

**Title:** Ricky-of-the-Tuft  
Adapted from a Classic Fairy Tale by Charles Perrault.

**Level:** 3 Primary Integrated Curriculum Unit – Drama, Music & Visual Arts

### **RATIONALE:**

#### **Why?**

The aim of this unit is to focus on the Creative Arts strands of Drama, Music and Visual Arts using a medieval theme structured around the classic fairy tale ‘Ricky-of-the-Tuft’. The story is a good base for an Integrated Curriculum Unit because it is set in a beautiful medieval atmosphere and it aligns well to a medieval themed curriculum unit, encompassing drama, music and visual arts. Fairy tales are an effective and significant way to foster a sense of continuity for children as they develop cognitively and socially in their middle years, promoting old fashioned values and cultural appreciation through enchantment and fantasy. The story has an embedded message for children; this being to ‘not judge a book by its cover’ and to appreciate every person for their many talents, whilst remaining true to yourself. In this unit, the teacher acts as a facilitator for learning, guiding the students as they work collaboratively to produce a quality process drama, explore the music and instruments of the medieval era and create quality art works and props using visual art to support the process drama.

#### **What?**

The learning experiences have been designed to give students an awareness and an appreciation of an aspect of life in the middle ages through the exploration of drama using a classic fairy tale. Students will have the opportunity to create their own dialogue for the characters and make additions of extra characters to enhance the story. Secular music and Gregorian Chant typical of the medieval era will be investigated, together with the origins of the music. Instruments of the era will be explored. Students will develop a knowledge and appreciation of the medieval era through research and hands on visual arts experiences.

#### **How will the learners demonstrate what they know and can do?**

Students will communicate their understanding of medieval times through the reading of the text ‘Ricky-of-the Tuft’. A role play and process drama will be explored using the ‘who, where, what, sequence’ and rehearsed and performed using the script of the text as a base for exploring the characters and settings featured in the book. An understanding of medieval music will be investigated using the internet and suitable library books for reference in the classroom, students will research musical concepts, investigate medieval ballads and musical instruments using rhythm. Visual Arts will be explored through the research of the feudal system, designing and constructing medieval props from materials such as cardboard, cellophane paper and fabric i.e. architecture, clothing including armoury and headwear. Students will design and create an individual medieval self portrait using paint as the medium. Finally the process drama will be performed to the younger grades at the school.

Roles of the Lifelong Learners	Main Tasks
<ul style="list-style-type: none"> <li>• Quality Producer: who creates products that achieve their purpose and are appropriate for their intended audience.</li> <li>• Designer and Creator: who responds to multiple experiences and ideas about the Medieval World and communicates personal meaning through various modes and mediums such as:               <ul style="list-style-type: none"> <li>- choreographing</li> <li>- improvising</li> <li>- making and producing</li> <li>- devising and composing</li> </ul> </li> <li>• Effective Communicator: who composes and comprehends a range of written, spoken and visual texts to convey information that is meaningful.               <ul style="list-style-type: none"> <li>- who uses individual and group performances to explore and express ideas, thoughts, feelings and understandings.</li> </ul> </li> <li>• Active Investigator: who generates and accesses information from a variety of sources.</li> </ul>	<p><b>Drama</b></p> <p>Students and teacher will read the text ‘Ricky-of-the-Tuft’. After reading text, students will explore aspects of medieval life using books and internet. Students will interpret text through role plays and their own dialogue for the characters. Students will rehearse and perform the drama of ‘Ricky-of-the-Tuft’ to the early years’ classes.</p> <p><b>Visual Art</b></p> <p>Students will research medieval life and the Feudal system using resource books, IT and Ricky-of-the-Tuft text as a base. Students will design and construct props representing the medieval era for use with the process drama. Students will draw and paint a medieval self portrait using paint as the medium by means of newly learned techniques. Students will make use of and display props in a way that supports the process drama to be performed to the early years classes.</p> <p><b>Music</b></p> <p>Students will be able to distinguish between Medieval Secular music and Gregorian Chant. Students will identify instruments played in the musical pieces and compare them to musical instruments we play today. Medieval ballads and rhythm will be investigated and students will add their own tunes to make the ballads more meaningful. Students will select appropriate medieval music and ballads to accompany process drama to be performed to the early years classes.</p>



KLA/Strand	Core Outcomes	What the students will know	What they will do with what they know
The Arts	<p>DR 3.1</p> <p>Students negotiate, in and out of role, a range of situations and narratives.</p> <p>DR 3.2</p> <p>Students rehearse and present dramatic action for a specific purpose.</p> <p>DR 3.3</p> <p>Students discuss and interpret the learnings and understandings developed through drama experiences.</p>	<p>Take on roles based on information from books and role descriptions. How to construct dialogue appropriate for characters in a process drama.</p> <p>Cooperate with others. Accept advice, feedback and ideas from others. Remember lines and actions. Use voice, language and movement to share roles.</p> <p>Identify own strengths, challenges and progress.</p>	<p>Elaborate on Ricky-of-the-Tuft story, creating new roles, characters and dialogue.</p> <p>Work together as a cohesive group to present a process drama to an audience.</p> <p>Reflect on the underlying morals and learning through the drama process; identify strengths and weaknesses to improve future performances.</p>

<p>Other KLA's that will link into this theme</p>	<p>MU 3.1</p> <p>Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.</p> <p>MU 3.3</p> <p>Students read and write musical patterns and phrases containing Level 3 core content.</p> <p>VA 3.1</p> <p>Students design, make and modify images and objects applying elements and additional concepts to construct intended meanings.</p> <p>VA 3.2</p> <p>Students make and display images and objects, understanding the functions of informal and formal display.</p> <p>VA 3.3</p> <p>Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p> <p>English, SOSE, Religious Education, Maths, Science, H &amp; PE.</p>	<p>Identify specific musical instruments that are heard in a piece of medieval music. Understand the meaning of monophonic.</p> <p>Identify patterns in music and ballads used in the medieval era.</p> <p>Work together in focus groups with a variety of art mediums to design, create and construct objects that reflect the medieval era and support learning using new techniques and concepts.</p> <p>Work collaboratively to design, construct and arrange medieval images and objects in the classroom in readiness for a process drama.</p> <p>Compare medieval concepts and historical contexts through research using reference books.</p>	<p>Compare the medieval instruments to the instruments we have in today's world, noting the similarities and differences.</p> <p>Choose a melody, rhythm and pattern to accompany medieval ballads.</p> <p>Research, design and create images and props that reflect the medieval era support the process drama Ricky-of-the-Tuft.</p> <p>Design and create, construct and arrange images and objects with a medieval theme in order to perform a process drama.</p> <p>Take meaning from medieval reference texts and interpret images and objects in a variety of ways that represent medieval culture.</p>
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Teaching and Learning Sequence	Resources:	Assessment Opportunities:
<p><b>Drama</b> <u>Orientation:</u></p> <p>Introduce medieval theme to class using Read classic fairytale ‘Ricky-of-the-Tuft’ to students. Brainstorm possible morals/ideals that students can take from the text. Record main points of the text on mapping paper and easel, noting main characters, costumes, classes and occupations of people in the village. Assess what students know using KWL Strategy.</p> <p>Pair students off to undertake research of medieval feudal system and society, classes of people i.e kings, queens, knights, nobles, lords, peasants and guilds using medieval reference books and internet (allocate approximate 30 minutes for task). Students use Who, Where, What &amp; Sequence Worksheet to document information.</p> <p>Students to regroup as whole class, teacher to revisit main points of story. Teacher facilitates discussion of medieval society; concept map is created bringing together information students have gleaned from their research task, making links to aspects of text. Teacher to collect worksheets for next lesson.</p>	<p>Text Ricky-of-the-Tuft.</p> <p>Various books from library with medieval theme.</p> <p>Easel with mapping paper for concept map.</p> <p>Access to computer and internet</p> <p>KWL Poster</p> <p>Mapping Paper for concept map.</p> <p>Worksheet – “Who, Where, What and Sequence”</p>	<p>Observation and participation of all students.</p>

<u>Enhancing:</u>	<u>Resources:</u>	<u>Assessment Opportunities:</u>
<p>Teacher revisits last lesson, hands out ‘Who, Where and What’ worksheets to student pairs. Teacher facilitates discussion and brainstorms students’ ideas of medieval society in the text. Divide whiteboard into four columns, list the who, where, what and sequence of events of text.</p> <p>Review concept map of text (from orientation phase). Explore characters in the story; how they would have acted, felt, and thought; clothing they would have worn; jobs they would have done.</p> <p>Students assisted by the teacher take a vote to form groups according to characters in the text and the Feudal System e.g. kings, queens, princesses, Ricky-of-the-Tuft, knights, nobles, lords, peasants and guilds.</p> <p>In groups students compose dialogue using dialogue record for different characters in the text. Students role-play their dialogue for the class group using language, movements and gestures appropriate for their role.</p> <p><u>Synthesizing Phase</u></p> <p>Revisit previous lesson referring to dialogue record. Refine scripts and characters. Rehearse role-plays and dialogue again one group at a time. Each group member to learn the lines of other members in group (for backup). Teacher to provide guidance when needed. Combine each</p>	<p>Whiteboard, pens</p> <p>Dialogue record worksheet</p> <p>Character profile worksheet</p>	<p>Students participation and cooperation</p>

<p>group's role-play to create a process drama.</p> <p>Perform drama to younger grades.</p> <p><u>Reflecting Phase</u></p> <p>Reflect with students on the performance of the drama. Promote constructive criticism with students as to what worked and what didn't work. Explain reflection worksheet to students. Students use personal reflection worksheet to review their work and constructively comment on the work of their peers. Teacher collects worksheet to assist completion of criteria sheet.</p> <p><b>VISUAL ART:</b></p> <p><u>Orientation Phase:</u></p> <p>Teacher refers students back to Ricky-of-the-Tuft, perusing illustrations in the book. Students note different classes of people e.g. Kings, Queens, Princes, Knights, Squires, Lords, Ladies, Nobles, Peasants and Guilds who make up the medieval village.</p> <p>Teacher promotes discussion and students brainstorm food, architecture, clothing, instruments from the medieval era, students compare medieval times with our society today. Teacher offers some ideas and draws students' attention to reference books, explaining what a person might expect to see in a medieval village.</p>	<p><u>Resources:</u></p> <p>Worksheet – Personal Reflection</p> <p>Illustration from book – Ricky-of-the-Tuft.</p> <p>Resource books from library</p>	<p><u>Assessment Opportunities:</u></p> <p>Criteria Sheet/Rubric – Student involvement in the overall process drama.</p> <p>Criteria Sheet for demonstration of outcomes.</p> <p>Observation of students understanding of medieval era and concepts.</p> <p>Ascertain students are able to access information using the reference books.</p> <p>Participation of all students in the focus task.</p>
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topic.	<u>Resources:</u>	<u>Assessment Opportunities:</u>
<p><u>Enhancing Phase</u> Teacher recaps on the previous lesson and then explains art ideas for prop construction to students, detailing concepts of construction and technique to be used in creation of individual props. Techniques include stained glass window design using collage, with cellophane, paper and cardboard; mural paintings of village life on large cardboard boxes (e.g. washing machine and fridge boxes); construction of headwear, costumes and armour (e.g. Lords, Ladies, Knights, peasant guilds); instruments played in medieval era. Students will produce a self portrait in medieval likeness, using paint and cardboard. Students to bring a photo of themselves to next lesson.</p> <p>Teacher facilitates discussion of illustrations from Ricky-of-the-Tuft and possible scenes that could be depicted on the murals, types of costumes required for characters in the story, types of instruments likely to be played by traveling minstrels. Students regroup again into focus groups to brainstorm ideas for fifteen minutes.</p> <p>During brainstorming session, teacher monitors groups to give any advice if needed. Once teacher is satisfied that students have a definite plan of action, students are given all clear to begin collaboratively working on their props at the next lesson.</p> <p>Teacher now focuses on individual self portraits of</p>	<p>Large cardboard boxes, coloured cellophane, white paper, fabric off cuts, foil, chord, glue, staples, other miscellaneous materials</p> <p>Art reference books detailing particular techniques students will use to create props.</p> <p>Photo of each student for self portrait</p> <p>Ricky-of-the-Tuft Text</p> <p>A good range of medieval resource books</p> <p>Worksheet – Focus Group and Prop Research and Design</p> <p>A3 art paper, pencils, ruler, paint, brushes, PVA, a variety of pasta, newspaper, gold spray paint. (See Appendix)</p> <p>Medieval art gallery reference books</p>	<p>Are students able to work together in groups?</p> <p>Do students listen to the ideas of their peers?</p>

<p>students. Teacher explains concept and techniques used in creating self portraits. Students already have an understanding of medieval characters and clothing designs. In their self portrait, students draw and paint themselves in medieval clothing, incorporating dark backgrounds and gold frames. Students will use art reference books as a guide.</p> <p>If time permits, students who finish before others design an invitation for the early year's classes to attend the production of Ricky-of-the-Tuft.</p> <p><u>Synthesizing Phase</u></p> <p>Teacher recaps on previous lesson, students move into focus groups to work together on their props. All resources are on hand, students have a plan of action to work with.</p> <p>Students spend the whole lesson working on their prop constructions.</p> <p>During the times when students are waiting for paint or glue to dry, they will return to their self portrait, if it has not yet been completed.</p> <p>Once all the portraits are completed, teacher will display them prominently in the classroom (e.g. on a back or side wall).</p>	<p style="text-align: center;"><u>Resources:</u></p> <p>Gothic font on computer, Coloured paper rolled into a scroll, gold ribbon for tying.</p> <p>Large cardboard boxes, coloured cellophane, white paper, black outlining relief paint, fabric off cuts, foil, chord, glue, scissors, steel wool, staples, black spray paint, other miscellaneous materials.</p> <p>Worksheet – Focus Group and Prop Research and Design</p> <p>Medieval art gallery reference books.</p> <p>Ricky-of-the-Tuft Text</p> <p>A good range of medieval resource books.</p> <p>Sticky tape, string.</p>	<p style="text-align: center;"><u>Assessment Opportunities:</u></p> <p>Did students display understanding of prop construction task?</p> <p>Did students display competent and responsible use and care of resources (e.g. paint, brushes, glue etc.)</p> <p>Did students display thorough knowledge of the medieval era?</p> <p>Did participation in these lessons give the students a sense of achievement and ownership?</p>
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<u>Reflection Phase:</u>	<u>Resources:</u>	<u>Assessment Opportunities:</u>
<p>Students put finishing touches on all props and arrange them in the classroom, transforming it into a medieval village, the village of Ricky-of-the-Tuft.</p> <p>Students deliver invitation to early years classes. Teacher reads Ricky-of-the-Tuft to students again, to consolidate the story in their minds.</p> <p>Teacher recaps on last three lessons, highlighting the main points. Students complete a reflection worksheet to ascertain what they have learnt, what they enjoyed about the unit and what could be improved for next time.</p> <p><b>Music:</b></p> <p><u>Orientation Phase:</u></p> <p>Teacher has Secular Music - “Flow my tears” by Dowland playing as students enter classroom to begin lesson. Once the music piece has finished, teacher asks students to comment on it. How does it make the students feel? Teacher writes comments on whiteboard, using concept map style. Teacher facilitates discussion as to what types of instruments the students might be able to hear in this piece of music, responses are again noted on whiteboard.</p> <p>Teacher explains to students about Secular Music of the medieval era usually played by Troubadours</p>	<p>Ricky-of-the-Tuft text.</p> <p>Reflection worksheet.</p> <p>“Flow my tears” by Dowland (download MP3 version from internet).  <a href="http://www.laymusic.org/music/sp/html/pieces/91.html">http://www.laymusic.org/music/sp/html/pieces/91.html</a></p> <p>Whiteboard – Concept Map</p> <p>“Allemande” by Susato (download MP3 version from internet).  <a href="http://www.music.vt.edu/musicdictionary/texta/Allemande.html">http://www.music.vt.edu/musicdictionary/texta/Allemande.html</a></p>	<p>Did the students demonstrate higher order thinking in their reflective comments?</p> <p>Criteria Sheet for demonstration of outcomes.</p>

<p>or traveling minstrels, they wrote songs and played their music about social developments (often love songs). It was often not written down; so much has been lost over the centuries. “Flow my Tears” is one of the melodies that has been preserved. Teacher asks students to now listen to another piece of secular music “Allemande” by Susato. Teacher again facilitates students discussion as to how it makes them feel and what types of instruments could be heard in this piece.</p> <p>Teacher now plays a Gregorian Chant to the students. Students respond with how it makes them feel and the instruments (if any) that can be heard in the music.</p> <p>Teacher explains the place of Gregorian Chant and how it centred on the church and religion in the medieval times. It was sacred music written by monks and the most prevalent of music played in medieval era. It is named after Pope Gregory 1 who reigned 590 – 604. Teacher explains that Gregorian Chant was monophonic, meaning that only one melody could be heard, without harmony or accompaniments.</p> <p>Teacher refocuses students’ attention to the concept map and types of instruments heard in both pieces of music. Teacher has a reference book of instruments popular in the medieval times.</p> <p>Different types and aspects of instruments are discussed with students, instruments are put into their categories e.g. woodwind instruments, string</p>	<p style="text-align: center;"><u>Resources:</u></p> <p>Gregorian Chant - Kyriale  <a href="http://www.christusrex.org/www2/cantgreg/kyriale_eng.html">http://www.christusrex.org/www2/cantgreg/kyriale_eng.html</a>.</p> <p>Whiteboard – Concept Map</p> <p>Reference Books – Medieval Instruments</p> <p>Poster showing different medieval musical instruments</p>	<p style="text-align: center;"><u>Assessment Opportunities:</u></p> <p>Do students understand the concept of Secular and Gregorian Chant?</p>
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<p>instruments, percussion. Teacher creates musical instrument reference poster on wall for students.</p> <p>Teacher promotes discussion with students about types of instruments, how they were played and how they are similar to instruments we use today and instruments that we don't see anymore.</p> <p><u>Enhancing Phase:</u></p> <p>Teacher refers students to last lesson on considering Secular music and Gregorian Chant in the medieval times. Instruments that were used in the medieval era are recalled. Links made to instruments that are popular today.</p> <p>Teacher presents students with some 'ballads' from the medieval era. Teacher explains that ballads were popular in medieval times as they were used to entertain. "Rhymes of Robin Hood" were popular with the peasants; ballads could be heard at fairs and markets, in neighbouring villages and towns. Teacher explains a couple of the terms to the students e.g. Whitsun meant Pentecost, wood meant the forest.</p> <p>Teacher reads the ballad "Robin Hood and the Monk" to the students. After listening to the reading of the ballad, students reflect on what the ballad is about. Students reflect on how and in what setting the ballads would have been told. Students brainstorm the possible musical instruments and melody that would have accompanied the ballad, as it was told by the</p>	<p><u>Resources:</u></p> <p>"Robin Hood and the Monk"</p>	<p><u>Assessment Opportunities:</u></p> <p>Students understand the concept of ballad.</p> <p>Students are able to interpret the ballad.</p>
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<p>peasants.</p> <p>Teacher groups students into cooperative learning groups of four. (same groups as for drama and visual art). Students to compose a simple tune and actions to accompany the singing of the ballad “Robin Hood and the Monk” (the tune could be a familiar one such as a nursery rhyme).</p> <p>Teacher introduces worksheet to students explaining students are to write the name of their tune down, along with any actions that they would like to include as the ballad is sung. Students take ten minutes to do this. Teacher monitors the groups as they work, offering assistance if it is needed.</p> <p>Teacher gains attention of full class again. Groups perform their ballad to the class group. Teacher gives positive feedback and constructive criticism then instructs groups to go back to their ballad. Students use worksheet to note the addition of instruments for rhythm such as tambourine, triangle and shakers. Allocate another ten minutes for this.</p> <p>Student groups perform their ballad again, combining actions and instruments. Teacher gives positive feedback and constructive criticism, promoting that the addition of rhythm to the ballad makes it more interesting and memorable. This is how the peasants would have listened to ballads in the medieval era. Student groups to complete reflection section of worksheet, stating the effect the actions and music had on the ballad.</p>	<p style="text-align: center;"><u>Resources:</u></p> <p>Worksheet – Ballad “Robin Hood and the Monk”.</p> <p>Tambourine, triangle and shakers.</p>	<p style="text-align: center;"><u>Assessment Opportunities:</u></p> <p>Students employ their imagination and rhythmic skills.</p> <p>Students create meaning from ballads using music as accompaniment.</p>
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<p>reference books, internet and teacher's CD compilation of Medieval Music - Under a Greenwood Tree. Students brainstorm possible music and ballads, comments are noted on a concept map on white board.</p> <p>Student groups document selected medieval music and ballads for inclusion in the process drama. Allocate thirty minutes. Teacher monitors research, assisting and scaffolding students where needed.</p> <p>Teacher regroups students to put forward their recommendations for the music selections.</p> <p><u>Reflection Phase:</u> Teacher recaps on previous lesson, revisiting music selections made for process drama Ricky-of-the-Tuft. Students make final decisions on music and ballads they have selected to be included in each scene of the process drama. Students document music chosen using Music Selection Worksheet.</p> <p>Teacher approves students' selection of music for inclusion in the drama.</p> <p>A rehearsal of the music and ballads is held, including instrument props selected to enhance the mood of the drama. Students use music selection worksheet as a reference to verify correct selection and use of music and ballads. Students save any MP3 formats of music found on internet to a CD.</p>	<p style="text-align: center;"><u>Resources:</u></p> <p>Music Selection worksheet</p> <p>CD player to play MP3 downloads of medieval music.</p> <p>Instrument props</p>	<p style="text-align: center;"><u>Assessment Opportunities:</u></p> <p>Students are able to work together towards a creating a final compilation of their music for the process drama.</p> <p>Criteria Sheet for demonstration of outcomes.</p>
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# STUDENT RESOURCES

Drama Strand – Enhancing Phase

**NAMES:** \_\_\_\_\_

**GROUP:** \_\_\_\_\_

**CLASS:** \_\_\_\_\_

**RICKY-OF-THE-TUFT**      †      **MEDIEVAL SOCIETY**

**WHO:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**WHERE:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**WHAT:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

<b>SEQUENCE:</b> _____ _____ _____ _____
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Drama Strand – Enhancing Phase

**CHARACTER PROFILE**

**NAME:** \_\_\_\_\_

**CHARACTER'S NAME:**  
\_\_\_\_\_

**CHARACTER'S GENDER:**     **MALE**     ❖     **FEMALE**

**CHARACTER'S OCCUPATION:**  
\_\_\_\_\_

**WHERE DOES CHARACTER LIVE?**  
\_\_\_\_\_

**HOW DOES CHARACTER FEEL?**  
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**WHAT DOES CHARACTER SAY?**  
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**WHAT DOES CHARACTER DO?**

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Drama Strand - Enhancing Phase

**DIALOGUE RECORD**

**NAMES:** \_\_\_\_\_

**CLASS:** \_\_\_\_\_

Narrator:

Ricky-of-the-Tuft's parents:

Ricky-of-the-Tuft:

Queen 1:

King 1:

Queen 2:

King 2:

Ugly Princess:

Beautiful Princess:

Princes:

Nobleman:

Lord:

Turnspit:

Cook:

Baker:

Butcher:

Waiter:

Servants:

Traveling Minstrel:

Other characters:

Drama Strand – Reflection Phase

**PERSONAL REFLECTION ON PROCESS DRAMA – RICKY-OF-THE-TUFT**

Name: \_\_\_\_\_ Class: \_\_\_\_\_

Date: \_\_\_\_\_

In the work on Ricky-of-the-Tuft I really enjoyed: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

I found the following difficult: \_\_\_\_\_

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In future I will work harder on: (please circle)

- |                               |                  |                           |
|-------------------------------|------------------|---------------------------|
| Contributing                  | Concentrating    | Working with other people |
| Accepting advice and feedback | Speaking clearly | Moving in character       |

Write about a contribution one or more of your classmates made towards making Ricky-of-the-Tuft that you especially valued.

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Signature: \_\_\_\_\_ Teacher's signature: \_\_\_\_\_

Date: \_\_\_\_\_ Date: \_\_\_\_\_

Visual Art Strand – Orientation and Enhancing Phase

**PLAN OF ACTION FOR PROP DESIGN AND CONSTRUCTION**

**NAMES:** \_\_\_\_\_

**GROUP FOCUS:** \_\_\_\_\_

**PROPS TO BE DESIGNED:**

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**WHAT RESOURCES WILL WE NEED?**

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**HOW WILL WE MAKE THE PROPS?**

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**WHERE AND WHEN IN THE PROCESS DRAMA WILL THE PROPS BE USED?**

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**APPROVED BY TEACHER:** \_\_\_\_\_

Visual Art – Reflection Phase

**REFLECTION WORKSHEET ON DESIGN AND CREATION OF PROPS**

**NAME:** \_\_\_\_\_

**GROUP:** \_\_\_\_\_

**I REALLY ENJOYED:**

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**NEXT TIME I WOULD LIKE TO HAVE THE OPPORTUNITY TO:**

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**SUGGESTIONS FOR IMPROVING ON PROP CONSTRUCTION:**

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**MY GREATEST ACHIEVEMENT WAS:**

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Music Strand – Enhancing Phase

**WORKSHEET – BALLAD**  
**ROBIN HOOD AND THE MONK**

**NAMES:** \_\_\_\_\_

**TUNE CHOSEN TO ACCOMPANY BALLAD:** \_\_\_\_\_

\_\_\_\_\_

**ACTIONS TO ACCOMPANY BALLAD: (E.G. CLAPPING, SWAYING ETC.)**

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**MUSICAL INSTRUMENTS CHOSEN TO ACCOMPANY BALLAD** \_\_\_\_\_

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**WHAT EFFECT DID THE ACTIONS HAVE ON THE BALLAD?**

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**WHAT EFFECT DID THE INSTRUMENTS HAVE ON THE BALLAD?**

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MUSIC STRAND – Synthesizing Phase

**MUSIC SELECTIONS WORKSHEET**

**NAMES:** \_\_\_\_\_

Scene	Mood (e.g. quiet, loud, back ground etc.)	Instruments (e.g. shakers, tambourine, triangle, cowbell etc.)	Title	Artist (if known)	Gregorian Chant OR Secular Music OR Ballad	Description of music (e.g. lively, serious, gentle etc.)
Intro.						
Scene 1						
Scene 2						
Scene 3						
Scene 4						
Scene 5						
Final scene						

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**Comments:** \_\_\_\_\_

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**Approved by Teacher** \_\_\_\_\_

# TEACHER RESOURCES

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**Drama Strand - Lesson 1, Week 1 - Orientation Phase****Outcomes:**

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 experiences.

**Lesson time:** 1 hour 30 minutes.

**Resources:** Ricky-of-the Tuft Story, KWL Poster, Mapping Paper for concept map, Worksheet – Who, Where, What & Sequence.

**Drama Activities:**

The teacher introduces the fairy tale Ricky-of-the-Tuft to students. Students look at cover of book to predict what story may be about. Teacher tells students that this story is set in the Middle Ages, over 800 years ago. This time was called Medieval Time. Teacher asks students to use “Think, Pair, Share” Strategy and then asks them to share what they know about the medieval era. Teacher listens to students’ comments. Teacher explains KWL strategy and records main points of discussion on prepared KWL poster. Teacher briefly explains medieval life and what you would expect to see in a medieval village. Teacher thanks students for their input then reads the story.

After listening to story, teacher asks students to pair off again. Teacher explains ‘Who, Where, What & Sequence’ worksheet. Students are to undertake research of medieval feudal system and society; classes of people i.e kings, queens, knights, nobles, lords, peasants and guilds using books and internet. Student responses are to be recorded on the worksheet. (allocate approximate 30 minutes for task).

Teacher regroups class together to facilitate discussion of aspects of medieval society. A concept map is created bringing together information students have gleaned from their research task, making links to aspects of text.

Teacher collects worksheet for use in next lesson. Teacher informs the students of the exciting news that they are going to create a process drama using role plays, create props and costumes and explore music all centred around the medieval story of Ricky-of-the-Tuft. They are then going to present their drama

to the Early Years Classes at their school.

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**Visual Art Strand – Lesson 2, Week 1 - Orientation Phase****Outcomes:**

## VA 3.1

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

## 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.

**Lesson time:** 1 hour 30 minutes

**Resources:** Ricky-of-the-Tuft Story, medieval resource books, Worksheet – Focus Group Prop Research and Design.

**Visual Art Activity:**

Teacher revisits last lesson (drama) and reminds students about the story of Ricky-of-the-Tuft. Teacher peruses illustrations in the text with students, discussing aspects of a Feudal System and a medieval village with students. Discussion centres on kings, queens, knights, squires, lords, ladies, nobles, peasants and guilds who make up the medieval village.

Teacher facilitates brainstorming activity with students about possible architecture, houses, clothing and instruments from the medieval era, responses are noted on the white board. Teacher draws students attention to a library of reference books available to them which detail aspects of a medieval village and the Feudal System.

Teacher groups off students into focus cooperative learning groups of 4 to research a certain aspect of the Feudal System using reference books available. Focus groups are Kings and Queens, Princesses and Ricky-of-the-Tuft, Lords and Ladies, Knights and Squires, Servants, Tavern Keepers, Turnspits, Cooks, Bakers, Butchers etc.

Teacher introduces students to worksheet ‘Focus Group Prop research and Design’. Teacher explains that students are to research possible props and costumes suitable to their focus group using Ricky-of-the-Tuft text, reference books and internet as a guide. Props to be designed and constructed could be architecture of the time including castles, shields and armoury for knights, headwear and costumes for lords, ladies and guilds including turnspits, cooks,

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bakers, butchers, waiters and servants (in line with the banquet scene) and instruments of the medieval era played by traveling minstrels. Allow 30 minutes for this to take place. Student groups note their ideas and designs on worksheet. Teacher monitors groups to scaffold ideas and offer assistance.

Teacher regroups class again, focus groups report the particular props they are going to design and construct. Teacher gives guidance and facilitates students understanding of their task, scaffolding the students learning.

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**Music Strand – Lesson 3, Week 1 - Orientation Phase****Outcomes:**

## MU 3.1

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

## MU 3.3

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

**Lesson time:** 1 hour 30 minutes

**Resources:** Medieval music CD, Whiteboard and pens, poster of medieval instruments, reference books.

**Music Activity:**

Teacher has medieval music playing as students enter the classroom. Once the music piece has finished, teacher asks students to comment on it. How does it make the students feel? Teacher writes comments on whiteboard, using concept map style. Teacher facilitates discussion as to what types of instruments the students might be able to hear in this piece of music, responses are again noted on whiteboard.

Teacher explains to students about Secular Music of the medieval era usually played by Troubadors or traveling minstrels, they wrote songs and played their music about social developments (often love songs). It was often not written down; so much has been lost over the centuries. “Flow my Tears” is one of the melodies that has been preserved. Teacher asks students to now listen to another piece of secular music “Allemande” by Susato. Teacher again facilitates students discussion as to how it makes them feel and what types of instruments could be heard in this piece. Teacher now plays a Gregorian Chant to the students. Students respond again with how it makes them feel and the instruments (if any) that can be heard in the music.

Teacher explains Gregorian Chant and how it centred on the church and religion in the medieval times as the church was at the centre of village life. It was sacred music written by monks and the most prevalent of music played in medieval era. It is named after Pope Gregory 1 who reigned 590 – 604. Teacher explains that Gregorian Chant was monophonic, meaning that only one melody could be heard, without harmony or accompaniments.

Teacher again draws student’s attention to the different types of instruments heard in the music just played to them. Teacher reminds students of reference books detailing medieval musical instruments. As a class group students put instruments into categories e.g. woodwind, string, percussion. Teacher

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promotes discussion about medieval instruments, their distinguishing features and how they are similar or different to instruments we have today or if they are instruments that we don't see anymore. Teacher creates a poster for classroom detailing different instruments.

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**Drama Strand - Lesson 4, Week 2 - Enhancing Phase****Outcomes:**

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 experiences.

**Lesson time:** 1 hour, 30 minutes**Resources:** Ricky-of-the-Tuft story, Who, Where, When & Sequence worksheets, whiteboard and pens, concept map from first drama lesson, resource books, Character Profile Worksheet, Dialogue Record Worksheet..**Activity:**

Teacher recaps last drama lesson, reminding the students they are going to create a process drama around Ricky-of-the-Tuft. Teacher hands out the Who, Where, What and Sequence worksheets to student pairs, from last drama lesson. Teacher draws a table on white board heading columns up with WHO, WHERE, WHEN, SEQUENCE. Teacher facilitates brainstorming session of the text – Ricky-of-the-Tuft. Teacher reviews the concept map from the Orientation Phase of Drama lesson.

Teacher assists students to explore characters in the story; how they would have acted, felt, and thought; clothing they would have worn; jobs they would have done. Students refer to resource books as a guide.

Students assisted by the teacher take a vote to form focus groups according to characters in the text and the Feudal System e.g. kings, queens, princesses, Ricky-of-the-Tuft, knights, nobles, lords, peasants and guilds.

In focus groups students profile the characters in the text using Character Profile Worksheet and compose dialogue for the characters using Dialogue Record Worksheet. Teacher monitors student groups to check understanding. Student groups role play their characters and dialogue for the whole class group using language, movements and gestures appropriate for their role. Teacher encourages peers to offer constructive criticism.



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**Visual Arts Strand - Lesson 5, Week 2 - Enhancing Phase****Outcomes:**

## VA 3.1

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

## 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.

**Lesson time:** 1 hour, 30 minutes

**Resources:** Book – Art Explorations, Creative Visual Arts for K-6. Focus Group Prop Research and Design worksheet. Cardboard (washing machine and fridge boxes, cellophane, paper, paint, foil, sticky tape, glue, string, black and gold spray paint.

**Activity:**

Teacher recaps on the previous visual art lesson and then explains art ideas for prop construction to students, detailing concepts of construction and technique to be used in creation of individual props. Techniques include stained glass window design using collage with cellophane, paper and cardboard; mural paintings of village life on large cardboard boxes (e.g. washing machine and fridge boxes); construction of headwear, costumes and armour (e.g. lords, ladies, knights, peasant guilds); and instruments played in medieval era. Students supply a photo of themselves to assist in production of a self portrait in a medieval likeness, using paint and cardboard.

Teacher facilitates discussion of illustrations from Ricky-of-the-Tuft and possible scenes that could be depicted on the murals; types of costumes required for characters in the story; types of instruments likely to be played by traveling minstrels. Students regroup again into focus groups to brainstorm ideas for fifteen minutes, documenting their prop selections on Focus Group Prop Research and Design worksheet. Teacher monitors student groups to offer scaffolding and assistance.

Once teacher is satisfied students have come up with viable and authentic suggestions for their props, they are permitted to start working on them at the next lesson.

Teacher refocuses group, explains concepts and techniques used to create medieval self portraits. Students draw and paint themselves in medieval clothing, incorporating dark backgrounds. Students will use art reference books as a guide. Gold frames are added when the painting is finished.

If time permits, students who finish before others design an invitation for the early year's classes to attend the production of Ricky-of-the-Tuft.

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**Music Strand - Lesson 6, Week 2 - Enhancing Phase****Outcomes:**

MU 3.1

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

MU 3.3

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

**Lesson time:** 1 hour, 30 minutes.

**Resources:** Resource books – medieval music and ballads, ballad ‘Robin Hood and the Monk’. Worksheet – Ballad “Robin Hood and the Monk”, musical instruments e.g. tambourine, triangle, shakers.

**Activity:**

Teacher refers students to last music lesson considering Secular music and Gregorian Chant in the medieval times. Instruments that were used in the medieval era are recalled. Links made to instruments that are popular today. Teacher draws student’s attention to Medieval Musical Instrument poster wall.

Teacher presents students with some ‘ballads’ from the medieval era. Teacher explains that ballads were popular in medieval times as they were used to entertain. “Rhymes of Robin Hood” were popular with the peasants; ballads could be heard at fairs and markets, in neighbouring villages and towns. Teacher explains a couple of the terms to the students e.g. Whitsun meant Pentecost, wood meant the forest.

Teacher reads the ballad “Robin Hood and the Monk” to the students. After listening to the reading of the ballad, students reflect on what the ballad is about. Students reflect on how and in what setting the ballads would have been told. Students brainstorm the possible musical instruments and melody that would have accompanied the ballad, as it was told by the peasants.

Teacher groups students into cooperative learning groups of four. (same groups as for drama and visual art). Students compose a simple tune and actions to accompany the singing of the ballad “Robin Hood and the Monk” (the tune could be a familiar one such as a nursery rhyme). Teacher introduces worksheet explaining students are to write the name of their tune down, along with any actions that they would like to include as the ballad is sung. Students take ten minutes to do this. Teacher monitors the groups as they work, offering assistance if it is needed.

Teacher gains attention of full class again. Groups perform their ballad to the class group. Teacher gives positive feedback and constructive criticism then instructs groups to go back to their ballad. Students use worksheet to note the addition of instruments for rhythm such as tambourine, triangle and shakers. Allocate another ten minutes for this.

Student groups perform their ballad again, combining actions and instruments. Teacher gives positive feedback and constructive criticism, promoting that the addition of rhythm to the ballad makes it more interesting and memorable. This is how the peasants would have listened to ballads in the medieval era. Student groups to complete reflection section of worksheet, stating the effect the actions and music had on the ballad.

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**Drama Strand - Lesson 7, Week 3 - Synthesizing Phase****Outcomes:**

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 experiences.

**Lesson time:** 1 hour, 30 minutes**Resources:** Ricky-of-the-Tuft story, Who, Where, When & Sequence worksheets, whiteboard and pens, concept map from first drama lesson, resource books, Character Profile Worksheet, Dialogue Record Worksheet..**Activity:**

Teacher revisits previous lesson referring to dialogue record and character profiles. Refine scripts and characters. Rehearse role plays and dialogue again one group at a time, ensuring characters are in role and have correct dialogue. Each group member is to learn the lines of other members in group (for backup). Teacher provides guidance when needed, referring students back to medieval resource books, character profiles, dialogue record and Ricky-of-the-Tuft story. Class regroups to combine the role plays, creating a process drama. Rehearse again twice to ensure all students have a good understanding of their part in the drama.

Perform drama to younger grades.

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**Visual Art Strand - Lesson 8, Week 3 - Synthesizing Phase****Outcomes:**

## VA 3.1

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

## 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.

**Lesson time:** 1 hour, 30 minutes

**Resources:** Large cardboard boxes, coloured cellophane, white paper, black outlining relief paint, fabric off cuts, foil, chord, glue, scissors, steel wool, staples, black spray paint, other miscellaneous materials. Worksheet – Focus Group Prop Research and Design, Medieval art gallery reference books. Ricky-of-the-Tuft Text

**Activity:**

Teacher recaps on previous lesson, students move into focus groups again to work together on their props. All resources are on hand, students have a plan of action to work with – Focus group Prop Research and Design worksheet.

Students spend the whole lesson constructing and working on their props.

During the times when students are waiting for paint or glue to dry, they will return to their self portrait, if it has not yet been completed. All self portraits to be completed in this lesson.

Once all the portraits are completed, teacher will display them prominently in the classroom (e.g. on a back or side wall).

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**Music Strand - Lesson 9, Week 3 - Synthesizing Phase****Outcomes:**

MU 3.1

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

MU 3.3

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

**Lesson time:** 1 hour, 30 minutes**Resources:** Whiteboard and pens, medieval reference books, internet, CD – ‘Under a Greenwood Tree’, Music Selection worksheet.**Activity:**

Teacher recaps last lesson reminding students about how they made music to accompany a ballad about “Robin Hood and the Monk”. Teacher facilitates student discussion, poses questions - how did they feel about making their own music. Responses are noted on the whiteboard for all students to view and process.

Teacher gathers students in a circle on the floor. Teacher explains concept of rhythm telling students that they are now going to play a simple rhythmic clapping game. The teacher will start off the clapping rhythm; the next student will copy the teacher’s rhythm, the next student along will copy the rhythm of the previous student and so on clapping one by one around the circle. When one student makes a mistake, the clapping rhythm must begin again.

Teacher informs students that they will need to select some ballads and music to accompany their process drama Ricky-of-the-Tuft. Teacher facilitates discussion with students of characters in the story; posing questions - what sorts of music will be needed in each scene to set the mood? What music will be used as an introduction and conclusion of the story? Will it need to be loud, soft or just played in the background? Which instruments will be used to enhance the ballads?

Students research music and ballads using reference books, internet and teacher’s CD compilation of Medieval Music - Under a Greenwood Tree. Students brainstorm possible music and ballads, comments are noted on a concept map on white board. Student groups use Music Selection worksheet to document selected medieval music and ballads for inclusion in the process drama. Allocate thirty minutes. Teacher monitors research, assisting and scaffolding students where needed.

Teacher regroups students to put forward their recommendations for the music selections.

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**Drama Strand - Lesson 10, Week 4 - Reflection Phase****Outcomes:**

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 experiences.

**Lesson time:** 1 hour, 30 minutes**Resources:** Personal Reflection Worksheet, Whiteboard and pens.**Activity:**

Teacher reflects with students on the performance of the drama. Pose questions: How did the audience react? How did the students feel role playing a medieval character? Did the students enjoy the experience? Promote constructive criticism with students as to what worked and what didn't work. Record students' comments on white board in two columns – WHAT WORKED and SUGGESTED IMPROVEMENTS. Explain reflection worksheet to students. Students use personal reflection worksheet to review their work and constructively comment on the work of their peers. Teacher collects worksheet to assist completion of criteria sheet.

Teacher ends lesson by congratulating the students on a job well done and thanking them for all their hard work

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**Visual Art Strand - Lesson 11, Week 4 - Reflection Phase****Outcomes:**

## VA 3.1

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

## 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.

**Lesson time:** 1 hour, 30 minutes

**Resources:** Created Props, Invitation, Ricky-of-the-Tuft story, Reflection Worksheet, whiteboard and pens.

**Activity:**

Students work together to put finishing touches on all props and arrange them in the classroom, transforming it into a medieval village, the village of Ricky-of-the-Tuft, ready for drama performance.

Students deliver invitation to early years classes.

Teacher reads Ricky-of-the-Tuft to students again, to consolidate the story in their minds.

Teacher recaps on last three lessons, highlighting the main points. After drama performance, teacher poses questions: What was it that you enjoyed most while participating in the focus groups for prop construction? How did you feel working together with the other students? Teacher promotes discussion as to what worked and what didn't work, record responses on the white board with headings WHAT WORKED and SUGGESTIONS FOR IMPROVEMENTS. Students use personal reflection worksheet to review their work and constructively comment on the work of their peers. Teacher collects worksheet to assist completion of criteria sheet.

Teacher ends lesson by congratulating the students on a job well done and thanking them for all their hard work

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**Music Strand - Lesson 12, Week 4 - Reflection Phase****Outcomes:**

MU 3.1

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

MU 3.3

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

**Lesson time:** 1 hour, 30 minutes**Resources:****Activity:** Music Selection worksheet,

Teacher recaps on previous lesson, revisiting music selections made for process drama Ricky-of-the-Tuft. Students make final decisions on music and ballads they have selected to be included in each scene of the process drama. Students document music chosen using Music Selection Worksheet.

Teacher approves students' selection of music for inclusion in the drama.

A rehearsal of the music and ballads is held, including instrument props selected to enhance the mood of the drama. Students use music selection worksheet as a reference to verify correct selection and use of music and ballads. Students save any MP3 formats of music found on internet to a CD. Students perform process drama including musical compilation to early year's classes.

Teacher recaps on last three lessons, highlighting the main points. After drama performance, teacher poses questions: What was it that you enjoyed most while participating in the focus groups for music selection? How did you feel working together with the other students? Teacher promotes discussion as to what worked and what didn't work, record responses on the white board with headings WHAT WORKED and SUGGESTIONS FOR IMPROVEMENTS. Students use personal reflection worksheet to review their work and constructively comment on the work of their peers. Teacher collects worksheet to assist completion of criteria sheet.

Teacher ends lesson by congratulating the students on a job well done and thanking them for all their hard work.

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**CRITERIA SHEET**
**Drama Strand – Level 3**

Student worked in a focus group employing a range of elements, movements and relationships to create character roles in a process drama from a fictional context.

	<b>Beginning</b>	<b>Developing</b>	<b>Accomplished</b>	<b>Exemplary</b>
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>DR 3.1</b>  Students negotiate, in and out of role, a range of situations and narratives	Needs occasional reminders to interact and participate in role with other class members	Participates in group work and needed changes to role when encouraged.	Accepts and fulfills individual role within the group.  Contributes knowledge, opinions, and skills without prompting.	Willingly accepts and fulfills individual role within the group. Values the knowledge, opinion and skills of all group members and encourages their contribution.
<b>DR 3.2</b>  Students rehearse and present dramatic action for a specific purpose	Rarely contributed to student focus groups. Participates only when prompted.	Occasionally contributes to student focus groups. Participated toward group goal occasionally.	Contributed to student focus group willingly. Worked toward group goal without prompting.	Consistently and actively worked toward focus group goal. Helped group identify necessary changes and valued contribution of all members

<p>DR 3.3</p> <p>Students discuss and interpret the learnings and understandings developed through drama experiences.</p>	<p>Rarely discussed interpretations and meanings with group in process drama.</p>	<p>Occasionally discussed interpretations and meanings with group in process drama.</p>	<p>Willingly contributed to discussions and interpretations with group in process drama.</p>	<p>Consistently and actively contributed to discussions and interpretations with group in process drama.</p>

## CRITERIA SHEET

## Music Strand – Level 3

Student worked in a focus group responding to Medieval Secular music and Gregorian Chant through listening, improvising and moving. Students discussed ideas and responses to the music and rhythm and performed own interpretation of medieval music.

	<b>Beginning</b>	<b>Developing</b>	<b>Accomplished</b>	<b>Exemplary</b>
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>MU 3.1</b>  Students aurally and visually recognize and respond to Level 3 core content in music they hear and perform	Rarely identifies musical instruments in medieval music.	Occasionally identifies musical instruments in medieval music.	Competent knowledge when identifying instruments in medieval music.	A broad and thorough knowledge when identifying instruments in medieval music.
<b>MU 3.3</b>  Students read and write musical patterns and phrases containing Level 3 core content.	Rarely contributed to student focus groups for music and ballad compilation. Participated only when prompted.	Occasionally contributed to student focus groups for music and ballad compilation. Participated toward group goal occasionally.	Contributed to student focus group for music and ballad compilation willingly. Worked toward group goal without prompting.	Consistently and actively worked with student focus group for music and ballad compilation. Helped group identify necessary

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				changes and valued contribution of all members
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**CRITERIA SHEET**
**Visual Arts Strand – Level 3**

Student worked in a focus group to design and construct images and objects to express their experiences, feelings, ideas and observations in response to a medieval themed story. Student worked individually and collaboratively to construct and communicate intended meanings through making and displaying their own work in formal and informal contexts.

	<b>Beginning</b>	<b>Developing</b>	<b>Accomplished</b>	<b>Exemplary</b>
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>VA 3.1</b>  Students design, make and modify images and objects applying elements and additional concepts to construct intended meanings.	Rarely applied newly learned art techniques to design, create and construct props for process drama.	Occasionally applied newly learned art techniques to design, create and construct props for drama process.	Competently applied newly learned art techniques to design, create and construct props for drama process.	Assertively applied newly learned art techniques to design, create and construct props for drama process.
<b>VA 3.2</b>  Students make and display images and objects, understanding the functions of informal and formal display.	Rarely contributed to student focus groups for prop creation, design and construction. Participated only when prompted.	Occasionally contributed to student focus groups for prop creation, design and construction. Participated toward group goal occasionally.	Contributed to student focus group for prop creation, design and construction. Worked toward group goal without prompting.	Consistently and actively worked with student focus group for prop creation, design and construction. Helped group identify necessary changes to

				achieve a successful outcome.
<p>VA 3.3</p> <p>Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p>	<p>Rarely discussed concepts and meanings with group when comparing medieval village life to society today.</p>	<p>Occasionally discussed concepts and meanings with group when comparing medieval village life to society today.</p>	<p>Willingly contributed to discussions of concepts and meanings with group when comparing medieval village life to society today.</p>	<p>Consistently and actively contributed to discussions of concepts and meanings with group when comparing medieval village life to society today.</p>

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## **Ricky-of-the-Tuft**

### **A fairy tale by Charles Perrault**

Once upon a time there was a queen who gave birth to a baby boy so unattractive that everyone agreed that he was the ugliest baby in the world. A fairy who was present at the birth assured his parents that the boy would always be kind and good-natured, because he would have great intelligence. And, she added, she had given him a special gift, he would be able to give the same intelligence to the person he loved most. All this helped to console the queen, who was very upset at having given birth to such an ugly child.

As soon as the baby began to talk, he said remarkably sweet things. There was something so clever about everything he did that everyone was charmed by him. I forgot to say that the boy was born with a little tuft of hair on his head. The boy's parents named him Ricky, but everyone called him Ricky-of-theTuft.

A few years later, the queen of a neighbouring country gave birth to twin girls. The first-born twin was more beautiful than the sun. This made the queen so happy that she was almost dizzy from excitement. The same fairy who had been present at the birth of Ricky-of-the-Tuft witnessed this birth as well. To temper the queen's delight at having such a beautiful daughter, she warned her that this princess would not be very intelligent. In fact, the princess would be as stupid as she was beautiful. Although this shocked the queen, she was even more dismayed when she saw that her second twin was extremely ugly.

"Do not despair, your majesty," said the fairy. "This daughter will make up for her appearance in other ways. She will be so intelligent that hardly anyone will notice her lack of beauty."

"I certainly hope so!" replied the queen. "But is there no way to get some intelligence for my first-born twin, who is so beautiful?"

"I can do nothing to help her, your majesty, as far as intelligence is concerned," said the fairy, "but I can do anything for her concerning beauty. Since I would very much like to grant your wish, I will give her the ability to make the person whom she loves best as beautiful as herself."

As the twin princesses grew, the whole kingdom spoke of the beauty of the first-born twin and the noble spirit of the second. But as they grew, so too did their drawbacks. The second-born twin became more and more ugly and the first twin became more stupid and clumsy. Either she didn't answer when spoken to or she talked nonsense. She couldn't set out four pieces of china without breaking one, or take a drink of water without spilling some on her clothes.

Although the pretty girl caught people's eyes first, they soon discovered that they preferred the company of the more intelligent twin. It was strange how, within fifteen minutes, the beautiful twin would find herself all alone. Even though she was stupid, she was aware of this. She would gladly have given all of her beauty for less than half of her sister's intelligence.

The queen, smart as she was, couldn't help scolding the first-born twin for her stupidity, and this caused the poor princess even more pain.

One day the beautiful princess was alone in the woods, crying over her misfortunes when an ugly little man dressed in fine clothes approached her. It was the young prince, Ricky-of-the-Tuft. He had fallen in love with her from the many portraits that he had seen of her. He had left his father's kingdom determined to meet this beauty and speak with her.

Happy to find her all alone, Ricky introduced himself with as much respect and good manners as possible. As he did so, he realized that she was unhappy. He said, "I don't see how someone as beautiful as you can seem so sad. I must say, I have seen many beautiful people, but never have I met anyone more lovely or fair than you."

"You are very kind to say that, sir," the princess replied. Ricky-of-the-Tuft went on, "Beauty is such a great privilege that it outdoes all others. When a person possesses beauty, I can't see how anything could cause sadness."

The princess replied, "I would rather be as ugly as you and have some intelligence, than have my beauty and be as stupid as I am."

Your highness, nothing shows better that people have intelligence than if they believe that they do not have it. It is the nature of the gift that, the more humans have, the more they are certain they don't have any."

"I don't know if that is true," said the princess. "But I do know that I am stupid, and the sadness that causes is killing me."

"If that is all that is worrying you, your highness, I can soon put an end to your suffering."

"How can you do that?" asked the princess.

"I have the power," began Ricky-of-the-Tuft, "to bestow great intelligence on the person I love the most. Since you, my princess, are that person, it is up to you to accept the gift. All you have to do is agree to marry me."

The princess could not believe her ears and said nothing. Ricky-of-the-Tuft continued, "I see that this proposal makes you uncomfortable, and I am not surprised. I will grant you a whole year to decide."

Because the princess had so little intelligence, and at the same time wanted it so much, she fooled herself into thinking that the end of the year would never come. So she accepted Ricky's proposal right away.

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As soon as she had promised to marry Ricky-of-the-Tuft, the princess immediately began to feel different. Suddenly she found it unbelievably easy to say whatever she wanted to in an elegant yet natural way. She had a witty, clever conversation with Ricky-of-the-Tuft. In fact, she demonstrated such brilliance that he began to wonder if he had given her more wit than he had kept for himself!

When the princess returned to the palace, the whole court was amazed at such a sudden, extraordinary change. All the stupid things that she might have said before were replaced by sensible remarks. The whole court was filled with joy. Only her twin was not happy. Without the advantage of greater intelligence, she became completely overshadowed by her sister.

The king now allowed himself to be guided by the beautiful princess's opinions. Sometimes he even held council meetings in her chambers. When word of this change in the beautiful princess spread, all the young princes from the neighbouring kingdoms did their best to win her favour. Almost all of them asked for her hand in marriage. But she did not find any of them intelligent enough for her. She listened to all without pledging herself to any.

At last, one came along who was so rich, so handsome, and so intelligent that the princess could not avoid feeling attracted to him. When her father noticed this, he told her that she was completely free to choose her own husband.

In situations like this, the more intelligent people are, the more difficult it is for them to make a firm decision. So the princess thanked her father and asked him for some time to think it over. She went off by herself to consider her choices, and found, by chance, that she was in the same woods where she had met Ricky-of-the-Tuft.

As the princess was walking along, deep in thought, she heard a rumble beneath her feet. It sounded like many people coming and going. Listening more intently, she heard a voice saying, "Pass me that pot." Another said, "Give me that kettle." Yet another called, "Put some wood on the fire."

Then the ground opened up before her and she saw a huge kitchen full of cooks and waiters and servants. They were all preparing a magnificent banquet. A team of twenty or thirty of them came out and set up a long table in a clearing in the woods. Then all together, with their utensils in their hands, they began working busily to the rhythms of a merry tune. The princess was amazed at this sight. She asked for whom they were working.

"My lady." Replied the leader of the company, "we work for Prince Ricky-of-the-Tuft. He is getting married tomorrow."

The princess was even more amazed when she heard this. All of a sudden she remembered that just a year ago, nearly to the day, she had promised to marry Prince Ricky-of-the-Tuft. She suddenly grew faint. There were good reasons for her not remembering her promise. A year ago she had been stupid, and when the prince had given her intelligence, she had completely forgotten all her past stupidity. The princess began to walk on, but she had taken only a few steps when she found herself face to face with Ricky-of-the-Tuft. He was all dressed up and very excited, as befitting a prince who was just about to be married.

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“Here I am, your highness,” he called. “I have come to keep my word, and no doubt you are here to keep your promise as well. You will make me the happiest of men by granting me your hand in marriage.”

“I must confess honestly,” replied the princess, “that I have not yet made up my mind. I fear I will never make the decision that you are hoping for.”

“I am shocked!” exclaimed Ricky-of-the-Tuft.

“No doubt you are,” responded the princess, “and if I were dealing with an insensitive man of lowly birth, I would be very embarrassed. A princess must keep her word, he would say, so I must marry, because I promised to do so. However, since I am speaking to the most understanding man in the world, I am sure that you will see my predicament. You know that even when I was stupid, I was unable to make up my mind about getting married. How do you expect me to be able to reach a decision like this now? After all, I am even more particular about people. You made a mistake in taking away my stupidity and letting me see things more clearly.”

Ricky-of-the-Tuft replied, “If, as you say, you would accept disapproval from a stupid man for not keeping your word, how do you expect me not to be upset with you? Keep in mind that we are discussing the happiness of the rest of my life. Is it right to put intelligent people at a disadvantage compared to stupid ones? But let us return to the facts. Apart from my homeliness is there something, perhaps, that you do not like about me? Are you uncomfortable with my background, intelligence, character, or manners?”

“Not at all,” replied the princess. “In fact, those are the very things that I am attracted by in you.”

“If that is the case,” continued Ricky-of-the-Tuft, “then I am very happy, because you have the power to turn me into the most handsome of men!”

“But how could that be possible?” the princess asked him.

“It will happen,” he answered, “if you love me enough to want it to happen. Let me remove any doubt from your mind, your highness. That same fairy who gave me the gift of sharing my intelligence with the one I love, also gave you the gift of making the man that you love handsome, if you so wish it.”

“If that is so,” said the princess, “then I wish with all my heart that you will become the most handsome prince in the world.”

No sooner had the princess spoken these words, than Ricky-of-the-Tuft appeared before her eyes as the most handsome, graceful, and fascinating man in the whole world.

Some people said afterwards that it was not the fairy’s spell that brought about this change, but love itself. They said that the princess considered carefully her lover’s persistence and all the other wonderful qualities in his character and spirit. With these charms in her mind, the princess no longer noticed the imperfections of his body or the ugliness of his features. His stoop seemed but the charming habit of a man shrugging his shoulders. And the limp in his

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walk became a mannerism that she found endearing. She saw only love in his bright crossed eyes, and decided that what she had first considered to be a hooked nose was instead heroic.

In any event, the princess promised to marry Ricky as soon as her father, the king, gave his permission. Knowing that his daughter was in love with Ricky-of-the-Tuft, and that the prince had deep understanding and great wisdom, the king was happy to welcome him into the family.

The wedding was celebrated the next day, just as Ricky-of-the-Tuft had foreseen, and many people came from far and wide to enjoy the magnificent feast.

**Information for Instrument Poster.** <http://www.learner.org/exhibits/middleages.artsact.html>



## About the Instruments

### The Cittern

The Cittern, a Renaissance instrument that may be a descendent of the citole, is equipped with metal strings. It was considered an instrument fit for rustics, such as cobblers and tailors. The Citole and Gittern are two plucked string instruments with rounded pear shape and four or five strings are illustrated in the late thirteenth century Cantigas de Santa Maria manuscript belonging to King Alfonso X "The Wise" of Castile. The neck is fretted, the strings are gut and are often played with a plectrum. Their tuning may have been similar to that of medieval lutes (c f a d'). It was frequently used for singing and dancing and is often pictured with the medieval fiddle.

### The Shawm

A double-reed wind instrument (predecessor of the modern oboe) with expanding bell, made of wood and possibly derived from the Middle-Eastern surna. The shawm had a piercing sound that was said to have terrified the crusaders. It was often paired with trumpets and drums and played by professional musicians for ceremonial occasions, outdoors or in large halls. In all varieties of the instrument the reed was fixed onto a disc, made of wood or metal.

### The Recorder

This wind instrument, also known as a duct flute, may have developed from more primitive pipes with five or six holes and no thumb hole. The medieval recorder had a rear thumb hole and seven fingerholes in front, a wide cylindrical bore that produced a mellow sound that blended well in ensembles. Recorders had two holes for the little finger, allowing for right- or left-handed players. The unused hole was then plugged with wax. By the 15th century the recorder was made in different sizes for consort playing and by the 17th century, the recorder was made in three sections with a narrower bore and more piercing sound than the earlier instrument.

Instruments: <http://www.geocities.com/Vienna/2662/guide.html>

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**Chalumeau**: A simple rustic reed-pipe, an ancestor of the clarinet, with 6 to 8 finger-holes. Also applied to the shawm, and to the double-reed bagpipe chanter. Very similar in design to the Pocket Clarinet pictured here.

**Dulcimer**: A shallow closed box over which are stretched wires to be struck with 2 wooden hammers held in the player's hands. Also known as a *Cimbalon*. The name is also wrongly applied to certain plucked zither-like folk-instruments.

**Flute**: A Woodwind instrument of ancient origin formerly made of wood. From Medieval times two methods of producing sound were used: (i) blowing across a round mouth-hole as on the panpipes or transverse (side-blown) flute. (ii) blowing into a whistle mouthpiece (end-blown) as on the recorder. During Medieval times, the word flute was indiscriminately used to denote both side and end blown types.

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**Harp**: The Harp, which is of very ancient lineage, can be simply described as an open frame over which is stretched a graduated series of strings, which are vibrated by plucking with the fingers. One early form of the harp is the *Welsh harp* or *telyn*, which has 3 rows of strings, the two outer rows (tuned in unison or octaves) giving the diatonic scale and the inner row the intermediate semitones: a simple musical modulation can be made simply by touching one of the inner strings.

**Jew's Harp**: One of the most simplest, and most widely distributed instruments. It consists of a tiny iron frame, open at one end, in which a single strip of metal vibrates. The frame is held between the teeth, and then the strip is plucked by the finger. The strip itself is capable of only producing one note, but the harmonics of this note are made available by resonance, through the various shapings of the cavity of the mouth. The origin of its name is unknown, and seems to be unconnected with Jewry.

**Lute**: A fretted stringed instrument played by plucking with fingers (or with a plectrum). The 'long lute' with the neck longer than the body predates the 'short lute' with the neck slightly shorter than the body, by several hundred years. The lute was later transformed into the European lute. The lute has a round body, like a halved pear, a flat neck with seven or more frets, and a separate pegbox usually bent back from the neck at an angle.

**Lyre**: An ancient Greek instrument, like a small harp in which strings were fixed to a cross-bar between two arms and plucked by fingers or plectrum.

**Mandolin**: A plucked instrument of the lute family, usually with 8 strings tuned in pairs and played with a plectrum, generally in a sustained tremolo.

**Pan-Pipes**: An ancestor of the flute, this instrument is a series (usually four to twelve) of short vertical pipes of wood, cane, or pottery fixed side by side and graduated in length to give the pitches of the different notes. The player blows across the open ends. The ancient Greeks credited the god 'Pan' with its invention.

**Zither**: A folk instrument, which consists of a flat wooden soundbox over which are stretched four or five melody strings, and up to thirty-seven accompanying strings. The melody strings are nearest to the player, and are stopped on a fretted fingerboard with fingers of the left hand and plucked by a plectrum on the right thumb. The accompanying strings are plucked by fingers of either hand.