expected of them for the study of music subjects.

This inadequacy might be attributed to the lack of established criteria in designing the English course of the school and the inappropriate content of the general English course books used in the school. Therefore, the purpose of this study is to attempt to develop preliminary criteria for designing an appropriate English language programme for the Yared Music School. To this end, the study aims to seek answers to the following questions.

1. On what bases, if any, are the objectives and the syllabus of the English course of the school determined? What are the basic sources of data used in designing the course?
2. What if any, are the major drawbacks of the English course for the school?
3. What are the needs of students in learning English in light of their music profession? What guiding criteria can be employed in organizing contents and learning experiences for the course? (These include information on communicative and learning needs of the students).

4. On the basis of the answers to the above questions, what kind of preliminary criteria can be developed for designing an appropriate English course for the Yared Music school?

1.3. Importance of The Study.

It is obvious that designing an appropriate course holds a central position for the success of any educational programme. Thus, unless the course is founded on some rational bases, it is likely that the determination of objectives and syllabuses, the selection and organization of teaching materials as well as the appropriateness and coverage of the course would be decided arbitrarily.

Particular ly in the Ethiopia context, where course syllabuses and textbooks are revised and changed without any sound grounds and systematic procedures (Feleke Desta 1990:112), this study has an obvious importance for those who design English programme for the Yared Music School. The results can be used in revising and improving the existing English course and there improving music education in the school.

In addition, Haile Mehari (1989:55) recommends that ESP teaching materials are suitable for technical students in Ethiopia rather than the general English (the English for the new Ethiopia series). Thus, by implication, the study may possibly be used as a spring-board for designing appropriate English course for other vocational schools in the country.

1.4. Limitations of The Study.

The researcher is well aware that it would have been better to extend the number of government establishments and to include non-government establishments where the Yared Music School graduates are employed in order to increase the number of employee and employer subjects for the study. Moreover, it would have also been better, to test students' proficiency progress after presenting the sample teaching materials. However these were not possible in this study because of time and financial constraints.

1.5. The Scope of The Study.

This research is an attempt to establish preliminary criteria that can be used for developing an appropriate English programme for the Yared Music School on the data collected from 22 teachers, 65 students and the director of the school in 1992/93 and 22 Yared Music school graduate employees and 6^{of}/their employers who are at the present working in four governmental establishments in Addis Ababa. Therefore, this study is restricted to these subjects.

1.6. Definitions Of Terms

1.6.1. Appropriate: The term refers to the suitability of an English course to the needs of a group of learners in terms of objectives, syllabuses, contents, methodologies and coverage.

1.6.2. Course Design: It is used here as defined by Hutchinson and Waters (1987:65) as, "---- the use of the theoretical and empirical information available to produce a

syllabus, to select, adapt or write materials in accordance with the syllabus, to develop a methodology for teaching those materials and to establish evaluation procedures by which progress towards the specified goals will be measured."

1.6.4. Learning Needs: The term is used here as defined by Hutchinson and Waters (1987:61) to refer to "--- the needs, potential and constraints of the learning situation and students' knowledge, skills strategies and motivation to learn English."

1.6.5. ESP (English for specific purposes): It is used as defined by Willmott (1987:110) "--- English as a vehicle for some occupational, vocational [and] or academic purpose."

1.6.6. GPE (general purpose English): The term is used as defined by Widdowson (1983;6) to refer to an "---educational operation of English which seeks to provide learners with a general capacity to enable them to cope with undefined world eventualities in the future."

CHAPTER TWO

REVIEW OF RELATED LITERATURE

For a language course to be taken as an appropriate programme for a given context or purpose, it has to be designed on some reasoned bases. As Wallace (1991:141) argues, "Every course should have a 'rationale' that is to say a reasoned explanation of what kind of course it is, and why it has been designed in the way it has."

Such rationales are obviously those factors which need to be taken into account in the process of course design, and which directly or indirectly influence the success of a language teaching program. Many researchers in ELT, for instance, Dubin and Olshtain 1986, Hutchinson and Waters 1987, Mc Donough 1984, Rubinson 1991, Widdowson 1984, and Yalden 1987, have the view that the main factors in designing an appropriate language programme are mainly derived from the academic and/or professional purposes for which the language is needed, the theories that underlie language and learning and other factors related to the teaching and learning situation.

Particularly in situations where students have specified reasons in learning English, the underlying criteria for planning a sound language programme basically emerges from the purposes and the analyses of learners needs. In other words, as Hutchinson and Waters (1987:53) state.

If learners, sponsors and teachers know why the learners need English, that awareness will have an influence on what will be acceptable as reasonable content in the language course and, on the positive side, what potential can be exploited.

This implies that the rationale for designing an appropriate English course for music students is likely to be derived from the music specialism it self, the probable relationships between learning music and learning language, the analysis of the needs of music learners and other factors that influence the teaching and learning situation.

2.1 Music Specialism and Language.

In order to develop a sound English language course for a group of learners, it is necessary to exploit all the available and feasible resources that facilitate language teaching and learning. Especially in areas where students need English for study or professional purposes the student's field of study itself could be one of the courses of information. In such contexts Flowerdew (1986:126) recommends that "...course designers need to undertake task analyses of the intellectual abilities employed in the activities of the specific purpose of their learners, and then relate these to what is known about the intellectual abilities of the good language learner "Accordingly, in order to design an appropriate English language course for music students, it is important to review the music study so as to exploit the intellectual ability involved in music learning which might facilitate language learning.

In music education students are trained in different branches of music discipline. Leonard and House(1959:164) classify specialized music education as follows:

There are four fundamental branches of specialized music education: performance, composition and theory, musicology and music education.... Further more, there are many side areas and special combinations within these fields, one may become a symphony player, a professional conductor, a public school music arranger and so on.

In training students in these music subjects, the use of language is unquestionable. In this regard Swanwick and Taylor (1982:9) also say that in music education, "We can do a great deal more than ^{we} often manage to achieve in the development of a vocabulary, a workshop language that enable us, where necessary, to talk with one another about music itself. Knowing 'it' is our real goal and our language must serve this aim." "Thus, the language course for music students should be designed in such a way that it enables the learners succeed in their field of study.

Therefore, the language course for music students should take into account the student's educational aim. Leonhard and House (1959:2-3) also argue that "All aspects of the music program should be considered as means to musical development of the pupils and never as an end in themselves." The language course for such an academic purpose is obviously classified under the English for specific purpose (ESP) rather than what is commonly known as general/^{purpose}English (GPE). In this regard Johns and Dudley-Evans (1991:306-07) also say that "It is our contention that all courses in specialized language and practice fall under the English for specific purposes rubric. "Moreover, Hutchinson and Waters (1987:19) also assert that, "ESP is an approach to language teaching in which all decisions as to content and method are

based on the learner's reason for learning." Hence the language course for music students is likely to be designed according to the processes and procedures in Esp course design.

2.1.1. Some Important Parallels between music and Language

In order to design an appropriate language programme for a group of learners who need English to succeed in an academic or professional purposes, it is important to consider the possible parallels and common features between student's field of study and language, if any.

Such parallels have important contributions for designing a corresponding language course for students who have a specific purpose in learning English. Widdowson (1984:185-86) and Robinson (1991:38) also recommend that it is important to exploit the methodologies and the cognitive styles employed in the student's discipline when designing a language course for students in specific purposes contexts. Thus as Flowerdew (1986:129) argues, "Once the two sets of intellectual abilities [intellectual ability in the academic discipline and language ability] have been established and related one to the other, then they should be able to contribute to the design of courses which it is to be hoped, will be more appropriate to the needs of our learners."

Therefore, when designing an English language programme for music students, it is essential to consider existing parallels and common characteristics between music and language.

There are some obvious common features between music and language. The main relationship between music and language can easily be derived from the very nature of both. According to Wardhough (1972:3) language is a system of arbitrary vocal symbols used for human communication. Correspondingly Squire (1952:25-6) observes that

Music utilizes sound and groups of sounds which ordinarily symbolize nothing and which, physically, are made up only of air in motion. Music is a kind of language, then not a conceptual language of concrete word symbolization but a non-conceptual language of abstract sound patterns.

From the above definitions of both language and music various similarities can be drawn. Firstly, both music and language are made up of sounds. Secondly, these sounds are arbitrary. Thus, in both music and language, in most cases, there are no direct relationships between the sounds and the meaning they refer to.

Thirdly, both music and language use abstract rules of sound patterns to express meaning. In this case, in regard to language, Wardhough (1972:3) says that, "The sound system of a language allows a small number of sounds to be used over and over again in various combinations to form units of meaning. "Similarly Newman (1967:29) suggests that numerical sounds are made by regular vibrations and are also organized in time (the longs and shorts of rhythm) and in an 'aural ' 'space' (the highs and lows of melody).

Fourthly, language is expressed and understood according to its structure, content, context, paralinguistic features,

etc In a similar manner, Leonhard and House (1959:153) assert that the production and reception of music involve the ability to perceive and to follow melody, to perform with good intonation and to produce beautiful quality of tone. However, as the arrangement of linguistic elements in a language depends on the agreement among the speakers, the sound arrangement in music depends on the understanding between music performers and their listeners.

Finally, both music and language are means of human communication. In this case, particularly referring to music, Borroff, (1976:185-86) asserts that "although music can neither portray nor communicate verbal concepts, it can parallel such ideas with appropriate rhythmic and energy content."

Language and music, however, differ in some respects, Firstly, as opposed to language, in music emphasis is given to the repetition of sounds. Secondly, in language meaning is understood from verbal expressions. Whereas in music as Leonhard and House (1959:87) suggest, meanings are understood by associating music with images, memories of specific feelings, moods, stories and scenes.

2.1.2 Learning Language and Learning Music.

In designing an ESP programme, it is important to analyse the relationship that might exist between the intellectual ability employed in the teaching and learning process of both special field of study and language. Scholars like MC Donough (1981:34), Stern (1983:310), and Munsell and others (1983:261),

for instance, recommend the need for identifying possible parallels in 'spectro-motor skills' learning and language learning. Hence, when developing a language programme for music learners, it would be logical to draw the major parallels in the learning processes of both music and language. Brumfit (1984:90) also says that "If language is primarily facilitative, language teaching methodology should activate the facilitative function with reference to some thing "Worth facilitating" Widdowson (1983:103) also adds that "It would seem more reasonable to suppose that learning will be effectively promoted if the learner engages the particular style suited to his or her extra-linguistic purpose." Hence in designing a language programme for music students, it would be logical to identify the possible parallels in the learning process of both music and language. It is true that both music and language are skills. Language learning involves the ability in the four skills (listening, speaking, reading and writing and other communicative skills). Similarly, Leonhard and House (1959:117) assert that music learning involves the skills of listening performance and music reading. This similarity imply that both language and music seem to be learnt in similar manners. Kuppuswamy (1984:110) also asserts that "All skills involve a similar processes of learning."

It is generally agreed that the musical skills and language skills are found in two different hemispheres of human brain. Hemming(1982:124) claims that musical skills exist in

the right hemisphere where as language skills are located in the left hemisphere. However, in pedagogy the important point is not the existance of the skills in different hemispheres, but the interplay of the two in the teaching and learning process. Yule and others (1992:267) also argue that, a "... skillful performance in virtually any area is a combination of knowledge, emotions, experiences and physical sensation, and so could hardly be the province of one or another hemisphere even if they were highly specialized." As Hemming (1982:125) explains in education, "The ideal is that all the functions of each mode (hemisphere) should be educated and reinforced so that the brain will respond in an appropriate way-almost always a mixture of functions- to whatever situation the brain's owner is faced with."

This is especially true of both language and music learning. Hemming (1982:125) states that

The hemisphere containing the speech center is quite capable of producing words and stringing them together in to sentences but, if speech is to be pleasant and human, words are not enough. We need intonation, emphasis, and these are mediated by the other hemisphere.

This suggests that, although the acquisition process of musical skills are thought to take place in different hemispheres, the process would be more effective when the learning of both music and language reinforce one another.

Accordingly, in current language teaching the importance of using music in teaching languages has been recommended by

many scholars. For example, researchers like Parker (1969), Mc Cready (1976), Maly and Maulding (1987) recommend music as an adjunct to language instruction. The assumption behind this recommendation seems that music is an important tool in facilitating language teaching and learning.

In addition, some studies on the relationship between music and foreign language learning have indicated important correlation between musical talent and foreign language learning ability. Blikenstaff (1963) and Brutton and others (1985) have conducted a relatively similar studies and have found that student's talent to discriminate pitch has some positive effect upon his or her ability to learn a foreign language.

2.2. Needs Analysis.

As discussed earlier, (see 2.1 above) the language course for music students is likely to be categorized under ESP rubrics. In ESP analysing learners needs is an essential part of the course designing process. Holmes (1981:10) also states that "Needs analysis is the departure point where ESP leaves the methods of the standard general English course and adapts a student centred approach."

In current ESP course design there ^{are} two interpretations of needs: product (goal) - oriented and process-oriented analysis of needs.

2.2.1. Product-Oriented Needs Analysis

The product-oriented interpretation of needs is the earlier development in ESP course design, It is roughly termed as 'target language needs', 'target situation needs' and communicative needs.' The main aim^{of} analysing learners needs in terms of goals is to identify the functions the learners are required to do with the language they learn and to use this information as the basis of the language programme. In this regard Munby (1978:218) also argues that, "--- where the purpose for which the target language is required can be identified, the syllabus specification is directly derivable from the prior identification of communication needs of that particular participant or participant stereotype. "In other words, it is based on the view that if students are taught the communication ability they need for their academic or occupational purposes, they can easily cope with their target situations.

Based on this assumption, different attempts have been made to develop a systematic model for collecting and analysing needs in terms of goals. For example, Richterich (1973), Van Ek(1975), Munby (1978) and Richterich and Chancerel (1980) have formulated different models for analysing the communication needs of learners for designing language courses.

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Among these models, Van Eks, 'Threshold level' (1975) and Munby's (1978), communicative needs processor have widely been used in the area. Trim (1987:39) says that "Threshold level specification provides the first thorough-going, detailed, multidimensional specification of communicative objectives for a group of learners in the functional-notional approach embodied in the model. "On the other hand, the model developed by Munby (1978), in Mc Donough's (1984:3) words, "----- stands out as a major landmark in the development of ESP." The model consists of detailed set of procedures for identifying target situation needs in relation to participants, setting, medium, topics, etc.

Different sources are recommended for gathering information about target situation needs MC Donough (1984) and Hutchinson and Waters (1987), for instance, suggest that information about target needs can be collected from learners, teachers, institutions, sponsors, and analysis of student&s field study course books.

However, it is generally agreed that designing an ESP programme in light of goal-oriented interpretation of needs has some obvious drawbacks. Firstly, it implies that if students have definable communication functions-specific purposes in learning English-it is possible to develop a course by analysing information about target needs from other sources such as subject teachers and sponsors, even without consulting the learners. Thus MC Donough(1984:37)

argues that in product oriented-needs analysis both the goals and learning processes are likely to be determined by views of others such as sponsors, learning institution, political and governmental considerations.

Secondly, such a goal-oriented interpretation of needs hardly indicates what the learners and their teachers have to do to arrive at the predetermined ends. As Hutchinson and Waters (1987:63) argue "Analysis of the target situation can tell us what people 'do' with language. What we also need to know is how people 'learn' to do what they do with language."

Finally, product-oriented interpretation of needs presumes an equation between what is to be taught and what is to be learnt. Widdowson (1984:194) argues that such an analysis of needs is based on a 'mistaken assumption' that "--- target needs equal teacher input equals learner intake equals target needs. "Thus it is obvious that what is taught is not necessarily equal to what is learnt. It is also true that the attainment of a language programme is influenced by factors related to students attitudes and the potential of the teaching and learning situation. Thus, these arguments have paved the way for the development of process-oriented interpretation of needs.

2.2.2. Process-Oriented Needs Analysis

Compared to the product-oriented needs analysis, the process-oriented interpretation of needs is a recent development in ESP course design. It has become an influential aspect of ESP course design in the early 1980's. This aspect of needs is roughly referred as constraints (Munby 1978), means analysis (Holliday and Cooke 1982), process-oriented needs analysis (Widdowson 1984), and learning needs (Hutchinson and Waters 1978).

The main issue in process-oriented needs analysis is that ESP learners need not only what to do with the language but also need the means to arrive at the level of what they do with language. In this regard Widdowson (1984:178) states that the process-oriented needs analysis refer to what the learners need to do to actually acquire the language.

Accordingly, the process-oriented interpretation of needs is used for identifying what the students bring to the teaching and learning situation and the potential of the teaching situation itself. MC Donough (1984:36) states that:

What the learner brings, as an individual, to the situation can be seen as being of two kinds. Firstly, (s) he may bring further goals and add to 'what' is being taught and learnt. Secondly, s (he) will bring an experience of, and an attitude to the learning process itself which will of course affect 'how' material is learnt.

Thus, in current approach to ESP course design learners needs are analysed both in terms of product as well as in terms of process. Yalden (1987:80) claims that, "The concept of needs analysis has been extended to include the identification of communicative requirements, personal needs, motivation, relevant characteristics and resources of the learners. "Therefore, in order to design a sound language programme, it is essential to analyse needs both in terms of products and process. Waters (1983:35) also recommends that, "The term 'needs' must be interpreted as embracing both main kinds-language learning needs as well as target language needs."

The information about learning needs is mainly derived from the learners and the potential of the teaching and learning situation. Hutchinson and Waters (1987:63) have developed a framework for analysing needs both in terms of product and process. The framework provides the techniques of identifying why the learners learn the language, how they learn better, the available resources to carry out the programme, who the learners are and where and when the course will take place.

2.3. ESP Course Design

2.3.1. Historical Development of ESP Course Design

Basically ESP course design is not a new movement in ELT. It is rather an extension within the English language teaching. Its origin goes back to the late 1960's. The major factors for the origin and development of ESP in English language teaching are the unprecedented developments in world science, technology and commerce and new movements in the field of linguistics, psychology and applied-linguistics. Hutchinson and Waters(1987:8) also state that "The growth of ESP,....., was brought about by a combination of three important factors: the expansion of demand for English to suit particular needs and developments in the fields of linguistics and educational psychology."

There are underlying assumptions behind these changes. Firstly, the dramatic changes in the fields of science and technology, as Widdowson (1983), Howatt (1984), MC Donough (1984) and Hutchinson and Waters (1987) suggest, created the need for teaching languages within a short possible time. In this regard, MC Donough (1984:1) also asserts that "... ESP programmes are typically imbued with the sense of urgency from the time constraints frequently imposed by learners and their sponsors."

The major changes in the field of linguistics was a the shift from learning language as a set of rules towards learning language as a set of functions. Hutchinson and

Waters(1987:7) say that this was based on the view that "... if language varies from one situation of use to another, it should be possible to determine the features of specific situations and then make these features the bases of the learner's course." Regarding the changes in educational psychology they state that, "Learners were seen to have different needs and interests, which would have an important influence on their motivation to learn and therefore on the effectiveness of their learning." These changes combined together and brought about a new trend in language teaching pedagogy, i.e. communicative language teaching.

Since its inception in English language teaching, ESP course design has passed through different developmental stages. Hutchinson and Waters (1987) divide these developments of ESP into five, based on the emphasis given at each stage: Register analysis, discourse analysis, skills and strategies analysis and learning-centred approach consecutively.

The register analysis was based on the assumption that, Widdowson (1983:28) suggests, there is a special language for different disciplines. Thus, the course design process focused on the identification of grammatical and lexical items in a given discipline through frequency rate. On the other hand, in the discourse analysis more emphasis was given to the understanding of how sentences are combined to produce meaning. Similarly, designing a language programme on the basis of target situation analysis was based on the assumption that teaching the language functions required in

the target setting would help learners to adequately perform tasks in the target situation. Moreover, the aim of developing a language programme on the basis of the skills and strategies was to acquaint the learners with the skills and strategies they employ in their target situations.

In all these, more emphasis is given to the identification of language functions rather than language learning process. Hutchinson and Waters (1987:63) argue; "... language 'use' is only part of the story. We also need to know about language learning "Accordingly, the learning-centred approach gives a fairly equal emphasis to both language use and the process of language learning.

Generally, in the developmental stages discussed above there is no clear demarcation between the end of one stage and the beginning of another. They are rather interlinked. They also have direct implications to the approaches of the process of course design.

2.3.2. Approaches to ESP Course Design

As is true to other branches of English language teaching, in ESP the process of course design plays a central role to make the programme appropriate to the teaching context. Brumfit (1983) and Littlewood (1992) suggest that the main aim of a course design is to make objectives, syllabus, materials and classroom activities consistent with the view of language

.../

What must be insisted upon, ... is the importance of recognising that the effectiveness of an approach, wherever it may be located on the specificity spectrum, depends on establishing a principled relationship between course design and methodology.

Thus, in ESP course planning whether the course is a 'common-core' or 'subject specific' one, the important point is the extent to which the contents and methodologies are integrated within the programme.

In addition, ESP courses are also designed on the basis of contents (topics, structures, and functions), skills (language skills and learning skills and method (processes and procedures. Hutchinson and Waters (1987) also identify three approaches to ESP course design: language-centred, skill-centred and learning-centred approaches. However, the former two approaches can be categorized under Widdowson's (1984) 'goal-oriented approach' and the latter as process-oriented ones. Accordingly, 'contents', 'skills' and 'language-centred' are likely to be grouped under goal-oriented approaches to ESP course design. On the other hand., method and learning centred approaches roughly refer to the process oriented approach.

2.3.2.1. Goal-oriented Approaches to ESP Course Design

As discussed above, in goal-oriented approaches to ESP course design the content of the course are mainly determined by linguistic elements and topics either in terms of language forms, skills, or in terms of functions. However,

Widdowson (1984:180-81) argues that "If we assume that our language description must directly 'determine' course content then in both cases we adopt a goal-oriented approach to course design and focus attention on ends rather than means." As discussed in section (2.2.1) above this approach is based on the goal-oriented interpretation of needs. It is based on a 'mistaken assumption' of equating teaching and learning.

In addition, the approach hardly takes in to account situational and methodological factors that directly influence the attainment of the goal of a language programme. MC Donough (1984:37) also argues that "--- clarity about goal is not the same as clarity about the means of getting there. We cannot simply regard the product as a specification of the process of learning and place it whole sale into a class room context."

Different course designing models have been developed for designing ESP programmes in terms of goals: particularly the models formulated by Van EK (1975) and Munby (1978) discussed in section (2.2.1.) above are well known in the area. Although these models provide, systematic procedures for organizing what is to be taught, they give less room for the integration of 'how' language is learnt in the process of course planning. These arguments brought about an alternative approach to ESP course design: the process-oriented approach.

2.3.2.2. Process-oriented Approach to ESP course design

The process-oriented approach to ESP course design takes into account the dynamic nature of teaching and learning process in all the phases of course design process. Hutchinson and Waters (1987:78) also say:

We have argued that the course design process should be much more dynamic and interactive. In particular, factors concerned with learning must be brought into play at all stages of the design process.

They suggest that factors related to learner's need and the teaching situation need to be considered in the specification of syllabuses, materials development, application of methodologies and evaluation procedures.

In this approach some scholars, on the other hand, give primary emphasis to the process of learning rather than the goals. In this regard Breen (1984:52) states that "An alternative-orientation [process-oriented] would prioritise the route itself, a focusing upon the 'means' towards the learning of a new language. "In accordance with this view the following model in which the means are emphasized over ends has been developed.

Means Analysis Approach

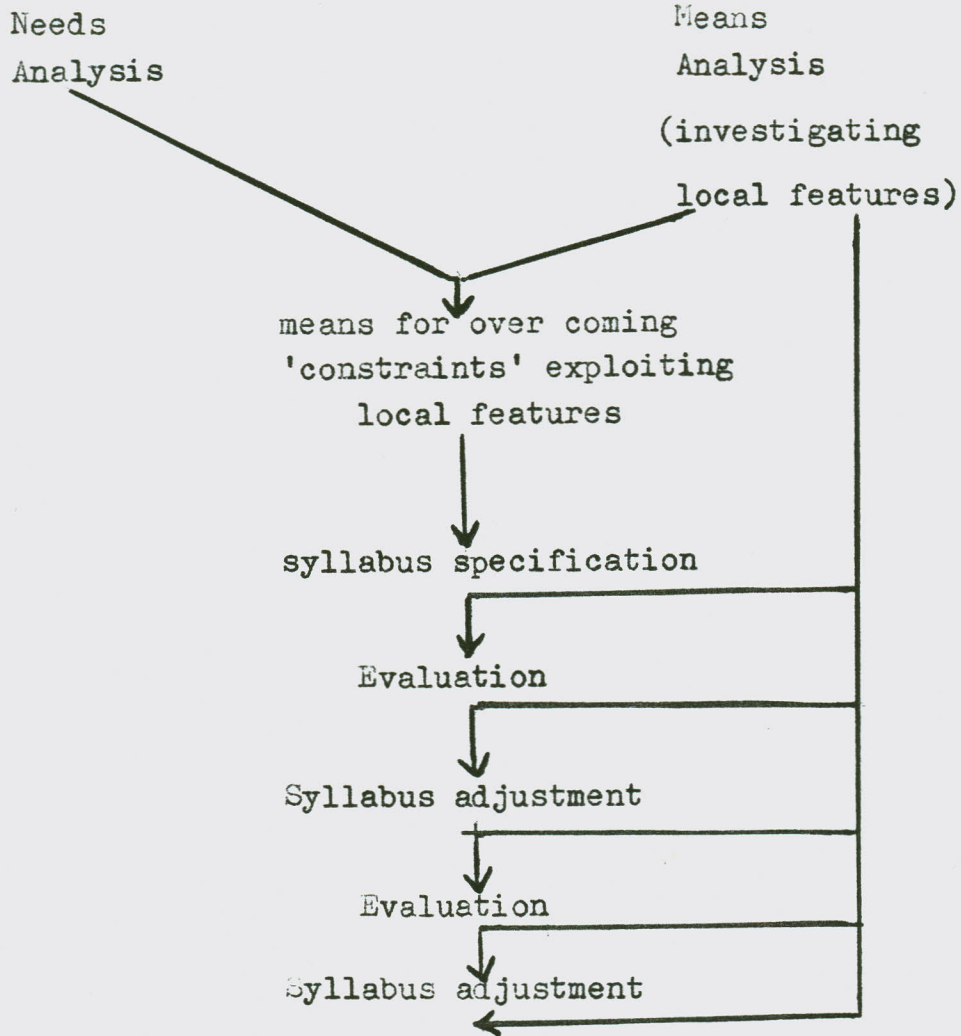


Figure 1. A means analysis Approach to ESP course design
(Source Holliday and Cooke 1982:35)

In this model factors that are related to 'learning needs' are taken into account at all the stages of course design processes and also during the implementation of the programme itself. However, the language needs are considered secondary Thus, it is argued that both what the learner will

.../

have to do in the target situation and how they 'learn' to do what they do with the language influence the achievement of a programme. Hutchinson and Waters (1987:63) thus recommend that "--- both target situation needs and learning needs must be taken into account" at all the phases of the language programme. Based on this view they develop the following learning-centred model in which both the target situation needs and learning needs are equally emphasized in course design.

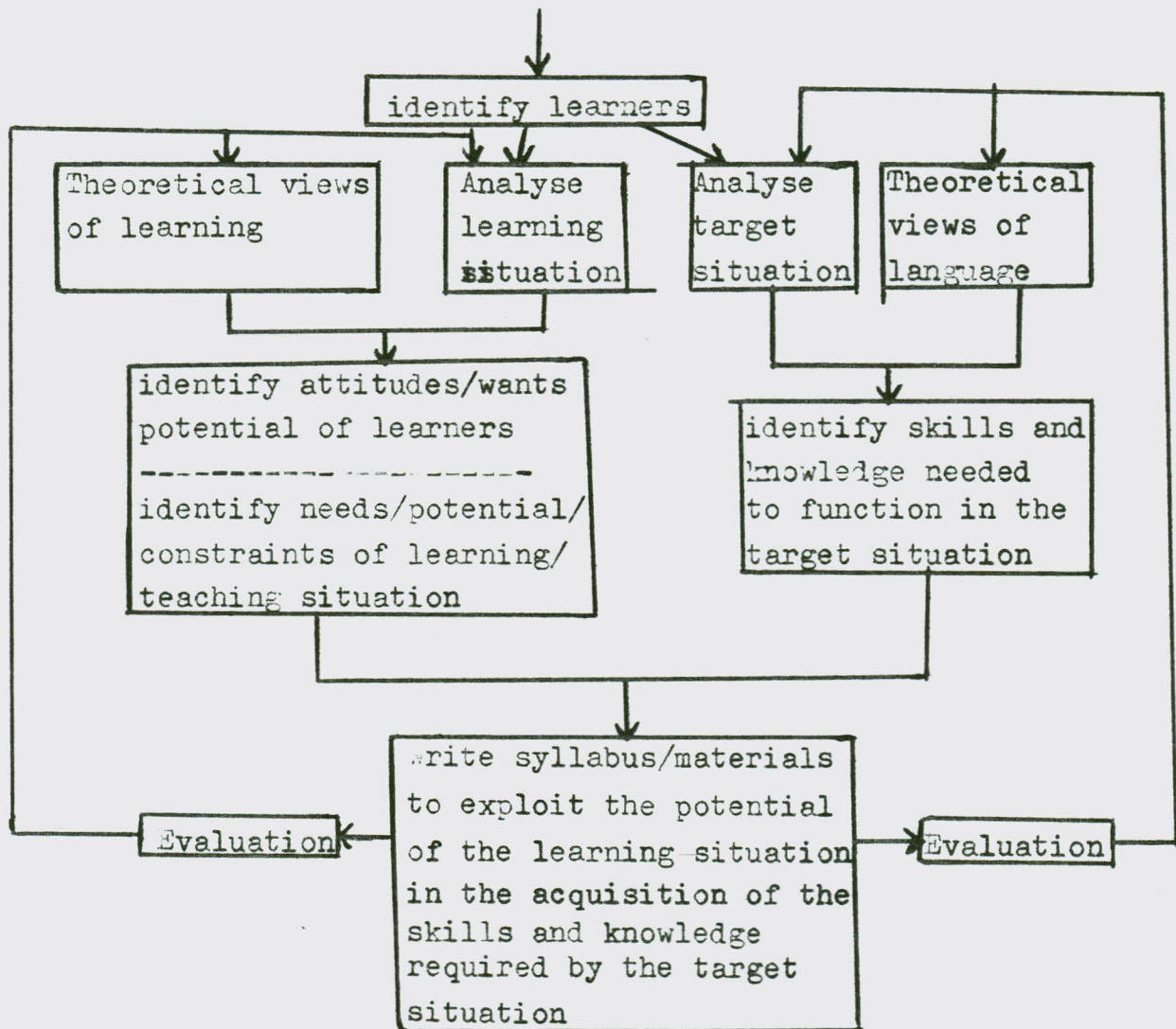


Figure 2. A learning-centred approach to course design
(Source Hutchinson and Waters 1987:74).

The model provides a guiding framework for the specification of both the target situation needs and learning needs of a group of ^{learners} learning English in both ESP and general English contexts. In the first stage of the model (see fig. 2 above) the theoretical views of language and learning are identified, and the target situation and learning situation are also analysed. The theory of learning and the analysis of the learning situation are combined to establish the attitude/wants and potential of the learners, and to identify the needs, potential and constraints of the learning and teaching situation. On the other hand, the analysis of target situation and the theoretical view of language are used for identifying the skills and knowledge required in order to function in the target situation. In the third, all the information collected through learning situation and target situation analysis are converted into syllabus content and/or teaching materials for exploiting the potential of the learning situation in teaching the skills required in the target situation. Finally these are evaluated and then the process would be recycled for the adjustment and readjustment of the course in accordance with the needs of students which may vary in time.

As the arrows in the figure show, in the model, course design is considered as an ongoing process. Moreover, as White (1988:19) comments the model shows 'equal concern' with: 'what' and 'how' students might most effectively learn.

recent of all studies in the area is the one conducted by Haile Mehari (1989). However, this study is also limited to the investigation of the attitudes of technical school students and their teachers towards the use of ESP teaching materials. The study indicates that both subjects studied have positive attitudes towards ESP teaching materials.

CHAPTER THREE

METHODOLOGY

The purpose of this descriptive study is to develop preliminary criteria for designing an appropriate English course for the Yared Music School. This section of the study deals with sampling procedures and description of the research instruments employed in the study.

3.1. Choosing Subjects

In the Yared Music School English is taught as a subject at the four academic levels. When conducting this kind of study on such an ongoing programme Dubin and Olshtain (1986:27) recommend that it is essential to investigate the existing curriculum and syllabus, the materials in use, the teachers, the students and the resources of the programme. They also add that it is important to assess governmental and other labour agencies in order to collect information about the importance of the language for employment purposes. Accordingly the existing English language syllabus of the school, the teaching materials of the present English course; all teachers of the school who use English as a medium; all but first year students in the school; the director and 25 graduates who are currently working in different governmental establishments in Addis Ababa and their employers were selected subjects for this study.

All subject teachers who teach in English were included in the study for two reasons. Firstly, they are fairly small

believes that this sample size is adequate and valid. Graduates were selected from governmental departments. The researcher was informed that the Yared Music School graduates are more often employed in the Ministry of Education and the Ministry of Culture and Sports Affairs. The graduate employees in the Ministry of Education usually teach music either in the elementary or in the high schools. Those who teach in the elementary schools reported that they teach in Amharic. On the other hand, those who teach in high schools said that in high schools music is a co-curricular activity only for voluntary students, seldom requiring the use of English for teaching and learning music.

As a result the subjects of this study are graduates who are currently working in different departments of the Ministry of Culture and Sports Affairs in Addis Ababa. However, in order to enrich the findings some graduates who are employed in the Addis Ababa City Hall were also included in the study.

As research related to course design are complex, McDonough(1984) and Hutchinson and Waters (1987) recommend the use of more than one instrument. Thus, to make the research more reliable, three instruments were selected; questionnaires, interviews, and teaching sample materials.

Questionnaires were filled in by all the subjects, excluding the director of the school. Interviews were conducted with 9 randomly selected students, with 4 randomly selected subject teachers as well as with the director of the school.

TABLE 1: STUDENT POPULATION IN 1992/93 ACADEMIC YEAR
BY ACADEMIC LEVEL AND BY SEX

Level Sex	I	II	III	IV	TOTAL
FEMALE	10 34.5%	9 39.1%	10 30.3%	7 38.9%	36
MALE	19 65.5%	14 60.9%	23 69.7%	11 61.1%	67
TOTAL	29 100%	23 100%	33 100%	18 100%	103

TABLE 2: STUDENT SUBJECT POPULATION BY ACADEMIC LEVEL AND
BY SEX

LEVEL Sex	II	III	IV	TOTAL
FEMALE	9 39.1%	10 30.3%	7 38.9%	26
MALE	14 60.9%	23 69.7%	11 61.1%	48
TOTAL	23 100%	33 100%	18 100%	74

Finally, sample teaching materials were selected and adapted on the basis ^{of} information gathered through student questionnaires. However in consideration of the relevance of the teaching materials to the students, a topic based material was also taken from an international course book and presented with a slight adaptation. On the whole, in selecting and preparing these materials ideas were taken from Harmer's (1983) The Practice of English Language, Hutchinson's (1988) "making materials work in ESP classroom" and Mountford's (1988) "factors influencing ESP materials production and use" ELT Documents 128: ESP in the classroom. The materials were taught to the 3rd year students for four weeks. The aim of teaching the sample material was to find out the attitudes of students towards different classroom organization in an English lesson. (The teaching materials used are reproduced in Appendix 13).

The third year students were selected for presenting the sample materials for three main reasons. First, they are relatively larger in number. Secondly it is believed that they are relatively more at ease to attend classes consistently than the 4th year students, who are usually pre-occupied with their graduation tasks. Thirdly they have better knowledge and experience about their vocation than the 2nd year students.

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3.2. Construction and Distribution of the Questionnaires.

For students and teachers two different types of closed questionnaires were prepared. The teacher questionnaire had two headings. The first asked teachers to indicate the degree of importance of the four macro-skills. The second consisted of 19 items and focused on the importance of language activities for students in learning other music subjects. The items in both groups were prepared to comprise some of Munby's (1978) "Taxonomy of Language skills" and "Language activities" (for Munby's Taxonomy of language skills see appendix 12). Teachers were asked to indicate the degree of importance of language skills and language activities for their students using five scales ("definitely not very important," not important" not sure "important" and: definitely very important "(see Appendix 2 for teacher questionnaire).

The student questionnaire was divided into four main sections. The first three sections focused on the communications needs of students. The first consisted of four items on the performance of Macro-skills. The second part comprised 19 items on the frequency of using the language activities. The items in these two sections were the same as the items in the teacher questionnaire. This was purposely done in order to cross-check similarities and differences in the responses of the two subject groups. More over, students were also asked to show the frequency with which they use the 19 items discussed above in connection with six selected subjects taught in the school. The subjects

are; Major Instruments, Theory of music, Solfe ggio, Music History, Ethiopian Folklore and Music Teacher Education. Of these courses, except Ethiopian Folklore and Music Teacher Education which are taught at 3rd and 4th year levels only, all the other four subjects are taught throughout all the four academic levels. For all the items discussed above, student were asked to indicate how often they used the language skills and activities in learning their vocational subjects, using five scales: (rarely=0-15% sometimes =16-35%, frequently=36-65%, generally = 66-85% and almost always=86-100%). These scales are graded in order to help students understand the differences between the scales.

The fourth part consisted ten different topics. Students were asked to rank the topics according to their interests. These topics were included in the questionnaire, because it is argued that "-----even on ESP courses it has some times been found that students are more interested in content out side their own specialized areas" (Cook 1983:331). The questionnaire for both student and teacher subjects were first tried in a pilot study. Then they were revised with the help of four music subject teachers. Important changes were made on some of the items. Thus related items like "ask questions" and "answer questions "and reading "textbook" and "handout" were put together as "ask and answer questions in class" and "read textbooks and handouts". Some new items were also added. (For the original and revised questionnaires, see Appendices 2 and 3).

Then the questionnaires were distributed to 74 students and 25 teachers. Students were given explanations and clarifications on the instructions and items believed to cause difficulties.

The student questionnaires on the teaching materials taught consisted of 11 items. First, students were asked to show how they "liked" the lessons using scales: "dislike very much", "dislike", "not sure", "like" and "like very much". Secondly, they were asked to evaluate the lessons in terms of difficulty using scales: "very difficult", "average", "easy", and "very easy". (see Appendix 10). The items in the questionnaire were prepared in light of Hutchinson's and Water's (1987) "Learning needs check-list".

Two similar types of closed questionnaires were prepared for graduate employees and their employers. Here both subject groups were asked to indicate the degree of importance of the macro-skills and 15 different language activities using scales "definitely not very important", "not important", "not sure", "important" and "definitely very important". The items in these questionnaires were prepared with the help of an administrator in the Ministry of Culture and Sports Affairs. (For the questionnaires, see appendices 8 and 9). Here both subject groups were also asked similar questions for parallel considerations.

3.3. Preparation and Administration of Interviews.

Non-directive interviews were prepared in Amharic and conducted by the researcher himself. The interviews were: conducted in Amharic in order to get free, uninhibited and clear responses from the subjects. All the questions were open-ended. They were prepared for teachers, students and the director of the school. For this, of the 22 teacher subject, 4(18.2%) teachers were randomly selected. For students, two sets of open-ended questions were prepared. Each consisted ^{of} five items. The first set of questions were related to the first student and teacher questionnaires. For this interview, 6(9.2%) students, two from each academic level, were selected randomly.

The second set ^{of} questions were prepared in order to collect information on the teaching materials taught. For this 3(10.3%) students were randomly selected from the 3rd year students. Generally, the interviews for teachers and students were organized as a summary of the questionnaires and to find out variables which were not observed in the questionnaires. The interview for the director of the school also consisted five open-ended questions. The questions mainly emphasized the background of the school English syllabus and the availability of teaching facilities, and resources for teaching English in the school. (For all the interview questions see Appendices 4,5,6 and 7).

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CHAPTER FOUR

FINDINGS AND DISCUSSIONS

4.1. The Existing English Course of the School

As already stated in chapter 1 (see 1.2) in the Yared Music School, English is taught as a subject for four years for half an hour three times a week. At present the course is given by the writer of this paper. In the school curriculum, there is a stated English syllabus (for the syllabus see appendix 11). However, there are no teaching materials specially developed in light of this syllabus. In the school, English is taught by using English for New Ethiopia: pupil's Books for grade 11 and grade 12. These textbooks were selected because students join the school after completing at least grade 10.

These textbooks are used as follows. The pupil's book for 11 is divided into two parts. The first part is taught in the first year where as the second part is used in the second year. Similarly, the grade 12 textbook is also divided into two-the first part for 3rd year students and the second for 4th year students. In addition, some supplementary materials were also adapted from other sources especially for 3rd and 4th year students.

It is stated in the curriculum of the school that the objectives of teaching English are:

1. To teach students ^{to} speak, read, write and understand English;
2. To teach students to communicate and get experience;

3. To teach students how to write a report and present speeches (see Appendix 11).

On the other hand, the objectives of teaching the English for new Ethiopia series (grade 9-12) including the two textbooks currently used in the school, are: to help students use the language for understanding the basic Marxist concepts of class struggle, to enable them to engage them selves in the material production of the Ethiopian society and to help students learn the skill of scientific research and investigation for the satisfaction of the material, cultural, psychological and spiritual needs of the society (Mazengia Mekonnen and others 1979:1)

The Yared Music School English syllabus content comprises: 'English phonology' 'pronunciation, situational English' structure', comprehension and report writing. (For the detailed contents of the syllabus see appendix 11.)

The grade 11 textbook consists of 30 units. Of these, 20 units mainly focus on reading comprehension, vocabulary and grammar. The other ten are revision of structures and one unit deals with letter writing. The grade 12 textbook, on the other hand, comprises 25 units. These are 18 revision units, 5 reading practices and 2 structure units. Each of the 18 revision units is sub-divided into reading comprehension vocabulary and structure sections. The five reading practices provide authentic texts of poems and passages extracted from different sources. Each reading practice is followed by writing exercises. The first two focus on sentence linking

exercises. The next two deal with paragraph arrangement practices. The last one focuses on paragraph writing. The two structure units provide exercises for two grammar items. On the whole, as Mazenggia Mekonnen and others (1979:51) state the reading passages and vocabulary items in both textbooks are mainly prepared from high school subject areas. Finally, adapted materials for 3rd year students deal with letter writing where ^{as} the materials for 4th year aim at paragraph and essay writing.

4.2. Teacher questionnaires

In this study in analysing all the questionnaires on communicative needs, of the five scales given to each item, the first two scales were added together with the third one. Similarly the third scale and the last two scales were added together. Thus, if the sum of the first addition outranked the second one then the item was considered less important or less frequent and vice versa. If the results of the two side are equal then the item is considered important or frequent.

4.2.1. Breakdown of Teacher Questionnaires

Of the 25 subjects studied, 23(92%) returned the questionnaire. Among these, one subject returned the questionnaire incomplete. The information about the teachers who correctly completed the questionnaire is summarized as follows:

Nationality: Ethiopians= 21, Foreigners 1

Qualifications: MA=15, BA 2, Diploma= 5, other ----

Service (in years): 1-5=8, 5-10 =12, 10⁺= 2

4.2.2. Analysis of the Responses

4.2.2.1 Macro - Skills

Teachers were asked to indicate the degree of the importance of the four macro-Skills: listening, speaking, reading and writing. The responses are reported in Table 3 below.

Table 3: TEACHER RESPONSES TO THE IMPORTANCE OF LANGUAGE SKILLS

Macro-Skill	Degree of Importance											
	1		2		3		4		5		Total	
	N	%	N	%	N	%	N	%	N	%	N	%
Listening							9	40.9	13	59.1	22	100
Speaking					2	9.1	12	54.5	8	36.4	22	100
Reading							12	54.5	10	45.5	22	100
Writing	2	9.1	4	18.2	2	9.1	9	40.9	5	22.7	22	100

Key. N= Number of respondents
 1= definitely not very important
 2= not important

3= not sure
 4= important
 5= definitely very important

.../

As shown in the table, the majority of the respondents (59.1%) gave primary importance to "listening." A significant number of respondents (45.5%) reported reading to be definitely a very important skill in teaching the school courses. According to the responses given, speaking was third in terms of its importance. Of the four language skills, "writing" was considered most important by the least number of respondents (22.7%).

Similarly, when the responses are computed in terms of over all importance, the receptive skills (listening and reading) outrank the productive skills (speaking and writing). Thus, compared to speaking and writing, which were considered important by 90.9% and 63.6% of the respondents respectively, each of the receptive skills listening and reading were considered important by all the subjects.

4.2.2.2. Language Activities

Teachers were next asked to indicate the degree of importance of language activities selected under each macro-skill. Table 4 below provides the degree of importance of the subjects assigned to each language activity.

TABLE 4: ~~TEACHER~~ RESPONSES TO THE IMPORTANCE OF LANGUAGE ACTIVITIES

	Degree of Importance											
	1		2		3		4		5		Total	
	N	%	N	%	N	%	N	%	N	%	N	%
I. Reading Activities												
1. Textbooks and handouts			1	4.5	2	9.1	11	50.0	8	36.4	22	100.1
2. Other books and Journals			2	9.1	3	13.6	11	50.0	6	27.3	22	100.0
3. Instructions					1	4.5	11	50.0	10	45.5	22	100.0
4. Music analysis	2	9.1			2	9.1	12	54.6	6	27.3	22	100.1
5. About composers and compositions					4	18.2	10	45.5	8	36.4	22	100.1
II. Writing Activities												
6. Notes from lectures					5	22.7	10	45.5	7	31.8	22	100.0
7. Notes from recordings			4	18.2	3	13.6	12	54.6	3	13.6	22	100.0
8. Notes from books and journals	2	9.1	7	31.8	3	13.6	10	45.5			22	100.0

Cont....

	Degree of Importance											
	1		2		3		4		5		Total	
	N	%	N	%	N	%	N	%	N	%	N	%
9. Answers to exams	1	4.5			4	18.2	13	59.1	4	18.2	22	100.0
10. Music analyses	1	4.5	7	31.8	2	9.1	12	54.6			22	100.0
11. About composers and compositions	1.	4.5	8	36.4			8	36.4	5	22.7	22	100.0
III. Listening Activities												
12. Instructions	3.	13.6			1	4.5	14	63.4	4	18.2	22	99.9
13. Recordings	2	9.1	4	18.2			10	45.5	6	27.3	22	100.1
14. Discussions			1.	4.5	2	9.1	9	40.5	10	45.5	22	99.6
15. Songs			4	18.2			14	63.6	4	18.2	22	100.0
IV. Speaking Activities												
16. Ask/answer questions							18	81.8	4	18.2	22	100.0
17. Dialogues	2	9.1	1	4.5	3	13.6	14	63.6	2	9.1	22	99.9
18. Music appreciations			1	4.5	1	4.5	12	54.6	8	36.4	22	100.0
19. Singing songs			2	9.1	4	18.2	8	36.4	8	36.4	22	100.1

A. Reading Activities

Under reading, five activities were given. These were reading "textbooks and handouts", "other books and journals", "instructions", "music analysis" and "about composers and compositions." The findings reveal that reading "instructions" out rank all the other activities in the category in terms of primary of importance. 45.5% of the respondents said that it was a definitely very important activity. According to the responses given in the table, reading "textbooks and handouts" and "about composers and compositions" were the second in terms of importance and followed in order by reading "music analyses" and "other books and journals." In general as shown in the table, all the reading activities were considered important though the degree varied.

B. Writing Activities.

Under writing, teachers were asked to show the degree of importance of the following six activities in teaching other subjects: writing "notes from lectures", "notes from recordings", "from other books and journals", "answers to exams" "music analyses" and "about composers and compositions".

A brief look at the table indicates that of the six activities writing "notes from lectures" and "answers to exams" were equally first in the degree of their importance, followed by "notes from recordings", "about composers and compositions", "music analyses", and "notes from books and journals" in that order.

C. Listening Activities.

Teachers were asked to indicate the degree of importance of the following listening activities: the ability to listen "to "instructions", "to take notes from recordings", "to understand discussions", and to listen to "songs".

When the activities are analysed in terms of over all importance there is a relative uniformity in the weight assigned to the four listening activities. Thus, the first important activity, "listening to discussions" was supported by 85.4 % of the respondents where as the least important listening activity was the ability to listen to and "take notes from recordings "(72.7%). Hence, the over all picture of the activities under listening shows that all the activities are roughly equally important.

D. Speaking Activities

Subjects were asked to show the extent to which the ability to "ask and answer questions in class", "participate in dialogues", "orally appreciate music" and "sing songs" were important in teaching other subjects. According to the responses given in the table (above), in general terms of importance, 100% of the teachers gave importance to the ability to "ask and answer questions "followed by " appreciate music orally "(90%) and " participate in dialogues " and "sing songs" (72%)each). However, compared to the ability to "appreciate music orally" and to "sing songs" which were

considered definitely very important equally by 36.4% of the respondents, to "ask and answer questions in class" and to "participate in dialogues" were considered definitely very important only by 18.2% and 9.10% of the respondents respectively.

4.2.3. Summary of Results

The findings from the questionnaires completed by subject teachers can be summarized as follows. In general, the majority of the subjects assigned primary importance to the receptive skills "listening" and "reading" than to the productive skills "speaking" and "writing." With respect to the Macro-skills the order of importance was listening-reading-speaking writing/

The most important reading activities were reading "instructions", followed by "textbooks and handouts", and "about composers and compositions". The most important writing activity was writing "notes from lectures" followed by writing "about composers and compositions", "answers to exams" and "notes from recordings". Although the variations were relatively low, the more important listening activity was listening to "discussions". The second important listening activity was the ability to listen to and "take notes from recordings". On the other hand, the ability to "ask and answer questions in class" was most important speaking activity, followed by the ability to "appreciate music orally."

.../

4.3. Student Questionnaires

4.3.1. Breakdown of student Questionnaire

Out of a total of 74 students enrolled in the 2nd, 3rd, and 4th year academic levels of the school in 1992/93, 68 (91.9%) returned the questionnaire. Of these 2(2.9%) students from the 3rd year and 1(1.5%) student from second year filled in the questionnaire incorrectly. These were rejected. Hence the analysis is limited to the complete responses given by 65(87.8%) subjects. The personal information about these respondents is given in table 5 below.

.../

TABLE 5: PERSONAL INFORMATION ABOUT STUDENT RESPONDENTS.

LEVEL	INFORMATION									
	Sex		AGE			ACADEMIC LEVEL BEFORE JOINING THE YARED MUSIC SCHOOL			FIRST LANGUAGE	
	Female	Male	15-20	21-25	25+	11	12	12+	Amharic	Other
II	8 40%	12 60%	16 80%	3 15%	1 1%	8 40%	11 55%	1 5%	20 100%	
III	8 26.6%	19 70.4%	14 51.9%	11 40.7%	2 7.4%	12 44.4%	15 55.6%		26 93.3%	1 3.7%
IV	7 38.9%	11 61.1%	5 27.8%	13 72.2%		7 38.9%	11 61.1%		17 94.4%	1 5.6%
Total	23	42	35	27	3	27	37	1	63	2

4.3.2. Analysis of student responses.

The responses given by student subjects were tabulated in two ways. First, the responses of three groups of students were separately tabulated by academic levels. Then, these were computed together and tabulated again. The aim of the latter tabulation was to identify the general picture of needs perceived by students in the school (see Appendix 1). However, to avoid unnecessary repetition this analysis mainly focused on answers given by students of each academic level without ignoring the combined responses.

4.3.2.1. Language needs in general

4.3.2.1.1. Macro-Skills

Students were asked to indicate the frequency with which they were required to use the four language skills (listening, speaking, reading and writing in learning other subjects. Student's answers are given in Table 6 below. Generally, the majority of the students agreed that they most frequently used the receptive skills, listening and reading. However, for 2nd and 3rd year students "listening" was the most frequently used language skill while "reading" was claimed to be used frequently by the 4th year students. On the other hand, the majority of the students in the three categories unanimously reported that they more often used "writing" than "speaking". Generally, according to student's responses macro-skills were frequent in the order: listening-reading-writing and speaking.

TABLE 7. STUDENT QUESTIONNAIRE: FREQUENCY OF LANGUAGE ACTIVITIES IN GENERAL

BY ACADEMIC LEVEL

Academic Levels	Language Activities	I										II										III										IV									
		0-15%		16-35%		36-45%		46-55%		56-100%		TOTAL		0-15%		16-35%		36-45%		46-55%		56-100%		TOTAL		0-15%		16-35%		36-45%		46-55%		56-100%		TOTAL					
		N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%								
I	Reading Activities 1. Text books and handouts 2. Other books and Journals 3. Transcripts 4. Music analyses 5. About composers/compositions 6. Notes from lectures 7. Notes from recordings 8. Notes from books and Journals 9. Answers to exams 10. About composers/compositions	4	20	6	30	6	30	4	20	20	100	8	29.6	18	44.4	5	18.5	2	7.4	4	14.8	14	57.9	5	16.7	6	33.3	8	44.4	4	22.2	18	99.9								
		II	Music analyses listening Activities 8. Notes from lectures 9. Answers to exams 10. About composers/compositions 11. Music analyses listening Activities 12. Transcripts 13. Recordings 14. Stimulations 15. Songs 16. Singing Songs	7	35	4	20	5	25	4	20	20	100	7	25.9	10	33.7	5	18.5	1	3.7	4	14.8	14	57.9	5	16.7	8	44.4	5	27.8	2	11.1	18	100						
				III	Music analyses listening Activities 8. Notes from lectures 9. Answers to exams 10. About composers/compositions 11. Music analyses listening Activities 12. Transcripts 13. Recordings 14. Stimulations 15. Songs 16. Singing Songs	3	15	6	30	5	25	4	20	20	100	8	29.6	10	33.7	4	14.8	3	11.1	2	7.4	5	18.5	1	3.7	4	14.8	14	57.9	5	16.7	18	100				
						IV	Music analyses listening Activities 8. Notes from lectures 9. Answers to exams 10. About composers/compositions 11. Music analyses listening Activities 12. Transcripts 13. Recordings 14. Stimulations 15. Songs 16. Singing Songs	1	5.0	4	20	6	30	3	15	6	30	20	100	3	11.1	7	25.9	8	29.6	2	7.4	2	7.4	3	11.1	5	18.5	1	3.7	3	11.1	18	100		

and "notes from lectures" are the most frequent activities for the majority of the students followed by writing "notes from books and journals" "about composers and compositions" and "music analyses" in this order. Of all the writing activities, writing "notes from recordings" is rather the least frequent activity for the majority of the students.

C. Listening Activities.

The responses to the listening activities revealed that the majority of the students in each category more often listened to "instructions". However, they differed in their performance of the other listening activities. Thus, for the majority of 2nd year students listening to "recordings" was the second most frequent activity followed by "discussions" and "songs". For the 3rd year students, listening to "recordings" and "discussions" were the second frequent activities followed by "songs" where as for the 4th year students listening to "discussions" was the second frequent activity, followed by "recordings" and "songs" in that order.

D. Speaking Activities

Students were asked to indicate the extent to which they "ask and answer questions in class", participate in dialogues, "appreciate music orally" and "sing songs". The most important observation to be made is that with the exception of "asking and answering questions in class", which most of the students perform, all the other speaking activities in the category are less frequent. Compared to the 4th year students of whom

the majority only sometimes carried out these activities, the 2nd and 3rd year students claimed to perform these activities relatively with high frequency. Thus, the frequency of performance of the speaking activities, excluding "asking and answering questions in class", is as follows: for 2nd year students in the order: "singing songs"- "appreciating music orally", -and- "participating in dialogues", for 3rd year students "singing songs", and - "participating in dialogues" and "appreciating music orally" (with equal frequency) and for 4th year students: "participating in dialogues" "singing songs" and "appreciating music orally".

4.3.2.2. Language Activities in Terms of Subjects Taught.

I. Major Instruments.

Students responses to items related to language activities in terms of learning "major instruments" are given in Table 8 under the four macro-skills below.

A. Reading Activities

The responses in the table reveal that generally the majority of the students less frequently carry out the reading activities in their major instrument classes. In particular, the majority of the 3rd year students (51.9% -85.2%) "rarely" perform any of the given reading activities. Comparatively, however, the 2nd and 4th year students often do reading activities in learning their major instruments. In terms of frequency, reading "other books and journals" and "textbooks

and handouts" are the most frequent activities for 2nd year students followed by "music analyses", "instructions" and "about composers and compositions" in that order. For 4th year students, on the other hand, reading "instruction" is the only more frequent activity for the majority of the students (55.6% of the subjects).

B. Writing Activities

Subjects were asked how often they were required to write "notes from lectures", "notes from recordings", "notes from books and journals", "answers to exams", "music analyses" and "about composers and compositions". The most important point about the responses is the low frequency of all the writing activities. Most of the students reported that they less often use all the writing activities in that category.

C. Listening Activities

A brief glance at the responses given to the listening activities shows that the majority of the 2nd year students more often used the listening activities in their major classes. As opposed to the 2nd year students, the majority of the 3rd and 4th year students reported that they "rarely" used any of the listening activities. For 2nd year students, listening to "instructions" and "discussions" were the most frequent activities, followed by "recordings" and "songs".

D. Speaking Activities

Students were asked to show how often they were required to use the following speaking activities in their "major classes", "asking and answering questions in class",

"participating in dialogues", "appreciating music orally" and "singing songs". As shown in Table 8, the majority of the students reported that they less often used the speaking activities in their major classes. Especially 59.3% of the 3rd year respondents claimed to "rarely" need the activities. The majority of the 2nd year students, on the other hand, agreed that they frequently "ask and answer questions" in class.

II. Theory of Music

Students were asked how often they were required to use language activities in learning Theory of Music. Their responses are reported in Table 9 under reading, writing, listening and speaking consecutively below.

A. Reading Activities

As shown in the tables, the majority of the 2nd and 3rd year students reported that they most frequently read "textbooks and handouts", where as most of the 4th year students claimed that they more often read "instructions". On the other hand, the second frequent reading activity for 2nd year students is reading "other books and journals" followed by "music analyses", "instructions" and "about composers and compositions". A significant number of 3rd year students (about 11 or 40.7%) reported that they more often read "music analyses" and "instructions". In addition, for the majority of the 3rd year students, except reading "textbooks and handouts", all the other reading activities in the category were relatively less frequent. The second frequent reading activities for the

TABLE 9. STUDENT QUESTIONNAIRE: FREQUENCY OF LANGUAGE ACTIVITIES IN TERMS OF THEORY OF MUSIC BY ACADEMIC LEVEL.

Academic level	Academic level									
	I		II		III		IV		TOTAL	
Language Activities	0-25%		26-50%		51-75%		76-100%		TOTAL	
	N	%	N	%	N	%	N	%	N	%
I. Reading Activities										
1. Textbooks and handouts	630	31.5	315	15.75	840	42.0	210	10.5	1485	74.25
2. Other books and journals	210	10.5	420	21.0	210	10.5	210	10.5	840	42.0
3. Instructions	840	42.0	315	15.75	210	10.5	210	10.5	1485	74.25
4. Music analyzed	630	31.5	420	21.0	210	10.5	210	10.5	1485	74.25
II. Writing Activities										
5. About composers and compositions	210	10.5	420	21.0	210	10.5	210	10.5	1050	52.5
6. Notes from lectures	315	15.75	420	21.0	210	10.5	210	10.5	1050	52.5
7. Notes from recordings	525	26.25	420	21.0	210	10.5	210	10.5	1485	74.25
8. Notes from books and journals	420	21.0	420	21.0	210	10.5	210	10.5	1485	74.25
9. Answers to exams	420	21.0	420	21.0	210	10.5	210	10.5	1485	74.25
10. Music analyzed	150	7.5	420	21.0	210	10.5	210	10.5	1050	52.5
III. About composers/compositions										
11. About composers/compositions	210	10.5	420	21.0	210	10.5	210	10.5	1050	52.5
12. Instructional materials	210	10.5	420	21.0	210	10.5	210	10.5	1050	52.5
13. Recordings	840	42.0	420	21.0	210	10.5	210	10.5	1485	74.25
14. Slide-tapes	210	10.5	420	21.0	210	10.5	210	10.5	1050	52.5
15. Songs	150	7.5	420	21.0	210	10.5	210	10.5	1050	52.5
IV. Speaking Activities										
16. Music and answer questions	315	15.75	420	21.0	210	10.5	210	10.5	1485	74.25
17. Dialogues	210	10.5	420	21.0	210	10.5	210	10.5	1050	52.5
V. Music appreciation										
18. Music appreciation	420	21.0	420	21.0	210	10.5	210	10.5	1485	74.25
19. Singing songs	525	26.25	420	21.0	210	10.5	210	10.5	1485	74.25

majority of the 4th year students was reading "textbooks and handouts", followed by reading "other books and journals", music analyses " and "about composers and compositions" in that order.

B. Writing Activities

As shown in Table 9, for 2nd year students writing " answers to exams" (about 60%) is the most frequent writing activity, followed by "notes from books and journals" (55%), "notes from lectures" and "music analyses" and "notes from recordings" and "about composers and compositions" in that order.

A notable exception about the third year students is that most of them less frequently perform the writing activities. As compared to the other activities in the category, they however more often write "answers to exams". For 4th year students, on the other hand, the three relatively frequent activities were writing "notes from lectures", answers to exams" and "notes from books and journals". Thus writing "answers to exams" was the common frequent activity for the three category of students. Furthermore, the least frequent activity was taking "notes from recordings".

C. Listening Activities.

Students were asked how often they listened to "instructions", "recordings", "discussions" and "songs" in learning Theory of Music. The responses reveal that in general compared to the 2nd year students, the majority of the 3rd and 4th year

students reported performing the listening activities in the Theory of music class less often. The majority of the students, however, agreed that they most frequently listened to "instructions". On the other hand, the two less frequent listening activities for the majority of the students were listening to "songs" and "recordings".

D. Speaking Activities.

On the whole, the responses to the speaking activities show that compared to the 3rd and 4th year students, the majority of the 2nd year students more frequently use the speaking activities. The more frequent speaking activities for the majority of the 2nd year students were "asking and answering questions in class" followed by "singing songs", "appreciating music orally" and "participating in dialogues" in that order. In a similar manner, the relatively frequent speaking activities for the 3rd and 4th year students were "asking and answering questions in class".

III. Solfe ggio

Students were asked to indicate how often they were required to use reading, writing, listening and speaking activities in learning Solfe ggio. Their answers are presented in Table 10.

TABLE 10. STUDENT QUESTIONNAIRE: FREQUENCY OF LANGUAGE ACTIVITIES IN TERMS OF SOLFE GE...

By ACADEMIC LEVEL

Academic Level	Language Activities	I				II				III				IV															
		N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%												
I	Reading Activities	8	40	10	50	2	10	20	100	8	28.6	5	105	2	34	100	37	99.9	5	42.8	3	16.7	7	38.9	3	16.7	18	100	
	1. Textbooks and handouts	8	40	10	50	2	10	20	100	8	28.6	5	105	2	34	100	37	99.9	5	42.8	3	16.7	7	38.9	3	16.7	18	100	
	2. Other books and journals	9	45	9	45	1	5.0	1	5.0	22	100	9	53.3	8	91.6	7	25.9	5	11.1	27	99.9	12	66.7	4	22.2	12	66.7		
	3. Instructions	7	35	8	40	4	20	1	5.0	20	100	4	40.7	4	14.9	7	25.9	4	14.9	1	3.7	32	99.9	4	22.2	2	11.1		
	4. Music analyses	10	50	4	20	3	15	3	15	20	100	7	25.9	6	22.2	8	29.6	6	22.2	27	99.9	8	29.6	4	14.9	8	29.6		
	5. About composers & compositions	9	45.0	9	45.0	2	10.0	1	5.0	20	100.0	9	33.3	6	22.2	8	29.6	4	14.9	27	99.9	9	33.3	4	14.9	8	29.6		
	II	Writing Activities	10	50.0	3	15.0	7	35.0	2	10.0	20	100.0	7	25.9	4	14.9	5	18.5	2	7.4	27	100.0	6	33.3	2	11.1	0	0.0	
	6. Notes from lectures	11	55.0	8	40.0	1	5.0	20	100.0	14	57.9	8	29.6	5	18.5	2	7.4	27	100.0	10	55.6	2	11.1	3	16.7	3	16.7	18	100.0
	7. Notes from recordings	10	50.0	6	30.0	1	5.0	3	15.0	20	100.0	12	49.4	10	37.0	4	14.8	1	3.7	27	99.9	12	66.7	3	16.7	5	27.8		
	8. Notes from books & journals	7	35.0	4	20.0	2	10.0	4	20.0	20	100.0	14	57.9	10	37.0	1	3.7	2	7.4	27	100.0	10	55.6	4	22.2	2	11.1		
9. Answers for exams	7	35.0	3	15.0	7	35.0	2	10.0	1	5.0	20	100.0	15	55.6	6	22.2	2	7.4	27	100.0	12	66.7	3	16.7	5	27.8			
10. Music analyses	9	45.0	10	50.0	1	5.0	20	100.0	7	28.9	2	7.4	1	3.7	1	3.7	27	100.0	14	55.6	4	22.2	4	22.2	18	100.0			
III	About Composers & Compositions	9	45.0	10	50.0	1	5.0	20	100.0	7	28.9	2	7.4	1	3.7	1	3.7	27	100.0	14	55.6	4	22.2	4	22.2	18	100.0		
11. Listening Activities	2	10.0	10	50.0	2	10.0	6	30.0	20	100.0	12	49.4	6	22.2	1	3.7	4	14.8	27	100.0	12	66.7	3	16.7	3	16.7			
12. Rhythmic Exercises	2	10.0	10	50.0	2	10.0	6	30.0	20	100.0	12	49.4	6	22.2	1	3.7	4	14.8	27	100.0	12	66.7	3	16.7	3	16.7			
13. Recordings	2	10.0	5	25.0	5	25.0	3	15.0	20	100.0	14	57.9	8	29.6	4	14.8	1	3.7	27	100.0	12	66.7	3	16.7	3	16.7			
14. Discussions	3	15.0	6	30.0	5	25.0	25.0	100.0	3	11.9	7	28.9	5	18.5	2	7.4	27	100.0	8	44.4	6	33.3	3	16.7	9	50.0			
15. Songs	4	20.0	12	60.0	2	10.0	2	10.0	2	10.0	9	33.3	11	40.7	4	14.8	2	7.4	27	99.9	6	33.3	5	22.2	8	44.4			
IV	Speaking Activities	8	40.0	6	30.0	2	10.0	4	20.0	20	100.0	14	57.9	8	29.6	1	3.7	4	14.8	27	100.0	9	42.8	4	22.2	10	55.6		
16. Ask and answer questions	6	30.0	10	50.0	2	10.0	2	10.0	20	100.0	14	57.9	8	29.6	1	3.7	4	14.8	27	100.0	9	42.8	4	22.2	10	55.6			
17. Dialogues	4	20.0	9	45.0	2	10.0	2	10.0	20	100.0	14	57.9	8	29.6	1	3.7	4	14.8	27	100.0	9	42.8	4	22.2	10	55.6			
18. Music appreciations	4	20.0	9	45.0	2	10.0	5	25.0	20	100.0	12	49.4	4	14.9	3	11.1	3	11.1	2	7.4	27	99.9	3	16.7	7	38.9			
19. Singing Songs	4	20.0	7	35.0	3	15.0	6	30.0	4	20.0	10	50.0	4	14.8	1	3.7	2	7.4	1	3.7	27	99.9	6	33.3	5	27.8			

A. Reading Activities

The most important point to be noted first of all is that the **most** of the reading activities are low in frequency. However, compared to the 2nd and 4th year students a significant number of 3rd year students claimed to need the activities more often. On the whole, the 3rd and 4th year students often read "text books and handouts" and "instructions" Regarding the other reading activities there was no significant difference ⁱⁿ terms of frequency.

B. Writing activities

Subjects were asked to indicate the frequency with which they took "Notes from lectures" "notes from recordings" "notes from books and journals" and wrote "answers to exams", "music analyses" and "about composers and compositions." The results clearly indicate that the majority of the students perform these activities with a rather low frequency. An obvious distinction is that as opposed to the majority of the 2nd and 3rd year students, the majority of the 4th year students required to take "notes from lectures" in Solffeggio classes.

C. Listening Activities

Regarding the listening activities it can clearly be seen from the table (10) that students at the three academic levels claimed to use the activities less often. Moreover, there were no significant differences in the frequency of the activities for the students in the three groups. Of all the

listening activities listening to "instructions" was relatively frequent in solfeggio classes.

D. Speaking Activities

Students were asked to indicate how often they "ask and answer questions in class, participate in dialogues", "appreciate music orally" and "sing songs" As shown in Table 10, most of the students in the three categories less often used the speaking activities. However, the majority of the 4th year students reported that they generally "ask and answer questions in class". On the other hand, a significant number of students specially 2nd (about 45%) and 4th (38%) year students agreed that they often "sing songs" in Solfeggio classes.

IV. History of music

Here also students were asked how often they were required to perform language activities (reading, writing, listening and speaking activities) in learning History of Music. The responses are reported in Table 11 below.

A. Reading Activities

The first observation that can be made concerning the reading activities is that the majority of the students tended to show uniformity in their responses. Though the degree varied most of the students agreed that they generally or almost always read "textbooks and handouts" music analyses" and "about composers and compositions". However, the order of frequency of these activities for each Category of students varied. For the 2nd year students the order of frequency was

TABLE II. STUDENT QUESTIONNAIRE: FREQUENCY OF LANGUAGE ACTIVITIES IN TERMS OF THE HISTORY OF MUSIC BY ACADEMIC LEVEL.

Academic Level	II							III					IV											
	0-15%		16-35%		36-65%		66-85%		86-100%		TOTAL	0-15%		16-35%		36-65%		66-85%		86-100%		TOTAL		
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%		
I Reading Activities																								
1. Textbooks and handouts	1	5.0	1	5.0	1	5.0	4	55	6	30	20	100	1	3.7										
2. Other books and journals	1	5.0	8	40	6	30	1	5.0	4	20	20	100	4	14.8	8	29.6	10	37	5	18.5				
3. Instructions	7	35	1	5.0	2	10	4	20	6	30	20	100	6	22.2	9	33.3	2	7.4	7	25.9	3	11.1	27	99.9
4. Music analyses	1	5.0	4	20	2	10	10	50	3	15	20	100	6	22.2	2	7.4	11	40.7	7	25.9	1	3.7	27	99.9
5. About composers and compositions	4	20	5	25			6	30	5	25	20	100	4	14.8	1	3.7	4	14.8	13	48.1	5	18.5	27	99.9
II Writing Activities																								
6. Notes from lectures	8	40			6	30	2	10	4	20	20	100	3	11.1	3	11.1	14	51.9	4	14.8	3	11.1	27	100
7. Notes from recordings	9	45			5	25	5	25	1	5.0	20	100	13	48.1	10	37	4	14.8					27	99.9
8. Notes from books and journals	2	10	1	5.0	3	15	8	40	6	30	20	100	4	14.8	6	22.2	13	48.1	3	11.1	1	3.7	27	99.9
9. Answers to exams	2	10	4	20	2	10	7	35	5	25	20	100	1	3.7	8	29.6	10	37	7	25.9	1	3.7	27	99.9
10. Music analyses	5	25	4	20	3	15	3	15	5	25	20	100	20	74.1	4	14.8	3	11.1					27	100
11. About composers and compositions	6	30			2	10	6	30	6	30	20	100	6	22.2			7	25.9	12	44.4	2	7.4	27	99.9
III Listening Activities																								
12. Instructions	2	10	5	25	3	15	8	40	2	10	20	100	4	14.8					20	74.1	3	11.1	27	100
13. Recordings	2	10	5	25	3	15	8	40	2	10	20	100	12	44.4	7	25.9	4	14.8	4	14.8			27	99.9
14. Discussions	2	10			2	10	11	55	5	25	20	100	6	22.2					13	48.1	8	29.6	27	99.9
15. Songs	3	15	1	5.0	6	30	10	50			20	100	15	55.6	3	11.1	4	14.8	5	18.5			27	100
IV Speaking Activities																								
16. Ask and answer questions	2	10	11	55	3	15	2	10	2	10	20	100	4	14.8			10	37	10	37	3	11.1	27	99.9
17. Dialogues	6	30	8	40	3	15	2	10	1	5.0	20	100	17	63	4	14.8	3	11.1	3	11.1			27	100
18. Music appreciation	9	45	3	15	2	10	6	30			20	100	16	59.3	4	14.8	3	11.1	4	14.8			27	100
19. Singing songs	11	50			2	10	4	20			20	100	13	48.1	4	14.8	8	29.6	2	7.4			27	99.9

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reading "textbooks and handouts" music analyses" and "about composers and compositions". For 3rd year students the order was, "about composers and compositions", "text books and handouts" and "Music analyses "for 4th year students. On the other hand, the order of frequency of the activities was "textbooks and handouts", "about composers and compositions" and "music analyses"

The majority of the students also responded that they less often read "other books and journals" and "instructions". A significant difference concerning these two activities is that compared to the 3rd year students, the 2nd and 4th year students read "other books and journals" and "instructions" more often.

B. Writing Activities

As shown in Table 11 the majority of the 3rd and 4th year students reported that they were required to write "about composers and compositions" and "notes from lectures", where as the majority of the second year students said that they were required to take "notes from books and journals" and to write, "answers to exams" most frequently. Thus, for 2nd year students taking "notes from books and journals" was the most frequent activity, followed by, "answers to exams", "about composers and compositions", "music analyses", and taking notes from "lectures" and "recordings" (with equal frequency) in that order.

With regard to the 3rd year students, writing "about composers and compositions" was the first frequent activity, followed by taking "notes from lectures" writing "answers to exams" and taking "notes from books and journals". For them

the best two writing activities were rather low in frequency. In the case of 4th year students the activities were frequent in the order: writing "about composers and compositions" "answers to exams", "notes from lectures", Music analyses", "notes from books and journals" and "notes from recordings." An important point that needs to be mentioned is that taking "notes from recordings" was considered the least frequent activity mainly by 2nd and 3rd year students.

C. Listening Activities.

As shown in the table (11) the frequency distribution of some of the listening activities is uneven. Though the order varied from one group of students to another, listening to "discussions" and "instructions" were considered more frequent activities by the majority of students. Listening to "recordings" was also considered as a frequent activity by the majority of 2nd and 4th year students. Listening to "songs" was a frequent activity only for the majority of the second year students.

D. Speaking Activities.

Students were asked how often they were required to "ask and answer questions in class", "participate in dialogues", "appreciate music orally" and "sing songs". A brief look at the table reveals that most of the students, (specially the 2nd year students) 'rarely' or 'some times' performed the speaking activities. The significant difference between the three categories of students is that the majority of the 3rd year students "ask and answer questions in class" and the 4th year students "ask and answer question in class" and also participate in dialogues".

V. Ethiopia Folklore.

As stated in chapter 3 the courses, Ethiopian Folklore and Music Teacher Education, are given to 3rd and 4th year students. Accordingly, the finding about the communicative needs of students in learning these subjects were analysed from the points of views of the 3rd and 4th year students respondents. The results with regard to language activities in terms of Ethiopian Folklore are described under reading, writing listening and speaking below. The responses are reported in table 12.

A. Reading Activities.

Students were asked how often they had to read "textbooks and handouts", "other books and journals", "instructions", "music analyses" and "about composers and compositions" in learning the Ethiopian Folklore. The results in general reveal a relative similarity in the frequency of some of the activities for both categories of students. The majority of the students responded that they generally read "textbooks and handouts" and less often read "music analyses". Differences are observed in the frequency assigned to some reading activities by the two groups of students. Compared to the 3rd year students, most of the 4th year students generally or almost always read "other books and journals." On the other hand, the 3rd year students read "instructions" and "about composers and compositions" more often than the 4th year students.

B. Writing Activities

As shown in Table 22 the majority of the students reported that they wrote "notes from lectures" more frequently and "notes from recordings" and "about composers and compositions" less often. The other significant difference is that compared to the 3rd year students, the majority of the 4th year students said that they most frequently wrote "answers to exams."

C. Listening Activities

It can be clearly be seen from the table that most of the listening activities are generally claimed to be employed by the majority of 3rd year students in learning Ethiopian Folklore. However, both groups agreed that they most frequently listened to "instructions." The second frequent activities for both groups of students was listening to "discussions!"

D. Speaking Activities

Here students were asked to indicate the extent to which they have to "ask and answer questions in class", "participate in dialogues," "appreciate music orally" and "sing songs". The majority of the students reported that they were "rarely" or "sometimes" engaged in the speaking activities. However, they agreed that they more often "ask and answer questions in class."

TABLE 12. STUDENT QUESTIONNAIRE: FREQUENCY OF LANGUAGE ACTIVITIES IN TERMS ETHIOPIAN FOLKLORE BY ACADEMIC LEVEL.

Academic Level	II							III																	
	0-15%		16-35%		36-65%		66-85%		86-100%		TOTAL	0-15%		16-35%		36-65%		66-85%		86-100%		TOTAL			
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%			
I Reading Activities																									
1. Textbooks and handouts				6	22.2	17	63	4	14.8	27	100					2	11.1	4	22.2	12	66.2	18	100		
2. Other books and journals	4	14.8	8	29.6	9	33.3	2	7.4	4	14.8	27	99.9	2	11.1	2	11.1	2	11.1	6	33.3	6	33.3	18	99.9	
3. Instructions			6	22.2	10	37	8	29.6	3	11.1	27	99.9			2	11.1			2	11.1	5	27.8	18	100	
4. Music analyses	5	18.5	10	37	5	18.5	7	25.9			27	99.9	5	27.8	3	16.7	7	38.9	3	16.7			18	100.1	
5. About Composers/Compositions	4	14.8	3	11.1	10	37	10	37			27	99.7			8	44.4	5	27.8	3	16.7	2	11.1	18	100.1	
II Writing Activities																									
6. Notes from lectures				17	63	8	29.6	2	7.4	27	100					2	11.1	8	44.4	8	44.4	18	100		
7. Notes from recordings	14	51.9	7	25.9	2	7.4	2	7.4	2	7.4	27	100	2	11.1	4	22.2	5	27.8	7	38.9			18	100	
8. Notes from books and journals			4	14.8	12	44.4	7	25.9	4	14.8	27	99.9			2	11.1	8	44.4	3	16.7	5	27.8	18	100	
9. Answers to exams	3	11.1	4	14.8	14	51.9			6	22.2	27	100					5	27.8	5	27.8	8	44.4	18	100	
10. Music analyses	4	14.8	9	33.3	4	14.8	10	37			27	99.9	5	27.8	3	16.7	2	11.1	4	22.2	4	22.2	18	100.1	
11. About Composers and Compositions	5	18.5	10	37	8	29.6	4	14.8			27	99.9	3	16.7	3	16.7	10	55.6			2	11.1	18	100.1	
III Listening Activities																									
12. Instructions			3	11.1	3	11.1	16	59.3	5	18.5	27	100					10	55.6	2	11.1	6	33.3	18	100	
13. Recordings	7	25.9	5	18.5			15	55.6			27	100	8	44.4			8	44.4	2	11.1			18	100	
14. Discussions	2	7.4			4	14.8	21	77.8			27	100			8	44.4	5	27.8	5	27.8			18	100	
15. Songs	10	37	8	29.6			6	22.2	3	11.1	27	99.9	10	55.6	5	27.8	3	16.7					18	100.1	
IV Speaking Activities																									
16. Ask and answer questions	2	7.4	2	7.4	2	7.4	14	51.9	15	55.6	4	14.8	27	100			5	27.8	10	55.6	3	16.7		18	100.1
17. Dialogues																									
18. Music appreciations	14	51.9	5	18.5	6	22.2			2	7.4	27	100	10	55.6	2	11.1	6	33.3					18	100	
19. Singing Songs	14	51.9	5	18.5	6	22.2	2	7.4			27	100	16	88.9	2	11.1							18	100	

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VI. Music Teacher Education

Students were asked to indicate how often they were required to perform language activities in learning Music Teacher Education. Their responses are reported in Table 13 below under the four macro-skills, i.e reading, writing listening and speaking.

A. Reading Activities

As shown in the table by and large students showed strong uniformity with regard to the frequency of reading activities in general. Moreover, there were no significant differences between the 3rd and 4th year students in terms of frequency of performance of these reading activities. The majority of the students said that they almost always read "text-books and handouts. "They also reported that they less often read "about composers and compositions" and "music analyses". An obvious difference was that compared to the 3rd year students, the 4th year students generally read "other books and journals, and "instructions".

B. Writing Activities

Students were asked to indicate the frequency with which they had to take "notes from lectures", "notes from recordings", "notes from other books and journals" and write "answers to exams" and "about composers and compositions". The majority of the students answered that they wrote "answers to exams", followed by taking "notes from lectures and "notes from books

TABLE 13. STUDENT QUESTIONNAIRE: FREQUENCY OF ENGAGEMENT IN VARIOUS

MUSIC TEACHER EDUCATION BY ACADEMIC LEVEL.

Academic Levels	Language Activities		I Reading Activities		II Writing Activities and Compositions		III About Composers and Compositions		IV Song and Singing Activities		
	%	N	%	N	%	N	%	N	%	N	
I	16-35%	10	16-35%	10	16-35%	10	16-35%	10	16-35%	10	
	36-65%	27	36-65%	27	36-65%	27	36-65%	27	36-65%	27	
	66-85%	16	66-85%	16	66-85%	16	66-85%	16	66-85%	16	
	86-100%	7	86-100%	7	86-100%	7	86-100%	7	86-100%	7	
	TOTAL	60	TOTAL	60	TOTAL	60	TOTAL	60	TOTAL	60	
	II	16-35%	10	16-35%	10	16-35%	10	16-35%	10	16-35%	10
		36-65%	27	36-65%	27	36-65%	27	36-65%	27	36-65%	27
		66-85%	16	66-85%	16	66-85%	16	66-85%	16	66-85%	16
		86-100%	7	86-100%	7	86-100%	7	86-100%	7	86-100%	7
		TOTAL	60	TOTAL	60	TOTAL	60	TOTAL	60	TOTAL	60
III		16-35%	10	16-35%	10	16-35%	10	16-35%	10	16-35%	10
		36-65%	27	36-65%	27	36-65%	27	36-65%	27	36-65%	27
		66-85%	16	66-85%	16	66-85%	16	66-85%	16	66-85%	16
		86-100%	7	86-100%	7	86-100%	7	86-100%	7	86-100%	7
		TOTAL	60	TOTAL	60	TOTAL	60	TOTAL	60	TOTAL	60
	IV	16-35%	10	16-35%	10	16-35%	10	16-35%	10	16-35%	10
		36-65%	27	36-65%	27	36-65%	27	36-65%	27	36-65%	27
		66-85%	16	66-85%	16	66-85%	16	66-85%	16	66-85%	16
		86-100%	7	86-100%	7	86-100%	7	86-100%	7	86-100%	7
		TOTAL	60	TOTAL	60	TOTAL	60	TOTAL	60	TOTAL	60

and journals" in that order. They also agreed that they less often wrote "about composers and compositions". The main difference between the 3rd and 4th year students was that the majority of the 4th year students said that they wrote "music analyses and took "notes from recordings" more often than the 3rd year students.

C. Listening Activities

Concerning the listening activities the majority of the students reported that they were generally engaged in listening to "discussions" and "instructions" in learning Music Teacher Education. They also acknowledged that they sometimes listened to "recordings". However, Compared to the 3rd year students, the 4th year students listened to "songs" more often.

D. Speaking Activities

The results reveal that, of the speaking activities "asking and answering questions in class", were the most frequent ones for the majority of students. The other three activities i.e. "participating in dialogues", "appreciating music orally" and "singing songs" were low in frequency, especially for the majority of the 3rd year students.

4.3.2.4 Student's Attitudes Towards Topics

Students were asked to rank ten selected topics according to their interests to deal with in their English classes. The topics were: economics (food, income, industry agriculture, etc), culture (i.e traditions, customs, beliefs, etc), Sciences

(biology, physics, mathematics etc), psychology (i.e. about behaviors, emotions etc), religion (christianity, islam, etc), arts (paintings, music literature, etc), health (hygiene, medicine, nursing etc), politics (about Ethiopia, Africa, other continents etc), sports (football, basketball, tennis, etc), and sociology (populations, marriage, love, etc). The results are reported in Table 14 below.

The majority of the 2nd year students ranked the topics in the order "arts" - "culture" - "religion" - "sociology" - "psychology" - sports - "health" - "economics" - "sciences" - "politics". The majority of the 3rd year students on the other hand, ranked the topics: "arts" - "sociology" - "culture" - "sports" - religion - "psychology" - "sciences" - "health" - "economics" - "politics". The majority of the 4th year students liked the topics in the order: "arts" - "science" - psychology - "sociology" - "sports" - "economics" - "health" - "politics". The fundamental point to be noted with regard to students attitudes towards topics is that all the three groups strongly agreed in their most favourite topics and least favourite ones, i.e. the "arts" and "politics" respectively. More over, they ranked topics like "economics" and "health" as less favourite ones. On the other hand, the majority of the students liked "culture", "sociology" and "religion" next to the "arts".

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TABLE 14. STUDENT QUESTIONNAIRE: SCORES ON ATTITUDES TOWARDS TOPICS BY ACADEMIC LEVEL

LEVEL	II														TOTAL								
	1		2		3		4		5		6		7		8		9		10				
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%			
Economics					2	10	2	10	3	15	1	5	2	10	10	50					20	100	
Culture	2	10	8	40	2	10	3	15			2	10	1	5	2	10					20	100	
Sciences									2	10	4	20	3	15	2	10	8	40	1	5	20	100	
Psychology	2	10			1	5	4	20	7	35	1	5			2	10	3	15			20	100	
Religion			4	20	10	50	1	5			1	5	2	10						2	10	20	100
Arts	13	65	3	15	1	5			2	10	1	5									20	100	
Politics									1	5						2	10	17	85	20	100		
Health			2	10	4	20	2	10	2	10			7	35	3	15					20	100	
Sports	2	10	1	5					3	15	9	45	4	20			2	10			20	100	
Sociology	2	10	2	10			8	40			2	10	1	5	3	15	2	10			20	100	

LEVEL	III														TOTAL							
	1		2		3		4		5		6		7		8		9		10			
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%		
Economic					2	7.4	2	7.4			3	11.1	2	7.4			17	63	1	3.7	20	100
Culture	2	7.4	2	7.4	12	44.4	5	18.5	3	11.1	1	3.7	2	7.4							27	99.9
Sciences					2	7.4	3	11.1	4	14.8	6	22.2	12	44.4							27	99.9
Psychology	2	7.4			1	3.7			3	11.1	11	40.7	8	29.6	2	7.4					27	99.9
Religion	1	3.7	3	11.1	2	7.4	4	14.8	13	48.1					1	3.7	2	7.4			27	99.9
Arts	15	55.6	5	18.5	3	11.1					2	7.4			2	7.4					27	99.9
Politics	2	7.4							1	3.7					2	7.4			12	44.5	27	100
Health					3	11.1			3	11.1	3	11.1	2	7.4	12	44.4	3	11.1	1	3.7	27	99.9
Sports	1	3.7	3	11.1			10	37			1	3.7			5	18.5	5	18.5	2	7.4	27	99.9
Sociology	3	11.1	14	51.9	2	7.4	3	11.1					1	3.7	3	11.1			1	3.7	27	99.9

TABLE 14 (Continued)

LEVEL	IV										TOTAL								
	RANK	1	2	3	4	5	6	7	8	9		10							
	N	%	N	%	N	%	N	%	N	%	N	%							
Economics					2	11.1	3	16.7					18	100.1					
Culture	3	16.7	10	55.6			2	11.1	2	11.1		1	5.6	18	100.1				
Sciences			7	38.9	1	5.6			3	16.7	4	22.2	3	16.7	18	100.1			
Psychology	2	11.1	2	11.1			6	33.3	4	22.2	2	11.1	1	5.6	18	100			
Religion	1	5.6	3	16.7	3	16.7	9	95			2	11.1			18	100.1			
Arts	8	44.4			4	22.2	1	5.6	4	22.2		1	5.6		18	100.1			
Politics			1	5.6											18	100.1			
Health			2	11.1			2	11.1	2	11.1	2	11.1	10	55.6	17	94	18	100.1	
Sports	2	11.1	2	11.1			3	16.7	10	55.6	1	5.6			18	100.1			
Sociology	2	11.1			2	11.1	2	11.1	1	5.6	7	38.9	1	5.6	2	11.1	15.6	18	100.1

4.3.3. Summary of Student's Responses to the Questionnaire

To summarize, the following observation can be made with regard to the results obtained through the students questionnaires. In general, of the macro-skills the receptive skills, listening and reading outrank the productive skills, speaking and writing. On the whole, the macro-skills are frequently used in the order listening-reading, writing-speaking, except for the 4 year students who slightly more often use reading rather than listening (see also Appendix 1).

With regard to the language activities, significant variations are less observed between the three groups of students. In general, the activities that are related to the receptive skills are more frequent than those that are related to productive skills for all categories of students. Although the degree and order of frequency of the activities vary to some extent, the over-all frequency of language activities both in terms of language needs in general and in terms of subjects taught are given below (see also Appendix 1 for the total results).

A. Language Activities in General

Macro-skills	Activity
reading	1. textbooks and handouts
	2. instructions
	3. about composers and compositions
	4. music analyses

- Writing
1. answer to exams
 2. notes from lectures
 3. notes from books and journals
 4. about composers and compositions
 5. music analyses
 6. notes from recordings
- listening
1. to instructions
 2. to discussions
 3. to recordings
 4. to songs
- speaking
1. ask and answer questions in class
 2. sing songs
 3. participate in dialogues
 4. appreciate music orally

B. Language Activities in Terms of Subjects Taught.

The frequency of language activities in terms of subjects taught in the school shows that students "rarely" or "some times" use language activities in Major Instrument and solfeggio classes. However, for the sake of uniformity the relatively frequent activities in these two subjects are given below together with ^{the} other four subjects. Here, under each macro-skill three relatively most frequent activities are given.

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Subjects

Macro-skill	<u>Major instrument activity</u>	<u>Theory of Music Activity</u>
Reading	<ol style="list-style-type: none">1. instructions2. Music analyses3. text books and handouts	<ol style="list-style-type: none">1. textbooks and handout2. instructions3. music analyses
Writing	<ol style="list-style-type: none">1. answers to exams2. notes from lectures3. notes from books	<ol style="list-style-type: none">1. answer to exams2. notes from books3. notes from lectures
Listening	<ol style="list-style-type: none">1. to instructions2. to discussions3. to recordings	<ol style="list-style-type: none">1. to discussions2. to instructions3. to songs
Speaking	<ol style="list-style-type: none">1. appreciate music2. ask and answer questions3. Participate in dialogues	<ol style="list-style-type: none">1. ask/answer questions and appreciate music2. appreciate music3. sing songs

.../

4.4. Interviews with Teachers

Teachers reported that they often used English in class because, on the one hand, the curriculum of their subjects were designed in English, and on the other hand the teaching materials were available only in English. They, however, acknowledged that as their students were poor in English they often resorted to using Amharic for more clarifications. The responses to whether they often gave reading assignments to their students were varied because of the difference in the subjects they taught. Those who teach theoretical courses like Theory of Music and Music History said that they often gave reading assignments. On the other hand, those who teach practical courses such as Major instruments' and "Solffigio" reported that they gave reading assignments less often. Teachers also asserted that they some times gave listening assignments. The majority, on the other hand, said that they often gave writing assignments like music analyses and other related papers. However, one of the teachers disclosed that, considering students weaknesses in English, he allowed his students to write papers in Amharic. Few of the teachers, on the other hand, said that the course they teach (practical courses like major instruments) does not require writing activities.

Similarly all the interviewees agreed that they less often gave exercises that were related to speaking, except that students discussed issues that were related to the course of study. With regard to the degree of importance of the four language skills, all of them agreed that "listening" was the most important skill. They said that most of the music subjects involved listening as students are required to discriminate sounds.

4.5. Analysis of Student's Interviews

Six students, two from each academic level, were randomly selected and interviewed. Most of the students reported that as their teachers more often used Amharic, especially in major and minor classes, they seldom used English in class. However, some of them disagreed with this and said that they most frequently used English in their major or minor instrument classes conducted by foreign teachers. All of them, however, agreed that they were often given listening assignments in their music courses. They on the other hand, said that they were more often given reading assignments which involve reading of non-textbooks by teachers of theoretical courses.

Regarding writing activities, they said that they were frequently given tasks that involve writing, including papers, especially in the History of music and Ethiopian Folklore. (They also agreed that they were rarely or some times given assignments that required speaking skill. On the whole, most of them considered "listening" as the most important skill, without ignoring the importance of the other language skills.

4.6. Comparison Between Teacher and Student Responses

Although teachers were asked to indicate the relative importance of macro-skills and language activities, while students were asked to indicate the frequency with which they used the macro-skills and how often they had to perform language activities, a fairly reasonable comparison can be made between the two sets since the scales of measurement used were the same.

According to the responses given to the questionnaire for teachers the order of importance of macro-skills was: listening-reading-speaking and writing. However, in the interview conducted they agreed that they often gave assignments that involve writing rather than speaking. For students the four language skills were more frequently used in the order: listening-reading-writing-speaking. Thus, the primacy of the receptive skills over the productive skills was also confirmed by students.

With regard to reading activities teachers generally considered "instructions" as the most important reading activity. This was followed by "text books and hand-outs" and "about composers and compositions". According to teachers the relatively less important reading activity was reading "other books and journals".

These results were on the whole supported by student responses. However, there were some variations in the order of the first three activities. For students the most frequent reading activity was "textbooks and handouts", in the case of general language needs as well as in terms of subjects taught (see 4.3.3. the summary of students responses above).

The ability to take "notes from lectures and to write" answers to exams were the most important writing activities cited by teachers, followed by the ability to understand and take "notes from recordings". Students also by and large ordered the frequency of the writing activities in the same order given by teachers.

For teachers the most important listening activities were listening to "class discussions", followed by instructions. These were followed by listening to "songs" and "recordings". On the whole although the activities varied in the degree of importance, the majority of the teachers agreed that the four activities were roughly equally important. The over all order of frequency of the listening activities was also largely supported by students. However, there were some variations in the order of frequency compared to the order given by teachers. For students, the frequency of the listening activities followed the order: "instructions", "understanding class room discussions", "understanding recordings and "songs". Thus, listening to "class room discussions" was first for teachers and it was second for students. Similarly, the ability to listen and understand "songs" was third in terms of importance for teachers and fourth in terms of frequency of performance by students.

According to teachers the most important speaking activity was the ability to "ask and answer questions in class", followed by the need to "orally appreciate music in class", "participate in dialogues" and "sing songs" in that order. The majority of students' respondents also confirmed that the ability to "ask and answer questions in class" were the first in frequency both in terms of language needs in general as well as in terms of subjects taught. Nevertheless there were variations in the order of the other activities. Students indicated that they were required to "sing songs", participate in dialogues" and "orally

appreciate music" less often for language needs in general. The variations in the order of frequency of speaking activities were also observed in the responses of students to the language needs in terms of subjects taught. Therefore, the differences between teacher and student responses may be explained in the variations seen in the subjects taught.

4.7. Employer Questionnaire

4.7.1. Breakdown of Employer Responses.

Out of a total of 8 employers in the four governmental establishments, all but two returned the questionnaire. The personal information about the subjects who completed and returned the questionnaire is given below.

TABLE 15 PERSONAL INFORMATION ABOUT EMPLOYERS.

Establishment	No. of Respondents	Job Experience in years		
		2 - 5	6 - 10	10+
Ministry of Culture & Sports Affairs	2	-	2	-
The National Theatre	2	1		1
The Hagar Fikir Theatre	2		2	

4.7.2. Analysis of the Responses

4.7.2.1. Macro-Skills

Employers were asked to indicate the importance of the four language skills for a graduate of the Yared Music School to adequately carry out his/her duties in their establishments.

The responses are reported in Table 16.

TABLE 16: EMPLOYER QUESTIONNAIRE: RESPONSES TO THE IMPORTANCE OF MACRO-SKILLS

Macro-Skills	Degree of Importance											
	1		2		3		4		5		TOTAL	
	N	%	N	%	N	%	N	%	N	%	N	%
Listening							4	66.7	2	33.3	6	100
Speaking					2	33.3	4	66.7			6	100
Reading							3	50	3	50	6	100
Writing			2	33.3	2	33.3	2	33.3			6	99.9

A quick glance reveals that the receptive skills, "listening" and "reading" out rank the productive skills in terms of importance. According to the responses, the macro-skills were regarded important in the order: reading - listening - speaking and writing. Here^{it} is important to note that there is no observable difference between the need for "listening and "reading".

4.7.2.2. Language Activities

Similarly, employers were asked to indicate the degree of importance of language activities in relation to reading, writing, listening and speaking. The responses are reported in Table 17.

TABLE 17: EMPLOYER QUESTIONNAIRE: RESPONSES TO THE IMPORTANCE OF LANGUAGE ACTIVITIES

LANGUAGE ACTIVITIES	DEGREE OF IMPORTANCE											
	1		2		3		4		5		TOTAL	
	N	%	N	%	N	%	N	%	N	%	N	%
I. Reading Activities												
1. Books & Journals							4	66.7	2	33.3	6	100
2. Articles & news papers					1	16.7	3	50	2	33.3	6	100
3. Poems and Songs					1	16.7	3	50	2	33.3	6	100
4. Music analyses					1	16.7	4	66.7	1	16.7	6	100.1
II. Writing Activities												
5. Articles, reports			3	50	1	16.7	2	33.7			6	100
6. Notes from books & journals					2	33.3			4	66.7	6	
7. Notes from seminars					4	66.7	1	16.7	1	16.7	6	100.1
8. Notes from recordings							4	66.7	2	33.3	6	100
III. Listening Activities												
9. Lectures, Seminars, etc							4	66.7	2	33.3	6	100
10. Recordings							4	66.7	2	33.3	6	100
11. Live songs							5	83.3	1	16.7	6	100
IV. Speaking Activities												
12. Give lectures, workshops					4	66.7	2	33.3			6	100
13. Singing songs					2	33.3	3	50	1	16.7	6	100
14. Oral reports			2	33.3	3	50	1	16.7			6	100
15. Dialogues					1	16.7	4	66.7	1	16.7	6	100.1

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A. Reading Activities

Employers were asked to show the degree of importance of reading "books", "articles and news papers", "poems and songs" and "music analyses" for a graduate of the Yared Music School for his/her career. The majority reported that all the activities were generally important for the subject employees. However, compared to the other three activities, "reading books" was regarded as the most important reading activity by all the subjects.

B. Writing Activities

As shown in the table, the ability to "take notes from recordings" was considered the most important writing activity by all the employers. This was followed by "notes from books and articles". However, the majority of the respondents agreed that the ability to write "articles and reports" and "notes from seminars and workshops" were less important for their employees.

C. Listening Activities

Employers unanimously reported that all the listening activities given ⁱⁿ the table were generally important for their employees who graduate from the school.

D. Speaking Activities

Lastly, employers were asked to indicate the importance of the ability to "give lectures or seminars and workshops"

"sing songs", "present reports orally" and "participate in dialogues". As shown in Table 17, the ability to "participate in dialogues" was the most important language need followed by the ability to "sing song." Of the speaking activities, the ability to "give lectures on seminars and workshops" and "present reports orally" were the least important activities.

4.8. Employee Questionnaire

4.81. Breakdown of the Employee responses

Of the 25 sample subjects, 22(88%) responded to the questionnaire. 12(54.5%) were musicians, 4(18.2%) music organizers, 3(13.6%) assistant administrators 2(9.1%) heads of music sections and 1(4.5%) musical instruments store-keeper. The following table shows other personal information about these employees.

TABLE: 18 PERSONAL INFORMATION ABOUT GRADUATE SUBJECTS

Place of work	No. of Respondents	Job Experience in years		
		1-5	6-10	10 ⁺
Ministry of culture and sports affairs	7	2	3	2
The National Theatre	8	3	5	-
The Hagar Fikir "	4	3	-	1
The A.A.City Hall	3	-	3	-

.../

4.8.2. Analysis of the Responses

4.8.2.1. Macro-Skills

Employees were asked to indicate the importance of the four language skills in performing their occupational purposes. The responses are given in Table 19.

TABLE 19: GRADUATE QUESTIONNAIRE: RESPONSES TO THE IMPORTANCE OF MACRO-SKILLS

	DEGREE OF IMPORTANCE											
	1		2		3		4		5		TOTAL	
	N	%	N	%	N	%	N	%	N	%	N	%
Macro-skill												
Listening					2	9.1	12	54.5	8	36.4	22	100
Speaking			2	9.1	7	31.8	10	45.5	3	13.6	22	100
Reading							12	54.5	10	45.5	22	100
Writing			4	18.2	7	31.8	8	36.4	3	13.6	22	100

Key

- 1= Definitely not very important
- 2= Not important
- 3= Not sure
- 4= Important
- 5= Definitely very important

As shown in the table, the majority of the respondents gave primary importance to the receptive skills, reading and listening. Of these skills "reading", was the first in importance. According to the majority of the respondents,

the Yared Music School graduates need the macro-skills in the order: "reading" - "listening" - "speaking" and "writing"

4.8.2.2 Language Activities

Employees were also asked to show the degree of importance of language activities in terms of reading, writing, listening and speaking. The responses are reported in table 20 below.

TABLE 20: GRADUATE QUESTIONNAIRE: RESPONSES TO THE IMPORTANCE OF LANGUAGE ACTIVITIES

	666 DEGREE OF IMPORTANCE											
	666 1		2		3		4		5		TOTAL	
	N	%	N	%	N	%	N	%	N	%	N	%
I. Reading Activities												
1. Books & Journals							8	36.4	14	63.6	22	100
2. Articles & news papers			1	4.5	3	13.6	12	54.5	6	27.3	22	199.9
3. poems & songs			4	18.2	8	36.4	7	31.8	3	13.6	22	100
4. Music analyses			1	4.5			12	54.5	9	40.9	22	99.9
II. Writing Activities												
5. Articles, reports, etc.			4	18.2	8	36.4	10	45.5			22	100
6. Notes from books journals							16	72.7	6	27.3	22	100
7. Notes from seminars,			3	13.6	6	27.3	8	36.4	5	22.7	22	100
8. Notes from recordings					2	9.1	14	63.6	6	27.3	22	100
III. Listening Activities												
9. Lectures, seminars, etc							18	81.8	4	18.2	22	100
10. Recordings					4	18.2	12	54.5	6	27.3	22	100
11. Live Songs					4	18.2	15	68.2	3	13.6	22	100
IV. Speaking Activities												
12. Give lectures, workshops			8	36.4	4	18.2	4	18.2	6	27.3	22	100
13. Singing songs	2	9.1			6	27.3	10	45.5	4	18.2	22	100
14. Oral reports	6	27.3	6	27.3	1	4.5	4	18.2	5	22.7	22	100
15. Dialogues			6	27.3	4	18.2	8	36.4	4	18.2	22	100

A. Reading Activities

The subject employees considered "reading books and journals as the most important activity, followed by "reading music analyses." The third important activity was "reading articles and news-papers" as reported by the majority of the respondents. However, "reading poems and songs" were least in importance.

B. Writing Activities

Of the four writing activities, the respondents considered "taking-notes from books and journals" as the most important activity. This was followed by taking-notes from "recordings" and "seminars and workshops" in the order. The majority of the employees, on the other-hand, acknowledged that writing "articles and reports" were fairly less important activities.

C. Listening Activities

As shown in table 20, all the subjects agreed that "listening to lectures on seminars and workshops" were the most important listening activities. These were followed by "listening to recordings" and "listening to "songs" with almost equal weights.

D. Speaking Activities

The most important point to be noted is that, as indicated in the table, most of the speaking activities are relatively low in importance. However, "singing songs" was the most

important speaking activity, distantly followed by "participation in dialogues."

4.9. Comparison Between the Responses of Employers and Graduate Employees

Both employers and employees uniformly gave first importance to the receptive skills, reading and listening. Moreover, they showed similar opinion on the order of importance of speaking and writing. According to both subject groups the macro-skills were important in the occupational areas in the order: reading-listening-speaking-writing.

Generally, the results with regard to language activities reveal that activities related to the receptive skills were more important as compared to activities related to the productive skills. The most important reading activity for both employer and employee subjects was the reading of "books and journals". Compared to employers the employee subjects gave least importance to the reading of "articles and news papers and "poems and songs". With regard to the writing activities both groups had similar opinion except for the difference in the order of importance of taking "notes from recordings" and "notes from books and journals." For employers taking "notes from recordings" was the most important writing activity. For employees, on the other hand, the most important writing activity was "taking notes from books and journals". Employers gave primary

importance to almost all the listening activities. Employees, however, generally acknowledged that listening to "lectures on seminars and workshops" was first in importance, followed by "listening to recordings" and "songs" with roughly equal rank.

Both subject groups agreed on the low importance of speaking activities. However, the ability to "participate in dialogues" was relatively the most important speaking activity cited by employers. For the majority of the employees, on the other hand, "singing songs" and "participation in dialogues" were the relatively more important speaking activities. According to the majority of both subject groups the ability to "give lectures on seminars and workshops" and to "present oral reports" were low in importance.

4.10 Comparison Between Institutional and Occupational Language Needs

Although there are differences between institutional language needs (EAP) and occupational language needs (EOP), they are not mutually exclusive. As students are usually assigned to jobs that are directly or indirectly related to their vocational training, it is important to identify the similarities and differences between the two aspects of language needs in developing course design frameworks.

The findings reveal that in both institutional and occupational areas the need for the receptive skills, listening and reading, were more dominant than the need for the productive skills, speaking and writing. However, there were variations in the order of importance of the skills in both contexts. In the school, the most important skill was "listening" followed by "reading". For occupational purposes "reading" was the most important skill, followed by "listening". With regard to the productive skills teachers, employers and employees gave "speaking" and "writing" third and fourth rank in importance respectively. For student however, writing was third followed by "speaking".

On the whole, the results on the language activities show that activities that were related to the receptive skills were more important needs for both academic and occupational purposes. Of the common reading activities in both areas, the majority of teachers, employers and employees agreed on the need for reading "books and journals" and "music analyses" which were, however regarded as less frequent activities by students. Moreover, of the writing activities, "taking-notes from recordings" was considered important by teachers, employers and employees. However, students reported that they take "notes from recordings" less often.

Listening to "recordings" was an important activity according to teachers, employers and employees, though it was less frequently used as far as students were concerned.

On the other hand, the majority of the four groups of subjects agreed on the need for the ability to "sing songs" in English and to some extent the ability to "participate in dialogues".

4.11 Interviews with the school director

The director of the school said that when the school was established all high school subjects were taught in the school. Consequently the English course was designed in accordance with the general English programme for high schools. Later, when the school curriculum was revised and the school was limiting to the teaching of only music courses, the English course was revised (for the latest revised English syllabus of the school, see Appendix 11).

He acknowledged that in the past, less emphasis had been given to common courses, including English. However, as English is a medium of instruction in the school, at present the school administration has started to pay special attention to the English programme. He asserted that at the time of this study the school had acquired tapes, tape recorder and discs. Moreover, he said that there were different reading materials that could be used in teaching English in the school library. He also asserted that the school administration was ready, within its financial limits, to aid and enrich the English programme of the school. He also reported that there was a plan to revise the school curriculum of which English would be one. He said that in

the past English was taught for half an hour twice a week. Since 1992/93, however, English has been taught three times a week for the same length of class time. The next curriculum revision would consider the appropriate allotment of time for English.

4.12. Questionnaire and Interview on the Teaching Materials

Sample teaching materials were selected, adapted and presented to the 3rd year students for four weeks. The sample teaching was conducted during the afternoon classes from 1:30 pm. - 2:30 pm. During the lessons there was sufficient light in the room and the room was also clean. Moreover, there were enough spaces for me to move in the class and to help students in performing classroom activities. In addition, there was no problem with regard to classroom arrangements because the classroom chairs were movable, and students were also co-operative. However there were musical sound interferences from the nearby music study rooms. On the whole, the teaching situation was conducive except for the sound interferences.

After teaching the materials, questionnaires were distributed and interviews were also conducted to assess the attitudes of students towards the teaching materials and the classroom organization employed during the lessons. Their responses are reported below.

Of the 31, 3rd year students registered for the second semester, questionnaires were distributed to 24 (77.4%) students. All returned the questionnaire. Of these, 7 (29.2%) were female and 17(70.8%) male. The responses are presented in tables 21 and 22 below.

4.12.1. Student Attitudes Towards the Lessons and the Teaching Activities.

Students were asked to indicate how they liked the three lessons, namely "the arts", "Mozart Wolfgang" and "Likes and Dis likes" (see Table 21).

All the respondents had positive attitudes towards the lessons on "Mozart Wolfgang" and "Likes and Dislikes". Moreover, the majority of the students were also interested in the lesson, "The Arts". Similarly students were asked to express how they liked the learning activities used during the lessons: "learning the grammar rules", "the repetition exercise", "the group work", "the pair work" and "the individual activities. Most of the students reported that they generally "liked the learning activities used during the lessons. However, 7(29.2%) students said that they "disliked" the repetition exercises" and 8(33.3 %) of them were also "not sure" about the "the individual work.

TABLE 22: STUDENT QUESTIONNAIRE: EVALUATION OF THE TEACHING MATERIALS IN TERMS OF DIFFICULTY.

C-Lesson	Degree of difficulty										Total	
	1		2		3		4		5		N	%
	N	%	N	%	N	%	N	%	N	%		
9. The arts	4	16.7	7	29.2	11	45.8	2	8.3			24	100.00
a.the passages	5	20.8	9	37.5	10	41.7					24	100.00
b.the vocabulary	3	12.5	8	33.3	13	54.2					24	100.00
c.the grammar			4	16.7	14	58.3	4	16.7	2	8.3	24	100.00
10. Mozart							10	41.7	14	58.3	24	100.00
a.the passage					8	33.3	7	29.2	9	37.5	24	100.00
b.the vocabulary					9	37.5	12	50.0	3	12.5	24	100.00
c.the listening					10	41.7	7	29.2	7	29.2	24	100.00
d.the grammar					5	20.5	11	45.8	8	33.3	24	100.00
11. Likes and dislikes.					14	58.3	7	29.2	3	12.5	24	100.00
a.the listening dialogues					9	37.5	8	33.33	7	29.2	24	100.00
b.the vocabulary					7	29.2	11	45.8	6	25.0	24	100.00
c.the grammar			3	12.5	8	33.3	6	25.0	5	20.8	24	100.00

Key 1= very difficult
2= difficult

3= Average
4= easy

5= very easy.

.../

mainly focused on topics outside their field of study, it hardly helped them to discuss about music subject matter. On the other hand, they said that the new materials gave them the chance to talk about music in English class. Moreover, all of them said that they liked the group and pair works employed during the lessons. They reported that these activities allowed them to talk to one another in class. Finally, they acknowledged that compared to the lessons on "Mozart" and "Likes and Dislikes", "the Arts" was difficult.

4.13. Discussion.

In this study, the existing English programme of the school was examined, the responses to questionnaires and interviews were analysed. The questionnaires and interviews were more or less used as complementary instruments. On the whole, the interview results mostly reaffirmed the results that have been found through questionnaires.

With regard to the existing English programme it was found that no study was conducted when the syllabus was designed. In addition, there were not much correspondence between the syllabus of the school and the textbooks in use, both in terms of objectives and in terms of contents. ~~And~~ **Thus**, although "listening" was the most important skill for the students, the syllabus paid equal attention to all the four skills and the

..../

textbooks highly emphasized reading. On top of that students were interested in topics related to the arts and culture (see Table 14), the textbooks give more emphasis to topics related to high school subjects. Moreover as shown in Table 5, the majority of the students already used the textbooks when they were in high schools. In addition, as Nuru Mohammed Tahir (1992:60) comments "ENE (English for new Ethiopia) books for grades 11 and 12 place greater emphasis on the lower level thinking-comprehension skills than the higher level skills." He says that "...the two books concentrate far too much on lower order factual questions." Mazengia Mekonnen (1982:86) also argues that the learning activities included in the textbooks are suitable only for mechanical and knowledge behavior and not for communicative activities. Concerning the vocabulary items included in the textbooks, Mekonnen Hundie (1984:59) says that "... 50% belong to words not frequently used."

On the other hand, using questionnaires, interviews and teaching materials we have ascertained: 1) what language skills and language activities are most important for students in the school as well as in their "would-be occupational areas", 2) what language activities are most important for the students in terms of some of the subjects they learn: 3) what classroom procedures and topics mostly appeal to their interests, and 4) what resources are available for teaching English in the school.

Concerning language skills, the study reveals that the receptive skills, listening and reading are the most important

language needs for students for academic as well as for occupational purposes, followed by writing and speaking.

Regarding student responses to Language activities, although the order of frequency of the activities, to some extent varied from one group to another, when the responses are cross-checked in terms of the school subjects, the differences are largely insignificant. In addition, there are important similarities between teacher and student responses in relation to the language activities. Furthermore, the employers and employees also have similar opinions on most of the language activities. Therefore, although the study does not comprise a definitive taxonomy of language skills and the exact nature of the subject upon which students use these skills and language activities are not known, it is important to develop a tentative congruent resultant skills for each by selecting from Munby's (1978) taxonomy of language skills (see the Taxonomy in Appendix 12).

4.13.1. Reading.

The most important and/or frequent reading activities for students course of studies are "reading instructions", "reading textbooks and handouts", "reading about composers and composition" and "reading music analyses". On the other hand, the most important reading activities in occupational areas seem to be: "reading books and journals", "reading music analyses" and "reading articles and news papers". All of these activities are likely to be related to some sub-skills and they may involve detailed or extensive reading. Therefore,

they seem to be pertinent to the following reading skills.

<u>No</u>	<u>Skill</u>
17	Recognising the script of a language
19	Deducing the meaning and use of unfamiliar lexical items
20	Understanding explicitly stated information
22	Understanding information in the text, not explicitly stated
26	Understanding the communicative value (function) of sentences and utterances
28	Understanding relations within the sentence.
30	Understanding relations between parts of a text through lexical cohesion devices
32	Understanding relations between parts of a text through grammatical cohesion devices
34	Interpreting the text by going outside it
37	Identifying the main point or important information in a piece of discourse
39	Distinguishing the main idea from supporting details.
40	Extracting salient points to summarise
41	Selective extraction of relevant points from a text
45	Skimming
46	Scanning to locate specifically required information.

The numbers refer to the number of each skill in Munby's taxonomy

In the school, instructions are usually read for exams, assignments and for playing musical instruments. Therefore, "reading instructions" involve mainly skills no, 22,34,44 and 45. On the other hand, "reading textbooks and handouts". "reading books and journals" and "reading articles and news papers" could involve all the skills listed above. Moreover "reading music analyses" and "reading about composers and compositions" reading "books and journals", and articles and newspapers generally include all the above skills, ^{especially} number 19,22,26,32,34,41,45 and 46.

4.13.2. Writing

The most important writing activities for students in their music study are: "writing answers to exams", "taking notes from lectures". On the other hand, the most important writing activities in occupational areas are: "taking notes from books and journals", "taking notes from recordings", ", and "taking-notes from seminars and workshops". Generally, in Munby's taxonomy of skills, the following comprise writing:

<u>No</u>	<u>Skill</u>
7	Recognising variation in stress in connected speeches
9	Recognising the use of stress in connected speech
11	Understanding intonation patterns.
18	Manipulating the script of a language
21	Expressing information explicitly
23	Expressing information implicitly

<u>No</u>	<u>Skill</u>
25	Expressing conceptual meaning
26	Expressing the communicative value (function) of sentences and utterances
29	Expressing relations within the sentence
31	Expressing relations between parts of a text through lexical cohesion devices
32	Expressing relations between parts of a text through grammatical cohesion devices
36	Using indicators in discourse
38	Indicating the main point of important information in a piece of discourse .
39	Distinguishing the main idea from supporting details
43	Reducing the text through rejecting redundant or irrelevant information and items.
44	Basic reference skills
50	Planning and organising information.
52	Transcoding information (expressing equivalence of meaning)

Writing "answers to exams" may include "short answers" and/or "longer ones". Whichever the answers may be, they would presume skills no, 19, 23, 31, 36 and 50. On the other hand, "taking notes from written sources as well as from spoken ones mainly involve the following skills: skills no, 18, 23, 29, 31, 32, 38 and 50. Particularly skills no 7,9 and 11 would be pertinent to "taking-notes from recordings". Here it

is important to note that all the activities may possibly involve all the skills given above.

4.13.3. Listening.

The most important and the most frequent listening activities for the students in field of studies are: "listening to instructions", "listening to" "discussions" and listening to "recordings". Similarly, the most important listening activities for the students in occupational settings are: "listening to lectures on seminars and workshops", "listening to recordings" and "songs" The following taxonomy of skills are applicable to listening:

<u>No</u>	<u>Skills</u>
3	Discriminating sounds in connected speech
5	Discriminating stress patterns within words
9	Recognizing the use of stress in connected speech
13	Understanding intonation patterns: interpreting attitudinal meaning through variations of tone or nuclear shift
15	Interpreting attitudinal meaning
19	Deducing the meaning and use of unfamiliar lexical items
22	Understanding information in the text, not explicitly stated
24	Understanding conceptual meaning
30	Understanding relations between parts of a text through lexical cohesions devices
34.	Interpreting the text by going out side of it

- 37. Identifying the main point or important information in a piece of discourse
- 39. Distinguishing the main idea from supporting details
- 40. Extracting salient points to summarize
- 52. Transcoding information in speech to diagrammic display
- 53. Recording information

The skills that are more applicable to listening to "instructions and lectures" are no's 5,9,11,22,34, and 53. The skills which are likely to be more important than others for listening to "discussions" are mainly skills no 3,5,9,15,22, 34, and 40. Listening skills no's 9,11,15,24,34, and 53 may be involved in "listening to recordings".

4.3.4. Speaking

The most important and most frequent speaking activities in the school are: "asking and answering questions in class", "participation dialogues" and "appreciating music orally". The most important speaking activities for the students in jobs are: "participation in dialogues" and "singing songs". The following sub-skills from Munby's taxonomy relate to speaking.

<u>No</u>	<u>Skill</u>
4	Articulating sounds in connected speech
8	Manipulating variation in stress in connected speech
10	Manipulating the use of stress in connected speech

<u>No</u>	<u>Skill</u>
14	Producing intonation patterns: expressing attitudinal meaning through variation of tone or nuclear shift
16	Expressing attitudinal meaning
21	Expressing information explicitly
23	Expressing information implicitly
27	Expressing the communicative value (function) of sentences or utterances
31	Expressing relations between parts of a text through lexical cohesion devices
38	Indicating the main point as important information in a piece of discourse
47	Initiating in discourse
49	Terminating the discourse
54.	Relaying information

The skills that pertain to the activities: "asking and answering questions in class" are skills Nos. 4, 8, 10, 14, 16, 21, 23, 27, and 38. The activities of "participating in dialogues" and "appreciating music orally" would involve skills Nos. 4, 8, 14, 16, 21 and 38. For the activity of singing songs" the skills Nos. 1, 4, 6, 14, and 36 are possibly important.

On the whole, the sub-skills that are considered most important for the receptive and productive activities are mostly overlapping. However, they can be used either in spoken or in written forms. In addition they can be used for aural-oral purposes.

4.13.5. Students Learning Needs

It is unreasonable to state a once-and-for-all learning needs of students, for they are highly subjective and vary from time to time, and from person to person. But the findings in this study, though tentative, reveal some important areas of learning needs of the students of the Yared Music School. Most of the results aim to answer the main questions in Hutchinson and Waters (1987) "A framework for analysing learning needs".

In the framework the first question is "why are the learners taking the course?" The students take the course in order to succeed in their music profession. The second question is "How do the learners learn?" The students who join the Yared Music School are those who have successfully completed grade 10. However, the findings reveal that the majority of the students have completed grade 12. Thus, their educational background, on the whole, is generally of Ethiopian high school level where English is usually taught using traditional approaches. However, the results of teaching sample materials by using techniques such as group work, pair work, etc show that students have positive attitudes towards these techniques. Moreover, students like topics related to the arts (literature, painting and music) and culture (tradition and customs).

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The third question is "What resources are available"? In the interview with the school director it is suggested that the school provides students with textbooks, handouts, teaching aid for listening and also has other financial sources available for the English programme.

On the whole, the teaching situation is conductive except for the interference of music sounds from outside. In addition, the number of students in each class is fairly small to employ different techniques. However, the time allotted to the teaching of English, 30 minutes, is very short to finish daily lessons on time.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATION

5.1 Conclusion

As has already been stated, the purpose of this study was to establish criteria for designing an appropriate English course for the Yard Music School. To achieve this end, questionnaires, interviews and teaching materials were used. With the help of these instruments we have attempted to dig out the major factors that would determine the appropriateness of an English programme for the Yard Music School in relation to the needs of students and the major drawbacks in the existing English course of the school.

With regard to the communicative needs of the students, the results uncover the following. The most important macro-skills for academic purposes are listening and reading, according to teachers. Similarly, these skills are the most frequently used skills by students in their course of studies. In addition, the most important and frequent activities also involve these skills. The most frequent reading activities are: reading instructions, textbooks, handouts, composer's biographies, other non-text books and journals. The most important listening activities involve understanding instructions, discussions, songs and recordings. Writing is the third important and frequently used skill according to both teachers and students. It is mainly needed for answering examinations, assignments including papers/^{and}taking notes in class. Speaking, the least important skill, is mainly needed

for asking and answering questions in class. These language activities are also frequently performed by students in learning subjects: Major instruments, Theory of music, Solfe ggio, History of Music, Ethiopian Folklore, and Music Teacher Education. Of these subjects, however the language activities are relatively less frequent especially in Major instruments, Theory of Music and Solfe ggio Classes.

The most important skills in occupational contexts are also reading and listening. Moreover, the most important language activities in this case, are also related to receptive skills. In occupational areas the most frequent reading activities are reading books, articles newspapers and music analyses. The most important listening activities are listening to lectures on seminars and ^{to} recordings. However, writing and speaking are the least important skills in occupational settings. Writing is needed for taking notes and speaking is for participation in dialogues, ^{and for singing songs.} Generally, the most important language activities both for academic and occupational purposes were tentatively, categorized under Munby's sub-skills that comprise them.

The results with regard to the learning needs of the students reveal that although students come from Ethiopian high schools where traditional approaches are largely practised in the teaching of English, they show positive attitudes towards modern techniques which involve pairwork, group work and interactive tasks. In addition, they have

Positive attitudes towards topics related to their profession, the arts and culture, sociology and religion. Concerning the school teaching facilities, it is found that within its financial limits the school can afford textbooks, references and other materials, as well as financial aid in support of the English programme.

Regarding the existing English programme the findings indicate that the course was largely organized without a sound ground about the needs of students. Firstly, although the receptive skills, listening and reading, are the most important skills for the students, in the school syllabus equal emphasis is given to all the four skills. Secondly, there are less significant relationships between the English syllabus of the school and the textbooks in use both in terms of objectives as well as in terms/^{of} contents. In the textbooks more emphasis is given to reading comprehension and grammar rather than to listening, speaking and writing. In addition the findings indicate that there is less correspondence between the contents of the textbooks and the needs of the students. First, in the textbooks more emphasis is given ^{to} topics related to high school subjects rather than/the arts. Secondly, they pay less attention to listening. Third, they consist little or no exercises that allow students to work in pairs, groups, etc. Finally, most of the students have already used these textbooks when they were in high schools.

To sum up, from this study we can conclude the following important points. Firstly, concerning the existing English programme

of the school, to a large measure neither the syllabus nor the textbooks exactly correspond with the needs of students. Second, there are no fundamental variations in the needs of students at the three academic levels. Thirdly, all the language skills and activities that are regarded as important by teachers and frequently used by students, in general, can be considered to be 'common' communication needs for study purposes. Fourthly, the language skills and language activities that are taken as important both by employers and graduate employees can be considered as important language needs for students for occupational purposes. Five, the language skills and activities that are considered important for courses of study and for occupational purposes can be taken as important needs for students in their professional lives. Finally, students have positive attitudes towards modern interactive classroom teaching/ learning arrangements.

5.2 Recommendation

On the basis of this study, we may make the following recommendation as preliminary criteria for designing an appropriate English course for the Yared Music School:

1. The existing course of the school should be revised and it should consider the similarities in the communication needs of the students for both academic and occupational purposes identified above.
2. In the course more emphasis should be given to listening and note-taking skills as well as to reading especially reading

textbooks, handouts and instructions. Writing and speaking skills should not be neglected, especially writing answers to examination and the skills of asking and/or answering questions in class.

3. The course should be designed in a progressive manner from lower to the higher levels with a slight emphasis on listening for 2nd and 3rd year^{and}/reading for 4th year students.
4. The course should be designed in such a way that students work in pairs and in groups. It should also take into account the available teaching facilities in the school.
5. The content topics of the course should emphasize the arts and culture

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Appendix 1

Students Responses in General

1. STUDENT QUESTIONNAIRE FREQUENCY OF MARCRO - SKILLS IN GENERAL

MACRO - SKILLS	Frequency of Performance										Total	
	1		2		3		4		5			
	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%
Listening	2	3.1	8	12.3	22	33.8	18	27.7	15	23.1	65	100.0
Speaking	13	20.0	27	41.5	16	24.6	8	12.3	1	1.5	65	99.9
Reading	3	4.6	14	21.5	21	32.3	20	30.8	7	10.8	65	99.9
Writing	9		14	21.5	24	36.9	13	20.0	6	9.2	65	100.0

FREQUENCY Key

- 1= Rarely = 0-15% of the time
- 2= Some times = 16-35% of the time
- 3= Frequently = 36-65% of the time
- 4= Generally = 66-85% of the time
- 5= almost always = 86-100% of the time

2. STUDENT QUESTIONNAIRE: FREQUENCY OF LANGUAGE ACTIVITIES IN GENERAL

LANGUAGE ACTIVITIES	Frequency of Performance										Total	
	1		2		3		4		5			
	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%
1. Textbooks and handouts			14	21.5	24	36.9	19	29.2	8	12.3	65	99.9
2. Other books and Journals	17	26.2	22	33.8	13	20.0	7	10.8	6	9.2	65	100.0
3. Instructions	4	6.2	17	26.2	25	38.5	12	18.5	7	10.8	65	100.2
4. Music analyses	15	23.1	23	35.4	14	21.5	9	13.8	4	6.2	65	100.0
5. About composers and composition	10	15.4	17	26.2	18	27.7	12	18.5	8	12.3	65	100.0

II Writing Activities

6. Notes from lectures	2	3.1	17	23.1	26	40.0	11	16.9	11	16.9	65	100.0
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Table 2 (Continued)

	Frequency of Performance										Total	
	1		2		3		4		5		Count	%
	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%
7. Notes from recording	26	40.0	17	26.2	9	13.8	8	12.3	5	7.7	65	100.0
8. Notes from books and Journals	20	30.8	15	23.1	17	26.2	8	12.3	5	7.7	65	100.0
9. Answers to exams	9	13.8	13	20.0	15	23.1	17	26.2	11	16.9	65	100.0
10. Music analyses	12	18.5	28	43.1	15	23.1	6	9.2	4	6.2	65	100.0
11. About comp-res/compositions	8	12.3	29	44.6	13	20.0	10	15.4	5	7.7	65	100.0
II Listening Activities												
12. Instructions					8	12.3	43	66.2	14	21.5	65	100.0
13. recordings	18	27.7	19	29.2	13	20.0	12	18.5	3	4.6	65	100.0
14. Discussions			27	41.5	26	40.0	9	13.8	3	4.6	65	99.9
15. Songs	9	13.8	29	44.6	17	26.2	7	10.8	3	4.6	65	100.0
III Speaking Activities												
16. Ask/answer questions	4	6.2	18	27.7	21	32.3	17	26.2	5	7.7	65	100.1
17. Dialogues	11	16.9	30	46.2	15	23.1	7	10.8	2	3.1	65	100.1
18. Music appreciations	18	27.7	23	35.4	8	12.3	10	15.4	6	9.2	65	100.0
19. Singing songs	12	18.5	14	21.5	25	38.5	3	4.6	11	16.9	65	100.0

6. STUDENT QUESTIONNAIRE: FREQUENCY OF LANGUAGE ACTIVITIES IN TERMS OF MAJOR INSTRUMENTS

LANGUAGE ACTIVITIES	Frequency of Performance										Total	
	1		2		3		4		5		Count	%
Reading Activities	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%
I. Textbooks and handouts	27	41.5	16	24.6	7	10.8	8	12.3	7	10.8	65	100.0
2. Other books and Journals	31	47.7	20	30.8	5	7.8	6	9.2	3	4.6	65	100.1
3. Instructions	22	33.8	12	18.5	10	15.4	10	15.4	11	16.9	65	100.0
4. Music analyses	24	36.9	16	24.6	11	16.9	9	13.8	5	7.7	65	99.9
5. About composers composition	36	55.4	17	26.2	4	6.2	5	7.7	3	4.6	65	100.1
II Writing Activities												
6. Notes from lectures	42	64.6	6	9.2	10	15.4	1	3.1	5	7.7	65	100.0
7. Notes from recording	40	61.5	14	21.5	6	9.2	2	3.1	3	4.6	65	99.9
8. Notes from books/Journals	29	44.6	21	32.3	6	9.2	3	4.6	6	9.2	65	99.9
9. Answers to exams	34	52.3	12	18.5	6	9.2	7	10.8	6	9.2	65	100.0
10. Music analyses	32	49.2	18	27.7	7	10.8	4	6.2	4	6.2	65	100.1
11. About composers/compositions	30	46.2	21	32.3	7	10.8	3	4.6	4	6.2	65	100.1
III Listening Activities												
12. Instructions	27	41.5	12	18.5	7	10.8	7	10.8	12	18.5	65	100.1
13. Recordings	32	49.2	14	21.5	6	9.2	7	10.8	6	9.2	65	99.9
14. Discussions	29	44.6	11	16.9	6	9.2	11	16.9	8	12.3	65	99.9
15. Songs	33	50.8	12	18.5	6	9.2	8	12.3	6	9.2	65	100.0
IV Speaking Activities												
16. Ask/answer questions	28	43.1	14	21.5	7	10.8	10	15.4	6	9.2	65	100.0
17. Dialogues	36	55.4	8	12.3	15	23.1	3	4.6	3	4.6	65	100.0
18. Music appreciations	27	41.5	14	21.5	12	18.5	11	16.9	1	1.5	65	99.0
19. Singing songs	31	47.7	15	23.1	5	7.7	9	13.8	5	7.7	65	100.0

**. STUDENT QUESTIONNAIRE
FREQUENCY OF ON LANGUAGE ACTIVITIES
IN TERMS OF THEORY OF MUSIC**

LANGUAGE ACTIVITIES	Frequency of Performance										Total	
	1		2		3		4		5		Count	%
Reading Activities	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%
I. Textbooks and handouts			20	30.8	16	24.6	13	20.0	16	24.6	65	100.0
II. Other books and Journals	12	18.5	24	36.9	20	30.8	7	10.8	2	3.1	65	100.1
III. Instructions	17	26.2	10	15.4	16	24.6	14	21.5	8	12.3	65	100.0
IV. Music analyses	14	21.5	18	27.7	20	30.8	10	15.4	3	4.6	65	100.0
V. About composers and composition	22	33.8	22	33.8	17	26.2	2	3.1	2	3.1	65	100.0
[Writing Activities												
1. Notes from lectures	12	18.5	18	27.7	14	21.5	12	18.5	9	13.8	65	100.0
2. Notes from recording	31	44.7	17	26.2	7	10.8	6	9.2	4	6.2	65	100.0
3. Notes from books/Journals	5	7.7	19	29.2	21	32.3	11	16.9	9	13.8	65	99.9
4. Answers to exams	6	9.2	18	27.7	18	27.7	15	23.1	8	12.3	65	100.0
5. Music analyses	15	23.1	24	36.9	13	20.0	10	15.4	3	4.6	65	100.0
6. About compositions	26	40.0	21	32.3	9	13.8	6	9.2	3	4.6	65	99.9
[II Listening Activities												
1. Instructions	9	13.8	22	33.8	10	15.4	17	26.2	7	10.8	65	100.0
2. Recordings	32	49.2	11	16.9	16	24.6	4	6.2	2	3.1	65	100.0
3. Discussions	11	16.9	24	36.9	2	3.1	15	23.1	13	20.0	65	100.0
4. Songs	10	15.4	30	46.2	12	18.5	8	12.3	5	7.7	65	100.1
[V Speaking Activities												
1. Ask/answer questions	20	30.8	12	18.5	14	21.5	8	12.3	11	16.9	65	100.0
2. Dialogues	23	35.4	19	29.2	16	24.6	5	7.7	2	3.1	65	100.0
3. Music appreciations	25	38.5	12	18.5	15	23.1	12	18.5	1	1.5	65	100.1
4. Singing songs	21	32.2	18	27.7	14	21.5	8	12.3	4	6.2	65	100.0

5. STUDENT QUESTIONNAIRE: FREQUENCY
OF LANGUAGE ACTIVITIES IN
TERMS OF SOLFEGGIO

Reading Activities	Frequency of Performance										Total	
	0-15% of the time		16-35% of the time		36-65% of the time		66-85% of the time		86-100% of the time			
	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%
1. Textbooks and handouts	21	32.3	18	27.7	9	13.8	12	18.5	5	7.8	65	100.1
2. Other books and Journals	30	46.2	17	26.2	12	18.5	6	9.2			65	100.1
3. Instructions	22	33.8	14	21.5	13	20.0	8	12.3	8	12.3	65	99.9
4. Music analyses	19	29.2	20	30.8	15	23.1	11	16.9			65	100.0
5. About composers composition	22	33.8	23	35.4	16	24.6	4	6.2			65	100.0
I Writing Activities												
6. Notes from lectures	23	35.4	19	29.2	11	16.9	6	9.2	6	9.2	65	99.9
7. Notes from recording	35	53.8	16	24.6	8	12.3	3	4.6	3	4.6	65	99.9
8. Notes from books/Journals	34	52.3	16	24.6	8	12.3	3	4.6	4	6.2	65	100.0
9. Answers to exams	31	47.7	14	21.5	7	10.8	6	9.2	7	10.8	65	100.0
10. Music analyses	34	52.3	12	18.5	12	18.5	6	9.2	1	1.5	65	100.0
11. About composers/compositions	40	61.5	17	26.2	7	10.8			1	1.5	65	100.1
III Listening Activities												
12. Instructions	20	30.8	22	33.8	3	4.6	14	21.5	6	9.2	65	99.9
13. Recordings	33	50.8	13	20.0	12	18.5	7	10.8			65	100.1
14. Discussions	24	36.9	19	29.2	11	16.9	11	16.9			65	99.9
15. Songs	19	29.2	28	43.1	9	13.8	4	6.2	5	7.8	65	100.1
IV Speaking Activities												
16. Ask/answer questions	26	40.0	18	27.7	3	4.6	14	21.5	4	6.2	65	100.0
17. Dialogues	28	43.1	19	29.2	11	16.9	7	10.8			65	100.0
18. Music appreciations	23	35.4	19	29.2	12	18.5	8	12.3	3	4.6	65	100.0
19. Singing songs	8	12.3	26	40.0	12	18.5	7	10.8	12	18.5	65	100.1

. STUDENT QUESTIONNAIRE:
FREQUENCY OF LANGUAGE ACTIVITIES IN
TERMS OF HISTORY OF MUSIC

LANGUAGE ACTIVITIES	Frequency of Performance										Total	
	1	2	3	4	5	1	2	3	4	5		
Leading activities	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%
1. Textbooks and handouts	2	3.1	1	1.5	15	23.1	26	40.0	21	32.3	65	100.0
2. Other books and Journals	7	10.8	16	24.6	24	36.9	12	18.5	6	9.2	65	100.0
3. Instructions	13	20.0	12	18.5	12	18.5	14	21.5	14	21.5	65	100.0
4. Music analyses	18	27.7	5	7.7	15	23.1	18	27.7	9	13.8	65	100.0
5. About composers composition	8	12.3	8	12.3	6	9.2	24	36.9	19	29.2	65	99.9
I Writing Activities												
6. Notes from lectures	11	16.9	3	4.6	26	40.0	10	15.4	15	23.1	65	100.0
7. Notes from recording	26	40.0	10	15.4	17	26.2	11	16.9	1	1.5	65	100.0
8. Notes from books/Journals	6	9.2	9	13.8	24	36.9	14	21.5	12	18.5	65	99.9
9. Answers to exams	3	4.6	12	18.5	17	26.2	22	33.8	11	16.9	65	100.0
10. Music analyses	27	41.5	11	16.9	9	13.8	6	9.2	12	18.5	65	99.9
11. About composers/compositions	12	18.5	2	3.1	11	16.9	24	36.9	16	24.6	65	100.0
III Listening Activities												
12. Instructions	6	9.2	5	7.7	15	23.1	28	43.1	11	16.9	65	100.0
13. Recordings	19	29.2	15	23.1	12	18.5	17	26.2	2	3.1	65	100.1
14. Discussions	8	12.3	2	3.1	21	32.3	29	44.6	5	7.7	65	100.0
15. Songs	29	44.6	11	16.9	10	15.4	15	23.1			65	100.0
IV Speaking Activities												
16. Ask/answer questions	8	12.3	11	16.9	19	29.2	22	33.8	5	7.7	65	99.9
17. Dialogues	25	38.4	20	30.8	9	13.8	10	15.4	1	1.5	65	99.9
18. Music appreciations	35	53.8	9	13.8	11	16.0	10	15.4			65	99.9
19. Singing songs	43	66.2	6	9.2	10	15.4	6	9.2			65	100.0

STUDENT QUESTIONNAIRE:
FREQUENCY LANGUAGE ACTIVITIES IN TERMS
OF ETHIOPIAN FOLKLORE

LANGUAGE ACTIVITIES	Frequency of Performance										Total 6	
	1		2		3		4		5			
Reading Activities	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%
1. Textbooks and handouts			2	4.4	6	13.3	21	46.7	16	35.6	45	100.0
2. Other books and Journals	6	13.3	10	22.2	11	24.4	8	17.8	10	22.2	45	99.0
3. Instructions			17	37.8	10	22.2	10	11.11	8	17.8	45	100.0
4. Music analyses	10	22.2	13	28.9	12	26.7	10	22.2			45	100.0
5. About composers composition	4	8.9	11	24.4	15	33.33	13	28.9	2	4.4	45	99.9
I Writing Activities												
6. Notes from lectures					19	42.2	16	35.6	10	22.2	45	100.0
7. Notes from recording	16	35.6	11	24.4	15	33.3	13	28.9	2	4.4	45	100.0
8. Notes from books/Journals			6	13.3	20	44.4	10	22.2	9	20.0	45	99.9
9. Answers to exams			3	6.7	9	20.0	19	42.2	14	31.1	45	100.0
10. Music analyses	9	20.0	12	26.7	6	13.3	14	31.1	4	8.9	45	100.0
11. About composers/compositions	8	17.8	13	28.9	18	40.0	4	8.9	2	4.4	45	100.0
II Listening Activities												
2. Instructions			3	6.7	13	28.9	18	40.0	11	24.4	45	100.0
3. Recordings	15	33.3	5	11.1	8	17.8	17	37.8			45	100.0
4. Discussions	2	4.4	8	17.8	9	20.0	26	57.8			45	100.0
5. Songs	20	44.4	13	28.9	3	6.7	6	13.3	3	6.7	45	100.0
V Speaking Activities												
6. Ask/answer questions	2	4.4	7	15.6	14	31.1	18	40.0	4	8.9	45	100.0
7. Dialogues	16	35.6	14	31.1	5	11.1	8	17.8	2	4.4	45	100.0
8. Music appreciations	24	53.3	7	15.6	12	26.7			2	4.4	45	100.0
9. Singing songs	30	66.7	7	15.6	6	13.3	2	4.4			45	100.0

**. STUDENT QUESTIONNAIRE:
FREQUENCY OF LANGUAGE ACTIVITIES
IN TERMS OF MUSIC TEACHER
EDUCATION.**

LANGUAGE ACTIVITIES	Frequency of Performance										
	1	2	3	4	5	Total					
Leading activities	Count	%	Count	%	Count	%	Count	%	Count	%	
. Textbooks and handouts			2	4.4	4	8.9	22	48.9	17	37.8	45 100.0
. Other books and Journals	1	2.2	8	17.8	20	44.4	4	8.9	12	26.7	45 99.9
. Instructions	8	17.8	15	33.3	6	13.3	4	8.9	12	26.7	45 100.0
. Music analyses	18	40.0	6	13.3	13	28.9	8	17.8			45 100.0
. About composers composition	5	11.1	21	46.7	11	24.4	8	17.8			45 100.0
I Writing Activities											
6. Notes from lectures	2	4.4			16	35.6	9	20.0	18	40.0	45 100.0
7. Notes from recording	20	44.4	6	13.3	6	13.3	11	24.4	2	4.4	45 100.0
8. Notes from books/Journals			4	8.9	25	55.6	8	17.8	8	17.8	45 100.1
9. Answers to exams					9	20.0	20	44.4	16	35.6	45 100.0
0. Music analyses	22	48.9	2	4.4	11	24.4	6	13.3	4	8.9	45 99.9
1. About compositions	4	8.9	27	60.0	6	13.3	4	8.9	4	8.9	45 100.0
II Listening Activities											
2. Instructions			2	4.4	6	13.3	23	51.1	14	31.1	45 99.9
3. Recordings	8	17.8	16	35.6	7	15.6	10	22.2	4	8.9	45 100.1
4. Discussions	2	4.4			12	26.7	22	48.9	9	20.0	45 100.0
5. Songs	14	31.1	15	33.3	6	13.3	6	13.3	4	8.9	45 99.0
V Speaking Activities											
6. Ask/answer questions	4	8.9			15	33.3	22	48.9	4	8.9	45 100.0
7. Dialogues	18	40.0	2	4.4	14	31.1	11	24.4			45 99.9
8. Music appreciations	19	42.2	4	8.9	9	20.0	9	20.0	4	8.9	45 100.0
9. Singing songs	20	44.4	14	31.1			7	15.6	4	8.9	45 100.0

9. STUDENT QUESTIONNAIRE
ATTITUDES TOWARDS TOPICS

Rank	1	2	3	4	5	6	7	8	9	10	Total	
Topics	N %	N %	N %	N %	N %	N %	N %	N %	N %	N %	N %	%
Economic (income, food, etc			4 6.2	6 9.2	6 9.2	4 6.2	4 6.2	21 32.2	20 30.8	1 1.5	65	100.1
Culture (tradition, customs)	7 10.8	20 30.8	14 21.5	10 15.4	5 7.7	3 4.6	4 6.2	2 3.1			65	100.1
Sciences (physics, biology mathematics			9 13.8	4 6.2	6 9.2	10 15.6	18 27.7	6 9.2	11 16.9	1 1.5	65	99.1
Psychology (behaviors, emotions)	6 9.2	2 3.1	2 3.1	5 7.7	16 24.6	16 24.6	10 15.4	5 7.7	3 4.6		65	100.0
Religion (christianity, islam)	3 4.6	10 15.4	15 23.1	14 21.5	13 20.0	3 4.6	2 3.1	1 1.5	2 3.1	2 3.1	65	100.0
Arts (paintings, music, lite)	36 55.4	8 12.3	8 12.3	1 1.5	6 9.2	3 4.6	1 1.5	2 3.1			65	100.1
Politics (Ethiopian, African)	2 3.1	1 1.5			2 3.1			2 3.1	2 3.1	56 86.2	65	100.1
Health, medicine, first aid)		2 3.1	9 13.8	2 3.1	7 10.8	5 7.7	9 13.8	17 26.2	13 20.0	1 1.5	65	100.1
Sports (football, tennis)	4 6.2	6 9.2		10 15.4	3 4.6	13 20.0	14 21.5	6 9.2	7 10.8	2 3.1	65	100.0
Sociology (marriage love,	7 10.8	16 24.6	4 6.2	13 20.0	1 1.1	9 13.8	3 4.6	6 9.2	4 6.2	2 3.1	65	100.0

= 135 =

APPENDIX 2(A)

Teachers' Questionnaire (Original)

The purpose of this questionnaire is to collect some background information for developing criteria for designing an appropriate English course for the Yared Music School. There are no right or wrong answers to the questionnaire. We just want to know what you feel about your students' English language proficiencies in comparison with the linguistic level required of them to learn your subject(s) effectively. However, the value of this questionnaire directly depends upon your genuine responses to each item. Therefore, please answer them as truthfully as you can. Your answers will not affect you or your school in any way.

- A. Please, provide the following information about yourself in the spaces given below. (use a tick (✓))

Nationality> an Ethiopian_____ a foriegner

Qualifications: _____

Subject (s) you teach (not traditional instruments,

Amharic or church music) Major _____ Both

Minor _____ Collective courses _____

Service (in years) _____

- B. Instruction : In completing this questionnaire, you are provided with a five-point scale. Indicate what you feel about each item by putting a tick (✓) in accordance with the corresponding scale.

Decide how important is each of the four language skills for your students to learn your subject (s)

The language skill	<u>How important are they for your students</u>			
	Definitely not very important	Not important	Not sure	Important

A) Listening

b) Speaking

c) Reading

d) Writing

In a similar manner show how important are the following activities for the students in learning your subject(s)

Activities	<u>How important are they for your students ?</u>			
	Definitely not very important	Not important	Not sure	Important

I. Reading Activities
Reading

1. textbook

2. handouts

3. other related books

4. Journals, manuals and articles

5. Poems and songs

Activities	How important are they for your students ?			
	Definitely not very important	Not important	Not sure	Important Definitely very important

6. Instructions for assignments, exams and explanations on how to play instruments

II. Writing Activities writing:

7. notes from lectures

8. notes from books

9. notes from recorded materials

10. short answers to exams and assignments

11. Reports on music studies

12. music pieces and how to play in instruments

13. songs

14. poems

III. Listening activities understanding :

15. lectures

16. class discussions

Activities	How important are they for your students			
	Definitely not very important	Not important	Not sure	Important Definitely very important
17. questions				
18. answers				
19. instructions				
20. recorded materials				
21. songs ^u speaking activities				
22. asking questions				
23. answering questions				
24. presenting reports orally in class				
25. discussing issues in class.				
26. singing songs.				
27. explaining music compositions				
28. participating in dialogues				

APPENDIX 2(B)

Teacher's Questionnaire (Revised)

The purpose of this questionnaire is to collect some background information for establishing criteria for designing an appropriate English course for the Yared Music School.

There are no right or wrong answers to the questionnaire. We just want to know what English language abilities you consider important for the students in order to learn your subject effectively. However, the value of this questionnaire directly depends upon your genuine responses to each item.

Therefore, please answer them as truthfully as you can. Your answers will not affect you or your school in any way.

A. Please, provide the following information about your self in the spaces given below by putting ticks (✓)

- 1/ Nationality: Ethiopia _____ foriegner _____
- 2/ Qualification: _____ Diploma, _____ BA _____,
 MA _____ Other _____
- 3/ Services in years: 1 to 5, _____ 6 to 10 _____
 10+ _____

B. Instruction: In completing this questionnaire, you are given a five-point scale. Indicate what you feel about each item by putting a tick (✓) in accordance with the corresponding scale.

I. Decide how important is each of the four language skills (listening, speaking, redoing and writing) for ypur students to learn your subject.

Skill	How important are they for your students ?			
	Definitely not very important	Not important	Not sure	Definitely very important
Listening				
Speaking				
Reading				
Writing				

II. In a similar manner show how important are the following activities for the students in learning your subject.

Activities	How important are they for your students ?			
I. Reading activities	Definitely not very important	Not important	Not sure	Definitely very important

Reading:

a) text book and handouts

b) other related books and journals

c) instructions for instrument practice, for assignments and for exams

d) music analyses

e) about composers and compositions

II. writing activities
Writing:

a) Notes from lectures

Activities	How important are they for your students ?			
	Definitely not very important	Not important	Not sure	Important Definitely very important

I

b) Notes from recordings

b) Notes from books and Journals

d) Answers to exams

e) Music analyses

f) about composers and compositions

III. Listening Activities listening to:

a) instructions

b) recordings

c) discussions

d) songs

Activities	How important are they for your students ?			
	Definitely	Not	Not	Important
	not	important	sure	very
	very			important
	important			important

IV. Speaking
Activities

a) Asking and
answering
questions

b) Participating
in dialogues

c) Presenting
music
appreciations
orally

d) singing Songs

APPENDIX 3 (A)

Student's Questionnaire

The purpose of this questionnaire is to collect some background information for developing criteria for designing an appropriate English course for the Yared Music School. This is not an examination.

We just want to know what English language abilities you need in order to learn music subjects adequately and, in language classroom, what type of teaching-learning processes are interesting to you.

Thus there are no right or wrong answers. However, the value of this questionnaire directly relies upon your genuine responses to each item. Therefore, please answer them as truthfully as you can.

A. Please provide the following information about yourself in the space given.

Sex: M _____ F _____) Use a tick (✓)

Age _____

first language _____

Academic level when you joined the school

Name of your secondary school _____

Are you in year I, II, III or IV ? Year I
_____ year II _____ Year III _____ Year
IV _____

Major _____

Minor _____

Instruction: In answering the following questions you are provided with a five point scale. Indicate by putting a tick (✓) whether you rarely, sometimes, frequently, generally or almost always do, need or feel as each statement suggests: To guide you in answering the questionnaire, the items are scaled on the following percentages.

BARELY = for 0 to 15 percent of the time
SOMETIMES = from 16 to 35 percent of the time
FREQUENTLY = from 36 to 65 percent of the time
GENERALLY = from 66 to 85 percent of the time
ALMOST ALWAYS = From 86 to 100 percent of the time

B. Please rank how often you make use of each English language skill in learning music subjects.

How often you use them ?

Rarely Sometimes frequently G^enerally Almost
always

Listening

Speaking

Reading

Writing

C. Indicate how often you are required to do any of the following activities in English for learning music subjects.

Remember, you are required to use the scale given above.

DISLIKE VERY MUCH	=	from 0 to 15 percent
DISLIKE	=	from 16 to 35 percent
NOT SURE	=	from 36 to 65 percent
LIKE	=	from 66 to 85 percent
LIKE VERY MUCH	=	from 86 to 100 percent

How much you like them ?

a. Learning activities	Dislike very much	Dislike	Not sure	like	<i>Like</i> , very much
1. Learning languages through memorization <i>of</i> grammar rules					
2. Learning languages through repetition					
3. Learning languages through performing tasks.					
4. Learning languages through silent observation of situation of the classroom processes					

Learning activities	How much you like them ?					<i>like</i> very much
	Dislike very much	Dislike	Not	sure	like	
5. Learning languages by participating in problem solving activities in class						
B. Type of grouping you like in language classroom:						
6. Practising with the whole class						
7. Practising in small groups						
8. Practising in pairs						
9. Practising alone						

E. The following topics are selected to be included in your new English course. Rank them according to your interests. Start the ranking by (1) as your most favourite topic and (10) your least favourite one. Use the space provided in front of each topic.

- _____ Economic (i.e food, income, agricultue, industry etc)
- _____ Culture (i.e beliefs, traditions, customs, etc.)
- _____ Sciences, physics, biology, math

- _____ Psychology (i.e topics related to behaviors, etc.)
- _____ Religion
- _____ The arts (i.e drawings, music, literature, drama, etc.)
- _____ Politics (national, continental, international etc.)
- _____ Health (madicine, nursing, hygiene, etc.)
- _____ Sport (football, basketball, teis, etc.)
- _____ Sociology (Population growth, marriage, etc.)

APPENDIX 3 (B)

Students Questionnaire (Revised)

The purpose of this questionnaire is to collect some background information for developing a framework for designing an appropriate English course for the Yared Music School. This is not an examination. We just want to know what English language abilities you need in order to learn music subjects adequately and, in English classroom, what type of teaching-learning processes are interesting to you. Thus, there are no right or wrong answers. However, the value of this questionnaire directly relies upon your genuine responses to each item. Therefore, please answer them as truthfully as you can.

A. Please provide the following information about yourself in the space given.

1. Sex: Male _____ Female _____ (use atick)
2. Age: 15 to 20 _____ 21-25 _____ above _____
3. Academic year: 1st _____ 2nd _____ 3rd _____ 4th _____

B. Instruction: In answering the following questions you are given a five point scale. Indicate by putting a tick (✓) Whether you Rarely, Sometimes, Frequently, Generally, or Almost always do, need, or feel as each question suggests. To guide you in answering the questionnaire. The items are scaled on the following percentages:

- RARELY = from 16 to 35 percent of the time
SOMETIMES = from 36 to 55 percent of the time
FREQUENTLY = from 56 to 75 percent of the time
GENERALLY = from 76 to 85 percent of the time
ALMOST ALWAYS = from 86 to 100 percent of the time

I. Please rank how often you make use of each English language skill in learning music subjects.

Skill	How often you use them ?
	Rarely Sometimes Frequently Generally Almost always
Listening	
Speaking	
Reading	
writing	

II. Indicate how often you are required to do any of the following activities in English for learning music subjects. Remember you are required to use the scale given above.

Activities

1. Reading Activities Rarely Sometimes Frequently Generally Almost always

I. read:

a) text books
and hand-
outs

b) other
related
books and
journals

c) instructions
for
instrument
practices
for
assignments,
and for
exams

Skill	How often you use them ?
	Rarely Sometimes Frequently Generally Almost always
d) Music analyses	
e) About composers and compositions	
II. writing Activities	
a) I write Notes from lectures	
b) Notes from recordings	
c) Notes from books and journals	
d) Music analyses	
f) about composers and compositions	

Activites

How often you use them ?

Rarely Sometimes Frequently Generally Almost always

III. Listening

Activities

I Listen to:

a) instruction

b) recordings

c) discussions

d) songs

Speaking

Activities

I:

a) ask and
answer
questions
in class

b) participat
in dialogues

c) present
Music
appreciations
orally

d) sing songs

III. The following topics are selected to be included in your new English course. Rank them according to your interests using numbers 1,2,3,4,5,6,7,8,9, and 10 start the ranking by (1) as your most favourite topic and (10) your least favourite one use the space provided in front of each topic.

- _____ Economics (i.e food. income, agriculture industry, etc.)
- _____ Culture (i.e beliefs traditions, customs, etc)
- _____ Sciences (biology, physics, mathematics, etc.)
- _____ Psychology (behaviors, emotions, etc.)
- _____ Religion (Christianity, Islam, etc.)
- _____ The arts (paintings, music literature, etc.)
- _____ Politics (Ethiopian, African International)
- _____ Health (medicine, nursing hygiene, etc.)
- _____ Sports (football, basketball, tennis, etc)
- _____ Sociology (marriage, love, etc)

IV. Instructions: five rating scales (A, to E below) are given to investigate the frequency rate of performance of the English language activities. Put the letter of the scale against each subject to indicate the frequency rate of each language activity. Use each scale only once for each subject and language activity.

Scales

- A. Rarely = from 0 to 15 percent of the time
- B. Sometimes = from 16 to 35 percent of the time
- C. Frequently = from 36 to 65 percent of the time
- D. Generally = from 66 to 85 percent of the time
- E. Almost always = from 86 to 100 percent of the time.

If you have not yet taken a course put a cross (-) in the boxes. For example see the following.

Activity	Subjects					
I. Listen to Major Instrument	Theory of Music	selfoggio	History	Ethio. Folk.	Music	Teacher Education
a lecture	B	D	D	A	-	C

Activity	Subjects						
I. Reading Activites	Major	Theory of	self	eggio	History	Ethi.	Music
I. Read	Instrument	Music			of music Folk	Teather Education	
<hr/>							
a) text- books and handouts							
<hr/>							
b) other related books							
<hr/>							
c)instru- ctions for assignments for in struments and exams							
<hr/>							
d)Music analyses							
<hr/>							
e)about composers and compos- itions							
<hr/>							

Activity	Subjects					
II Writing Activity I Write	Major Instrument	Theory of Music	self eaggio	History of music	Ethi. Folk	Music Teather Education
<hr/>						
a) Notes from leetures						
<hr/>						
b) Notes from recordings						
<hr/>						
c) Notes from books and journals						
<hr/>						
d) answers to exams						
<hr/>						
e) Music analyses						
<hr/>						
f) about composers and composit- ions						
<hr/>						
III. Listening Activities I listen to:						
<hr/>						
a) instructions						
<hr/>						
b) recordings						
<hr/>						
c) discussions						
<hr/>						
d) songs						
<hr/>						

Activity	Subjects
II Writing Activity I Write	Major Theory self eggio History Ethi. Music Instrument Music of music Folk Theater Education
IV Speaking Activities	
I: a) ask and answer questions inclass	
b) participate in dialogues	
c) orally present Music appreciations	
d) sing songs	

APPENDIX 4

I. Interview questions for teachers (Translated)

1. How often do students ask and answer questions in English in your class ?
2. What reading and listening assignments in English do you often give them ?
3. How often do you use English in class ? Do students understand your explanation in English ?
4. What writing and speaking assignments in English do you often give them ?
5. Which of the four language skills (listening, speaking, reading and writing) is/are very important for the students for the subject you teach ?

APPENDIX .5

II Interview questions for students (Translated)

1. How often do you discuss issues in English in music subject classes ?
2. How often do your teachers use Amharic in teaching music subjects ?
3. What listening/ reading assignments do your teacher give you ?
4. What speaking/writing assignments do your teacher give you ?
5. Which of the four language skills (listening, speaking, reading and writing) is /are very important you in learning music subjects ?

APPENDIX 6 (Translated)

II. Interview questions for the school director
(Translated)

1. How was the existing English course designed first ?
2. What teaching facilities are available for the teaching of English in the school ?
3. What financial sources are available for revising the existing English course ?
4. Are there reading/listening texts for teaching English ?
5. Is there any plan for revising the existing English course ?

APPENDIX 7

Interview Questions on the Sample Teaching
(Translated)

1. Give your own comments on the new teaching materials you were given for your English lessons ?
2. From your English textbook and the new teaching materials which ones do you prefer ? Why ?
3. How do you like the group, pair and individual work employed during the lessons ?
4. Do you think that these activities are helpful in developing your English language proficiency ?
5. Of these new teaching materials which ones do you think, are difficult ?

APPENDIX 8

Employer's Questionnaire

The purpose of this questionnaire is to collect some back round infoermentation for designing an appropriate English course for the Yared Music school. There are no right or wrong answers to the items. We just want to know your view on what English language ablities you expect from a Yared Music School graduate in order to be employed in your establishment.

The value of this questionnaire is directly dependent up on your genuine responses to each item. There fore please answer them as truth fully as you can. Your answers will not affect you or department in anyway.

Please provide personal information about yourself.

Name of your department : _____

Governmental : _____ Non
Governmental _____ (use
a tick (✓))

Post : _____

Job exper ience (in years) _____

Instruction: To complete this questionnaire, you are provided with five- point scal opposite each item. Decide how important each of these activities is for a Yared Music School graduate emmployee in your department. Answer by putting a tick under the scale which corresponds to how you feel.

How important is this for ~~them~~ ?

MAERO SKILLS	Detinitely not very important	Not important	Not sure	important	Detinitely very important
--------------	-------------------------------------	------------------	-------------	-----------	---------------------------------

Listening

Speaking

Reading

Writing

Decide how important each of these activities is for a Yared Music School grauguated.

How important is this for *them*?

LANGUGE ACTIVITIES	Definitely not very important	Not important	Not sure	important	Definitely very important
<hr/>					
I. Reading Activities					
1. Books					
2. Articles, news papers etc					
3. Poems and songs					
4. Music analyses					
<hr/>					
II Writing Activites					
5. Article reports, etc					
6. Notes from books Jourals					
7. Notes form seminars					
8. Notes from recording					
<hr/>					
III. Listening Activities listening to:					
9. Lectures, Seminars, etc					
10. Recordings					
11. songs					

How important is this for *them*?

LANGUGE
ACTIVITIES

Definitely
not very
important

Not
important

Not
sure important

Definitely
very
important

IV. Speaking
Activities

12. Giving lectures
workdhops

13. Singing songs

14. Presenting
oral reports

15. Participating
in dalogues

APPENDIX 9

Questionnaire to Graduates form the Yared Music School

The purpose of this questionnaire is to collect some background information for designing an appropriate Englishcourse for the Yared Music School. There are no right or wrong answer's to that questionnaire. We just want know your view on what English language abilities are required of a Yared Music School graduate when he/ she is assigned to jobs.

The value of this questionnaire is directly dependent up on your genuine responses to each item.

Therefore, please answer them as truthfully as you can. Your answers will not affect you or your department in any way.

A. Please provide personal information about yourself below.

Name of your department _____

Governmental _____ non-governmental
(use a tick (✓))

Major instrument _____

Minor instrument (if not a traditional instrument)
_____ year of graduation _____

your job at present _____

B. Instruction:- To complete this questionnaire, you are given a five-point scale opposite to each item. Decide how important each of these language skills is for you in performing your jobs.

Answer by putting a tick under the scale that foist to how you feel

How important is this for you ?

MACRO SKILLS	Definitely not very important	Not important	Not sure	Not important	Definitely very important
--------------	-------------------------------	---------------	----------	---------------	---------------------------

Listening

Speaking

Reading

Writing

C. Decide how important each of these Language activities are for you

How important is this for you ?

LANGUAGE ACTIVITIES	Definitely not very important	Not important	Not sure	important	Definitely very important
------------------------	-------------------------------------	------------------	-------------	-----------	---------------------------------

I. Reading
Activities
Reading:

1. Books *and journals*

2. Articles,
news
papers etc

3. poems and
songs

4. Music
analyses

II. Writing
5. Activities
Writing
reports

6. Notes from
books and journals

7. Notes from
seminars

8. Notes from
recordings

How important is this for you ?

LANGUGE
ACTIVITIES

Definitely
not very
important

Not
important

Not
sure important

Definitely
very
important

III. Listening
Activities
Listening to

9. Lectures,
Seminars, etc

10. Recordings

11. Live songs

IV. Speaking
Activities

12. Giving
lecturers, and
workshops

13. Singing
Songs

14. Presenting
oral,
reports

15. Participating
in dialogues

^P
APENDIX 10

Questionnaire 11

Questionnaire on the teaching of the sample materials

The aim of this questionnaire is to get your opinion on the lessons that have been taught in the last weeks i.e lessons on The Ars, mozart and likes and dislikes.

Please give your genuine responses to each of the following items.

Instruction: Read the items below and decide how much you like or dislike each of the language learning altivities. Put a tick (✓) against your choices

How much you like them ?

The activities	Dislike very much	Dislike	Not sure	like very much
1. learning the grammer rules				
2. The repetition exercises				
3. The group work				
4. The pair work				
5. The individual work				

B. Evaluate the lessons in terms of difficulty.

Lesson	How difficult were the lessons ?			
	very difficult	difficult	Average	very easy
6. The lessons a) The arts				
b) Mozart				
c) Likes and dislikes				
7. The arts				
a) The passages				
b) The vocabulary				
c) The grammar				
8. Mozart				
a) The passage				
b) The vocabulary				
c) The grammar				
d) The dialogues Listening				

Lesson	How difficult were the lessons ?			
	very difficult	difficut	Average	very easy
9. Likes and dislikes				
a) The Listening dialogues				
b) The vocabulary				
c) The grammar				

APPENDIX 11

Course syllabus of English language for the yared music school.

Objectives

1. To teach students speak, read, write and unserstand English.
2. To teach students to communicate and get expeiieuss
3. To teach students how to write a report and previences speeches.

English course syuabus 1-IV year

1. English phonolgy
 - 1.1. vowels
 - 1.2. consonants
 - 1.3. diphthongs

2. Pronunciation

3. Situational English

4. Structure

- 4.1. verb forms and clauses
- 4.2. The simple present tense
- 4.3. Present continuous tense
- 4.4. Past simple tense
- 4.5. Past continuous tense
- 4.6. Past perfect tense
- 4.7. Future simple tense (including Future verb to be)

Revision of tenses

- 4.8. construction of compound verbs
- 4.9. The 24 helping verbs
- 4.10. The infinitive
- 4.11. voice
- 4.12. Defective verbs
- 4.13. Causative verbs
- 4.14. Clauses (adjective and verb)
- 4.15. Classification of adverb clauses
- 4.16. Structural words and phrases
- 4.17. Content verbs and phrases

5. Comprehension

- 5.1. Expansion of a passage
- 5.2. appreciation of poetry
- 5.3. Paraphrasing

6. Report writing

- 6.1. Dialogue-writing
- 6.2. Characteristics of a good short essay

APPENDIX:12

Taxonomy of Language Skills From Munby's
Communicative Syllabus Design

A taxonomy of language skills

1. Discriminating sounds in isolate work forms:
 - 1.1 phonemes, especially phonemic contacts
 - 1.2 phoneme sequences
 - 1.3 allophonic variants
 - 1.4 assimilated and elided forms (esp. reduction of vowels and consonant clusters)
 - 1.5 permissible phonemic variation
2. Articulating sounds in isolate word forms:
 - 2.1 phonemes, esp. phonemic contrasts
 - 2.2 phoneme sequences
 - 2.3 allophonic variants
 - 2.4 assimilated and elided forms) esp. reduction of vowels and consonant clusters)
 - 2.5 permissible phonemic variation
3. Discriminating sounds in connect speech:
 - 3.1 strong and weak forms
 - 3.2 neutralisation of weak forms
 - 3.3 reduction of unstressed vowels
 - 3.4 Modification of sounds, esp. at work boundaries, through
 - 3.4.1 assimilation
 - 3.4.2 elision
 - 3.4.3 liaison
 - 3.5 phonemic change at word boundaries
 - 3.6 allophonic variation at word boundaries
4. Articulating sounds in connected speech:
 - 4.1 strong and weak forms
 - 4.2 neutralisation of weak forms
 - 4.3 reduction of unstressed vowels
 - 4.4 Modification of sounds, esp. at work boundaries, through
 - 4.4.1 assimilation
 - 4.4.2 elision
 - 4.4.3 liaison
 - 4.5 phonemic change at word boundaries
 - 4.6 allophonic variation at word boundaries
5. Discriminating stress patterns within works:
 - 5.1 characteristic accentual patterns
 - 5.2 meaningful accentual patterns
 - 5.3 compounds
6. Articulating stress patterns within words:
 - 6.1 characteristic accentual patterns
 - 6.2 meaningful accentual patterns
 - 6.3 compounds
7. Recognising variation in stress in connected speech:
 - 7.1 variation of word accentual patterns for rhythmic considerations (e.g. accent shift in "level-stress" words)

7.2 variation of word accentual patterns for meaningful prominence

7.3 non-stressing of pronouns

7.4 differentiating phrases from compounds

8. Manipulating variation in stress in connected speech:

8.1 variation of word accentual patterns for rhythmic considerations (e.g. accent shift in "level-stress" words)

8.2 variation of word accentual patterns for meaningful prominence

8.3 non-stressing of pronouns

8.4 differentiating phrases from compounds

9. Recognising the use of stress in connected speech

9.1 for indication information units:

9.1.1 content words and form words

9.1.2 rhythmic patterning

9.2 for emphasis, through location of nuclear accent

9.3 for contrast, through nuclear shift

10. Manipulating the use of stress in connected speech

10.1 for indication information units:

10.1.1 content words and form words

10.1.2 rhythmic patterning

10.2 for emphasis, through location of nuclear accent

10.3 for contrast, through nuclear shift

11. Understanding intonation patterns: neutral position of nucleus and use of tone, in respect of

11.1 falling tone with declarative/moodles clause

11.2 falling tone with interrogative clauses beginning with a question-word

11.3 falling tone with imperative clauses

11.4 rising tone with "yes/no" interrogative clauses

11.5 raising tone with non-final clauses

11.6 fall-rise tone with any clause type

11.7 rise-fall tone with any clause type

11.8 multi-nuclear patterns

11.9 tones with question-tages

11.10 others

12. Producing intonation patterns: neutral position of nucleus and use of tone, in respect of

12.1 falling tone with declarative/moodles clause

12.2 falling tone with interrogative clauses beginning with a question-word

12.3 falling tone with imperative clauses

12.4 rising tone with "yes/no" interrogative clauses

12.5 raising tone with non-final clauses

12.6 fall-rise tone with any clause type

12.7 rise-fall tone with any clause type

12.8 multi-nuclear patterns

11.9 tones with question-tags
12.10 others

13. Understanding intonation patterns: interpreting attitudinal meaning through variation of tone or nuclear shift, viz.

13.1 rising tone with declarative/moodless clauses
13.2 rising tone with interrogatives beginning with a question word, having the nucleus in
 13.2.1 end position
 13.2.2 front position
13.3 same as 11.2 but nuclear shift to front position
13.4 rising tone with imperative clauses
13.5 falling tone with "yes/no" interrogative clauses
13.6 same as 11.4 but nuclear shift to front position
13.7 others

14. Producing intonation patterns: expressing attitudinal meaning through variation of tone or nuclear shift, viz.

14.1 rising tone with declarative/moodless clauses
14.2 rising tone with interrogatives beginning with a question word, having the nucleus in
 14.2.1 end position
 14.2.2 front position
14.3 same as 11.2 but nuclear shift to front position
14.4 rising tone with imperative clauses
14.5 falling tone with "yes/no" interrogative clauses
14.6 same as 12.4 but nuclear shift to front position
14.7 others

15. Interpreting attitudinal meaning through

15.1 pitch height
15.2 pitch range
15.3 pause
15.4 tempo

16. Expressing attitudinal meaning through

16.1 pitch height
16.2 pitch range
16.3 pause
16.4 tempo

17. Recognising the script of a language:

17.1 discriminating the graphemes
17.2 following grapheme sequences (spelling system)
17.3 understanding punctuation

18. Manipulating the script of a language:

18.1 forming the graphemes
18.2 catenating grapheme sequences (spelling system)
18.3 using punctuation

19. Deducing the meaning and use of unfamiliar lexical items, through

19.1 understanding word formation:

19.1.1 stems/roots

19.1.2 affixation

19.1.3 derivation

19.1.4 compounding

19.2 contextual clues

20 Understanding explicitly stated information

21. Expressing information explicitly

22. Understanding information in the text, not explicitly stated, through

22.1 making inferences

22.2 understanding figurative language

23. Expressing information implicitly, through

23.1 inference

23.2 figurative language

24. Understanding conceptual meaning, especially

24.1 quantity and amount

24.2 definiteness and indefiniteness

24.3 comparison; degree

24.4 time (esp. tense and aspect)

24.5 location; direction

24.6 means; instrument

24.7 cause; result; purpose; reason; condition; contrast

25. Expressing conceptual meaning, especially

25.1 quantity and amount

25.2 definiteness and indefiniteness

25.3 comparison; degree

25.4 time (esp. tense and aspect)

25.5 location; direction

25.6 means; instrument

25.7 cause; result; purpose; reason; condition; contrast

26. Understanding the communicative value (function) of sentences and utterances

26.1 with explicit indicators

26.2 without explicit indicators

e.g. an interrogative that is a polite command; a statement that is in fact a suggestion, warning, etc. depending on the context; "in other words", etc.

27. expressing the communicative value (function) of sentences and utterances

27.1 using explicit indicators

27.2 without explicit indicators

28. Understanding relations within the sentence, especially

- 28.1 elements of structure
- 28.2 modification structure:
 - 28.2.1 premodification
 - 28.2.2 postmodification
 - 28.2.3 disjuncts
- 28.3 negation
- 28.4 modal auxiliaries
- 28.5 intra-sentential connectors
- 28.6 complex embedding
- 28.7 focus and theme:
 - 28.7.1 thematic fronting: and inversion
 - 28.7.2 postponement

- 29. Expressing relations within the sentence, using especially
 - 29.1 elements of structure
 - 29.2 modification structure:
 - 29.2.1 premodification
 - 29.2.2 postmodification
 - 29.2.3 disjuncts
 - 29.3 negation
 - 29.4 modal auxiliaries
 - 29.5 intra-sentential connectors
 - 29.6 complex embedding
 - 29.7 focus and theme:
 - 29.7.1 thematic fronting: and inversion
 - 29.7.2 postponement

- 30. Understanding relations between parts of a text through lexical cohesion devices of
 - 30.1 repetition
 - 30.2 synonymy
 - 30.3 hyponymy
 - 30.4 antithesis
 - 30.5 apposition
 - 30.6 lexical set/collocation
 - 30.7 pro-forms/general words

- 31. Expressing relations between parts of a text through lexical cohesion devices of
 - 31.1 repetition
 - 31.2 synonymy
 - 31.3 hyponymy
 - 31.4 antithesis
 - 31.5 apposition
 - 31.6 lexical set/collocation
 - 31.7 pro-forms/general words

- 32. Understanding relations between part of a text through grammatical cohesion devices of
 - 32.1 reference (anaphoric and cataphoric)
 - 32.2 comparison
 - 32.3 substitution

32.4 ellipsis

32.5 time and place relaters

32.6 logical connectors

33. expressing relations between parts of a text through grammatical cohesion devices of

33.1 reference (anaphoric and cataphoric)

33.2 comparison

33.3 substitution

33.4 ellipsis

33.5 time and place relaters

33.6 logical connectors

34. Interpreting text by going outside it,

34.1 using exophoric reference

34.2 "reading between the lines"

34.3 integrating data in the text with own experience or knowledge of the world

35. Recognising indicators in discourse for

35.1 introducing an idea

35.2 developing an idea (e.g. adding points, reinforcing argument)

35.3 transition to another idea

35.4 concluding an idea

35.5 emphasizing a point

35.6 explanation or clarification of point already made

35.7 anticipating an objection or contrary view

36. Using indicators in discourse for

36.1 introducing an idea

36.2 developing an idea (e.g. adding points, reinforcing argument)

36.3 transition to another idea

36.4 concluding an idea

36.5 emphasizing a point

36.6 explanation or clarification of point already made

36.7 anticipating an objection or contrary view

37. Identifying the main point or important information in a piece of discourse, through

37.1 vocal underlining (e.g. decreased speed, increased volume)

37.2 end-focus and end-weight

37.3 verbal cues (e.g. "The point I want to make is..")

37.4 topic sentence, in paragraphs of

37.4.1 inductive organization

37.4.2 deductive organization

38. Indicating the main point or important information in a piece of discourse, through

- 38.1 vocal underlining (e.g. decreased speed, increased volume)
- 38.2 end-focus and end-weight
- 38.3 verbal cues (e.g. "The point I want to make is..")
- 38.4 topic sentence, in paragraphs of
 - 38.4.1 inductive organization
 - 38.4.2 deductive organization

- 39. distinguishing the main idea from supporting details, by differentiating
 - 39.1 primary from secondary significance
 - 39.2 the whole from its parts
 - 39.3 a process from its stages
 - 39.4 category from exponent
 - 39.5 statement from example
 - 39.6 fact from opinion
 - 39.7 a proposition from its argument

- 40. Extracting salient points to summaries
 - 40.1 the whole text
 - 40.2 a specific idea/ topic in the text
 - 40.3 the underlying idea or point of the text

- 41. Selective extraction of relevant points from a text, involving
 - 41.1 the coordination of related information
 - 41.2 the ordered rearrangement of contrasting items
 - 41.3 the tabulation of information fro comparison and contrast

- 42. Expanding salient/relevant points into summary of
 - 42.1 the whole text
 - 42.2 a specific idea/ topic in the text

- 43. Reducing the text through rejecting redundant or irrelevant information and items, especially
 - 43.1 omission of closed-system items (e.g. determiners)
 - 43.2 omission of repetition, circumlocution, digression, false starts
 - 43.3 compression of sentences or word groups
 - 43.4 compression of example
 - 43.5 use of abbreviation
 - 43.6 use of symbols denoting relationships between states, processes, etc.

- 44. Basic reference skills: understanding and use of
 - 44.1 graphic presentation, viz. headings, sub-headings, numbering, indentation, bold print, footnotes
 - 44.2 table of contents and index
 - 44.3 cross-referencing
 - 44.4 card catalogue
 - 44.5 phonetic transcription/diacritics

- 45. Skimming to obtain

45.1 the gist of the text

45.2 a general impression of the text

46. Scanning to locate specifically required information on

46.1 a single point, involving a simple search

46.2 a single point, involving a complex search

46.3 more than one point, involving a simple search

46.4 more than one point, involving a complex search

46.5 a whole topic

47. Initiating the discourse:

47.1 how to initiate the discourse (elicit, inform, direct, etc.)

47.2 how to introduce a new point (using verbal and vocal cues)

47.3 how to introduce a topic (using appropriate micro-functions such as explanation, hypothesis, question)

48. Maintaining the discourse:

48.1 how to respond (acknowledge, replay, loop, agree, disagree, etc.)

48.2 how to continue (add, exemplify, justify, evaluate, etc.)

48.3 how to adapt, as result of feedback, esp. in mid-utterance (amplify, omit, reformulate, etc.)

48.4 how to turn-take (interrupt challenge, inquire, dovetail, etc.)

48.5 how to mark time (stall, "breathing-space" formulae, etc.)

49. Terminating in discourse

49.1 how to mark boundaries in discourse (verbal and vocal cues)

49.2 how to come out of the discourse (excuse, concede, pass, etc.)

49.3 how to conclude a topic (using appropriate micro-functions such as substantiation, and verbal cues for summing up, etc.)

50. Planning and organising information in expository language (esp. presentation of reports, expanding an argument, evaluation of evidence), using rhetorical functions, especially

50.1 definition

50.2 classification

50.3 description of properties

50.4 description of process

50.5 description of change of state

51. Transcoding information presented in diagrammatic display, involving

51.1 straight conversion of diagram /table/graph into speech/writing

51.2 interpretation or comparison of diagrams/tables/graphs in speech/

52. Transcoding information in speech//writing to diagrammatic display, through

52.1 completing a diagram/table/graphs

53. Recoding information (expressing/understanding equivalence of meaning)

53.1 within the same style (e.g. paraphrasing to avoid repetition)

53.2 across different styles (e.g. from technical to lay)

54. Relaying information

54.1 directly (commentary/description concurrent with action)

54.2 indirectly (reporting)

APPENDIX 13

Adapted From Jones, Progress to proficiency student's Book

The Arts

1. Vocabulary

A Fill the gaps in the following sentences with a suitable word or phrase.

1. Lovers of classical music don't always appreciate _____
2. My own favourite musical instrument is _____
3. It's not my favourite opera, but I did enjoy the _____ very much.
4. Before a performance actors spend many hours _____
5. A theatre programme gives the names of all the members of the _____
6. Before getting the part she had to attend a(n) _____
7. The most important people involved in the making of a film are the _____ and _____.
8. Three string instruments are the _____, _____ and _____.
9. Three wind instruments are the _____, _____ and _____.
10. Three keyboard instruments are the _____, _____ and _____.

B Choose suitable adjectives from the list below to fill the gaps in these sentences:

11. It's a really _____ film.
12. It was a very _____ performance.
13. The acting was really _____
14. The plot was very _____
15. The production was really _____
16. This painting is very _____
17. The play was extremely _____

amateurish	astonishing	crude
compelling	elegant	flashy
entertaining	harrowing	brilliant
stirring	remarkable	great
second-rate	superb	tasteless
overrated	unremarkable	moving
revolting	pathetic	poor

7 In each of the sentences below, choose three of the five words given **to** . make sense in the gaps.

18. Shakespeare's Hamlet is one of the world's greatest _____
a/comedies b/dramas c/plays d/shows e/tragedies

19. Although I play the piano well, I still can't _____
a/play by ear b/play the notes c/read the notes
d/read music e/read a score

20. I haven't seen the film yet, but I've seen the _____
a/criticisms b/propagand c/reviews d/trailer
e/write-ups

21. They sometimes play together in a _____
a/quintet b/sole c/trio d/quartet e/quarto

22. He's a well-known soloist but he also plays in a (n) _____
a/band b/company c/group d/orchestra e/team

2. Silent movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work.

They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to **the** process of making a film.

The films have gained charm and other-worldiness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense: compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a table knife.

The films being to and are considered simple and more desirable than our own. The silent period may be known as "The Age of Innocence" but included years unparalleled for their dedicated viciousness. In Europe, **between** 1914 and 1918, for men were killed to less purpose than at any other time in history. In America, men who stood out from the

herd-pacifists, anarchists, socialists-were rounded up and deported in 1919. The miseries of war culminated in the miseries of disease when the spanish flu swept Europe and America and killed civilians than the war had killed soldiers. With peace came -collapse and starvation in central Europe- gangsterism in America.

The benefit of the moving picture to the general public was too great, but the sentimentality and charm, the easily understandable, black-and-white issues were not so much a reflection of everyday life as a means of escape from it. Again and again, in the publications of the time, one reads horrified reactions against films showing 'life as it is'.

You did not leave the problems of home merely to encounter them again at the movies. You paid your money, initially for forgetfulness. As the company solgans put it: Mutual Movies Make Time Fly... Selznick pictures Create Happy Hours ! And if the experience took you out of yourself and excited you, you talked about it to your friends and fellow-workers, creating the precious " word of mouth publicity that the industry depended upon. You may have exaggerated a little, but the movies soon matched your hyperbole. They evolved to meet the demands of their audienc.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incenseladen air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite stars. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you gave great respect to the post and the stars of that times. For your favourite pastime had become the most powerful cultural influence in the world-exceeding even that of the press. The silent film was not only a vigorous papluar art; it was a universal language-Esperant^o for the eyes.

(from Hollywood, The pioneers by kevin Brownlow)

A. These questions about the passage can all be answered very briefly.

1. Why did the audiences of silent movies appreciate them so much ?

2. What do modern audiences find attractive about silent movies ?
3. Why do modern audiences appreciate silent movies less than their original audiences did ?
4. What is the writer's attitude to present-day nostalgia ?
5. Why did people go to the cinema in the days of silent movies ?
6. What did the people not want to see in a film ?
7. What was the most effective publicity for a film ?
8. What was a large city cinema like ?
9. What influence did movies have on their fan's lives ?
10. What kinds of people went to see the silent movies ?

B. Write what the following words refer to in the passage.

1. They (line 1) _____
2. you (line 2) _____
3. it (line 2) _____
4. you (line 32) _____
5. it (line 34) _____
6. they (line 45) _____

C. What is the effect of using "you" in the passage as a stylistic device ? write a short criticism about a film you did enjoy very much in the past.

1.3. Linking words

Fill each of the gaps in the passage below with a suitable linking word or phrase. Choose from the following list but be careful some are to be used more than once.

And, but, that, unless, although, since, because, when, what, while, even, however, in order to, after all, for example, incidentally

The critic should never imagine that he is powerful, 1 it would be culpable of him not realise 2 he is bound to be influential. There is no reason, 3 to be crushed flat by the responsibility of the job. It is, 4 a wonderfully enjoyable one, 5 at its most onerous. The onerousness, 6, springs more from the fatigue of trying to respond intelligently than from the necessary curtailment of one's night-life. Any television critic soon gets used to being asked about how he supports the loss of all those dinner parties. ~~acc.~~ Doesn't he pine for intelligent conversation? The real answers to such questions are usually too rude to give, 7 the interrogator is a friend. Formal dinner parties are an overrated pastime, barely serving their nominal function of introducing people to one another, 8 nearly always lamentably devoid of the intelligent conversation they are supposed to promote. Most people severely overestimate their powers as conversationalists, 9 even the few genuinely gifted chatterers tend not to flourish when hemmed about by bad listeners. The talk on the little screen is nearly always better than the talk around a dinner table. For my own part, I hear all the good conversation I need 10 lunching with drunken literary acquaintances in scruffy restaurants. In London, the early afternoon is the time for wit's free play. At night, it chokes in its collar, 11 I miss in the evenings is not dinner parties 12 the opera house, 13 I finally give up reporting the tube, it will probably be 14 the lure of the opera house has become too strong to resist. 15 sitting down to be bored 16 eating is activity I would willingly go on forgoing. The box is much more entertaining - a fact which even the most dedicated diners-out occasionally admit, 17 from time to time it becomes accented in polite society that the long-drawn-out gustatory proceedings may be interrupted 18 with certain programmes. It was recognised, 19 that

The G littering prizes might legitimately entail a concerted rush from the dinner table to the television set, 20 I confess that in this one case my own inclination was to rush from the television set to the dinner table.

(from an article by Clive James in The Observer)

1.4. Idioms with FUT

Use of English

Rewrite each of the sentences so that it still means the same, using the words on the left together with the correct form of the verb PUT. Look at the example first.

1. ON. They are producing a version of 'Cinderella' once. They are putting on a version of 'Cinderella' once.
2. OFF WE discouraged him from giving up his job to become a painter.
3. OFF. The opening of his one-man show has been postponed until he recovers from his illness.
4. ON THE MAP. The success of our local theatre has made our city famous.
5. PRESSURE ON They tried to persuade the Arts Council to subsidise the newly-formed orchestra.
6. WORDS INTO MY MOUTH Don't misquote me: I never said I hated ballet !
7. MY FINGER ON I can't specify exactly what it was that disliked about the performance.
8. DOWN TO The show's lack of success can be attributed to the poor reviews it received in the press.
9. BEHIND Never mind your previous failures-try to forget them and think of what your next venture might be !
10. PAID TO Lack of government support has destroyed the plan to build the new museum in the city.
11. WORWAD A plan has been suggested to prevent valuable paintings being sold to collectors and galleries abroad.

12. YOUR FOOT IN IT You really blundered when you told him that he had no talent as a painter !

The passage that follows describes Pablo Picasso's Guernica' which was painted after the bombing of a Basque town during the Spanish Civil War.

1.5. Guernica

Guernica is the most powerful invective, against violence in modern art, but it was wholly inspired by the war: its motifs the weeping woman, the horse, the bull-had been running through Picasso's work for years before Guernica brought them together. In the painting they become receptacles for extreme sensation-as John Berger had remarked, Picasso could imagine more suffering in a horse's head than in any other animals in painting. The spike tongues, the rolling eyes, the frantic toes and fingers, the necks arched in spasms: these would be unendurable if their tension were not braced against the broken, but visible, order of the painting.

.... it is a general meditation on suffering, and its symbols are archaic, not historical: the gored and speared horse (the Spanish Republic) , the bull (Franco) looming over the bereaved, shrieking woman, the numerous tools of pre-modernist images like the broken sword, the surviving flower, and the dove. Apart from the late Cubists style, the only specifically modern elements in Guernica are the Mithraic eye of the electric light, and the suggestion that the horse's a quarter of a century before. Otherwise its heroic abstraction and monumentalized pain hardly seem to belong to the time of photography. Yet they do: and Picasso's most effective way of locating them in that time was to paint Guernica entirely in black, white, and grey, so that despite its huge size it retains something of the grainy, ephemeral look one associates with the front page of a newspaper.

- A. Explain the meaning of the following words that are used in the description of the painting:
invective (line) archaic (line 12) dove(line 15)
(line 12)
bereaved (line 13) ephemeral(line 23)
- B. Now read the continuation of the passage and answer the questions that follow.

Guernica was the last great history-painting. It was also modern painting of major importance that took its subject from politics with the intention of changing the way large numbers of people thought and felt about power. Since

1973, there have been a few admirable works of art contained political refernces. But the idea that an artist, by making painting or sculpture, could insert images into the stream of public speech and thus change political discourse has gone, probably for good along with the nineteenth century ideal of the artist as public man. Mass media took away the political speech of art. When Picasso painted Guernica, regular TV broadcasting had been in existence for only a year in England and nobody in France, excpt a few electvonic experts, had seen a television set. There were perhaps fifteen thousand such sets in New Yourk City. Television was too crude, too novel, to be altogether credible. The day when most people in the capitalist worls would base their understanding of politics on what the TV screen gage them was still almost of generation away. Nut by the end of World War II, the role of the 'war' artist' had been rendered negligible by war photography.

It seems obvious, looking back that the artists of Weimar Germany and Leninist Russia lived in a much more weakened landscape of media than ours, and their reward was that they could still believe, in good faith and without hombast, that art could morally influence the world. Today, the idea has largely been dismissed, as it must be in a mass media society where art's principal social role is to be investment capital, or in the simplest way, bullion. We still have political art, but we have no effective political art. An artist must be famous to be heard, but as he acquires fame, so his work accumulates 'value' and becomes harmless. As far as today's politics is concerned, most art aspires to the condition of Muzak. It provides the background hum for power. If the Third Reich had lasted until now, the young bloods of the Inner party would not be interested in old fogeys like Albert speer, Hitler's monumental sculptor.

It is hard to think of any work of art of which one can say, "This" saved the life of one Jew, one Vietnamese, one Cambodian. Specific books, pherhaps; but as far as one can tell, no paintings or sculptures. The difference between us and the artists of the 1920s is that they thought such a work of art could be made.

Perhaps it was a certain naivete that made them think so.
But it is certainly our loss that we cannot.

(from the sock of the New by Robert Hughe)

A. Answer the following questions according to the passage

1. How did artists before 1973, when 'Guernica' was painted, believe that they could make political statements ?
2. How do people in the west nowadays form their political opinions ?
3. Why did it become meaningless to paint scenes of war during the Second World War?
4. What is the function of art in the modern capitalist world ?
5. What is the role of art in politics nowadays ?

B. Write what the following words refer to in the second part of the above passage.

1. them (line 16) _____
2. ours (line 22) _____
3. we (line 27) _____
4. it (line 31) _____
5. This (line 36) _____

C. In one paragraph, using your own words as far as possible, summarise the changing role of art in Western society between the 1920s and the present day.

D. Look at the painting (on the wall) by Afe werk Takle and describe what it portrays Report your answer to the class.

1.6. Stralight Express

Answer these multiple choice questions about hit musical "starlight Express" Pay particular attention to the tone of voice used by the speakers.

4. who are your favourite popular singers or groups?
why do you enjoy / not enjoy pop or rock music?
5. Who are your favourite film stars?
why do you enjoy/ not enjoy the cinema?
6. what are your favorite T.V programmes?
why do you enjoy/ not enjoy watching television?

Activity B.

Before you start talking, make some notes in answer to the questions below. Then ask your partner the questions and give your own answers. Your partner has different questions to ask you.

- Who are your favourite composers?
Why do you enjoy/ not enjoy classical music?
- Who are your favourite stage actors?
Why do you enjoy/ not enjoy going to the theater?
- Who are your favourite film directors?
Why do you enjoy/ not the cinema?
- What are your favourite musical shows?
Why do you enjoy/ not enjoy musicals?
- What are your favorites ballets?
Why do you enjoy/ not enjoy ballet and dance?
- Who are your favourite sportsmen and women?
Why do you enjoy/ not enjoy watching sports?

1.7 Starlight Express (Transcript)

Paul: Celia Clark of the daily telegraph and I have been to see Andrew Lloyd Webber's musical "Starlight Express" at the Apollo Theater. Celia... um.. are you a fan of Andrew Lloyd Webber?

Celia: Not exactly, no I did quite enjoy "Evita" it did have its one good song "Don't cry for me, Argentina" but apart from that I thought the story was rather silly. I didn't like "Cats", that only had one good song Memory and some very good dancing.

Paul: Oh, I.. I would have thought that "Cats" had more than just the one good song, but... er.. I thought, you know, I thought it was really very good, but .. er... back to "Starlight Express".

Celia: Yes, well, "Starlight Express". Here all the characters are machines, not animals, they're all machines. all the men play the locomotive, the engines, and all the women play the various carriages- on roller skates. It's quite amazing, there's track across the stage, over the stalls and on a bridge that comes right across in front of the dress circle. It's a.. millionaire's train set open to the public. And a lot of the seats were taken out of the theater to make room for these amazing race tracks.

Starlight Express (Transcript)

Celia: Yes, yes, clever. We had..er.. Jeff Shankly as Greaser, as a rock 'n'roll character in.. in true Elvis Presley style. And wonderful Frances Ruffelle as Dinah the Dining Car, with her country and western song 'Uncoupled', particularly clever .. clever number that one. And Jeffrey David as the explosive character, the electric loco..um..aptly named Electra, and he has a David Bowie-style showstopper, called 'AC/DC'.
The...

Paul: Yes. Yes. What did you think was the best song?

Celia: Well, er.. the.. the song of the show..er..like, for instance 'Memory' and 'Don't Cry for me, Argentina', the the song of the show is Stephanie Lawrence's 'Only You', which has been released as single. Er..yes, all the songs were well performed.

Paul: I thought the lyrics were clever too..um..written by Richard Stilgoe.

Celia: Yes, of course, he is a brilliant lyric writer, exceedingly clever. Er.. unfortunately..er..particularly with the.. the song I mentioned earlier 'Uncoupled' it was difficult to hear them. The high volume..er..of the speakers all round the theatre was absolutely, absolutely deafening, which was a shame. One wants to sit down and listen to them all again to get the..the lyrics. But I think the main point is that er..all the tunes were fairly unmemorable. Can you.. can you hum any to me now?

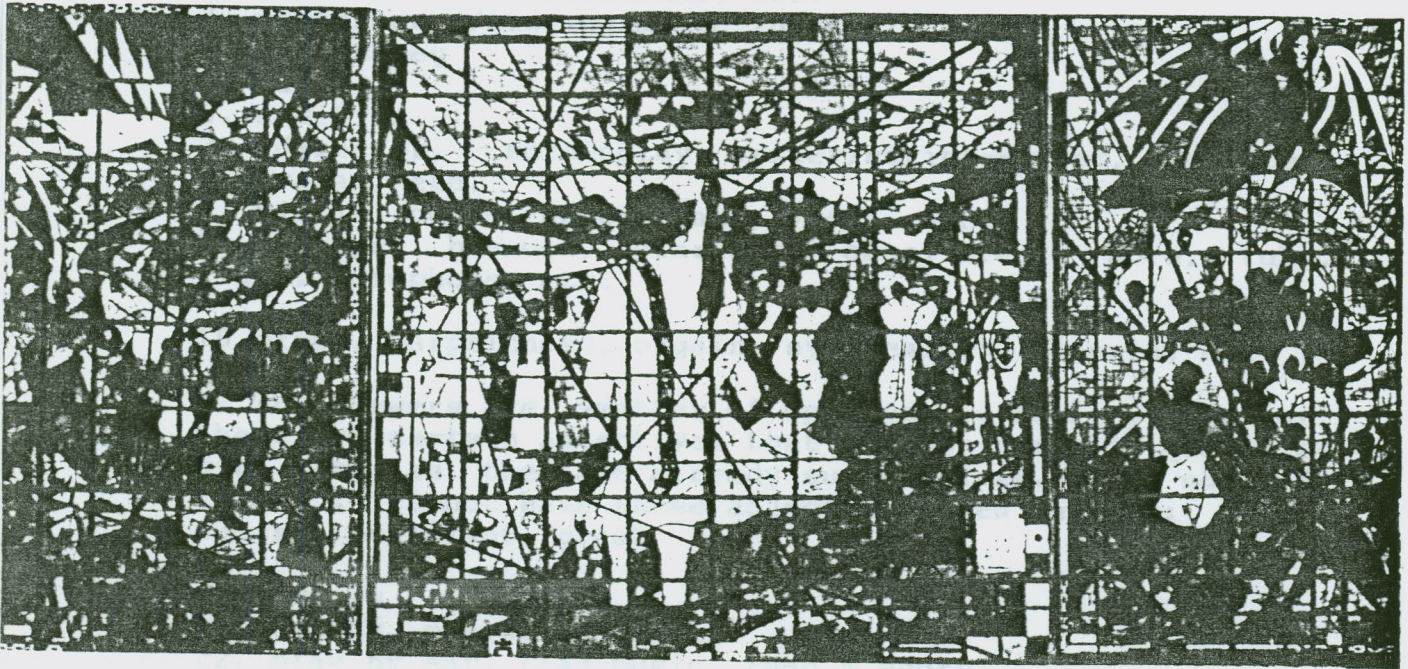
Paul: Yes I..no, I think I go along with that. I think it's a..it is a visual it's an effects type of show. I thought.. I thought the choreography by Arlene Phillips and the staging by the director Trevor Nunn.. um.. particularly..er..fine. Um.. he of course responsible for the direction of 'Cats' so he's obviously moved out of the Royal Shakespeare and that sort of thing. And the design of the production by John Napier particularly outstanding.

Paul: Yes, technically.. er.. quite amazing. Um.. but what did you think of the story?

Celia: Haha. Well, er.. there's virtually none. I suppose it deals with the preparation for and the staging of a.. a race between trains from all over the world. different locomotives and carriages sing their songs and the diesel and the electric engines. The new flashy ones, are mostly unr unreliable and gradually knook each other out of the different race stages until at the final the good old honest steam train wins and gets the girl, but that's all there is to it.

Paul: Yes, but I.. I thought the songs were particularly good and ... clever. I .. think he's a master of the pastiche .. er... different styles: 50s, 70s, don't you.

Stained Glass work By Afewerk Tekle



1.2 Silent movies

Reading

The passage comes from the introduction to a history background of the silent movie, published to accompany a TV series in 1979. the writer is an expert on the genre, who has arranged the re-showing of many silent classics in their original versions with live orchertra accompanment. Silent movies died with the advent of the first talkie in 1962, "The Jazz Singer".

Answers

1. Magic: power to draw audiences into story, use of imagination
2. Charm, other-world lines, nostalgia
3. Rival entertainments (TV, radio, etc.) more accessible
4. Disapproving, skeptical
5. To escape from a harsh reality
6. Reality
7. Word of mouth
8. Place and cathedral
9. Reading (an magazines), clothes, furniture
10. All classes, rich and poor
11. Language barrier
12. a movie-goer in the heyday of the silent movie. To make the reader feel as if he or she shares this enthusiasm.

B. Answers

1. people
2. reader
3. the silent period
4. reader
5. the purpose of watching a movie
6. stars

1.3 Linking work

Use of English

The passage is part of the preface to Visions Back ground Before Didnight, a collection of witty television reviews. Clive James, an Australian, was formerly TV critic of the observer. Two more collections of his articles have been published and the first volume of his articles have been published and the first volume of his autobiography Unreliable Memoirs was a best-seeller.

(The Glittering prizes, mentioned in the passage, was a very popular "quality" drama serial by Frederick Raphael about a group of Cambridge undergraduates and their lives and relationship after university.)

1. Teacher discusses the uses of linking words in the student text book he also gives examples. Then students individually complete the passage. After that they compare

their answers in pair. Finally they read the passage to the class.

- | | |
|-----------------|-----------------|
| 1. But | 2. that |
| 3. however | 4. after all |
| 5. even | 6. incidentally |
| 7. unless | 8. and |
| 9. while | 10. when |
| 11. what | 12. but |
| 13. when | 14. because |
| 15. but | 16. while |
| 17. since | 18. in order to |
| 19. for example | 20. although |

1. Do you share the writer's feelings about TV and Discussion ideas dinner parties and intelligent conversation?

What is the role of the critic? Does a TV critic (who records his reaction to an ephemeral programme) have a special kind of role? Do people in your Ethiopia watch as much TV as the British and the Americans (about 30 hours per week)? How has TV led to a deterioration in our lives? Or to an enrichment of our lives?

4.4 Idioms with PUT

Use of English

Here teacher gives some examples from outside the text. The students work out the exercises.

2. We put him off giving up his job to become a painter.
3. the opening of his one-man show has been put off until he recovers from his illness.
4. The success of our local theater has put our city on the map.
5. The put pressure on the Arts Council to subsidize the newly-formed orchestra.
6. don't put words into my mouth: I never said I hated ballet
7. I can't put my finger on what it was that I disliked about the performance.
8. the show's lack of success can be put down to the poor reviews it received in the press.
9. Put your previous failures behind you and think of what your next venture might be.
10. A plan has been put forward to prevent valuable paintings being sold to collectors and galleries abroad.
11. Lack of government support has put paid to the plan to build the new museum in the city.
12. You really put your foot in it when you told him that he had not talent as a painter.

4.5 Guenica

Questions and Summary

The passage comes from the book that accompanied Background an amazingly lucid and stimulating TV series (in eight parts

on BBC2) on 20th century painting, sculpture and architecture. The author is arts critic of the international news magazine Time and Australian.

- A.1 by getting people to discuss the images in their works
2. from mass media, especially television
 3. war photography
 4. as investment
 5. as wallpaper from the walls of the powerful: harmless

- B.1. people in the capitalist world
2. the capitalist
 3. the world people
 4. art
 5. a given work of art.

C. Before 1973: artists though they could influence political though-even change the world.

After World War II: photography replaced painting (eg concentration camps).

Today: art as an investment for the rich, wallpaper for the powerful no political role.

do you agree with the writer's views? What Discussion ideas influence could a painting) or other work of art) have on our personal feelings relationships? does a critic perform a useful function in explaining works of art as well as evaluating them?

D. Students discuss on what they observed in the painting.

1.6 Starlight Express

Students listen to the dialogus twice and answer the question in the text They, discuss their answers in pairs and report their answers to the class.

Teacher's Notes for Teaching Material 2

Likes and dislikes

Aim : expressing likes and dislikes by providing reasons

Presentation

1. I asked students the questions under A.
2. Students orally report their answers to the class
3. I discussed the meanings of the following words:

Homesick, distressed, landscape, picnic

4. Students worked on exercises B while listening to the Ethiopian country music. then they reported their answers.
5. I read the (dialogue below) then students perform the "while-listening-tasks" (exercises C and D). they also report their answers.
6. I arranged students in pairs for exercises E and F). I guided them to carry out the pair work.
7. Students individually answered the questions under exercise G. then they compared their answers in pairs.
8. Student listened to another Ethiopian Country music and perform exercise H.

The Dialogue for exercises C and D.

Getu: Taye: You are playing my favorite country music

Taye: Hi Getu: Do you like Country music?

Gute: Sure. How about you?

Taye: I don't like it much. I rather like pop music.

Getu: You are funny. I don't like pop music

Taye: Of course, I do enjoy this composition very much.

Getu: I see. I think it has made a special impression on you?

Taye: Yes, your know, whenever I listen to this composition,

I feel happy. It reminds me of my childhood in the country side, where I used to look after cattle and the landscape I used to live in. I usually listen to this music, whenever I fell homesick.

Gute: That's right. But my feeling is different. whenever I

listen to this piece, I feel lonely. It reminds me of my old friend who died five years ago. We used to listen to this music after our study programmes.

Taye: Oh: I'm sorry.

Getu: By the way, what's the time? I have a major class at 4:00

Taye: It's ten to 4:00

Getu: Let me go then. Good bye

Taye: Bye.

Teaching Material 3.

Student's Text

A. Answer the following questions

1. What type of colour do you like most?
2. Why do you like it most?
3. What is your favorite drink? Why?
4. Who is your favorite singer
5. What is your favorite music? Why?

B. Listen to the following Ethiopian country music and answer these questions from your point of view.

1. How do you like the song?
a, I like it very much b, I like it, but not much
c, I don't like it.
2. What do you feel when you listen to the music?
a, I feel happy. b, I feel sad
c, I feel homesick d, I have no feelings about it.
e, I feel distressed f, Other _____
3. What comes to your memory whenever you listen to the music?
a, Ethiopian Holidays b, Ethiopian new year
c, Rural landscape d, Weekend picnic
e, Childhood days f, A party occasion with friends
g, relatives h, Other _____

Now compare your answers with your partner's. Do you have similar choices?

C. Listen to the following dialogue between Getu and Taye. Taye is playing the music you have just heard. Getu comes in and they talk about the song. Compare what you have chosen above with what they say.

D. Listen to the dialogue again and correct those sentences that are false.

1. Taye and Getu like country music equally.
2. Taye and Getu have similar feelings and memories
3. Whenever they listen to the song
4. Both do not like pop music
5. Getu feels sad whenever he listens to the music
6. Taye feels happy whenever he listens to the music.
(compare your answers with your partners).

E. Practise the following dialogue in Pairs.

A. who is your favorite singer?

B. I like Bob marley very much

A. I see. How about Michael Jackons?

B. I don't like him.

A. But why do you like Bob Marley?

B. You know, Boob Marely liked Ethiopia very much. Whenever I listen to the songs he is singing about Ethiopia I feel proud of being an Ethiopia.

A. I like him too. But why don't you like Michael Jackson?

B. Of course, I know that he is one of the best pop singers in the world. But I don't like him because I heard some years ago, that he was ashamed of being black.

A. That's right.

Teaching Materials 3.

Teacher's Notes.

Aim: To help students understand and use the simple past tense.

Presentation.

1. Before students read the passage I asked students what they know about Mozart.
2. Students read the passage and answered the "before reading questions"
3. After reading the passage students worked exercises B, C and D.
4. Students practised exercise D by repeating after me.
5. I explained the use and forms of simple past (exercise E)
6. I guided students to do Group work I. (exercise F.)
7. Groups read their answers. I also helped them in correcting mistakes.
8. Students worked out exercise G. I guided students to performed the task. Then students reported their answers to the class orally.
9. I read the dialogue for exercise H. students completed the chart. Then they compared their answers in pairs.
10. Students worked out the pair work (exercise I). they reported their answers.
11. Students also perform Group work 11. I helped them in working the group work.
12. I organized students in group of three and gave Group task (exercise K) as homework.

The dialogue for Exercise F.

Aster: Good morning W/o Hanna? what is wrong with you? why are you dressed in black?

Hanna: Good morning Aster? It was my husband im.....

Aster: I'm sorry. But I don't know him
Hanna: Don't you know him? He was a journalist His name was Abebe Asaffa.
Aster: I see I know him by name. I have read his two books and many of his articles. How did he....?
Hanna: He was ill for about two months, you know.
Aster: When did it happen?
Hanna: On March 5, 1993.
Aster: Aha: I assume he was not aged.
Hanna: Yes, what is the date today?
Aster: It's March 23, 1993.
Hanna: Well, when we got married he was 32. We had been together for about 20 years.
Aster: I see. by the way, where are you going now?
Hanna: I want to go to the Markoto. I'm waiting for a bus.
Aster: I'm also going that way. why don't we sit then?
Hanna: Alright.

Student's Text

1. what do you know about Mosart?
2. When was he born?
3. where did he live?
4. What did he contribute to the world of music?

Read the following passage about Mozart and answer the above questions.

Wolfgang Amadeus Mozart

Mozart was the greatest musical genius who ever lived. In the field of music there has never been a composer who wrote so brilliantly in so many different forms as Mozart did. He was born on January 25, 1756 in Salzburg, Austria. His father, Leopold Mozart, was also a concertmaster and well-know violinist.

Mozart was the greatest musical child prodigy. He was only three years old when he began to show a great love for music. At this age, his father began to give him music lessons daily. Mozart immediately became an outstanding violinist. He started to compose simple minuets for the harpsichord at the age of five and for symphonies at nine.

He wrote wonderful operas, symphonies and sonatas. He composed about twenty operas, more than forty symphonies and other numerous forms of sacred and secular pieces. From 1762 up to early 1780's he presented his musical works in different European countries like Germany, Great Britain, Italy and France. Every where he won great applause for his musical performances from his avidence.

In 1780's he became poor for he was paid less and his wife was also a spendthrift. he fell sick and died on December 5,

1791. His death was accompanied by rumours of poisoning, but it is now thought to have been the result of kidney failure. He was given a cheap funeral service at St. Stephen Cathedral and buried in an unmarked grave at the cemetery of St. Marx. Eventhough he composed a requiem while he was very sick, no music accompanied his funeral service. No one saw his grave except the grave-digger.

Adapted from : Landon, H.C.R. 1986 "Mozart, Wolfgang Amadeus." Academic American Encyclopedia Vol. 13. pp. 628-29.

B. Vocabulary : 1/ First find the word in column A in the passage. Then match each word with the meaning in column B that comes closest to it.

- | A | B |
|-------------|---|
| 1/ Prodigy | a) worldly, not religious |
| 2/ Requiem | b) laud approval, hand clapping |
| 3/ applause | c) a special music for the repose of the soul of a dead person. |
| 4/ sacred | d) extremely talented child |
| 5/ secular | e) Spiritual, religious. |
| | f) great and exceptional capacity of the mind |
| | g) dramatic composition with music in which words are sung. |

Now compare your answers with your partner before you discuss them with your teacher.

2/ Say if the following statements are true or false according to the passage by providing reasons for your answers.

- a. Mozart started to learn music at the age of five
- b. He surpasses all composers in his music compositions
- c. He was less influenced by his father
- d. He died by poison
- e. Mozart had opponents (enemies)
- f. He was buried at St. Stephen cathedral.

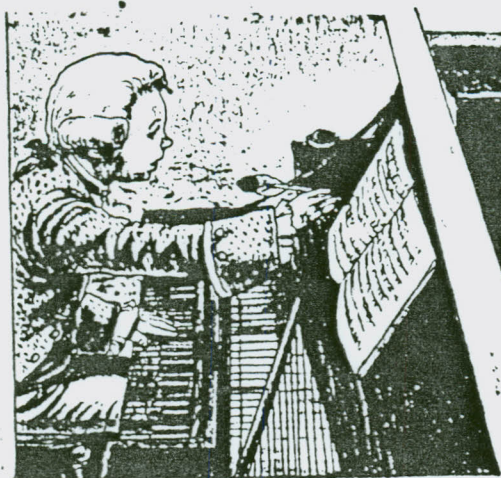
3. Scan the passage again and complete the following chart about Mozart.

Name	Nationality	Born	Type of works	died
Mozart			No name of work	

Compare your answers with your partner.

4. group work I. the following pictures show different episodes in the life of Mozart. In group put the pictures

(Taken from Abbs and Freebairn. 1986. Discoveries; Student's Book 2. page 17)



A



B



C



D



E



F

chronologically. Then match each picture with the sentences on the page that follow. then read the sentences accordingly. It should show the summary of Mozart's life history.

1. But he was poor all his life
2. He wrote wonderful opera, symphonies
3. He was only five when he started to compos music.
4. He lived a short life and died at the age of thirty-five.
5. he lived in Solzburg in Austia.
6. Mozart was born in 1756.

1. Answer the following questions by completing the blanks spaces with appropriate verbs.

- a) when was Mozart born?
He _____ born of January 26,1756.
- b) At what age did he start to compose simple minuets?
He _____ to compose simple minuets at the age of five.
- c) At what age did he begin to learn music?
He _____ to learn music at the age of three.
- d) what type of music did he compose?
He _____ operas, symphonies and senates.
- e) where did he live ?
He _____ in Austria
- f) When did he die?
He _____ in 1791.

D. Grammar Fous

Present	Past	Present	Past	Present	Past
is	was	begin become	began became	compos live start	Composed lived started

E. the following chart shows the biographies of two composers. Describe the biography of each person from the information given in the chart and report your answers to the class.

Name	Nationality	Born	Substation	Work	Died
Haydn	Austrian	1732	Composr	- 104 symph onies. 77	1809

String
quartets

Bach	German	1710	Composer	1784
------	--------	------	----------	------

F. Complete the following chart by listening to the dialogue which will be read to you by your teacher.

Name	Nationality	Born	Substation	work	Died
------	-------------	------	------------	------	------

G. Pairwork: Complete the following chart by asking your partner about the information required in the chart.

Name	Born	Birth Place	Secondary School Com.	Joined Y.M.S.
------	------	-------------	--------------------------	------------------

Task: When you read Mozart's life history did you find any similarities between his life and those of some Ethiopian Musicians. For Example. Assefa Abate, Tesfaye Babre and Frew Hailu.

- In group of three collect information about one of the above Ethiopian Musicians and write his/her biography.

DECLARATION

I, the undersigned, declare that this thesis is my work and that all sources of material used for this thesis have been duly acknowledged.

Name: Hailemariam Kekeba

Signature: 

Place: Institute of Language Studies,
Addis Ababa University.

Date of
Submission: 7th June, 1993