

**A COMPARATIVE STUDY OF THEATRE ART CURRICULUM FOR  
UNDERGRADUATE PROGRAM IN ETHIOPIA AND INDONESIA**



**GIRMAW ASHEBIR SINSHAW**

**ID 17724259001**

**This Thesis is submitted in Partial Fulfillment of the Requirements for a Masters  
of Education Degree  
Art Education**

**GRADUATE PROGRAM  
YOGYAKARTA STATE UNIVERSITY**

**2018**

APROVAL SHEET

A COMPARATIVE ANALYSIS OF THEATRE ART CURRICULUM FOR  
UNDERGRADUATE PROGRAM IN ETHIOPIA AND INDONESIA

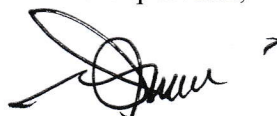
GIRMAW ASHEBIR SINSHAW

ID : 17724259001

This Thesis is submitted in Partial Fulfillment of the Requirements for a  
Masters of Education Degree  
Theatre Art Education

Approved by

Thesis Supervisor,

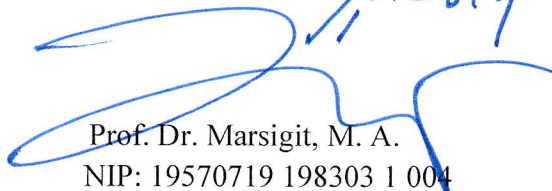


Dr. Sumaryadi, M.Pd.

NIP: 19540531 198011 1 001

Graduate School Program  
Yogyakarta State University

Director, 22/1/2019



Prof. Dr. Marsigit, M. A.

NIP: 19570719 198303 1 004

Head of the Program,



Prof. Dr. Tri Hartiti Retnowati

NIP: 19530421 197903 2 001

## ABSTRACT

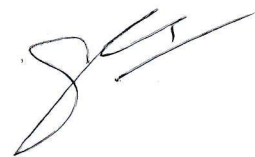
**GIRMAW ASHEBIR SINSHAW:** *A comparative analysis of theatre art curriculum for undergraduate in Indonesia and Ethiopia.* Thesis. Yogyakarta: Graduate school, Yogyakarta State University, 2018.

This research aimed at described: their communality in the theater art curriculum for undergraduate in both of Ethiopia and Indonesia. The main objectives are: (1) Exploring the difference between the theatre art curriculum for undergraduate in of Ethiopia and Indonesia. (2) Discovering the similarities between the curriculum of undergraduate theatre art program of Ethiopia and Indonesia.

A descriptive qualitative research method was used for its research. It used simple random sampling method to collect data from theatre art curriculum for undergraduate program documents of Ethiopian and Indonesia. The data were gathered by using two different techniques of data collection consisting of document study and open-ended interviews. Document study is the main data collecting technique and interview was used to support the primary technique. During the document study method the data were gathered in library and privately from the different lecturers and scholars that the relative document such like; books, magazines, journals and research papers. The data consist of two types of curriculum documents which are from Ethiopia and Indonesian theatre art curricula for undergraduate program. These data was compared to examine the similarities and difference in terms of the number of semesters, course, size of contents and the graduate profiles.

The results of the research show that the theatre art curriculum for undergraduate in Indonesia different from that of Ethiopia. The structures of course arrangement, time management, the course content size, a number of courses and credits are a big deference between these two curricula. Several Indonesian course contents and names are similar to those in Ethiopia but the size of which are different. The courses offered in Ethiopia curriculum are all in the form of course work, while, in Indonesia students do the course work for seven semesters and the last semester is for research. Indonesia has an elective course which is 14 credit hours, and in Ethiopia there is no elective course. With regards to course matters and evaluation methodology, the two countries theatre art curriculums share similarities in terms of the structure, the content and subjective areas of the program. This research can provide the benefit for multiple stakeholders for revising, preparing, evaluating and as a reference for the next studies in the relevant field.

**Keywords:** theatre education, undergraduate, comparative curriculum, courses



## ABSTRAK

**GIRMAW ASHEBIR SINSHAW:** Analisis komparatif kurikulum seni teater untuk sarjana di Indonesia dan Ethiopia. **Tesis. Paska Sarjana, Universitas Negeri Yogyakarta, 2018.**

Penelitian ini bertujuan untuk mendeskripsikan komunalitas dalam kurikulum seni teater bagi mahasiswa Strata I (S1) di Indonesia dan Etiopia. Tujuan utamanya adalah (1) untuk mengeksplorasi perbedaan dalam kurikulum seni teater di kedua negara dan (2) untuk menemukan persamaan dalam dalam kurikulum seni teater di kedua negara.

Penelitian ini menggunakan metode deskriptif kualitatif. Data dikumpulkan dengan metode *simple random sampling* (sampling acak sederhana) terhadap dokumen kurikulum seni teater S1 di kedua negara. Data dikumpulkan dengan menggunakan dua teknik berbeda yaitu studi dokumen dan wawancara secara mendalam (*open-ended interviews*). Studi dokumen merupakan teknik pengumpulan data yang utama sedangkan wawancara digunakan untuk mendukung teknik utama. Pada saat studi dokumen data diperoleh dari perpustakaan dan secara pribadi dari dosen dan pakar berupa buku, majalah, jurnal dan laporan penelitian. Terdapat dua jenis data dokumen kurikulum yaitu dari kurikulum Seni teater S1 Indonesia dan Etiopia. Kedua data ini dibandingkan untuk menemukan persamaan dan perbedaannya dalam hal jumlah semester, mata kuliah, bobot isi dan profil lulusan.

Hasil penelitian ini menunjukkan bahwa kurikulum seni teater bagi mahasiswa S1 di Indonesia berbeda dengan Etiopia. Terdapat perbedaan besar dari aspek struktur dan penyusunan mata kuliah, pengelolaan waktu, bobot isi mata kuliah, jumlah mata kuliah dan kredit (sks). Beberapa konten dan nama mata kuliah di kedua negara sama namun bobotnya berbeda. Mata kuliah yang ditawarkan dalam kurikulum di Etiopia semua berbentuk perkuliahan (*course work*), sedangkan di Indonesia mahasiswa melaksanakan perkuliahan selama 7 semester dan semester akhir untuk penelitian. Indonesia memiliki mata kuliah pilihan yang terdiri dari 14 sks sedang di Etiopia tidak ada mata kuliah pilihan. Dari aspek materi mata kuliah dan metodologi evaluasi, kurikulum di kedua negara memiliki kesamaan dari aspek struktur, isi, dan area. Penelitian ini dapat memberi manfaat bagi banyak pihak terutama pemegang kebijakan untuk merevisi, menyiapkan, dan mengevaluasi dan juga sebagai referensi bagi penelitian selanjutnya dalam bidang yang relevan.

**Kata kunci:** pendidikan teater, Strata I, kurikulum, komparatif, mata kuliah



## STATEMENT OF AUTHORSIHIP

The undersigned,

Name of the Student: Girmaw Ashebir Sinshaw

Student Number: 17724259001

Program of the Study: Art Education

I certify that this thesis is definitely my own work and has not been submitted for a degree in university I am responsible for the contents. Other writers' opinions or findings included in the thesis are quoted or cited in the reference Yogyakarta,

December 17, 2018



Researcher

Girmaw Ashebir Sinshaw

ID 17724259001

**RATIFICATION**

**A COMPARATIVE STUDY OF THEATRE ART CURRICULUM FOR  
UNDERGRADUATE PROGRAM IN ETHIOPIA AND INDONESIA**

**GIRMAW ASHEBIR SINSHAW**

**ID : 17724259001**

Accepted by the board of examiners of graduate school of Yogyakarta State University  
on 14, February 2019 and declared to have fulfilled the requirement for the Attainment  
of the Masters of Education Degree in Art education

**BOARD OF EXAMINERS**

Prof. Dr. Marsigit, M.A.

Head/examiner

Prof. Dr. Trie Hartiti Retnowati

Secretary/ Examiner

Dr. Sumaryadi, M.Pd.

Supervisor/Examiner

Prof. Dr. Suminto A. Sayuti

The Main Examiner

28/2/2019

26/2.2019

22/2/2019

22/2/19

Yogyakarta

28/2/2019

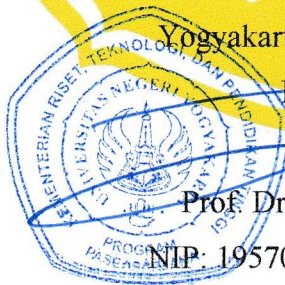
Graduate School

Yogyakarta State University

Director,

Prof. Dr. Marsigit, M.A.

NIP: 19570719 198303 1 004



## ACKNOWLEDGMENTS

All praise is to God, the Almighty and the Most Merciful for all the blessings given to me from the beginning of my study in Indonesia until the accomplishment of this thesis.

GOD! Thank You!

First of all, I would like to thank for my family to pray and share me the immeasurable love for ever. I would like to say my mother (TALEM), father, brothers and sisters live long enjoy this moment of success! TALEM you got tired of supporting me, since from the beginning of my study and my life. Second, my special greetings and thanks go to the head and all of the staff of the Theatre Art Department at art institute of Indonesia in Yogyakarta for accepting me to conduct this research in their department.

Third, I can say and even repeat that, dealing with the description of the Art Education is not easy at all, that is why, and I owe my deepest gratitude to my thesis advisor/supervisor Dr. Sumaryadi, for his patience and for all of the time and expertise given so freely throughout the course of the study. I am particularly indebted to him for generously offering me his understanding, support and advice during my time of big stresses.

Fourth, I cannot put a full stop without sending my sincere thanks to all the lecturers and tutors in Yogyakarta State University, especially the lecturers in art program for providing me with knowledge. Special thanks for Dr. Kun, Dr. Hadjar, Prof. Trie Hartiti and Dr. Ayu you all thank you for Understanding and support given to

me your positive and protective pleasure. All of my classmates from the first semester to the last semester, they have been very kind and very helpful any time I need them.

Next, I would like to express my sincere thanks and gratitude to Dikti, the International office, collaboration office (kantor kerjasama) and KNB scholarship program of Yogyakarta State University. And special thanks go to for all staffs that have been help me from office of international, YSU for their kindly help and cooperation

This thesis could not be accomplished without the help and support from always providing encouragement, advice, help and support for completing the thesis many individuals. I would like to thank the following persons from whom I always received encouragement, advice, help and support given to me.

Yogyakarta, December, 2018

Girmaw Ashebir Sinshaw



## TABLE OF CONTENTS

<b>COVER</b> .....	<b>i</b>
<b>APPROVAL</b> .....	<b>ii</b>
<b>ABSTRACT</b> .....	<b>iii</b>
<b>ABSTRAK</b> .....	<b>iv</b>
<b>STATEMENT OF THE AUTHORSHIP</b> .....	<b>vi</b>
<b>RATIFICATION</b> .....	<b>vii</b>
<b>ACKNOWLEDGEMENT</b> .....	<b>viii</b>
<b>TABLE OF CONTENT</b> .....	<b>ix</b>
<b>LIST OF TABLES</b> .....	<b>xii</b>

### CHAPTER I INTRODUCTION

A. Background of the research .....	1
B. Identification of the Problem .....	5
C. Focus and Formulation of the Problem .....	7
D. Objective of the Research .....	7
1. General Objectives .....	8
2. Specific Objectives .....	8
E. Significant of the Research .....	8

### CHAPTER II LITERATURE REVIEW

A. Curriculum .....	11
B. Types of Curriculum .....	13
C. Curriculum Theories .....	19
D. Curriculum Approaches .....	21
1. The Behavioral Approach .....	21
2. The Managerial Approach.....	22
3. The Systems Approach .....	23
4. The Academic Approach .....	26
5. The Humanistic Approach.....	27
6. The Re-Conceptualists .....	27
E. Review of Relevant Studies.....	29
F. Research Question .....	45

**CHAPTER III RESEARCH METHOD**

A. Type of the Research ..... 46  
B. Research Setting .....47  
C. Subject and Sampling Technique.....48  
D. Data Collection Instrument.....48  
E. Trustworthiness of the data..... 49  
F. Data Analysis Techniques ..... 50

**CHAPTER IV RESEARCH RESULT AND DISCUSSION**

A. Description of the Results..... 51  
B. Discussions .....54  
1. The Graduate Profile Similarities and Differences..... 56  
2. The courses Similarities and Differences..... 56  
3. Method of Assessment and Evaluation Mechanisms..... 70  
4. The Difference and Similarities of Each Semester..... 77  
C. Research Limitation..... 95

**CHAPTER V CONCLUSION AND SUGGESTION**

A. Conclusion..... 96  
B. Suggestions.....97

**REFERENCES** ..... 99

**APPENDIX** .....101

## LIST OF TABLES

Table 1. The Missions of Indonesian and Ethiopian Theatre Art Curriculum .....	55
Table 2. The Similar Courses from Indonesia and Ethiopia Theatre Curriculum.....	57
Table 3. The Comparative Courses between Two Countries Curriculum.....	60
Table 4. Different Theatre Curriculum Courses .....	68
Table 5. Scoring grade symbolic Ethiopia.....	71
Table 6. Scoring Status and Class Description of Ethiopia.....	75
Table 7. Scoring Status and Class Description of Indonesia.....	76
Table 8. Indonesia First Semester.....	78
Table 9. First Semester Ethiopia.....	79
Table 10. Second Semester Indonesia .....	80
Table 11. Second Semester Ethiopia .....	81
Table 12. Third Semester Indonesia .....	82
Table 13. Third Semester Ethiopia.....	83
Table 14. Fourth Semester Indonesia.....	84
Table 15. Fourth Semester Ethiopia.....	85
Table 16. Fifth Semester Ethiopia.....	86
Table 17. Fifth Semester Indonesia.....	87
Table 18. Sixth Semester Ethiopia.....	88
Table 19. Sixth Semester Indonesia .....	89
Table 20. Seventh Semester Indonesia.....	90
Table 21. Seventh Semester Ethiopia .....	90
Table 22. Eighth Semester of Ethiopia .....	92
Table 23. Indonesian Elective Courses.....	93
Table 24. Total Credits of Indonesia Curriculum.....	94

## **CHAPTER I**

### **INTRODUCTION**

#### **A. Background of the Research**

This research is “A comparative study of undergraduate theatre art curriculum of Ethiopian and Indonesia” to investigate which is that about how the curriculum designed in two countries. So, this research is purposed for preparation to have submitted to Graduate Program Studies of Yogyakarta State University in Partial Fulfilment of the requirement for master degree in art education specialised in field of studies.

There are a wide range of performing arts. They include musical instruments, dancing performance, drama and even songs. These types of arts have all cultural meaningful terms about human creativity. They are mostly found in the domain of cultural legacy.

Theatre is a collaborative form of fine art that uses live performers, typically actors or actresses to present the experience of a real or imagined event before a live audience in a specific place, often a stage. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music and dance. Elements of art, such as painted scenery and stage craft such as lighting are used to enhance the physicality, presence and immediacy of the experience.

The specific place of the performance is also named by the word theatre as derived from the Ancient Greek (théatron, a place for viewing, itself from “θεάομαι” (theáomai, to see, to watch, to observe”).

Modern Western theatre comes, in large measure, from ancient Greek drama from which it borrows technical terminology, classification into genres, and many of its themes, stock characters, and plot elements. Theatre artist Patrice paves defines theatricality, theatrical language, stage writing and the specificity of theatre as synonymous expressions that differentiate theatre from the other performing art, literature and the art in general.

Modern theatre, broadly defined, includes performances of plays and musical theatre. There are connections between theatre and the art forms of ballet, opera (which uses staged, costumed performances with singing and orchestral accompaniment) and various other forms.

Besides, the lack of institutions offering art education programs in all regions of Ethiopia made arts development difficult. The students do not have opportunities to study it. Though, the art sector has a paramount impact of socio-economic development. It helps thousands of people to benefit good job, to better living conditions, and also make tourism excellent.

Back to 1978 in Addis Ababa University, the Theater Arts Department was opened to facilitate producing skilful people in the domain of arts and culture. This

was one of the governmental strategies to develop its manpower. This was an important contribution for art development. Consequently, the department provided some excellent graduates who by the end got employed by both the public and private companies in all around the country. However, the government did not have sufficient money to solve problems related to art infrastructure varying from useful material, electronic equipment, to sound system. As evidence, the department's theater auditorium called *Amist Kilo* built to host performers has been finally used by the government as a conference center. Finally, it made teaching and learning activities difficult, though impossible.

Indonesian theater curriculum also designed by Indonesia art institute Yogyakarta for the first time in when ISI Yogyakarta established 1989. The Indonesian Art Institute branch of Yogyakarta is a high state institution of higher education which has the authority to organize education to the highest-level specialty of art. ISI Yogyakarta was formed on the basis of Presidential Decree No. RI. 3911984 dated May 30, 1984 and inaugurated by the Minister of Education and Culture Prof. Dr. Nugroho Notosusanto on July 23, 1984 (ISI academic guidebook 2016/2017).

About Indonesian theater curriculum in according to guidebook of ISI Yogyakarta stated that, "Starting academic year 2016/2017 ISI Yogyakarta implementing a new curriculum based on National Higher Education standard (SN Dikti) in accordance with Proclamation No. 12 of 2012 in Higher Education,

Presidential Regulation No. 8 of 2012 on the Indonesian National Qualification Framework (KKN), The Indonesian Ministry of Education and Culture Regulation N° 73 of 2013 KKNI, and the Minister of Research, the Higher Education and Technology Number 44 of 2015 in the National Standards of Higher Education.

The word “curriculum” as it is defined from its early Latin origins means literally "to run a course." If one thinks of a marathon with mile and direction markers, signposts, water stations, and officials and coaches along the route, this beginning definition is a metaphor for what the curriculum has become in the education of our children. Here are multiple definitions of curriculum, from Oliva (1997).

Curriculum is: that which is taught in schools, a set of subjects, content, a program of studies, a set of materials, a sequence of courses, a set of performance objectives, a course of study, is everything that goes on within the school, including extra-class activities, guidance, and interpersonal relationships, everything that is planned by school personnel, a series of experiences undergone by learners in a school, that which an experience as a result of schooling.

In the definition of (Wilson, 1990) curriculum is anything and everything that teaches a lesson, planned or otherwise. Humans are born learning; thus, the learned curriculum actually encompasses a combination of all of the following -- the hidden, null, written, political and societal etc. Since students learn all the time through exposure and modeled behaviors, this means that they learn important social and

emotional lessons from everyone who inhabits a school -- from the janitorial staff, the secretary, the cafeteria workers, their peers, as well as from the department, conduct and attitudes expressed and modeled by their teachers. Many educators are unaware of the strong lessons imparted to youth by these everyday contacts.

Curriculum is referred to be one of the very important parts in all educational institutions. Students are given opportunities to receive a good education in some levels. This is a way to facilitate all students to get an equal opportunity to access education. Knowing how a curriculum can enable students learning process become successful is an important thing to regard permanently in a formal education.

### **B. Identification of the Problem**

How to improve the professional skill limitations in the field of Ethiopian theatre in the context of Indonesian Theater curriculum experience?

A research problem is a definite or clear expression about an area of concern, a condition to be improved upon, a difficulty to be eliminated, or a troubling question that exists in scholarly literature, in theory, or within existing practice those points to a need for meaningful understanding and deliberate investigation.

A research problem does not state how to do something, offer a vague or broad proposition, or present a value question. In the globalized era theatrical industry is very important to shows the country's image for the rest of the world. To have standardized theatrical industry there should be support with academic professors.



Those academic professors would prepare a curriculum which envisaged from different perspectives. What societies envisage as important teaching and learning constitutes the planned curriculum. Since it is usually presented in official documents, it may be also called the "written" or "official" curriculum. However, at classroom level this intended curriculum may be altered through a range of complex classroom interactions, and what is actually delivered can be considered the applied curriculum. What learners really learn (i.e. what can be assessed and can be demonstrated as learning outcomes/learner competencies) constitutes the achieved or learned curriculum. In addition, curriculum theory points to a hidden curriculum (i.e. the unintended development of personal values and beliefs of learners, teachers and communities; unexpected impact of a curriculum; unforeseen aspects of a learning process).

Those who develop the intended curriculum should have all these different dimensions of the curriculum in view and they should link with the industry where the students are working after their graduation. While the "written" curriculum does not exhaust the meaning of curriculum, it is important because it represents the vision of the society and cultural setting of a given country. The written curriculum should therefore be expressed in comprehensive and user-friendly documents, such as curriculum frameworks; subject curricula, and in relevant and helpful learning materials, such as textbooks; teacher guides; assessment guides the theatrical art industry. But when we look at the theatrical industry in Ethiopia, it does not relate

with curriculum output, still university scholars blaming the theatrical industry vs. the theatrical industry also blaming the university. This accusing each other disclosures producing academic poor students that lead deprived theatrical industry.

In the opposite based on my personal observation theatrical industry in Indonesian is highly interrelated with the university curriculum. So, this research is going interested to compare and contrast in the two-developing country educational curriculum focusing on theatre art for undergraduate program.

### **C. Focus and Formulation of the Problem**

This thesis is focused on two dimensions. The first dimension the find outing similarities of theatre art curriculum for undergraduate program in Ethiopia and Indonesia. The second dimension is about the find outing differentiation of theatre art curriculum for undergraduate program in Ethiopia and Indonesia.

### **D. Objective of the Research**

Research objectives are the points of finding information from certain types of research. Research objectives are found by deciding what type of research needs to be done and what type of information a certain entity is hoping to obtain from the research. After deciding the purpose of the research, the objectives of the research can be decided by figuring out which subjects need to be covered. So that for this research proposal also there is the main objective and sub objectives.

## **1. General Objective**

The main objective this study explore their communality in the theater art curriculum both Ethiopia and Indonesia for undergraduate program curriculum.

## **2. Specific Objectives**

Specifically, these studies have intended to investigate on the following research teams:

- a) Find out the difference between the theatre art curriculum for undergraduate program in Ethiopia and Indonesia.
- b) Find out the similarities between the theatre art curriculum for undergraduate program in Ethiopia and Indonesia.
- c) Comparing the nature of each courses that focusing on the theatre art curriculum for undergraduate program in Ethiopia and Indonesia.

## **E. Significance Of The Research**

After all, it contributes for future researches in the area. These researches have mainly beneficial to investigate about how the curriculum designed in two countries. That is why this expected to be beneficial in the field of theatre art but at different and both sides theoretically and practically.

### **1) Theoretically**

This could be an opportunity to develop more literature regarding the A comparative study of undergraduate theatre art curriculum of Ethiopian and Indonesia some body's in Ethiopia who are expected to be a play or a researcher of theatrical art field of studies.

### **2) Practically**

From the practical point of view, there are three main stakeholders that could benefit from its research:

- a) This study ordinary to contribute the larger body of research on curricular effectiveness and provides education decision makers with valid, informative, and credible data to guide their selection, development, and refinement of instructional programs.
- b) For Ethiopian and Indonesian community who have interested theatre art

It is expected that this comparative research anticipated to be contribute to enrich the existing view about the Indonesian curriculum to comparing with Ethiopian theatre it's about good experience. It might also foster some new idea to the theatre art teachers and institutions as far as strategies adjustment is concerned.

c) Ethiopian and Indonesia theatre art students

In Ethiopia, higher institutional education theatre art Students attending the first degree and second degree will help determine what opportunities and what difficulties is the result of comparative educational curriculum in the field of theatrical art.

**3) Other Researchers**

It is expected that this study has motivate other researchers to use a source for further researches. It expected to contribute to support research to identify and diagnose its theatre arts.

## CHAPTER II

### LITERATURE REVIEW

#### A. Curriculum

Curriculum is anything and everything that teaches a lesson, planned or otherwise. Humans are born learning; thus, the learned the curriculum actually encompasses a combination of all of the following -- the hidden, null, written, political and societal etc.

Since students learn all the time through exposure and modeled behaviors, this means that they learn important social and emotional lessons from everyone who inhabits a school -- from the janitorial staff, the secretary, the cafeteria workers, their peers, as well as from the deportment, conduct and attitudes expressed and modeled by their teachers. Many educators are unaware of the strong lessons imparted to youth by these everyday contacts (Wilson, 1990)."

Curriculum can be envisaged from different perspectives. What societies envisage as important teaching and learning constitutes the "intended" curriculum. Since it is usually presented in official documents, it may be also called the "written" and/or "official" curriculum.

However, at classroom level this intended curriculum may be altered through a range of complex classroom interactions, and what is actually delivered can be considered the "implemented" curriculum. What learners really learn (i.e. what can be

assessed and can be demonstrated as learning outcomes/learner competencies) constitutes the "achieved" or "learned" curriculum. In addition, curriculum theory points to a "hidden" curriculum (i.e. the unintended development of personal values and beliefs of learners, teachers and communities; unexpected impact of a curriculum; unforeseen aspects of a learning process). Those who develop the intended curriculum should have all these different dimensions of the curriculum in view.

While the written curriculum does not exhaust the meaning of curriculum, it is important because it represents the vision of the society. The written curriculum should therefore be expressed in comprehensive and user-friendly documents, such as curriculum frameworks; subject curricula/syllabuses, and in relevant and helpful learning materials, such as textbooks; teacher guides; assessment guides.

In some cases, people see the curriculum entirely in terms of the subjects that are taught, and as set out within the set of textbooks, and forget the wider goals of competencies and personal development. This is why a curriculum framework is important. It sets the subjects within this wider context, and shows how learning experiences within the subjects need to contribute to the attainment of the wider goals.

All these documents and the issues they refer to form a "curriculum system". Given their guiding function for education agents and stakeholders, clear, inspired and motivational curriculum documents and materials play an important role in

ensuring education quality. The involvement of stakeholders (including and especially teachers), in the development of the written curriculum is of paramount importance for ensuring ownership and sustainability of curriculum processes.

Curriculum is the most important element for formulating educational experiences. It is assumed that there are same opportunities for students who received educational experiences in certain grade. In that case educational acquirements are predictable and all students likely access to fair opportunities. Knowledge how curriculum leads to regularize experiences of students in formal Education is an important issue in curricular and intended curriculum was proposed in the similar stream of thinking.

## **B. Types of Curriculum**

According to different education experts view there is different types of curriculum. The following represent the different types of curriculum used in schools today. Overt, explicit, or written curriculum, societal curriculum (social curricula), phantom curriculum, the null curriculum, concomitants curriculum, rhetorical, curriculum-in-use, received curriculum, the internal curriculum, and the electronic curriculum. Let us see the following short description.

1. Overt, explicit or written curriculum are formal documents that explain the the instructional organization in a school. It has many specifies ranging from documents, movies or teaching materials that are purposefully chosen to be



executed by school practitioners. Thus, the overt curriculum is usually confined to those written understandings and directions formally designated and reviewed by administrators, curriculum directors and teachers, often collectively. It appears in state and local documents like state standards, district curriculum guides, course of study, scope and sequence charts and teachers' planning documents given to schools.

2. Societal curriculum (or social curricula); as defined by Cortes (1981). Cortes defines this curriculum as: the massive, ongoing, informal curriculum of family, peer groups, neighborhoods, churches, organizations, occupations, mass media, and other socializing forces that “educate” all of us throughout our lives. This type of curricula can now be expanded to include the powerful effects of social media (YouTube; Facebook; Twitter; Interest, etc.) and how it actively helps create new perspectives, and can help shape both individual and public opinion.
3. Hidden Curriculum; Hidden curriculum refers to the unwritten, unofficial, and often unintended lessons, values, and perspectives that students learn in school. While the “formal” curriculum consists of the courses, lessons, and learning activities students participate in, as well as the knowledge and skills educators intentionally teach to students, the hidden curriculum consists of the unspoken or implicit academic, social, and cultural messages that are communicated to students while they are in school. It is an unintended

curriculum which is not planned but may modify behavior or influence learning outcomes that transpire in school the hidden curriculum begins early in a child's education. Students learn to form opinions and ideas about their environment and their classmates. For example, children learn 'appropriate' ways to act at school, meaning what's going to make them popular with teachers and students. They also learn what is expected of them; for example, many students pick up on the fact that year-end test scores are what really matter.

4. Null Curriculum: This kind of curriculum is developed not for teaching, but for for giving message to students. Eisner offers some major points as he concludes his discussion of the null curriculum. The major point I have been trying to make thus far is that schools have consequences not only by virtue of what they do teach, but also by virtue of what they neglect to teach. What students cannot consider, what they don't processes they are unable to use, have consequences for the kinds of lives they lead. From Eisner's perspective, the null curriculum is simply that which is not taught in schools. Somehow, somewhere, some people are empowered to make conscious decisions as to what is to be included and what is to be excluded from the overt (written) curriculum. Since it is physically impossible to teach everything in schools, many topics and subject areas must be intentionally excluded from the written curriculum. Null curriculum refers to what is not taught but actually should be

taught in school according to the needs of society. For example, environmental education, gender or sex education, life education, career planning education, local culture and history education courses are still empty in some schools.

5. Phantom curriculum: It is used for schools to give students valuable knowledge in teaching media. Exposure to different types of media often provides illustrative contexts for class discussions, relevant examples, and common icons and metaphors that make learning and content more meaningful to the real lives and interests of today's students. In an Information Age media has become a very strong type of curricula over which teachers and parents have little or no control. This type of learning has a name and definition. It is called the phantom curricula. It can be defined as - "The messages prevalent in and through exposure to any type of media. These components and messages play a major part in enculturation and socializing students into the predominant meta-culture, or in acculturating students into narrower or generational subcultures."
6. Concomitant Curriculum: It is a kind of curriculum aiming at teaching children in the home-based classroom methods, or those experiences that are part of a family's experiences, or related experiences sanctioned by the family. (This type of curriculum may be received at church, in the context of religious expression, lessons on values, ethics or morals, molded behaviors, or social experiences based on the family's preferences.)

7. Rhetorical curriculum: It comes from these curriculum practitioners who are involved in developing concept and content changes; from those educational initiatives resulting from decisions based on national and state reports, public speeches, from texts critiquing outdated educational practices. The rhetorical curriculum may also come from the publicized works offering updates in pedagogical knowledge.
8. Curriculum in Use: It is almost the the recognized curriculum that is written or overt comprising those things in textbooks, and content and concepts in the district curriculum guides. However, those “formal” elements are frequently not taught. The curriculum-in-use is the actual curriculum that is delivered and presented by each teacher.
9. Received curriculum: This curriculum deals with students who take learning advantages from classroom and use it for learning more about the given subjects based on the curriculum.
10. The internal Curriculum: This type of curriculum deals with combining the learning process, and content knowledge for increasing experiences. While educators should be aware of this curriculum, they have little control over the internal curriculum since it is unique to each student.
11. The electronic curriculum: This type of curriculum provides learners to access lessons by using the Internet for information, or through using e-forms of

communication. (Wilson, 2004) This type of curriculum may be either formal or informal, and inherent lessons may be overt or covert, good or bad, correct or incorrect depending on ones' views. Students who use the Internet on a regular basis, both for recreational purposes (as in blogs, wikis, chat rooms, through instant messenger, on-line conversations, or through personal e-mails and sites like Twitter, Facebook, or YouTube) and for personal online research and information gathering are bombarded with all types of media and messages. Much of this information may be factually correct, informative, or even entertaining or inspirational. But there is also a great deal of other e-information that may be very incorrect, dated, passé, biased, perverse, or even manipulative.

12. Supported Curriculum: This kind of curriculum is still having a strong influence on the taught curriculum, especially for elementary teachers, who teach four or five subjects. The textbook is often their major source of content knowledge. It includes all the facilities and materials that will help the teacher in implementing the curriculum for a successful teaching-learning process
13. Assessed Curriculum: these concerns about testing and evaluating teachers who use paper-and-pencil tests, practical exams, and/or portfolios to assess the student's progress and for them to determine the extent of their teaching during and after each topic they teach. The Assessed curriculum seems to have the strongest influence on the curriculum actually taught. In an era of

accountability, teachers are understandably concerned about how their students perform on tests.

14. Extra Curriculum: The school project programs as a school or college activities conducted to supplement the regular courses.

### **C. Curriculum Theories**

According to Bilbao, (2008), there are six theorists that we are going to name:

1. Franklin Bobbit (1876-1956): claims that learning objectives and learning activities are to be gathered and sequenced. Also, he defined curriculum as a science that studies the needs of the learners. Then, he indicated the reason why lessons are designed and organized based on the students' needs that can be prepared by the teachers for their lives.
2. Werret Charters (1875-1952): He argued that the objectives must correspond to the learning activities. They should also be within the subject. This is why the departmental chairmen tried to make it conform to the activities established on this purpose.
3. William Kilpatrick (1871-1965): William thought that developing a curriculum is a thing that can be improved. It enables to build a strong social relationship. Moreover, he introduced the interactional activities between different groups.

4. Harold Rugg (1886-1960): For him, it is important to develop conceptual development of learners. Also, it requires an automate inclusion of the social and economic education.
5. Hollis Caswell (1901-1989): For Hollis, it is developed for gaining an interest on the field where they interact. Therefore, learners should be able to experiment the provided file know as a curriculum.
6. Ralph Tyler (1902-1994): Mr Ralph believed that curriculum should be highlighted in finding out students' needs. The reason why it is made it to allow the generalists get knows about the real issues. For this anecdote, the researcher believes that it is useful to plan the students to be well prepared following the curriculum norms.

To conclude, the researcher would say that many of the researchers agreed that the curriculums have the same overviews. The maximum to be considered is that the curriculum needs to be done as learners-centered students' needs.

## **D. Curriculum Approaches**

This part discusses the approaches related to curriculum. Marsh and Willis, (1999:18) argued that curriculum approaches are understood as how an individual can think and understand it either explicitly or implicitly. Based on Ornstein and Hunkins study (1993), the main curriculum approaches are divided into the following components:

### **1. The Behavioral Approach**

Behavioral approach has become an excellent approach that has been used for a decade. The concept behaviorism deals with all human aspects that can be observed and measured (Stand ridge, 2002:1). Also, Power (1982:168) stated that behaviorism is a fundamental principle that is: “Whatever can be known about human beings must come from an observation of behavior, moreover, must be conducted according to the strict methods of scientific procedure that is used in the physical sciences.”

Behavioral approach includes objectives, goals, contents, sequences, structured activities, methodologies, and learning outcomes. It allows practitioners to evaluate it. William, 2002:2) says that: “Behaviorists have an environmental conviction to help people being responsible to make what is asked to us”.

The behavioral approach is in fact the one is close to its pair called behavioral objective that is defended by (Zais 1976) “are simply objectives in terms of the observable behavior expected of students after instruction. This means that the



behavioral approach focuses on what learners should be able to do as a result of the teaching and learning process (Posner, 2004)”. If the curriculum users accept the meaning of an objective, the students are therefore supposed to achieve. Besides, they are asked to focus on an operational criterion to allow them putting this curriculum into practice.

## **2. The Managerial Approach**

The managerial approach entails consideration of the school as a social system, based on organizational theory, in which the constituent members (e.g. students, teachers, curriculum specialists, and administrators) interact in harmony with certain norms and behaviors. In this context the managerial approach focuses on programs, schedules, space, resources and equipment, as well as personnel, requiring cooperation among teachers, students and those who are responsible for curriculum supervision outside of school. Ornstein & Hunkins (1993:3) noted that “consideration is given to committee and group processes, human relations, leadership styles and methods, and decision making”.

That is to say, the managerial approach gives more emphasis on the supervisory and administrative aspects of curriculum, focusing mainly on the organizational and implementation aspects of the process. The managerial approach has to do with change and innovation, exploring “how curriculum specialists, supervisors, and administrators can facilitate these processes” (Ornstein & Hunkins, 1993:3). Under this viewpoint, the curriculum specialist or supervisor is regarded as a facilitator, a

resource person (person who is available to help teachers or colleagues to achieve curriculum goals), and an agent of change. As noted earlier, the implementation strategies employed to introduce the Mozambican new basic education curriculum as defined in PCEB reflect the managerial approach. Indeed, the PCEB asserts that the success of any curriculum change initiative unquestionably depends on the appropriate use of implementation strategies, for which read a suitably adapted managerial approach translated into effective implementation strategies. Above all, the following observation by Hall and (Hord 2001:13-14) served as a guiding principle from the outset: Administrators also have to secure the necessary infrastructure changes and long-term resource supports if use of an innovation is to continue indefinitely. And finally, yes, policy-makers need to design policies that legitimize the infrastructure changes, innovate the practices and encourage the continued use of the innovation.

### **3. The Systems Approach**

In another term, the system approach is called instructional system design (ISD). As supported by (Clark 1989:3), the system approach or the instructional design can clearly mean “a systematic model used to plan, design, develop, and evaluation training, which includes the following components: (a) a needs analysis; (b) a task analysis; (c) a definition of learning objectives; (d) the development of an assessment plan; (e) the development of learning material; (f) a plan to try out with revision (pilot) and (g) the implementation of the final product.

The definition of (Clark's 1989) the systems approach classifies it under the behavioral approach since it is designed to achieve clear and measurable ends or objectives. Ornstein & Hankins (1993) states that the main feature of the systems approach is the interconnectedness of different programs and content areas included in curriculum, while serving as an index of how the school is restructuring and recapturing, for example by introducing a monitoring and assessment system. That is to say, the systems approach involves curriculum integration, relevancy character to participants, monitoring mechanisms, evaluating procedures and practices forming part of curriculum implementation (e.g. systematic evaluation).

In this regard, Bradley (2004) considers that by the systems approach the school involves its clients (students, parents, institutions of continuing education and students 'future employers) and stakeholders (people or organizations whose operation is directly or indirectly dependent on the quality of school) as part of the system. This curriculum approach is reflected in the new Mozambican basic education curriculum (PCEB 2003; Bazilashe, Dhorsan & Tembe, 2004; Castiano, Ngoenha & Berthoud 2005), which was crucially informed by a process of policy dialogue and consensus building.

The following should be noted in this regard: modalities of consultation and participation in formulating curriculum transformation policy (e.g. definition of basic education objectives, integrated curriculum through inter disciplinarily, relevance of

the curriculum to Mozambican society and piloting and monitoring of implementation of the new curriculum)

The literature refers to the ISD approach as especially effective in developing learning experiences that meet the needs of a well-defined target group (e.g. particular learners, Scafati, 1998), but critics of ISD approach complain that it lacks flexibility in the sense that it presupposes a closed and predictable system. That is to say, as Scafati (1998:389) points out, it is presumed that:”. To define the objectives and assessment process in a lesson, the ISD maintains a good experience in education. Consistency by here signifies that students can be engaged in the process and be very assured to get known how to do with the subject.

A second argument made in this issue is that the ISD is a process that starts from the beginning until the implementation that takes a long time. That time framework has a critical of efficacy of the system. However, Mingat (2005) notes that the productivity of time can greatly depend on how efficiently is used. In the same vein, Marsh & Willis (1999:94) aver that “... making decisions about how people should use their time and energy involves too many complexities to be reduced to a formula”. Therefore, the above criticism is debatable since it does not affect the relevance of the ISD approach.

#### **4. The Academic Approach**

The academic approach “attempts to analyze and synthesize major positions, trends, and concepts of curriculum (Hunkins, 1993). It is historical and philosophical curriculum developed to help bringing a better social life conditions. This approach strengthens schools to have a good education system including many different fields of study. Hence, it is scholastically and theoretically known as traditional, encyclopedic, synoptic, intellectual, or knowledge-oriented approach (Ornstein & Hunkins 1993:6). In addition, (Hewitt 2006:162) suggested that there is a relationship between the academic approach and the purposes said by Benjamin Franklin from the Philadelphia Academy established in 1749: “The academy curriculum included the traditional study of English, reading and writing, with attention to grammatical construction, pronunciation, writing style, and correct speech. History was included as the vehicle for learning morality, and new subjects included geography, philosophy, oratory (forensics and debate), politics and human affairs. What was innovative, even radical, was the inclusion of new, practical subjects for study. These curriculum additions proposed by Franklin were agriculture, technology, science, and inventions.”

Furthermore, the Academic Approach closely reflect the design of the curriculum of Mozambique that has three general objectives that are the delivery of: basic literacy and numeracy as number 1; basic technological skills and arts as second; and finally the patriotic education focusing on the three curricular about skills related to

communication abilities and in the social sciences, mathematics, natural sciences and then arts in technology.

### **5. The Humanistic Approach**

Both Ornstein and Hunkins (1993) claimed that the humanistic approach is facilitated by children psychology in the sense to show what are needed and interesting to the children to value them and give a good identity, health issue, learning facilities and good characteristics to complete a given assignment. Then, the teacher becomes a helper and as a human resource for the students.

### **6. The Re-Conceptualists**

In this stage, the re-conceptualists are represented in a curriculum without any type of model to show how to deal with technical issues. Moreover, they are mostly focusing on ideological and moral concerns that are related to education in general, politics or economics in the society (Ornstein & Hunkins 1993).

This approach is from a political and philosophical background. Based on Jackson (1992:35), there are three main components that are listed as follow: first, the dissatisfaction with the Tyler Rationale, second, Marxist and neo-Marxist, third, the use of eclectic traditions to explore the curriculum in psychoanalytic theory, phenomenology, and existentialism “Reconceptualization is an umbrella term to referring to a diverse group whose common bond was opposition to the Tyler rationale, to behaviorism in curriculum conceptualization (including behavioral or

performance objectives, quantitative evaluation, mastery learning, time on task), and to the ahistorical and theoretical character of the field.”

Again, Marsh and Stafford (1988:30) claimed that the “re-conceptualists represent a visible and concerted social movement in the 1980s”. In this time, it was really important to highlight the usefulness of people rights, freedom, democracy, social justice in the society. In this part, we should notice that a curriculum development is largely related to the education policy, history, economy and modern social life in a national and international scheme. Hameyer (1991:21) emphasizes that the re-conceptualists “criticize schooling and curricula in view of normative assumptions, side effects, and hidden mechanisms that reduce educational quality”.

In Mozambique, the national curriculum reflects this approach of (PCEB, 2003) where they have presented the economic, socioeconomic and cultural, education contexts. The third chapter of the document highlights the main policy done by the new curriculum especially in the basic level learners.

Beforehand, the ESSP (1992-2003:1) claimed that “Improving the quality of education that Mozambican citizens receive and providing them with the knowledge and skills that they will need to compete in the global economy is urgently important if they are to keep up with their regional neighbors and ensure sustainable livelihoods for themselves and their children. As noted by Glatt horn, Boschee and Whitehead (2006:79) the re-conceptualists are value-oriented theorists “...firstly involved in

educational consciousness raising, trying to give sensitization to teachers in the values that are found at the core of both curriculum.

### **E. Review of Relevant Studies**

This thesis proposal the relevant literature review have submitted in partial fulfillment of as the requirements for thesis proposal the degree Master of Education in the field of Theater Art Education in post graduate studies, Yogyakarta state University, Indonesia.

This is the research literature review for about the relevant of in my thesis that titled “A Comparative Analysis theatre art curriculum for undergraduate program in Indonesia and Ethiopia” According to my thesis objective, and focusing themes that relevant of researches has reviewed. So, in theater art curriculum and others a comparative research has reviewed as the following reviewing.

#### **1) Importance of Drama in Pre-School Education**

“Importance of Drama in Pre-School Education” written by Aysem Tombaka from A Teacher. Osmanturkay Nursery School and published by Elsevier Ltd. in 2014. In this study, the main objective is to elucidate the benefit of pre-school drama and drama-based education.

The background of its research shortly, the Communities are most important factor in the existence of a country, therefore type of persons forming a community and their quality and characteristics are important as well. We are not born equipped



with all the essential knowledge and skills, so, environments providing new learning opportunities and chances during childhood years are very important for the future success of a child. According to many researchers, early years in the development of a child is considered to be vitally important in the formation of a child's intelligence, personality and social behaviors (meb.gov.tr).

Research proves that education during early years of development has long time lasting impacts on the formation of children and researchers specially emphasize the importance of the quality of education during this period. The main purpose of pre-school education is to maximize the potential a child brings by birth, thus, kindergarten (nursery school) is the institution providing the best organized Playing atmosphere for children. In this atmosphere children find an opportunity for physical, mental, emotional and social development.

The other of its researcher has using research method descriptive study using scan modeling. Scan model is a research approach aiming to describe a situation which existed in the past or which exists now in the Manner it exists now or which existed in the past (Karasar, 2003). Here the important thing is observing the situation properly and revealing the results.

According to the final finding out of its research is drama having the following significant. Consequently, it can be seen that drama in pre-school education;

- a. Increases the creativity and imagination, the skill of taking decisions, thinking independently and the motivation to discover,
- b. During the process of drama, it develops communication skills by talking to their friends and bringing out their inner voices,
- c. It contributes to self-perception of the children and to the development of positive self-concept,
- d. It develops the feeling of cooperating with a group because there is a group work, develops social sensitivity, feeling of responsibility, and social living skills and social skills,
- e. While increasing psycho-motor skills, it creates coordination and balance in organs, flexibility in movements, and agility,

Its paper discussed on about the importance drama for pre-school and my research more focusing theater that focusing in undergraduate program. But my thesis also the same to this paper focusing in drama/theatre.

The difference is the only in drama deference concerning which is that drama and theatre., in addition to this the research setting is this journal concerning the importance of drama education in pre-school and my paper is focusing higher education theatre art educational curriculum.

## **2) Foundation of curriculum in Ethiopia: historical, philosophical, psychological and sociological perspectives**

“Foundation of Curriculum in Ethiopia: Historical, Philosophical, Psychological and Sociological Perspectives” written by Aweke Shishigu and the paper has been Presented in the 33rd May Annual International Educational Conference of Bahirdar University, Ethiopia, May 2015. Awoke’s research has an objective Analysis of Foundation of Curriculum in Ethiopia: Historical, Philosophical, Psychological, and Sociological Foundation of Curriculum in Ethiopia Perspectives.

The background of the research Foundations is the forces that influence the minds of curriculum developers. These forces are actually beliefs and orientations as well as conceptions of learning and the needs of society. Curriculum developers need to make decisions about the goals of the curriculum, what content to Include, how it should be organized, how it should be taught and how to determine effectiveness of the curriculum.

To decide the above issues philosophy, psychology, sociology and history plays a pivotal role. These have been accepted as the foundations of a curriculum. Of the above Decisions four of them are questions raised by Ralph Taylor in 1949 in his book basic principles of curriculum and instruction. Foundation of curriculum is rooted with the foundation of Education. Its Qualitative research and have used in data collection method interview and observation.

Awoke was explained the notion of curriculum in Ethiopia, past and present. In addition to the overhead the researcher is focusing more the known educational philosophies aspect that the Idealism, Realism, Existentialism, and pragmatism.

Awokes and my research are relevance with only the interest of curriculum, but there is no other similarity in between the two researches. Because of that I am proposing the comparative Ethiopian theater curriculum with Indonesia.

### **3) Educational Drama and Theatre Paradigms for Understanding and Engagement**

Its research written by Wendy K. Mages and have been published in the journal For Research and Education in September, 2016. It is aimed on an International Week 2016 presentation given at Pädagogische Hochschule Niederösterreich. It provides an overview of a number of educational drama and theatre methods, the reasons for integrating educational drama and theatre into academic curricula, and the benefits of doing so.

As my review of its article introductory part the paper to introduce educators, who is not drama or theatre specialists, to the paradigms and merits of educational drama and theatre, describes a variety of educational drama and theatre forms that can be integrated into academic curricula.

The research is used a qualitative research that exploring and description of some of the commonly used educational drama and theatre paradigms which have been

shown to be beneficial, and that can be readily integrated into classes in a variety of curricular areas, such as language arts, foreign language, science, social studies, and history is intended to pique the interest of teachers and administrators, and inspire educators to further investigate the paradigms and benefits of integrating educational drama and theatre into academic programming.

Its article provides a brief overview and explication of a number of educational drama and theatre methods. The Length of a single article prohibits an all-inclusive summary of the plethora of existing forms. Hopefully, however, this brief discussion of educational drama and theatre methods that can be integrated into academic Curricula is sufficient to pique the interest of teachers and administrators, and inspire them to pursue an in-depth investigation into educational drama and theatre techniques, strategies, and paradigms that foster learning and engagement.

The research of this thesis is related with its article has been shared a qualitative research methodology. But my thesis will be having comparative analysis in the between of Indonesia and Ethiopia undergraduate theater art curriculum.

#### **4) Curriculum analysis and comparison between strategies or programs for early childhood development in Mexico**

The research is team or group work which is written by Guillermo Vargas-López, Jessica Haydee Guadarrama Orozco, Antonio Rizzoli Córdoba, Francisco Javier Gerónimo Medrano Loera, Daniel and published Elsevier.Es/Bmhim, in

March 2016. Its paper aimed to analyze and compare the curriculum content of the different strategies or programs focused on the promotion and intervention of early childhood development, which are offered by the Federal Government in Health and Education sectors in Mexico.

It's about Most of the strategies or programs that support early childhood development in Mexico are independent efforts that vary in scale, services offered and means to providing them. For the evaluation of the quality of these programs, an important aspect is the curriculum content. Two researched related by about conducted a review of the curriculum content of the strategies and programs. The qualitative phase consisted of a comparative analysis where 75 indicators proposed by the Inter- American Development Bank were identified. The quantitative phase consisted of a descriptive analysis of the indicators. Finally, the analyses were compared to establish the performance of each one. In between my thesis proposal and this study have the same business related to comparative curriculum in education. But my research has proposed in the field of theater art educational curriculum. This study also has the field of education but in health and education. In the other side views of the two studies has communal research methodology.

It's finding a total of six strategies or programs of health and education sectors were included in the analysis. These programs or strategies were the Technical Guidelines for Early Stimulation from the National Centre for Child and Adolescent Health (CeNSIA, for its Spanish acronym), Community Workshops for Self-care in

Health (TCAS, for its Spanish acronym) from the Social Inclusion Program (PROSPERA, for its Spanish acronym), Growing and Learning Together (CyAJ, for its Spanish acronym) and Learning Opportunities (OA, for its Spanish acronym) from the National Commission for Social Protection in Health (CNPSS, for its Spanish acronym), Skills for Life (HV, for its Spanish acronym) from the Popular Health Insurance, and the Non-schooled Initial Education Program from the National Council for Education Development (PEI-CONAFE, for its Spanish acronym).

In between my thesis proposal and this study have the same business related to comparative curriculum in education. But my research has proposed in the field of theater art educational curriculum. This study also has the field of education but in health and education. In the other side views of the two studies has communal research methodology.

##### **5) Analysis of science intended curriculum based on topics recurrent**

This journal written by (Masoud Kabiri and Ghazi Tabatabaei, 2013) Online Published in University of Tehran, at Iran National Journal. The objective of study is Analysis of intended curriculum. The most important segment to develop educational experiences is curriculum. It is said that there are many good opportunities for learners who experimented in school. This is what makes all students to have open and fair opportunities of job after completion of their studies.

TIMSS intends to give lots of information to people for helping them bring change in their own countries, (Beaton, Martin and Mullis, 1997). It shows us what type of lessons are delivered and how is about the school calendar in other countries. A definition is given to intended curriculum as “intended courses of study and sequences of learning opportunities in formal schooling” (J. C. Chen, Reys, & Reys, 2009).

It relates students what to know and what to do in the certain point of schooling. Intended curriculum has distinguished meaning from the textbook (Tarr et al, 2008). According to the introductory part of this paper information Main measure that is used for presented paper is topic recurrent rate. In order to calculate it, the number of covered grades in each topic was counted. Then, average of recurrence of topics was calculated per country.

Its study as methodology of research have used theoretical comparative analysis curriculum which means qualitative research. The research is trying to investigate the science course of TIMSS 2007. A comparative study covered all countries that prove the choice of the eight graders.

The current study gives comparative proofs to topics in the curriculum and explains how the effects can achieve the requirement of the students. Based on the result, countries with a high rate of topical instruction were in TIMSS 2007. But are still countries with high rating topic that are not achieved by the students.



My thesis with this research has relevant within the methodology and the focus study area. In similarities has communal qualitative descriptive and curriculum study. But there is the different between two studies which is that my thesis has proposed the only theater art curriculum comparative aspect descriptions.

#### **6) Study on the relationship between theater arts and student literacy and mathematics achievement**

The research is team works that written by (Inoa, 2014) published at Scholarly Publishing Services aimed whether a relationship existed between the presence of a theater arts intervention and student achievement in language arts and mathematics.

The study was researched by USA Authors that who have been group research member namely (Inoa, 2014) Public university in Bloomington, Indiana USA 2014. Past studies have shown positive correlations between the arts and academic achievement when the arts were integrated into the literature curriculum. Other studies have shown positive associations between the arts and other areas of the curriculum, such as mathematics and science.

Considering the Theory of Change, which employs understandings in Critical Literacy, Multimodal Literacy, and Trans mediation, this study employed a multi-stage cluster randomized design and conducted a series of comparison and treatment group statistical analyses among predominantly low-income students in an urban school district, some of whom had participated in the Integrating Theater Arts Project

(ITAP). The study assessed whether a relationship existed between the presence of a theater arts intervention and student achievement in language arts and mathematics.

This study employed a multi-stage cluster randomized design and conducted a series of comparison and treatment group statistical analyses among predominantly low-income students in an urban school district, some of whom had participated in the Integrating Theater Arts Project.

In order to the result of its paper showed that students receiving intervention often outperformed their control group counterparts in both math and language arts. Who have learned theater in school have good academic achievement to better than the others who is not study the theater subject. This paper with my thesis proposal has the similarities between methodology and one-way focus aria, But the only in theater. About the difference between with my thesis proposal my will be focusing the theater curriculum in two countries but this article have been focusing the student practice in between theater and mathematics activities.

### **7) Perceptions about drama before and after drama in education**

Its research written by two researchers namely (Sibel Guney, 2012) the main purpose of the study was to find out the 3<sup>rd</sup> grade undergraduates' perception about the drama before and after taking the course "drama in education".

Based on the research background its paper is about Drama in education as a course is compulsory for 3rd grade undergraduates of department of primary

Education in turkey. In this regard, effectiveness and implications of the course on the undergraduates who will use Drama in their future as teacher are important to understand whether the course make difference and attain its aim. This study was designed a qualitative research design to explore the 3<sup>rd</sup> grade undergraduates' perceptions about the drama before and after taking the course 'drama in education'. It is the qualitative data were obtained through interviews, mind maps and metaphor analysis. The data analysis showed that there were different between the participant's perceptions about drama before and after taking the course drama in education.

It's the most partial relevant with my proposal thesis that has methodology as qualitative research also the focusing area of in drama/ theater education. My thesis proposal has proposed comparative analysis of theater curriculum in undergraduate program in general. But this paper has exploring the only 3<sup>rd</sup> grade undergraduate in focusing the only drama course.

#### **8) Pementasan teater sebagai suatu sistem penandaan (Theater termination as a design system)**

It is Indonesian research that written by in Indonesian language, written by (Dede pramayoza, from insitut seni Indonesia (ISI) pandangpanjang, 2016). Its research intended to describe the nature of theatrical performances as a system marking, in the semiotics perspective of theater. The article is proposed to describe the nature of theatrical performances as a system marking, in the semiotics perspective of theater. The scope of the discussion in this article includes: from the beginning have

describing about components of the marking system in the theater, secondly, change of sign from play to play then after in the third about sign units contained in the play and staging and lastly had detail discussion about how each mark is put together in a system.

Every work of art is a complete 'universe'. The audience or connoisseurs of art never enjoy partial artwork, with view it as a structure that can Broke down into specific elements. Without knowing the process and structure of a shaper works of theater art, the audience can still feel a sense of compassion as well as an anxiety Tragedy, ridiculous and silly comedy. Its study has using the qualitative literature study method, each of these topics has answered inductively. Also, through descriptive analysis, this article will show the units the sign involved in the embodiment of the staging text.

Through the above description, it has been proved that the meaning of each mark in a theatrical performance determined by its relation to the sign others. Only signs are used on a regular basis simultaneous that can really trigger complete meanings. This means further, analysis of theatrical performances into sign units the smallest must lead to the unity of somatization a staging, in other words the entry into force a tagging system. Unity or system it can be understood as form slices of the various signs produced simultaneously. The first slice is a wedge between the staging text and the plays text be its reference and the second slice is a wedge between the various sign units listed on the staging text.

While the slices are third, is the incision between the whole marks on plays text, with messages or effects is likely to be inflicted through a theatrical performance. This study has similarities with my thesis proposal in methodology that has use qualitative research methods. As well as in the study area has the same field of study which is theater art. About the gap of two studies are in between has the focus matter difference.

This study has comparative regarding theater art curriculum in Indonesia and Ethiopia under graduate program. But this article has concerning about theater art for nature of theatrical performances as a system making in the semiotic perspective of theater.

#### **9). Are there benefits of theatre arts programs in schools?**

The author of its research is (Dana Santomenna 2010) objective that has a between group correlational design measuring differences between students attending schools with a strong educational commitment to theatre arts, and students attending schools with average theatre arts programs.

It provides an overview of a number of educational drama and theatre methods, the reasons for integrating educational drama and theatre into academic curricula, and the benefits of doing so. This overview, designed to introduce educators, who are not drama or theatre specialists, to the paradigms and merits of educational drama and theatre, describes a variety of educational drama and theatre forms that can be

integrated into academic curricula. As the information from the backgrounds Comparative descriptive research which is used to the same to my thesis qualitative research method. During the analysis when the researcher has been data collective techniques as the measurement instrument have used examination. During the analysis when the researcher has been data collective techniques as the measurement instrument have used examination and, in my research, has not examination but will be document study.

So according to the above-mentioned Dana has more focusing the deferent between strong curriculum in school and medium condition theater education in school. With my thesis proposal have similarity as qualitative research metrology and the comparative analysis of theater education.

#### **10). Brecht's epic theatre as a modern avant-garde and its influence on postmodern theatre/drama**

It's written by (Basuki, 2002), from English department, Christian University Surabaya-Indonesia, and publishing Puslit Petra.Ac.Id/Journals/Letters, december 2002. The paper aimed to investigate Brecht's epic theatre as a modern avant-garde and its influence in postmodern theatre.

In titled "Brecht's Epic Theatre as a Modern Avant-Garde and Its Influence on Postmodern Theatre/Drama" has as study of background. Bertolt Brecht was a modern man. He grew as a dramatist in a world where modern ideas were at war,

trying to prove which one was the best. Liberalism was head to head with communism and capitalism was facing the new born socialism. The war was complicated by socialism's variants, one of which was the fierce social nationalism manifested in Hitler's Nazism. During this period, as an artist Brecht was fascinated by Marx's ideas, which put him in the socialist front. Roland Barthes even clearly calls him a Marxist (Worthen, 1993).

This close relationship is due to the fact that theatre is a very Effective media to gain influence. Its research is investigative study that uses as descriptive qualitative methodological analysis. Finally, its study has concluding Brecht's plays have now been in the cannon. After all, it is a modern Theatre, which is no longer avant-garde nowadays. With its strong influence to the succeeding generation, however, his epic theatre is not 'Just another theatre' in the cannon. It continues to influence the Avant-garde. Brecht's gives a clear general explanation about the form of the epic theatre and dramatic theatre. Dramatic are more focusing plotting and epic have story taller or narrative.

Its paper has in Indonesian national in Surabaya and focusing the influence of theater art according to dramatic theatre and epic theatre. But my thesis proposal has planning to focus at the same to its paper but the difference will be curriculum cooperation study. In addition to that related to the sitting my research and its paper have the shared profession which is that the theater art but my thesis proposal including Ethiopia.

## **F. Research Question**

This study focuses to answer the following questions.

1. What is the difference between Ethiopian and Indonesian undergraduate theatre art curriculum?
2. What is the similarity of Ethiopian and Indonesian undergraduate theatre art curriculum?
3. What are the good opportunity/ experience from two-country curriculums?



## **CHAPTER III**

### **RESEARCH METHOD**

The purpose of this chapter is to describe in detail the research process undertaken by the researcher in order to address the objective of the study it including description of the methods used for method used for gathering and analyzing data and attempt to justify why this particular method were chosen and the benefits of doing so.

#### **A. Type of the Research**

The research method is a method that a researcher uses to obtain the data. The researcher applied a descriptive qualitative research method to conduct this research. The qualitative research method is the collection, analysis, and interpretation of a comprehensive narrative and visual data in order to gain insights into the two countries theatre curriculum for undergraduate. Based on factors like the general ideological orientation underlying in the study, the method of data collection has used, the nature of the collected data, and the method of data analysis to obtain results a research is basically considered qualitative methods.

In the second edition of their Handbook of Qualitative Research (Denzin and Lincoln, 1985) offer the following definition:

Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that makes the world visible. These practices turn the world into a series of representations including field notes,

interviews, conversations, photographs, recordings and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them. (Denzin and Lincoln 2000: 3)

Based on this fact, the subjects are selected both randomly and purposively. It means that the researcher is will selected purposively and the two documents will be taken randomly. The subjects of the analysis are being theatre art curriculum documents of Ethiopian and Indonesia undergraduate program.

Therefore, the researcher has used simple random sampling method to collect data from theatre art curriculum documents of Ethiopian and Indonesia undergraduate program. So its study is a type of qualitative descriptive research.

## **B. Research Setting**

In conducting a research, the setting is the crucial part to inform where and when the research is done. The researcher has started the procedure of this research from the month May 2018. To starting the data collection in department of theatre art, Addis Ababa University, Ethiopia and department of theatre art institute of Indonesia in Yogyakarta was collected on the month June first round and the second round in august 10/2018.

This research is focus in theatre art undergraduate program in Indonesia art Institute of Yogyakarta and Addis Ababa University, Ethiopia. So the places of the research are Ethiopia and Indonesia.

### **C. Subject and sampling technique**

This research is comparative document study. In Ethiopia and Indonesia there is the different governmental and non-government art school. But including all the potential universities curriculum of theater is impossible to manage. So that the researcher has been used purposive sampling method to collect data from Ethiopia and Indonesia curriculum of theatre art for undergraduate program to which that easier to collected data for the study. Purposive sampling (also called judgment, selective or subjective sampling) could be a sampling technique during which investigator depends on his or her own judgment once selecting members of population to participate within the study.

### **D. Data collection instrument**

There is three different type data collection methodology in research. Those are known as interview, observation, document study and the researcher has planned to analysis the comparative aspect of Ethiopian and Indonesian theatre art curriculum for undergraduate program. So that documentation data collection method is most relevant and important for its study. Therefore, the primary data of this research has

been collected from the selected Ethiopia and Indonesia for undergraduate program theatre art curriculum documents and relative journals, books and articles.

#### **E. Trustworthiness of the Data**

This research applied triangular techniques to test the data trustworthiness. This technique involves cross-chalking of information from the different dimension. Data triangulation in this research refers to different source of data in describing the different between Ethiopian and Indonesian theatre art curriculum for undergraduate program documents have collected by from the two theatre art institutions.

Indonesian curriculum document has been collected from Indonesian art institute Yogyakarta brunch from theatre art department 'ISI academic guidebook, 2017'. The researcher after chalking the data has gone to cross chalking in other way to get the original document. Then after the researcher has confidential this research data which is Indonesian curriculum the document is Indonesian art institute theatre art curriculum.

The Ethiopian curriculum document is the original document of Ethiopian national harmonized curriculum of theatre art the documents are collected from Addis Ababa University. So, the researcher has re-checked the data and all data are true. After all the research data have been approved by ISI Yogyakarta lecturers.

## **F. Data Analysis Techniques**

There are two main approaches to a research problem; those are known as a quantitative and qualitative. It generates numerical data or information that can be converted into numbers. Qualitative Research also another type of research that has generates non-numerical data. It focuses on gathering of mainly verbal data rather than measurements. Gathered information is then analyzed in an interpretative manner, subjective, impressionistic or even diagnostic.

Its study seeks to have explored theatre art educational curriculum comparative aspects and relevant insights. To study the educational theatre art curriculum of undergraduate program level a cooperation aspects in between Ethiopia and Indonesia the researcher thought that qualitative research method would be the most appropriate.

In this thesis, the researcher has been to briefly explore the possibilities and relevant insight about theatre art curriculum of Ethiopia and Indonesia undergraduate program based on comparative analysis aspect have find out about differentiation, similarities and good experience/practice depend on detail discussion the data analysis part of the two countries curriculum of theatre art for undergraduate program.

## **CHAPTER IV**

### **RESEARCH RESULT AND DISCUSSION**

This chapter presents the analysis on the data finding and discussion about the comparative theatre art curriculum for undergraduate program in Ethiopia and Indonesia. Curriculum as the foundation of teaching and learning process covers subject matters and students' learning experience from inside and outside of school. The researcher classifies the data into two parts: the similarities and the differentiation of the two countries theater art curriculums for undergraduate programs. Further presentation to both cases, are presented in the description below.

#### **A. Description of the results**

In this research have collected data from document study instrument described and discussed as comparative study aspect in three parts, the similarities, the differentiations and the best practices of the theatre art undergraduate program curriculum of Ethiopian and Indonesia.

According to the finding as result the two countries Curriculum is the most important element for formulating theatre art educational experiences. It is assumed that there are same opportunities for students who received theatre art educational experiences in undergraduate level. In that case theatre art educational acquirements are predictable and all students likely access to fair and equal opportunities specially to take the same courses under the program. .

Knowledge how curriculum leads to regularize experiences of students in formal Education is an important issue in curricular and intended curriculum was proposed in the similar stream of thinking. In the other defining curriculum is the academic program lessons plan for teaching and learning process that to helping in planning about all courses or trainings. According to the above argument about the issues of its research, in this digital world especially 21<sup>st</sup> new generation post-modern education have specialised curriculum and syllabus.

As its research, the researchers from the beginning have the main standing to meeting two goals. The first one is the comparative analysis of theatre curriculum for undergraduate program in Ethiopian and Indonesia. The second things side to side of the analysis having the exploring of the two countries theatre art teaching learning process in the syllabus aspect.

Its research has the main objective that the comparative analysing the different and similar between theatre art curriculum for undergraduate in Ethiopian and Indonesia. In this case in the part of discussion and result chapter which means chapter four has find out the different between two countries theatre art curriculum.

The most difference of the two countries theatre art curriculum for undergraduate is the medium instruction language that the Ethiopia is English and Indonesia has used Indonesia language. And also each of courses has similarities and differentiation about the course size and content. From Ethiopia have limited number of courses and each of course size are large contents. In the other hand from Indonesia curriculum

have finding out a much amount of courses have but each of courses small amounts of credits. From Ethiopia the maximum courses are more focusing international discipline of the theatre art concerning. But from Indonesia some of courses contents are about local knowledge that the only focusing Indonesia culture. As the researcher opinion it is good practice to delivery for student a local modified global knowhow. There is discovery from supportive courses of Ethiopian that the courses form the different discipline like public relation, civics and ethical education, psychology, anthropology and electronic media art. It is very important for graduates to be multidisciplinary professional. As the same opportunity to get job also it's the other quality of the Ethiopian theatre art curriculum.

The two countries curriculum is four year or eight semester program. But from eight semesters which is the Indonesia curriculum students have finishing all course works with in seven semesters. And the last semester is free for the last research work. It mean according to the result Indonesia theatre art undergraduate students have good opportunity in the last semester to effectively investing full time for those research work that the final ascription. Ethiopia has using all semesters have course work until last semester and the research work is offering as one of course. The minimum requirement of credit is for Indonesian theatre art undergraduate candidate 158 credit and in addition that those have chosen an elective course from 14 credits must take four credits. From Ethiopian curriculum there are no elective courses.



In general, in this research have finding the most relative course structuring and also have finding the different between the two countries theatre art curriculum for undergraduate. According to the researcher discussion majorities of curriculum bodies are not far away difference because at least the nature of each courses are relative to the theatre art study matters.

## **B. Discussion**

The analysis of collected data from the different instrument is described and discussed in following different partitions.

The documented data are curriculum syllables of Ethiopian and Indonesia Theatre art curriculum for undergraduate program. In the following discussion parts of the two countries curriculum has result the basic mutual comparisons. Thus, as department of theater art for undergraduate program the minimum time required is 8 semesters or totally year. The two countries curriculum has the similarities as can see in below table.

**Table 1: The missions of Indonesian and Ethiopian theatre art curriculum**

Missions	
Ethiopia	Train theatre artists for playhouse and the mass media; Train theatre professionals: dramatists, actors, directors, dramatic critics and junior researchers in the field of theatre arts; and Train theatre and literary experts who can serve as promoters of drama and literature.
Indonesia	Preparing students to be more active in responding to the development of performing arts and creating new opportunities with their creative and analytical power. Produce graduates who are sensitive to new ideas of performing arts and able to distribute and communicate their ideas to the public. Produce graduates who characterize and fill job opportunities in the creative industry.

As the aspect of learning outcome or mission of the program the two curriculum has own objectives which is for Ethiopia: train professionals, train playhouse performers for mass media art, train and produce the experts for literature in theatre and drama.

As the same time in Indonesian theatre curriculum undergraduate program mission have the most similarity objectives which that to manufacturing the creative performing art work and for job proper graduates for art productions, and

producing for new idea creation for art improvement. Therefore, between the two countries curriculums of the mission have relatively similarities.

### **1. The graduate profile similarities and differences**

According to the data of Indonesian theatre art curriculum the graduates of Art Theatre Studies Program have career in various places that have relationship with the world of performing arts and audio-visual art. The professional graduates are applied as programmers and directors in television stations, film actors / actresses, forming theatre groups, as well as employees of government or private cultural institutions.

The data gives the information from Ethiopian theatre art curriculum; the theatre art professional is expected to have the following skills and responsibilities; Conducts research in the areas of theatre arts and electronic media dramas, Conduct research on traditional performing arts, Presents theatre production; Make a film in an international production industry's requirement, Manage skills in theatre and film productions, Organizes and facilitates workshops, seminars, and festivals, Criticizes, analyses and reviews TV, radio, and stage dramas.

### **2. The courses Similarities and Differences**

The above two countries theater art curriculum graduate professional indicates have very nearest relationship in the similarities of the profession task in the communities. For example, as can see the above data Indonesian graduates after graduation they will have professional responsibility as director, actor/actress,

programmer and art entrepreneurs in the government and private institutions. This means, with Ethiopian theatre art curriculum graduate profile are very similar for about the following points.

**Table 2. The similar courses from Indonesia and Ethiopia theatre curriculum**

No	Course of Ethiopia	Course of Indonesia	Mata kuliah di Indonesia
1.	Fundamentals of Acting	Indonesian language	Bahasa Indonesia
2.	Workshop in Performance skill	History of Western Theatre	Sejarah Teater Barat
3.	Advanced Acting	Dramaturgy I	Dramaturgi I
4.	Acting for Different media I	Nirmana*	Nirmana *
5.	Acting for Different media II	Scenography	Scenografi
6.	Fundamentals of Literature	Vocal	Vokal
7.	Composition	Oleh Rasa*	Oleh Rasa *
8.	Dramatic Techniques	Civic Education	Pendidikan Kewarganegaraan
9.	Writing One Act play	Dramaturgy II	Dramaturgi II
10.	Writing Full Length play	Featuring Techniques	Menampilkan Teknik
11.	Fundamentals of directing	Monologue Writing	Penulisan Monolog
12.	Workshop on Creative Interpretation for Directors	Nusantara Theatre Knowledge	Pengetahuan Teater Nusantara
13.	Directing for Different Media I	Art History	Sejarah seni
14.	Directing for Different Media II	Character Analysis	Analisis Karakter

15.	Directing Major Theatre Style	Philosophy	Filsafat
16.	Introduction to Film Medium	Pancasila Philosophy*	Filsafat Pancasila *
17.	Radio and Television Drama	Dramaturgy III	Dramaturgi III
18.	Radio Production	Stage Performance	Kinerja Panggung
19.	Directing for Different Media I	Realism acting (Pemeranan Realism)	Realisme akting (Pemeranan Realisme)
20.	Film and TV Production	Fragment Writing	Menulis Fragmen
21.	Mass Communication	Writing Drama for Film	Menulis Drama untuk Film
22.	Public Attachment	Study of Popular Culture	Studi Budaya Populer
23.	Public Relations	Theatre Management	Manajemen Teater
24.	Art Management and Entrepreneurship	Sociology theatre	Teater sosiologi
25.	Graduation project I	Non-Realism Acting	Non-Realisme Bertindak
26.	Graduation project II	Basic Directing Techniques	Teknik Mengarahkan Dasar
27.	Research Principles and Application in Theatre	Drama writing	Penulisan drama
28.	Translation	Audio drama writing	Penulisan drama audio
29.	Criticism	Film Drama I	Film Drama I
30.	Practice of Dramaturge	Eastern Theatre History	Sejarah Teater Timur
31.	Musical Theatre	Contemporary theatre/Kapita Seleкта	Teater kontemporer / Kapita Seleкта

		Budaya	Budaya
32.	Youth and Children Theatre	Folklore	Cerita rakyat
33.	Indigenous Performance	Methodology for general research	Metodologi untuk penelitian umum
34.	Theatre for Development	Directing realism	Mengarahkan realism
35.	Survey of World Theatre	Acting I	Bertindak I
36.	Theatre in Africa	Film drama II	Film drama II
37.	Survey of Ethiopian Theatre	Creative writing	Penulisan kreatif
38.	Survey of Moving Picture in Ethiopia	Acting II	Bertindak II
39.	Production Design and technology	Anthropology theatre	Teater antropologi
40.	Workshop on Stage Play Production	Literature lokans	Literatur lokan
41.	Grand Stage Play Production	Aesthetics philosophy art	Seni filsafat estetika
42.	Aesthetics	Non-realism directing	Non-realisme mengarahkan
43.	Communicative English Skills	Field study	Studi lapangan
44.	Basic Writing Skills	Professional Orientation Study	Studi Orientasi Profesional
45.	Introduction to Logic	Entrepreneurship	Kewiraswastan
46.	Civics and Ethical Education	Visual Anthropology	Antropologi Visual
47.		Theatre criticism	Kritik teater
48.		Pre-Proposal	Pra-Proposal
49.		Illustration of Theater	Ilustrasi Musik

		Music	Teater
50.		Theatre Semiotics	Teater Semiotik
51.		Performance Analysis	Analisis Kinerja
52.		Introduction to Culture	Pengantar Budaya

As can see in the above table the similarity assessment of Ethiopia and Indonesian theatre art curriculum for undergraduate the number of courses is very difference largely. But as contently there is similarity.

According to the data between two countries have the similarities of course objective and also directly the course name. As can see the above table from Indonesia there is 46 total amounts of courses and in Indonesia 52 courses. About 47 courses are the common similarities of two countries. In the same number of 47 courses are there the similar courses in the objective and learning out coming. For the detail discussion will see in the following comparative table;

**Table 3: The comparative courses between two countries curriculum**

No	Indonesia	Ethiopian	Comparing
1.	Indonesian language (Bahasa Indonesia)	Communicative English Skills	Ethiopian academic instruction is English language and Indonesia also has language instruction Indonesian language.  Therefore, the two countries theatre art curriculum has those languages as basic

			skill teaching as general study or common course. The difference between two countries curriculum is the medium language instruction.
2.	History of Western Theatre (Sejarah Teater Barat)	Survey of World Theatre	These courses are the partial differences but as the same points have similarities. Indonesia has a course they called western theatre history. But Ethiopia in general has the survey of world theatre. The similarities are two countries focusing foreign theatre knowledge.
3.	Featuring Techniques (Menampilkan Teknik)	Dramatic Techniques	The two countries courses are same concentrated on Techniques. Ethiopia course are focusing the dramatic but the Indonesian on featuring. Between dramatic and featuring has different as Techniques it's the same.
4.	Dramaturgy II (Dramaturgi II)	Practice of Dramaturge	The same discipline of universal similarities on focusing dramaturgy course. Namely there is the difference that practical from Ethiopia but Indonesia as advance level.



5.	Civic Education (Pendidikan Kewarganegaraan)	Civics and Ethical Education	It is the similar discipline of the thought which is that moral, social value and patriotism education for young generation. In Ethiopian curriculum have ethical which mean the conduct, behavior and cultural learning but for Indonesia have focusing the only citizenship thought.
6.	Monologue Writing (Penulisan Monolog)	Writing Full Length play	In here there is differentiation between the courses which is that from Indonesia the play is writing for the purpose of monologue to play on the stage but for Ethiopia have big play to performing for drama or theatre. The similarity is all are having write script for play.
7.	Nusantara Theatre Knowledge (Pengetahuan Teater Nusantara)	Indigenous Performance	Indonesia is the great diversity country same to Ethiopia. So Indonesian traditional folk art and knowledge are called Nusantara. In the Ethiopian course namely, indigenous performance that has given information and experience about the local and ancient

			domestics' art knowledge. This mean two countries have the common focus aria to teach the theater art student about own culture and traditional local knowledge in the context of performing art.
8.	Drama writing (Penulisan drama)	Writing One Act play	Drama writing means play script preparation or creating the play in the contact of stage performance. So, it's mostly similar.
9.	Philosophy (Filsafat)	Introduction to Logic	Logic is the part of philosophy that which is Ethiopian student has study as fundamental knowledge. But in Indonesia there is by itself philosophy that the theatre student learning as the aspect of normal philosophy in the basic knowledge. So, the two countries have common focusing which is given the knowledge for the beginner students in the aria of philosophy.
10.	Stage Performance (Kinerja Panggung)	Workshop in Performance skill	A common similarity is acting for stage but from Ethiopia its large size of course

			about workshop for performance skill.
11.	Writing Drama for Film (Menulis Drama untuk Film)	Film and TV Production	It's the different objectives, Indonesia more focusing in the script writing for drama and film. Ethiopia theatre film and TV production in general. Therefore, the difference between two countries course is the size of focusing the area is limited.
12.	Basic Directing Techniques (Teknik Mengarahkan Dasar)	Directing for Different Media I	About the directing have communal similarities area but Indonesia they have teach the student about fundamental skills of directing technique's and Ethiopia directing for different media like radio, TV and film. So, the differentiation is the size of the course. Ethiopia more advanced and Indonesian Course is also basic.
13.	Audio drama writing (Penulisan drama audio)	Radio Production	The two countries courses focusing to radio but Ethiopia for production, Indonesia for the scrip writing in the area od drama. There for as production and writing have differences but the

			communal area is the same and the media is radio.
14.	Film Drama I (Filem Drama I)	Introduction to Film Medium	The fundamental knowledge of film but in Ethiopian as introductory skill about the film, Indonesia has additional drama for film.
15.	Eastern Theatre History (Sejarah Teater Timur)	Theatre in Africa	Those are the survey courses in own continent. Indonesia focusing the eastern part of Asia theatre exposure and Ethiopia about Africa as a continent the similarities are the two countries are purposefully have surveying courses for student in the own continent
16.	Folklore (Cerita rakyat)	Musical Theatre	Musical theatre is one of folk knowledge as the indigenous knowledge. But Indonesian course are general education about folklore. Ethiopian are concerning the single parts of folklore.
17.	Methodology for general research (Metodologi untuk	Research Principles and Application in	It's as scientifically research aria theatre student also must be take research methodology courses. The student in Indonesia and Ethiopia after finishing

	penelitian umum)	Theatre	<p>the courses of the advances and fundamental they have also study about the researches. This is the similarities of the two countries curriculums for undergraduate program.</p> <p>As the profile of graduate information, the theatre graduates have the job specification as researcher and analyses of the field of theatre. There for in Indonesia theatre curriculum methodology for general research but for Ethiopia at the same research principle and application in the theatre.</p>
18.	Acting I	Fundamentals of Acting	From Indonesia curriculum he courses name is acting one and from Ethiopia fundamental acting it's like the name is a bit difference objectively are quite similar.
19.	Acting II (Bertindak II)	Advanced Acting	The two courses are all are advanced acting. The course from Indonesia acting II mean as advance course , at the same sense

20.	Aesthetics philosophy art (Seni filsafat estetika)	Aesthetics	Indonesia in the aspects of art philosophical view but Ethiopia the only fundamental knowledge of aesthetics or the basic knowledge of aesthetics.
21.	Entrepreneurship (Kewiraswastaan)	Art Management and Entrepreneurship	The same but in Ethiopia there is the additional objective to art management for Entrepreneurship.
22.	Theater criticism ( Kritik teater)	Criticism	It is the evaluation and criticism of theatre. But in the course name from Ethiopia written the only criticism, Indonesia has theatre. In the objective of two courses are similar.

According to the above data Ethiopia and Indonesia they have the similar courses but the objective, the content size and the course names are not quite similar and quiet difference. In my points of view a comparative analysis 22 courses are properly similar. As can see in the above table the view of focusing area are not totally related but in common target of theatre thoughtful are very nearest course exposures as the aspect of the program.

The courses are the actual similarities with two countries syllabus which is that specially the core learning or major courses and some of supportive course and

general learning. It's such like in the area of courses acting, directing, language skills, ethics and civics, aesthetics, philosophy, criticism, entrepreneurship, folklore/indigenous knowledge performance and so on are very close similar with two countries curriculum.

The next table of data is about from the different countries the different theatre curriculum courses. About 25 courses from Ethiopia and 30 courses from Indonesia are difference in the content and namely also.

As the researcher comparative review in those countries' curriculum have find out the following courses in difference. But its optionally have the similarities. When some of courses are from Indonesia curriculum or excessively much number of courses but the credit hours are limited. The main and better things from the two countries curriculum have founding the courses are more subjective and relative with the department of theatre. Let's see the table finding of the researcher.

**Table 4: Different theatre curriculum courses**

No.	Ethiopian courses	Indonesia courses
1.	public Attachment	Dramaturgy I /Dramaturgi I
2.	Workshop in Performance skill	Study of Popular Culture (Studi Budaya Populer)
3.	Acting for Different media I	Theatre Management (Manajemen Teater)
4.	Acting for Different media II	Sociology theatre (Teater Sosiologi)
5.	Fundamentals of Literature	Non-Realism Acting (Non-Realisme Bertindak)

6.	Composition	Character Analysis (Analisis Karakter)
7.	Fundamentals of directing	Realism acting (Akting Realisme)
8.	Directing for Different Media II	Fragment Writing (Menulis Fragmen)
9.	Directing Major Theatre Style	Pancasila Philosophy (Filsafat Pancasila)
10	Graduation project II	Dramaturgy III (Dramaturgi III)
11	Radio and Television Drama	Anthropology theatre (Teater Antropologi)
12	Directing for Different Media I	Literature (lokans Literatur Lokan)
13	Translation	Film drama II (Filem Drama II)
14	Mass Communication	Creative writing (Penulisan Kreatif)
15	Public Relations	Directing realism (Mengarahkan Realisme)
16	Graduation project I	Contemporary theater (Teater Kontemporer / Kapita Selekta Budaya)
17	Youth and Children Theatre	Field study Studi Lapangan
18	Theatre for Development	Professional Orientation Study Studi Orientasi Profesional
19	Survey of Ethiopian Theatre	Non-realism directing Non-Realisme Mengarahkan
20	Survey of Moving Picture in Ethiopia	Visual Anthropology Antropologi Visual
21	Production Design and technology	Pre-Proposal Pra-Proposal
22	Workshop on Stage Play Production	Stage performance Pertunjukan Panggung
23	Grand Stage Play Production	Theater Semiotics Teater Semiotik



24	Workshop on Creative Interpretation for Directors	Performance Analysis Analisis Kinerja
25	Basic Writing Skills	Introduction to Culture Pengantar Budaya
26		Art History Sejarah Seni
27		Nirmana* Nirmana *
28		Scenography Scenografi
29		Vocal Vokal
30		Oleh Rasa* Oleh Rasa *

The above 30 Indonesia and 25 Ethiopia courses have been totally differencing from each other. Because of the two countries educational policies, language instructions differentiations, the countries focusing those specialties are very different. As language difference Indonesian curriculum has own academic language instruction by Bahasa Indonesia and Ethiopia use English language, it makes the naming, and contextual variations. In addition, that the main separations are it's the two countries culture, educational policies are different.

### **3. Method of Assessment and Evaluation Mechanisms**

As per as the nationally harmonized Ethiopia academic policy, 50% of the course assessment have be generated from continuous assessment (at least 4-5 continuous assessment methods) and the remaining 50% shall be for the final examination. The continuous assessment methods as per the course nature include test, assignment, performance, presentation, and quiz. Class activities, students' active participation in class, discipline is evaluated by the assigned instructor. And Extra works have a value

for the final grade. In line with the above general mode of assessment, it will be administered as follows:

Attendance ----- 10%

Term paper ----- 30%

Quiz ----- 10%

Final exam ----- 50%

Total =100%

So that still the curriculum of evaluation mechanism is active. As the same thing in Indonesia also the same to Ethiopian continues assessment and evaluation of the course methods. In Indonesia the minimum point final exam is 50% and the more 50 presents have covered by mid-term exam, quiz, test, classwork, attendance and the course instructor personal evaluation.

Let's see the following table about grade scale in Ethiopian theater art curriculum, not the only use theater art department, but all of current higher education departments they are use the following scale in Ethiopia.

**Table 5: scoring grade symbolic Ethiopia**

Raw Mark Interval- [100 %]	Corresponding Fixed Number Grade	Corresponding Letter Grade	Status Description	Class Description
----------------------------	----------------------------------	----------------------------	--------------------	-------------------

[90,100]	4.0	A <sup>+</sup>	Excellent	First class with Great distinction
[85, 90)	4.0	A		
[80, 85)	3.75	A <sup>-</sup>		
[75, 80)	3.5	B <sup>+</sup>	Very Good	First class with Distinction
[70, 75)	3.0	B		
[65, 70)	2.75	B <sup>-</sup>	Good	First class
[60, 65)	2.5	C <sup>+</sup>		
[50, 60)	2.0	C	Satisfactory	Second Class
[45, 50)	1.75	C <sup>-</sup>	Unsatisfactory	Lower Class
[40,45)	1.0	D	Very Poor	Lower Class
[30,40)	0	Fx	*Fail	Lowest Class
[<30)	0	F	Fail	Lowest Class

A student cannot graduate with a grade of less than 2.00 out of the 4-scale grading system. Therefore, he/she should at least score a minimum of a C grade and above which is 50% of the competency.

A student with 'C' can pass to the next semester if it is first semester period and it increases with level/year of students. A student with a good stand can graduate if he/she scores 'C' in any course under module. However, if the 'C' grade is for a Module or for a course as a module, he/she must re-sit for another exam to remove 'C'.

A student with all 'Ds' cannot pass to the next semester. A student with a good stand can pass to the next semester and even can graduate if he/she scores D in any course under module. However, if the 'D' grade is for a Module or for a course as a module, he/she must re-sit for another exam to remove 'D'. A student with Fx must sit re-exam with minor support for two times and the grade will be any of what a student can score. A student with F must repeat the course/module for two times and the grade will be any of what a student can score.

Indonesia evaluation system also the same thing there is fixed point of the student results. According to the data from ISI Yogyakarta academic guide book 2016/17 in Indonesia language stated that the scoring system is a relative scoring system that is used to assess a student's ability to master learning material. The rating given is capitalized as follows.

A = excellent      [90-100] Corresponding Fixed Number Grade 4

B = Good            [75 – 90] Corresponding Fixed Number Grade 3

C = Fair             [60 – 75] Corresponding Fixed Number Grade 2

D = Low              [45 – 59] Corresponding Fixed Number Grade 1

E = Bad              [0-40] Corresponding Fixed Number Grade 0,

It mean if the student does not take the exam and does not fulfill and respect other obligations of the institution exam rule and regulation, it automatically get a grade letter “E”.

Which mean it’s far different with Ethiopian scored system student evaluation. Because in Ethiopian grading score system there is [85, 90) “A-”, [75, 80) “B-”, [65, 70) “C-”, [50, 60) [40, 45) “D-”, [30, 40) “Fx” and [ $<30$ ) “F” but not have score letter “E”.

As we can see in the following data it’s very visible the difference of corresponding grade letter grade scaling. It’s very important to evaluating the competent undergraduate particularly. In addition of the differentiation of Ethiopian curriculum scoring evaluation method from Indonesia there is no plus letter corresponding from Indonesia.

The Corresponding Letter Grade ‘A+’ & ‘6A’ has equal Status Description the same excellent and class description is the first class with great distinction. But in the raw mark interval is different percentage that for ‘A+, is [90,100] and for ‘A’ is [85, 90).

The other more corresponding letter grade ‘B+ ‘, and ‘C+’ have different status and class description with in different raw mark interval numbering. In Indonesia shortly has the grade scaling letter grade A B C D E.

**Table 6: scoring status and class description of Ethiopia**

Corresponding Letter Grade	Status Description	Class Description
A <sup>+</sup>	Excellent	First class with Great distinction
A		
A <sup>-</sup>		
B <sup>+</sup>	Very Good	First class with Distinction
B		
B <sup>-</sup>	Good	First class
C <sup>+</sup>		Second Class
C	Satisfactory	
C <sup>-</sup>	Unsatisfactory	Lower Class
D	Very Poor	Lower Class
Fx	*Fail	Lowest Class
F	Fail	Lowest Class

It means if the student does not take the exam and does not fulfill and respect other obligations of the institution exam rule and regulation; it will automatically get a grade letter “F”. There is the small similarity of the regulatory scoring with in Indonesia curriculum but the grade corresponding letter scaling is different which is for Ethiopia “F”. The following table shows about Indonesia scoring class and status system.

**Table 7: scoring status and class description of Indonesia**

Corresponding Letter Grade	Status Description	Class Description
A	Excellent	First class with Great distinction
B	Very good	First class with distinction
C	Satisfactory	Second class distinction
D	Very poor	Lower Class
E	Fail	Lowest Class

It means there is now plus and minus grading scale in Indonesia theatre curriculum but in Ethiopia as can see the below discussion plus and minus scaling is including on the student assessment grading scale, so it is one of finding from the comparative analysis of two countries curriculum.

At all Indonesian and Ethiopian curriculum about grade scoring and evaluation method are not the only theater art but for all harmonized department to useful functional.

#### **4. The difference and similarities of in each semester**

In the following season have discussing about Indonesian and Ethiopian theatre art curriculum for undergraduate in each of semester which is that all 8 /eight/ semesters. Here is as can see the data is have sited directly from the research data source. For all semester physical course arrangement there is the common differentiations and similarities. Therefor the differentiation is the course content and the table structures are different.

Because Ethiopia theatre art curriculum is nationally modularization, which mean in all syllabus are the content similar courses are marginalized in one module. For example, as we can see in the first semester of Ethiopia theatre art curriculum for undergraduate the module name theatre under survey of Ethiopian theater and film there is the different courses namely, survey of world theater, theatre in Africa, survey of Ethiopian theatre.

In the side of Indonesia curriculum is not modularization. Let's see as the following table descriptions of the comparative reviews of the 1<sup>st</sup> semester Indonesia and Ethiopia theatre art curriculum for undergraduate.



a) Semester I (1)

**Table 8: Indonesia First semester**

NO	MK CODE	Indonesia courses	Mata kuliah di Indonesia	Cr.hrs
1	PK14011-14	Religious education	Pendidikan Agama	2
2	PK14920	Indonesian language	Bahasa Indonesia	2
3	PK14070	English	Bahasa Inggris	2
4	KK14060	Cultural History Indonesian	Sejarah Budaya Indonesia	2
5	KK14100	History of Western Theatre	Sejarah Teater Barat	2
6	KB14010	Body exercise	Latihan tubuh	2
7	KB14020	Vocal	Vokal	2
8	KB14030	Taste	Rasa	2
9	KK14310	Acting Theory	Teori Bertindak	2
10	KK14320	Introduction to Psychology	Pengantar Psikologi	2
11	KK14330	Literature Knowledge I	Pengetahuan Sastra I	2
TOTAL				22

**Table 9: Ethiopia 1<sup>st</sup> semester**

Module Code	Courses code & title	Module Title	Category	Allocated ECTS
ThAr-M1011	ThAr1012 Survey of World Theatre ThAr1013 Theatre in Africa ThAr1014 Survey of Ethiopian Theatre	Survey of Theatre and Film	Core	15
ThAr – M3031	ThAr3032 Research Principles and Application in Theatre	Dramaturgy	Supportive	5
ThAr-M1021	ThAr1022 Fundamentals of Acting	Acting	Core	5
EnLa-M1013	EnLa1011 Communicative English Skills	Basic English Skills	General	5
Total				30 ECTS

This is the 1<sup>st</sup> Semester Indonesian and Ethiopian theatre curriculum for undergraduate courses comparing. In the below data of the two countries curriculum in part of first semester it can see the number of courses and the content sizes in depends on credit hours of each courses. From Ethiopia there are the only six courses in the 1<sup>st</sup> semester and from Indonesian curriculum have 11 courses. But as size from Ethiopia 30 and from Indonesia 22 total credit hours per semester.

From the above discussion can more understanding in Indonesia there is the much number of courses but small size of credit hours. As the other hand in Ethiopian curriculum small amount of the courses, but there is large content of course in credit hours.

The course from Indonesia first semester course namely, religious education, Indonesian language, English, cultural history Indonesia, history of western theater, body exercise, vocal and taste. In Ethiopia curriculum from the first semester also has six courses namely, survey of world theatre, theatre in Africa, survey of Ethiopian theatre, research principles and application in theatre, fundamentals of acting, communicative English skills.

**b) Semester II (2)**

**Table 10: 2<sup>nd</sup> semester Indonesia**

NO	MK CODE	COURSES	Kursus di Indonesia	Cr. hrs
1	PK14920	Pancasila Philosophy	Filsafat Pancasila	2
2	PK14030	Citizenship	Kewarganegaraan	2
3	KK14340	Literature Knowledge II	Pengetahuan Sastra II	2
4	KK14190	Character Analysis	Analisis Karakter	2
5	KK14090	Eastern Theatre History	Sejarah Teater Timur	2
6	KB14060	Fundamentals of Acting I	Dasar-Dasar Dari Bertindak I	4

7	KK14170	Conventional Theatre Knowledge	Pengetahuan Teater Konvensional	2
8	KB14050	Art	Seni	2
9	KB14310	Creative Writing	Penulisan Kreatif	2
10	KK14160	Anthropology Theatre	Teater Antropologi	2
Total				22

**Table 11: 2<sup>nd</sup> semester Ethiopia**

Module Code	Courses code & title	Module Title	Category	Allocated ECTS
ThAr-M1031	ThAr1032 Literature ThAr1033 Composition	Playwriting	Core	10
ThAr-M1021	ThAr1023 Workshop in Performance Skill	Acting	Core	5
ThAr-M1011	ThAr1015 Survey of Moving Pictures in Ethiopia	Survey of Theatre and Film	Supportive	5
Phil-M1011	Phil1013 Introduction to Logic	Introduction to Logic	General	5
EnLa-M1013	EnLa1012 Basic Writing Skills	Basic English Skills	General	5
TOTAL				30

In the second semester course structure of the course is very difference in between two countries curriculum. As the can see in the below tables from Indonesia curriculum there is ten courses and from Ethiopia six, therefore Indonesia twice have course loading it's the number of course differences in four courses. But in credits hour it not that's much far difference.

**c) Semester III (3)**

**Table 12: Third Semester Indonesia**

NO	MK CODE	Courses	Kursus	Cr.Hrs
1	KK14180	Knowledge of Non-Conventional Theatre	Pengetahuan Tentang Non-Konvensional	2
2	KK14360	Literature Acts I	Teater	2
3	KK14010	Philosophy	Sastra Kisah I	2
4	KB14320	Basics of Acting II	Filsafat	4
5	KB14340	Acting Realism	Dasar-Dasar Dari Akting II	4
6	KK14360	Folklore	Bertindak Realisme	2
7	KB14070	Stage Performance	Cerita Rakyat	2
8	KB14080	Lighting	Kinerja Panggung	2
9	KK14140	Sociology of Theatre	Penerangan	2
TOTAL				22

**Table 13: Third Semester Ethiopia**

Module Code	Courses code & title	Module Title	Category	Allocated ECTS
ThAr-M1021	ThAr1024 Advanced Acting ThAr1025 Acting for Different Media I	Acting	Core	5
ThAr-M1031	ThAr1034 Dramatic Techniques	Acting	Core	7
ThAr-M2021	ThAr2022 Fundamentals of Directing	Directing	Core	5
ThAr-M4131	ThAr4132 Production Design and Technology	Production	Supportive	6
CESt-M1023	CESt1023 Civic and Ethical Education	Civic & Ethics	General	5
TOTAL				28ECTS

This is the 3<sup>rd</sup> semester Indonesian and Ethiopian theatre curriculum for undergraduate courses comparing. According the above table which is that the Indonesia 3<sup>rd</sup> semester course namely, knowledge of non-conventional theatre, literature acts I, philosophy, basics of acting II, acting realism, folklore, stage performance, lighting, sociology of theatre. This listed the above courses are totally nine and more focusing advance and core courses.

In the other hand about Ethiopian curriculum in the 3<sup>rd</sup> semester courses namely, advanced acting, acting for different media I, dramatic techniques, fundamentals of directing, production design and technology and addition civic and ethical Education.

This is showed the finding out about two countries similarities, that the course content is mostly performing and more focusing in the subject matter or the major of the study. The different between the two country 3<sup>rd</sup> semesters are the amount of number in the course, that from Ethiopia has the only 6 courses and from Indonesia 9 courses. It's about 3 course differences.

**d) Semester IV (4)**

**Table 14: Fourth Semester Indonesia**

NO	Mk Code	Courses	Kursus	Cr.hrs
1	KK14370	Literature Act II	Undang-Undang Sastra II	2
2	KK14210	Semiotic Theatre	Teater Semiotik	2
3	KB14350	Acting Non-Realism	Bertindak Non-Realisme	4
4	KB14120	Fashion	Fashion	2
5	KB14110	Cosmetic	Kosmetik	2
6	KB14090	Basic Direction Technique	Teknik Arah Dasar	4
7	KK14020	Art Philosophy	Filsafat Seni	2
8	KK14080	Theatre Literature	Teater Sastra	2
9	PB14010	IPR	HKI	2
TOTAL				22

**Table 15: Fourth Semester Ethiopia**

Module Code	Courses code & title	Module Title	Category	Allocated ECTS
CPVA4011	CPVA4011 Aesthetics	Aesthetics	Supportive	6
ThAr-M1031	ThAr1035 Writing one Act Play	Playwriting	Core	5
ThAr-M3011	ThAr3014 Traditional Theatre ThAr3013 Youth and Children Theatre	Focused Theatre Applications	Supportive	14
ThAr-M4011	ThAr4012 Introduction to Film Medium	Media and Communications	Core	5
ThAr-M1021	ThAr1026 Acting for Different Media II	Civic & Ethics	General	3
TOTAL				35ECTS

This is the 4<sup>th</sup> semester Indonesian and Ethiopian theatre curriculum for undergraduate courses comparing. According to the above table which is that Indonesia 4<sup>th</sup> semester course namely, literature act II, semiotic theater, acting non-



realism, fashion, cosmetic, basic direction technique, art philosophy, Theatre literature and IPR.

All amounts of the course from the 4<sup>th</sup> semester of Indonesia is nine but from Ethiopia has the following six courses; there are aesthetics, writing one act play, traditional theatre, youth and children theatre, introduction to film medium and acting for different media II.

The finding out of this analysis from 4<sup>th</sup> semester of two countries course are the basic differentiation is the number of courses (9 to 6) and the size of content.

From Ethiopia curriculum has children and youth theater course. As the same from Indonesia curriculum have including about cosmetics and fashion courses. Those courses are not including in Ethiopian curriculum.

#### e) Semester V (5)

**Table 16: Fifth Semester Indonesia**

NO	MK CODE	Courses	KURSUS	Cr.hrs
1	KB14410	Research methods	Metode penelitian	2
2	KB14310	Kapita Seleкта Budaya	Kapita Seleкта Budaya	2
3	KB14100	Radio Drama	Drama Radio	2
4	KK14200	Theatre Management	Manajemen Teater	2
5	KB14310	Directing Realism	Mengarahkan Realisme	4
6	KB14150	Stage Technology	Teknologi Panggung	4

7	KB14510	Voiceover	Pengisi suara	2
TOTAL				18

**Table 17: Fifth Semester Ethiopia**

Module Code	Courses code & title	Module Title	Category	Allocated ECTS
ThAr-M3011	ThAr3012 Musical Theatre	Focused Theatre application	Supportive	7
ThAr-M4011	ThAr4013 Radio and Television Drama ThAr4015 Mass Communication	Media and communications	Core	12
ThAr-M2021	ThAr2024 Directing for Different Media I ThAr2025 Directing Major Theatre Style	Directing	Core	10
ThAr-M3031	ThAr3034 Criticism	dramaturge	Supportive	5
TOTAL				34 ECTS

This is the 5<sup>th</sup> semester Indonesian and Ethiopian theatre curriculum for undergraduate courses comparing. According to the overhead table which is that the Indonesia 5<sup>th</sup> semester course namely, research methods, kapita selekta budaya, radio

drama, theater management, directing realism, stage, technology and voiceover. In the Ethiopian curriculum in the 5<sup>th</sup> semester is listed the following five courses; there are, musical theater, radio and television drama, mass communication, directing for different media I, directing major theatre style and criticism.

As can show the list of two countries course have some of course limitation from Ethiopia that is the only five courses, the only more focusing general courses like public relation, introduction to psychology, and the other three courses are about core education matters. The big difference is the only number of courses.

**f) Semester VI (6)**

**Table 18: Six Semester Indonesia**

NO	MK CODE	Courses	Kursus di Indonesia	Cr.hrs
1	KK14040	Seminar	Seminar	2
2	PB14030	Theatre criticism	Teater Kritik	2
3	KB14140	Television Drama	Drama Televisi	4
4	KK14310	Cinematography	Sinematografi	2
5	KB14320	Directing of non-realism	Mengarahkan Non-Realisme	4
6	KB14440	Traditional Theatre Practice	Praktek Teater Tradisional	2
7	MP14040	Program Director	Direktur Program	2
TOTAL				18

**Table 19: six Semester Ethiopia**

Module Code	Courses code & title	Module Title	Category	Allocated ECTS
ThAr-M3011	ThAr3012 Musical Theatre	Focused Theatre application	Supportive	7
ThAr-M4011	ThAr4013 Radio and Television Drama ThAr4015 Mass Communication	Media and communications	Core	12
ThAr-M2021	ThAr2024 Directing for Different Media I ThAr2025 Directing Major Theatre Style	Directing	Core	10
ThAr-M3031	ThAr3034 Criticism	Dramaturge	Supportive	5
TOTAL				34ECTS

This is the 6<sup>th</sup> semester Indonesian and Ethiopian theatre curriculum for undergraduate courses comparing. According to the above table which is that the Indonesia 7<sup>th</sup> semester course namely, musical theatre, radio and television drama, mass communication, directing for different media II, directing major theatre style and criticism. All the courses amount of six courses is relative to media art which is like digital media radio and television arts.

In the other hand also from Indonesia theatre art curriculum the 6<sup>th</sup> semester course structures have seven courses which is the following; Seminar, theater

criticism, television drama, cinematography, directing of non-realism, traditional theater practice and program director.

As the finding out of the relating of two countries form the 6<sup>th</sup> semester those are providing for student more advancing courses like criticism, directing, managing and relative to research such like seminar course studies. But for differences Indonesia number of course more than Ethiopian course by one course matter.

**g) Semester VII (7)**

**Table 20: Seventh Semester Indonesia**

NO	MK CODE	COURSES	Kursus di Indonesia	Cr.hrs
1	KB14330	Contemporary Drama Directing	Kontemporer Drama Directing	4
2	KB14160	Performance Totality	Totalitas Kinerja	4
3	KB14450	Television Drama Directing	Drama Televisi Directing	4
4	MP14030	Film Art Design	Film Desain Seni	2
TOTAL				14

**Table 21: Seventh Semester Ethiopia**

Module Code	Courses code & title	Module Title	Category	Allocated ECTS
ThAr-M2021	ThAr2024 Directing for Different Media II	Directing	Core	5
ThAr-M1031	ThAr1036 Full Length Play	Playwriting	Core	5

Psyc2061	Psyc2061 Introduction to psychology	Introduction to Psychology	General	5
ThAr-M4011	ThAr4017 Public Relations	Media and Communications	Core	5
ThAr-M4131	ThAr4134 Grand Stage Play Production	Production	Supportive	10
TOTAL				30ECTS

This is the 7th semester Indonesian and Ethiopian theatre curriculum for undergraduate courses comparing. According to the above table which is that the Ethiopia 7<sup>th</sup> semester course namely, directing for different media ii, full length play, introduction to psychology, public relation, grand stage play production. Its concerning more about the practical project continues coursework's.

In the other hand from Indonesia curriculum in the 7<sup>th</sup> semester amounts of four courses contemporary drama directing, performance totality, television drama directing and film art design. These five courses are more focusing the core learning out coming matter.

The finding of the similar between two countries curriculum courses is number of course which is Ethiopian courses more than an Indonesia course in number of course is equal five. Both of them have in the 7<sup>th</sup> semester give for student five advanced courses.

## h) Eighth Semester of Ethiopia

**Table 22: Eighth Semester of Ethiopia**

Module Code	Courses code & title	Module Title	Category	Allocated ECTS
ThAr-M4021	ThAr4022 Graduation Project I ThAr4023 Graduation Project II	Project	Core	10
ThAr-M4011	ThAr4014 Radio and TV Production	Mass media	Core	10
ThAr-M3031	ThAr3033 Translation	Dramaturge	Supportive	5
ThAr-M4011	ThAr4016 Public Attachment	Media and Communications	Core	5
TOTAL				30ECTS

This is the big difference with Indonesian curriculum. Because from Indonesia all candidate students are free the last semester from the course works and they have engaged 100% full time for final graduate paper or research.

In the other hand Ethiopian students have the following courses; there are graduation project I, graduation project II, radio and TV production, translation and public attachment. In this semester side to side the undergraduate candidates have doing the final project works as the same time of course working.

**i) Indonesian elective courses**

The following table is the list of 14 credits hours of Indonesia theater art elective courses. From 14 Credit each of candidate students must take 4 credit own interests. Community services, professional work and project works all of them has 14 credits is a type of elective course.

**Table 23: Indonesian Elective courses**

NO	MK CODE	COURSES	Mata kuliah in Indonesia	Credit hours
1	MP14010	Community Service	Layanan Komunitas	4
2	MP14020	Professional Work	Pekerjaan Profesional	4
3	KB14300	Final Project: Work	Tugas Akhir: Pekerjaan	6
TOTAL				14

Based on this data in Ethiopia there is no such like elective courses. The researcher has founding out the differentiation of the two countries curriculum about elective course.

Lastly the general modes of module/course delivery to be utilized in the program are mainly block and parallel. Moreover, the mode of delivery for each course is mentioned in the course breakdown.



In addition, courses are selected from the following areas of study:

Major/core courses \_\_\_\_\_ 129 ECTS

Supportive Course \_\_\_\_\_ 98 ECTS

General Education courses \_\_\_\_\_ 25 ECTS

Total \_\_\_\_\_ 250 ECTS

The Structure of the curriculum Minimum number of credits for majors; 158 credits arranged as follows.

**Table 24: Total credits of Indonesia curriculum**

Type of course	Credits	Information
Compulsory subject matter	144	The minimum limit of the acquisition of credits for undergraduate
Elective courses	14	14 credits for all concentrations. each student can add 4 credits of elective courses to his choice
Total number	158	

According to the “Accreditation forms of theater arts undergraduate study program ISI Yogyakarta 2016’ stated that in Indonesia undergraduate theatre art curriculum the minimum requirement to be get first degree should be take 158 credits hours’ from total courses.

Indonesia curriculum has finished all course works with in 7<sup>th</sup> semesters and the last semester is free for final research. But from Ethiopia curriculum the candidate

students learning at the same time final research work like one course, which is the name research course but for the purpose of graduating fulfillment.

### **C. Research Limitation**

This research is limited the focus/targeted problem to compare and contrast the theatre art curriculum of undergraduate program in between Ethiopia and Indonesia. According to the objective of this research proposal, has assessed the differentiation and similarity of theatre art curriculum in Indonesia and Ethiopian undergraduate program. The purpose of this research is having submitted to graduate program studies of Yogyakarta state university in partial fulfilment of the requirement for master's degree in art education.

In addition to that, the focusing area of this research limited in the only Addis Ababa, University(AAU), Ethiopia and Art institute of Indonesia (ISI) in Yogyakarta, undergraduate program of theatre art curriculum in between Ethiopia and Indonesia as comparative inspective.

## **CHAPTER VI**

### **CONCLUSION AND SUGGESTION**

This research have organised by five units, that the first is introductory of the background of the research, the second part is literature review, third is methodology of the research , forth one the data analysis discussion and result session and lastly the summery and suggestion. The conclusions are down and suggestions are explained.

#### **A. Conclusion**

The main impartial of relative analysing the different and similar between theatre art curriculum for undergraduate in Ethiopian and Indonesia. In this case in the part of discussion and result chapter which means chapter four has find out the different between two countries theatre art curriculum.

The structures of course arrangement, time management, the course content size, a number of courses and credits are a big deference between these two curricula. Several Indonesian course contents and names are similar to those in Ethiopia but the size of which are different. The courses offered in Ethiopia curriculum are all in the form of course work, while, in Indonesia students do the course work for seven semesters and the last semester is for research. Indonesia has an elective course which is 14 credit hours, and in Ethiopia there is no elective course. With regards to course matters and evaluation methodology, the two countries theatre art curriculums share similarities in terms of the structure, the content and subjective areas of the program.

In general, in this research have finding the most relative course structuring and have finding the different between the two countries theatre art curriculum for undergraduate. According to the researcher discussion majorities of curriculum bodies are not far away difference because at least the nature of each courses are relative to the theatre art study matters.

## **B. Suggestions**

The research it's a comparative exploration of theatre art curriculum for undergraduate program in Ethiopia and Indonesia research are have been developed to contribute and facilitate for Indonesian and Ethiopian theatre art curriculum developers and researchers. There are suggestions proposed by the researcher as the follow;

### **1. For instructors**

Especially those at Ethiopian and Indonesia theatre art curriculum developers and course lecturers are expected to be a source for useful learning material for them to promote the effective curriculum for undergraduate.

### **2. For students**

It is suggested to provide new input and effective curriculum learning in the aspects of Indonesia and Ethiopian experience. It can be good input for the learners who are planning studies curriculum and relative field of matters.

### **3. Indonesia and Ethiopian theatre art institutions**

Who have planning to revising and adapting to renewing or creating new theatre art curriculum for undergraduate program it's strongly expected to be an a guide of document and supportive references.

## REFERENCES

- Addis Ababa University, (2014). Addis Ababa university school of theatre arts  
Modular curriculum for undergraduate program, In Ethiopia, Unpublished.
- Allan A. Glatthorn, Floyd Boschee, Bruce M. Whitehead, (2009). Curriculum  
Leadership, Fourth Edition, The University of South Dakota Bruce M.  
Whitehead University of Montana, USA,
- Aron yeshitila, (2010). Ethiopian theatre at Glimpse, [www.Arefe.wordpress.com](http://www.Arefe.wordpress.com) Ethiopian-  
theatre-at-a-glimpse/
- Aweke shishigu, (2015). Foundation of curriculum in Ethiopia: historical,  
philosophical, Psychological and sociological perspectives, Bahir Dar  
University, Ethiopia.
- Aysem tombaka, (2014). Importance of drama in pre-school education, Osman turkey  
nursery school, ozanköy TRNC, Elsevier ltd Publisher.
- Bilbao, P.P., and others, (2008). Curriculum development, Philippines Lorimar  
Publishing, Inc.
- Bobbitt, Franklin, (1924). he books about How to make curriculum, Houghton  
Mifflin.
- Bobbitt, F (19180). The curriculum: a summary of the development concerning the  
theory of curriculum.
- Cortes, C.E., (1981). The societal curriculum: Implications for multi-ethnic  
educations, In Banks, J.A (ed.), Educations in the 80's: Multi-ethnic  
education, National Education Association.

- Dana santomenna, (2010). Are there benefits of theatre arts programs in schools, MT dissertation publishing, New York?
- Dede pramayoza, (2013). Pementasan teater sebagai suatu sistem penandaan, insitut seni Indonesia (ISI) padangpanjang, Indonesia.
- Eisner, E.W., (1994) the educational imagination: On design and evaluation of school programs. (3rd. ed), New York: Macmillan.
- Guillermo Vargas-lópez and others, (2016). Curriculum analysis and comparison between strategies or programs for early childhood development in Mexico, [www.elsevier.es/bmhim](http://www.elsevier.es/bmhim).
- Inoa and others, (2014). study on the relationship between theater arts and student literacy and mathematics achievement, scholarly publishing services.
- ISI academic guidebook, (2017). Indonesia theatre art curriculum, In Yogyakarta city.
- Longstreet, W.S. and Shane, H.G., (1993) Curriculum for a new millennium. Boston: Allyn and Bacon.
- Lincoln, Y.S. and Guba, G.E. , (1985). Naturalistic Inquiry, Beverley Hills, CA: Sage
- Masoud Kabiri Mahmood and ghazi Tabatabaei, (2014). Analysis of science intended curriculum based on topics recurrent, [www.iea.nl](http://www.iea.nl), university of Tehran, Iran national journal.
- Oliva, P, (1997). The curriculum: Theoretical dimensions, New York: Longman.
- Ornstein, A, & Hunkins, F, (2009). Curriculum Design. In Curriculum: Foundations, Principles and Issues (5th Ed.), pp. 181-206, Boston, MA: Pearson/Allyn and Bacon.

- Sibel guneyesu nida temiz, (2012). Perceptions about drama before and after drama in education, Elsevier ltd.
- Slavin, R., Madden N, Calderon M., chamberlain, A., & Hennessy, M., (2011). Reading and language outcomes of a multiyear randomized evaluation of transitional bilingual education, Educational evaluation and policy analysis.
- Tyler, RW, (1971). Basic principle of curriculum and instruction, Chicago: The University of Chicago Press.
- West bank and gaza, (2006). Emergency service support project (ESSP) MDTF and ESSP III 2006 – 2011, The World Bank Group Integrity Vice Presidency Publisher.
- Wendy k.Mages, (2016). Educational drama and theatre paradigms for understanding and engagement, online journal for research and education
- Wilson, L. O, (1990, 2004, 2006). Curriculum course packets ED 721 & 726, Unpublished.
- Wheel, D.K., (1978). Curriculum process, London: holder and Stoughton.
- Yonas Adamu Chernet, (2014). Political Satire in Abebe Tola's "Yabe Tokichaw Shimutochi" and "Yabe Tokichaw Missetochi" Essays International Journal of Literature and Arts, Vol. 2, No6.



## Appendix -A

Indonesian theatre art curriculum for undergraduate from ISI Yogyakarta in Indonesian language

Sebaran mata kuliah program studi seni teater

Fakultas seni pertunjukan isi yogyakarta

Bidang studi utama penyutradaraan

SEMESTER I

NO	KODE MK	MATA KULIAH	SKS
1	PK14011-14	Pendidikan Agama Religion education	2
2	PK14920	Bahasa Indonesia Indonesian language	2
3	PK14070	Bahasa Inggris English	2
4	KK14060	Sejarah Kebudayaan Indonesia history of Indonesia culture	2
5	KK14100	Sejarah Teater Barat Western theatre history	2
6	KB14010	Olah Tubuh Acting	2
7	KB14020	Olah Vokal Vocal	2
8	KB14030	Olah Rasa	2
9	KK14310	Teori Akting	2

		Theory of acting	
10	KK14320	Pengantar Psikologi	2
11	KK14330	Pengetahuan Sastra I	2
<b>JUMLAH</b>			<b>22</b>

### **SEMESTER II**

<b>NO</b>	<b>KODE MK</b>	<b>MATA KULIAH</b>	<b>SKS</b>
1	PK14920	Filsafat Pancasila	2
2	PK14030	Kewarganegaraan	2
3	KK14340	Pengetahuan Sastra II	2
4	KK14190	Analisis Karakter	2
5	KK14090	Sejarah Teater Timur	2
6	KB14060	Dasar-dasar Akting I	4
7	KK14170	Pengetahuan Teater Konvensional	2
8	KB14050	Seni Rupa	2
9	KB14310	Penulisan Kreatif	2
10	KK14160	Antropologi Teater	2
<b>JUMLAH</b>			<b>22</b>

### **SEMESTER III**

<b>NO</b>	<b>KODE MK</b>	<b>MATA KULIAH</b>	<b>SKS</b>
1	KK14180	Pengetahuan Teater Non Konvensional	2
2	KK14360	Sastra Lakon I	2
3	KK14010	Filsafat	2
4	KB14320	Dasar-dasar Akting II	4

5	KB14340	Akting Realisme	4
6	KK14360	Folklor	2
7	KB14070	Tata Pentas	2
8	KB14080	Tata Cahaya	2
9	KK14140	Sosiologi Teater	2
<b>JUMLAH</b>			<b>22</b>

#### **SEMESTER IV**

<b>NO</b>	<b>KODE MK</b>	<b>MATA KULIAH</b>	<b>SKS</b>
1	KK14370	Sastra Lakon II	2
2	KK14210	Semiotika Teater	2
3	KB14350	Akting Non Realisme	4
4	KB14120	Tata Busana	2
5	KB14110	Tata Rias	2
6	KB14090	Teknik Dasar Penyutradaraan	4
7	KK14020	Filsafat Seni	2
8	KK14080	Literatur Teater	2
9	PB14010	HKI	2
<b>JUMLAH</b>			<b>22</b>

#### **SEMESTER V**

<b>NO</b>	<b>KODE MK</b>	<b>MATA KULIAH</b>	<b>SKS</b>
1	KB14410	Metode Penelitian	2
2	KB14310	Kapita Selekta Budaya	2
3	KB14100	Drama Radio	2
4	KK14200	Manajemen Teater	2

5	KB14310	Penyutradaraan Realisme	4
6	KB14150	Teknologi Pentas	4
7	KB14510	Sulih Suara	2
<b>JUMLAH</b>			<b>18</b>

### **SEMESTER VI**

<b>NO</b>	<b>KODE MK</b>	<b>MATA KULIAH</b>	<b>SKS</b>
1	KK14040	Seminar	2
2	PB14030	Kritik Teater	2
3	KB14140	Drama Televisi	4
4	KK14310	Sinematografi	2
5	KB14320	Penyutradaraan Non Realisme	4
6	KB14440	Praktek Teater Tradisional	2
7	MP14040	Pengarah Acara	2
<b>JUMLAH</b>			<b>18</b>

### **SEMESTER VII**

<b>NO</b>	<b>KODE MK</b>	<b>MATA KULIAH</b>	<b>SKS</b>
1	KB14330	Penyutradaraan Drama Kontemporer	4
2	KB14160	Totalitas Pentas	4
3	KB14450	Penyutradaraan Drama Televisi	4
4	MP14030	Desain Art Film	2
<b>JUMLAH</b>			<b>14</b>

### **SEMESTER VIII**

<b>NO</b>	<b>KODE MK</b>	<b>MATA KULIAH</b>	<b>SKS</b>
-----------	----------------	--------------------	------------

1	MP14010	KKN	4
2	MP14020	Kerja Profesi	4
3	KB14300	Tugas Akhir: Karya	6
<b>JUMLAH</b>			<b>14</b>

**JUMLAH TOTAL :152 SKS**

**Ethiopian theater art curriculum for undergraduate**

**Year I, Semester I**

<b>Module Code</b>	<b>Courses code &amp; title</b>	<b>Module Title</b>	<b>Category</b>	<b>Allocated ECTS</b>
ThAr-M1011	ThAr1012 Survey of World theater ThAr1013 Theater in Africa ThAr1014 Survey of Ethiopian Theatre	Survey of Theatre and Film	Core	15
ThAr – M3031	ThAr3032 Research Principles and Application in Theatre	Dramaturgy	Supportive	5
ThAr-M1021	ThAr1022 Fundamentals of Acting	Acting	Core	5
EnLa-M1013	EnLa1011 Communicative English Skills	Basic English Skills	General	5
<b>Total</b>				<b>30 ECTS</b>

**Year I, Semester II**

<b>Module Code</b>	<b>Courses code &amp; title</b>	<b>Module Title</b>	<b>Category</b>	<b>Allocated ECTS</b>
ThAr-M1031	ThAr1032 Literature ThAr1033 Composition	Playwriting	Core	10
ThAr-M1021	ThAr1023 Workshop in Performance Skill	Acting	Core	5
ThAr-M1011	ThAr1015 Survey of Moving Pictures in Ethiopia	Survey of Theater and Film	Supportive	5
Phil-M1011	Phil1013 Introduction to Logic	Introduction to Logic	General	5
EnLa-M1013	EnLa1012 Basic Writing Skills	Basic English Skills	General	5
<b>Total</b>				<b>30 ECTS</b>

### Year II, Semester I

Module Code	Courses code & title	Module Title	Category	Allocated ECTS
ThAr-M1021	ThAr1024 Advanced Acting ThAr1025 Acting for Different Media I	Acting	Core	5
ThAr-M1031	ThAr1034 Dramatic Techniques	Acting	Core	7
ThAr-M2021	ThAr2022 Fundamentals of Directing	Directing	Core	5
ThAr-M4131	ThAr4132 Production Design and Technology	Production	Supportive	6
CESt-M1023	CESt1023 Civic and Ethical Education	Civic & Ethics	General	5
<b>Total</b>				<b>28ECTS</b>

### Year II, Semester II

Module Code	Courses code & title	Module Title	Category	Allocated ECTS
CPVA4011	CPVA4011 Aesthetics	Aesthetics	Supportive	6
ThAr-M1031	ThAr1035 Writing one Act Play	Playwriting	Core	5

ThAr-M3011	ThAr3014 Traditional Theatre ThAr3013 Youth and Children Theatre	Focused Theater Applications	Supportive	14
ThAr-M4011	ThAr4012 Introduction to Film Medium	Media and Communications	Core	5
ThAr-M1021	ThAr1026 Acting for Different Media II	Civic & Ethics	General	5
<b>Total</b>				<b>35ECTS</b>

### Year III Semester I

Module Code	Courses code & title	Module Title	Category	Allocated ECTS
ThAr-M4011	ThAr4018 Art Management and Entrepreneurship	Media and communications	Core	5
ThAr-M3011	ThAr3015 Theatre for Development	Focused Theater Applications	Supportive	7
ThAr-M2021	ThAr2023 Workshop on Creative Interpretation for Directors	Directing	Core	5
ThAr-M4131	ThAr4133 Workshop on Stage Play Production	Production	Supportive	6



ThAr-M1021	IT		General	5	
ThAr – M3031	ThAr3035 Practice of Dramaturge	Dramaturge	Supportive	5	
<b>Total</b>				<b>33ECTS</b>	

### III Semester II

<b>Module Code</b>	<b>Courses code &amp; title</b>	<b>Module Title</b>	<b>Category</b>	<b>Allocated ECTS</b>	
ThAr-M3011	ThAr3012 Musical Theater	Focused theater application	Supportive	7	
ThAr-M4011	ThAr4013 Radio and Television Drama ThAr4015 Mass Communication	Media and communications	Core	12	
ThAr-M2021	ThAr2024 Directing for Different Media I ThAr2025 Directing Major Theatre Style	Directing	Core	10	
ThAr – M3031	ThAr3034 Criticism	dramaturge	Supportive	5	
<b>Total</b>				<b>34ECTS</b>	

**Year IV Semester I**

<b>Module Code</b>	<b>Courses code &amp; title</b>	<b>Module Title</b>	<b>Category</b>	<b>Allocated ECTS</b>
ThAr-M2021	ThAr2024 Directing for Different Media II	Directing	Core	5
ThAr-M1031	ThAr1036 Full Length Play	Playwriting	Core	5
Psyc2061	Psyc2061 Introduction to psychology	Introduction to Psychology	General	5
ThAr-M4011	ThAr4017 Public Relations	Media and Communications	Core	5
ThAr-M4131	ThAr4134 Grand Stage Play Production	Production	Supportive	10
<b>Total</b>				<b>30ECTS</b>

**Year IV Semester II**

<b>Module Code</b>	<b>Courses code &amp; title</b>	<b>Module Title</b>	<b>Category</b>	<b>Allocated ECTS</b>
ThAr-M4021	ThAr4022 Graduation Project I ThAr4023 Graduation Project II	Project	Core	10
ThAr-M4011	ThAr4014 Radio and TV Production	Mass media	Core	10
ThAr -M3031	ThAr3033 Translation	Dramaturge	Supportive	5
ThAr-M4011	ThAr4016 Public Attachment	Media and Communications	Core	5
<b>Total</b>				<b>30ECTS</b>

## Appendix B: INSTRUMENT YOGYAKARTA STAT UNIVERSITY

### GRADUATE SCHOOL

Name: Girmaw Ashebir -- ID 17724259001

The question is purpose of interview to crosschecking the data of information which is collected by the instrument of document study. This interview question is concerning for Indonesian art institute, head of theatre art department and other expected body.

**Objective;** to comparing and contrast study data collection about the theatre art curriculum for undergraduate program in Ethiopia and Indonesia

Interview Questions	Answer from Responders
1. When was establish theatre art department in Indonesia?	
2. What institute/university has been start at the first time to teach theatre art in Indonesia?	
3. Is there theatre art curriculum in Indonesia?	
4. When established the first theatre curriculum in Indonesia?	
5. According your opinion how what is Indonesian theatre academic competency in undergraduate level?	
6. The current Indonesia theatre art curriculum how many times has been revised?	

THANK YOU!!

**YOGYAKARTA STATE UNIVERSITY**

**GRADUATE SCHOOL**

Name: Girmaw Ashebir

ID: 17724259001

The question is purpose of interview to crosschecking the data of information which is collected by the instrument of document study. This interview question is concerning for Ethiopia, Addis Ababa university, head of theatre art department and other expected body.

Objective; to comparing and contrast study data collection about the theatre art curriculum for undergraduate program in Ethiopia and Indonesia

Interview Questions	Answer from Responders
1. When was establish theatre art department in Ethiopia?	
2. What institute/university has been start at the first time to teach theatre art in Ethiopia?	
3. Is there theatre art curriculum in Ethiopia?	
4. When established the first theatre curriculum in Ethiopia?	
5. According your opinion how what is Ethiopian theatre academic competency in undergraduate level?	
6. The current Ethiopia theatre art curriculum how many times has been revised?	

THANK YOU!!

**YOGYAKARTA STATE UNIVERSITY**

**GRADUATE SCHOOL**

Name: Girmaw Ashebir

ID: 17724259001

This document study purposed to crosscheck the data of information which is collected by the instrument of interview. From documents expected to get the important information for research main objective. The important documents expected from different two source of setting, one document is from Ethiopia and another one is from Indonesia.

**Objective;** to comparing and contrast of the theatre art curriculum for undergraduate program in Ethiopia and Indonesia

The main point of document for analysis	Remark
1. Full curriculum document of Ethiopia and Indonesia	
2. The number of syllabus , size of content	
3. The objective of each courses	
4. The methods of student evaluation & Scoring method	
5. Graduate profile of the curriculum	



### BERITA ACARA

Pada hari ini, Kamis tanggal empat belas bulan Februari tahun dua ribu sembilan belas telah dilaksanakan Ujian Tesis Program Pascasarjana Universitas Negeri Yogyakarta:

Nama Mahasiswa : **Girmaw Ashebir (KNB)**  
Nomor Registrasi : 17724259001  
Program Studi : Pendidikan Seni

Tanda-tangan mahasiswa

Berdasarkan keputusan Tim Penguji Ujian Tesis, mahasiswa tersebut di atas dinyatakan:

- A. LULUS TANPA REVISI
- B. LULUS DENGAN REVISI, WAKTU REVISI MAKSIMAL 3 BULAN**
- C. TIDAK LULUS

Dengan Ketentuan:

- Bagi mahasiswa yang dinyatakan LULUS dengan revisi, apabila melebihi batas waktu revisi yang telah ditentukan, kelulusan tersebut batal.
- Bagi mahasiswa yang dinyatakan TIDAK LULUS boleh mengikuti Ujian Ulang, tetapi harus membayar biaya Ujian Ulang.

### MENGETAHUI TIM PENGUJI UJIAN TESIS

NO.	TIM PENGUJI	STATUS	TANDA TANGAN
1.	Prof. Dr. Marsigit, M.A.	Ketua/Penguji	1.
2.	Prof. Dr. Trie Hartiti Retnowati	Sekretaris/Penguji	2.
3.	Dr. Sumaryadi	Pembimbing/Penguji	3.
4.	Prof. Dr. Suminto A. Sayuti	Penguji Utama	4.

Yogyakarta, 14 Februari 2019

Ketua Penguji,

Prof. Dr. Marsigit, M.A.  
NIP19570719 198303 1 004

Rangkap empat:

1. Wakil Direktur I;
2. Kaprodi;
3. Arsip Akademik;
4. Mahasiswa ybs.



KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI  
UNIVERSITAS NEGERI YOGYAKARTA

**PROGRAM PASCASARJANA**

Jalan Colombo Nomor 1 Yogyakarta 55281

Telepon (0274) 550835, 550836 Fax. (0274) 520326

Laman: pps.uny.ac.id Email: pps@uny.ac.id, humas\_pps@uny.ac.id

Nomor: 1945/UN34.17/KM/2019

6 Februari 2019

Lamp. : 1 Berkas

H a l : Undangan Ujian Tesis

Yth. Dosen Penguji

1. Prof. Dr. Marsigit, M.A. (Ketua/Penguji)
2. Prof. Dr. Trie Hartiti Retnowati (Sekretaris/Penguji)
3. Dr. Sumaryadi (Pembimbing/Penguji)
4. Prof. Dr. Suminto A. Sayuti (Penguji Utama)

Program Pascasarjana

Universitas Negeri Yogyakarta

Mengharap dengan hormat kehadiran Saudara untuk menguji Tesis **Program Magister (S2)** Mahasiswa Program Pascasarjana Universitas Negeri Yogyakarta yang akan diselenggarakan pada:

Hari, Tanggal : Kamis, 14 Februari 2019

W a k t u : 09.00 - 10.30 WIB

T e m p a t : R. 3.13 Lt. 3 Gedung Kreatif Program Pascasarjana  
Universitas Negeri Yogyakarta

Nama Mahasiswa : **Girmaw Ashebir (KNB) (NIM. 17724259001)**

Judul : **A Comparative Analysis of Theater Curriculum for Undergraduate  
Program In Ethiopia and Indonesia**

Bersama ini kami lampirkan buku tesis ybs.

Atas perhatian, bantuan dan kerjasama Saudara kami mengucapkan terima kasih.



Dr. Sugito, MA.

NIP19600410 198503 1 002

Tembusan:

1. Koordinator Keuangan PPs-UNY
2. Petugas ruang PPs-UNY
3. Mahasiswa ybs.

Catatan:

1. *Apabila Dosen Penguji Utama tidak dapat hadir, kami mohon memberitahu secepatnya pada kami, supaya dapat ditunjuk penggantinya*
2. *Pakaian: Atasan putih dan bawahan gelap (Putra berdasi)*
3. *Dimohon kepada mahasiswa untuk menginformasikan kembali jadwal ujian kepada masing-masing Dosen Penguji satu hari sebelum ujian berlangsung*





KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI  
UNIVERSITAS NEGERI YOGYAKARTA

**PROGRAM PASCASARJANA**

Jalan Colombo Nomor 1 Yogyakarta 55281

Telepon (0274) 550835, 550836 Fax. (0274) 520326

Laman: pps.uny.ac.id Email: pps@uny.ac.id, humas\_pps@uny.ac.id

**SURAT KETERANGAN**

**No. 115/UN34.17/JP/2019**

Bidang publikasi Program Pascasarjana Universitas Negeri Yogyakarta menerangkan bahwa:

Nama : Girmaw Ashebir  
NIM : 17724259001  
Program Studi : (S-2) - Pendidikan Seni  
Pembimbing : Tri Hartiti Retnowati, Prof. Dr., M.Pd.

Telah melakukan publikasi sebagai **syarat yudisium Program Pascasarjana UNY** dengan rincian sebagai berikut:

Judul Artikel : ANALYTICAL AXIOLOGY OF THE POLITICAL BACKGROUND IN " VISION OF TEODROS" ETHIOPIAN HISTORICAL THEATRE  
Tempat Publikasi : INTERNATIONAL JOURNAL OF SCIENTIFIC RESEARCH AND MANAGEMENT  
Terindeks : Copernicus,  
Tanggal Submitted : 14 Maret 2018  
ID/Code Artikel : <https://doi.org/1018535/ijssrm/v6i3.sh05>  
Tanggal Accepted : 18 Maret 2018  
Status Publikasi : Publish

Demikian surat keterangan ini untuk dapat digunakan sebagaimana mestinya.

Yogyakarta, 20 Februari 2019  
Koordinator Publikasi PPs UNY

ah

Mohammad Adam Jerusalem, Ph.D.  
NIP.19780312 200212 1 001

KEMENTRIAN RISET, TEKNOLOGI DAN PENDIDIKAN TINGGI  
UNIVERSITAS NEGERI YOGYAKARTA  
**PROGRAM PASCASARJANA**

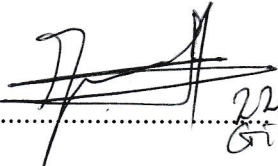
Alamat: Jl. Colombo no.1 Karangmalang 55281, telp: 0274-55083, fax: 0274-520326  
Laman: pps.uny.ac.id, email: pps@uny.ac.id

---

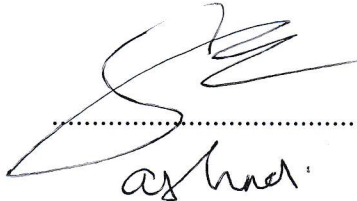
FORMULIR KOREKSI ABSTRAK TESIS MAHASISWA

Nama : GIRMAW ASHEBIR  
Jurusan/Angkatan : Pendidikan Seni (S2) / 2017  
Judul Tesis : A COMPARATIVE ANALYSIS OF THEATER CURRICULUM FOR UNDERGRADUATE PROGRAM IN ETHIOPIA AND INDONESIA  
Tanggal diserahkan :  
Tanggal selesai :

Mahasiswa ybs

  
22/1/2019  
Girma

Korektor

  
ashad



KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI  
UNIVERSITAS NEGERI YOGYAKARTA  
PROGRAM PASCASARJANA

---

**BUKTI PENDAFTARAN UJIAN (TESIS/DISERTASI)**

ID PENDAFTARAN

**20190123105017724259001**

GIRMAW ASHEBIR

NIM: 17724259001 / TELP. +6281314965947

PENDIDIKAN SENI (S2)

PEMBIMBING

I. Dr. Sumaryadi

JUDUL TESIS/DISERTASI

A COMPARATIVE ANALYSIS OF THEATER CURRICULUM FOR UNDERGRADUATE  
PROGRAM IN ETHIOPIA AND INDONESIA

23 JANUARI 2019

PETUGAS UJIAN

AGUSTINA DWI RAHAYU

Template .ppt (power point) dapat di-*download* di laman: [kuik.uny.ac.id](http://kuik.uny.ac.id)



KEMENTERIAN RISET, TEKNOLOGI DAN PENDIDIKAN TINGGI  
UNIVERSITAS NEGERI YOGYAKARTA  
PERPUSTAKAAN PROGRAM PASCASARJANA  
Jalan Colombo Nomor 1 Yogyakarta 55281  
Telp. (0274) 550836 psw. 410 Fax. (0274) 520326  
Laman: library.pps.uny.ac.id

**SURAT KETERANGAN**  
Nomor: 152/H34.17/PK/2019

Perpustakaan Program Pascasarjana Universitas Negeri Yogyakarta menerangkan bahwa:

N a m a : Girmaw Ashebir  
Nomor Registrasi : 17724259001  
Program Studi : PENDIDIKAN SENI

tidak mempunyai pinjaman pustaka pada Perpustakaan Program Pascasarjana Universitas Negeri Yogyakarta.  
Demikian surat keterangan ini dibuat, untuk dapat dipergunakan sebagai syarat dalam pendaftaran yudisium di  
Program Pascasarjana Universitas Negeri Yogyakarta.

Yogyakarta, 26 Februari 2019  
Petugas,  
  
H. Marsanto



KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI  
UNIVERSITAS NEGERI YOGYAKARTA  
**PROGRAM PASCASARJANA**  
Jalan Colombo Nomor 1 Yogyakarta 55281  
Telepon (0274) 550835, 550836 Fax. (0274) 520326  
Laman: pps.uny.ac.id Email: pps@uny.ac.id, humas\_pps@uny.ac.id

Nomor : ~~085~~ /UN34.17/LT/2019

11-1-2019

Hal : Penunjukan *Reviewer*

Yth. Bapak/Ibu.  
Prof. Dr. Suminto A Sayuti  
Dosen Universitas Negeri Yogyakarta

Kami mohon dengan hormat, Bapak/Ibu bersedia *me-review* tesis bagi mahasiswa:

Nama : Girmaw Ashebir  
Nim : 17724259001  
Prodi : Pendidikan Seni (S2)  
Pembimbing : Dr. Sumaryadi  
Judul : A COMPARATIVE ANALYSIS OF THEATER CURRICULUM FOR UNDERGRADUATE PROGRAM IN ETHIOPIA AND INDONESIA

Kami sangat mengharapkan, Bapak/Ibu dapat mengembalikan hasil *review* paling lambat 1 (satu) minggu. Atas perhatian dan kerjasama yang baik dari Bapak kami ucapkan terima kasih.



ca. n. Wakil Direktur I,

Dr Sugito, MA.

NIP. 19600410 198503 1 002