

Living in Medieval Times

An arts unit

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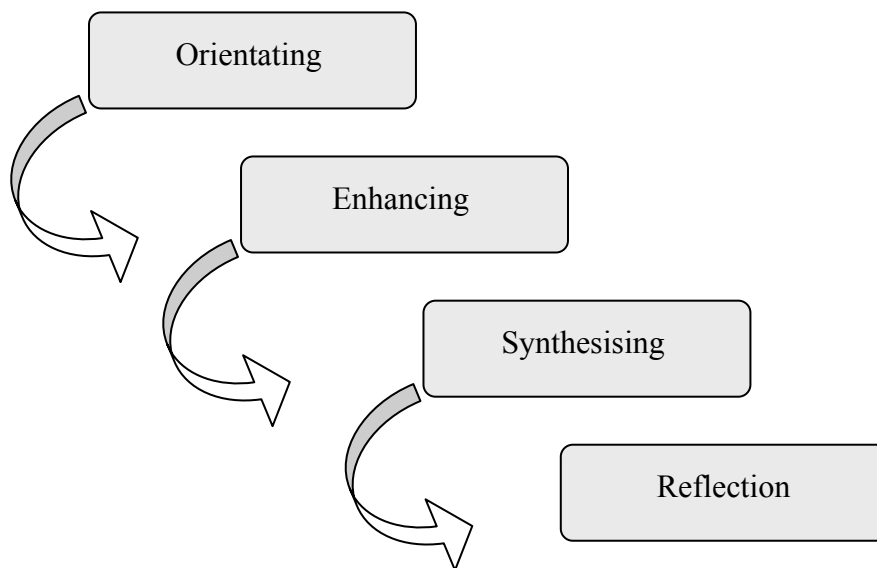


Purpose

Throughout this unit, students have the opportunity to investigate what it might have been like to live in medieval times. The unit focuses on the different classes that existed within the feudal society at the time. Students research different ways of life from medieval times and implement this knowledge into creating a series of dramatised photographs accompanied by a recorded audio.

Overview

Activities in this unit are primarily aimed towards providing opportunities for students to demonstrate level 4 core learning outcomes in the drama, music and visual arts strands of the arts syllabus. The unit is designed for students in the middle part of year 6, although it could be extended to be used with students in year 7. The learning experiences are organised into four phases of:



Cross-Curricular Links

Learning experiences in this unit provide possible links to other key learning areas such as English, Technology and Studies of Society and Environment. Additional time and activities should be provided to allow students the opportunity to demonstrate core learning outcomes from these key learning areas.

Unit Organisation

The unit consists of 4 weeks of learning activities with each week covering one phase of the above organisation structure. Each week consists of one lesson in each of the focus arts strands, that is, drama, music and visual arts. It is an intensive unit that provides for 16½ hours of learning experiences over the four weeks with each lesson being approximately 1½ hours long.

Core Learning Outcomes

The Arts

Drama

Level Statement: Level 4

Students, individually and in groups, prepare and interpret student-devised scenarios and scripts, and published scripts. They collaborate to select and apply dramatic elements including mood, focus and symbol, and selected conventions appropriate to the form or style, to shape and manage dramatic action. The stimulus for drama is drawn from school and community issues, and historical or fictional contexts.

They present devised and scripted drama to entertain and inform specific audiences including other year levels, family and friends. They adapt vocal expression and movement to convey characters within a range of performance spaces.

Students use drama terminology when making critical judgments about their own drama and that of others.

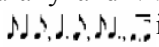
- DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and role plays.
- DR 4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.
- DR 4.3 Students make supported critical judgments about the application of dramatic elements and conventions in the context of their own work and that of others.

Music

Level Statement: Level 4

Students know a repertoire of music from a range of historical and cultural contexts that they can aurally identify, sing and play, in tune and in appropriate style, individually and with others.

Students understand and respond to a broader range of musical elements through singing, playing instruments, listening, improvising and moving. They listen to music with some understanding and use appropriate music vocabulary to communicate their opinions and ideas.

Students aurally and visually analyse, sing, play, read and write simple musical patterns containing  in simple time using notes of the extended do and la pentatonic scales and incorporating tonic and dominant accompaniments.

They create their own music using patterns, elements and structures from Level 4 core content.

- MU 4.1 Students aurally and visually analyse and respond to Level 4 core content in music they hear and perform.
- MU 4.2 Students sing and play, individually and with others, in unison and in up to four parts, including some repertoire from memory.
- MU 4.3 Students read and write short pieces of music containing Level 4 core content.

Visual Arts

Level Statement: Level 4

Students purposefully apply visual art and design elements of line, shape, texture and colour through additional concepts of proportion, symbolism, composition, depth, abstraction, representation and non-representation.

Students make, display and appraise images and objects. They work individually and collaboratively to deconstruct and reconstruct images and objects to manipulate meaning and communicate their experiences, feelings, ideas and observations.

Students understand the role and function of audience and analyse own and others' images and objects from a diverse range of societies across time.

- VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.
- VA 4.2 Students make and display images and objects, considering purposes and audiences.
- VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.

Other Key Learning Areas

English

- Cu 4.3 When writing and shaping, students:
 - select subject matter according to purpose, text type, audience and medium
 - organise 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
- Op 4.1 When speaking, students:
 - use pace, volume, pronunciation, movement, gesture and facial expression to convey meaning

Technology

- TP 4.2 Students generate design ideas through consultation and communicate these in detailed design proposals.
- TP 4.3 Students identify and make use of the practical expertise of others when following production procedures to make products for specific users.

Studies of Society and Environment

- TCC 4.1 Students use primary sources to investigate situations before and after a change in Australian or global settings.
- CI 4.5 Students express how material and nonmaterial aspects of groups influence personal identities.

Teaching and Learning Sequence	Resources	Assessment Opportunities
Week 1 - Orientation		
<p>Drama</p> <ul style="list-style-type: none"> • Prior to the lesson, children should each be given a role on a small piece of paper that they draw out of a hat– nobleman, knight, tradesman or peasant (remainder of class). • Children enter classroom and teacher is dressed as a king. • Explain to the students the rules and expectations for the sim game (Appendix 1.1) • Students participate in the game. • Have a discussion as a whole class as to how they felt in the game and what they think it would have been like to live in medieval times. • Spilt students into 5 roughly even groups. Each group is assigned as kings and queens, noblemen, knights, tradesmen or peasants. • As a group, students discuss what they think life would have been like for them in medieval times and what types of things they would have done in a day's work. Students complete worksheet (Appendix 1.2). Provide reference books and resources for students to look at to give information about medieval times. 	<ul style="list-style-type: none"> • Worksheet (Appendix 1.1) • Reference books • Resources listed in Appendix 2.1 	<ul style="list-style-type: none"> • Observational notes on student participation in sim game – sticking to roles etc. • Observations on student input into class discussion • Student worksheet responses
<p>Visual Arts</p> <ul style="list-style-type: none"> • As a class, have a look at a small number of examples of artwork from medieval times. Discuss the use of colours, the materials that were used and the textures of the artwork. Discuss how much of the art that remains today is Christian art as many other artworks were destroyed. • Class breaks into their groups and looks through different books and resources that show different examples of the artwork that was produced in medieval times, paying particular attention to Christian art. • Allow students the chance to produce their own piece of artwork that is similar to artwork that would have been made in medieval times. • After students have made their artwork, they can share what they have completed with the rest of the class and discuss what features they included from medieval art. 	<ul style="list-style-type: none"> • Pictures of medieval art • Example of medieval art (Appendix 1.2) • Variety of resource books for children to look through. • Paper, paint, pencils, crayons etc 	<ul style="list-style-type: none"> • Artwork that is produced • Observational notes on class and group discussions
<p>Music</p> <ul style="list-style-type: none"> • Brainstorm as a class what the students think music from medieval times might have been like. Write suggestions onto a large piece of paper. • Listen to a piece of minstrel music (e.g. Gregorian Chant) and discuss what instruments can be heard and what the music sounds like. Is there a beat? Different instruments? Different layers to the music? Compare it to a piece of modern music. • Listen to the piece of minstrel music again and ask children to draw how it makes them feel. Allow children to share their responses. • Provide print resources for children to explore in their groups. Ask them to draw up a table in a workbook that has columns in which they can write the name of different medieval instruments, draw a picture of the instrument and write some information about the instrument such as what it was made from and what modern instruments it is similar to. • Groups share different instruments that they found with the class. • Listen to some later medieval music and ask students to try to identify some of the instruments they hear. 	<ul style="list-style-type: none"> • Piece of minstrel music. • Piece of modern day music • Blank paper. • Examples of later medieval music • Pencils, crayons etc 	<ul style="list-style-type: none"> • Observation on class discussion. • Picture students drew and given explanations. • Information groups provide about the different instruments they found

Week 2 - Enhancing		
<p>Drama</p> <ul style="list-style-type: none"> • As a class read out the script 'The Sea King's Daughter' (Appendix 1.3) asking for volunteers to read the different parts. • Explain that each group is going to write a script (with a narrator part). The main character in their script is going to be someone from their feudal class i.e. kings and queens, knights etc. They will not be acting out the scripts in full, instead they are going to set up 16 different scenes from the script and take a picture. The script will be recorded with other sounds and music. • Students are given a small amount of time to think of an idea individually for a script for their group. • Groups then meet together to discuss their setting, characters, problem etc. • Once the group has decided on their idea, they can begin writing their scripts. They will need to think about what scenes they will be photographing and the type of acting/expressions that they will need. • Scripts can be completed in a literacy lesson during the week. 	<ul style="list-style-type: none"> • Script (Appendix 1.3) • Paper for groups to write on 	<ul style="list-style-type: none"> • Observations on the reading of the script – expression, pace, tone. • Group scripts
<p>Visual Arts</p> <ul style="list-style-type: none"> • Brainstorm ideas for the type of dwelling that different people would have lived in during medieval times. • Spilt the class into their groups to look through resources to discover the type of housing that would have been used by their assigned class of people. • After students have an idea of what it would have looked like, allow them on a blank piece of paper to individually design what their dwelling might have looked like from a front on view. • Encourage them to keep their designs relatively simple, especially the kings and queens. • Give each a piece of clay • Ask them to flatten it to about 5 centimetres. • Students then design the front of their buildings with the clay. Students should pay attention to trying to develop different textures in the clay and creating some depth. • Allow the different groups at the end of the lesson to discuss with the whole class what they found out about the type of dwelling that they would have lived in. 	<ul style="list-style-type: none"> • Blank paper • Resources for students to look through • Clay • Tools for texturing clay e.g. paddle pop sticks, Hessian, sand, paper, cling wrap. 	<ul style="list-style-type: none"> • Observational notes on group brainstorm • Design of dwelling. • Clay design of dwelling included different textures used
<p>Music</p> <ul style="list-style-type: none"> • Provide students with an example of music that was composed in medieval times. Ask them to read the music and find out how many different notes are used in the piece. Books containing scores can be purchased that contain different examples of music from this era. The Queensland Studies Authority has a unit plan on medieval music that contains examples that could be used (The State of Queensland, 2002a) • Discuss the use of the pentatonic scale used in medieval music. • Brainstorm what some other differences might have been. • Discuss the lack of time signatures and a consistent notion system. • As a class, examine a further two different pieces of medieval music. Clap the rhythm of the song to the class and then allow the class to copy. Ask the class to clap the rhythm without teacher guidance. • Sing the song using <i>do, re, mi, so la</i> followed by the class copying. • Give students time to practise the two pieces in pairs using recorders. Students who want to extend can also practice the first piece that was examined in the lesson. • Pairs choose a piece to play in unison to the remainder of the class. 	<ul style="list-style-type: none"> • 3 different examples of scores of medieval music. (some should contain the use of only 2 or 3 different notes) • Recorders 	<ul style="list-style-type: none"> • Observational notes on input into discussion and brainstorm • Participation in class clapping and singing activities • Observation notes on partner work • Performance of pairs

Week 3 – Synthesising

<p>Drama (this lesson will be completed in two different sessions on different days in the week with the visual arts lesson in between the two sessions)</p> <p>Part A</p> <ul style="list-style-type: none"> • Show class a number of different photos e.g. a birthday party, someone winning a race, someone crying. • Discuss what is happening in each picture and how the people in the pictures are feeling. <ul style="list-style-type: none"> – In particular discuss how you know what the person is feeling. What gestures are they making, what facial expressions etc. • Students form their groups and on a storyboard, they draw roughly the pictures they are going to take and explain what is happening in each picture in the space provided. <ul style="list-style-type: none"> – Students need to be encouraged to be mainly thinking about what characters they need in the picture, where they'll be standing and what they will be doing. – Backdrops are not important for the photographs. The focus is on the characters and what they are doing. <p>Part B</p> <ul style="list-style-type: none"> • After students have planned their pictures, they will be able to use a digital camera to take the photos that they need using the props and costumes that they have created earlier in the week. 	<ul style="list-style-type: none"> • Photos • Storyboard worksheet (Appendix 1.4) NB Print on A3 paper back to back ensuring you print the 2nd page three times to get a total of 16 boxes. • Digital cameras • Costumes and props groups have made 	<ul style="list-style-type: none"> • Notes on responses to whole class discussions • Group storyboard • Group photographs
<p>Visual Arts</p> <ul style="list-style-type: none"> • Have a class discussion on the types of clothes that people would have worn and what they would have been made out of. Talk about how clothes were made on looms. • In their groups, students get together and discuss what props and costume items they will need for their scripts. Students should draw some pictures and write the materials that they will need to create their costumes. Students should be asked to think of ways that they can add to their uniforms for costumes instead of creating full costumes that they would need to change into. • Give students time to make parts of their costumes and their props. A variety of materials will need to be provided for students to complete this task. • Encourage them to also think of items at home that they can bring in from home to use later in the week when they take their photographs. 	<ul style="list-style-type: none"> • Butchers paper • Cardboard • Paint and brushes • Different fabrics • Glue • Stick tape 	<ul style="list-style-type: none"> • Observational notes on group discussion of what they need and how they will make it • Group planning of costumes and props • Costumes and props that are produced by the groups
<p>Music</p> <ul style="list-style-type: none"> • Sing the two songs from the previous lesson using do, re, mi, so and la and also sing the words as a class. • Review the factors about medieval music including the use of a pentatonic scale. • Allow students time to compose their own piece of music using modern notation. The piece should be at least 4 bars long using a time signature of 4/4. • Students are given time to write down the piece first and then they can practice the piece on a recorder changing different aspects if they wish after hearing the piece played. • In pairs, students share the compositions. • As a final activity, sing a known nursery rhyme (eg. ring a ring o'rosie) in canon with 2 and 4 parts. <p>Explain that during medieval times, composers began to use polyphony (two complementary melodies sung together) and that nursery rhymes also have their origins in the middle ages. When you are singing in canon, you have two complementary melodies.</p>	<ul style="list-style-type: none"> • Blank score paper • Songs from previous lesson 	<ul style="list-style-type: none"> • Notes on participation on class singing • Original scores that students compose • Observational notes on partner work

Week 4 – Reflection		
<p>Drama (this lesson will be completed in two different sessions on different days in the week. The second session should be the last in the unit)</p> <p>Part A</p> <ul style="list-style-type: none"> • Students meet together in their groups and decide who will speak what sections of the script that they have produced. • They will also need to consider different sounds etc that they will include. Students should also include some of the different 6 bar melodies they have composed e.g. introduction/conclusion/an important event in the story. • Students record the sound track to complement their series of pictures. Students should focus on the expression in their voice to try and convey meaning to the audience. Use computers to record the soundtracks if possible, otherwise tapes are an option. <p>Part B</p> <ul style="list-style-type: none"> • All the finished photos and soundtracks will be viewed and listened to during this session. All the students will be asked to wear one item of clothing or have one prop that indicates their social class and to act in role through the viewing. For example peasants could sit on the floor, kings and queens in covered chairs in a prominent position, noblemen on chairs, knights and tradesmen on cushions on the floor. • Each group will then have a chance to come out the front and introduce themselves. They should tell the class the type of roles they had and the lives that they lead. • After the group has introduced themselves, the class will watch their slideshow of pictures with the audio. 	<ul style="list-style-type: none"> • Data projector • Computer • Props and costumes 	<ul style="list-style-type: none"> • Observational notes on group participation • Reading of the groups scripts including the inclusions of sounds • Finished product of photographs and sound track.
<p>Visual Arts</p> <ul style="list-style-type: none"> • Allow students an opportunity to paint their clay dwellings (created in week 2) that should now be completely dry. Encourage them to think about the colours that they are using and their choices for picking those colours. Allow them the opportunity to also create their own colours from the paints. • When finished painting, children write an explanation of their artwork, discussing choice of colours, textures etc. • While the paint on the clay dries, students once again form their groups. Provide blank copies of the 'Life in Medieval Times' worksheet (Appendix 1.1) to the students to complete once again. • Hand back their original worksheets and allow them to compare and contrast the two worksheets. • Ask for volunteers to explain to the class some of the differences in their worksheets. • In groups, students show the rest of the class their different dwellings and explain the type of houses that they would have lived in during the middle ages. Each student needs to explain a little about their creation. 	<ul style="list-style-type: none"> • Blank worksheets (Appendix 1.1) • Complete worksheets from wee one (Appendix 1.1) • Clay dwelling (week 2) • Paint, brushes, pots 	<ul style="list-style-type: none"> • Finished clay dwelling – colours • Student worksheet responses • Student participation in discussion of differences
<p>Music</p> <ul style="list-style-type: none"> • The nursery rhyme that was sung in canon at the end of the previous lesson can be sung again to engage the students. • Using recorders, play the two pieces of music from the previous lesson as a whole class. • Each student will then be given the opportunity to share with the class the piece of music that they composed in the previous lesson. All students should explain a little about their piece – e.g. how many different notes does it contain? Should it be played slow or fast? What type of tune is it? Joyful, thoughtful etc. • Have students complete the reflection worksheet on the unit (Appendix 1.5). 	<ul style="list-style-type: none"> • Worksheet (appendix 1.5) • Recorders • Scores for music students composed in previous lesson. 	<ul style="list-style-type: none"> • Student worksheet responses • Participation in the group playing of the two pieces of music • Presentation of composed piece

Assessment

There are many different opportunities throughout the unit to assess students using informal methods such as worksheets and observational note taking. In particular though, there are three different pieces of assessment that have been designed to formally assess students' ability to demonstrate particular core learning outcomes.

Assessment Item 1 - Photographs and Accompanying Audio

Core Learning Outcome

DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and role plays.

Description

Throughout the 4 weeks, students create a script focusing on a main character that is of the social class that the group has been allocated. The script is to contain at least one narrator part and all members of the group must have a least one speaking part as a particular character. Students make costumes and props and then take a series of 16 photographs that depict events in the script. The script is then recorded and other sounds and music, including original compositions, are added. Finally, all groups present their series of photographs and accompanying audio to the remainder of the class.

Purpose

This piece of assessment is the significant demonstration for this unit. It contains aspects of all three strands of the arts syllabus, although primarily it is focused on the drama strand. In the assessment, students have the opportunity to demonstrate their ability to use certain conventions and elements associated with drama.

Assessment Item 2 - Clay Dwellings

Core Learning Outcome

VA 4.2 Students make and display images and objects, considering purposes and audiences.

Description

Children research dwelling from medieval times and then they design their own dwelling depending on what feudal class their group is focusing on. This design is firstly draw on a piece of paper and then students are given a piece of clay. Instead of making a full 3 dimensional figure, students flatten the clay and create a 3 dimensional view of the front of dwelling, focusing on the development of texture. The figure is painted and students then write a short piece about it, providing information about their piece and stating reasons why they chose to use particular features.

Purpose

One purpose of the assessment is to give students an insight into the lives their social class would have led. It also allows for students to manipulate a particular medium and create a 3 dimensional image, while considering different aspects about their work.

Assessment Item 3 - Reading and Writing Music (creating own composition)

Core Learning Outcome

MU 4.3 Students read and write short piece of music containing level 4 core content.

Description

Students are given the opportunity to compose their own short piece of music. They are expected to complete at least 4 bars of music in 4/4 time using the pentatonic scale and correct notation. They then share this piece with the rest on the class. There are also other opportunities throughout the unit for students to read and sing other pieces of music.

Purpose

The main purpose of this piece of assessment is to provide the opportunity for students to write their own piece of music. The piece demonstrates some aspects of the music written in early medieval times as it contains a single line of melody, therefore it is monophonic, as well as the use of a pentatonic scale.

	Excellent	Very Good	Good	Satisfactory	Unsatisfactory	Comments
Series of Photographs	Uses many objects, props and costumes consistently throughout the series of photographs very effectively to clearly focus the attention of the audience	Uses a variety of objects, props and costumes fairly consistently throughout the series of photographs to focus the attention of the audience	Uses a number of objects, props and costumes in most sections of the series of photographs to often focus the attention of the audience	Uses some objects, props and costumes in some sections of the series of photographs to sometimes focus the attention of the audience	Uses few or no objects, props and costumes throughout the series of photographs and fails to focus the attention of the audience	
	Mood is clearly established and displayed throughout the entire series of photographs by using aspects such as facial expressions and objects	Mood is noticeably established and displayed throughout the majority of the series of photographs by using aspects such as facial expressions and objects	Mood is established and displayed in sections of the series of photographs by using aspects such as facial expressions and objects	Mood is sometimes established and displayed in some parts of the series of photographs by using some aspects such as facial expressions and objects	Mood is rarely established and displayed in the series of photographs and lacks aspects such as facial expression and objects	
	Uses the body in an outstanding way that clearly gives a sense of action throughout the series of photographs	Uses the body in a way that gives an obvious sense of action through the majority of the series of photographs	Uses the body in a way that gives a good sense of action through most of the series of photographs	Uses the body in a way that gives a sense of some action throughout sections of the series of photographs	Fails to use the body effectively to give any sense of action throughout the series of photographs	
Audio	Voice usage throughout the audio clearly helps to effectively communicate character's feelings and emotions	Voice usage throughout the audio helps to successfully communicate the character's feelings and emotions	Voice usage throughout the audio helps to communicate most of the character's feelings and emotions	Voice usage throughout the audio helps to communicate some of the character's feelings and emotions	Voice usage throughout the audio fails to communicate feeling and emotions of the character	
	Many sounds have been added along with music to the audio to clearly and effectively enhance the presentation	A variety of sounds have been added along with music to the audio to successfully enhance the presentation	A number of different sounds have been added along with some music to the audio to enhance the presentations	Some sounds have been added along with a small amount of music to the audio in an effect to enhance the audio	Sounds or music have not been added to the audio or sounds that have been added detract from the presentation	

Photograph and Accompanying Audio Criteria

Group work	Has consistently worked extremely well and collaboratively within the group	Has for the majority of the time worked well and collaboratively within the group	Has for most of the time worked well and collaboratively within the group	Has at times worked collaboratively within the group	Has failed to work collaboratively within the group	
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Clay Dwelling Criteria

VA 4.2 - Students make and display images and objects, considering purposes and audiences.

Student's name:

Skill	Working Towards	WT+	Achieving	WB-	Working Beyond	Comments
Ability to deconstruct a 2-dimensional representation of dwelling to construct a 3 dimensional figure						
Figure effectively represents the type of dwelling that the particular feudal class would have occupied						
Use of colour suits the purpose of the figure						
Effective textures have been added to help the audience interpret the figure						
Provides a comprehensive explanation of their artwork, both written and verbal						

General Comments

Music Checklist

MU 4.3 - Students read and write short piece of music containing level 4 core content.

Student's name:

	Skill	Demo	Comments
Composition	Uses a variety of different notes in the composition	<input type="checkbox"/>	
	Uses correct pentatonic scale	<input type="checkbox"/>	
	Uses correct notation in composition - time signature - notes - treble clef	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
	Bars of composition contain the required number of beats	<input type="checkbox"/>	
	Can read the notes of composition when playing on the decant recorder	<input type="checkbox"/>	
	Can read the rhythm of the composition correctly when playing on the decant recorder	<input type="checkbox"/>	
Other pieces	Can sing unknown song using correct - pitch - rhythm	<input type="checkbox"/> <input type="checkbox"/>	
	Clap rhythm of an unknown song	<input type="checkbox"/>	
	Can play an unknown song	<input type="checkbox"/>	

General Comments

Background Information

The Feudal System of the Middle Ages

During the Middle Ages, Europe was separated into many different kingdoms, over which kings had little control. Instead the kingdoms were divided into small regions, over which a nobleman would have political, economic and judicial control. These noblemen were given different titles such as duke, prince, baron or count. The regions of land over which noblemen ruled were called fiefs, with the land often being granted to them from the king or other high power in return for homage and service. A Nobleman became a lord once he gave land to persons under him who in return would serve him. A great nobleman might therefore have served the king as well as having many vassals, such as knights, serving him.

Knights and knighthood become popular later in medieval times, around the 1100's. As armour become more and more expensive around this time, only the rich could afford to be knights. Therefore being a knight was seen as a mark of wealth and honour. A lord was often a knight himself and would keep peace and justice in his region along with the other knights below him. In times of war, knights would fight others to protect their land. Knights followed a code of behaviour, known as the code of chivalry, which he vowed to follow at the time of his knighting. Wives of noblemen and the wealthy had few rights and all power was held by the males of the time.

Education during the middle ages was not seen as important by most and as a result even many nobles could not read or write. This was left to the clergy of the time. Bishops and other clergy in high positions were also noblemen and had as much wealth and power as other noblemen and lords. Poorer clergy often became priests in small country towns.

The majority of the population during medieval times were peasants, who had few rights and spent the majority of their time farming the lord's land as well as their own. They also had to perform other tasks demanded by the lord such as cutting wood and storing grain. They lived in small huts on the lord's land and had to pay many types of rents and taxes. As money was scarce during this era, many of the taxes were paid in the form of produce, bread and services.

Medieval Music

Music from history had to be recorded to be able to be studied. As parchment was expensive and rare in medieval times, the majority of musical manuscripts that have survived into modern times were produced by the church of the time. Therefore, records are incomplete and much of the surviving music was not actually the popular music of the day.

Early Medieval

The earliest medieval music included chants used by the church. They were monophonic, meaning they contained no harmonies. Gregorian chant is a well known form of chant from early medieval times and evidence suggests that there was some uniformity in the notation that was used to record these chants. Later during this period, polyphonic tunes became popular with the introduction of a second part to the chant. The most significant movement consisted of long notes being accompanied with a number of shorter notes. The majority of the music composed in this time was anonymous.

High Medieval

Rhythmic notation first appeared in this era and music became more structured. The majority of music was still largely religious and contained a chant melody often sung by the lowest voice, a tenor. The chant was accompanied with an extra 2 or 3 voices producing more polyphonic sounds. Some composers also began putting their names to pieces.

Late medieval

Secular music of this time followed the pattern of religious music and became more polyphonic. Greater conformity developed within the notational system, which makes it easier to interpret music from this era.

Medieval Art

Art from medieval times is separated into nine main phases or movements. These are

- Early Christian art
- Byzantine art
- Celtic art
- Migration Period art
- Pre-Romanesque art
- Romanesque art
- Gothic art
- Islamic art

Early Christian art contained images of Christ as well as many of the saints. These images were known as icons and the worshippers were taught to show respect for these icons.

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Appendix 1

Students Resources for Lessons

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Life in Medieval Times



Name: _____

Where were your class situated in society? Who was above them and who was below?

What were the main duties of your class?

What are some of the things that your class would have done in a normal day's work?

What type of housing did your group have?

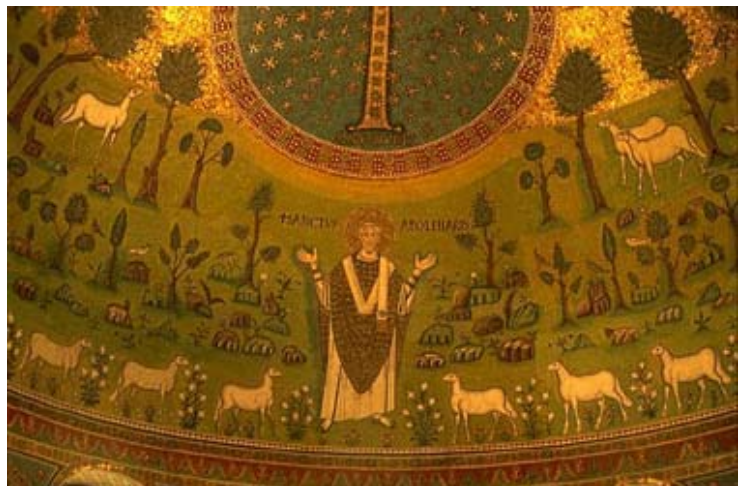
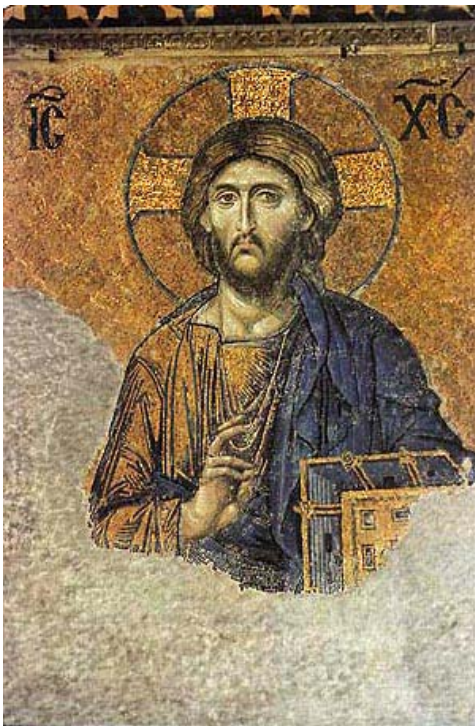
What type of food did your class eat?

What clothes did they wear?

List some other things that you have found out

Examples of Medieval Art

Early Christian art



The Sea King's Daughter

A Russian Legend

Told by Aaron Shepard

NARRATOR 1: Long ago, in the river port city called Novgorod the Great, there lived a young musician named Sadko.

NARRATOR 2: Every day, a rich merchant or noble would send a messenger to Sadko's door, calling him to play at a feast. Sadko would grab his twelve-string *gusli* and rush to the banquet hall. There he'd pluck the strings of his instrument till all the guests were dancing.

HOST: Eat your fill!

NARRATOR 1: . . . the host would tell him later, pointing him to the table, and passing him a few small coins besides.

NARRATOR 2: And on such as he was given did Sadko live.

NARRATOR 1: Often his friends would ask him,

FRIEND: How can you survive on so little?

SADKO: It's not so bad.

NARRATOR 2: . . . Sadko would reply.

SADKO: And anyway, how many men can go to a different feast each day, play the music they love, and watch it set a whole room dancing?

NARRATOR 1: Sadko was proud of his city, the richest and most free in all Russia. He would walk through busy Market Square, lined with merchants in their stalls and teeming with traders from many lands. He never crossed the square without hearing tongues of far-off places, from Italy to Norway to Persia.

NARRATOR 2: Down at the piers, he would see the sailing ships with their cargos of lumber, grain, hides, pottery, spices, and precious metals. And crossing the Great Bridge over the River Volkhov, Sadko would catch the glint from the gilded roofs of a dozen white stone churches.

SADKO: Is there another such city as Novgorod in all the world? Is there any better place to be?

NARRATOR 1: Yet sometimes Sadko was lonely.

NARRATOR 2: The maidens who danced gaily to his music at the feasts would often smile at him, and more than one had set his heart on fire. But they were rich and he was poor, and not one of them would think of being his.

NARRATOR 1: One lonely evening, Sadko walked sadly beyond the city walls and down along the broad River Volkhov. He came to his favourite spot on the bank and set his *gusli* on his lap.

NARRATOR 2: Gentle waves brushed the shore, and moonlight shimmered on the water.

SADKO: (*sighs*) My lovely River Volkhov. Rich man, poor man—it's all the same to you. If only you were a woman! I'd marry you and live with you here in the city I love.

NARRATOR 1: Sadko plucked a sad tune, then a peaceful one, then a merry one. The tinkling notes of his *gusli* floated over the Volkhov.

NARRATOR 2: All at once the river grew rough, and strong waves began to slap the bank.

SADKO: Heaven help me!

NARRATOR 1: . . . cried Sadko as a large shape rose from the water.

NARRATOR 2: Before him stood a huge man, with a pearl-encrusted crown atop a flowing mane of seaweed.

SEA KING: Musician, behold the King of the Sea. To this river I have come to visit one of my daughters, the Princess Volkhova. Your sweet music reached us on the river bottom, where it pleased us greatly.

SADKO: (*stammering a little*) Thank you, Your Majesty.

SEA KING: Soon I will return to my own palace. I wish you to play there at a feast.

SADKO: Gladly. But where is it? And how do I get there?

SEA KING: Why, under the sea, of course! I'm sure you'll find your way. But meanwhile, you need not wait for your reward.

NARRATOR 1: Something large jumped from the river and flopped at Sadko's feet. A fish with golden scales! As Sadko watched in amazement, it stiffened and turned to solid gold.

SADKO: Your Majesty, you are too generous!

SEA KING: Say no more about it! Music is worth far more than gold. If the world were fair, you'd have your fill of riches!

NARRATOR 2: And with a splash, he sank in the river and was gone.

* * *

NARRATOR 1: The next morning, Sadko arrived at the market square just as the stalls were opening. He quickly sold the golden fish to an astonished merchant. Then, hurrying to the piers, he booked his passage on a ship leaving Novgorod that very day.

NARRATOR 2: Down the Volkhov the ship sailed, across Lake Ladoga and the Gulf of Finland, and into the Baltic Sea. As it sped above the deep water, Sadko peered over the rail.

SADKO: (*softly, to himself*) In all the wide sea, how can I ever find the palace?

NARRATOR 1: Just then, the ship shuddered to a halt. The wind filled the sails, yet the ship stood still, as if a giant hand had grasped it. The captain cried out to his crew,

CAPTAIN: It must be the King of the Sea! Perhaps he seeks tribute—or someone among us.

SADKO: Do not be troubled. I know the one he seeks.

NARRATOR 2: And, clutching his gusli, he jumped from the ship.

NARRATOR 1: Down sank Sadko, down all the way to the sea floor. The red sun shone dimly through the water above, while before him stood a white stone palace.

NARRATOR 2: Sadko passed through a coral gate. As he reached the huge palace doors, they swung open to reveal a giant hall.

NARRATOR 1: The elegant room was filled with guests and royal attendants—herring and sprats, cod and flounder, gobies and sticklebacks, sand eels and sea scorpions, crabs and lobsters, starfish and squid, sea turtles and giant sturgeon.

NARRATOR 2: Standing among the guests were dozens of maidens—river nymphs, the Sea King's daughters. On a shell throne at the end of the hall sat the Sea King and his Queen.

SEA KING: You're just in time! Musician, come sit by me—and let the dance begin!

NARRATOR 1: Sadko set his gusli on his lap and plucked a merry tune. Soon all the fish swam in graceful figures. The seafloor crawlers cavorted. The river maidens leaped and spun.

SEA KING: I like that tune!

NARRATOR 2: The King jumped to the center of the hall and joined the dance. His arms waved, his robe swirled, his hair streamed, his feet stamped.

SEA KING: Faster! Play faster!

NARRATOR 1: Sadko played faster and the King's dance grew wilder. All the others stopped and watched in awe. Ever more madly did he move, whirling faster, leaping higher, stamping harder.

NARRATOR 2: The Sea Queen whispered urgently,

SEA QUEEN: Musician, end your tune! It seems to you the King merely dances in his hall. But above us, the sea is tossing ships like toys, and giant waves are breaking on the shore!

NARRATOR 1: Alarmed, Sadko pulled a string till it snapped.

SADKO: Your Majesty, my gusli is broken.

SEA KING: A shame.

NARRATOR 2: . . . said the Sea King, winding to a stop.

SEA KING: I could have danced for days. But a fine fellow you are, Sadko. I think I'll marry you to one of my daughters and keep you here forever.

SADKO: (*carefully*) Your Majesty, beneath the sea, your word is law. But this is not my home. I love my city of Novgorod.

SEA KING: Say no more about it! Now, behold your bride—the Princess Volkhova!

NARRATOR 1: The princess stepped forward. Her green eyes were sparkling, and a soft smile graced her lips.

VOLKHOVA: Dearest Sadko, at last we can be together. For years I have thrilled to the music you've played on the shore.

SADKO: (*in wonder*) Volkhova! You're as lovely as your river!

NARRATOR 2: But the Sea Queen leaned over and said softly,

SEA QUEEN: You are a good man, Sadko, so I will tell you the truth. If you but once kiss or embrace her, you can never return to your city again.

* * *

NARRATOR 1: That night, Sadko lay beside his bride on a bed of seaweed. He longed to hold her, but time after time, the Queen's words came back to him—

SEA QUEEN: (*voice only, offstage*) . . . never return to your city again . . .

NARRATOR 1: —and his arms stayed frozen at his sides.

VOLKHOVA: Dearest, why do you not embrace me?

SADKO: (*stammering a little*) It is the custom of my city. We never kiss or embrace on the first night.

VOLKHOVA: (*sadly*) Then I fear you never will.

NARRATOR 2: . . . and she turned away.

NARRATOR 1: When Sadko awoke the next morning, he felt sunlight on his face. He opened his eyes and saw beside him not the Princess Volkhova but the River Volkhov. And behind him rose the walls of Novgorod!

SADKO: My home.

NARRATOR 2: . . . said Sadko, and he wept—perhaps for joy at his return, perhaps for sadness at his loss, perhaps for both.

* * *

NARRATOR 1: The years were good to Sadko. With the money that remained to him, he bought a ship and goods enough to fill it. And so Sadko became a merchant, and in time, the richest man in Novgorod. What's more, he married a fine young woman and raised a family.

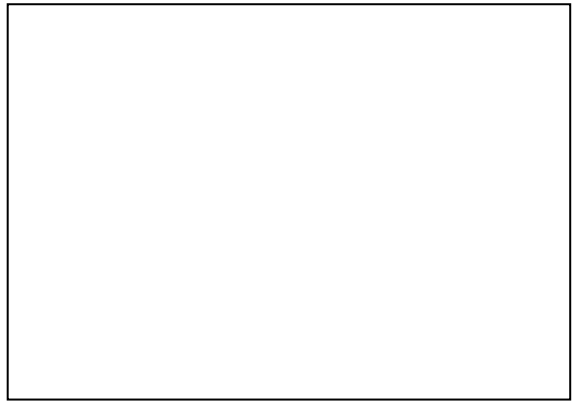
NARRATOR 2: Yet sometimes still on a quiet evening he would walk out of the city alone, sit on the bank, and send his tinkling music over the water. And sometimes too a lovely head would rise from the river to listen—

NARRATOR 1: or perhaps it was only moonlight on the Volkhov.

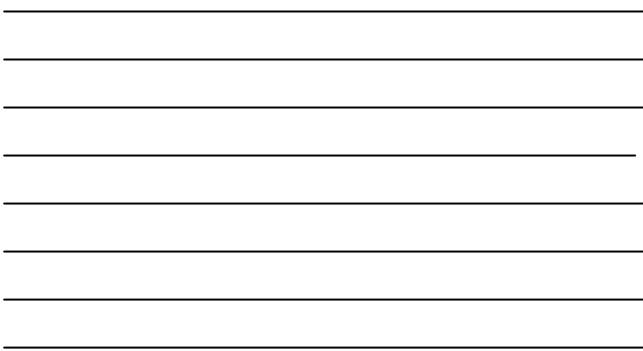
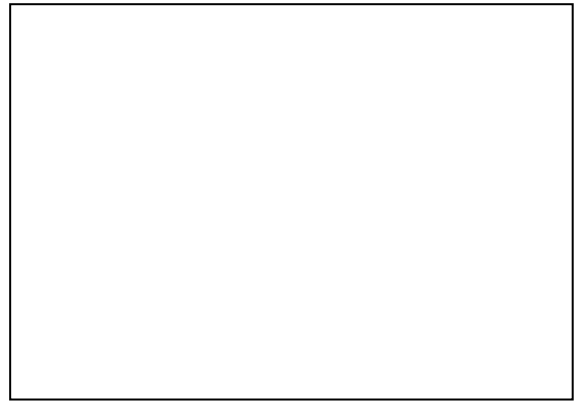
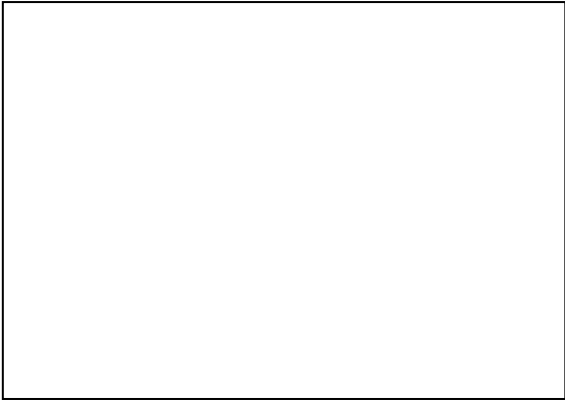
Storyboard

Names: _____



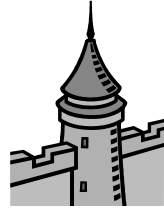






Reflection

Name: _____



What did you like about the work in the medieval unit?

What didn't you really like about the work?

What would you have liked to have done differently?

Do you think your group worked well together? Why or why not?

What worked well about your series of photographs and audio?

What did not work so well with the series of photographs and audio?

What did you like about some of the other groups' series of photographs and audio?

List some of the interesting things you've learnt

Any other comments

Appendix 2

Teacher Resources for Lessons

Appendix 2.1 – Sim (simulation) Game..... page 28

Medieval Sim (Simulation) Game

Purpose of the game

Throughout the game, students are provided with opportunities to interact with one another in roles while following particular rules and conventions based on medieval times. Students are given the chance to improvise dialogue and actions as they carry out certain tasks.

Roles

- King (teacher)
- Noblemen (3)
- Knights (5)
- Tradesmen (3)
- Peasants (remainder of class)

Resources

- Large sheets of paper
- Scissors
- Sticky Tape
- Coloured Pencils
- String
- Beads
- Wheat gains
- Coloured Scarves (3 to signify noblemen)
- Cardboard swords (5 to signify knights)
- Hats (3 to signify tradesmen)
- An example of what a paper carrot should look like.

How to Play

1. Explain roles of the games to the students
 - Peasants need to make carrots out of paper. These can be sold for wheat grains – 1 gain of wheat for a carrot. Peasants are placed into three groups with a noblemen and knight directing them.
 - Tradesmen make jewellery out of string and beads that can be purchased for bargained prices e.g. 5 gains of wheat. Tradesmen also have extra tools (paper, pencils, sticky tape and scissors) for purchase.
 - Knights are the law keepers. Two protect the jail and each of the other 3 travels with the noblemen and arrest peasants who break rules and cannot pay taxes. 10 grains of wheat can release a peasant from jail.
 - Noblemen are responsible for ensuring that their peasants are working and producing carrots. They pay the peasants wheat grains for each carrot made and collect taxes for the king. It is the noblemen's responsibility to ensure their peasants are keeping the laws. Otherwise they can ask their knight to take the peasant to jail. They are also free to buy jewellery from the tradesmen.
 - The King (teacher) ensures that students are cooperating and respecting each other while in role. The king can also demand taxes at any stage of the game (2 grains of wheat to the king and 1 grain to the noblemen from all the players).
2. Explain the rules to the students
 - Wheat is like money in the game.
 - Peasants need to bow to the noblemen when they speak to them and must call them lord or lady e.g. "Yes my lady."
 - The paper for the carrots can not be ripped but must be cut with scissors.

- If they break rules or cannot pay their taxes, they are taken to jail by the knights.
 - Noblemen must be decent to their peasants, otherwise they lose them to other noblemen.
 - Tradesmen must exchange tools for reasonable amounts. Otherwise they can also end up in jail. Nothing can be over 15 grains of wheat and they must share the wheat they earn.
 - Knights must treat the peasants with respect when taking them to jail and share the wheat they earn.
3. Hand out to the students the materials that they will begin the game with.
- Peasants - 5 grains of wheat each
 - 1 pair of scissors, two coloured pencils (one orange, one green), one roll of sticky tape and four large pieces of paper per group.
 - Tradesmen – extra orange and green pencils, sticky tape, paper and scissors.
 - String and beads to make jewellery
 - 15 grains of wheat each
 - Knights – 30 grains of wheat each
 - Noblemen – a large bag of wheat grains.
4. Allow about 30 minutes for the game to continue ensuring the rules and roles are followed.

Questions to consider after the game

- How did you feel?
- Did you think all the roles and distribution of wealth were fair?
- How do you think the game might have been similar to living in medieval times?

Some points to bring out in the discussion could include

- Different roles in society
- Noblemen have the majority of wealth while peasants worked hard for little gain.
- Money was not used very much – peasants bartered with produce and items they had made e.g. cloth and clothes.

Appendix 3

Support Materials and References

Appendix 3.1 – List of useful support resources..... page 31

Appendix 3.2 – References..... page 32

Resources

Useful online websites for students

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Useful print resources

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