

Integrated Creative Arts

Unit: The Christian People of Medieval Times



Overview

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Unit Overview

Year/Level: Year 7 (Level 4)

Unit Description/Rationale

This unit focuses on the Christian people of medieval times within an integrated creative arts framework. This theme has been chosen because of its interest, and relevance within Christian Education. Without learning about the past we cannot understand the present or even begin to comprehend the future. It is an interesting topic that has three main focus points within the unit. Students will produce a comedy play in the drama lessons, collaboratively reproduce a Christian artwork from medieval times and create a Gregorian Chant from a modern day song. This unit uses cooperative learning groups along with individual work time to produce cohesive and interesting pieces of work. The key learning area that is the focus of this unit is The Arts, and there are outcomes from English and Religious Education present. Complimentary activities suggest ideas for including Dance and Studies of Society and Environment as part of the unit.


The unit is structured around the four phase model, namely orientating, enhancing, synthesising and reflecting. As the program spans four weeks, each phase will be addressed per week. There is one lesson each of drama, visual arts and music allocated 1.5 hours each week. In the orientating week, students are introduced to medieval religious characters, aspects of comedy, and the assessment topics. Students also learn about medieval Christian artwork and investigate similarities and differences within examples of art. The concept of Gregorian music and different levels of singing are investigated in the music lesson.

During the enhancing phase, students are introduced to scripts and script writing, along with the terms "mezzo piano" and "mezzo forte" in music. In visual arts, students begin painting their piece of the collaborative work. Following this, in the synthesising phase, students design costumes and rehearse their comedy plays, learn about music notation and record their song, along with continuing their painting. In the final week, students perform and present their work, and reflect upon their learning through peer evaluation, self assessment and an artist statement. Students have many opportunities to demonstrate their learning, as is evident in the formal assessment criteria.

Roles for Lifelong Learners	Clustered Outcomes
Knowledgeable Person with Deep Understanding who applies the knowledge learnt in Music, Visual Arts and Drama to produce a quality demonstration of their skill.	DR 4.1, DR 4.2, DR 4.3, MU 4.1, MU 4.2, MU 4.3, VA 4.1, VA 4.2, VA 4.3
Complex Thinker who interprets a situation in a new and interesting way, and who can transfer information into a new format.	DR 4.1, DR 4.2, MU 4.2, MU 4.3, Cu 4.1, Cr 4.1, Cr 4.3, Op 4.1
Responsive Creator who re-creates a section of a collaborative painting in an interesting and original way, creates a short play and who transforms the lyrics of a modern song into a Gregorian Chant.	VA 4.1, VA 4.2, MU 4.1, MU 4.3, DR 4.1, DR 4.2
Active Investigator who investigates images presented in Medieval Christian Art and takes these into account when producing their painting.	S 4.1, VA 4.1, VA 4.2, VA 4.3
Effective Communicator who communicates the storyline effectively in a group play (orally and in written format), and who visually represents emotion through a painting piece.	DR 4.1, DR 4.2, Cu 4.1, Op 4.1, Cr 4.1, Cu 4.3, Op 4.3, Cr 4.3, VA 4.2, VA 4.1
Participant in an Interdependent World who works collaboratively with a small group to produce a play and song, and with the class to produce a cohesive painting	DR 4.1, VA 4.2, MU 4.2
Reflective and Self-Directed Learner who makes critical judgements on aspects of their own and peers performances.	DR 4.3, Cu 4.1, Op 4.1

Outcomes Focus

KLA	Core Outcome	What the students will know (Core Content)	What they will do with what they know
The Arts	<p>Drama</p> <p>DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and role plays.</p> <p>DR 4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.</p> <p>DR 4.3 Students make supported critical judgments about the application of dramatic elements, conventions and the context of their own work and others.</p>	<ul style="list-style-type: none"> ▪ Elements – focus, mood, symbol ▪ Conventions - role reversal, develop action from given circumstances, speak thoughts aloud (in role) ▪ Forms and Styles – improvisation, published scripts, student-devised scenarios, written ▪ Performance Skills - characterisation (maintain appropriate role) 	<ul style="list-style-type: none"> ▪ Students will perform a short scripted comedy play in groups of three to four students. ▪ Self assessment (to a set criteria) of the performance and group work ▪ Assessment of a peer performance (to a set criteria) of the performance
	<p>Visual Arts</p> <p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> <p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</p> <p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and</p>	<ul style="list-style-type: none"> ▪ Composition ▪ Proportion ▪ Representation ▪ Deconstruct images and objects ▪ Reconstruct images and objects ▪ Symbolism ▪ communication of: <ul style="list-style-type: none"> ▪ experiences ▪ feelings ▪ ideas 	<ul style="list-style-type: none"> ▪ Students will analyse medieval Christian artwork, taking into account how images of God and Jesus were commonly portrayed. ▪ As a class, students will deconstruct a piece of artwork from Medieval Times into equal size squares. Students will work individually on a square to reproduce a part of the painting. At the conclusion of the unit each student will have completed

	historical contexts.	<ul style="list-style-type: none"> ▪ observations 	a part of an overall reproduction of the painting.
	<p>Music</p> <p>MU 4.1 Students aurally and visually analyse and respond to level 4 core content in music they hear and perform</p> <p>MU 4.2 Students sing and play, individually and with others, in unison and in up to four parts, including some repertoire from memory.</p> <p>MU 4.3 Students read and write short pieces of music containing level 4 music content</p>	<ul style="list-style-type: none"> ▪ Rhythm and metre ( in simple time) ▪ Solo instruments and ensembles from a range of cultural and historical contexts ▪ Accents and pause ▪ melodic canons up to four parts ▪ rhythmic and melodic ostinatos and accompaniments ▪ tonic and dominant accompaniments 	<ul style="list-style-type: none"> ▪ Students will work in groups of 3 to 4 students to translate the lyrics of a chosen modern song into the form of a Gregorian Chant. ▪ Students will perform the chant in groups to the class ▪ Students will notate their Chant in a basic form
Religious Education	S 4.1 Students identify images, symbols and metaphoric language to communicate multiple meanings from scriptural texts	<ul style="list-style-type: none"> ▪ Images of God ▪ Images of Jesus 	<ul style="list-style-type: none"> ▪ Students will use their knowledge of images of God and Jesus to analyse and discuss Christian Artwork from Medieval times. ▪ The experience of analysing art from a Christian perspective will assist students to form a deeper understanding of the art.
English	<p>Cu 4.1</p> <p>When speaking, students</p> <ul style="list-style-type: none"> ▪ Develop a main idea or point of view providing some supporting details and evidence to explore ideas and issues ▪ Offer opinions and attempt to persuade 	<ul style="list-style-type: none"> ▪ Speaking and listening provide opportunities to draw conclusions or offer opinions ▪ Texts can convey meanings that are not directly stated ▪ Speakers select language to show 	<ul style="list-style-type: none"> ▪ Students will perform a short scripted comedy play in groups of three to four students. ▪ Students will write the script for their play, including short character descriptions.

	<p>others to a point of view</p> <p>When listening, students</p> <ul style="list-style-type: none"> identify main issues of a topic and draw conclusions 	<p>that some people have more authority than others (power), know each other better than others (distance) or like each other more than others (affect)</p>	<ul style="list-style-type: none"> Students will complete a peer assessment of one other performance (to a set criteria)
	<p>Op 4.1</p> <p>When speaking, students</p> <ul style="list-style-type: none"> Use modal words to indicate degrees of certainty and evaluative words to express opinions Use pace, volume, pronunciation, movement, gesture and facial expression to convey meaning. <p>When listening, students</p> <ul style="list-style-type: none"> Interpret how pace, volume, pronunciation, movement, gesture and facial expression enhance the meaning of the text. 	<ul style="list-style-type: none"> Figurative language, such as simile, metaphor and personification, can be used to develop imagery Certain nouns, verbs, adjectives, and adverbs can express opinions or give an evaluation of the behaviours of people and of the places, events or things being described (evaluative and opinion words) Facial expressions, movements and gestures, voice resources of pace, volume and pronunciation, sound effects and music can be used to enhance meaning. 	<ul style="list-style-type: none"> Students will perform a short scripted comedy play in groups of three to four students. Students will write the script for their play, including short character descriptions. Students will complete a peer assessment of one other performance (to a set criteria)
	<p>Cr 4.1</p> <p>When speaking, students</p> <ul style="list-style-type: none"> construct representations, taking account of the likely characteristics of target audience 	<ul style="list-style-type: none"> Listeners bring their knowledge, values and practices to their interpretation of texts Voice tone and volume, facial expressions and gestures are chosen to appeal to certain groups. 	<ul style="list-style-type: none"> Students will perform a short scripted comedy play in groups of three to four students. Students will write the script for their play, including short character descriptions.
	<p>Cu 4.3</p>	<ul style="list-style-type: none"> Subject matter is selected to support and provide evidence for a main 	<ul style="list-style-type: none"> Students will perform a short scripted comedy play in groups

	<p>When writing and shaping, students</p> <ul style="list-style-type: none"> ▪ select subject matter according to purpose, text type, audience and medium ▪ organize subject matter that develops a topic or storyline, supports a point of view or offers an explanation ▪ Develop characterisation that is relevant to the storyline using descriptions, actions and dialogue. 	<p>idea or point of view</p> <ul style="list-style-type: none"> ▪ Writers select language to show that some people have more authority than others (power), know each other better than others (distance) or like each other more than others (affect) 	<p>of three to four students.</p> <ul style="list-style-type: none"> ▪ Students will write the script for their play, including short character descriptions.
	<p>Op 4.3 When writing and shaping, students</p> <ul style="list-style-type: none"> ▪ Indicate direct speech with punctuation. 	<ul style="list-style-type: none"> ▪ Characters are constructed using dialogue, extended noun groups and phrases that describe appearances and actions ▪ Settings and plot are developed through extended noun groups and phrases and a range of verbs 	<ul style="list-style-type: none"> ▪ Students will write the script for their play, including short character descriptions.
	<p>Cr 4.3 When writing and shaping, students</p> <ul style="list-style-type: none"> ▪ Choose aspects of subject matter, attributes, processes and visual resources to construct representations of people, places, events and things in ways that appeal to certain groups. 	<ul style="list-style-type: none"> ▪ The knowledge, values and practices of different groups ▪ That assumptions about the characteristics of these groups influence the construction of texts 	<ul style="list-style-type: none"> ▪ Students will write the script for their play, including short character descriptions.

Teaching and Learning Sequence

Throughout the lessons and resources listing, you will see these symbols:

* means it will be located in the Teacher Resources Section

means it will be located in the Student Resources Section

+ means further information is located in Background Information

Week One: Orientating Phase	Resources	Assessment Opportunities
<p><u>Drama Lesson (1.5 hours)</u></p> <p>This lesson will introduce the characters that will be referred to throughout the unit, as well as discussing the characteristics of a comedy. Students will be introduced to the assessment task and will be given their topics to start brainstorming ideas.</p> <p>Task One: Medieval Characters (20 minutes)</p> <p>Read students the story located in teacher resources (Medieval Character Story). It will briefly outline some information on Priests, Deacons, Bishops, Monks and Nuns. Once this story has been read, divide students into groups of 3-4 (however you wish, these will become their production groups for Drama and Music). In groups, students construct a freeze frame postcard⁺ and present it to the rest of the class. The class offers suggestions as to what they think the postcard is of, and who is doing what within it.</p> <p>Task Two: Investigating Comedy (40 minutes)</p> <p>Provide each group with a short (around 1-2 minutes) comedy play to act out, or a suitable joke that lends itself to such a situation. In their groups, students quickly rehearse the play and perform it to the class. Allow around 10-15 minutes for rehearsal. The emphasis is on students being exposed to examples</p>	<p>Story outlining the life and times of medieval religious characters*</p> <p>Short comedy play for each group *</p>	<p>Observation: Anecdotal notes of student participation in freeze frame and ability to remain in character role.</p> <p>Observation: Anecdotal notes on group participation and application of dramatic elements</p>

<p>of comedy plays, and not on accuracy of lines and demonstration of acting.</p> <p>After students have performed their short plays, brainstorm with them what they think is important in a comedy play. Record ideas on a large poster or butchers paper that can remain on display through the unit. Some starters are located in Background Information.</p> <p>Task Three: Introduce the Medieval Play (30 minutes) Explain to students that over the next four weeks they will be forming a comedy play, presenting it to the class and then reflecting on the presentations. They will remain in the groups they are in. The groups are given 5 minutes to decide on a production name for their team, along the general theme of Medieval. Each group pulls a topic[#] out of a hat. Give the teams 15-20 minutes to brainstorm and discuss how they could present the topic as a comedy. Students should decide on what characters they are going to be, where they are going to set the play, and try and come up with a general storyline. Some teacher consultation with groups is suggested here to help answer any specific questions.</p>	<p>Cardboard/Paper for poster</p> <p>Topics for each group</p>	<p>Observation: Anecdotal notes on group participation</p>
<p><u>Music Lesson (1.5 hours)</u> In this lesson students will be introduced to Gregorian music, and they will have a chance to practice singing at low, medium and high pitches. Students will also participate in a game focussed on medieval monks.</p> <p>Task One: Medieval Monk Signals (20 minutes) One of the rules of the monastery was that monks were not allowed to talk while dining. However, they could sign if they wanted something, they could also whistle. So they designed a whole system of sign language to signify what they wanted.</p>	<p>Black/White board Chalk/Markers Music CD Player</p>	

Ask students for some possible signals and whistles that monks might have used for different things. For example, two claps and a whistle might mean "pass the salt". Write signals and their associated actions onto the board. Play some music, and students walk around the room randomly. When you make the signal they do the action. Once they have got the hang of it, students can then make the signals.

Task Two: Introduction of Gregorian Music (20 minutes)

Students find a place to lie down where they are not touching anyone (if space is at a premium then students can sit). Tell them to close their eyes and focus on listening to the music. Play a couple of samples of Gregorian chants. If possible, use a chant that is a new form of a modern song (there are some out there that have very familiar lyrics). Allow students time to think about each one before playing the next. With students eyes still closed, tap a couple of students on the foot and ask them what they heard.

Task Three: Low, Medium, High (10 minutes)

This is a game where the teacher says "low", "medium" or "high" and the students respond accordingly. If the teacher says "low" then the students walk around bent over and humming in a low voice. If the teacher says "medium" then students walk around normally and hum in their usual voice. If the teacher says "high" then students walk around on the tips of the toes and hum in a high voice.

Task Four: Levels Round (10 minutes)

Students sit in three groups. Allocate each as either low, medium or high. When you point at the group then they say either "low", "medium" or "high" (whichever they are) in the correct level of voice. Conduct a song (include

Gregorian Chant
Music*
CD Player

Observation: anecdotal notes of students ability to detect elements of music in Gregorian chants

Observation: anecdotal notes of student ability to sing low, medium and high accordingly

<p>some harmonies when u point to two or three groups at the same time) by pointing at the groups. A basic song such as "Twinkle Twinkle" could be used.</p> <p>Task Five: Explanation of Homework Task (5 minutes) In the same groups being used in drama, you need to decide on a modern song and bring the lyrics to it along to the next lesson. Allow a couple of minutes for discussion and decision making then wrap up the lesson. You may have some suggestions for songs, or refer students to a site such as www.lyrics.com to retrieve the lyrics to songs.</p>	<p>Song Lyrics</p>	<p>Observation: ability to function in group decision making processes</p>
<p><u>Visual Arts Lesson (1.5 hours)</u> In this lesson students will be exposed to various examples of medieval Christian Art, and discuss the common features and differences between them. Students will think about how God and Jesus are portrayed in the art, as well as consider the use of the elements of art. Students will decide on the picture that should be used for the class collaboration. Prior to this lesson, the squares should be undercoated with a basic white coat of paint.</p> <p>Task One: Introducing Medieval Christian Art (30 minutes) Explain to students what they will be doing over the next four weeks. Show 8-10 examples of medieval Christian art (either using an overhead projector or data projector. If you don't have access to these then large printed copies or posters would suffice) to students. Ask students to look for things that are the same in the pictures. What can they see? What is different?</p> <p>Ask students to consider how images of God are presented. Is there a particular way people of religious significance are portrayed?</p> <p>How have the artists used colour, line, texture and shape to communicate</p>	<p>Various pictures on overhead transparencies* Overhead projector</p>	<p>Observation: Anecdotal notes on willingness to offer ideas and thoughts in group discussions</p>

<p>feeling and emotion? Show students two pictures with drastically different colour schemes. What is the effect of using different colours?</p> <p>Task Two: Class Collaboration Task (60 minutes)</p> <p>Explain to students that they will be working individually on a square, but as part of the class piece of art work. Show them 3 pictures that would be suitable for the task. Put it to a vote for the students to decide. Break the picture into the appropriate number of squares, on an overhead transparency of the picture. Have students write their name on the back of a square and lay them out on the floor. Project the image onto the squares, and have a couple of students trace the main outlines onto the squares. Make sure students remember which square is theirs. It may help to have a grid with space for names, so you can remember where they go. Once the image is transferred, discuss with students how they could use colour to communicate their feelings about the picture. Students take their squares back to their desk, and draw a copy of it onto paper. They use coloured pencils to show how they will do their square. Students show their draft to the teacher, and when it is approved then they may begin to paint their square.</p> <p>Just before the end of the lesson put the squares back together to make sure they are maintaining links between the squares surrounding.</p>	<p>One square (made of ply or thin wood) for each student</p> <p>Pencils</p> <p>Acrylic paint</p> <p>Paintbrushes</p>	
<p>Week Two: Enhancing Phase</p>	<p>Resources</p>	<p>Assessment Opportunities</p>
<p><u>Drama Lesson (1.5 hours)</u></p> <p>In this lesson students explore the characteristics of scripts, and begin the steps to construct their own script of their play. Groups will be given a workbook that takes them through the steps of basic scriptwriting. The students will also have a chance to meet with the teacher to discuss where they are at, as well as having time to practice the play.</p>		

<p>Task One: Introducing Scripts (20 minutes) Give each group one sheet of a play script. Students have 5 minutes to list the things they think is important in writing a script. Once the time is up, groups offer 2 suggestions from their list to the teacher. These ideas are recorded on a poster or butchers paper for future reference. If there are any more ideas that could be suggested, these can be discussed once all groups have had their say. Add any other characteristics you feel are important after discussion with the class.</p> <p>Task Two: Script Workbooks (35 minutes) Groups are given the script workbooks that will take them through the steps of writing a script. Explain each part to the class. If you wish, each student may have their own individual book, but one per group is more conducive to effective cooperative learning. Students work within their groups on their workbooks.</p> <p>Task Three: Rehearsal and Teacher Consultation (35 minutes) Groups have time here to rehearse their play and finetune any parts of the script. The teacher meets with half of the groups (time for each will depend on how many groups there are) and discusses what they have been doing, and where they are at with their script. Answer any questions and make constructive suggestions for further development.</p>	<p>One page of a basic script for each group</p> <p>Cardboard/paper for poster</p> <p>Script Workbooks (one per group)#</p>	<p>Observation: Anecdotal notes on participation in group discussions</p> <p>Observation: Anecdotal notes on ability to function as a member of a collaborative learning group</p> <p>Consultation: Discussion with students</p>
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Music Lesson (1.5 hours)

In this lesson students are exposed to the terms "mezzo piano" and "mezzo forte" and start work on putting their chant together. They also learn a song that is sung in a similar format to a Gregorian Chant.

Task One: The Horse Song (20 minutes)

Teach the students The Horse Song, which is sung in a low monotonous voice. It is fairly close to how they will end up singing their version of the chant, so an interesting introduction. The lyrics can be found in Teacher Resources.

Task Two: Applying the Terms (20 minutes)

To teach the students the meaning of "mezzo piano" (Moderately soft) and "mezzo forte" (moderately loud) teach them the song, Old Lady Leary. The first verse is song in mezzo piano, the second in a normal voice, and the last in mezzo forte. Just be careful that students don't yell the Fire lines out too loud!

Task Three: Group Work and Consultation with Teacher (30 minutes)

Explain to students that they need to take the song lyrics that have brought in, and make it into a low and monotonous chant. They don't have to use all the song, a verse and the chorus is probably a good starting point. Be prepared for a bit of noise for this part! Call each group up after about 10 minutes of time to see how they are going and to offer pointers where needed.

Task Four: Wait For It (20 minutes)

This is a game that will test students listening skills, and is a lot of fun as well. Students sit down and close their eyes. The challenge is to count to 30 as a group. There is no established order or designated starting person. They

Song lyrics to The Horse Song* on overhead transparency

Song lyrics to Old Lady Leary* on overhead transparency


Observation: anecdotal notes of student participation

Observation: anecdotal notes of student participation

Consultation with students

<p>must wait to ‘feel the vibe’ that they can speak the next number. If two people speak at the same time then the group goes back to one. They must wait for a time, and judge whether they will be successful in speaking alone or not! Students must take turns and not say more than one number in a row. Give students a couple of tries, see how far they can get.</p>		
<p><u>Visual Arts Lesson (1.5 hours)</u> In this lesson students will continue to work on their squares. Encourage them to use some patterns, different colour shades and lines. It is important that they are put together regularly as a class so that the squares form a cohesive picture. Some blending at the edges of colours and patterns may be required. Ask students why they are using particular colours or patterns as you supervise their work. Encourage students to consult with the people who have squares adjacent to theirs to assist in producing an effective piece of art. If students are working well, music could be put on in the background.</p>	<p>Acrylic paint Paintbrushes</p>	<p>Observation: Anecdotal notes on individual ability in handling paint and paintbrushes, confidence in applying the elements of art</p> <p>Consultation with students</p>
<p>Week Three: Synthesising Phase</p>	<p>Resources</p>	<p>Assessment Opportunities</p>
<p><u>Drama Lesson (1.5 hours)</u> In this lesson students will discuss possible costumes within their group, have time to practice their play, and groups will have time to consult with the teacher. Groups will also have time to continue working on their script workbooks.</p> <p>Task One: Costumes (20 minutes) As a class, discuss with students possible ideas for costumes for the characters. Emphasise that they should not be expensive or difficult to come by. Things that can be brought in from home are best. Give students time to brainstorm in groups what they could wear to enhance the effect of their play.</p> <p>Task Two: Script Workbooks (35 minutes)</p>		<p>Observation: Anecdotal notes on ability to contribute ideas to class and group discussions</p> <p>Focussed Analysis: formal marking of the workbooks at</p>

<p>Students continue to work on their scripts in their groups. If possible, some may be able to word process them (facilities permitting). Groups will now be able to fill in the section for costume design.</p> <p>Task Three: Rehearsal and Teacher Consultation (35 minutes) Groups have time to rehearse their play, and those that haven't met with the teacher yet do so in this session.</p>		<p>the conclusion of the lesson and unit</p> <p>Consultation with students</p>
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<p><u>Music Lesson (1.5 hours)</u></p> <p>In this lesson students will learn how to notate their song using  along with the lyrics. They will also take part in some more class singing and will have an opportunity to work in groups on their songs.</p> <p>Task One: Introduction to Music Notation (15 minutes)</p> <p>Students have a worksheet with music notes and their attributes that will need to be recorded. Write the notes onto the board, and ask students if they know what they are called. Record the names that students know, and fill in any blanks.</p> <p>Clap each note, and ask students if they could say which one it was. Record answers.</p> <p>Task Two: Music Note Bingo (15 minutes)</p> <p>Students draw a grid of nine. They put notes and two-note combinations into each box (one in each). Clap a couple of combinations of notes (one at a time) if students have them then they mark it off on their sheet. Make sure you keep a record of what notes you have clapped. When students have three in a row they yell BINGO! Students can make a new board and you can play again if time.</p> <p>Task Three: Group Singing (15 minutes)</p> <p>Sing again the Horse Song and Old Lady Leary to reinforce the concepts of low, medium and high singing, and the terms mezzo piano and mezzo forte.</p> <p>Task Four: Group Work and Teacher Consultation (30 minutes)</p> <p>Allow students to work in their groups on the notation of their song. Some groups will be able to consult with the teacher, and discuss what they are</p>	<p>Music Note Worksheet#</p> <p>Paper Pencil</p> <p>Song lyrics on overhead transparency Overhead projector</p>	<p>Focussed Analysis: collection of worksheets</p> <p>Observation: anecdotal notes of student ability to match aural sound and written symbol</p> <p>Consultation with students</p>
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<p>doing.</p> <p>Task Five: Sneak Peek Performance (15 minutes) Each group is to perform 2 lines of their song to the class as a sneak peek to next week's performance. Ensure students provide a positive atmosphere and no put-downs are allowed.</p>		
<p><u>Visual Arts Lesson (1.5 hours)</u> In this lesson students will continue to work on their squares as a class. Ask students why they are doing particular things with their square. How are you communicating the overall emotion of the piece? Continue to put the squares together as a class and blend in where suitable. Assist students that may need help. Students may be nearing the finish of their square in this lesson, encourage them to add some more texture or more tones of colour to increase the quality of the piece.</p>	<p>Acrylic paint Paintbrushes</p>	<p>Observation and Consultation with students</p>
<p>Week Four: Reflection Phase</p>	<p>Resources</p>	<p>Assessment Opportunities</p>
<p><u>Drama Lesson (1.5 hours)</u> In this lesson students perform their plays for the class, and then participate in peer and self evaluations. Each student completes a peer evaluation of one other group, and one self evaluation. It is possible that you may invite another class (for example, a buddy class of younger students) to come and watch the presentations.</p> <p>Task One: Performance (60 minutes) Students perform their plays in their groups. Set the class up so there is an audience area and a performing area. Make sure that students know that it is a positive atmosphere, where no put-downs are allowed. Each play should be applauded at the end.</p> <p>Task Two: Evaluations and Reflection (30 minutes)</p>	<p>Performance area Costumes (it is suggested that students will bring them in from home)</p> <p>Peer evaluation</p>	<p>Focussed Analysis: Marking performances to set criteria</p> <p>Focussed Analysis: Marking</p>

<p>Students are given a peer evaluation sheet to complete on a group that you allocate. Explain the sheet to the students. Students complete quietly, though peaceful music could be played in the background.</p> <p>Once students have completed the peer evaluation, explain the self evaluation sheet to them. Students complete the sheet and hand it in.</p> <p>If time permits, a final reflection could be conducted. Have students lie down on the floor (space permitting, if not then students can sit) and close their eyes. Explain to them that they need to think of one word that describes their experience in this unit of work. As you walk around, tap them on the foot/shoulder. When they are tapped they say their word aloud.</p>	<p>worksheets (one per student) *</p> <p>Self evaluation worksheets (one per student) *</p>	<p>ability to reflect on own and others work (included in criteria sheet)</p> <p>Self and Peer Assessment</p>
<p><u>Music Lesson (1.5 hours)</u></p> <p>In this lesson students will perform their invented Gregorian Chants to the class. They will also teach the students their song. Students will revisit some of the games played in the unit as a fun and interesting way to conclude the unit.</p> <p>Task One: Performance and Teaching of Chants (45-60 minutes)</p> <p>This task will vary on time depending on how many groups there are in the class. Students perform their chant, and then the rest of the class attempts to sing it (if possible have the lyrics and music notation on an overhead transparency).</p> <p>Task Two: Low, Medium, High Games (15 minutes)</p> <p>Students should remember these games from lesson 1 in the unit, but they may need to have their memories refreshed.</p> <p>Task Three: Reflection (15 minutes)</p>	<p>Overhead transparencies</p> <p>Overhead projector</p>	<p>Focussed Analysis: assessment to set criteria</p> <p>Observation of performance of task</p> <p>Self Assessment</p> <p>Observation: Anecdotal notes</p>

Assessment Item One: Dramatic Presentation

Student Name:

Group Members:

In groups of 3 to 4, students form a short comedy play on a set topic, present it to the class, and then respond to the drama through self evaluation and peer assessment worksheets. Students will record their play as a script, along with brief character descriptions.

**Key for
Assessment:**

**E= Evident
D= Developing
N= Not Evident**

Criteria	Demonstration			Comments
	E	D	N	
Knowledgeable Person with Deep Understanding who applies the knowledge learnt in Drama to produce a quality demonstration of their skill.				
<i>Drama DR 4.1, DR 4.2, DR 4.3</i>				
<ul style="list-style-type: none"> ▪ Uses dramatic conventions to shape characterisations (DR 4.1) 				
<ul style="list-style-type: none"> ▪ Presents a performance appropriate for the audience (DR 4.2) 				
<ul style="list-style-type: none"> ▪ Provides constructive criticism and support for peer performances (DR 4.3) 				
<ul style="list-style-type: none"> ▪ Analyses their own performance and suggest avenues for improvement (DR 4.3) 				
Complex Thinker who interprets a situation in a new and interesting way				
<i>Drama DR 4.1, DR 4.2; English Cu 4.1, Cr 4.1, Cr 4.3</i>				
<ul style="list-style-type: none"> ▪ Play is interesting and maintains the attention of the audience (DR 4.2, Cr 4.1, Cr 4.3) 				
<ul style="list-style-type: none"> ▪ Remains in role during the play (DR 4.1) 				
<ul style="list-style-type: none"> ▪ Uses emotion and gesture to demonstrate a point or for emphasis (DR 4.1) 				

<ul style="list-style-type: none"> ▪ The main point/issue of the play is communicated through suitable text and supported by the storyline (Cu 4.1) 			
Responsive Creator who creates a short play			
<i>Drama DR 4.1, DR 4.2</i>			
<ul style="list-style-type: none"> ▪ Presents confidently and as a cohesive group (DR 4.2, DR 4.1) 			
<ul style="list-style-type: none"> ▪ Mood is maintained throughout the play, or transformed with clarity (DR 4.1) 			
<ul style="list-style-type: none"> ▪ Remains focussed during the presentation (DR 4.1) 			
<ul style="list-style-type: none"> ▪ The play is within the set time limit (3-5 minutes) (DR 4.1) 			
Effective Communicator who communicates the storyline effectively in a group play (orally and in written format)			
<i>Drama DR 4.1, DR 4.2; English Cu 4.1, Op 4.1, Cr 4.1, Cu 4.3, Op 4.3, Cr 4.3</i>			
<ul style="list-style-type: none"> ▪ The script is logical and entertaining (DR 4.2) 			
<ul style="list-style-type: none"> ▪ Appropriate dramatic elements have been used to shape characterisations (DR 4.1) 			
<ul style="list-style-type: none"> ▪ The script is focussed and develops a main idea (Cu 4.1) 			
<ul style="list-style-type: none"> ▪ The script persuades the audience to a particular point of view (Cu 4.1) 			
<ul style="list-style-type: none"> ▪ Uses descriptive words in the script to enhance opinions (Op 4.1) 			
<ul style="list-style-type: none"> ▪ Projects their voice appropriately (Op 4.1) 			
<ul style="list-style-type: none"> ▪ Uses pace, volume, pronunciation and gesture to convey meaning (Op 4.1) 			
Participant in an Interdependent World who works collaboratively with a small group to produce a play			
<i>Drama DR 4.1</i>			
<ul style="list-style-type: none"> ▪ Evidence of cohesive group work (DR 4.1) 			
<ul style="list-style-type: none"> ▪ Characters are accurately represented through role play (DR 4.1) 			
Reflective, Self-Directed Learner who makes critical judgements on aspects of their own and			

peers performances				
<i>Drama DR4.3; English Cu 4.1, Op 4.1</i>				
▪ Makes supported critical judgements on a peer group performance (DR 4.3)				
▪ Suggests avenues for improvement in their own and others performances (DR 4.3)				
▪ Able to identify the main focus of the presentation (Cu 4.1)				
▪ Draws conclusions about the performance and the issue presented (Cu 4.1)				
▪ Identifies how the dramatic elements enhanced the effect of the performance (Op 4.1)				
Other Comments				

Assessment Item Two: Individual Square of Class Mosaic (Visual

Student Name:				
<i>Students will complete one square (approx 30cm x 30cm) that will become part of a class reproduction of a piece of Medieval Christian Art. Students must take into account the squares adjacent to theirs, and how their piece fits into the overall composition.</i>			Key Assessment: for E= Evident D= Developing N=Not Evident	
Criteria	Demonstration			Comments
	E	D	N	
Knowledgeable Person with Deep Understanding who applies the knowledge learnt in Visual Arts to produce a quality demonstration of their skill.				
<i>Visual Arts VA 4.1, VA 4.2, VA 4.3</i>				
<ul style="list-style-type: none"> ▪ Able to work on one part of a reconstructed image (VA 4.1) 				
<ul style="list-style-type: none"> ▪ Works with others to produce an effective piece of art (VA 4.2) 				
<ul style="list-style-type: none"> ▪ Applies the elements of art to produce a piece that fits in with the class concept (VA 4.2) 				
<ul style="list-style-type: none"> ▪ Applies knowledge of medieval Christian art in reproducing artwork of the same era (VA 4.3) 				
Responsive Creator who re-creates a section of a collaborative painting in an interesting and original way				
<i>Visual Arts VA 4.1, VA 4.2</i>				
<ul style="list-style-type: none"> ▪ Experiments with different techniques and colour combinations (VA 4.1, VA 4.2) 				
<ul style="list-style-type: none"> ▪ Remains within the parameters of the class concept (VA 4.2) 				
Active Investigator who investigates images presented in Medieval Christian Art and takes these into account in producing their painting.				

<i>Religious Education S4.1, Visual Arts VA 4.1, VA 4.2, VA 4.3</i>				
<ul style="list-style-type: none"> Participates in class investigation and discussion on medieval Christian art (VA 4.3, S 4.1) 				
<ul style="list-style-type: none"> Portrays characters within the painting with respect to their significance (S 4.1, VA 4.2, 4.3, 4.1) 				
Effective Communicator who visually represents emotion through a painting piece				
<i>Visual Arts VA 4.1, VA 4.2</i>				
<ul style="list-style-type: none"> Uses the elements of art (line, shape, texture, colour, etc) to convey emotion (VA 4.1, VA 4.2) 				
Participant in an Interdependent World who works collaboratively with the class to produce a cohesive painting				
<i>Visual Arts VA 4.2</i>				
<ul style="list-style-type: none"> Is willing to compromise to allow the class to succeed (for example, choice of colour) (VA 4.2) 				
<ul style="list-style-type: none"> Works with the other artists with pieces surrounding to ensure a cohesive final product (VA 4.2) 				
Other Comments				

Assessment Item Three: Gregorian Chant (Music)

Student Name:

Group Members:

In groups of 3 or 4, Students will use the lyrics of a modern song (i.e. published in the past 5 years) and put them into the form of a Gregorian Chant. Students will use a basic form of notation to record their new format of the song. Students will perform their chant to the class.

Key Assessment: for **E= Evident**
D= Developing
N=Not Evident

Criteria	Demonstration			Comments
	E	D	N	
Knowledgeable Person with Deep Understanding who applies the knowledge learnt in Music to produce a quality demonstration of their skill.				
<i>Music MU 4.1, MU 4.2, MU 4.3</i>				
<ul style="list-style-type: none"> ▪ Responds to different speeds and moods of music with confidence (MU 4.1) 				
<ul style="list-style-type: none"> ▪ Performs as part of a group, singing and with basic percussion instruments (MU 4.2) 				
<ul style="list-style-type: none"> ▪ Able to record Chant in basic form (MU 4.3) 				
Complex Thinker who can transfer information into a new format				
<i>Music MU 4.2, MU 4.3</i>				
<ul style="list-style-type: none"> ▪ Suitable choice of modern song (MU 4.3) 				
<ul style="list-style-type: none"> ▪ Puts lyrics to a new tune (MU 4.2) 				
<ul style="list-style-type: none"> ▪ Performs song accurately as part of a group (MU 4.2) 				
Responsive Creator who transforms the lyrics of a modern song into a Gregorian Chant				

<i>Music MU 4.1, MU 4.3</i>				
<ul style="list-style-type: none"> ▪ Communicates understanding of basic chant format through reproduction of a modern song (MU 4.1) 				
<ul style="list-style-type: none"> ▪ Records new song in basic notation (MU 4.3) 				
Participant in an Interdependent World who works collaboratively with a small group to produce a song				
<i>Music MU 4.2</i>				
<ul style="list-style-type: none"> ▪ Evidence of group work (MU 4.2) 				
<ul style="list-style-type: none"> ▪ Participates in group production of a song (MU 4.2) 				
<ul style="list-style-type: none"> ▪ Accurately performs the song with the group (MU 4.2) 				
Other Comments				

Unit Reflection

Reflections for Selected Focus *(for Completion at the Conclusion of the Unit)*

- Did the main tasks of the unit facilitate the demonstration of core learning outcomes selected?
- Was the criteria nominated in the ‘Criteria for successful demonstration of learning’ sheets appropriate for making judgments of student demonstration of the selected core learning outcomes?
- Did the significant tasks and the teaching and learning strategies effectively contribute to the development of the nominated Roles for Lifelong Learners?
- Was the context an appropriate one for the demonstration of these core learning outcomes?
- What was the effectiveness of the inquiry approach selected for this unit?
- How appropriate and effective were the resources used?
- Where to from here for teacher and learners?
- Was there a range and balance of assessment techniques used in collecting evidence?
- How did the unit provide for the Cross Curricular priorities?
- How have the uniqueness of the Key Learning Areas been catered for?

Background Information

Music

Gregorian Chants (<http://en.wikipedia.org>)

Gregorian chant is the central tradition of Western plainchant, a form of monophonic, unaccompanied sacred song of the Roman Catholic Church. Gregorian chant developed mainly in the Frankish lands of western and central Europe during the 9th and 10th centuries, with later additions and redactions. Although popular legend credits Pope St. Gregory the Great with inventing Gregorian chant, scholars believe that it arose from a later Carolingian synthesis of Roman and Gallican chant.

Gregorian chants are organized into eight scalar modes. Typical melodic features include characteristic incipits and cadences, the use of reciting tones around which the other notes of the melody revolve, and a vocabulary of musical motifs woven together through a process called centonization to create families of related chants. Instead of octave scales, six-note patterns called hexachords underlie the modes. These patterns use elements of the modern diatonic scale as well as what would now be called B-flat. Gregorian melodies are transcribed using neumes, an early form of musical notation from which the modern five-line staff developed during the 16th century. Gregorian chant played a fundamental role in the development of polyphony.

Gregorian chant was traditionally sung by choirs of men and boys in churches, or by women and men of religious orders in their chapels. It is the music of the Roman Rite, performed in the Mass and the monastic Office. Gregorian chant supplanted or marginalized the other indigenous plainchant traditions of the Christian West to become the official music of the Roman Catholic liturgy. Although Gregorian chant is no longer obligatory, the Roman Catholic Church still officially considers it the music most suitable for worship. During the 20th century, Gregorian chant underwent a musicological and popular resurgence.

Gregorian Chant Music can be purchased online through numerous websites, as well as some samples available at no cost. Some helpful websites are:

- <http://www.cdconnection.com>
- <http://www.heartbeatrecords.com>
- <http://www.amazon.com>

- <http://www.invinciblemusic.com>

Drama

Freeze Frame Postcards

A freeze frame postcard is when a group of people assume and maintain a position for a period of time (5 seconds, 30 seconds, etc). Each person takes on a different position that represents something (a person, object, machine, etc).

Essential Elements of a Comedy Play

The following are some suggestions that are beneficial to a comedy:

- Timing
- Slapstick
- Pregnant Pause
- Punch lines
- Not having too much information (dragging on, waffling, etc)

Many more ideas can be found at <http://darkwing.uoregon.edu/~jlesage/Juliafolder/screenwriting/comedy.htm>

Teacher Resources

Lesson Materials

Drama Lesson 1: Medieval Characters (Story)

Initially, Medieval Christians met privately in small groups at individual homes, and there was no formal distinction between clergy and laity. By the second century, however, some members had assumed teaching and preaching functions, and had become leaders of the religious community. These people were known as Priests or Elders, and above these were a Deacon and then a Bishop. This systemization was appealing to most Christians, though others saw it as a perversion of the original values and truths as taught and practiced by Christ and the Apostles. These people believed that it was impossible to practice the Christian religion properly within society, and they withdrew to the fringes of society in order to pursue a pure and ascetic life to establish contact with the divine. This movement was known as monasticism, and the people were known as Monks. Eventually the monks banded together and lived in cloisters and dedicated themselves to lives of prayer, hard work, poverty, self-denial and silence. Sometimes when for some reason parents felt they had too many daughters, or because they had made a promise to the Church to give their daughter to the church, or because a girl felt a religious calling, the parents would take their daughter to a convent or abbey and she would stay there and live in the convent for the rest of her life. Sometimes families sent their daughters to the convent in order to pay their tithe to the Church. Like monks, they prayed many times a day and went to Mass every day, though they did not sing like the men. Monks and nuns never married or had children, and they did not own any property of their own.

Drama Lesson 1: Comedy Play Scripts

The internet is a great source of play scripts, be sure to read them before distribution to students to ensure they are appropriate for the age group. Some useful websites are:

- <http://www.playsandmusicals.co.uk>
- <http://www.kaneprod.com/playlinks.htm>
- <http://www.pioneerdrama.com>

Visual Arts Lesson 1: Medieval Christian Art (Examples)



Cimabue: Madonna and Child (1100's AD)

This painting uses warm colours to express the warmth and undying love that a mother feels for her child. The halos are used around the heads as the people in the background are angels, and Jesus is considered holy.

Possible discussion points:

- Why are there no smiling faces in this picture?
- The baby is small, but has the face of a grown man. Why do you think that is?
- Why does Madonna not have a halo?



Mary window at Chartres Cathedral

This is a traditional stained glass window from a cathedral.

Possible discussion points:

- What can you see in the picture?

Further examples can be found at <http://www.christian-travelers-guides.com/art/christian2.html> and various other websites.

Music Lesson 2: The Horse Song Lyrics (Guide Campfire Song)

This song is most effective when sung in a low monotonous voice.

The horse put his foot, put his foot, put his foot on the floor
The horse put his foot, put his foot, put his foot on the floor
The horse put his foot, put his foot, put his foot on the floor
And this is a terrible song, yes.

Second verse, is same as the first verse
Could get better, but its gonna get worse.

The horse put his foot, put his foot, put his foot on the floor
The horse put his foot, put his foot, put his foot on the floor
The horse put his foot, put his foot, put his foot on the floor
And this is a terrible song, yes.

Third verse...etc

Up until the last verse (whenever you choose), in which you change the last line to
And this is the end of this song, Yes!

Music Lesson 2: Old Lady Leary Lyrics (Guide Campfire Song)

The first verse of this song is sung mezzo piano, the second in a normal voice, then the last in mezzo forte

Late last night
When we were all in bed
Old lady leary

Lit a lantern in the shed
And when the cow kicked it over
She winked her eye and said,
There'll be a hot time
In the old town, tonight
FIRE FIRE FIRE!

This verse is repeated, getting louder as you repeat each time.

Useful References

Print

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Complementary Activities

SOSE – Culture and Identity

CI 4.5 Students express how material and nonmaterial aspects of groups influence personal identities.

- Students could investigate how a life as a monk could be (living with only the bare necessities) and how that may influence their life and decisions. This could be completed through a mock journal, role play, act out an interview with a monk, a narrative on a day in the life of a monk, etc
- Students could challenge themselves to life without things such as TV, Playstation, Internet, fancy food, etc for a week and compare it to how they lived before. This would be a great activity to do during Lent.
- A debate between the lay people and monks on an issue such as land ownership

Dance (The Arts and HPE)

DA 4.1 Students use improvisation to create new movement for a specific purpose.

DA 4.2 Students perform movement sequences with improvised sections.

DA 4.3 Students analyse elements of dances from various cultural and historical contexts.

- Students put the daily life of a monk or nun into a symbolic dance and perform it
- Students write a commentary to go along with their symbolic dance

English

Various Outcomes

- Journal writing
- Poems/Hymns
- Invitations to come and view artwork, experience drama performance or be amazed by the musical performance
- Comic strips
- Narratives

Student Resources

Script Writing Booklet

See following page for booklet

Topics for Play

- A young girl telling her parents she wants to become a nun, and the parents don't agree.
- A young boy wanting to become a monk, and having to tell his parents who are firmly against the idea
- A trial of a young girl accused of witchcraft
- A martyr about to go to trial
- Parents wanting to give daughter away to abbey as a nun (the daughter doesn't want to go)
- Parents wanting to give their son away to the monastery
- A monk not wanting to get out of bed to pray
- A nun not wanting to go and work in the garden
- A priest trying to convert someone to the Christian faith
- A nun and a monk that fall in love

Drama Lesson 4: Peer Evaluation Worksheet

Name:

What was the main point of the Performance?

What might you change about the performance?

What were the good things about the performance?

What was your favourite part of the performance?

What were the things that could have been done better in the performance? What didn't you like?




Any other comments?


Drama Lesson 4: Self Evaluation Worksheet

Name:	
What was the main point of the Performance?	What might you change about the performance?
What were the good things about the performance?	What was your favourite part of the performance?
What were the things that could have been done better in the performance? What didn't you like?	Any other comments?

Music Notes

Teacher Master Sheet

Note	English Name	Beats
	Semibreve	4
	Minim	2
	Crotchet (TA)	1
	Quaver (TI TI)	$\frac{1}{2}$

	Semiquaver (TIKI TIKI)	$\frac{1}{4}$
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Music Notes

Student Worksheet

Name: _____

Note	English Name	Beats
