

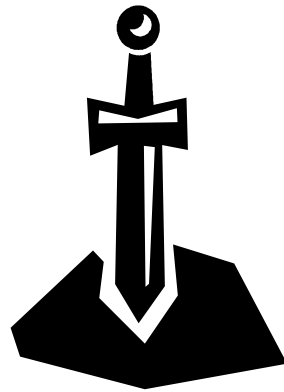
Faithful Servants Of Camelot

Unit Description/Rationale:

The medieval period has had a major effect on modern day life. It has influenced our architecture, traditions, storytelling, music making, and artwork. It is essential that children experience and understand life in the medieval ages if they are to truly appreciate its importance in our history and the effect on modern day. Through the use of three arts strands (Drama, Visual Arts and Music) students will investigate life in the Middle Ages through out the Medieval Period. This will include studying architecture, costume, daily life, occupations and types of music. The culminating activity will be a performance for peers that showcase the three Arts strands of Drama, Music and Visual Arts.

Prior Knowledge/Experiences:

Prior to commencing the medieval unit, students have been reading about the medieval period, its history and cultures. They have watched the Walt Disney movie *The Sword In The Stone* and have experience with creating skits and the various genres with the English syllabus. Although this unit is designed as a four week unit, it should be extended to cover a whole term. More time should be devoted to students refining their skills in all the of the three Arts strands. In preparation for the culminating performance at the end of the unit, students should be given ample opportunity for practise and the development of production (such as costume design, set management and production design).



Learning Outcomes

Drama

DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.

DR 3.2 Students rehearse and present dramatic action for a specific purpose.

DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experience.

DDR 3.4 Students describe the purpose for which drama exists in communities and cultures.

Music

MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.

MU 3.2 Students sing and play a varied repertoire of extended pentatonic music, individually and with others, in unison and in up to three parts, including some repertoire from memory.

MU 3.3 Students read and write musical patterns and phrases containing Level 3 core content.

Visual Arts

VA 3.1 Students design, make and modify images and objects applying elements and additional concepts to construct intended meaning.

VA 3.2 Students make and display images and objects, understanding the functions of informal and formal display.

VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.

Cross-Curricular Links

English

Cu 3.1, Op 3.1, Cr 3.1

Cu 3.3, Op 3.3, Cr 3.3

Cu 4.1, Op 4.1, Cr 4.1

Cu 4.3, Op 4.3, Cr 4.3

Mathematics

M 3.1, S 3.1

M 4.1, S 4.1

SOSE

CI 3.5, CI 4.1

Roles for Lifelong Learners

Knowledgeable person with deep understanding who knows how, when and where to apply their knowledge of the arts to problem solve and make decisions.

Complex thinker who takes into consideration the many art forms and acts upon their personal responses to these art forms to make insightful judgments and enhance their understanding of the world. They develop problems solving abilities and are able to contribute to other's learning in respectful ways.

Responsive Creator who takes risks when generating new and creative ways for solving a problem or completing a task. They respond to the arts with imagination, innovation and considerable thought.

Active Investigator who uses the arts to enhance their understanding, knowledge and experiences of their world.

Effective Communicator who is able to respond to their own and others' thoughts, opinions and feelings and can justify their own responses to the various art forms. They take into consideration praise and criticism and utilise these comments to improve themselves.

Participant in an Interdependent World works well independently and with others to succeed in a task. They use their learned knowledge to make insightful decisions relating to reflecting, responding and evaluating the influences the arts has had and will continue to have on our ever changing society.

Reflective and Self Directed Learner who uses the arts as a tool for understanding their own learning styles, their emotions and their strengths and weaknesses.

<p>10. Students perform their mime and the remaining class members guess what occupation it is.</p> <p><u>Conclusion (15 minutes)</u></p> <p>11. In conclusion students should be given the opportunity to discuss what kind of occupation they would like if they were living in the medieval times.</p> <p>12. Explain that over the semester they will be exploring different occupations and will be performing for other classes a short skit about the life and times of the medieval ages.</p>		<p>Performing</p> <p>Responding</p>	<p>DR 3.1, 3.2</p> <p>DR 3.3</p>
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Teaching and Learning Sequence	Resources	Objective	Assessment Opportunities
<p>Music – Orientating Phase <u>Lesson 1 (90 minutes)</u> <u>Introduction (5 minutes)</u></p> <ol style="list-style-type: none"> 1. Explain that in this lesson we are going to explore different medieval music styles and instruments. 2. Allow the students to lie on the floor with their eyes closed. <p><u>Presentation (20 minutes)</u></p> <ol style="list-style-type: none"> 3. Play some Gregorian Chant. Discuss the music. <ul style="list-style-type: none"> • How did the music make them feel? • What do they think that music was used for? • What instruments could they hear? 4. Talk about Gregorian Chant, what its main purpose, history and construction was. 5. Play some Festive Medieval Music. Discuss the music. <ul style="list-style-type: none"> • How did the music make them feel? • What do they think that music was used for? • What instruments could they hear? • What were the differences between this music and the Gregorian Chant? 6. Play some Medieval Choir Music. Discuss the music. How did the music make them feel? <ul style="list-style-type: none"> • What do they think that music was used for? • What instruments could they hear? • What were the differences between this music and the previous music played? 7. Using resources such as the internet look at and listen to different types of medieval instruments. What do they think that music was used for? <ul style="list-style-type: none"> • What instruments are similar to the ones used in modern day times? 	<p>Gregorian Chant Recording (appendix 4)</p> <p>Festive Medieval Music (appendix 4)</p> <p>Medieval Choir Music (appendix 4)</p> <p>Medieval Instruments (appendix 4)</p>	<p>Aurally and visually identifying and responding to music</p>	<p>Mu 3.1</p>

<ul style="list-style-type: none"> • Are there any familiar sounds? <p>8. Look at and listen to twelve different musical instruments.</p> <ul style="list-style-type: none"> • Bagpipes • Hurdy Gurdy • Recorder • Lute • Lizard • Percussion • Harp • Dulcimer • Pipe • Viole • Shofar • Organetto <p><u>Application (40 minutes)</u></p> <p>9. Students choose 6 instruments to explore.</p> <p>10. In their music books, students illustrate and write a few notes about their chosen instruments, answering these questions.</p> <ul style="list-style-type: none"> • What did they look like? • Do they sound like any modern day instruments? • What are they made out of? • How are they constructed? • Any other interesting information about that particular instrument? <p><u>Conclusion (25 minutes)</u></p> <p>11. Using their 6 chosen instruments the students will play bingo.</p> <p>12. The teacher plays the sound of one of the twelve instruments.</p> <p>13. Before they can cross off the instrument they must guess correctly which instrument it is. The teacher may have to give a few clues.</p>			
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Teaching and Learning Sequence	Resources	Objective	Assessment Opportunities
<p>Visual Arts – Orientating Phase <u>Lesson 1 (90 minute lesson)</u> <u>Introduction (5 minutes)</u></p> <ol style="list-style-type: none"> Assemble the students in a dark room. As the students enter the classroom, instruct them to be silent. Show them the powerpoint of different examples of medieval art (costume, stained glass windows, castles, artwork, swords and shields etc.) <p><u>Presentation (15 minutes)</u></p> <ol style="list-style-type: none"> Upon finishing the slide show, brainstorm some ideas and concepts of the different artworks that they saw. Students should be encouraged to reflect on <ul style="list-style-type: none"> colour line materials used shapes representations of animals and people. Tell the students that we are going to create a traditional shield and sword that the knights would have used. Explain the different colours that were used, how the shield was decorated and what animals were traditionally used for shields. <p><u>Application (55 minutes)</u></p> <ol style="list-style-type: none"> Using cardboard, students can design, paint and decorate their shields and swords. The swords will be used for drama therefore ask the students to make them the correct size. Allow time for cleaning and packing up. <p><u>Conclusion (15 minutes)</u></p> <ol style="list-style-type: none"> Display the shields and swords around the room. Invite students to look at others work and discuss why they used certain designs, animals and colours. 	<p>Powerpoint of medieval visual arts (appendix 5)</p> <p>Materials for making shield and sword (cardboard, scissors, glue, paint etc)</p> <p>Instructions for making medieval swords and shields (appendix 6)</p>	<p>Appraising images and objects</p> <p>Making images and objects</p>	<p>VA 3.3</p> <p>VA 3.1, 3.3</p>

Teaching and Learning Sequence	Resources	Objective	Assessment Opportunities
<p>Drama – Enhancing Phase <u>Lesson 2 (90 minutes)</u> <u>Introduction (15 minutes)</u></p> <ol style="list-style-type: none"> 1. Explain that this week we will be exploring some occupations of the medieval times (wizards and knights). 2. Play an adapted game of Fruit Bowl (appendix 7). <p><u>Presentation (5 minutes) Wizards</u></p> <ol style="list-style-type: none"> 3. Students have previously watched the Disney movie “The Sword in the Stone”. 4. Get the students to recall the famous wizard Merlin. 5. Conduct a discussion about what kind of person Merlin was (encourage a lot of descriptive language) and what kind of things he was able to do. How did he manage to perform magic? (He used magic words/spells and gestures). <p><u>Application (25 minutes)</u></p> <ol style="list-style-type: none"> 6. In groups of four, get students to construct their own set of magic words/spells with matching actions. 7. Students perform their magic words and actions for their peers. <p><u>Presentation (10 minutes) Knights</u></p> <ol style="list-style-type: none"> 8. Regroup the students, allowing them to lie on the floor with their eyes closed. 9. Read a letter from the King, inviting all brave knights to fight in the upcoming tournament (appendix 8). 10. The teacher taps a student and asks them to describe some attributes of a knight that might fight in this upcoming tournament. 11. Awake the students and ask them to collect their shields and swords that they have previously made in Visual Arts. 12. With enough room between each student the teacher stands 	<p>Butchers paper.</p> <p>Stationery.</p> <p>Letter form King Arthur (appendix 8).</p> <p>Shields and swords made in Visual Arts.</p> <p>Drama journals.</p>	<p>Responding</p> <p>Responding</p> <p>Responding</p> <p>Forming</p> <p>Performing</p> <p>Responding</p> <p>Responding</p> <p>Forming</p>	<p>DR 3.1, 3.2</p>

Teaching and Learning Sequence	Resources	Objective	Assessment Opportunities
<p>Music – Enhancing Phase <u>Lesson 2 (90 minutes)</u> <u>Introduction (5 minutes)</u></p> <ol style="list-style-type: none"> 1. Students view the beginning sequence of the Walt Disney movie “The Sword In The Stone”. <p><u>Presentation (10 minutes)</u></p> <ol style="list-style-type: none"> 2. Display the lyrics from the opening credit on an OHP. 3. Encourage students to sing along with the song. <p><u>Application (60 minutes)</u></p> <ol style="list-style-type: none"> 4. Break the class into four groups. 5. Give them a copy of the lyrics to the song, 6. Instruct students to make up movements to parts of the song eg, “the knights were brave and bold”. 7. Perform their song and movements for the class. 8. Read a short passage about “The Sword In The Stone”. 9. Students listen and think about where sound effects could be inserted into the story. 10. Using different materials and instruments, students read the story aloud, adding sound effects as they go along. <p><u>Conclusion (15 minutes)</u></p> <ol style="list-style-type: none"> 11. Regroup the class. Discuss the lessons activities <ul style="list-style-type: none"> • How did they feel about singing in class? • What did they enjoy most about the activities? • What didn’t they like about the activities? 	<p>The Sword In The Stone DVD</p> <p>Opening lyrics and music for The Sword In The Stone (appendix 9)</p> <p>Short passage about The Sword In The Stone (appendix 10)</p> <p>Materials for sound effects (newspaper, musical instruments, hands, feet, voice)</p>	<p>Singing and playing</p>	<p>Mu 3.1, 3.2</p>

Teaching and Learning Sequence	Resources	Objective	Assessment Opportunities
<p>Visual Arts – Enhancing Phase <u>Lesson 2 (90 minute lesson)</u> <u>Introduction (10 minutes)</u></p> <ol style="list-style-type: none"> Look at some examples of medieval stained glass windows. Ask the students some questions to consider when viewing the slides. <ul style="list-style-type: none"> What colours did they use? What shapes did they use? Were they patterns or pictures that tell a story? What materials did they use to create the windows? Where would you find the windows? <p><u>Presentation (15 minutes)</u></p> <ol style="list-style-type: none"> Explain that we are going to make some replica stained glass windows for our classroom however we will be using black card and cellophane. Show some examples that the teacher has already made. <p><u>Application (50 minutes)</u></p> <ol style="list-style-type: none"> Students must design there stained glass window on paper before they begin to create it. Students must give thought to the complexity of the design and how to make it. Will they tell a story or make a pattern using traditional medieval shapes? Allow time for cleaning and packing up. <p><u>Conclusion (15 minutes)</u></p> <ol style="list-style-type: none"> Display the replica stained glass windows around the windows of the room. Invite students to look at others work and discuss why chose certain colours and patterns or scenes that tell a story. Ask them to think about other places that have decorative stained glass windows, for example a church. Have they noticed them before? 	<p>Powerpoint of medieval visual arts (appendix 5).</p> <p>Examples of teacher made replica stained glass windows.</p> <p>Materials for making stained glass windows (cellophane, black card, scissors, glue).</p> <p>Directions for makings stained glass window (appendix 11)</p>	<p>Appraising images and objects</p> <p>Making images and objects</p>	<p>VA 3.3</p> <p>VA 3.1</p>

<p>the teacher may interact and give ideas but it should primarily be the students developing their ideas.</p> <p>7. Once the teacher approves the storyline and ideas, students then commence writing their skits. They should write it line by line like a real script. Students should have equal speaking parts and they should also have notes for acting directions.</p> <p>8. Students should then be given the opportunity to practice their skits in an informal setting. The teacher should walk around observing the students and offering ideas if needed.</p> <p><u>Conclusion (20 minutes)</u></p> <p>9. Once students have finished the practicing of their skits regroup the students. Sit in a circle and discuss what problems they had in writing the skit, any advice they found useful etc. Have them think about what props, costumes they may need for their performance.</p> <p><u>Worksheet (10 minutes)</u></p> <p>10. Present the worksheet that introduces different theatrical terms for performing. Students are to complete this worksheet and put it in their journals for future reference.</p>		<p>Forming</p> <p>Performing</p> <p>Responding</p> <p>Responding</p>	<p>DR 3.1, 3.2</p> <p>DR 3.3</p>
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Teaching and Learning Sequence	Resources	Objective	Assessment Opportunities
<p>Music – Synthesising Phase <u>Lesson 3 (90 minutes)</u> <u>Introduction (120 minutes)</u></p> <ol style="list-style-type: none"> 1. Have some common nursery rhymes on an overhead projector. <ul style="list-style-type: none"> • Mary Mary Quite Contrary • Humpty Dumpty • Grand Old Duke of York etc. 2. Get the students to recite these nursery rhymes while clapping the rhythm. 3. Can they guess the origin of them? 4. Explain some of the origins of the rhymes. <p><u>Presentation (15 minutes)</u></p> <ol style="list-style-type: none"> 5. Look at the nursery rhyme Frère Jacques (Are you sleeping?). 6. Students sing and clap the rhythm of the song. 7. Students read the music to identify the different notes. <p><u>Application (55 minutes)</u></p> <ol style="list-style-type: none"> 8. Using the xylophones, students play “Are you sleeping?” 9. Students perform for the class, either in pairs or by themselves. 10. Once the students have become quite familiar and can play well, the teacher should instruct them to play using different expressive elements. <ul style="list-style-type: none"> • Crescendo/decrescendo • Pianissimo/fortissimo • Staccato/legato. 11. In their allocated occupational groups (from Drama Lessons) students pick a nursery rhyme that they think they can play on an instrument. The teacher should have a selection of nursery rhymes from easy to difficult. Students may choose which instrument they would like to play. 12. First encourage them to clap the rhythm so that they are familiar with it. 	<p>Nursery Rhymes OHP (appendix 14)</p> <p>Music and lyrics for Frère Jacques (appendix 15)</p> <p>Xylophones</p>	<p>Singing and playing</p> <p>Reading and writing</p> <p>Singing and playing</p>	<p>Mu 3.1, 3.2</p> <p>MU 3.3</p>

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| <ol style="list-style-type: none">13. In their groups, students practice playing that nursery rhyme together without any lyrics.14. Students then make up new words for the nursery rhyme that tells something about the occupation that they are portraying in their skits.15. Students write the words along to the music. | | | |
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Teaching and Learning Sequence	Resources	Objective	Assessment Opportunities
<p>Visual Arts – Synthesising Phase <u>Lesson 3 (115 minute lesson)</u> <u>Introduction</u></p> <ol style="list-style-type: none"> Students have been learning about different occupations during the medieval period and have been assigned different occupations that they will portray in their skits. Bring in books, lists of websites and other resources that show different kinds of costumes that people wore in medieval times. <p><u>Presentation (10 minutes)</u></p> <ol style="list-style-type: none"> Give students time to look and discuss the types of clothes were popular in medieval times. <ul style="list-style-type: none"> What are the main differences between men’s and women’s clothing? What kind of footwear would they have worn? Was there a difference between the wealthy and the general workers? Colours? Styles? What kind of clothing would their person that they are portraying in the skit wear? <p><u>Application (30 minutes)</u></p> <ol style="list-style-type: none"> Students are draw a man or woman (or both) and are to design the clothes that they would wear. They should give thought to colour and material that they may use. Using different materials such as hessian, cotton and leather, students are to create a collage on their pictures of the types of clothing their character would wear. <p><u>Presentation (10 minutes)</u></p> <ol style="list-style-type: none"> Look at different types of architecture of medieval times. (books, websites etc) <ul style="list-style-type: none"> What kinds of materials were used to make houses, castles and other buildings? 	<p>Books, websites for looking at costumes of the medieval period.</p> <p>Paper for drawing their person design.</p> <p>Various materials for collage (hessian, cotton, leather, felt)</p> <p>Scissors, glue.</p> <p>Recyclable materials for making sets (cardboard, leaves, paint etc.)</p>	<p>Appraising images and objects</p> <p>Making images and objects</p> <p>Appraising images and objects</p>	<p>VA 3.3</p> <p>VA 3.3</p> <p>VA 3.3</p>

<ul style="list-style-type: none"> • What was the general design of the houses? Do we still have house like that now? <p>7. As a group, brainstorm the type of sets the students need for the back drop of their skits.</p> <p>8. What materials can we use? How do we make it look authentic?</p> <p><u>Application (45 minutes)</u></p> <p>9. As a group design and make the set/sets to be used in the skits.</p> <p><u>Conclusion (20 minutes)</u></p> <p>10. Discuss how the students feel about the sets that they have made.</p> <ul style="list-style-type: none"> • What is missing? • What could be created better? • What looks authentic? • Discuss how we are going to present the sets and the other forms of artwork that has been created (i.e. stained glass windows, swords, shields, costume collages). 		<p>Making and displaying</p>	<p>VA 3.1</p> <p>VA 3.2</p>
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Teaching and Learning Sequence	Resources	Objective	Assessment Opportunities
<p>Visual Arts – Reflection Phase <u>Lesson 4 (65 minutes)</u> <u>Introduction</u></p> <ol style="list-style-type: none"> 1. Before the drama presentation, students are to set up a display in the classroom that effectively showcases the art work that they have been creating during the unit. Students may contribute all or only some of their artwork for display. They must set up the drama sets for the performance that they will be participating in. <p><u>Presentation</u></p> <ol style="list-style-type: none"> 2. Set up the sets and the displays of the students' artwork. Students should be in charge of setting up. They should be responsible for aspects such as where to set up displays, what information should be included next to the artwork (that addresses purpose for making the artwork, what materials were used and the sources of inspiration). <p><u>Application</u></p> <ol style="list-style-type: none"> 3. What processes did they go to in order to set up effectively? 4. What considerations did they make to make the display an affective one? 5. Why did they include certain artworks? 6. Why did they choose the positions to display the artwork? 7. What would they do differently if they could re do the display? 8. What did the students learn about medieval life through visual arts? <p><u>Conclusion</u></p> <ol style="list-style-type: none"> 9. Show the students a powerpoint show using different digital photos taken throughout their medieval visual arts journey. 	<p>Digital photos taken throughout the learning experience.</p>		<p>VA 3.1, 3.2, 3.3</p>

Teaching and Learning Sequence	Resources	Objective	Assessment Opportunities
<p>Music – Reflecting Phase <u>Lesson 4 (90 minutes)</u></p> <ol style="list-style-type: none"> 1. This lesson is a split lesson as the students will be performing their newly adapted nursery rhyme before they perform there skit for an audience of peers. 2. Students will be given time to practise their nursery rhymes with instruments and fine tune their performance. 3. The teacher will be on hand to assist with any queries or difficulties. 4. Students perform their nursery rhymes before performing their skit in drama. 5. After completion of the performance, students fill in a self evaluation of their performance (appendix 18) 	<p>Musical Instruments</p> <p>Musical score sheets.</p> <p>Self assessment worksheet (appendix 18)</p>	<p>Singing and playing</p>	<p>MU 3.1, 3.2</p>

Drama Outcomes Checklist

Unit: Faithful Servants Of Camelot KLA: Drama, The Arts	Student Name: _____
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DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.			
Demonstration	Achieving	Developing	Date
Consider purpose and audience when creating drama that will be used to celebrate events or to express ideas and feelings.			
Develop their own roles by creating role descriptions in written, verbal or visual forms which they will then use as the basis for roleplays or storytelling.			
Support each other in and out of role by listening, offering and accepting ideas or advice, planning possible future directions for the roleplay or storytelling.			
Explore ways of expressing roles and relationships through posture, gesture, proximity, use of levels.			
Explore ways of using movement to convey narrative sequences.			
Step into role by adopting the attitudes, purpose and status of the character and then step out of role to make decisions about key moments within the drama and/or possible future directions of the situation or narrative.			
Support others in and out of role by listening to and accepting their ideas; encouraging them to vocalise ideas; involving everyone in making decisions about what the roles will be and how they will relate to each other; encouraging ideas for the direction the drama will take.			
Suggest possible directions and future scenarios for the drama, both in and out of role.			

DR 3.2 Students rehearse and present dramatic action for a specific purpose.			
Demonstration	Achieving	Developing	Date
Practise, accept feedback, experiment, meet deadlines.			
Develop group skills such as cooperation, toleration, negotiation, problem solving, decision making, arriving at consensus, compromising, planning, reworking, seeing a task through to completion.			
Memorise lines from scenes developed in DR 3.1.			
Develop performance skills as described in Level 3 core content by participating in games, workshops and activities.			
Apply movement to suit the role and stage space.			
Sustain the established facial, gestural and vocal characteristics of the role			
Sustain role by concentrating on the action, staying in role when not speaking and drawing focus to the action rather than self.			

DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experience.			
Demonstration	Achieving	Developing	Date
Complete guided writing and short answer responses.			
Describe and explain feelings in and about drama.			
Describe own strengths and challenges in drama experiences.			
Describe key moments in the drama where learning has taken place			
Identify what has been learnt when rehearsing and presenting to an audience.			

Music Outcomes Observational Notes

Unit: Faithful Servants Of Camelot KLA: Music, The Arts	Student Name: _____
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MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.

- Moving, singing, playing, talking.
- Visually representing musical elements and concepts.
- Devise a musical sequence using known elements to accompany a story.
- Identify the number of verses after hearing a song.
- Identify the recurring theme in rondo (e.g. A B A C A) using movement or visual representation.
- Listen attentively to musical examples.
- Rearrange the patterns from known songs to make a new song, then read and perform it use movement, hand signs, visual representations or notation to show the melodic contour of known and unknown songs containing only known pitches and rhythms.

Date _____

MU 3.2 Students sing and play a varied repertoire of extended pentatonic music, individually and with others, in unison and in up to three parts, including some repertoire from memory.

Songs that are simple and easier to learn and more challenging songs that, through practice, will extend vocal abilities.

Music using melodic instruments such as recorders, keyboards, xylophones, glockenspiels, chime bars.

Rhythms, rhythmic ostinatos and accompaniments on untuned classroom percussion instruments using correct technique.

Music performed in tune and in appropriate style and with care and attention to the expressive intent.

Music that reinforces learning and practises skills, concepts and elements.

Date _____

Visual Arts Outcomes Rubric

Unit: Faithful Servants Of Camelot KLA: Visual Arts, The Arts	Student Name: _____
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VA 3.2 Students make and display images and objects, understanding the functions of informal and formal display.				
Reasons for displays in formal settings such as the school foyer, school art show, community art exhibition, school website. Types of work included in formal displays. Reasons for displays in informal settings and types of work included. Experiment with formal and informal display by placing images and objects in different spaces and places and in various visual arrangements and at different levels for a specific purpose. Formally display their work in the school art exhibition for friends, peers, parents or carers and teachers to see. Write a brief description (an artist's statement/intent) about what an artwork represents, how they made it and what they like and dislike about it.				
Understanding	Shows excellent understanding of reasons for developing display.	Shows good understanding of reasons for developing display.	Shows some understanding of reasons for developing display.	Shows little understanding of reasons for developing display.
Artist's Description	Excellent description of artwork. Addresses all criteria.	Good description of artwork. Addresses most criteria.	Fair description of artwork. Addresses some criteria.	Poor description of artwork. Addresses no criteria.
Reflection	Reflects well on personal learning through making formal displays.	Reflects on personal learning through making formal displays.	Reflects little on personal learning through making formal displays.	No reflection on personal learning through making formal displays.

VA 3.1 Students design, make and modify images and objects applying elements and additional concepts to construct intended meaning.

Select from and combine two-dimensional and three-dimensional forms using materials and applying processes to explore elements and concepts for purposes such as personal expression, substitution, narration and embellishment (decoration and adornment of images and objects).
 Change designs by making additions and subtractions.
 Control materials and processes to communicate ideas.
 Compare the use of elements and concepts to identify and interpret similarities and differences.
 Design, plan and arrange elements to create desired effects.
 Develop, organise, reorganise, enhance, select and manipulate ideas.
 Line - expressive marks, contour (a continual line), broken, hatched.
 Shape - enclosed, open, curved, angular, volume, overlapping.
 Texture -rough, smooth, rubbings (frottage), invented (using imagined marks, lines and patterns).
 Control applicators such as brushes and hands to manipulate paint and paper to make images in various forms such as painting and printmaking.
 Make shades and tints to represent emotions and develop colour combinations that create interesting patterns.

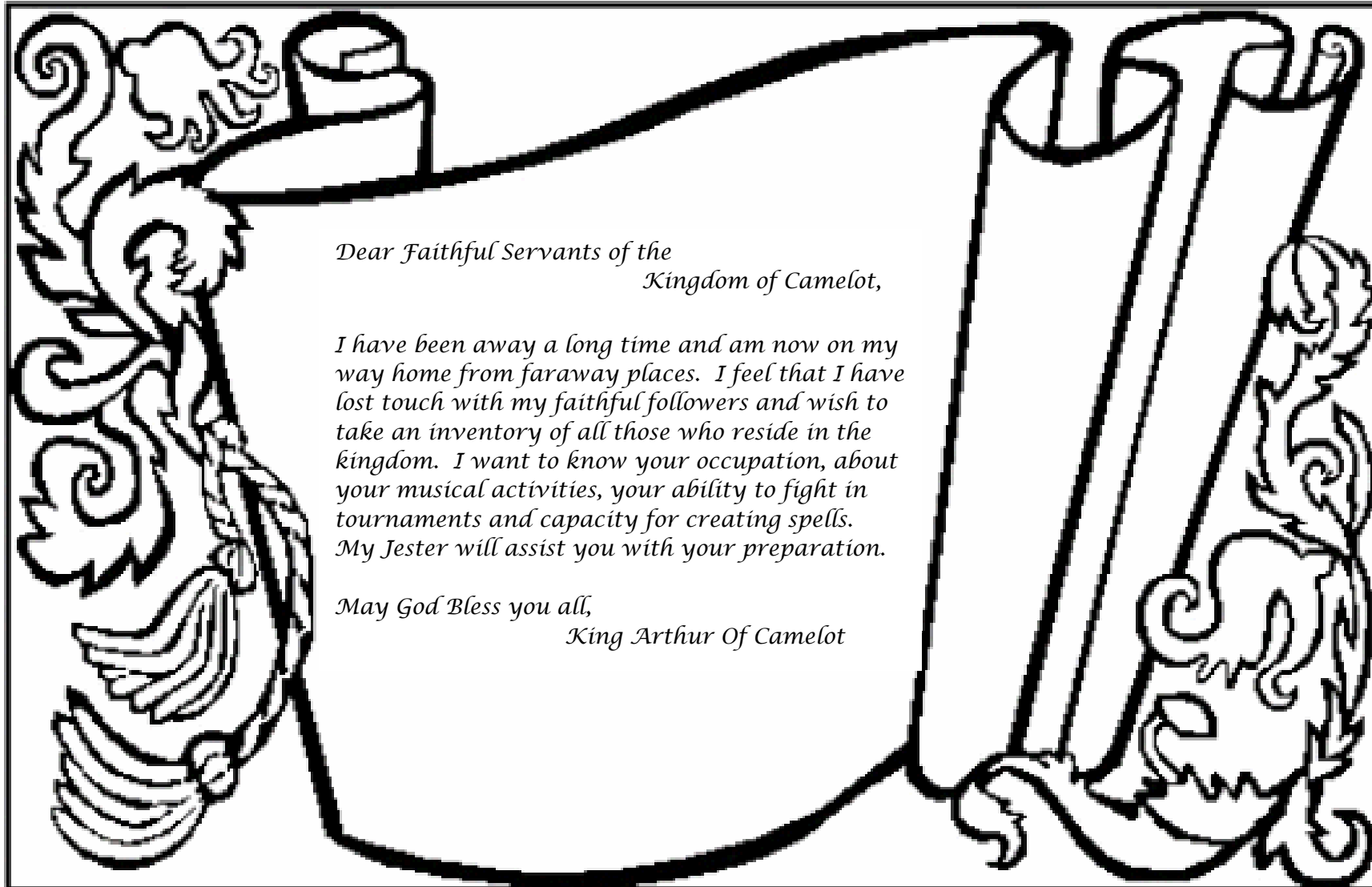
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Shield/Sword	Exceptionally well presented.	Well presented.	Moderately presented.	Poorly presented.
Stained Glass Window	Exceptionally well presented.	Well presented.	Moderately presented.	Poorly presented.
Costume Collage	Exceptionally well presented.	Well presented.	Moderately presented.	Poorly presented.
Set Design	Exceptionally well presented.	Well presented.	Moderately presented.	Poorly presented.

VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.

Describe similarities and differences in the use of visual art and design elements of colour, line, shape, texture.
 Compare forms, materials and processes used.
 Compare their ideas, feelings, experiences and observations about various images and objects.
 Identify, describe and interpret subject matter.
 Compare their own and others images and objects.
 Identifying and exploring their own and others cultural heritages and identities through images and objects from their own and others.
 Communicate ideas about images and objects that have been created in the classroom, viewed in texts or seen in community or public gallery/museum.

	4	3	2	1
Shield/Sword	Task very well interpreted. Shows thoughtful consideration of task.	Task well interpreted. Shows some thoughtful consideration of task.	Task somewhat interpreted. Shows little consideration of task.	Task not interpreted. Shows no consideration of task.
Stained Glass Window	Task very well interpreted. Shows thoughtful consideration of task.	Task well interpreted. Shows some thoughtful consideration of task.	Task somewhat interpreted. Shows little consideration of task.	Task not interpreted. Shows no consideration of task.
Costume Collage	Task very well interpreted. Shows thoughtful consideration of task.	Task well interpreted. Shows some thoughtful consideration of task.	Task somewhat interpreted. Shows little consideration of task.	Task not interpreted. Shows no consideration of task.
Set Design	Task very well interpreted. Shows thoughtful consideration of task.	Task well interpreted. Shows some thoughtful consideration of task.	Task somewhat interpreted. Shows little consideration of task.	Task not interpreted. Shows no consideration of task.

King's Request Letter



*Dear Faithful Servants of the
Kingdom of Camelot,*

I have been away a long time and am now on my way home from faraway places. I feel that I have lost touch with my faithful followers and wish to take an inventory of all those who reside in the kingdom. I want to know your occupation, about your musical activities, your ability to fight in tournaments and capacity for creating spells. My Jester will assist you with your preparation.

*May God Bless you all,
King Arthur Of Camelot*

Appendix 2

I live in medieval times and I am a.....

In a circle, students suggest an occupation or person they see in the medieval period. The next person repeats the previous person's occupation and then adds a new one. The game is played until one person can't remember the order of the occupations. For example: First Person "I live in the medieval times and I am a wizard". Second Person "I live in the medieval times and I am a wizard and a farmer" and so on.



Appendix 3

Medieval Occupations

These occupations are from the website <http://members.tripod.com/%7Ehkcarms/occ.html>

Acrobats and Actors	Carpenter	Furrier	Leatherworker	Potter
Apothecarist	Cartographer	Gardner	Locksmith	Rat catcher
Architect	Clothier	Glass Blower	Messenger	Sailor
Armourer	Cook	Grain Merchant	Miner	Scribe
Artist	Diplomat	Grave Digger	Minstrel	Servant
Astrologer	Dyer	Herald	Moneylender	Shipwright
Baker	Engineer	Herbalist	Navigator	Shoemaker
Barrister	Engraver	Hunter	Painter	Spy
Bookbinder	Farmer	Inn Keeper	Peddler	Stone Carver
Bowyer	Fisherman	Interpreter	Physician	Story Teller
Brewer	Forester	Jester	Playwright	Weaver
Bricklayer	Fortune Teller	Jeweller	Politician	



Appendix 4

Medieval Instruments and Music

Use the websites

<http://www.music.iastate.edu/antiqua/instrumt.html>

<http://www.abdn.ac.uk/english/ion/music.shtm>

<http://www.learner.org/exhibits/middleages/artsact.html>



Appendix 6

Instructions for Making Medieval Shield and Sword

http://www.yourchildlearns.com/herald_inst.htm

http://www.yourchildlearns.com/her_act.htm

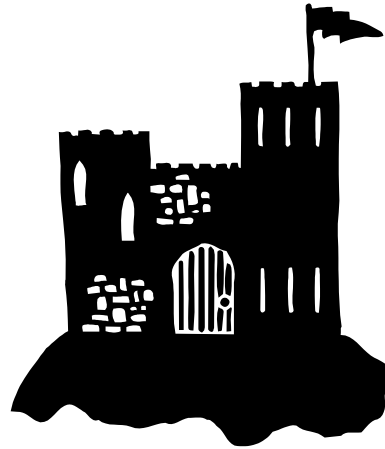


Appendix 7

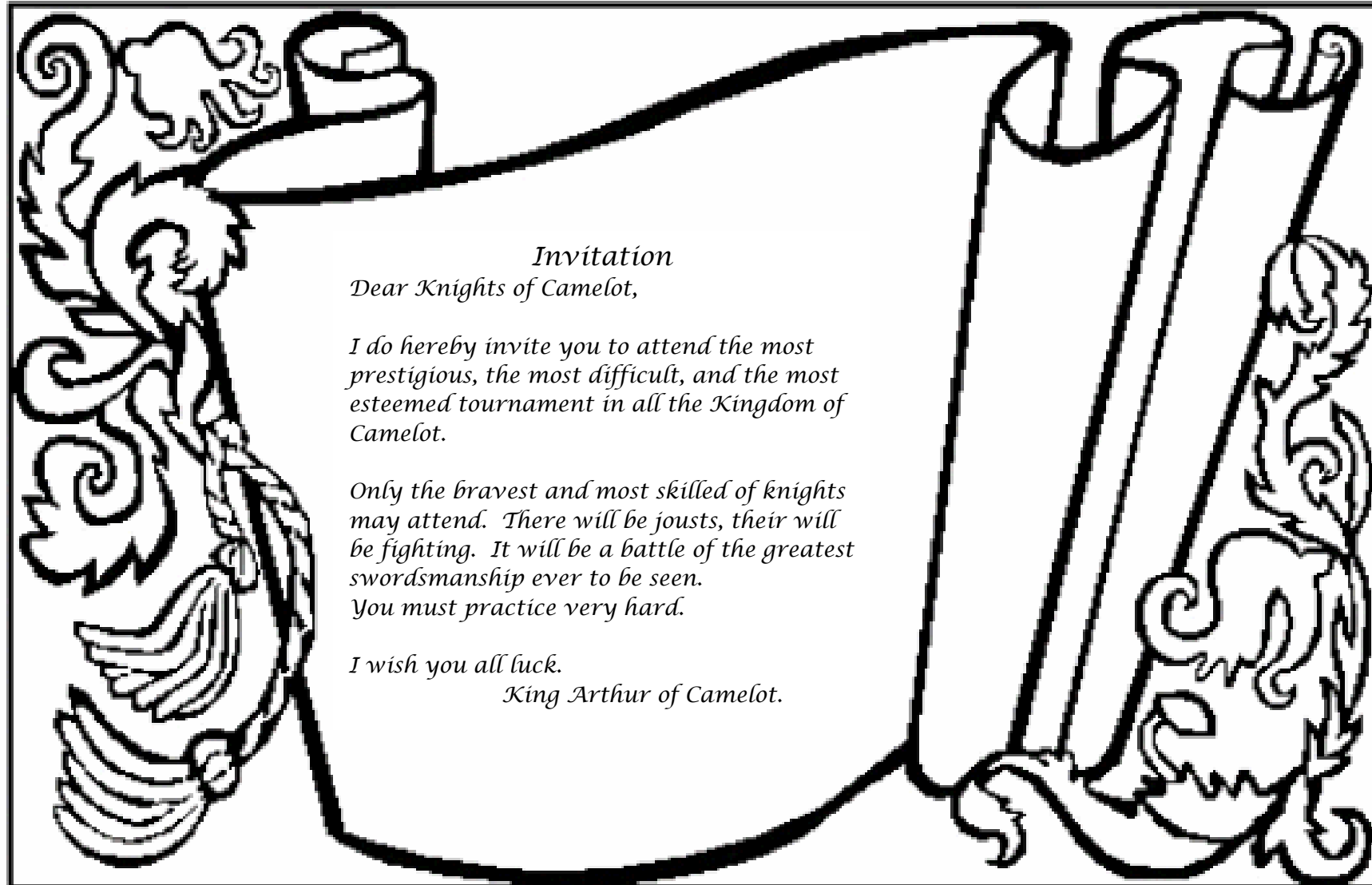
Fruit Bowl

The students sit in a circle on a chair (if you have plastic spots or similar this might be better). Give each child an occupation of wizard, fortune teller or knight. One person goes in the middle of the circle and they don't have a chair to sit on. The person in the middle calls out an occupation and whoever has that occupation must stand up and swap places with another person. They must not sit in the same spot or swap with the person next to them. One person will be left without a chair. They then must call out the next occupation. Sometimes the person may call out two occupations at once or yell "Kingdom" and all occupations must change seats. Be very careful of those students who become too excited and may misbehave. They may have to sit out a turn until they have calmed down.

For more information: <http://www.artsonthemove.co.uk/resources/gamesmethods/games.html>



Invitation to Attend a Tournament



Invitation

Dear Knights of Camelot,

I do hereby invite you to attend the most prestigious, the most difficult, and the most esteemed tournament in all the Kingdom of Camelot.

Only the bravest and most skilled of knights may attend. There will be jousts, there will be fighting. It will be a battle of the greatest swordsmanship ever to be seen. You must practice very hard.

I wish you all luck.

King Arthur of Camelot.

Appendix 9

The Sword In The Stone Opening Lyrics

A legend is sung of
When England was young
And knights were brave and bold
The good king had died
And no one could decide
Who was rightful heir
To the throne

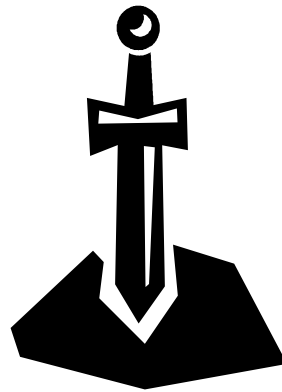
It seemed that the land
Would be torn by a war
Or saved by a miracle alone
And that miracle appeared
In London town
The sword in the stone



Synopsis of The Sword In The Stone

Synopsis adapted from <http://video.barnesandnoble.com/search/product.asp?ean=717951008671&z=y>

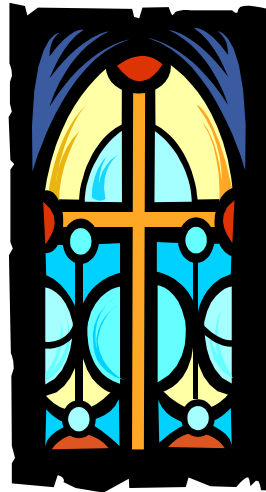
In the midst of the gloomy Dark Ages, when England has no rightful ruler, a sword was imbedded in a big heavy stone mysteriously appears in a London churchyard, bearing the inscription "Whoso pulleth out the sword of this stone and anvil is rightwise king born of England." Scores of would-be kings travel to London to attempt the feat and thereby claim the throne. They all fail. Years later, in the English countryside, an 11-year-old squire nicknamed Wart is devotedly helping his incompetent foster brother, Kay, train to become a knight, when he meets the great magician Merlin. The well meaning, but absentminded, wizard declares himself Wart's mentor and claims that he will lead the boy to his destiny. Spirited and full of spunk, Wart (whose real name is Arthur) approaches Merlin's lessons with the same determination that he applies to Kay's hopeless training and to the monotonous chores he is assigned by his guardian. He soon finds himself accompanying Kay to London for a jousting tournament that will determine England's new king. There, Wart forgets to bring Kay's weapon to the joust, but finds an abandoned sword in a nearby churchyard - which he effortlessly pulls out of a stone.



Appendix 11

Instructions for Making Replica Stained Glass Window

1. Students design their stained glass window by drawing lightly on the black piece of card.
2. Make sure to leave enough space between each particle to stick the cellophane to.
3. Cut out the area that you will fill with colour.
4. Place colour cellophane over the shape and paste down.



Skit Writing Sheet

Character:

Lines of the Character

_____ :
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Appendix 13

Theatrical Terms Worksheet.

Adapted directly from <http://library.thinkquest.org/5291/terms.html>

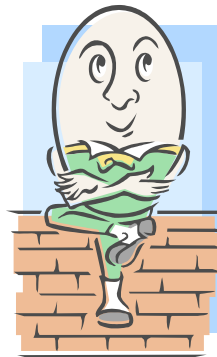
Acoustics	The cast, crew and other staff associated with a show.
Acting area	A full rehearsal, with everything brought together.
Backstage	Area within the performance space where the actor moves in full view of the audience.
Company	The main copy of a script or score, containing every one, actors and technical cues, used by stage management.
Cue	The audience's point of view when looking at a stage.
Dress Rehearsal	How sound moves in a room depends on its size and shape and the amount and position of sound-absorbing and reflecting material.
House	The audience.
Prompt Book	The command given to technical departments to carry out a particular order. Or the signal an actor uses to begin a line or movement.
Rear of House(ROH):	The part of the stage and theatre which is out of the sight of the audience.
Stage left/right	Backstage area of an auditorium.

Nursery Rhymes

Humpty Dumpty sat on a wall;
Humpty Dumpty had a great fall.
All the King's horses, And all the King's men
Couldn't put Humpty together again!

Mary Mary quite contrary,
How does your garden grow?
With silver bells and cockle shells
And pretty maids all in a row.

Oh, the grand old Duke of York he had ten thousand men
He marched them up to the top of the hill
and he marched them down again.
When they were up, they were up
and when they were down, they were down
and when they were only halfway up
they were neither up nor down.



Frère Jacques

Frè - re Jac-ques, Frè - re Jac-ques, dor - mez vous? Dor - mez vous?

5 Son-nez les ma-ti-nes! Son-nez les ma-ti-nes! Din, dan, don. Din, dan, don.

Are you sleeping,
Are you sleeping,
Brother John?
Brother John?
Morning bells are ringing,
Morning bells are ringing.
Ding, dang, dong.
Ding, dang, dong.

Music and lyrics by http://en.wikipedia.org/wiki/Fr%C3%A8re_Jacques

Tongue Twisters

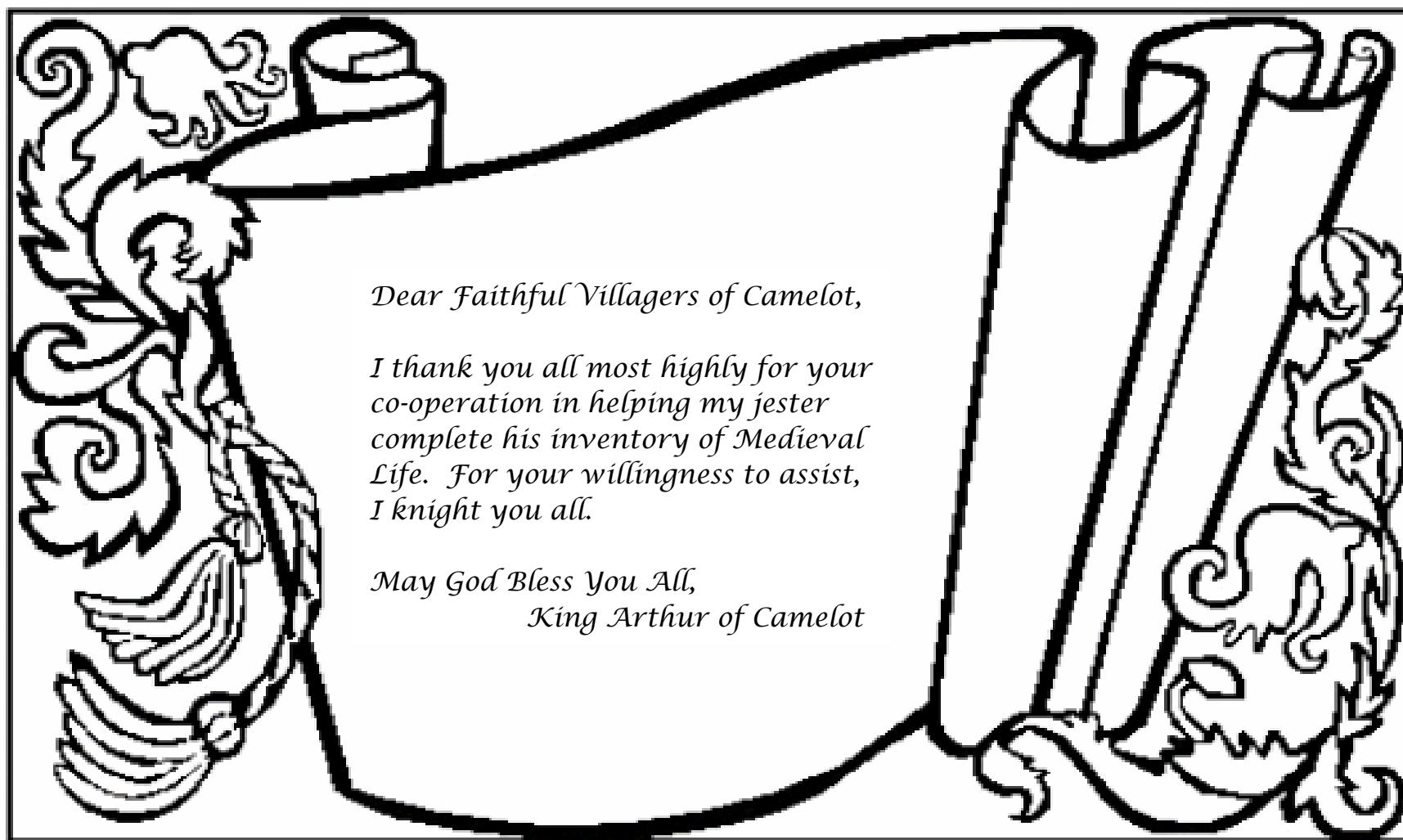
Peter Piper picked a peck of pickled peppers.
Did Peter Piper pick a peck of pickled peppers?
If Peter Piper picked a peck of pickled peppers,
where's the peck of pickled peppers Peter Piper picked?

One smart fellow, he felt smart.
Two smart fellows, they felt smart.
Three smart fellows, they all felt smart.

She sells sea shells by the sea shore.
The shells she sells are surely seashells.
So if she sells shells on the seashore,
I'm sure she sells seashore shells.



Thankyou letter from the King



Dear Faithful Villagers of Camelot,

*I thank you all most highly for your
co-operation in helping my jester
complete his inventory of Medieval
Life. For your willingness to assist,
I knight you all.*

*May God Bless You All,
King Arthur of Camelot*

Appendix 18

Self Evaluation Checklist Music

During this unit, I believe that I demonstrated the ability to

- | | | |
|--------------------------------|---------------------|------------------------------|
| ___ work with others | ___ take risks | ___ support others |
| ___ participate in discussions | ___ play music well | ___ create new music |
| ___ enjoy learning | ___ show confidence | ___ succeed in a performance |

The thing I enjoyed most of all about the medieval music unit was

The thing I didn't like about the medieval music unit was

General Comments

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