

**DRAMA EVALUATION IN ETHIOPIAN  
PROFESSIONAL THEATRES**

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## Abstract

*To identify the quality of a certain drama is usually difficult. The main reason is that quality is not measurable and basically dependent on personal taste or experience. Accordingly, when we consider the drama evaluation activity in Ethiopian professional Theatres, we could observe lots of arguments and controversies. However, in spite of its contentious nature, there is no significant study that treats the issue properly. Therefore, the principal objective of the study was to describe and examine the main features of the drama evaluation practice in the theatres.*

*Accordingly, the study was mainly concerned with identifying the ways and approaches used to select scripts for production. In this regard, the study attempted to consider the available theoretical concepts, which are thought to be helpful to compare and contrast the drama evaluation trend in Ethiopia with other approaches. Similarly, those related literatures that nudge the issue of drama evaluation activity in Ethiopia are included to indicate and represent the differences and arguments that have been forwarded in relation to this activity.*

*The analysis in chapter three consisted the results of a survey carried out by the researcher on the main traits of the drama evaluation practice in the theatres. Thus, primarily it attempted to make some descriptive assessment on the development of the drama evaluation activity to give a preliminary insight and background information. The next section considered the issue of the standards, which were being set to evaluate scripts. The issue of applying a standard is controversial in such a way that one group attests the importance of specified criteria that constitute a standard to distinguish a good play from the bad ones. On the other hand, there is another group that substantiates the impediment of any standard for innovative works and demands its rejection. The study tried to show the impacts of these contradictory ideas on the development of theatre in Ethiopia. The other two sections discussed the issue of evaluators and analysis of the debates around the drama evaluation practice. The intention was to recount the main problems concerning the evaluation activity. The discussions on the sample case studies were intended to prove the flaws and outcomes of the evaluation reports.*

*The results of the study indicated that drama evaluation activity in Ethiopian professional theatres faced a lot of problems. These problems are mainly due to the way the theatres are organized, the applied standards, and the way evaluation committees worked. The study also forwarded some suggestions that include the reorganization of the theatres, the establishment of a position of a permanent professional evaluator with defined duty and accountability, and the avoidance of applying a certain standard to evaluate all types of plays. As the study is believed to be an incipient attempt in this area, the suggestions forwarded were intended to initiate new ideas and approaches to the mores of theatres.*

# CHAPTER I

## INTRODUCTION

### 1.1 Overview of the Development of Drama in Ethiopia

In Ethiopia the written form of drama is a relatively recent phenomenon that has been introduced as an imitation of the Western tradition of theatre production. In spite of the diversified ethnic groups in the country, each with its own tradition of performing art, none of them, however could develop to a form of drama that can claim an Ethiopian origin. Nevertheless, it seems that the long traditions of written and oral literature in the country together with the tradition of performing art had facilitated and made easier the introduction and adoption of the Western form of drama writing and presentation in the country. As a result, the Western drama production techniques based on domestic issues and the Amharic language as a medium of communication became the elements that constituted the dramatic art of the country.

As many writers on the issue have agreed (Akalu, 1990; Debebe, 1989; and Gerard 1971), the origin of drama in Ethiopia is associated with expatriate teachers who came to the country to teach in the first modern schools some eight decades back in the early 20<sup>th</sup> century. However, these attempts do not seem to have extended beyond the schools to the larger community. Accordingly, the drama officially accepted as the first play in Ethiopia is an Amharic fable entitled ቋፋብ፣ የአውሬዎች ኮሚዲያን [Fable: The Comedy of Animals]. It was written by one of the pioneer foreign trained Ethiopian at the time, Tekle Hawariat Tekle Mariam. The time of the staging of the

drama is not ascertained, but it seems sometime following the return of the author from Europe, roughly between 1912 and 1916 (Gerard, 1971:286).

Following this, other sources indicate that two Ethiopian teachers, Yoftahe Negussie and Melaku Begosaw have presented some plays, which include Yoftahe's "ጥቅም ያለበት ጨዋታ" [Tequem Yalebet Chewata] and "የሆድ አምላክ ቅጣት" [Yehod Amlaku Qetat] and Melaku's "ታላቁ ዳኛ" [Talaku Dagna] and "ዘነበቸ" [Zenebach] (Plastow, 1996:51-52). Having its origin this way, the art of drama gradually get deep rooted in Ethiopia.

The growth of the art seen in terms of the provision of theatre facilities, the training of relevant practitioners, and the production and presentation of dramas compared to the economic development of the country as well as the time the art was introduced, was a commendable effort. The first professional theatre, 'Hager Fikir Theatre' was built in 1942, followed by the City Hall, which was built in 1948. Then the 'Ethiopian National Theatre' was built in 1955 and latter, 'Ras Theatre' was opened in 1974.

All these theatres are concentrated in Addis Ababa. The total intake capacity of these theatres is estimated at about 4280 seated audiences (i.e., 'Hager Fikir' 880, 'National Theatre' 1200, 'City Hall' 1100, and 'Ras Theatre' 1100). Considering some data in the theatres, the four theatres on the average stage 30 plays annually.

On the other hand, the Theatrical Arts Department, which has been opened in 1978 within the Addis Ababa University, graduates around 20 professionals annually. The assignments of these graduates in the professional theatres as well as in the Ministry of Culture at the national, regional and zonal levels, is believed to have contributed significantly to the development of theatre in

Ethiopia. Moreover, by organising short-term training programs on play writing, acting, directing and other related areas for high school graduates, most of these graduates have facilitated the formation of large number of amateur theatre groups in many cities and towns through out the country. A number of these trainees have been employed in the professional theatres.

According to the Cultural Policy of the Federal Democratic Republic of Ethiopia, the theatres, as cultural institutions, are responsible for creating favourable situation whereby all citizens can participate in cultural and other creative activities. Additionally, they are expected to organise and present shows that will promote the spirits of gender equality, companionship, industriousness, and respect to mankind and work among the population. Finally, the policy also indicates the government's commitment to establish new theatres as well as to strengthen the existing ones (FDRE, 1997).

Currently, when we look at the types and forms of drama presentations, the existing theatres have not gone beyond the practices of proscenium staging and the Aristotelian and well-made play writing techniques based on realistic presentation. The theatres obtain drama scripts from any playwright by paying a fixed percentage of the net income after deducting production costs, tax, and other expenses. All the theatres have permanent professional actors, playwrights, directors, and other stage crew.

## **1.2 Rationale**

The purpose of doing a research on "Drama Evaluation in Ethiopian Professional Theatres" is to examine and highlight the main features of the practice of drama evaluation in the country. The phrase "drama evaluation" is used here as a synonym of the Amharic phrase, "የተውኔት ግምገማ",

which refers to the practice of making judgements on the quality of drama scripts before presentation. It is usually exercised with the objective of selecting the best scripts (among those presented by playwrights) on the basis of a given evaluation standard that consists of a set of criteria established by the professional theatres themselves or other authorities responsible for overseeing the theatres. My initiative to undertake a research on this topic is based on two major concerns with respect to the state of drama production and evaluation in Ethiopia.

The first of these concerns refers to the non-developmental nature of the art of drama presentation over the years. This problem is quite apparent to see from the similarity or redundancy of the contents and forms of the plays as well as the styles of their presentation in professional theatres. According to my informants (see Annex-A), the similarity is mainly the result of the requirements of the drama evaluation practice.

The second reason refers to the ongoing arguments being expressed through the mass media and other discussion forums by drama practitioners, concerning the role and process of drama evaluation. The arguments, in this regard, can be grouped into three. One of these groups claims the very practice of drama evaluation as the major factor that has hampered the development of theatre in the country and thus insists that it be abandoned. A second group, accepting the need for the evaluation exercise, in principle, attributes the problem mentioned above by the first group to the way the evaluations are organised and the mode of operation the evaluation committees have adopted. Accordingly, they argue that, by reviewing the evaluation procedure, it can be made an effective means of facilitating the development of drama in the country. Finally, there is a third group which associates the problem of similarity and redundancy of drama contents to lack of

proficient playwrights rather than the evaluation practice. According to the views of this group, given the limited number of professional theatres, the evaluation practice is the only means of providing equal opportunity and access for playwrights. ✓ ?

Even though such arguments have already been going on for a long time, no attempt has been made to date to undertake a formal and detailed investigation of the problem and assess the relevance of the various claims concerning the role of drama evaluation. Evidently, one cannot envisage a good future in the country's drama production and presentation under a situation in which professionals are advancing divergent views on such a fundamental issue. Hence, it is this crucial state of the art that has prompted me to undertake the research.

### **1.3 Objectives**

A quest for cultural development and specifically for literary achievement inevitably demands the involvement of the most rational use of all available resources. These resources include, among others, cultural establishments and well trained and experienced personnel, which are basic to the attainment of the most possible artistic results. Accordingly, theatre, as one of the means of cultural and literary development, requires the arrangement and effectuation of the available resources in order to attain its goal.

Therefore, a study attempting to identify hindrances of theatre development has to consider all the factors involved and assess the role each plays in its development. In line with this, the research will have the following two general objectives. Firstly, it attempts to describe the conditions that initiated drama evaluation in Ethiopia and highlight essential features of the procedures that have developed over the years. Secondly, the research attempts to critically analyse the impacts drama ✓

evaluation has produced on the various aspects of theatre production and presentation in the country. In other words, both the positive and negative consequences that might have resulted from the practice will be assessed and identified.

Specifically, the research is intended to: -

- a) describe the general trend drama evaluation has taken over the years in the professional theatres;
- b) identify the problems that are associated with the evaluation exercise,
- c) examine the efficiency of the evaluation practice in terms of the standards used; and,
- d) provide relevant recommendations and suggestions for solving the identified problems.

As drama evaluation plays a vital role in the development of theatre, the more sound the practice of the evaluation is, the more successful and ingenious the art will be. Thus, the thesis tries to describe not only the progress and problems of the evaluation activity, but also whether or not alternative proposals would be available.

## **1.4 Methodology**

As the focus of the research project is the investigation of the state of drama evaluation that has been undergoing in the professional theatres of the country for many years, the descriptive method will be used. The relevant data required for addressing the objectives of the research outlined earlier are the following:

- a) The historical background of the emergence and development of drama evaluation in Ethiopia;
- b) The expected goals or the purpose that the evaluation is intended to realise;
- c) The evaluation standards established for the purpose; and

- d) The way the various evaluation organs have utilised the standards to evaluate a specific script. ✓

In order to discern the practice of evaluating drama scripts in Ethiopia, I have attempted to examine the historical development of drama evaluation in accordance with professional theatres, evaluators and the adopted standards. Moreover, I have also attempted to go through a sample of drama scripts that have been evaluated by drama evaluation committees with a view to see/assess how the evaluation was conducted as well as to ascertain the relevance of the comments made on the plays. The following data sources have been used to gather the relevant information for the research.

- a) Interview: it is principally based on discussions and consultations. The interviewees mainly include those artists involved in practising theatre, i.e.; directors, playwrights, and actors. In addition, a certain number of individuals who have been members of evaluation committees will also be interviewed. Finally, the views of persons in the Addis Ababa Bureau of Culture and Information, who are in charge of the theatres, will also be incorporated.
- b) Documents and reports: this includes the exploration of available documents and reports, which are relevant to the study. Even though the documentation of most of these theatres is disappointing, the necessary information had been gathered from all the assessable relevant documents. The evaluation reports utilised for case study in chapter three, are applied either by recommendation for their disputation or for their availability to the researcher.

## **1.5 Application of Results**

The findings of this study are assumed to have important benefits in a number of ways. Primarily, the suggestions and recommendations which will be forwarded on the basis of the findings will be an important input for theatre managers and officials of the Ministry of Culture and Information, and Addis Ababa Bureau of Culture and Information in their efforts to device appropriate measures to the development of drama production in general and selection of drama scripts in particular. On the other hand, the study is also expected to initiate other researchers in the area of drama and drama criticism. In this regard, the findings of this study can serve as a reference for undertaking more exhaustive and large scale studies.

I believe that this thesis is by no means complete and exhaustive. Therefore, there might be other related areas, which are not considered in this thesis. This can be because of insufficient information and material. However, significant effort has been exerted to access and examine all areas, which are presumed to have relevance to the topic.

# CHAPTER II

## REVIEW OF RELATED LITERATURE

### 2.1. Some Theoretical Concepts on Drama Evaluation

According to The Oxford Dictionary and Thesaurus, drama is defined as “a literary genre that tells a story by means of dialogue and action.” This implies that drama is a literary work principally intended to be performed on the stage by actors. If we consider its history, drama is one of the oldest forms of art as literature. The first written form of drama dated back to 2500 years as the official record of drama competition held at the city Dionysian Festival of Athens, in the present day Greece (Baldock, 1993:13). The festival was conducted annually in honour of Dionysus, the Athenian god of fertility. By the year 533 B.C., a competition of tragedy was a regular part of city Dionysia. (Ibid.)

Originating in the Athenian city in this way, drama gradually expanded to other countries and adapting itself with the socio-cultural conditions of different countries, it acquired distinct characteristics of development. These developmental characteristics include the formulation of different concepts, which are attributed to the great variances and differences of the writing and presentation of drama. These concepts are the ones that form an idea or opinion to comment upon a play and help as a basic device to criticise the literary quality of a certain dramatic work.

Criticism literally means commenting on something or somebody. The lexical meaning of criticism is the act of making judgements, analysing qualities and evaluations of comparative work. Thus, one can consider literary criticism in general and drama criticism in particular, as a trend that

basically concerned with the analysis and evaluation of all aspects of a literary work, in our case a play.

When we speak of drama evaluation it includes the application of criticism theories and principles as a means of analysing and evaluating a given dramatic work. However, this does not mean that drama evaluation should always be subordinated to such theories and principles; it is rather to emphasise the advantages of using them. Accordingly, there are several theories and principles throughout the history of world theatre. Some of these principles, which are thought to be relevant to the evaluation practice being considered, are reviewed as follows.

To begin with, Sam Smiley presents two basic intellectual approaches of drama evaluation as extrinsic or Platonic and the intrinsic or Aristotelian. (Smiley, 1987:45). According to his explanation, the Platonic way of evaluation is basically concerned with the effects of a drama on audiences rather than with the textual features of the work. Thus, he elaborates, a play is expected to have particularly moral function and should be ethically instructive to the society.

The Platonic approach can be associated with Longinus's treatise in the 'Sublime', which says that the value of a work of literature [drama] can be assessed by its impact on the part of the reader or hearer (Daiches, 1981:46-48). This implies that, if the reader is carried away and moved by the greatness and passion of the work, then the work is good.

The Platonic or extrinsic approach of evaluation can also be related with what is known as the 'theatre of purpose', in the sense of contemporary drama and theatre. Such functional plays include, social dramas, thesis plays, comedies of manners, etc. The purpose of such plays is

usually to change the outlook of a certain society or to mobilise for a specific action. This can be achieved by, as Jerry V. Picketing has described, either the laughter evoked by comedy, or the pity and fear that is the result of tragedy (1981:17). What is common about these approaches is that such evaluations are predominantly concerned with identifying the impacts of a play on the part of the audience. Such an approach, as it does not include textual analysis, can be regarded as impressionistic.

On the other hand, the Aristotelian or intrinsic approach of evaluation emphasises the importance of examining essence as the best approach to comprehend the value of dramatic work (Smiley, 1987: 52-53). After acknowledging Aristotle as the first to forward a detailed discussion about the basic principles of drama evaluation, Smiley presents the basic concepts of imitation as follows:

*Drama is an imitation of a serious action, which is complete by itself. This imitation can be achieved by employing rhythm, language, and melody, which should be presented on the stage performed by actors. The action is direct and audience can see and hear it. The purpose of such presentation is to arouse pity and fear on the audience through facing the sufferer on the stage. This in turn, causes a pleasurable purging, a catharsis of emotions, which helps men to be stronger. (Ibid.53)*

According to Smiley, the Aristotelian approach of evaluation seeks the fulfilment and consideration of such basic principles for each script.

Moreover, based on these concepts or principles, Aristotle in his poetics explained the need for having a harmonious arrangement of the six essential elements of drama, namely, Plot, Character, Diction, Thought, Spectacle and Music (Barnes, 1991: 284). In general, what we can understand

about the Aristotelian or intrinsic approach of evaluation is that, these principles and elements are believed to be the important points that help the evaluator to understand and evaluate any dramatic work.

The other person who forwarded some method of literary evaluation is Robson. According to Robson, every evaluation should necessarily provide reasons for judgement, and calls for reconsideration of the role of the evaluator as a judge who is responsible for awarding marks to each work. (Robson, 1982:41-49). More importantly he presented a detailed description that illustrates how to justify drama evaluation in four categories.

The first category is the ideological evaluation. This kind of evaluation is based on the general criteria of value, i .e. moral, religious, political, etc. According to Robson's explanation, the basis of this type of evaluation is either prescriptive (writers are told what to do) or proscriptive (what not to do). Moreover, he described two recurrent problems of ideological evaluation to be its censorious nature and its avoidance of the writer's intentions.

The second type involves a large and general conception of literature, which forms a philosophical view of the whole universe and the scheme of values, which include the specific nature of literature. From literature's place in the scheme, its relation to other values, it deduces a literary standard, which can be applied to particular texts. According to Robson's explanation, the problem of this kind of evaluation is that both literature and drama are vast concepts for the injunction and it is as a literary piece or specifically as a dramatic work one must evaluate it to have a clear meaning (Ibid: 44).

The third type is the genre evaluation, which can be tried in different ways. One way is that the evaluator dreams of an imaginary tragedy or comedy embodying the good-making features of all the one's he thinks good, and judges actual works according to a non-existent pattern-work laid upon in the evaluator's mind only. Another way is that the evaluator brings together the dramatic works that seem comparable, and chooses what he thinks the best as the standard for that class or genre works. If the evaluator is sufficiently sensitive to the immense variety among works and dramatists, he will probably confine himself to the work of a single playwright as a model.

The last justification Robson offered for evaluative judgement is the judgement in terms of the playwrights' particular intention in a particular work. The basic idea is that if a drama evaluator is at work, he should ask, "what did the writer intend here? How far did he fulfil his intention?" The trouble of such kind of evaluation is the difficulty of knowing the intention of the writer (Ibid: 49).

The other significant suggestions of drama evaluation, which are intended to help those involved in evaluating dramatic works, are those, which are forwarded by X. J. Kennedy (1987: 1169-1171). His recommendations consist of eight points. The first instruction is "to discard any inexorable rules the evaluator may have collected that affirm what a drama ought to be." (Ibid: 1170). In this regard, he demands to forget the misinterpreters of Aristotle who insist that a play must "observe the unities" that is, "must unfold its events in one day and in one place, and must keep tragedy and comedy apart," and refers Shakespeare as an example to ignore such rules. Moreover, he calls to disfavour the damning of a play for lacking "realism", as there is an expressionist play or a fantasy, and the condemning of the failure of its plot to fit into a pyramid structure. ✓

The second point demands, to watch or read the play with the mind and the senses wide open, and to recall that some plays, such as the classic Greek theatre, impose conventions. Thirdly, he advises the evaluator to ask if characters are fully realised using such questions as, “do their actions follow from the kinds of persons they are, or does the actions seem to impose itself upon them, making the play seem falsely contrived? Does the resolution arrive as in a satisfying play because of the nature of the characters; or are the characters saved (or destroyed) merely by some *dues ex machine* or nick-of-time arrival of the marines?”

His fourth point advises to recognise drama as one belonging to a family: a farce, or a comedy of manners or a melodrama. Recognising such familiar types of drama, he explains, may help make some things clear and can save the evaluator from attacking a play for being what it is, in fact, supposed to be. Moreover, there can be satisfying melodramas, and excellent plays that may have melodramatic elements. What is wrong with thrillers is not that they have suspense, but that suspense is all they have. Fifthly, if there are symbols, he advises to ask how well they belong to their surroundings, i.e., whether they help to reveal meaning, or merely decorating?

The sixth instruction urges to test the play for sentimentality. The failure of a dramatist, he thinks, is caused by expecting from us a greater emotional response than we are given reason to feel. His seventh point is to decide what it's that the evaluator admires or dislikes, and whether it is the play that he/she admires or dislikes, or the production is another point. It is useful to draw this distinction if one is evaluating the play and not the production. And lastly, he recommends the evaluator to ask himself what the theme is, what does the drama reveal, how far and how deeply

does its statement go, how readily can we apply it beyond the play to the human world outside? And thus, he advises the evaluator to be slow, of course, to attribute to the playwright the opinions of the characters.

By following these steps, he recommends, one may find evaluating plays a richly meaningful activity. It may reveal wisdom and pleasure that had previously been bypassed. It may even help to decide what to watch and how to choose good works of drama in the future.

Considering these and a lot of other recommendations, suggestions and principles, it seems drama evaluation is a serious task. Especially when we look at the spirit of twentieth century drama, it is principally an age of expanded dramatic perspectives by which new trends of drama presentation is a routine activity. Such movements by expressionists, surrealists, etc., together with those trends as Epic Theatre, Theatre of the Absurd, and Theatre of Cruelty have confronted the aged Aristotelian principles or the well-made play writing technique of realistic and naturalistic approaches. The influence of such diversified and new trends and approaches always necessitates the reassessment of the currency of evaluation.

## **2.2 Related Literature on Drama Evaluation in Ethiopia**

Despite the strong differences of opinions as to the impacts of drama evaluation in the development of theatre in Ethiopia, there has not been any academic attempt to properly investigate the issue to date. On the other hand, there are a number of opinions, comments and some suggestions forwarded by different individuals that can be taken as direct and relevant

literature to the issue of drama evaluation in the country. Hence, my assessment will be based on interviews and articles of periodicals, workshop papers and senior essays.

Thus, Ephrem Bekele in a paper he presented to the first symposium on Ethiopian theatre has attempted to identify the major problems of play writing techniques in drama scripts that have been evaluated from 1977-1982 E.C by' the Drama Evaluating and Distributing Committee in the Ministry of Culture and Sports (ኤ.ፍ.ሪፖ 1983). As the paper was mainly concerned with the technical problems of play writing in those evaluated drama scripts, one of the major issues Ephrem raised about is the evaluation's focus on realistic plays. In this regard, he says what he tried to emphasise is that one of the weaknesses of most plays presented for evaluation of the time was their lack of realistic presentation. Even though Ephrem did not describe about what is meant by realistic presentation, he seems to refer to the 19<sup>th</sup> century Realism, a movement in literature and other arts, which intend to be faithful and objective mirror of life. According to Sam Smiley realistic plays can be characterised by: *"The presentation of real life on stage and that the characters speak naturally in everyday words, and their attitudes are contemporary. The stories are also expected to depict ordinary people and without any idealisation"* (Smiley, 1987, 273).

Therefore, what was expected from those plays being evaluated seem to present their contemporary life. The appropriation of such requirement can be attributed to the fact that realistic presentations are believed to be easily understandable. In this respect Francis Hodge in a book he wrote about play directing, described realism as a style that mass audiences can understand and absorb in the technological and psychological climate of the twentieth century (Hodge, 1994:14).

Hence, what Ephrem implied about the utilisation of Realism as a standard seems to the audiences ✓  
understanding.

As a member of the evaluation committee, within the Ministry of Culture and Sports, Ephrem was able to indicate the contradictory nature of the opinions expressed by evaluators and playwrights on the issue of what caused shortage of plays for production. According to his explanation, the evaluators were usually complaining about the incompetence of plays to satisfy the “technical and thematic standards” required. Though he did not describe what these “technical and thematic standards” actually constitute, viewed from the evaluation criteria that the committee employed, it seems to be the fulfilment of six elements, namely plot, character, thought, diction, scene and ?  
structure), (see appendix C). Consequently, what the evaluators complaining about was the shortage of plays that fulfil these criteria.

On the other hand, concerning the opposing argument forwarded on the part of playwrights, Ephrem explained, that they were claiming the availability of sufficient plays that meet the required standards, and it was rather the evaluation mechanism that discourages playwrights and created the shortage. He further indicated that these playwrights were also alleging that evaluators would not approve plays that fulfil the requirements unless the authors agreed to pay bribes. Even though, Ephrem himself did not disagree with the allegation, he underlines the fact that the claim could not be supported with concrete evidence.

In general, Ephrem's paper illustrates, at least, two important points concerning the evaluation practice at that time. The first point refers to the emphasis the evaluation criteria placed on staging ✓

of realistic plays. As this trend is still apparent in the evaluation and production of current plays it seems to be the reflection of that tradition. The second point of the paper is the controversial nature of the evaluation practice. This is evident from the above presentation where the evaluators were complaining about shortage of compatible plays, while playwrights were claiming about the fraudulent activity of evaluators. The same is true in most of the recent controversy related to drama evaluation. Evading and blaming others seem to be the better defending mechanism of the self rather than trying to solve the problem through dialogue and mutual understanding.

Astatkachew Yehun, who has worked under various capacities as actor, playwright, evaluation committee member, and theatre manager, in an interview he gave to a magazine focusing on the arts (*A.C.T* 1991:3:3), has reflected on a number of issues related to the practice of drama evaluation. The first issue raised concerns requirements for membership in the evaluation committee in which he stated that it would be preferable if the committee is composed of individuals with high level of professional training in theatrical arts, long years of experience in acting, and directing different plays. According to him, even though this type of composition is not always feasible, all theatres try to include individuals with different skills while forming their evaluation committees.

Moreover, Astatkachew argued the necessity of having a permanent professional, whose position is to evaluate plays, an expert who can be evaluative as well as corrective of the received plays. According to him, drama evaluation, being undertaken by a few individuals as an additional task to their official responsibilities will have negative impact on the quality of the evaluation and does not place accountability. Thus, he suggested for the establishment of a position of evaluator with specific duties and responsibilities.

The other issue he elaborated was the adequacy of the code system; i.e. using codes in place of authors' name for scripts presented to evaluation committees. Astatkachew said that the system was introduced in response to widespread complaints of playwrights and others alleging bribery, favouritism and bids on the part of evaluators. Hence, using the code system was found the only alternative measure, at least to minimise the possibilities of such practices. He, however, underlines the fact that the system is not considered to be a perfect solution to the problem, as it is still possible to identify authors of scripts.

Finally, asked to comment on which of the different theatre approaches best suits the Ethiopian drama scene Astatkachew said,

ህጉ አንድ መንገድ ነው። ሁላችንም የተጓዥንበት (Realism) እውነታዊነት ህግን ነው። ... በየትያትር ቤቱ ያሉ ገምጋሚ ኮሚቴዎች የአረስቶትልን ሀገተውኔት እንደመስፈርት አድርገው ወስደውታል። የአረስቶትል መመሪያ (እውነታዊነት) ህይወትን የማሳየት ነገር አለው። ... የአረስቶትል ህግ የኮሚቴው መመሪያ የሆነው ከአሰራሮች ሁሉ ንጥር በመሆኑ ነው። (ፈርጥ 1991:3:3)

*[The rule is one way. All of us have gone through the rule of realism. ...Evaluation committees at the theatres have adopted Aristotle's drama rule as their criterion. Aristotle's principles (realism) have the quality of expressing life. ...The reason for adopting Aristotle's rules as a principle is, it is the best of all other approaches.]*

Here, emphasising the application of realism, Astatkachew underlines the importance of Aristotle's principle, which he did not state at all, as the best of all principles. His reasoning for the application of such principles is the acquaintance of the Ethiopian theatre audience to this approach than others. Moreover, he also admits the necessity for new experiments in theatre.

Astatkachew's interview demonstrates his acquaintance with the evaluation practice as he ✓ explicates the main features and problems of the evaluation activity. Nevertheless, when we look at his explanation on the expertise of the evaluators; i.e. theoretical know-how and experience, it is dubious. It should be noted that evaluation is a discipline that required special skill and theoretical knowledge with additional acquaintance with evaluation methodologies and principles.

His comment on the code system as the best solution at the time also seems to make the evaluation practice confidential. However, such practice as Astatkachew regrets is not completely effective. And the need for such confidentiality seems less important than the need for open evaluation with proper critique. Therefore, sticking with such secrecy does not seem to be the only best solution.

His confirmation on the utilisation of the Aristotelian principles for all the evaluation committees as a standard also shows how non-progressive the evaluation practice is. The application of single standard in the evaluation of different types of plays undoubtedly results in monotonous productions and gives no outlet for new kinds of plays. His argument on appropriating the Aristotelian principle and his call for the necessity of new experimental plays are also contradictory. Since all plays should be evaluated by the Aristotelian principles, there seems to be no outlet for new approaches and experimental plays. Therefore, though his call for new experiments is commendable, the Aristotelian favouritism has to be avoided in order to include all possible and available evaluative standards. Astakachew's opinions, in general, can be considered as reflection of good intent about how the evaluation mechanism works and shows the dubious ✓ nature of the evaluation practice.

Mulatu Negussie's explanation about the irksome nature of the evaluation activity is another opinion on the topic. As the head of Cultural Department at the Culture and Information Bureau of Addis Ababa City Administration, he seems to understand the on-going practice of the evaluation process. Mulatu, in his interview with another issue of the above mentioned magazine disclosed the Bureau's plan to establish a new and centralised drama evaluation committee (*A.C.T 1991:4:1*). According to his explanation, the drama evaluation practice in each theatre had failed and necessitates the establishment of a new drama evaluation committee in the Bureau. The main reason for abolishing the previous system, Mulatu explains, is the widespread allegation filed against it by playwrights and other professionals for being open to corruptible practices. He said that, the evaluation would be exercised under the Bureau so as to ensure genuine evaluation practice.

Though Mulatu had indicated the existence of corruptible practices in evaluating scripts, he did not try to provide concrete evidences to ascertain the allegations. Rather, he emphasised on the difficulty of detecting the corruption for it is done underground. However, he mentioned such incidents as the approval of scripts by a certain committee, which have been rejected earlier by another, as pieces of circumstantial evidence to confirm suspicions of corruption.

If we look at Mulatu's justification for centralising the evaluation practice, that is the complaints filed by playwrights and other artists, it seems to be dubious. As he had explained the difficulty of detecting the corruption for it is done underground, one cannot maintain the presence of the fraud as perceivable. Such corruption or fraud can be associated with 'conflict of interest', a technical term in the discipline of evaluation that denotes the clash between private pecuniary interest and

the public interest (Scriven, 1991:88). It is a common practice during evaluations and the important thing would be to deal with it in an attempt to solve the claimed reasons. In this regard The Joint Committee on Standards for Educational Evaluations (JCSEE) comments, "...many evaluations contain the potential for conflict of interest. Thus, the problem is frequently not a matter of how to avoid conflict of interest but of how to deal with it."(JCSEE, 1994:115). As Mulatu's explanation did not bear on the reasons for failure of the practice except the conflict of interest, the better solution to pacify the drama evaluation activity would be to deal with it by using such mechanism as open evaluation or re-evaluating the suspected scripts.

Moreover, his exemplification of the rejection of one play by the evaluators in one theatre and its acceptance by other evaluators in another theatre is also arguable. The rejection or acceptance might be attributed to the lack of similar criteria for evaluation rather than bribery. Additionally, if the Bureau had intended to adopt some solutions to solve the fraud at the central level, there should be some explanation as to why such systems cannot be applicable to those evaluation committees in the theatres. Again, the centralised evaluation system seems to have its drawback as it narrows the chance of playwrights to be evaluated by different organs. When all the theatres have their own evaluation organ, playwrights can have different options and possibilities to pass the roads of evaluation.

Therefore, the justification for the centralisation seems to be a pretext for other controlling purposes. And the converging move also seems to consider oneself more judicial than the other. In general, the replacement of one committee in place of three does not seem to solve the problem of corruption.

Teshale Assefa in a paper he presented for a panel discussion on shortages of play scripts faced by professional theatres, has identified the drama evaluation practice as one of the factors that have aggravated the shortages in the availability of adequate play scripts (ተሻለ 1992). The other factors Teshale mentioned were lack of basic play writing techniques and duplication of themes on the part of the playwrights and consideration of profitability by the theatres. According to his explanation, the narrow focus of the evaluation standards on Aristotelian principles as well as the way the evaluation is practised have negative influence on the number of plays that can be approved for production. As Aristotle's principles are the only approaches accepted by the evaluation committees, all other plays written in other approaches are automatically rejected even though they fulfil other requirements.

With regard to the way the evaluation is conducted, Teshale too mentioned allegation of unnecessary long delays in evaluating plays, bribery, favouritism and bids as aspects that have discouraged particularly a number of well-experienced playwrights. According to him, because many of the playwrights with one or more staged plays to their names have distanced themselves from the theatres, it is mostly younger and amateur playwrights that are submitting play scripts for evaluation. And it is the works of these playwrights he said that are mostly rejected for lacking writing techniques and/or duplication of themes. As a solution to overcome the shortage of play scripts, Teshale proposed the assignment of play doctor for rewriting scripts that have good ideas for production, contacting well-experienced playwrights and encourage them resume writing, changing the current system of percentage payment from profit to payment before production, and promoting of research based team writing and production of plays. He has also suggested that the

Bureau, in co-operation with the Theatre Arts Department of Addis Ababa University, to regularly prepare short courses, symposiums, and seminars for playwrights. Finally he advised the Bureau to find ways of publishing selected plays so that new playwrights will have references. ✓

Teshale's reflections are almost similar to those of the previously presented individuals. He differs from the others in that he has tried to propose solutions to all the problems he mentioned with the exception of the problems related to the unfair application of Aristotelian principles and the allegation of corruption, which are basic to the evaluation practice.

Sahlu Kidane's senior essay "አ.ት.ዮ.ጵ.የዊ ፀሃፊተውኔትና ችግሮቹ" [The Ethiopian playwright and his problems] was basically interested in pointing to the main problems facing playwrights in Ethiopia (ሳህሉ 1981). One of the main problems he considered as obstructing the improvement of play writing and theatre productions is the drama evaluation mechanism. Moreover, he puts forward the view that for a person who takes part in evaluation of plays to have expertise in the art. The significance of Sahlu's essay to the subject of drama evaluation is its description on the soreness and problematic nature of drama evaluation, which, he thinks, had recurrently caused distress and annoyance to playwrights.

A journal entitled (አፎይታ 1985) "Efoyta" presented a controversy between the poet and playwright, Laureate Tsegaye Gebre Medhin and the former manager of the National Theatre, Manyazewal Endashaw. The issue of the debate was the presentation of the former play, "Hahu Weyim Pepu". The play was presented without undergoing the approval of the evaluation committee, which offended both the manager and the evaluation committee. Laureate Tsegaye got support from higher officials to present the play and denied the importance and the proficiency of ✓

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the evaluation committee. Nevertheless, Manyazewal asserts the efficiency of the committee to evaluate Tsegaye's work, and tried to make it clear the impossibility of bringing a foreign evaluating group to assess Tsegaye's plays. ✓

Based on their argument one can deduce at least two important points. The first one is the interference of higher officials in the evaluation and production of plays. Tsegaye's support from the higher officials (even though he did not disclose who they were) and Manyazewal's inability to ban the play that disregards the theatre's principles shows the authorities power to have a free hand in the evaluation and production of plays. The second point is the debate on the expertise of the evaluators. Although he did not describe what a proficient evaluator should be, one of the reasons for Tsegaye's refusal to have his play evaluated is his despise for the evaluator's capacity for the job. Manyazewal's assertion shows his managerial confidence in the expertise of the evaluators even when the credibility of their evaluation is questionable. Similarly, there are allegations that indicate the management's interference on the final decision of the evaluation committees.

As it was mentioned earlier, all the related materials described here are attempts to pay attention to the drama evaluation practice in Ethiopia. Hence, one can see that there is no exclusive material that treats the subject properly. Nevertheless, all the cited literature have played an important role in identifying and describing the problems around drama evaluation practice in the country. Therefore, the review shows the limited number of available related materials and magnifies those problems associated with the practice of drama evaluation in the country. What is to be noted here is that, even though the issue of drama evaluation is vastly discussed in different newspapers, the immensity of their numbers is the main reason for bounding myself on the indicated sources. ✓

## CHAPTER III

# SURVEY ON THE PRACTICE OF DRAMA EVALUATION IN ETHIOPIAN PROFESSIONAL THEATRES

### 3.1 Origin and Development of Drama Evaluation

Drama evaluation, which is known in the Amharic term as “የተውኔት ግምገማ” [Yetewnet Gimgema], has become an important activity of the professional theatres at the same time generating a widespread divergent debates among all those involved in the country’s drama scene. The debate is so strong and goes to the extent of claiming the practice of drama evaluation as one of the factors that have determining, influence on the further development of theatre in the country. As indicated in the following pages, the initiative for undertaking this research came from the importance the practice has been accorded by practitioners. Hence, it will be necessary to briefly highlight how and when drama evaluation began and its progress and development over the years. Though a definite history of literary evaluation in general and drama evaluation in particular has yet to be written, the intention is to offer a modest outline.

Since drama evaluation, as we know it today, took different forms over the years, it may be difficult to precisely tell when it began. However, one can consider the politically oriented censorship law issued in the early 1950s, as the first instance of evaluation. Nevertheless, as the provisions of the law are primarily intended to curtail the dissemination of ideas presumed to be politically sensitive or hostile on the part of the government rather than as a means of ensuring the

literary qualities of the works being investigated, the censorship practice could not actually be identified with the present evaluation practice. In this respect Debebe Seifu writes: "*Censors, strangers to their profession, and stubbornly nonchalant to the fate of the theatre used to maul every script on their table and every production on the stage*"(Debebe, 1988:48).

This can show that how the search for political intent was intensive and mostly preposterous. Whatever the intended purposes of the censorship may be, it shares some features of the drama evaluation practice particularly in determining the number of plays that would have reached the public.

According to one of the informants, Getachew Debalke, who had served for long years in the Ethiopian theatre scene, most playwrights were directing and even acting on their own plays until the early 1970s. Thus, they have no trouble about selecting other's works. But later, there developed an understanding on the importance of the director and playwrights started to give the Directorial duties over to some one else. Moreover, Getachew explained, especially the mid 1960s was a period in which the number of theatre audiences increased significantly and thus required staging of a variety of plays. This rising interest for watching new plays compelled the practitioners to assess alternative ways of ensuring the availability of scripts whenever required. Therefore, the first move was the theatres wrote to the known playwright of the time requesting them to submit scripts for production. The second alternative considered to obtain sufficient good plays was arranging a competition between playwrights. To select the best ones among the works submitted in this manner, the theatres established their own selection committees composed of the

managers, directors, playwrights, actors and other staffs. This marked the origin of drama evaluation committees, as we know them today.

The Ethiopian National Theatre (formerly Haile Selassie I Theatre) in 1968, formally established the first drama evaluation committee composed of seven members (የኢትዮጵያ ድምፅ 1961). The committee members, after scrutinising the scripts and assessing their worth for production would pass them over to the artistic director. The artistic director then discusses with the playwright of the selected script and eventually authorises it to be staged. The discussions mostly focused on technical issues for improving certain aspects of the script.

Mengistu Lema, in his book entitled “የትያትር ድርሰት ያሳሳቱ ስልጣን” [Techniques of play writing], stated his participation in the selection committee established for the play writing competition at the former Haile Selassie I Theatre (መንግስቱ 1964). He pointed out that even though many playwrights submitted scripts for the competition, most of them were lacking the techniques of play writing, a fact that initiated him to prepare the book.

What was important about this period (i.e. 1960's) is that, the theatre practitioners accentuated the theatre's goal, which was primarily artistic. That is, they sought to present a kind of play, which they considered higher in merit. They also introduced some European playwrights, such as Shakespeare and Chekhov. Their principal aim was that to present a variety of plays of high quality, both entertaining and stimulating.

Following the 1974 Ethiopian Revolution, there was a period of transition whereby some of the restrictive laws of the previous regime were in disarray. In this regard Jane Plastow writes: “*After the eruption of the revolution the censorship system for the arts fell apart and consequently no body existed with responsibility for the control of artistic production*”(Plastow, 1991:270). This <sup>is</sup> <sup>not</sup> <sup>quite</sup> <sup>fully</sup> <sup>correct</sup> <sup>and</sup> <sup>is</sup> <sup>in</sup> <sup>fact</sup> <sup>quite</sup> <sup>the</sup> <sup>opposite</sup> seems to have given playwrights and directors good opportunity to stage different experimental plays. Among the works of this nature produced during this period is Mengistu Lemma’s flashback technique in “ብላጥና ብላጥ” [To have a coat and to have a hide], Tsegaye Gebre Medhin’s episodic play “ሀሀ በስድስት ወር” [ABC in six months], and Tesfaye Gessesse’s absurd play “ዕቃው” [The Thing] (Ibid.: 266).

In spite of this freedom, however, the new government started to consider the importance of theatre work for its propaganda. For this purpose, the government appointed those theatre managers whom it thought were on its side and hence serve the political system (Ibid.: 269). During the early period of the revolution, these theatre managers were made responsible for selecting and evaluating the scripts for production. Thus, it seems obvious that these managers were expected to use theatres as a means of disseminating the political ideology of the government.

Nevertheless, my informants, Abate Mekuria and Tesfaye Gessesse both of whom were among the newly appointed managers dismisses Plastow’s assertion totally false and they claim, on contrary, that their primary focus on the artistic aspect of the plays staged in their respective theatres. They further stated that their evaluation results sometimes went to the extent of politically dangerous situations. A good example that asserts their claim could be Debebe Eshetu’s interview with Jane

Plastow, who witnessed the presentation of Mengistu Lemma's play "ጠያቂ" [Interrogator], which jeopardised the credibility of the evaluation and reduced or destroyed the activity to be substituted by the reintroduction of the compulsory censorship of all new scripts (interview Debebe, in Plastow, 1991:286).

By the end of 1974 the Ministry of Culture and Sports was formed and took all the responsibilities for the control of artistic production. The new Ministry established the Fine Arts and Theatre Division and by the year 1977 the responsibility of allotment of scripts to the theatres after evaluating and approving their worth. Then after, the three theatres, except the autonomous City Hall Theatre, established drama-evaluating committees whose mission was to evaluate those plays each theatre obtained by allotment. But, this process was interrupted for two main reasons. The first was the scarcity of plays to reach the Fine Arts and Theatre Department, which lead the committees in the theatres to take and evaluate scripts directly from the playwrights. The second was lack of peaceful working relation between the committees in the theatres with the Department in the Minister's office, which seem to necessitate the formation of another centralised evaluation committee.

Thus, the first well-organised drama evaluating committee with specific duties and responsibilities was formed in 1983. This committee was supposed to do the task of evaluation for the three theatres. The committee consists members of experts from the Ethiopian National Theatre, Hager Fikir Theatre, and Ras Theatre. The committee was named "የተውኔት ግምገማና ስርጭት ኮሚቴ" [Central Committee for Evaluation and Distribution of theatre Scripts.]

According to the working process of this committee, there was a minor committee whose task was to screen scripts on the basis of their artistic and aesthetic merits. The major committee after judging their quality of the selected scripts, hands them over to the theatres for production. This mechanism worked until 1993.

After the year 1993 all theatres started to evaluate and select the “appropriate” drama script by their own experts. Again, recently the three theatres, which are now under the City Administration of Addis Ababa, began to take evaluated and selected scripts from the central evaluating committee at the Administration’s Culture and Information Bureau. On the other hand, the Ethiopian National Theatre that is under the Ministry of Culture and Information evaluates and selects scripts by its own experts. This was the general trend of drama evaluation in Ethiopian theatres. Throughout this trend each evaluation activity at the different levels involved some identification of relevant standards of merit or worth, which I will try to discuss latter.

### **3.2 The Standards of Drama Evaluation**

In order to discuss the general features of the standards of drama evaluation in Ethiopia, it seems fair to mention few points about what a standard is. A standard can literally be defined as a rule, which is considered as a basis of comparison or judgement. In order to evaluate something, we usually make some comparisons. The comparison might be with similar objects or with certain normal or average requirement. It is this average or normal requirement what is called a standard. To use the more refined and technical definition of the term by the joint committee for Educational Evaluation, a standard is defined as:

*“A standard is a principle mutually agreed to by people engaged in a professional practice that, if met, will enhance the quality and fairness of that professional practice, for example evaluation”*  
(J C S E E, 1994: 2).

According to the above definition, standard is a purposeful specification or criterion that is established and exercised by a certain group. Therefore, it is an accepted yardstick to measure the quality and fairness of the object to be evaluated.

Andre Steinmentz, in his article 'The discrepancy Evaluation Model', had also emphasised and described a standard as a list of description, or representation of the qualities or characteristics the object should possess. In other words, a standard is a description of how something should be. Based on such explanations it is possible to designate standards in drama evaluation as the set of established prescriptions or criteria or requirement to judge the quality and efficiency of a play for production.

Drama like any other works of literature should possess certain aesthetic qualities, which are reflected in the different elements of a play such as characterisation, plot construction, or the language. However, reactions of audiences to a given quality of a play are not always the same. Usually a certain quality in a play may satisfy the feelings of some audience while others remain totally indifferent. In general, neither the characterisation nor the rhetoric understanding of different audiences could always be similar. This implies the difficulty of setting a uniform standard for evaluating dramatic works of different playwrights so that they will meet the expectations of a large number of audiences whose life experience and levels of knowledge are quite obviously diverse. This is actually a question that is a constant worry for theatre producers. Sifting among a number of scripts and selecting the best ones presumed to meet the requirements of a given set of standard is thus a challenging problem.

The above description presents the general understanding in the four professional theatres when the evaluators are conducting their activities. Nonetheless; evaluation reports and other documents available in the theatres reveal and interview with long experienced staff members in the theatres confirmed that, at least until 1980, there were no prescribed standards for evaluation or selection of scripts. According to my informants, Tesfaye Gassese and Getachew Debalke, before 1980, the set of criteria for the selections of plays were verbally given by the authorities as directives without any written documents to refer to. Absence of written directives, in this case, implies possibilities of inconsistencies as to the type of requirements a play should fulfil in order to be eligible for production.

But in 1983 the Ethiopian National Theatre issued a written guideline outlining the duties and responsibilities of the evaluation committee as well as the set of points to be considered for evaluating plays (see Appendix A). The set of points issued were the following:

1. A drama evaluation committee consisting of nine members is established on May 26/1975 E.C. in the Ethiopian National Theatre.
2. Committee members should read all scripts being together.
3. The manager of the Theatre is the chairperson of the committee.
4. Appropriate meeting time will be scheduled by convenience.
5. Every member should attend all the committee meetings, unless he is occupied in more urgent tasks.
6. The committee reads all scripts written by different playwrights.

7. During evaluation, the committee should consider and comment up on the writing style (technique), language usage and characterisation of each play.
8. The committee should observe and comment on the theme of each script.

As can be seen from the above, the evaluators have to assess the level of the play in terms of such play writing techniques as language and characterisation together with its theme. These prescribed sets of points, however, cannot be considered as standards as they do not properly describe the average requirement that a script should possess.

The other recipe, which was released in the same year in the same theatre by Getachew Abdi, required the fulfilment of six points as criteria for selecting play scripts, (see Appendix B).

Accordingly, what the evaluators were expected to ensure about a script include:

- a. Its adequacy in meeting the status of the Ethiopian National Theatre;
- b. Its relevance to the revolutionary situations in the country;
- c. Its edifying effect that should coincide with the socialist ideology;
- d. The level of its artistic quality and proficiency of language usage;
- e. Its originality and strength in relation to theme and form; and
- f. It's potential for entertaining and expressing new ideas or concepts. Besides these, the committee should include other standard, which it deems necessary.

Even though these criteria seem to be more descriptive than the previous one, but still they are not detailed technical standards, and thus could not explicate the extent to which a script need to meet the stated requirements.

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On the other hand, a close scrutiny of each of these points reveals a serious ambiguity as to what it actually means. For example, the first criterion requires a play to 'meet the status of the Ethiopian National Theatre', but fails to indicate the kind and level of status expected to be maintained as well as the extent plays to be selected need to meet the presumed level of status. There should be some indications about the traditions of the theatre's production (say tragedy, comedy, farce, etc.), the presumed preference of audiences, the uniqueness of the stage, or plays particularly preferred by actors or directors. <sup>genres of plays; <sup>artistic</sup> social and educational, professional, ~~the~~ economic status of the audience.</sup> Otherwise it seems difficult to know the status of a theatre without mentioning some points that attribute to that specific theatre.

The second and third requirements of the above criteria are predominantly concerned with political issues that show the influence of the socialist government in drama evaluation. The insertion of such a criterion as a standard in the practice of evaluation implies the implicit role of the evaluation committee to function as a censorship organ. Since the theatres are owned and subsidised by the government, they are always careful not to offend it, at least by avoiding plays with controversial social and political issues. Thus, the inclusion of such criteria help to check the clearance of issues that conflict with the interest of the government. In general, consideration of ideological and political matters in drama evaluation at that time seem to be among the major factors that have contributed to the self censoring tradition on the part of the evaluators today.

The above standard, when addressing the validity of aesthetic, thematic, and form (numbers 4, 5 and 6) yardsticks, is presented just to provide general and procedural guidelines for the evaluator. These three and all the other points are deficient of proper descriptions and thus, the standard in general seem only a framework of evaluation criteria instead of normative requirement to be met

The third standard of drama evaluation is the directive, which was delivered by the Ministry of Culture and Sports in 1984 (see Appendix C). The directive was issued to the Drama Evaluation and Distribution committee, which was responsible for the drama evaluation and selection of the three theatres excluding City Hall Theatre. The ordained criteria in the directive as a standard are as follows.

1. **Plot:** that involves the cause and effect issues with the subtlety of story and the stipulations are its substantiality to the logical causalities and the examination of the type of the plot in relation to the kind of the play.
2. **Character:** is concerned with the fidelity of the characters to real life in representation.
3. **Thought:** is the designation of the meaning and importance of the theme or subject that the play is mainly concerned with.
4. **Language (diction):** the prescription focuses on the dialogue's elocution in relation with each character.
5. **Scene:** is the inquiry into the structural appropriateness of each scene to indicate changes of time and space in accordance with the relationship of each scene to the others.
6. **Structure:** has the following structural part for evaluation.
  - a) Exposition - the examination of how story and character are introduced in the first act,
  - b) Complication - examination of conflicts and crisis in relation with suspense and surprise,

- c) Climax - examination of the conflicts at the point of strongest impact, and
- d) Resolution - examination of the final achievements of the stories and the completion of all conflicts in accordance with the solutions.

In addition to these evaluation standards the directive summons for consideration of different kinds of approaches in contemporary theatre which include musical drama, mime drama, Stanislavsky's method of acting, Brechtian Epic Theatre, etc. Moreover, it demands the examination of the originality of the scripts that is checking of any resemblance or relation in theme or form with those previously staged productions.

By all measures, this one seems to be the most detailed of all the standards that have been issued before it and directs what to look for when judging the adequacy of a script for production. What actually differentiate this set of standards from the others is its embodiment of emphasis on the so-called Aristotelian elements as well as its claim of these elements as essential components of a play.

The Aristotelian principles and elements can be used as formative prescriptions for writing a good play. Fundamentally they are, as Sam Smiley had remarked, simple reflections due to his careful study of the great classical tragedies. (Smiley, 1987: 167) Aristotle himself had stated that his principles are derived basically from Sophocles's tragedies (Barnes, 1984: 2321). Therefore, his principles are instructions to good play writing. If playwrights follow the principles properly, they are likely to produce a good play script. Or, as Astatkachew Yehun had emphasised, acquaintance

with the principles helps the playwrights to learn the techniques strenuously so that they will get other play writing methods easy (A.C.T 991:3:3).

As it has been mentioned earlier, drama in Ethiopia is an exotic art and it seems that the values are also adopted from the formal aspects of Western theatre. The application of Aristotelian principles for evaluation purpose can be attributed to this assumption. Nevertheless, emphasis on these principles disregarding many others equally important methods to evaluate plays, faces a lot of strong complaints from a large number of playwrights. Their argument is that the principles are only one way of play writing techniques and it could only be applied to those plays, which are written adhering to such techniques. One of these playwrights complains that his play written in a style of Absurd drama was rejected for lack of plot (note that absurd plays commonly have no plot). In a paper he presented at a workshop on scarcity of plays Teshale Assefa (◆◉●=1991) has attributed the scarcity of plays for production faced by the theatres to the appropriation of the Aristotelian principles as standards of evaluation.

It is obvious that Aristotelian principles are exhaustive and provide a good analytic possibility on a certain play, which enables the principle to be regarded as one of the best, but not the only ones. Moreover, as the principles are descriptions about what constitutes a good play in the ancient classical period, they may need some modification to fit the Ethiopian audience and playwrights. In general, applying a certain principle for play writing can be common but using it to evaluate all kinds of plays is absolutely wrong. Additionally, as people's taste varies from time to time and from place to place, it seems important to examine the seasonal and spatial effects of the adopted principle and its application.

In this regard, I. A. Richards warns:

*“All the great watchwords of criticism from Aristotle's 'poetry is an imitation' down to the doctrine that 'poetry is expression' are ambiguous pointers that different people follow different destinations. Even the most sagacious critical principles may become merely a cover for critical ineptitude.... Everything turns upon how the principles are applied. It is to be feared that critical formulas even the best, are responsible for more bad judgement than good” (1929: 12).*

The implication of his warning is that even though evaluators may use a certain principle as a yardstick to evaluate a play, it is also wise to know that the principle itself always needs careful handling, as it can be sometimes a cause of unfair judgement.

In general, the above-mentioned standards seem as if they are intended to stimulate and facilitate thoughtful discussion among evaluators. Additionally, it requires evaluators to acquaint themselves with other non-Aristotelian principles of contemporary play writing techniques. This standard, despite strong arguments for and against it, had been in use for seven consecutive years. But by the year 1992 the evaluation practice based on the above standard together with the centralised system of evaluation was disparaged and all the theatres were mandated to undertake play evaluation independently using their own standards. Next, we will therefore, examine the criteria set by the theatres beginning with that of Hager Fikir and Ras Theatre.

#### **Drama Evaluation Criteria (Hager Fikir) (see Appendix D)**

- I. Concerning original works of well-made play writing techniques.
  - a. Those which have originality in topic, theme and style of presentation;

- b. Those which have social function;
- c. Those which do not have superfluous characters and dialogue;
- d. Those which employ dramatic language and employ dialogues closely related to the identity of their characters;
- e. Those which contain conflict and have the capacity to capture the attention of audiences until the end of the play;
- f. Those where the conflict is not spontaneous but should happen in agreement with the plot of the story in realistic manner;
- g. Those where change of time and place is made with justification as well as it is coordinated with the previous setting and is not superfluous;
- h. Those which explicitly communicate the issue they intend to express;
- i. In general, those constituting high artistic level;
- j. In case where original and translated works have got equal points, priority shall be given to the original

II. Concerning plays written in different play writing techniques

In cases of different approaches of play presentations and musical dramas, their artistic value and their intended message should be the criteria of evaluation.

III. Concerning works of translation, adaptation and transposition:

- a. Those which constitute universal value and not inhibited by the periods or places they were written;
- b. Those which have positive contributions to the ways of life and cultural practices of the country;
- c. Those which are presented in good language and without significantly

departing from those of the original works;

- d. The similarity of the translated work with the original in terms of its comprehension, message, and elements of the play;
- e. Those works of adaptation and transposition should be written a manner that reflects Ethiopian identity;
- f. In case where different individuals translate a play, artistically the best one shall be selected.

The evaluation standards of the Ras Theatre, as they are presented in detail and are superfluous to the study (see Appendix E), are summarised as follows.

#### **Drama Evaluation Criteria (Ras Theatre)**

1. Criteria for content
  - 1.1 Concerning original plays it considers the play, social function, its originality (in topic, plot, and way of presentation), its relevance to the period, and its artistic and imaginative competence.
  - 1.2 Concerning works of translation and adaptation it requires plays to have issues of universal values, edifying relevance to the society, similarity with the original work (i.e. for translations), and to reflect Ethiopian identity. Moreover, it emphasised the consideration of giving priority to original plays then to adaptations and finally to translations.
2. Concerning staging time of plays: - they should be full-length plays, which take from 150 to 175 minutes.

3. Criteria for form evaluation
  - 3.1 Concerning well-made play structuring the requirements are
    - 3.1.1 the cohesion of cause and effect,
    - 3.1.2 the complication of conflicts,
    - 3.1.3 the effectiveness of exposition and resolution, and
    - 3.1.4 the plot's capacity to create suspense and surprise until the climax.
  - 3.2 Characterisation – The personality of principal characters should be vivid, related to their action, and relevant to the plot.
  - 3.3 Dialogue – should be eligible to characters, understandable, succinct, and relevant to the plot.
  - 3.4 Setting – justified and co-ordinated change of time and places as well as the considerations of the technological capacity of the theatre's stage are the requirements.
  - 3.5 Theme – the social contribution of the play's message and the way it is transmitted are the considerations.
4. Concerning plays written in different play writing approaches: plays in different approaches of play presentation are evaluated by their artistic value and their message.

As it can be seen from the above presentations, the evaluation standards of Hager Fikir and Ras Theatre are more or less similar in content. Additionally, they are basically identical with those aforementioned evaluation standards used by the centralised system except some variation of

emphasis on technically hazy terms such as originality and well-made play. These terms are supplied without explicit definitions and are usually obscure. For instance, Ras Theatre's criteria for a 'well-made play' are fundamentally the characteristics of one of the Aristotelian principles on structure. And it is similar with the sixth criterion of the standard applied by the centralised evaluation system at the Ministry of Culture and Sports.

Actually, a well-made play is a play writing technique which is basically associated with the popular plays of Eugene Scribe in the mid-nineteenth century (Smiley, 1987: 255). The set of techniques required for writing a well-made play include providing good stories on up-to-date themes, tight-plot in which everything proceeds too logically and is wrapped up neatly at the end, and with plenty of action and intrigue. Additionally, Scribe had established a formula for all sorts of plays such as tragedies, comedies, melodramas, etc. (ibid.). Therefore, in order to apply a play writing technique of a well-made play as a standard, there should be at least some typical descriptions of the method's characteristics. ʻ

The same is true with the application of the term "originality". As it can be seen from the standard used by Hager Fiker (appendix J), originality has no extra connotation except its categorical function to distinguish works of translations and adaptations from those works directly created by the playwright's imagination. But originality exceeds such implication and involves, as Smiley had indicated (1987: 56), innovative or revolutionary moves in art. Originality includes escape from the norm, avoidance of the commonplace, to shun the conventional. However, as the standards are fundamentally based on the conventional, it will be out of the question to present plays with

originality that rejects the conventional. Therefore, one can see that the application of such obscure words might result in inscrutable judgements, which make the evaluation unfair.

All the efforts to get hold of the documents of the evaluation practice at City Hall Theatre were to no avail. The next step, therefore, is to examine the experience of the Ethiopian National Theatre, which uses a distinct approach from the previously discussed standard-oriented evaluation practices. What is special about the National Theatre's experience is the absence of any standard to evaluate the scripts. The important thing in this kind of evaluation is its reliance on the professional skill of each member of the evaluation committee. There is no prescribed yardstick as a standard to evaluate the proposed scripts, but only a directive that describes the duties and responsibilities of the evaluators and working procedures to be followed by all involved (The Amharic version of the directive is presented in Appendix F). The professional training and/or experiences of the evaluators are taken for granted to analyse and judge the worth of a play confidently.

The experience of the Ethiopian National Theatre concerning the reliance on the evaluators seems somehow <sup>easy?</sup> accentuated. Yet, whatever drawbacks such kind of evaluation might have it allows, as there is no prescribed standard, to apply different kinds of evaluation methods and standards. Additionally, as some of the committee members said, it is better than and, preferable to all the evaluation practices that have been exercised hitherto.

The last standard of evaluation that will be analysed next is the one that has been applied by the central evaluation committee at the Addis Ababa Bureau of Culture and Information. The

standards are supplied as part of the payment directive for the participants of play production as well as drama evaluation (see Appendix G). The directive contained four sets of standards for experimental, original, adaptation and translated plays. The standards are presented below.

1. Experimental plays (are those written, directed and produced by a group of artists in the theatres) will be evaluated in terms of: -
  - a. The extent it incorporates the objective or contemporary social realities at the same time constituting a high level of entertaining and educative elements.
  - b. The extent it reflected the issue raised in terms of both content and form.
  - c. The extent of adequacy of the technical style employed to express the desired purpose.
  - d. The adequacy of its aesthetic qualities.
  
2. Original works should be evaluated with respect to:
  - a. Their high level of social value with adequate entertaining and educative capacity.
  - b. The novelty of their topic, theme and content presentation.
  - c. Their high level of aesthetic quality
  - d. Their adequacy of imaginative, theatricality and technical competence.
  
3. Adaptations will be evaluated with respect to:-
  - a. Having universal values not inhibited by time and place.
  - b. The high relevance of its message with respect to the way of life and cultural practices of the peoples of the country and the extent of reflecting the Ethiopian identity.

- c. The appropriateness and proficiency of language usage.
  - d. The high level of technical proficiency.
4. Translations will be evaluated with respect to:-
- a. High level of universal, social and cultural benefits;
  - b. High benefits of its topic, theme and content presentation;
  - c. High level of aesthetic quality and technical proficiency of the language used.

Each of the above points are graded into a two level rank, (e.g. 'first class original' and 'second class original'), and standards for second-class plays are almost identical to those mentioned above except in the use superlatives as a distinction. Thus, based on such ranking and categorisation, every play is supposed to be evaluated according to the prescribed criteria. The significant point of this system is its assortment of plays for evaluation in relation to their rank.

As we can see from all the above standards, the development of the art of theatre in the country seems in the custody of the evaluation practice. And the evaluation practice is basically dependent on certain standard, which is believed to constitute the qualities of good play for production. Most of the points considered as criteria are taken from the Western tradition of successful and effective play writing. Such overwhelm can be attributed to two significant factors. These are using

Michael Etherton's words:

*"The influence of Greeks on the development of African drama has been in two directions: (1) Greek plays have served as models for African plays; and (2) the theory of Aristotle has become a basis for dramatic criticism" (Etherton, 1982: 65).*

This implies the fact that the Greek tradition of drama has influenced other African countries, and was used as a model as well as a currency of evaluation.

### 3.3 The Drama Evaluators

To begin with, let us see the general definition of an evaluator.

*An evaluator is anyone who is engaged in evaluative activity. Moreover, as evaluation is a process of determining the merit or value of something, the evaluator's task varies according to the object he conducts the evaluation (J C S E E, 1994: 205).*

? → The above definition implies that the task of evaluation calls forth, on the part of the evaluator, adequacy of knowledge and experience in relation to the object of his evaluation. Similarly, anyone who will be entrusted with the task of drama evaluation needs to have adequate knowledge concerning the wide field of dramatic and theatrical art. Thus, in order to accomplish the evaluation with acceptable and credible results, an evaluator should be trustworthy with his proficiency and competence. (only these?)

To achieve such proficiency and competence, it seems essential that the person has undergone through formal training in theatrical arts and dramatic literature together with adequate working experience in such relevant areas as directing, acting, and criticism. These qualifications help the evaluator to think in terms of the total effect of the performance on the audience and to understand all the process of theatre production. Besides, it seems necessary to have, at least, a comprehensive knowledge on theories and principles of evaluation. Moreover, it seems advantageous to have familiarity with the conventions and capability of the theatres.

Based on such general notions, when we consider the experience of drama evaluation in the professional theatres, evaluators are usually an assemblage of committee members who are considered as experts in the field of theatre. As the experiences of the composition of these committees indicate (see the appendices), members are either assigned by the theatre authorities or elected by the relevant staff of the theatres. The persons assigned or elected are of two types. Some of the members are professional who have at least first degree in theatrical arts, literature, directing, etc., while the other group comprises individuals with long years of experience in the field of theatre as actor, director, etc. <sup>የገጠማዊዎች</sup>

Almost all of the drama evaluators in the history of Ethiopian theatre are without evaluation expertise, but with aesthetic or technical connoisseurship. Most of them have no knowledge of or experience with the serious aspects of evaluation as a discipline. And the technical term for such evaluators is 'local experts' which refers to "someone from the same field as the program being evaluated, but used and rarely trained as an evaluator". (*Scriven, 1991: 215*). Of course, it is obvious that script evaluation requires sufficient knowledge about theatre and related subjects. But, this does not mean that all theatre professionals are capable of script evaluation, as all English graduates may not be good English teachers. Therefore, to be an appropriate drama evaluator, it seems imperative to have knowledge on the art of theatre, and above all a deep insight on the basic principles and theories of evaluation as a discipline.

Another noteworthy characteristics concerning drama evaluators is their relation to the practice of confidentiality. Confidentiality in drama evaluation of Ethiopian theatre denotes the preservation of information about the playwright from the evaluators. This is done through preserving

anonymity of those playwrights whose works are being evaluated. The main objective for such secrecy is to avoid a bias against or toward the playwrights. The anonymity is usually done by the concealment of the identity of the playwright such as removing identifying information. This is mainly practised for the sake of doing fair evaluators judgement as well as to prevent any worry about the possibility of reprisal moves from the playwrights whose scripts failed.

Nevertheless, as evaluators are commonly known by most of the dramatists, there are sufficient possibilities to contact the evaluators, and the transmission of all the hidden information is unavoidable. Such information might include the kind of the play, its story, its characters, its structural development, etc. Therefore, trying to conceal the name of the playwright barely preserves confidentiality and its application is almost a fake exercise.

According to some of my informants (Tesfaye, Abate), it is such confidentiality that mostly facilitates corruption around the drama evaluation practice. Their reason that, as the proper channel of contact for both the evaluators and the playwrights have been sanctioned, they can have secret contact that might include beneficial negotiations which results bias on the evaluation practice. Nevertheless, it is obvious that one can only be biased towards something he knows secretly or not. This implies the fact that both abandoning on applying confidentiality cannot prevent corruption. However, in spite of this the practice of confidentiality has shown a serious negative impression, which is related to corruption.

Moreover, confidentiality is believed to be the reason for reservation from giving detailed evaluation reports. In most cases (as it will be evident in the case study section), evaluators did not

recommend what they think of the proposed script except declaring their approval or disapproval. Many playwrights complain that their plays were rejected without any reason. On the other hand, evaluators claim that their task is to select the better script which does not include giving suggestions about the possibilities of improving failed scripts. Regardless of their argument, it is obvious that confidentiality hinders the evaluators to contact and discuss with the playwrights officially. This mostly results on misunderstanding and misinterpretation of the script and to its failure on erroneous judgement. The other disadvantage of confidentiality is that it lets the evaluator to participate on evaluating his own play. This kind of fraud is called ‘Incestuous Relations’, (*Scriven, 1991: 192*), which refers to the type of evaluation where an evaluator evaluates his own work. During such conditions the evaluator is commonly expected to show preference to his own script.

The last aspect about drama evaluators is that they are forced to execute the evaluation task as extra-duty. Exercised as extra duty, the practices of drama evaluation seem to face some problems, such as negligence to read scripts properly. This is evident as Teshale Assefa has observed it (◆☪●☐ 1991), from the evaluators’ disregard for their responsibility or accountability. These obviously have its negative impact on the drama evaluation activity. The problem has been serious and recently seem to have attention that the centralised evaluation system of the Addis Ababa Culture and Information Bureau applied a payment mechanism for evaluators (see Appendix G). This payment mechanism can be regarded as the first in the history of drama evaluation in Ethiopia. Even though there is no evidence on how effective such mechanism is, the remedial move by itself is commendable. Moreover, considering the responsibilities involved in the process of selecting a play, evaluator’s effectiveness has significant ✓

which had no prescribed standard other than the personal analytical approach and judgement of the evaluator, all theatres implemented a certain standard to evaluate scripts.

On the other hand, there is another group who argues that it is a big mistake to put a standard for evaluating plays. Their side of the argument is that, is there is a set of standards that all plays are expected to fulfil it, and then it will be difficult to have art based on inspiration and sustained originality. In this situation, they emphasise, what we will have instead is only fabrication and repetition of similar models. They see the use of standards as hypocritical disguise for conservation. This group is, by and large, composed of playwrights and directors who mostly insist on the hindrance of maintaining any standard to innovative ideas and play writing techniques.

According to directors Ayalneh Mulatu and Abate Mekuria, using standards in evaluation practice has impacted to degrade the art for unworthy fraudulent ends. Similarly, a novice playwright, Tewodros Legesse, testified the restrictive nature of the standards resulting in absence of variety of play writing methods (ፈርጥ 1992:2:3). Teshale Assefa, in his unpublished workshop paper described the practice as creating playwrights who write plays in the auditorium amidst spectators contemplating the reactions of audiences (ተሻሻል 1991). All the above comments of the practitioners indicate the negative consequences of the application of standards during evaluation.

The implication of their comments is that playwrights who want their plays to be staged are obliged to write their plays thinking about the requirements of the evaluation. As there is no described means of notifying the required standards, most of the playwrights have no idea about them except imitating those produced plays as models. Consequently, playwrights either tend to

copy the theme and other elements of plays that had been staged or they may try to influence the evaluators through bribery and other unworthy ways. In fact, playwrights who are primarily interested in financial gains rather than the art, are likely to make us of the two alternatives.

It is evident that the arguments by both sides seem difficult for arbitration as they have their own justification. However, since each side claim that its position represents truth, some sort of solution seems necessary. The solution can be what Oscar Brockett had once suggested. It reads:

*The only possible way we could achieve uniformity of standards would be through repressive force. Ultimately the only answer lies in healing the divisions within our society so that we may arrive at sufficiently strong and commonly held beliefs that both dissent and repression seem irrelevant (Brockett, 1971: 51).*

Thus, what is important is to make available opportunities where the positive opinions of both sides can be entertained. It is only through such understanding that it will be possible to focus the efforts of all practitioners towards the development of theatre in the country.

Another aspect of the debate around drama evaluation arises from the interest of theatres to become profitable. The argument on the consideration of profitability of a script during evaluation seems the result of the organisational problem of the theatres. All the four professional theatres are owned by government and are always incapable of covering their expenses. Thus, they are subsidised by the government to survive. This indicates that the theatres are organised as institutions that serve the governments interest. On the other hand, like commercial theatres, they are expected to be profitable and should cover their production costs. Such contradictory and paradoxical experience seems the main problem.

Stuart Vaughan, in his book *Directing plays*, speaks of play selection in institutional theatres and commercial theatres in the western countries (1993: 17-22). According to his explanation, the institutional theatres (such as community and resident theatres or university theatre departments) aim at satisfying the theatrical expectation of a particular public. As these institutions tend to depend on a body of season-ticket holders, the choice of the script strive to provide these group with a level and type of production that they find acceptable. Moreover, such institutional theatres intend to provide a training ground for those who participate in the production of a play as well as a cultural experience for its audiences. Thus, in such theatres, the artistic leadership usually works out some formula for play selection: for new plays, classics, contemporary revivals, and so on. Based on that formula, the plays may be chosen by the artistic head or by a committee or a particular director gets a total freedom to choose and direct whatever script to which he feels drawn.

Concerning the play selection of commercial theatres, Vaughan explains:

*The usual commercial procedure is for a producer to choose a play on the basis of reading plays submitted or from seeing production in regional theatres.... Once the producer has found a play and optioned it ... then [he] selects a director and assembly a creative team, at the same time reserving a theatre space (Vaughan, 1993: 19).*

This explanation elaborates the producer's ultimate power in selecting a play for production in the commercial theatre. As the producer's principal task is to provide the essential cost of production, he often strives for commercial success above artistic integrity. Thus, the intention of play selection in commercial theatres is basically aimed at profit.

When we look at the experience of the Ethiopian professional theatre, through there is no written document, it seems obligatory that the theatres should recover their expenditures from their revenue. This is because of the very fact that every theatre, as a government organisation, has to follow all the regulations and the budget systems of the Finance Office (interview, Astatkachew). The regulations and the budget system require the planning of the forthcoming year's annual revenue, which is done mainly, based on previous year's achievement. Thus, in order to overcome their financial scheme, the theatre authorities usually prefer to have a play capable of attracting a large audience. Consequently, these authorities influence the evaluation activity to apply additional, but unwritten, standard to enhance commercial profitability or viability of a play.

On the other hand, there are other authorities that insist the main objective of the government in subsidising the theatres is only to enable them produce plays that have edifying role for the society. Hence, they claim that other than the realisation of this objective, the government does not look on the theatres as a profit generating institution. According to Mulatu Negusse's explanation, theatre is an art and the government does not consider art as an investment intended for commercial profitability. Rather it is expected to play a vital role in the advancement of the cultural sphere of the society that can be considered as benefit and profit (ፈርጥ 1991:4:1). His explanation, as he is a government official, ascertains the impropriety of the issue of profitability in the practice of drama evaluation and theatre production as well. Thus, according to this group, consideration of income benefits of a play should be shunned and the drama evaluation practice should strive to justify the cultural and aesthetic advantages of the society.

Despite their argument on the government's interest, the consideration of profitability during evaluation is still evident. Evaluation of the profitability of a play before production (while in script actually amounts to assessing the financial earning potential of a play. This assessment, in turn, is based on observation of the financial performance of previously staged dramas; that is an assumption based on audience's preference. Based on these prospects, the evaluators are expected to recommend a script to be staged, in fact, modified or rejected. The main purpose of this type of evaluation is, to determine the financial benefits on the basis audience's appeal that can only be ascertained through past experiences.

As the future is always doubtful, drama evaluation concerned with profitability contains uncertainty. The basic sources of uncertainty during drama evaluation can be related to the preference of the audience towards the thematic, stylistic, or technical values of the script that usually changes from time to time.

In this regard Alan England writes:

*It is impossible to draw up a chart to show these [audiences] needs arising in neat progression according to age and sex or educational level; however convenient that might be. Individual differences are wide, even with in the same age, sex, or education. But working on a play is a communal activity and the evaluator is forced to try and satisfy a large number of people at the same time (England, 1981: 228).*

This statement indicates how difficult and problematic it would be to assess and determine the scope of audience's interest. Theatre audiences mostly develop their own standards to examine and evaluate a work of drama based on their own experiences. And as their experience develops, their interests too change. Therefore, the response or reaction of different individuals exposed to a

given dramatic work will naturally vary in accordance to their value-oriented experiences or preconceived standards.

Thus, those evaluators concerned with script profitability need to examine the current interest of the theatre audience and prefer to select similar plays with ascertained acceptance. Consequently, the valuation often avoids those plays with new subjects and novel techniques. This is the common experience of all the professional theatres and they rarely take plays written along new subject matters and techniques. It is this aspect of the evaluation that forces playwrights to stick on the writing of prototypical drama. As Eric Bentley rightly remarked, the final result of such practice will be "... to repeat former successes rather than create new ones. To duplicate, not to originate, is the aim of the method" (in Brockett, 1971: 134).

In addition to all this contentions, there are other grievances on the over the drama evaluation results. These complaints mostly arise from those playwrights whose plays are rejected for so many reasons. In order to analyse whether these complaints have bases we examine some evaluation reports in the next section.

### **3.5 Sample Case Studies**

The following case studies are intended to illuminate the employment and critique of the drama evaluation activity. As we have seen it in the foregone pages, the drama evaluation practice applies standards as a guiding principle to evaluate every play. Therefore, one can expect that the plays presented for evaluation are judged by the criteria set in the standards. Consequently, the prospect from the evaluation result includes a complete and defensible report that could show the strengths and weaknesses of the evaluated play. The assumption is that the evaluation reports should

possess, at least, the application of the standards to the specific play, the worthy and vain traits of the play, and the grounds used to support the final judgement. Thus, the survey on these case studies is intended to stimulate and facilitate understandings and give insight on the rationality of the evaluation practice.

### **3.5.1 Case 1: " ደርሶ መልስ " [Round Trip]**

The Evaluation Report (see the Amharic version in the Appendix H)

**Comments:** The main theme of the play revolves around a crime story. The events take place in two episodes in a dream phenomenon and in reality.

1. Concerning the dream episode, we have the following two questions:
  - a) Does a dream phenomenon normally take such a long duration?
  - b) Does a dream event proceed in such a well-structured and well co-ordinated manner?
2. Concerning the story outside the dream, we have found out the following flaws.
  - a) Although the play is detective story, the investigation and the results are not correlated. In this regard:
    - The story of the crime did not develop through complication and have no suspense.
    - The suspect of the crime becomes clear out right at the beginning of the story.
    - The suspect, instead of attempting to minimise the suspicions raised around him, contributes to magnify them.

- The investigator, rather than concentrating on the person who is highly suspect focuses on another thing that does not have any inkling.
- The investigator does not employ and professional skill, toward his suspicions.
- Characters are not characterised properly, and thus, are difficult to distinguish them.
- Their own accord rather than the efforts of the characters have solved the mysteries behind the crimes committed.

In general, as the theatre does not meet formal detective story writing techniques and has a number of flaws, the Theatre has rejected it.

*Source: The Ethiopian National Theatre 05.09.86 (E.C.)*

The above is an evaluation report or comment given to a script. The play basically depicts a situation in a dream that the central character seems to “see” or “experience” during sleep. The whole pattern of the play is an invention to move the reader or the audience to an imaginative world. The characters are suggested to be seen in a dream and the whole story with its actions and conflicts is, we are asked to accept, in a dream. The evaluators are, therefore, expected to look at an imaginative world and people, which we might see in our dreams. Those actions in the story are presented so as to be considered as if they are acted in the dream world and not as in the real world, real people and their doings.

- The investigator, rather than concentrating on the person who is highly suspect focuses on another thing that does not have any inkling.
- The investigator does not employ and professional skill, toward his suspicions.
- Characters are not characterised properly, and thus, are difficult to distinguish them.
- Their own accord rather than the efforts of the characters have solved the mysteries behind the crimes committed.

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Even though the play is presented in a way that is purposely distorting the real people and their actions, which tends to associate it with the styles of expressionist drama, those that are basically attempting to depart from realism, the evaluators applied a different standard for evaluation.

What they tried to do is, to consider the play as a detective story, a type, which David Daiches has described as,

*... the only kind of story which depends entirely for its effect on the reader's not knowing beforehand anything of what happens is the modern detective story, where the sole interest lies in the mystery of "whodunit," and surprising turns of plot are appreciated, ... (1981: 195)*

What Daiches tries to emphasise is that plays with such stories are principally aimed at keeping the audience in suspense until the mystery is solved. Accordingly, the reflections and judgements given by the evaluators are based on examining a detective story. The play demands the evaluators to submit, for a moment, to the imaginative dream world, and the author does this expecting the meaning of the play as a whole can be understood when it is accepted as a dream play.

Such a dream play can be categorised with those 20th century drama approaches, which principally attempts to depart from realism, specifically with expressionism. The reason is that the philosophical basis of expressionism, one of Frauds's theory that emphasises a concept that the internal, subconscious desires of people come to the surface in the dream (Pickering, 1981: 91). Such dream plays as “ደርሶ መልክ” can be associated with expressionism.

As we can see from the evaluation report, the first question raised is in connection with the duration of a dream. The evaluators did not describe any standard of time limit for one course of a dream and are unable to evaluate it with such requirement. The second question concerning the dubiousness of such composed structure for a dream play shows that the evaluators have conceived the play as a dream play that requires loose and discontinuing actions and events. This is because of the fact that a dream is an act of seeing serious pictures or events in the mind and it is usually full of disordered events and incoherent actions. But what is important to note is that most of the playwrights who follow such trends using their poetic licence, usually utilise a mixture of other styles in order to achieve their desired effects.

The other detailed comments are based on the misconceptions of the evaluators about the approach of the play and cannot be discussed, as they are wrong observations. These comments are the ones that try to evaluate the play as a detective story and demand such structure of a plot based on "whodunit" suspense and a style requiring fidelity to reality, which is totally out of the text. In general, the evaluation result shows the incorrect comprehension of the evaluators, which effectuate to misjudge the play.

### **3.5.2 Case 2: “*ᄃᄃᄃ ᄃᄃᄃ*” (Myopia)**

Evaluation report on code number 028 (See Appendix J)

Comments-The metaphors used in the language, the psychological approaches, and the social values of the play are satisfactory. The technical approaches, specially the way the investigation of the suspect held at the house of the victim, make the script unique and commendable. But the raised idea failed by the flashback presented at the outset of the script. The issue lacks story

development that is the result of unavailing flashback technique and idea. To enable the raised issue effective, the committee suggested the following comments to be considered by the playwright.

1. Keeping the main ideas and avoiding the recurrent issues will shorten the script. Thus, it needs to add some supportive issues that will strengthen the main idea and make the script a full-length play.
  2. If suspicions may arise from different directions, they can help to have a deep insight on the main issue of the play.
  3. If the flashback could be set at another suitable scene/act.
  4. If some other suspects, besides Ato Sisay, could be included, it helps to develop the main idea and its power of creating suspense.
  5. Instead of presenting the financial defect of Ato Sisay as the only reason to kill his friend Ato Belay, it will be better to show his sexual desire towards Atina while he was living together with the family.
  6. Rather than presenting Atina as innocent, it will be better if some relative of her husband suspect her for the crime.
  7. Instead of telling about Ato Belay's children, it will be better if they appear on stage and show their love to Ato Sisay, their father's friend and killer. And if this can torture him.
  8. In addition to these, if the playwright create other supportive ideas and techniques, the problem of dramatic effect and length of script can be solved.
- When the playwright brings the improved script let him get priority.

As the report commences with appreciation, one can expect that the final judgement will be positive. Similarly, the evaluation report on “*ግዴነት ጥሬ*” begins with gratitude on the play's language, specially its use of metaphors, the psychological approaches and its social value. Moreover, it admires the technical aspects of employing a fresh method, which considers it a novel approach. But it at the same time criticises the presentation of the flashback scene at the beginning of the play, as hampering the development of the adeptness and thought of the story and regards the play as one that needs improvement. Then it gives detailed and descriptive suggestions to enhance the play to be appropriated for production.

The significant point of this evaluation report lies on its attempt to show both the strengths and weaknesses of the evaluated play. It points out what the evaluators appreciate in the play and, at the same time, what they think improper to the technical and thematic aspects. Nevertheless, the evaluation report does not show the application of any standards or criteria that enabled the evaluators to reach their conclusions.

Such approach makes the evaluation result sound sentimental, based on the emotional perception of the evaluators. As the evaluation committee has got a standard set for evaluation, (see appendix D), at least, some of the criteria should be applied in order to make the evaluation more complete and defensible. Thus, the evaluation report sounds impressionist and shows the evaluators' concern to their sentiment. The final result is therefore the play that has got the chance to be produced.

### 3.5.3 Case Study 3: "አሃዳ ማህተም [the chair, or, Professor]"

The Evaluation Report (see Appendix <sup>K</sup>J)

- Comments:-
1. It is not properly structure<sup>d</sup> and it is loose.
  2. It lacks plausibility.
  3. It is boring.
  4. The story does not show development.
  5. It lacks action.
  6. The actions the characters perform are not proportional to their status.

Therefore, the theatre did not find the play fit for production (The Ethiopian National Theatre Yekatit 30, 1990).

This evaluation report, as it can be seen, is a sweeping one. The described six remarks show nothing about what and where the flaws are. The reason is that all the comments are presented in an all-inclusive manner and have no particular cases of exceptions. The evaluation report tells nothing about the specific play that is evaluated except pointing its title at the heading. This might shock the playwright as it lacks related or associated remarks beyond the title that imply the commentaries are on his play.

When we look at the text, the play is centred on depicting the state of some corrupt university instructors, who pursue their benefit abusing their academic prestige. As the play has got most of the elements of drama, such as story, characters, setting, language features, etc., the evaluation can be testified using particular features as evidence. For instance, the first remark indicates that the

structure of the play is improperly composed and loose. One may ask what a properly composed structure implies, and, at least, there should be some indicative points to show what the failure of the playwright is in structuring this play.

According to Oscar G. Brockett (1971: 55) there are two principal methods of structuring or organising a play. The first one is the Aristotelian or traditional structure that typifies most drama from the time of the Greeks to the modern era. Its features are "a complete whole, and fully developed story, with all the incidents clearly and logically related to each other in such a way that one seems to grow out of another". This kind of structuring is the kind favoured by a well-made play writing that has beginning, middle, and end in an articulated and combined way.

The other kind of structure Brockett (Ibid.) described is the structure based on thought. When a play is unified through thought, the structure is able to be loose, often giving the effect of randomness. This is because of the incidents, which are inter-related without cause and effect basis. Accordingly to his explanation, successive incidents may involve completely different characters and lines of action, so long as they are related in some way to theme, and incidents or scenes are of secondary importance.

When we come to the evaluation of *ΑΥΤΟΜΑΧΟΥΣ* on this basis, the evaluators should have at least given some hint about the kind of a structure that fits the play, based on the totality of the play. Considering the emphasis put on the main subject of the play, i.e. corruption, throughout the play, and its focus on happenings rather than developing incidents, one can deduce that the play is structured based on thought. This implies that loose structure is proper for this specific play, and

the evaluators seem to have difficulty in understanding the play, or it can be said that they have failed to comprehend the playwright's point of view.

The third, fourth and fifth comments seem to be the results of evaluators' comprehension about the structural organisation of the play. Since the playwright did not aim to structure and progress towards the climax or denouement through a tight plot, the play might lack development loaded with actions, and the approach might seem to be tedious. But, the important thing for the writer and the play's preoccupation seems to be the theme or the issue raised for discussion.

Considering the second and sixth remarks, it seems that the evaluation practice employed some evaluation standards based on realism, as the comments seek plausibility. Such evaluation usually requires the Aristotelian principle on imitation, i.e. representation of life in an illusory way. But, when one reads the play *ΛΥΨ ΜΑΘΩΣ* intently, the depiction of exaggerated characters and improbable actions seem purposeful to emphasise the thought. By observing some features of the play, one can see that the playwright is familiar with play writing technique and it seems that the employment of such method is purposeful to achieve his goal. And as most of non-realistic playwrights in the contemporary theatre, it seems that the playwright had abandoned the traditional approach in favour of his own method of magnifying the subject matter. Here, it might be helpful to quote J. L. Styan, who asserts the need for exercising such trends. He says;

*All drama, like any fiction, works by make-believe. The author takes it that his audience will accept, for the time being, something as plausible or possible when all parties know it is unreal: he asks us to ignore improbabilities or impossibilities for the sake of some specially concentrated illustration of a human situation (1993: 188).*

What Styan wants to emphasise is the need for freedom of exercising new approaches, the need for being exempted from those hampering requirements for being probable and plausible. He explains away the use of improbable or impossible situations or actions as intentional; the author knowingly employs such things being confident that the audience can understand his purpose. Therefore, one can be reminded that every play should be evaluated according to its style of presentation. In general the evaluation report on *ΛΥΥΦ ΜΑ ΘΡΟΥ* is basically incorrect to the style of the play which makes the evaluation rather unfair.

And finally, as we can see from the above those case studies, the evaluation reports are compendious remarks, without showing any analytical evaluation methodology. This implies that, the evaluation standards are scarcely applied during the evaluation activity. Consequently, one can say, the provision of the standards seems a mere pretence that shows the problematic nature of the evaluation activity. Moreover, as the evaluation reports are very generalised and without critical discussion, they can be taken for granted as confounding and non-critique types of evaluations.

## **CHAPTER IV**

### **CONCLUSION**

As it was mentioned earlier, the attempt of the researcher is to describe and examine the practice of drama evaluation in Ethiopian professional theatres. Through such description and examination, it is believed to have an insight on the important aspects of the evaluation practice in relation to its developmental procedures. Moreover, the assessment on the impacts and effects of the drama evaluation activity is considered to reveal the relevance of the evaluation practice. These, being the general objectives of the thesis, are believed to be treated in the course of the study properly. However, since the attempt is an incipient move, haste and waste is inevitable.

To rehash what has been said throughout the study in the conclusion section is a common practice but sometimes it might be tedious and unavailing. Thus, to avoid such monotony, focus is done on some alternative proposals concerning the drama evaluation practice. Such recommendations are thought to be more proper and convenient for tying those loose ends, which the study has left behind. Consequently, here are some summarised points with suggestions, which are considered to be suitable for the drama evaluation activity in the country.

It is evident that drama evaluation is now playing a vital role in the development of drama and theatre in the country. This is because of its position to determine the thematic concern, stylistic approach, and/or technical level of every production in each period. Therefore, the more sound the practice of evaluation is, the more successful and ingenious the art will be. In this regard, one of

the main problems in relation to the drama evaluation practice is the organisation of the theatres. As indicated earlier, all the professional theatres are owned by the government and have dual feature of being institutional theatres at the same time commercial theatres. As subsidised institutional theatre, regardless of whatever the income might be, they are expected to consider experimental works and a variety of dramatic approaches to create favourable condition for the development of cultural activities. On the other hand, being commercial theatres, they are expected to be profitable and should overcome the financial scheme by producing those plays with the most possible capability of attracting a large number of audiences.

Such ambiguous and contradictory organisational problem had affected the development of theatre in general and the drama evaluation activity in particular. Thus, such problem should be cleared in such away that the theatres should be either completely commercial and strive for profit or as institutional theatres they should try to facilitate the experimentation and production of different types of drama. In this regard, what the study suggests is; organise two theatres as commercial and to subsidise the rest two theatres as institutional.

The other significant issue around the practice of drama evaluation is concerned with the drama evaluators. As it was noted above, most of the evaluation practices were carried by committees. The committees are characterised by their continuous formation and displacement at different levels. This indicates that all changes represent certain problems that necessitate the formation of the other as a solution. Moreover, the substitution of one committee by other/s indicates the fact that most of the problems in the evaluation activity lies in the formation and working mechanism of the committees.

When we consider the expertise of the committee members, most of them are theatre graduates and experienced practitioners. These evaluators having sufficient knowledge on the art of theatre seem to lack the knowledge of the basic principles and theories of evaluation as a discipline. Regarding to their accountability, there is no described accountability. Moreover, they are unpaid for the evaluation task and perform the evaluation feeling as extra duty. This mechanism has resulted in some drawbacks such as bias and negligence while reading a script. Alleging the evaluation practice in relation to corruption with the seeming confidentiality is another common feature of the evaluation practice. The utilisation of confidentiality is principally aimed to avoid bias. Nevertheless it has shown its own problems such as the impossibility of holding information about who the playwright of a certain script is and the possibility of evaluating one's own work, which both cases can lead to biased evaluation. To solve such interrelated problems it seems advisable to establish a position of a permanent professional evaluator with defined duty and accountability.

The last, but the most important aspect of the drama evaluation practice is the issue of setting standards to evaluate plays. As it was aforementioned, the subject of standard application was debatable in such a way that one group attests the importance of a certain way of distinguishing a good play from the bad ones using some specified criteria that constitutes a standard. On the other hand, the opposing group substantiates the impediment of any standard for innovative works and demand its rejection. The standards of drama evaluation used in Ethiopian theatres are mainly dominated by the Aristotelian principles and elements of drama presentation. These principles and elements have been practical for the last two decades, which implies that drama production for the last twenty years has been following a single trend.

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Such standardisation, nowadays, seem to be outdated and consideration of all available mechanisms is advisable. In this regard, Oscar G. Brockett comments:

*No one needs to be reminded that today's world is one of conflicting values. No doubt the majority would prefer dramatic entertainment to remain in traditional paths. But even if those who are seeking change are in the minority, they have made considerable impact on the public consciousness and have forced some reevaluation of the purpose of the theatre and its means. (Brockett, 1971: 19-20)*

Thus, in spite of all conservatism to maintain the traditional change and development are inevitable and unavoidable. In general, to identify the quality of a certain drama is usually difficult. The main reason is that quality is not measurable except subjectively. Subjectivity is dependent on personal test, which results in judgement of the quality of a certain drama to be always controversial. ✓

# Annex-A

## Informants

<u>Name</u>	<u>Position (at the time interview)</u>	<u>Date and Place</u>
Abate Mekuria	Manager “ Mekuria Studio”; Director	May 2000, Addis Ababa
Astatkachew Yehun	General Manager, Hager Fikir Theatre; Playwright; Actor and Manager	Many Talks, 1999-2001, Addis Ababa
Ayalneh Mulatu	Manager, “Candle Theatre”	April 2000, Addis Ababa
Getachew Debalke	Actor and director, National Theatre	July 2000, Addis Ababa
Tesfaye Gessese	Actor, Playwright, and director	Many Talks, 1999-2000, Addis Ababa

**Note:** A lot other informants are not referred here for promise of keeping anonymity.

# Appendices

ቁጥር 2197/633

ቀን ገንቦት 26/75

ጉዳዩ የተያተር ድርሰቶች ነጋገራት ከጊዜ ስለጠቀሱ

1. የኢትዮጵያ በጤራዊ ተክተር የጊዜ ስለተገኘ የተክተር ድርሰቶች ጥያቄዎችንና ዘመን አባጣጥ ያሉት ከጊዜ ተቋቋሙ ፡፡
2. ከጊዜ የተክተር ድርሰቶችን የሚመለከተው በአገሬ ላይ ተሰባስቦ በገባብ በጥገናው ላይ ፡፡
3. የተክተር ስራ ጥናት ስራ አሰጣጥ የከጊዜ ስብሰባ ስራ ፡፡
4. የከጊዜ የሰብሰባ ጊዜ አገልግሎት ስራ ይወሰናል ፡፡
5. ጥገናው የከጊዜ አባል አጣጥቦ ስራ ከሌለው ገቢ ተቀርቦ በከጊዜ ስብሰባዎች ላይ ወገኑን አሰጥቶ ፡፡
6. የተለያዩ ደረጃዎችን የሚያስፈልገው የተክተር ድርሰቶች በውሉ ይወሰኑ ፡፡
7. ደረጃው ከአጣጣፍ ስራ/ ተክት/ አገልግሎት ያለውን ደረጃ ይቋቋም አጠቃቀም የገፅ ባህሪ ይሰጣል ሁኔታ ተወስኖ አስተያየት ይሰጥበታል ፡፡
8. የደረጃውን ማሰብ ተወስኖ አስተያየት ይሰጥበታል ፡፡

ፊርማ የማይነበብ

ተሰፋዬ ገሠሠ

የኢትዮጵያ በጤራዊ ተክተር ስራ አሰጣጥ

ማስታወሻ: ከፋይ ላይ የተገለበጠ

የቴክኒኮች መረጃ ኮሚቴ የሥራ መመሪያ

1. የቴክኒኮች መረጃ ኮሚቴ ሰብሳቢ ተጠሪነት ለዋናው ሥራ አስኪያጅ ይሆናል።
2. ኮሚቴው ደርሰቶን የሚያገኘው በተገቢ ከገለሰቦቹ ሳይሆን በኪነት አገልገሎት አጣካኝነት ነው ፡፡
3. ኮሚቴው የሚተርጎሙትን ደርሰቶች በአዎስት ገጽ እንዲዘጋጅላት የመጠየቅ መብት አለው ፡፡
4. የኮሚቴው ሰብሳቢ ወትት በሳምንት እንዲገኝ ይሆናል፡፡ ፀሐፊው ሠዐቱን በሰብሳቢው አጣካኝነት ኮሚቴው ይወስናል፡፡
5. የኮሚቴው ሃሳቦች ጭሳኔዎች በመጨረሻ የውሳኔ ስምምነት ወትት ብቻ የተደረሰበት ነጥብ በታላ ገጽ ተረጋግጦ ለመጨረሻ ጭሳኔ ለዋናው ሥራ አስኪያጅ ያቀርባል፡፡
6. የውሳኔ ነጥቦች ስምምነት ወይም በደምጸኛ ብልጫ ይሆናል፡፡ ሆኖም ጭሳኔው የሚጸድቀው በዋናው ሥራ አስኪያጅ ሲሆን ለመጨረሻ ጭሳኔ አከፋይነት ከሆነ የኪነት አገልገሎት ሃሳፊው የፕሮግራምና ፕሮፕላንን ሃሳፊው በተገኙበት በውይይት ይከናወናል፡፡ የአብዛኛው የደምጸኛ ጭሳኔ የኮሚቴው አቋም ጭሳኔ ሆኖ ይጸድቃል፡፡

7. ኮሚቴው፡-

- ሀ/ የኢትዮጵያ ብሔራዊ ቴክኒኮች ቤትን ደረጃ ከመጠበቅ አኳያ
- ለ/ ከተጨማሪ የሃገራችን አብዮታዊ ሂደት አኳያ
- ጠ/ ከተምህርታዊነትና ከርዕዩት አለመጠበቅ ለሚያሳዩት አቋም
- መ/ ከኪነታዊ አርቲስቲክ/ ጭሳኔ ከታንታ ምጥተት
- ሠ/ ከይዘትና ከተርጉሙ ጠንካራነት ስሪደናልነት
- ረ/ ከግዛናናት ተገቢ አዲስ ሃሳብ ከመስጠት አኳያ

ሌሎችም ኮሚቴው ጠቃሚና ቸው ብሎ የሚለካባቸው ነጥቦች አኳያ ይመረጣሉ ሰፊ ውይይት አካሂዶ ይወስናል፡፡

8. ኮሚቴው ደርሰቶም በደረሰው ከአንድ እስከ አንድ ወር ተኩሳ ጊዜ ጭሳኔውን ግሳወት አለበት፡፡

B-1

ቁጥር 2500/ሀ/25  
27-11-75

ለገጽ ገጽ ገጽ ገጽ  
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የሥራ ገጽ ገጽ ገጽ !!  
*[Handwritten Signature]*  
የገጽ ገጽ ገጽ

ገጽ ገጽ  
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በሌሎች ገጽ ገጽ

C-1



ሪፐብሊካዊት ፡ ኢትዮጵያ ፡ ጊዜያዊ ፡ ወታደራዊ ፡ መንግሥት ፡  
ህልና ፡ የሰፖርት ፡ ጉዳይ ፡ ሚኒስቴር ፡  
PROVISIONAL MILITARY GOVERNMENT OF SOCIALIST ETHIOPIA  
MINISTRY OF CULTURE AND SPORTS

ኮሚቴ ማ/ቴ/ደ/ግ/ሰ/ገ/47  
No.  
አባሪ  
ENCI  
ስልክ ቁ.  
Telephone 447020  
የፖስታ ማ. ቁ.  
P. O. Box No. 1907

ለጊዜ አሰፋፊ ስርዓት  
" አለቤት መጣ  
" አሰታፊዎች ይሁን  
" አጣሪ በርቷ  
" ገንዘብ አገጣጠም  
በባህል ሚኒስቴር

የኢትዮጵያ ፡ ሕዝብ ፡ ጉዳይ ፡ ሚኒስቴር ፡  
አዲስ አበባ  
ADDIS ABABA  
ጥያቄ ፡ ቁ. ፡ 25-1-77  
ተገቢ ፡ 2/25/77  
የጽሑፍ ፡ ቁ. ፡ 8/1

ከሥነ-ጥናት ፡ ሚኒስቴር ፡  
በሥራተኛ ፡ ስራ ፡ ላይ ፡  
ከሥነ-ጥናት ፡ ሚኒስቴር ፡  
ሆሎ ፡ ገብረ ፡ ገብረ ፡ ገብረ ፡  
ለሥነ-ጥናት ፡ ሚኒስቴር ፡  
ከሥነ-ጥናት ፡ ሚኒስቴር ፡  
ከሥነ-ጥናት ፡ ሚኒስቴር ፡

ከደረሰን የሚመዘገቡ የተጠቀሱ ድርሰቶች ከርዕዮተ 900 ዓለፍ ይዘታቸውና ከተበቃ አገጣጠም በመገምገም ለተከተሉ ቤቶች በሚከተሉት ማሠራወት አገልግሎት የተጠቀሱ ድርሰቶች ገምጋሚና ሰርጭት ከሚቱ ማደቃጠም በግሰፈለገ፡

1. ጊዜ አሰፋፊ ስርዓት የከፈተው ሰበብ
2. " አለቤት መጣ " አባል
3. " አሰታፊዎች ይሁን የከፈተው አባል
4. " አጣሪ በርቷ " "
5. " ገንዘብ አገጣጠም " አባልና ሙሉ ያለበት ከሚቱ ተቋማት ፡፡ 25-1-77

ከሥነ-ጥናት ፡ ሚኒስቴር ፡  
ከሥነ-ጥናት ፡ ሚኒስቴር ፡  
ከሥነ-ጥናት ፡ ሚኒስቴር ፡  
ከሥነ-ጥናት ፡ ሚኒስቴር ፡  
ከሥነ-ጥናት ፡ ሚኒስቴር ፡

ተከተሉ ቤቶች በከፈተው ጭነት በአባልነት መርጦ የሰጡት አባልነት ለዚህ ሥራ አስፈላጊ በሆነበት ጊዜ ሁሉ በመገኘት አገልግሎት ተከትሎ ቤቶች አስፈላጊውን ነጠባዊ አገልግሎት በተጠቀሱ ክፍሎች ላይ ከዚህ ጋር በተያያዘው 7 ገጽ መጠቀሚያ ከገመገሙ ድርሰቶች ውስጥ በቀላሉ የሆኑት በሥነ-ጥናት ተባብረው ተከትሎ መጠቀሚያ በኩል ወሳኝ ተጠቃሚዎች ለተከተሉ ቤቶች ድርሰቶች ለደርሱ አገልግሎት ይህ ደብዳቤ ከደረሰ ጊዜ ጀምሮ ተከትሎ ቤቶች በየቦኩሳቸው የሚያደርጉት የተከተሉ ድርሰት ገምገማ አገልግሎት አገልግሎት አስታውቋል ።

ገልባጭ  
ለሰነድ ሰበብና ተከትሎ መጠቀሚያ  
ለብሔራዊ ተከትሎ  
ለሀገራዊ ፍቅር ተከትሎ  
ለራስ ተከትሎ  
በባህል ሚኒስቴር



አዎ ፡ ይሰጣል ።  
ገርግ ይልግ  
ሚኒስቴር  
የሥነ-ጥናት ፡ ሚኒስቴር ፡  
የሥነ-ጥናት ፡ ሚኒስቴር ፡



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- ሐ / የገጽቱ ከፍተኛ ንረት ወይ አገዳሪ ሆኖ ነገብ የሚኖር ሰበት የሰበት /ከሰይጣኑ/
- መ . አንዲሁም የታሪካችን አገብ ወደረሰና የገጽቱን ማግኘት መፈጸሙ መፈጸሙ /ጸደቀ/

ማ ሰ ሰ ሲ ያ

ሀ / በቴሌቸር ዓለም የተለያዩ የቴሌቸር ፈርዶችና የአቀራረብ ስልጠና ስላሉ ከሰይ የተጠቀሱት መሰረታዊ በአጠቃላይ በጊዜያዊ መሰረት ኪያነት የሚያገለግሉን ይሆናሉ። በዚህም መሠረት ገጽታዎች ከሚቱ /አንደኛው ውድቀት ይሆናል። ማይክሮሎጂ፣ የሰታገሰሰሰሰሰሰ ኔትድ አክቲቫቲቲ የበረከት አገብ ቴሌቸር ወዘተ . . . . የመሳሰሉትን ት/ቤቶች ይራግዳሉ አሠራርና ሌሎች አገላለጽ ያይነት የአቀራረብ ስልጠናዎችን አንደኛው ሰታገሰሰሰሰሰ ይቀርባል።

ለ / ከሚታዩ ወጥ የሆኑ ደርሰቶችን በሚመረጡበት ጊዜ ደርሰቱ ቀደም ሲል የቀረቡ ቴሌቸሮችን በደዘነትና በቅርቡ የሚቀሰሱ ወይም በቀጥታ ከቀደም ስላሉ የተሰበሰቡ መሆን ያለመሆኑን በሰጠው ይቀርባል።





D-1

ቁጥር 112/ሠመ-26/64/3  
 No. \_\_\_\_\_  
 አባሪ \_\_\_\_\_  
 Encl. \_\_\_\_\_  
 ስልክ ቁጥ. } 51 70 20  
 Telephone }  
 የፖ.ሣ. ቁጥ. } 1907  
 P.O. Box No. }  
 አዲስ አበባ 10-11-84  
 Addis Ababa

በኢትዮጵያ የሽግግር መንግሥት  
 የባህልና ስፖርት ጉዳይ ሚኒስቴር  
 The Transitional Government of Ethiopia  
 Ministry of Culture & Sports Affairs

ለብሔራዊ ትስተር  
 ለሀገር ፍቅር ትስተር  
 ለራስ ትስተር  
በባህልና ስፖርት ጉዳይ ሚኒስቴር

በቁጥር በ12/ሠመ-26/55/3 ቀን 5/8/84 በተፈጸመ ደብዳቤ ጊዜ  
 ያዊ ገምገሚ ገቢዬ ተጽቆ አንደኛውን ይታወቃል። ይኸው ገምገሚ ገቢዬ  
 በ11/10/84 በተፈጸመ ደብዳቤ የጊዜያዊ ገምገሚውን ላለው ቀጠል የወሰነ  
 መሆኑን የገለጸ መሆኑንና ለወደፊት ሊሠራበት ለሚታዩት የገምገማ ሥራን በተ  
 መለከተ የነበረውን የገምገማ አሠራር ታሪክ ደካሚና ጠንካራ ጉን ላይ ዝርዝር  
 ጥናት በሚደረግ የበኩሉን የመፍትሄ ሃሳብ ጭምር በ14/ገፅ ያቀረበ መሆኑን  
 እየገለጸ ፣ ለመጨረሻ በመ/ቤተ የፖለቲካ ገቢዬ ጭቀ ሥራ ላይ ከመዋሉ በፊት  
 ትስተር ቤት በጥናት ላይ ያለውን አስተያየት በአስቸኳይ አንዲያቀርብልን የጥ  
 ናት 14 ገፅ አያይዘን መላካችንን እንገልጻለን። x=x=x=x=x=x=x=x.

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 ገቢዬ ገቢዬ 17-11-84



ከሠላም ታ ጋር  
  
 አንዳለ ደንበል  
 የሥነ-ጥበባትና ትምህርት ሚኒስቴር

ገቢዬ ገቢዬ  
 ገቢዬ ገቢዬ

የኢትዮጵያ ፌዴራላዊ ዲሞክራሲያዊ ጠቅላይ ሚኒስትር
የፖ.ሣ. ቁጥ. <u>16-11-84</u>
ቁጥር. <u>8079/84</u>
የጽ/ቤ. ቁጥር. <u>6-15</u>



የገምጋሜ ስሜቱ ለባላት የሙያና የመገምገም ብቃት ተመጣጣኝ ነበር ማለት ይቻላል፡፡  
 ፍጹምና ሙሉ በሙሉ ነበር፡፡ ለማለት ገን አያሰደፍርም፡፡ ምክንያቱም ከአብዮቱ  
 በፊት ቴክኒክ ቤቶች በገቢያቸው ይተዳደሩ ስለነበረና በየጊዜውም አምራች ያህህነው  
 በበባላሥልጣን ያልተወደደና ለአለቆች የማይታዘዝ ሙያተኛ በገቢ ማነስ እየተሰበሰበ  
 ከሥራ ይባረር ስለነበረና ላለመባረርም የተባለውንና የታዘዘውን አሜን ብሎ መቀበል  
 ገዳታ ነበረ፡፡

አውነታው አላይ እንደተጠቀሰው ከነበረ ዘንድ የስሜቱ ለባላትም ባላሥልጣኖች  
 የሚያዟቸውን ቁጥቀሰና ኃላፊዎች የሚያቀርቧቸውን ዜግዎች ገጥሞችና ተውኔቶች የማይ  
 ረቡ ቢሆኑም አንኳን በበጎ ዓይን አይተኩ ከማሳለፍና ተወርጠው እንዲሠሩ ከማድረግ ሌላ  
 አማራጭ አይኖራቸውም የሚል እምነት አለ፡፡

በ1962 ዓ.ም. የገጥምና የዜግን የደርሰት አበል ክፍያ አስመልክቶ በወቅቱ  
 የማስታወቂያ ሚ/ር ተሰታፊ ባላሥልጣኖች በስሜቱ ለባላት የሚገኙበት ሰብሰባ ተደርጎ  
 በቃለ ጉባኤ የደርሰት አበል ክፍያ በቁርጥ እስከተወሰነበት ጊዜ ድረስ በባላሥልጣኖች  
 እየተረጠ የሚታዘዘው ገምጋሜ ስሜቱ ወሳኝና ፈላጭ ቀራጭ ነበር፡፡

ከአብዮቱ ፍንዳታ በኋላም ለፖለቲካው ማሳኪያና ማጎልበቻ ያገዙ ዘንድ ያገቡ  
 ሰበሱ የነበረና በየቴክኒክ ቤቱ የበላይ ኃላፊዎች በኩል ይጫወቱ የነበረት ተውኔቶችን  
 ይገመገሙ የነበረት የስሜቱ ለባላት በመጠኑም ቢሆን በዓይነት ለየት ያሉ ነበሩ፡፡  
 እንዲት ቢባል አይብዙ እንጂ ዘመናዊውን የቀለም ተምህርት የቀሰሙ በዘመናዊ ተ/ቤቶች  
 የደራማ ክብባቸው ጭስጥ ጉልህ ተሳትፎ የነበራቸው ከጭህ ሀገርም በጣት የሚቀጠሩ የቴክ  
 ትር ጥበብ ባለሙያዎች ተምህርታቸውን ጨርሰው በየቴክኒክ ቤቱ በመቀጠራቸው ነው፡፡

ይህም ቢሆን በገምጋሜ ስሜቱ ላይ የዓይነት ለውጥ አመጣ እንጂ የአሠራር  
 የይዘት ለውጥ አንዳለመጣ ይሠሩ ከነበረት ተውኔቶች ጭብጥና የደራሲያቸው ደግገዎቻቸው  
 መረዳት ይቻላል፡፡

አብዮቱ በተፋፋመባቸው ሰባት ስራት እውቀት ጭስጥ ይሠራበት የነበረው የገም  
 ገማ መሥሪያ ቤት "ፖለቲካዊ ይዘቱን፣ ምዘባዊ ወገናዊነቱን፣ ከወቅቱ ተጨባጭ ፖለቲካ  
 ዋሃደራት መገናዘቡን" ገምገሞ ማሳለፍ ገዳታ እንደነበረ ተጨባጭ ማሰሪያዎችን ማቀረብ

ይህም የሚያሳየን ገምጋሜያችን ብቃት ሊኖራቸው ቢቸልም የአብዮቱን ሂደትና የአ  
 ብዮቱ ወጻጅ የሆኑትን ደራሲያን ምኞትና ፍላጎት ለማሳካት ቢባል በተወዘዘና በተፀላኛ



የኪነጥበብ ኢኮኖሚ ከሚፈቀደው ሕገ ወጭ ለመሥራት እንደተገደዱ ነው።

ይህ ሁሉ ሲሆን ገን ተውኔቶችን የሚሰበሰቡት በቴክኖሎጂ ቤቶች ባለሥልጣናት አማካይነት ከደራሲያን ጋር ቀጥታ ገንጥነት በማድረግ ሲሆን ውሉም ይፈጸም የነበረው በቴክኖሎጂ ቤቱና በደራሲያን ፈቃደኝነት ነበር። የድርሰት አበል ክፍያ በመለከተም ሲሆን እንደ ተውኔቱ ጥራት በስምምነት ነበር።

ከ1969 ዓ.ም. መጨረሻ ገደማ ጀምሮ ገን ቴክኖሎጂ ቤቶች የነበሩቸውን ስተኔዎች መብትና ተውኔት መገምገም ማሰራተን፣ ከደራሲያን ጋር የመጥፋት ነፃነትን የሚገፍና በጊዜው የቴክኖሎጂ ጥበባት ድርጅት /ምናልባትም ያሁኑ ሥነ ጥበባትና ቴክኖሎጂ መምሪያ /ጥንሰስ ተቋም ስለነበረ ሥልጣኑም ለሌላ ለመስጠት የሚመስል መንፈስ ያዘለ ደብዳቤ በጊዜው የባህል ሚኒስቴር ቋሚ ተጠሪ በነበረበት ግለሰብ አማካይነት ተጻፈ። የቴክኖሎጂ ቤቶችን መብት ለመገንባት የተጻፈው ደብዳቤ ሰበብ ያደረገው ምክንያት ።

“ የቴክኖሎጂ ጥበባት ድርጅት የተቋቋመው በትያትር ቤቶች በኩል የሚፈጸሙት ሥራዎች እያወቀው ሥራዎቻቸው በተቃራኒ በቀለጠፈ እንዲሆኑ ሲሆን ተያትር ቤቶች ገን በቀጥታ ከደራሲያን ጋር እየተጠናቀቁ ሥራቸውን ማከናወን እንጂ ለቴክኖሎጂ ጥበባት አንደኛው ያህን ይህም አገባብ አለመሆኑ ይህ ደብዳቤ ከደረሰበት ጊዜ ጀምሮ ገን ቴክኖሎጂ ቤቶች ተውኔቶችንና ከደራሲያን ጋር የሚደረጉትን ውሎች በውሉ ለቴክኖሎጂ ጥበባት ድርጅት እንዲያሳድሩ በጥበቀ እናስታውቃለን። ” ይላል

ቴክኖሎጂ ቤቶች ለሁለት ዓመታት ያህል በትዕዛዙ መሠረት ሲሠሩ ከቀዳ በኋላ በ1971 ዓ.ም. መጨረሻ የሚሠሩቸውን ተውኔቶች እስክሪፍተዋል።

1. ለባህል ሚ/ር ሚኒስትረ ጽ/ቤት
2. ለቋሚ ተጠሪ ጽ/ቤት
3. ለሥነ ጥበባትና ቴክኖሎጂ መምሪያ
4. ለቤተሰብ ጽ/ቤት መምሪያ አንዳንድ ቀጂ የመላክ ገዳታ እንዳለባቸው ሲታዩ ዘዘ የድርሰት ገምገማን ሂደት በማዕከላዊነት እንዲሠሩ መጠንሰሱን የሚጠቁ ፍንጭ



1972 ዓ.ም. ቴክኖሎጂ ቤቶች ከደራሲያን ጋር በሚያደርጉት የተዘጋገቡት ውል ምክንያት የሚደረገውን አለመገባባት ለማስቀረት በሚል ሰበብ በወቅቱ ቴክኖሎጂ ቤቶች ይሠሩበት የነበረው የድርሰት አበል ክፍያን በስምምነት የመወሰን መብት የሚያስቀር

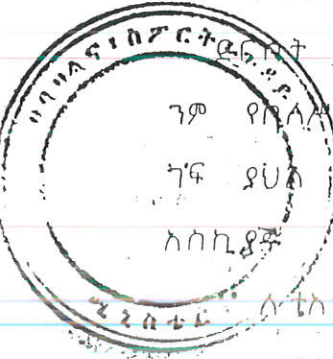
ሕገ መንግሥት በኩል በተቋቋመ ገቢዎች ተረቀ ወይ የ ቴሌቦን ስልጠና ቤቱ ተሰጠ። ወዲያ  
ውስጥ ከየትና በጽን ዓይነት መንገድ እንደተገኙ የማይታወቅ ተውኔቶች ለቴሌቦን  
ቤቶች ተሰጡ። ለግሥት ገቢዎችና ነገዶች የተሰጡ ተውኔቶች በሀገር ፍቅር  
ቴሌቦን እንዲሠሩ የተወሰነ መሆኑን መሥሪያው አስታዎታል ተውኔት መርጦ የማሠራት  
መብት የመሰጠት አዘጋጅነት መታየት ጀመረ።

ተውኔቶች ለየቴሌቦን ቤቶች በተወሰነ ሁለት ወር ባልወሰነ ጊዜ ውስጥ  
ማለትም በ7/1/73 ዓ.ም. ከባህሪ ሚኒስትሩ ለሥራ አስኪያጃዎች ደብዳቤ ተጻፈ።  
የደብዳቤው መልእክት መቼ እንደተቋቋመ ባይገልጽም በሚ/ር መ/ቤቱ ውስጥ የቴሌቦን  
ድርሰት መሥሪያ አካላት ገቢዎች መቋቋሙን አስታውሶ የድርሰቶች ቁጥር እየጨመረ  
መሄዱንና ጤናማ በአስቸኳይ መታወቅ ስላለበት በቴሌቦን ጥበባት ዋና ክፍል በኩል  
በሚሰጡት መሥሪያ መሠረት ገምገማውን በተገኘ እንዲያከናውኑ ያዘለ።

ከዚህ በኋላ በ1973 ዓ.ም. አጋማሽ ላይ በሥነ ጥበባት ቴሌቦን መሥሪያ  
በተጻፈ ደብዳቤ አማካይነት ቴሌቦን ቤቶች በሥራ አስኪያጃ ሰብሳቢነት የሚመራ የየክፍል  
ፍል ኃላፊዎች በተሰየሙት ሰብሳቢ አማካይነት ድርሰት ገምገሞች ገቢዎች ተቋቋመ የከ  
ሚታወቁ የሥራ ድርሻም ከመሥሪያው የሚሰጡት በርካታ ተውኔቶችን ገምገሞና መዘና  
ከመሄዳቸው ለየቴሌቦን ቤቱ የሚመጡ ተውኔቶችን መርጦ ካስቀረጠ በኋላ ብቻት የላ  
ቸውም የሚላቸውን ተውኔቶች መለሶ ለመሥሪያው የመላክ ሥልጣንንም አካታ የያዘ ሆነ።

ገቢዎቹ የሚላኩባቸውን ድርሰቶች እየተቀበሉ ሲያስተናግዱ ከቀዳ በኋላ በመሥሪያው  
በኩል ይላኩባቸው የነበረት ድርሰቶች እየነጠፉ መሄዱ ስለጀመሩና ቴሌቦን ቤቶችም  
ያለ ምትክ መቀረት ስለሌላቸው ገቢዎቹ ራሳቸው ድርሰት እየተቀበሉ መሥሪያ ጀመሩ።  
ለዚህም ምላሽ እንዲሆን የሀገር ፍቅር ቴሌቦን ድርሰት ገምገሞና መሥሪያ ገቢዎች  
ለመሥሪያ ሰኔ 23/1974 በድርሰት አጠቃላይ ምክንያት ግብርና ተቋማት የተሰጠ  
ለውጥ መሥሪያውን እንዲያውቀሉት የጻፈውን ደብዳቤ መጥቀሱ ባይኖር።

ገምገሞና መሥሪያ ገቢዎቹ አንጻራዊ ነጻነትና ሥልጣን የነበራቸው ቢሆኑ  
ገምገሞና ሥልጣን ተጽእኖ አልነበራቸውም ለማለት አያስደፍርም። በማስረጃ ለማስደ  
ገና ያህል በ24/10/1974 በሀገር ፍቅር ቴሌቦን ቤት የነበረው ገቢዎች ለሥራ  
አስኪያጃ የጻፈውን የሰንበት ደብዳቤ ፍራ ሃሳብ አሳይ።  
ለቴሌቦን ቤቱ ድርሰት መሥሪያ ገምገሞ ገቢዎች አባላት  
ሆነን ከመሥሪያ ገቢ ጀምሮ እስከሁኔታ ስናገለገል



መቀየቻችን ይታወቃል። ሆኖም ባሁኑ ጊዜ እኛ የመረጥነው ድርሰት ሃጻሠራ በበላይ አካላ ትዕዛዝ ሌላ ድርሰት እንዲሠራ ስለተደረገ ይህም አድራግነት በኛ ላይ ከፍተኛ ሐሜት ስላስከተለና በሞራላችንም ላይ ጉዳት ስለደረሰብን

በጋንታችን ሌላ ምረቃ ተራገጦ እኛ ከሞላችን አባልነት እንድ

ንሰናበት እንዲደረግ እናሰባሰብን። ይላል። በዚህ የሰንጠረዥ ደብዳቤ የተነሳ ሃም ሥ/አስኪያጁ በወቅቱ የቴክኖሎጂ ክፍል ኃላፊውን በተሰናበተው ምረቃ ምትክ ብቅታ ያላቸውን ሰዎች እንደሚገቡ በደብዳቤ አዘዙ ባዘዙት መሠረትም አምስት ሰዎች ያሉበት ምረቃ በቴክኖሎጂ ክፍል ኃላፊው ምርጫ ብቻ መሰየሙንና ሥ/አስኪያጁም አባላቱን እንዳሉ ተቀብለው አባልነቱን አጽድቀውላቸዋል። እላይ ከተዘረዘረው ሁኔታ መገንዘብ የሚቻለው ቀደም ሲል ለገምጋሚ ምረቃ አባልነት በሥ/አስኪያጁ ሰብሳቢነት የየክፍል ኃላፊዎች ተሰብስበው በጥንቃቄ ሲመርጡ ቋይ በኃላ ላይ ገን ገምጋሚ ምረቃው የተረጋገጠው በአንድ የክፍል ኃላፊ ምርጫ ብቻ መሆኑ የተሰጠው ተኩረት ዘቅተኛ እንደነበረ ያሳያል።

ምንም እንኳን ገምጋሚ ምረቃዎች በ1974 እና በ1975 ዓ.ም. መሀከል የሚገመገሙትን ተውኔቶች ከየት ያገኙ እንደነበረ የሚጠቀም ማሰረጃ ባይገኝም በ1975 ዓ.ም. መጨረሻ ገደማ ገን ከመምሪያው ድርሰቶችን ባለመገኘታቸው በገል የሚቀርቡላቸውን ተውኔቶች ለመገምገም ተገደው እንደነበረ የሚገልጽ ማሰረጃ አለ።

የገምገማ ሁኔታም በእንደዚህ ጭነት አዘጋጫ ሂደት ሲገዛ ቀይቶ በ1977 ዓ.ም. በወቅቱ የባህጽ ሚ/ር ሚኒስትር ትዕዛዝ በየቴክኖሎጂ ቤቱ ይደረገው የነበረው የቴክኖሎጂ ድርሰት ገምገማ በአስቸኳይ እንዲቀና ምረቃዎችም እንዲፈሩ ታዘ ቴክኖሎጂ ቤቶችም በራሳቸው ሰዎች የሚሰገምገምና ድርሰት የመረጥ ሥልጣንና መብት ተነጠቀ። ብኩርናቸውንም በሥነጥበባትና ቴክኖሎጂ መምሪያ ለተቋቋሙና በቴክኖሎጂ ቤቶች ተወክሎ የሚላኩ ባለሙያ ላለበት ገምጋሚ ምረቃ አሳልፈው ሰጡ።



ግዕዝ ግድብ የተሰጠው ገምገማና ስርጭት  
ገጫቴ አላማ፣ አወቃቀርና አሰራር

ዓ ላ ማ

ይህ ግዕዝ ግድብ የተሰጠው ገምገማና ስርጭት በጫና ስያሜ የሚታወቀው ገጫቴ የተቋቋመው በ24/01/77 በቀጥታ 9/ቴዎድሮስ/በ47 በወቅት የባህሪና ባህሪ ተገዳይ ሚኒስቴር ሚኒስትር በተጻፈ ደብዳቤ ሲሆን በአላማም ደረጃ ከደራሲያን የሚመጡትን የተውኔት ድርሰቶችን ከርዕዩት አለም ይዘታቸውና ከጥበባዊ ብቃታቸው አንጻር በመገምገም ለቴሌብርባሪ ቤቶች በግዕዝ ግድብ ማሰራጨት እንዲቻል ታስቦ ነው።

አወቃቀር

ግዕዝ ግድብ የተሰጠው ገምገማና ስርጭት ገጫቴ አብይና ንዑስ ገጫቴዎች አሉት።

የንዑስ ገጫቴው አባላት የተሰጠው ጥበባት ዋና ክፍል ሙያተኞች ሲሆኑ የገጫቴውም ሰብሳቢ የዚህ ዋና ክፍል ባለደረጃ ሆኖ በዋና ክፍሉ ኃላፊ የሚመደብ ነው።

አብይ ገጫቴው የተጻፈው ከዋናው መ/ቤት መሰረታዊ ድርጅት፣ ከዋናው መ/ቤትና ከ3 ተም ትኩረት ቤቶች በተወጣጡ አባላት ነው። ይህም፡-

- የመ/ቤት የመሰረታዊ ድርጅት ፀጋፊ . . . . . ሰብሳቢ
- የተሰጠው ጥበባት ዋና ክፍል . . . . . አባል
- የዘጠኙ ትኩረት . . . . . "ና ፀጋፊ
- የሀገር ፍቅር ትኩረት . . . . . "
- የራስ ትኩረት . . . . . "

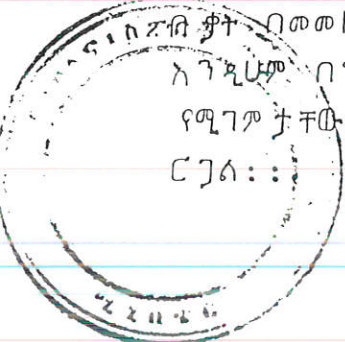
የመሰረታዊ ድርጅት ፀጋፊ በገጫቴው ሰብሳቢነት ለተወሰኑ ጊዜያት ከሰጠ በኋላ ይህ ኃላፊነት ወደ ትኩረት ጥበባት ዋና ክፍል አንደኛው ከፋይ ለመረጣት የሚቻል ቢሆንም የመ/ድርጅቱ ዘዴዎች ሙሉ እንዲገቡ ሆኖ እንዲወጡ የተደረገውን ምክንያት የሚገልጽ የጽሁፍ ማሰረጃ አልተገኘም። ሌላው በዚህ አብይ ገጫቴው ወቅት ላይ ቢሄደው የተደረገ ለውጥ ቢኖር የንዑስ ገጫቴው ሰብሳቢ የአብይ ገጫቴው ፀጋፊ እንዲሆን መደረጉ ነው። ይህም የሆነበት ምክንያት በአብይ ገጫቴውና ንዑስ ገጫቴው መሀከል የተፈጠረውን ክፍተት /GAP/ ለማጥፋት ሲባል ነው።

የገጫቴዎች አሰራር

ሀ/ ንዑስ ገጫቴ

በወቅቱ ላይ እንደ ተመለከተው የንዑስ ገጫቴው አባላት የተሰጠው ጥበባት ዋና ክፍል መደበኛ ሠራተኞች እንደ መደበኛዎቹ መሆናቸውን ገምገማም እንደ ሠራዊት ድርሻቸው ስለሚቀጠር ዋና ክፍሉ ከደራሲያን የሚረከባቸውን የተውኔት ድርሰቶች ለገጫቴው ሲልክ ገጫቴውም በተከሰተ ቅደም ተከተል መሰረት ይገመገማል። ንዑስ ገጫቴው የተውኔቱን ጥበባዊ

በመመዘን ብቁ ሆነው ያገኛቸውን ተውኔቶች ለአብይ ገጫቴው ያስተላልፋል። እንዲሁም በገምገማ ወቅት ወጠነኛ መሻሻል ቢደረግባቸው ብቁ ሲሆኑ ይቻላሉ ብሎ የሚገምታቸው ተውኔቶች ሲያገኙት ነጥቦቹን በመጥቀስ ለወራሲያኑ እንዲደርሱ ያደርጋል።



ደራሲያኑም አቫካላናል ብለው በሚያርቡበት ጊዜ ስሜት በመሸሸሉ ካመነ ለእ  
ብይ ስሜት ያስተላለፋል። ነገር ግን ከጭምር ሆነ ተሸሸለዋል ተብለው የተ  
መለሱትን ተውኔቶች ብቁ ሳይሆኑ ቁር ተው ሲያገኙ ውድቅ አድርጎ ይህንኑ ለደራሲያኑ  
አንዲደርስ ለዋና ክፍሉ ሪፖርት ያደርጋል።

ለ/ አብይ ስሜት

አብይ ስሜት ከገንዘብ ስሜት ብቁ ናቸው ተብለው የሚተላለፉትን ተውኔቶች  
አንደገና ገምገማ በብቃታቸው ሲያምን በዋናው ክፍል በኩል ወደ ቴሌቪዥን  
ቤቶች አንዲተላለፉ ያደርጋል ዋና ክፍሉም ይህንኑ ለደራሲው በመገለጽ ለመ  
ደረክ አንዲባቃ ወደ ቴሌቪዥን ቤት ይልባል። ነገር ግን ገንዘብ ስሜት ብቁ ናቸው  
ብሎ ያሰለፋቸውን ተውኔቶች አብይ ስሜት በራሱ ገምገማ ብቁ ሆነው ሳያገኛቸው  
ሲቁር ውድቅ ያደርጋል። ይህንኑ በዋናው ክፍል በኩል ለደራሲው አንዲደርስ ያደ  
ራጋል። በተጨማሪም በአብይ ስሜት የሥራ ድርሻ ወስጥ ኢትዮጵያዊያን ጸጸሲያንን  
ለማበረታታት ስፔሻል ስራ ይልቅ ለወጥ ሥራ ቅድሚያ ይሰጣል ተብሎ በተጠቀሰው መሰ  
ረት ይህ ስሜት የቀረቡትን በቀደም ተከተል ከመገምገም ጋር ቅድሚያ ማግኘት የሚ  
ገባቸው ተውኔቶች የተኛቸው አንደሆኑ ይወሰናል።

በመጨረሻም ለመደረክ ብቁ ናቸው ተብለው ወደ ቴሌቪዥን ቤት የተላኩት ተውኔቶች  
ዘገጅታቸው ሲጠናቀቅ ለህዝብ ከመቅረባቸው በፊት አብይና ገንዘብ ስሜት በቴሌቪዥን ቤት  
በመገኘት ይገመገማሉ።





ከተገ - ከተገቢው ጊዜ በላይ መድረክ ላይ በመቆየት ተመልካቹን ሲያሰለጥኑ የሚሰራውንም ባለሙያ ሲያንገፈገፋ መታየቱ ከተገቢው ጊዜ በላይ መድረክ ላይ በመቆየት ተመልካቹን ሲያሰለጥኑ የሚሰራውንም ባለሙያ ሲያንገፈገፋ መታየቱ ገሀዱ ነው::

ለዚህ አንድ ምክንያት ይህ ማእከላዊ ስሜት አንድ-አንድ ጊዜ ተተኪውን ተውኔት በወቅቱ ለመሳክ አለመቻሉ ሲሆን ቷክትር ቤቱ የሚታከው አዲስ ተውኔት እስኪያገኝ ድረስ ያለውን ለማቀየት ይገደዳል:: ሌላው ደግሞ በተለይ የባለሰልጣን የሆኑ ተውኔቶች እንደ "1929" እና "ጸናት" የመሳሰሉት ከሚያስገኙት ጥቅም አንጻር ከፍተኛ ገንዘብ ለማግኘት ሲሉ ተመልካቹ ያለው ያሉት ስህተት ጊዜ እስኪመለከተው ድረስ እንዲቀዩ ተደርገዋል:: በተጨማሪም ባለሙያው ከማእከላዊ ተውኔት ግምገማና ስርጭት ስሜት ከሚላኩለት ተውኔቶች ውጪ በብቃታቸው ሳይታዩ ተቀባይ ከሆኑም ባለሙያው የሚላኩለትንም ያለው በገደብ እንዲሰራ የተደረገበት ጊዜም አለ:: ለዚህም "ሚላኩ" እና "1929" ለማሰራጨት መጥቀስ ይቻላል::

- መደበኛ የተውኔት አጻጻፍ ስልትን / WELL MADE / የተከተሉ ተውኔቶች መዘውተር:-

በእርግጥ በዚህ ማእከላዊ ስሜት የሥራ መጠሪያ ውስጥ የተለያዩ የተውኔት አጻጻፍ ስልት የተከተሉ ደራሲያንን እንደሚያበረታታ መጠቀሱ ይታወቃል:: ይሁን እንጂ እስከ ከሁን የቀረቡትን ተውኔቶች ስናጤን መደበኛ የተውኔት አጻጻፍ ስልት የተከተሉ ተውኔቶች ማለትም እውነታዊ ተውኔቶች / REALISTIC PLAYS / በተደጋጋሚ መቀረባቸውን ማሳሰብ ወቅት በብሔራዊ ቷክትር በመታየት ያለውን የሌሊት እርግጥ የተሰኘ ተፈጥሯዊ ተውኔት / NATURALISTIC PLAYS / ሳይጨምር ባብዛኛው የታዩ የተከተሉት አቀጣጫ የተወሰነ ስልትን የሚያበረታታ እንደ-ነበረ ያስገነዝባል:: ስለዚህ ቷክትር ቤቶች በራሳቸው መድረክ ለራሳቸው ተመልካቾች የተለያዩ ስልቶችን ተከትለው የተጻፉ ተውኔቶችን እዘጋጅተው ማቀረብ ባለመቻላቸው የተላኩላቸውን ብቻ ተቀብለው በማዘጋጀት ባብዛኛው የተወሰነ ስልትን የተከተሉ ተውኔት ብቻ ሲቀርቡ እንዲቁረጹ ተገልጿዋል::

- ማእከላዊ ስሜት ኃላፊነቱን አለመወጣቱ:-

ቷክትር ቤቶች ለማእከላዊ የተውኔት ግምገማና ስርጭት ስሜት የነበራቸው አመለካከት ከተከራከሩ ወይ ጊዜ እየሻከረ መሄዱን ስሜት ቢገነዘቡም የእርጭት እርምጃ ለመውሰድም ሆነ ለማስወሰድ አለመጣሩ እንደ ድክመት ይቆጠራል::

ጠንካራ ጉኖች

- ዋና ክፍሉ የተውኔት ቅጂያትን ለይኩሜን ቴሽን ማቀየቱ:- የተውኔት ግምገማና ስርጭት ስሜት በሚከተለው ማእከላዊነት የተነሳ ከላይ በዘርዘር የተመለከቱት ደካማ ጉኖች ጉልተው ቢታዩበትም በሥራ ከቆዩባቸው አመቻች አንጻር በቂ ናቸው ባይባልም ሊጠቀሱ የሚገባቸው ጠንካራ ጉኖችም አሉት:: ስሜት በማእከላዊነት መሰረት ከሪዎረት በጀት ጊዜ ሪዎረት ከደራሲያኑ ሥራያቸው አንዳንድ ቅጂ ለይኩሜን ቴሽን በዋና ክፍሉ እንዲቀመጡ መደረጉ ከሚጠቀሱ ጠንካራ ጉኖች አንዱ ነው:: ይህ አሰራር በሀገራችን የተውኔት ሥራያቸው ቃጭክ ላይ ለሚሰራው ተራማሪ አጋዢነቱ የጉላ ስለሚሆን ሊበረታታ የሚገባው ይመስላል::

- ሪዎረት ደራሲያንን ማበረታታት:- ስሜት በግምገማ ሂደት መጠነኛ መሻሻል ቢደረግ

ባቶ ለመድረክ ሊቀ ደቅሎ ብሉ የሚያምንባቸው ተውኔቶች ሲያጋጥሙት የታዩትን ጉዳዮች በዘርዘር ማመልከቱና ከደራሲውም ጋር በገንባር መወያየቱ በሁለተኛ ደረጃ ሊጠቀሱለት የሚገባ በጌ ጌቱ ነው። በዚህም አሰራር በርካታ ጀምሮ ደራሲያን ከኮሚቴው በተሰጣቸው ሙያዊ ምክር በመጠቀም ሥራዎቻቸው ለመድረክ ሊቀ ቀላቸው አንዲታሉ ከገምገማው የታሪክ ማህደር መረዳት ይቻላል።

ጠቀላላ ባለ መልኩ የተውኔት ገምገማና ስርጭትን በመለከት ይህ የማእከላዊ አሰራር ተጽእኖ በቲክትር ቤቶች ላይ ጉልተ ታይቷል። በእርግጥ አንድ የፈጠራ ሥራ የሆነ ተውኔት እንዲሁ ተውኔት ስለተባለ ብቻ ማንም ጻፈው ማን ተዘጋጅቶ ይቀረብ ሊባል አይቻልም በየተኛውም መንገድ ይሁን ምርቱን ከገርጉ ለመለየት፣ ጥበባዊ ብቃቱን ለመወዘን፣ ሊሰራ የሚችል አይነት መሆኑን ለመተንበይ። ከስርቆት የጸጻ መሆኑን ለማረጋገጥ ሲባል እንኳ መገምገሙ አስፈላጊ ነው። ስለዚህ ገምገማ መኖር አለበት።

ታዲያ የቀደምትን ማእከላዊ የተውኔት ገምገማና ስርጭት ኮሚቴን ደካማ ገፍቶ ስንተነትን ለማስገንዘብ እንዲያስፈልግ ነው ኮሚቴው ይንቀሳቀሳበት የነበረው ማዕከላዊ አሰራር በተለያዩ መንገድ ቲክትር ቤቶችን መጫኑን አያይዘን ጠቁናል። ይህም ብቻ አይደለም። አንድ ተውኔት በማእከላዊው ኮሚቴ ተጠቅሞ ወደ ቲክትር ቤቶች እንዲሰጥ መላኩ በቲክትር ቤቶች መካከል ሊኖር የሚገባውን ለአገራችን ቲክትር እድገት ከፍተኛ አስተዋጽኦ ሊያበረክት የሚችለውን የውድድር መንፈስ ከማግኘትም ጭራሹን እንዲጠፋ አድርጎታል። ምክንያቱም ሙያውን በቀጥታ ተገባራዊ ከሚያደርገው /ከ ቲክትር ቤቱ ባለሙያ/አካል ውጭ የሆነ አካል መርጦ የላከለትን ጠንካራም ሆነ ደካማ ተውኔት ቲክትር ቤቱ ስርተ ማቀረቡ ገደብ ነበር። የተላከለትን ተቀብሎ ከመሰረት ውጪ ደካማ እንኳ ሲሆን ተቃዋሚ ይህንን አልሰራም ብሎ ለመልስ አይቻልም። ታዲያ በዚህ ሁኔታ ምን አይነት የፋክቲር ስሜት በቲክትር ቤቶች መካከል ሊኖር ይቻላል? ራሳቸው መራጭ ሲሆኑም በአንዱ ተውኔት ተበልጠው ሲገኙ በሚቀጥለው እስገሌ ቲክትር ቤት በልጠው ለመገኘት ካለፈው ተውኔት የተሻለ ለመሰረት ይጠጣሩ ነበር። ከዚህ ጋር በተያያዘ ሁኔታ ይህ ማእከላዊ አሰራር በየቲክትር ቤቱ የሚገኘው ባለሙያ የሚያውቀው ቀጥተኛ ተቀርቋል እንዳይሆን ተጽእኖ ማድረግ ይስተዋላል። ይህ ባለሙያ በሌላ አካል ተጠቅሞለት ወደደም ጠላ እንዲሰራ በመደረጉ አንዳት አድርጎ ለመድረክ እንደሚያቀርበው የሚጠበቀው የማይቀር እዳ ስለሆነበትና የመጨረሻው ተወዳሽም ተወቃሽም እሱ መሆኑን ስለሚያውቀው ነው። እንደእውነቱ ከሆነ ገን ከተውኔት ምርጫው ሂደት አንስቶ እስከ ሥራው ሂደት መጠቃለያ ቀጥተኛ ተቀርቋል ሊሆን ይገባው ነበር ። በዚህ ሰባሪያም ነው በበርካታ ባለሙያዎች ላይ የሚታየው የሥራ ስሜት ለሙያቸው ሲሉ ሳይሆን ለአንጀራቸው ሲሉ ብቻ መሆኑ የሚስተዋለው። እንገዲህ ይህንን ሊኩተኮትና ሊባረታታ የሚገባ ስሉ የሆነ የኪነጥበብ ሰው ስሜትና የሰራ መንፈስ ነው ይህ ማእከላዊ አሰራር ያሳጣው።

በአጠቃላይ እነዚህን ከላይ በዘርዘር የገለጽናቸውን ሁኔታዎች ከገምት በማስገባት ከቀደምት ማእከላዊ የሆነ አሰራር የተለየ የአሰራር ስልት መኖር እንዳለበት በማመን ከዚህ የሚከተለውን ያሰራር ስልት አቅርባለን።

የማእከላዊ የተውኔት ገምገማና ስርጭት ኮሚቴን የሚተካው የአሰራር ስልት ማበራሪያ

ተውኔት በማእከላዊነት ተገምገሞ ከባህላና ስፓርት ጉዳይ ሚኒስቴር ለቲክትር ቤቶች ጠቅላይ ቀርቶ ቲክትር ቤቶች የየራሳቸው የተውኔት ገምገማ ኮሚቴ ሲያቋቁሙ ደራ

ደራሲያንም ተውኔታቸውን ወደአሜሪካ ገብተው ተከትሮ ጤን መውሰድ ቢቻሉ ጥሩ ይሆናል።  
ይህ አሰራር ተገቢ የመሆኑን ምክንያት፡-

- 1/ በ የቲኦር ቤት በልጁም ሆነ በትምህርት በ ቂ ችሎታ ያላቸው ባለሙያዎች በመኖራቸው፡፡
- 2/ የሙያው ቀጥተኛ ባለቤት የሚሰጠውንና የሚፈልገውን መርዞ ለመሰራ መቻሉ የጥበቡን ጥራትና ደረጃ በበለጠ ሊያሳድግ ለሚችል በመሆኑና በነጻ ~~ገንዘብ~~ የባለቤት ነት ስሜት ስለሚያገለግሉ።
- 3/ ደራሲያን ተውኔታቸውን ለማቀረብ ከአንድ በላይ አድል በማግኘት በተለያዩ አመለካከትና ስብደት-ያዩ ቲኦር ቤቶች ሊወዘኑ ስለሚችሉ፡፡
- 4/ ተውኔቶች በአንድ ቦታ ለረዘም ጊዜ ከመከማቸት ይልቅ በ የቲኦር ቤቶች ተሰራጭተው ባጭር ጊዜ የመቀረብ አድል ስለሚያገኙ፡፡
- 5/ በ ቲኦር ቤቶች መካከል ከፍተኛ የውድድር መገፈጥ ስለሚፈጥርና ይህም ለሀገሪቱ የቲኦር አድገት ታላቅ አስተዋጽኦ ሊያበረክት ስለሚችል፡፡
- 6/ ባለሙያዎች ራሳቸው የሚሰሩትን ተውኔት እንዲመርጡ ወደረጉ በመተዋወቅም ሆነ በጥቅም በመደለል ያልሆነ ይካሄዱ ስራ ከማቀረብ ይልቅ የማይወጡትን ስራ የማቀረብ ስሜታቸው ሊያይል ስለሚችሉና ፍተህ ይ ያልሆነ አሰራርን ሊያስጠጉ ግድ የሚችሉ በመሆኑ
- 7/ ቲኦር ቤቶች ተመልካቶቻቸውን፣ የቲኦር ቤታቸውን የሰው ኃይልና የንግድ ዳኞችን አቅም ከማንም በላይ የሚያቀጥ በመሆኑ ፡፡
- 8/ ቲኦር ቤቶች ለመታዘዝ አቅዳቸውን ስራሳቸው መወጣት ስለሚያስችላቸው

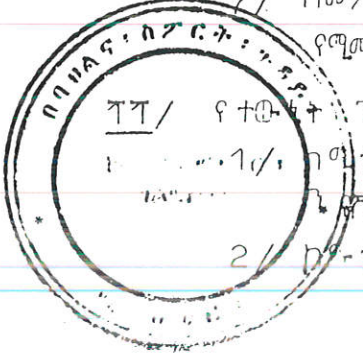
በ የቲኦር ቤቶች የሚቋቋሙ የተውኔት ገምጋሚ ምክርቤቶች አወቃቀርና የአሰራር ገንጠት

፲/ የተውኔት ገምጋሚ ምክርቤቶች አመሰራረት፡-

- 1/ ምክርቤቱ በመላው የቲኦር ቤት የቲኦር ሙያተኞች፡- ጠቅላላ ገቢ ይመረጣል፡፡
- 2/ ገቢው የገምጋሚ ምክርቤቱን ለማሳተፍ ቀጥሮ ይወሰናል፡፡
- 3/ ምክርቤቱ ሰብሳቢውን ይመርጣል፡፡
- 4/ ገቢው የምክርቤቱን የሰራ ዘመን ይወሰናል፡፡
- 5/ ምክርቤቱ አመጣጡን የአሰራር ስልት ነጻፍ በገቢው ያጸድቃል፡፡
- 6/ ምክርቤቱ በገቢው ያጸደቀውን የአሰራር ስልት ለ ቲኦር ቤት ስራ አስኪያጅና ለሥነጥበባትና ቲኦር መዎሪያ ያሳውቃል፡፡
- 7/ ከመዎሪያው አንድ ተወካይ ባለበት የቲኦር ቤት ሥራ አስኪያጅ በሰብሳቢነት የሚመለከታቸው የክፍል ኃላፊዎች በጭዛቤነት በሚገኙበት ምርጫው ይከናወናል፡፡

፲፱/ የተውኔት ገምጋሚ ምክርቤቶች የሥራ ገንጠት፡-

- 1/ ምክርቤቶች ተጠሪነታቸው ለ ቀጥታ ለ የቲኦር ቤቶች ስራ አስኪያጆች ሆኖ በገቢው ለሥነጥበባትና ቲኦር መዎሪያ ይሆናል፡፡
- 2/ ምክርቤቱ በፈለገ ጊዜ ጠቅላላ ገቢውን ይሰበሰባል፡፡





ግብረኛ

እነዚህ ከላይ የተጠቀሱት ዝርዝር ጉዳዮች በራሳቸው ዝቅጋ መሰረታዊ ለውጥና እድገት ያመጣሉ ማለት ያስቸገራል። ከነዚህ ጉዳዮች ባላነሰ ለኪነጥበብ እድገት ግንባታ የሆኑ ችግሮች በመኖራቸው ከፍተኛ ተኮረተ እንደሰጣቸው ከዚህ እንደሚከተለው እናስገነዝባለን።

1/ የተያተር መገቢያ ተኪት ቀረጥና የፈጠረ፣ ክፍያን በመለከት፡-

ባለፈው መንግስት ጊዜ በተከተሉት መገቢያ ተኪት ቀረጥ ላይ 37.5% ቀረጥ ስለተጣለ ከቀሪው 62.5% ተከተሉት ቤቶች አጠቃላይ ወጪያቸውን ከሸፈኑ በኋላ ቀሪው እንደ 100% ተወሰደ ለደራሲ 30% ለአዘጋጅ 10%።

ለተገናኝ፣ ለመደረክ ተከላኪዎች፣ ለደምጽ ተከላኪዎች ለመሳሪት ተከላኪዎች፣ ለገጽ ቀበሌ ሰራተኞች፣ ለአሰባሰብ ሰራተኞች ለአስተባባሪዎች ባጠቃላይ 10% ከተከፈለ በኋላ ቀሪው 50% የተከተሉት ቤቶች ደርሻ ሲሆን ከደራሲው በስተቀር ሌሎች ከደመወዛቸው ለንግድ የሥራ ገብር እንዲከፍሉበት በመደረጉ በተለይም ተገናኝ የሚያገኙት ደርሻ እድገት በጣም አነስተኛ በመሆኑ በከፍተኛ ሀይል በኪነጥበብ እድገት ላይ ከፍተኛ ተጽእኖ አሳድሯል።

ስለዚህ የከፍተኛውን ምራሽ ለመጠበቅና ለውጭ ይበልጥ ተቀርቋል ሆኖ እንዲሁ ለማስቻልና የፈጠራ ችሎታው ለማግኘትና የኪነጥበብን እድገት ለማፋጠን እንደ ስጋርት ዘርፍ ሁሉ ቢቻል የመንግስት ከፍተኛ የቀረጥ ጫና የሚሰጠው ወይም የሚሻሻልበት መንገድ ቢፈለግ። እንዲሁም የተገናኝ ደርሻ ፍተሰዊ በሆነ መንገድ ቢሰጥና የሚያገኙት ደርሻም ከደመወዛቸው ጋር ተደምር የሥራ ገብር የማስከፈሉ ሁኔታ እንዲቀር ቢደረግ ለጥበቡ እድገት ይጠቀማል የሚል ጠንባራ እምነት አለን።

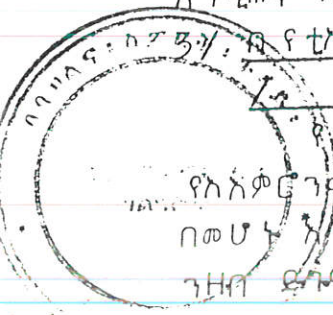
2/ የተከተሉት አዘጋጅ አወጣጥን በመለከት፡-

አስባሁን በየተከተሉት ቤቶች የነበረው የተከተሉት አዘጋጅ አወጣጥ የሥራ ለስኪያዎች መልካም ፈቃድ ሆኖ ቀይቷል። ይኸውም በወጣቱነት፣ በታዘዘነት፣ ተቆጣጣሪና እንግዳው በሚል ሰበብ፣ ከባድ ተገንዶ ሳይሆን የአከሌ ተራ ነው በማለት ተውኔቶች ሲቸሩ ቀይቷል። በዚህም ባህሪ በተዘገገ ተነስቷል። ተከላኪዎች ላይ ባዎቻቸው ደረሰው ሲጠኑ ተስተውለዋል። ይህም ለሰራር በተገናኝ ምራሽ ላይ ይህ ነው የማይባል ተጽእኖ አሳድሯል። ይህም ሲባል ፍተሰዊ ባለሆነ መንገድ የሚመደቡት አዘጋጆች ዝግጅቱን በባደነት ስለማይወጡት ጫናው ዘር ተጠልቦ ተገናኝ ተከላኪ ላይ ሲወድቀ ስምና ጥቅም ገን ለአዘጋጅ ተከላኪ ይቸራል።

ስለዚህ እንዲህ አይነት ለሰራር ተወገዶ አወጣጥ ፍተሰዊና ሙያዊ እንዲሆን እንዲጠና ቢደረግ ጠቅላይ ጥበቡን ያሳጠብታል ስለዚህ እናምናለን።

የተከተሉት ቤቶች የሚቋቋሙት የተውኔት ገምገሚ ኮሚቴዎችን በማነቃቋያ አበል

የተውኔት ገምገማ ሥራ በጣም አደገሚ፣ አስጠቃሚ የጊዜን፣ የጉልበትን፣ የአእምሮን፣ የገንዘብን መስዋዕትነት የሚወጣቸው ናቸው። የዚያኑ ያህል የከበደ በመሆኑ እነዚህ በየተከተሉት ቤቶች የሚቋቋሙት የተውኔት ገምገሚ ኮሚቴ አባላት የገንዘብ ደገማ እየተደረገላቸው እንዲሰሩ ቢደረግ ጠቅላይ ጥበቡ ይህም የሚል ገምት አለን።



4/ በቤተ መጻሕፍትና ቤተ መዘገበት ለደኩሜን ቲቫን የተውኔት ቅጂዎች  
እንዲቀመጡ ቢደረግ

በእስከዛረው የዶኩሜን ቲቫን ልምድ በማእከል የሚቀመጡት የመታተም እድል ያገጠማቸው ሥራዎች 11 ቻ እንደሆኑ የሚታወቅ ጉዳይ ነው። አሰራሩ መልካም ቢሆንም የተሟላ ነው። ሌላው ግን አያስደፍርም። የተሟላ ነው ለማለት የማንችለውም በተውኔት ሥራዎች በኩል የተፈጠረውን ክፍተት ስናስተውል ነው።

በሀገራችን ተውኔት በመደረክ መታየት የሚመረጠት ዘመን ናቸው ባይሆንም በዚህ አጭር ዘመን ተውኔቶች መጻፋቸው አልቀረም። ታዲያ በእጅጉ የሚያሳዝነው እነዚህ የጎረቤቶች ዘመናት ሥራዎች ቀርቶ/ከታሰቡት ከ1977 ወዲህ በታሰቡ ጥበባት ዋና ክፍል ከተሰበሰቡት በስተቀር/ የቀርብ ዘመናት ሥራዎች የማግለጥም ግድብ ቢሆኑ በማዕከል ተሰብስበው አለማግኘታችን ነው። እንዲህ በመሆኑ ደግሞ በሀገራችን የታሰቡት እድገትና ታሪክ ላይ ለሚሰራው ተጨማሪ በአንዳት ያለ ተስፋ አስቀራጭ ሁኔታ ውስጥ እንደሚገኘው ማጠቃለያ እይታዎች።

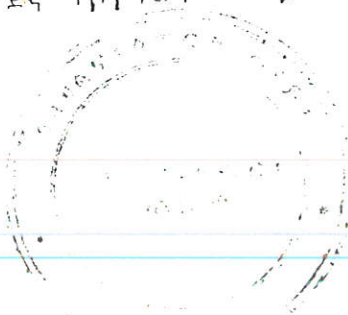
ስለዚህ ለወደፊት ተከትሎ ቤቶች ከሚደርሱቸው ተውኔቶች አንዳንድ ቅጂ ለሥነጥበባትና ትህትና መምሪያ እና ለቤተ መጻሕፍትና ቤተ መዘገበት ቢሰጡ ከላይ ለመቀነስ የገር መፍትሔ ነት ይኖረዋል እንላለን።

5/ የአመቱ ታላቅ ፕሮግራምን በሚረግፍ

የቀደምት ማዕከላዊ የተውኔት ግምገማና ስርጭት ስሜት በታሰቡ ቤቶች በሚቋቋሙ የተውኔት ግምገማዎች ይተኩ ስንል ቀደም በማዕከላዊነት አሰራር ዘይቤ ይከበሩ ስት የነበሩት ጣጣዎችም አብረው ሊወገዱ እንደሚችሉ አረጋገጠን በመሆን ነው።

አዲሱ የአሰራር ስልት ተቀባይነት አግኝቶ በተገባር ከተተረጎመ በታሰቡ ቤቶች መካከል በሚፈጠረው የውድድር ስሜት ለአመታት ዘገም ተኛ ሆኖ የቀየው የሀገራችን የታሰቡት እድገት በአጭር ጊዜ ውስጥ ተጨባጭ ለውጥ እንደሚያስመዘገብ ጥርጥር የለንም። እንዲሁም ስንል ይህ አሰራር በራሱ ብቻ ምሉእ በኩል ሃ ነው ማለታችን አይደለም። በሌላ አነጋገር ከዚህ ጋር ሌሎች አብረው መታሰብ ያለባቸው ጉዳዮች አሉ። ከነዚህም አንደኛ ቀላል ግምት የማይሰጠው ትህትና ቤቶች በአመት ውስጥ ለመደረክ ጣብ ቀጥቶ ትህትና መካከል የሥነጥበባትና ትህትና መምሪያ እውነት ያደር የአመቱ ታላቅ ፕሮግራምን በሚል ስያሜ ሸልማት የመስጠት ጉዳይ ነው።

በመምሪያው በኩል ለዚህ ጉዳይ ተኩረት ከተቻለው የመሥሪያ ቤቱ የሚነሳው በታሰቡ ቤቶች በሚገኙ በተወሰኑ ሙያተኞች ላይ ብቻ ሳይሆን በአጠቃላይ በተውኔት መራጭ ስሜት በአዘጋጅ በተዋና ፍጥነት በደራሲውና በሌሎችም ከሙያው ጋር ዘገም ድና ባላቸውና በድጋፍ ሰጪዎችም ላይ ጭምር ነውና ቢታሰብ።



X = . ከተሰጠ ለሁለት ስምት የሚጠቀሙ ደረጃ ላይ ማረጋገጥ ያለባቸው።

V የተሰጠ ጉዳይ መሰረት ነጥቦች

ከዚህ የሚከተሉት ደረጃ ስራዎች ስራዎች ላይ የሚጠቀሙ ደረጃ ላይ ማረጋገጥ ያለባቸው ስምት ላይ ለመመዘን የተሰጠው የተዘረዘሩት የቀርጾ የደዘነው ስራዎች ማረጋገጥ ያለባቸው።

Original

1. በሰጠው የተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው።

ሀ. የሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

ለ. ስራዎች ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

ሐ. የተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

መ. የተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

ሠ. የተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

ረ. የተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

ሰ. የተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

ሰ. በተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

የተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

ሐ. በተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

2. በተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

4. 'በተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።' (universal values)

ሀ. በተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

ለ. በተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው።

77. የተሰጠው ስምት ላይ የተሰጠው ስምት ላይ ማረጋገጥ ያለባቸው ስምት ላይ ማረጋገጥ ያለባቸው። (elements)





1.2 በቀጥተኛና በአዛማጅ ተርጉም ሥራዎች ረገድ

1.2.1 ኩለንተኛ እሴቶች / Universal Values / ያዘሉ መሀናቸው፣ ማለትም ዘመናዊ ሥፍራ ሳያግዳቸው ሰብአዊ እድገት ያላቸው መሀናቸው፣

1.2.2 ከሀገራችን ተጨባጭ ሁኔታ፣ ከሕዝቦቿም አኗኗርና ባህሪ አኳያ አስተምህሮታዊ ጠቀሜታ የሚኖራቸው መሀናቸው፣

1.2.3 ከፍጥነት ተውኔታዊ ሥራ ባልተጠረሰ አኳያ ጣዕም ባለውና ለጆሮ በማይጠገን የቋንቋ አቀራረብ መቀረባቸው፣

1.2.4 በአዛማጅ ተርጉም ነት የሚቀርቡት ሥራዎች ፍጹም ኢትዮጵያዊ የሆነ አሻራ በሚያነሳ አኳያ መመለሳቸው ይታያል፡፡

1.2.5 አገድ ተውኔት በተለያዩ ሰዎች ተተርጉሞ በመጣ በቋንቋ ለዘውና በአጠቃላይ ኪነጥበባዊ ውበት የተሻለው ይመረጣል፡፡

1.2.6 ከቀጥተኛ የተርጉም ሥራ በአዛማጅ ተርጉም ነት ለሚቀርብና ከሀገራችን ባህሪና ልማድ ጋር ለሚስማማ ተውኔት ቀድሞ ይሰጣል፡፡

2. በተውኔቶች የሙድረክ ላይ ገዜ ረገድ

በተውኔት ገምገማና ሥርጭት ስሜት እንዲታዩ የሚቀርቡት ተውኔታዊ ሥራዎች የሙሉ ገዜ ተውኔቶች / Full length plays / ማለትም በመድረክ ዘገጅት ውቅት ቢያንስ ከ150 - 175 ደቂቃዎች የቀይታ ገዜ የሚሸፍኑ መሆን ይኖርባቸዋል፡፡

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3. የቀርጸ መመዘኛዎች

3.1 ከዓለ ሜዳ ተውኔት / Well Made Play / አወቃቀር አባባይ

3.1.1 የተውኔት ሢራ ግለተኛ የተውኔት ገብሮች ደርዘ ባለው የሃቢያና የውጤት ፍርኛት የተሠናወሉ መሆናቸውና ተገቢ በሆኑ ገቢሮችና ተዕይንቶች መኖራቸው።

3.1.2 ከተውኔት አባባይ ሢራ ባሳፈረ ነገጠና ከፍተኛ ነገራማ መልእክት /ጭብጥ/ ባልዘለለ መንገድ ገጭተን በሚያገር ተውሰብ / complication / መገልበቱ።

3.1.3 የተውኔት ሢራ በፍጻሜ ክፍሉ ለተደራሰባት ገንዘቤ የሚጠቅ ወረጃዎችን በአውቀያ / exposition / መፈገጠ ፍና በልቀቱም / resolution / ደርዘ ባለውና ተስማሚ ፍጻሜ ላይ የሚያጠናቅቅ መሆኑ።

3.1.4 ሢራው ስሜትን አፈፍ አድርጎ ለማቆየት የሚያስቸሉ - ልብ ሰብሳቢ / suspense / እና ደማሜ / surprise / ባልተለየት መኖራቱ ሁኔታ ወደ ጡዘት / climax / የሚያመራ መሆኑ።

3.1.5 የገፁ ባህሪ ያት አሳሳቢ

3.1.5.1 የገፁ ባህሪ ያት /ባብዛኛው የገናኖቹ/ አፍኦኒና ፎካሊቲ ማንነት / personality / ፍገት ጠላት መታየትና የውደረክ ገብሮቻቸውም ከተቀረፀ ላቸው ሰብዕና ጋር የሠሩና በውገሰሌ የታገዙ መሆናቸው።

3.1.5.2 ለተውኔተ ሃራ ወደፊት እርምጃ ፋይና የሚኖራቸው ገፀ ባህሪ ያት ብቻ መቀረጻቸው፤

3.1.6 ቃለ ተውኔት / Dialogue /

3.1.6.1 ከተቀረጹት ገፀ ባህሪ ያት ግንኙነት ጋር የማይፈለስና ለተደራስ ያንም ገንዘብ የማይጠገን መሆኑ፤

3.1.6.2 ውበታዊ ብቻት መቀጻጀቱ፤

3.1.6.3 የተውኔትን እጥር ምጥንነት ከገንዘብ በማስገባት በዓላማው ለሃራው እርምጃ አገዥ መሆኑ፤

3.1.7 መገኘት / setting /

3.1.7.1 በጊዜና በቦታ ለውጥ ፎካል ምክንያት የተጻፈው መሆኑና ተከታይ ለውጥ ከቀጻሚው ያለው ቁርኝት መቀራረፍ ፀኑነት ባለው መንገድ መከናወኑን፤

3.1.7.2 በአሁኑ ወቅት በየተለኮር ቤቶች የሚገኘውን የመድረክ ትክኖሎጂ ከቀጥሮ በማስገባት ባቦታና በጊዜ ለውጥ አጠቃቀም ቁጥብ መሆኑ፤

3.1.8 ጥበብ / Theme /

3.1.8.1 በተውኔታዊ ሥራው የሚተላለፈው ፍራ ነገር ወይም ነገሮች ያላቸው ግንባራዎች ጠቀሜታ በጌ መሆን፤

3.1.8.2 በተውኔት በመግከል ሊፈነጠቅ የታቀደው ቁምነገር ብቻት ባለው መንገድ መተላለፉን፤

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3.2 በተለያዩ የተውኔት አጻጻፍ ስልቶች አገጻጸር

በተለያዩ የተስተር ፈርጆችና የአፍራረብ ስልቶች ማለትም በኢፒክ ተስተር፣ በአብሰርዳ ተስተር፣ በተስተር ስብ ክሩሊቲ፣ በናቹራሊስ ተስተር፣ በሚሎድራማ ተስተር፣ በሮማን ተስተር፣ በዘተ... ለሚኖርቱ ተውኔቶችና ሙዚቻዊ ድራማዎች ኪነጥበባዊ ማግኘትና መልእክታቸው መወዘት ይሆናል።

በግምገማው አሠራር የሌሎች ሙያተኞች ተሳትፎ አስፈላጊ ሆኖ ሲገኝ ይኸው ድጋፍ የሚገኝበትን መንገድ መምሪያው ያመቻቻል።

የኢትዮጵያ ብሔራዊ ተክትር

የተውኔት ገምጋሚ ቦሌት መመሪያ

1. የተውኔት ገምጋሚ ቦሌት አወጃቀር

1.1. ቦሌትው ተጠሪ ነጥ ለተክትር ላይረከቶሪት ሆኖ ቦስት የተክትር ኤክስፐርት ተቸ ለና በላይረከቲንገና ተወና በደ-ን ለገደ- ለና ሁለት ሠራተኞች የሚመረጡ ሁለት አባላት ይኖሩታል። ጠቀላላ የአባላት ብዛት ለምስት ይሆናል።

1.2. የቦሌትው የቦራ ዘመን ሁለት ዓመት ነው። በየሁለት ዓመት በላይ ረከቲንገና ተወና በደ-ን ለገደና ሁለት ሠራተኞች ሁለት አባላት ይመረጣሉ። ተጨማሪ የቦሌትው አባላት በተለያዩ ምክንያት ሲገደሉ የሚከፈቱትን ተጠባባቂ አባላትም ይመርጣሉ።

1.3. የተክትር ኤክስፐርት ተቸ ጋራ የቦሌት አባላት ናቸው።

1.4. የቦሌትው ሊቀመንበርና ፀሀፊ ከተክትር ኤክስፐርት ተቸ ሆኖ ቦሌትው በጋራ የሚመርጣቸው ይሆናሉ።

2. የተውኔት ገምጋሚ ቦሌት ፣ የተክትር ላይረከቶሪት ኃላፊው ለና የዋና ቦራ አባላት የቦራ ደርቫ

2.1. የተውኔት ገምጋሚ ቦሌት የቦራ ደርቫ

2.1.1. ለተክትር ቦት የሚቀርቡ አጫጭር ለና የሙሉ ጊዜ የተውኔት ደርባ ተቸን ይገመገማል። የደረሰበትን ለቋም በቃለ ገባሌ መዘገብ ለላይረከቶሪት ያቀርባል።

2.1.2. ለተክትር ቦት በመደረክ ለንዲገመገሙ ከላይረከቶሪት የሚላ ኩለትን ቦራ ያቸ በመደረክ ይገመገማል። ለቋምን በቃለ ገባሌ መዘገብ ለላይረከቶሪት ያቀርባል።

2.1.3. በተክትር ቦት ለላራቫ ተከራይተው የተውኔት ቦራቸውን ለማቀረብ ጥያቄ የሚያቀርቡትን ለና ከላይረከቶሪት የሚመራለትን ቦራ በመደረብ ይገመገማል። ለቋምን በቃለ ገባሌ መዘገብ ለላይረከቶሪት ያቀርባል።

2.2. የተከተረ የዳይሬክቶሬት ኃላፊው የሰራ ደርቫ

2.2.1. የተከተረ ገምገሜ ገዢነት ለገቢዎች የተቀበላቸውን ደርቦች እና በመደረክ ገምገሞ ያሳለፉትን ተውኔቶች ይገመገማል፡፡ ውጤቱንም ለዋና ሰራ ለሰኪያቶ ያቀርባል፡፡ ያልተቀበላቸውን ሰራዎችም ለባህሪው ያስታውቃል፡፡

2.3. የዋና ሰራ ለሰኪያዎ የሰራ ደርቫ

2.3.1. የተከተረ ገምገሜ ገዢነት ገምገሞ የተቀበላቸውን ደርቦች እና በመደረክ ገምገሞ ያሳለፉትን ተውኔቶች እና የተከተረ ዳይሬክቶሬትን ውሳኔ ገመገሞታት የመጨረሻ ውሳኔ ይሰጣል፡፡

2.3.2. በተከተረ ገምገሜ ገዢነት እና በዳይሬክቶሬት መካከል በተገመገሙ ደርቦችና የመደረክ ሰራዎች ላይ አለመገባባት ሲፈጠር ጉዳዩን መርምሮ ውሳኔ ይሰጣል፡፡

2.3.3. የተከተረ ገምገሜ ገዢነት የገመገመውን የተከተረ ሰራዎች የአባላትን ስምና ፊርማ በማስቀረት የገዢነትን ስህተት ለደራሲው የመደረክ ገምገማም ከሀሳብ ተውኔቱን ላቀረቡ አካል ለገንዲርቦ ያደርጋል፡፡

2.3.4. በተከተረ ገምገሜ ገዢነት እና በተከተረ ዳይሬክቶሬት አልፎ ነገር ገን ለሱ ያልተቀበላቸውን ተውኔቶች ከራሱ ስህተት የተጋረ ለደራሲው ወይም ተውኔቱን ላቀረበው አካል ለገንዲርቦ ያደርጋል፡፡ ተውኔቶቹን ያልተቀበለበትን ምክንያትም ለተከተረ ዳይሬክቶሬት እና ለተውኔት ገምገሜ ገዢነት ያስታውቃል፡፡

2.3.5. ለዳይሬክቶሬት ለሀዘብ ከመቀረባቸው በፊት የተከተረ ገምገሜ ገዢነት አባላት ፣ የሚመለከታቸው የሙያ ኃላፊዎች ሙያዊ ስህተት ለሰጡ የሚቻሉ ገለበጠቸውን ጋብዞ ወይይት ለገንዲናረ ማድረግ ይቻላል፡፡

2.3.6. ወጥ የሆኑ ደርቦች የዘገገሙት ቀደሙያ ለገንዲያገኙ ያደርጋል፡፡

3. ተያያዥ ስራዎች

- 3.1. ደራሲያን የደርሰ ተቻቸውን 3 ቅጂ ህዝብ ገንጉነት በመስጠት የተዘጋጀ ለቸውን ቀፅ ሞልተው አገድ የቀፁን ቅጂ ይወስዳሉ፡፡
- 3.2. ህዝብ ገንጉነት ከደራሲያን የተረከባቸውን ደርሰ ተቻ የደራሲያኑን ስም በመደበቀና ታዲያ በመስጠት ለተከተረ ገምገሜ ታላቅ ያስረከባል፡፡ ያስረከበበትን ቀፅ ገልባሎ ለተከተረ ዓይራክቶሪት ያቀርባል፡፡
- 3.3. ታላቅ የተነበቡ ደርሰ ተቻን እንደጨረሰ ወደ ህዝብ ገንጉነት ይመልሳል፡፡
- 3.4. የተከተረ ዓይራክቶሪት እና ዋና ስራ አስኪያጅ የሚያነቧቸውን ደርሰ ተቻ ከህዝብ ገንጉነት ይወስዳሉ፡፡ ሲጨርሱ ወደዚህ ይመልሳሉ፡፡
- 3.5. ተገምግሙ ያላለፉ ደርሰ ተቻ ስራ ተቻ ቅጂ ለደራሲው ይመልሳል፡፡ ሆኖም ደራሲው ለስተታኪ ካለው ደርሰ ተቻ እንዲቀፁ ይደረጋል፡፡
- 3.6. ደርሰ ተቻ በተዘጋጠተ ቀደም ተከተለ ብቻ እንዲገመገሙ ይደረጋል፡፡ ሆኖም የገቡ ስራዎች በብዛት ተርጉሞች ከሆኑ ወጥ ስራ የገምገማ ቅደሚያ ይሆናል፡፡

4. ልዩ ልዩ ገጻታዎች

- 4.1. ደራሲያን የደርሰ ተቻቸውን ገፁ ፣ የሚነበብ እና በታይፕ የተፃፈ ስራ ቅጂ ያቀርባሉ፡፡ ሆኖም ፈጽሞ ከሆኑ አስከ አምስት ማቀረብ ይቻላል፡፡
- 4.2. ተከተረቸው በገል ለዘጋጅተው የሚያቀርቡ ያቀረቡት ተከተረ ደርሰ ተቻ ለተጨማሪ ገምገማ ስራ ካሰፈለገ በአገድ ቅጂ ያቀርባሉ፡፡ ሆኖም ተከተረ ስራ ስራውን ከተቀበለው ተውኔትን አባዛት ለደከሙት ያስቀምጣል፡፡
- 4.3. ህዝብ ገንጉነት ከደራሲያን የተረከባቸውን ደርሰ ተቻ የደራሲያንን ስም በመደበቀ እና ታዲያ በመስጠት ከዘጋጀ ባኳን በ3 ቀናት ውስጥ ለታላቅ ያስረከባል፡፡

- 4.4. ከሚታወቁ የተረከባቸውን ደርሶች ገምገሞ ለጸሎት ለጻይራክ ትራት ለሰከ ሁለት ወር ደረሰ ያስተላልፋል፡፡
- 4.5. ጻይራክ ትራት የገመገማቸውን ደርሶች ለሰከ ለገደ- ወር ደረሰ ለጸሎት ለሰራ ለሰከኪያድ ያቀርባል፡፡
- 4.6. ከሚታወቁ በመደረክ የገመገማቸውን ተውኔቶች ውጤት ለሰከ ለራት ቀናት ደረሰ ለጻይራክ ትራት ያቀርባል፡፡
- 4.7. ጻይራክ ትራት በመደረክ የገመገማቸውን ተውኔቶች ውጤት ለሰከ ለራት ቀናት ደረሰ ለቀና ስራ ለሰከኪያድ ያቀርባል፡፡
- 4.8. ቀና ስራ ለሰከኪያድ ለውሳኔ የቀረበለትን ደርሶት ለሰከ ለገደ- ወር ደረሰ ወሳኔ ይሰጣል፡፡
- 4.9. ቀና ስራ ለሰከኪያድ በመደረክ የተገመገሙ ተውኔቶችን ለሰከ ሰበት ቀናት ደረሰ ወሳኔ ይሰጣል፡፡
- 4.10. ደራሲያን የደርሶቻቸውን ውጤት ለሰከ ለራት ወር ጊዜ ያገኛሉ፡፡
- 4.11. በገል ተክተር ለዘጋድ-ተው ያቀረቡ ውጤት ለሰከ ለሰር ቀናቶች ደረሰ ያገኛሉ፡፡
- 4.12. በከሚታወቁ ውስጥ ያለ ማንኛውም ለባል በሌላው የተክተር ደርሶት ወይም ዘገደተ በደራሲነት ፣ በሌላው ደርሶትን በማረፊያ ፣ በተቀናይነት፣ በሌላው ተባባሪነት ወይም በማናቸውም መልኩ ስራው ላይ ተከተኛ ከሌላው ከገምገሞ በፊት ይህን ማሳወቅ ገዳታ አለበት፡፡
- 4.13. ደራሲያኖች ወይም የገል ተክተር ለቀራሲያኖች 4.12 ላይ በተጠቀሰው መልኩ የተክተር ስራን ሠራተኛ ከሆነ ደርሶት ሲያስረክቡ በማወቅ ቀፅ ወይም ለመሰሪያ ስራ በሚፀፏት ደብዳቤ ላይ የማሳወቅ ገዳታ አለባቸው፡፡
- 4.14. በተለያዩ ምክንያት የሚገደሉ የከሚታወቁ ለባላትን ከተክተር ሌክሰፐር ተቸም ከሆነ ጻይራክ ትራት ያሟላል፡፡ በተክተር ባለሙያዎች ከተመረጡት ከሆነ ደገም ተጠባባሪዎቹ ይተካሉ፡፡

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4.15. ዋና ስራ አስፈጻሚ- በጻይረክቲቲ ፣ ጻይረክቲቲ ከተከተረ ገምገሜ  
ከሚተ ተገምገሙ ያለፉ ስራዎችን ብቻ ይገመገማሉ፡፡ ህጋዊ በገምገማ  
ውጤት የሚቀርቡ አባታቸውን አገደሁኔታው ስራ አስፈጻሚ ያስተናገዳል፡፡

4.16. ከዚህ መመሪያ ውጪ ወይም ይህን መመሪያ በሚፈረር መልኩ የሠራ ማራኛው  
የከሚተ አባል ፣ ኃላፊ ወይም ሠራተኛ በሲቪል ሰርቪስ ኮሚሽን የአስተ  
ጻደርና የኢሲፕሊን መመሪያ መሰረተ ተጠያቂ ይሆናል፡፡

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ለስዚህ ተውኔት መታየት ያለበት ከላይ ከተጠቀሰው አንጻር በመሆኑ አንደኛ ደረጃ የወጣው ለመደበኛ ፕሮግራም / እሁድና ቅዳሜ/ ሲመደብ፣ ሁለተኛ ደረጃ የሚሆነው ለአዘዎት ቀን ዕይታ ይመደባል።

ለተውኔት ቅድሚያ የሚሰጠው ወጥ ተውኔት ሲሆን፣ አዛማጅ ትርጉምና ትርጉም እንደ ቅደም ተከተላቸው የመታየት ዕድል ይሰጣቸዋል። አንድ ሀሳብ ወይም ተውኔት በተለያዩ ሰዎች ተጽፎ፣ ወደ አዛማጅነት ተለውጦና ተተርጉሞ ቢመጣ፣ በሚያስተላልፈው መልዕክት ግልጽነት በቋንቋውና በቴክኒክ ብቃቱ የተሻለው ይመረጣል።

የአንደኛ ደረጃ ወጥ ተውኔት መመዘኛ ነጥቦች

1. ማህበረሰባዊ እሴታቸው እጅግ ከፍተኛ ሆኖ የማዘናናትና የማስተማር ደረጃውን ያሟላ፣
2. በርዕስ ጉዳዩ በጭብጡና በይዘት አቀራረቡ ወጥ የሆነ፣
3. ሥነ-ውበታዊ ምልክቱ እጅግ ከፍተኛ የሆነ፣
4. የምናባዊነትና የቴክኒካዊነትና ቴክኒካዊ ብቃቱ በሚገባ የተሟላ

የሁለተኛ ደረጃ ወጥ ተውኔት መመዘኛ ነጥቦች

1. ማህበረሰባዊ እሴቱ ከፍተኛ ጠቀሜታ ያለው፣
2. የርዕስ ጉዳይ የጭብጥና የይዘት አቀራረብ ወጥነት ባይኖረውም የተሻለ፣
3. ሥነ-ውበታዊ ምልክቱ በተሻለ ሁኔታ ላይ የሚገኝ፣
4. ቴክኒካዊ ብቃቱ የተሟላና በዝግጅት ሊገዘፍ የሚችል

የወጥ ተውኔት የፈጠራ ክፍያ

- ሀ. አንደኛ ደረጃ ወጥ ተውኔት የፈጠራ ክፍያ ..... 30%
- ለ. ሁለተኛ « « « « « ..... 20%

የአንደኛ ደረጃ አዛማጅ ትርጉም ተውኔት መመዘኛ ነጥቦች

1. ዘመንና ሥፍራ የማያግደው ሁለንተናዊ እሴት ያለው፣
2. ከሀገራችን የህዝቦች አኗኗርና ባህል አኳያ የመልዕክቱ ጠቀሜታ እጅግ ከፍተኛ ሆኖ ሀገርኛ የሆነ አሻራ የሚያንፀባርቅ፣
3. ከመገኛው ተውኔት ሳይቃረን ጣዕም ባለው የቋንቋና አቀራረብ በወጥ የተዳቀለ፣
4. ቴክኒካዊ ብቃቱ እጅግ ከፍተኛ የሆነ፣

የሁለተኛ ደረጃ አዛማጅ ትርጉም ተውኔት መመዘኛ ነጥቦች

1. ሁለንተናዊ እሴቶችን ያዘለና በደንብ ያዛመደ፣
2. ከሀገራችን የህዝቦች አኗኗርና ባህል አኳያ ጠቀሜታው የጉላ፣
3. ከመገኛ ተውኔቱ በሚገባ የተመለሰና ሀገርኛ አሻራ ያለው
4. ቴክኒካዊ ብቃቱ ከፍተኛ የሆነ፣

የአዛማጅ ትርጉም ተውኔት የፈጠራ ክፍያ

ሀ. አንደኛ ደረጃ አዛማጅ ትርጉም ተውኔት የፈጠራ ክፍያ.....20%

ለ. ሁለተኛ « « « « « « .....18%

የአንደኛ ደረጃ ትርጉም ተውኔት መመዘኛ ነጥቦች

1. ሁለንተናዊ፣ ማህበራዊና ባህላዊ ጠቀሜታው እጅግ ከፍተኛ የሆነ፣
2. በርዕሰ ጉዳይ በጭብጥና በይዘት አቀራረብ ከፍተኛ ጠቀሜታ ያለው፣
3. የተተረጎመበት ቋንቋ፣ ሥነውበታዊ ምልዓቱና ቴክኒካዊ ብቃቱ የላቀ፣

የሁለተኛ ደረጃ ትርጉም ተውኔት መመዘኛ ነጥቦች

1. ማህበራዊና ባህላዊ ጠቀሜታው ከፍተኛ የሆነ፣
2. በርዕሰ ጉዳይ፣ ጭብጡና የይዘት አቀራረብ ሁኔታ የተሻለ ፣
3. የተተረጎመበት ቋንቋ፣ ሥነውበታዊ ምልዓቱና ቴክኒካዊ ብቃቱ የተሟላ፣

የትርጉም ተውኔት ፈጠራ ክፍያ

ሀ. አንደኛ ደረጃ ትርጉም ተውኔት የፈጠራ ክፍያ ..... 18%

ለ. ሁለተኛ ደረጃ ትርጉም ተውኔት የፈጠራ ክፍያ..... 15%

የተውኔትና የቴክኒክ ዝግጅት የመድረክ ሰዓት ግምት

ምንም እንኳን የአንድ ተውኔት ወይም ዝግጅት ወሳኝ ያነሳው ሀሳብ ቁጥብነትና ስፋት ቢሆንም፣ የመድረክ ሰዓት ፍጆታው መገመት ይኖርበታል። ለመደበኛ ፕሮግራም ከሦስት ሰዓት፣ ለአዘዎት ቀን ከ2 ሰዓት ያላነሰ ጊዜ መሸፈን አለበት።

የተውኔት ውል ስምምነትና የጊዜ ቆይታ

ለመደበኛም ሆነ ለአዘዎት ቀን ያለፈ ተውኔት እንዲዘጋጅ፣ ደራሲውና ቴክኒክ ቤቱ የውል ስምምነት ይፈራረማሉ። የውል ስምምነቱ የሚያካትተው በመድረክ ላይ የሚቆይ በትን ዕድሜ ሲሆን ቴክኒክ ቤቱ በማንኛውም ሥፍራና ጊዜ ማሳየት፣ በሚያዋጣው የአሠራር ስልት መጠቀም ሙሉ መብት አለው። የፈጠራ ሥራውንና አርቲስቶቹን ለመረጃነት/ ለታሪክማስታወሻነት/ ለማቆየት በሚያመቸው ዘዴ ማስቀረጽ ይችላል።

ደራሲው ውሉ እስኪሰረዝና የዕይታ ጊዜ ገደቡ እስኪያበቃ ድረስ በማንኛውም መገናኛ ብዙሃን ወይም መድረክ ሙሉ ለሙሉ ወይም በከፊል መጠቀም አይችልም። ቴክኒኩ በመድረክ ላይ የዕይታ ዕድሜው ካለፈና ቴክኒክ ቤቱ ዝግጅቱን የሚፈልገው ከሆነ፣ ከደራሲው ጋር በድጋሚ የውል ስምምነቱን ማደስ ይችላል።





K

የካቲት 30 1990

ቀን .....

የኢትዮጵያ ብጠራዊ ተከትር

የተውኔታ ርዕስ = ሊሃሃቀ- ማዕምር

1. ሰራው በአገባቡ ያለተዋቀረና ለሌሎች ነው።
  2. ተሰማሪነት በጣም ይገደለዋል።
  3. ለሰላም ነው
  4. ታሪኩ ከዳግት ለያሳይም
  5. ደርጊት ለሌላ ነው
  6. ገጠላዎች የሚፈጸሙት ደርጊት ከደረጃቸው ለገባር ተሰማሪ ለይደለም።
- ስለዚህ ተከትር ቤት ተውኔታን ለመደረክ ብቻ ሆኖ አላገኘም።



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## DECLARATION

I declare that the thesis is my original work, has not been presented for a degree in any other university and that all sources of material used for the thesis have been duly acknowledged.

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This thesis has been submitted for examination with my approval as university advisor.

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