

EDAR102 Unit Plan – Medieval

Title/Levels: Medieval Mass Media

Level 3/4

To function effectively in their life role as a Designer and Creator, students require an understanding of historical and cultural contexts from which current forms of artistic expression have emerged, and how time and context influence production and purpose in the Arts.

Through investigating social functions and styles of medieval Drama, Music and Art, students will identify salient aspects of history and culture that influence styles of transmitting information within a society, and apply this knowledge in a group presentation. Students will also have the opportunity to personally reflect on their understandings of how the social functions and styles of artistic production apply to contemporary artistic endeavours.

Students will demonstrate their understandings of medieval forms of Music, Drama and Visual Arts by working in small groups to create, present and reflect on a short performance that includes medieval styles of music and costuming, and uses dramatic elements to express its purpose of information and entertainment. This performance will be presented to an audience of classmates.

Roles for Lifelong Learners	Main Task	KLA	Clustered Outcomes
<p>Designer & Creator who: responds to multiple experiences and ideas about the forms and social function of medieval Drama, Music and Visual Arts.</p>	<p>Students will work in small collaborative groups of four to create, present and reflect on a 2-4 minute performance that incorporates elements of medieval dramatic performance, musical styles and costuming.</p>	<p>The Arts English</p>	<p>MU 3.1, DR 4.1 OP 3.3</p>
<p>Quality Producer who: gathers and effectively uses the people and resources needed to prepare and present a performance within time restraints.</p>	<p>Students will express the social function of medieval dramatic performance by both informing and entertaining, and act in given roles as part of a medieval band of travelling players. Three strands of the Arts will be incorporated in the performance - self-made costuming in Visual Art, singing and playing of familiar music in the Music strand, and a collaboratively composed spoken text in Drama.</p>	<p>The Arts</p>	<p>DR 3.2, MU 3.3, VA 4.2 DDR 4.5, DME, MU & VA 3</p>
<p>Effective Communicator who: uses individual and group performances to explore and express ideas, thoughts, feelings and understandings about styles and social function of medieval Drama, Music and Visual Art.</p>	<p>The performance will be presented to an audience of peers.</p>	<p>English The Arts</p>	<p>OP 3.3 VA 3.1, MU 3.2, DR 4.1</p>
<p>Leader and Collaborator who: develops and incorporates leadership skills to contribute positively to the accomplishment of team goals, through negotiation, facilitation and clarification.</p>	<p>To complement the group work, students will keep an individual journal over the duration of the unit, to reflect on their developing understandings and demonstrate the connections made between social function and styles of medieval Drama, Visual Art, and Music and contemporary forms of artistic expression.</p>	<p>SOSE The Arts</p>	<p>SRP 3.3 DR 4.1, MU 3.2</p>
<p>Reflective, Self-Directed Learner who: creates a cycle of reflection for self by setting priorities and achievable goals and taking responsibility for their learning in group and individual tasks.</p>		<p>English The Arts</p>	<p>CU 3.2.2 DR 3.3, VA 3.3</p>

KLA	Clustered Outcomes	What they will know (Core content)	What they will be able to do with what they know (Elaborations)
THE ARTS	DR 3.2 Students rehearse and present dramatic action for specific purposes.	Develop performance skills by participating in games, workshops and activities, practise, accept feedback, experiment and meet deadlines.	Sustain the established facial, gestural and vocal characteristics of the role and sustain role by concentrating on the action, staying in role when not speaking and drawing attention to the action, not self.
	DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.	Complete guided writing and short answer responses, describe key moments in the drama when learning has taken place.	Substantiate opinions by providing examples and reasons, identify what has been learnt in, through and about drama while in and out of role.
	DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and role plays.	Explore the use of objects, props, costuming and colour to enhance dramatic meaning and apply elements and conventions from this and previous levels and manage these in the shaping of role plays.	Select and sequence moments of drama with a conscious purpose of informing an audience about an idea, issue or event.
	DDR 4.5 Students use classroom materials to create props and sets that complement their dramatic work.		
	MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.	Improvise melodies in ABA form and the notes of the <i>do</i> pentatonic scale.	Improvise rhythmic and melodic patterns incorporating known elements and using known structures.
	MU 3.2 Students sing and play a varied repertoire of extended pentatonic music, individually and with others, in unison and in up to three parts, including some repertoire from memory.	Verse – chorus structure and woodwind instruments.	Perform a variety of melodies on the descant recorder, using middle C, D, E, F#, G, A, B, C' and D'. Perform partner songs within a group.
	MU 3.3 Students read and write musical patterns and phrases using level 3 core content	Level 3 Core Content	Sight read (both sing and play) unknown musical examples containing core components and compose musical phrases incorporating known rhythmic and melodic elements.

KLA	Clustered Outcomes	What they will know (Core content)	What they will be able to do with what they know (Elaborations)
THE ARTS	DME, MU and VA Students design and animate objects to accompany a piece of music created and performed by students using known musical concepts and elements.		
	VA 3.1 Students design, make and modify images and objects, applying elements and additional concepts to construct intended meanings.	Consider visual balance, colour balance, symmetry and asymmetry and select and combine three-dimensional forms using materials and applying processes to explore elements of embellishment.	Construct three-dimensional shapes that are curved or angular and arrange them to show visual balance, considering how the shapes look from all angles.
	VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.	Describe similarities and differences in the use of visual art and design elements of colour, shape and texture and compare forms, materials and processes used.	Communicate ideas about images and objects that have been created in the classroom and viewed in texts by using language to appropriately compare familiar images and objects.
	VA 4.2 Students make and display images and objects considering purposes and audiences.	Deconstruct and reconstruct known images and objects to make new meaning for a specified context.	Consider functions such as embellishment and symbolism when designing and making images and objects for particular display spaces or places.
ENGLISH	CU 3.2.2 When reading and viewing, students interpret subject matter by making connections between directly stated information to identify main ideas and some supporting details.	Ideas and information are organised and linked to guide the audience, and different textual resources are available when using different modes and mediums.	Link main ideas to related subject matter and link main ideas to key information in visuals and diagrams.
	OP 3.3 When writing and shaping, students organise and link ideas using generic structures, layout and text connectives, conjunctions and referring words, and use visual and audio resources to develop subject matter and add interest.	Textual resources, including text connectives, paragraphs, headings, subheadings and hyperlinks can be used to link ideas in a text.	Use knowledge of the generic structure of a reflection to logically sequence ideas and information, and include visual resources to support the subject matter of the text.
SOSE	SRP 3.3 Students apply the principles of democratic decision making in cooperative projects	Participate in collaborative work in another key learning area and understand cooperation, negotiation and reviewing how well things were done	Practice democratic values in decision making, including accepting others' points of view and enacting rights and responsibilities

CRITERIA SHEET: SIGNIFICANT DEMONSTRATION

Student Name:	Dramatic Role: Jester <input type="checkbox"/> Minstrel <input type="checkbox"/>
Names of Group Members:	

Task Description:

Students will work in collaborative groups of four to create, present and reflect on a 2-4 minute performance that incorporates elements of medieval dramatic performance, musical styles and costuming. Students will express the social function of medieval dramatic performance by both informing and entertaining, and act in given roles as part of a band of travelling players. Three strands of the Arts will be incorporated in the performance - self-made costuming in Visual Art, singing and playing of familiar music in the Music strand, and a collaboratively composed spoken text in Drama. The performance will be presented to an audience of peers.

To complement the group work, students will keep an individual workbook over the duration of the unit, to reflect on their developing understandings and demonstrate the connections made between social function and styles of medieval Drama, Visual Art and Music, and contemporary forms of artistic expression.

Criteria	Demonstrated	Comments
DESIGNER & CREATOR: who responds to multiple experiences and ideas about the forms and social functions of medieval Drama, Music and Visual Arts.		
ARTS: MU 3.1, DR 4.1 ENGLISH: OP 3.3		
☛ identifies features of medieval music incl. mono/polyphonic, secular and sacred pieces	Y / N	
☛ selects content and sequence of drama to convey an idea in an informative and entertaining way	Y / N	
☛ writes reflectively about instances that have contributed to understanding about unit topic	Y / N	

QUALITY PRODUCER: who gathers and effectively uses the people and resources needed to prepare and present a performance within time restraints.		
ARTS: DR 3.2, MU 3.3, VA 4.2, DDR 4.5, DME, MU, & VA 3		
<ul style="list-style-type: none"> ☛ sustains characteristics of the role in dramatic performance ☛ works co-operatively with partners during presentation and in rehearsal ☛ consciously considers symbolism and embellishment when designing objects for group presentation 	<p>Y / N</p> <p>Y / N</p> <p>Y / N</p>	
EFFECTIVE COMMUNICATOR: who uses individual and group performances to explore and express ideas, thoughts, feelings and understandings about styles and social function of medieval Drama, Music and Visual Art.		
ENGLISH: OP 3.3 ARTS: VA 3.1, MU 3.2, DR 4.1		
<ul style="list-style-type: none"> ☛ uses props, costuming and colour to enhance dramatic meaning ☛ uses appropriate colour balance and symmetry in costume design, considering how the costume looks from all angles ☛ can confidently perform a variety of melodies on the recorder ☛ verbally expresses opinions and ideas about unit content in group and paired tasks 	<p>Y / N</p> <p>Y / N</p> <p>Y / N</p> <p>Y / N</p>	

LEADER & COLLABORATOR: who develops and incorporates leadership skills to contribute positively to the accomplishment of team goals, through negotiation, facilitation and clarification.		
SOSE: SRP 3.3 ARTS: DR 4.1, MU 3.2		
☞ listens to and accepts the points of view of peers and responds appropriately	Y / N	
☞ responds appropriately to feedback and questions from teachers and peers	Y / N	
☞ performs own part within a partnered song and confidently manages part-switching	Y / N	
REFLECTIVE, SELF-DIRECTED LEARNER: who creates a cycle of reflection for self by setting priorities and achievable goals and taking responsibility for their learning in group and individual tasks.		
ENGLISH: CU 3.2.2 ARTS: DR 3.3, VA 3.3		
☞ can interpret main ideas from song lyrics and manipulate texts to convey information in different generic forms	Y / N	
☞ provides appropriate examples to support ideas and opinions about unit content	Y / N	
☞ uses appropriate language when identifying and comparing images and objects	Y / N	

FINAL COMMENT:

Teaching Sequence
ORIENTING PHASE – Week 1

DRAMA

Brainstorm Relay – Where do we get news/entertainment?

- Divide the students into 4 roughly even groups and arrange them in lines around the space in front of two pieces of butcher's paper. Give each group a different coloured marker pen. Explain that the object of the relay is to brainstorm as many different places/ways we get our news/information and entertainment. Give a one-minute time limit.

Circle work – discussing the brainstorm

- Draw attention to all the places/ways that we get information/entertainment that rely on electricity or print/reading ability. Discuss how students could get information/entertainment without electricity, or without print mediums. Ask for ideas about what would society look like without these things, and can they think of any times in history when this might have been the case. Explore the idea of societies with an oral tradition of news/stories, drawing the focus to medieval European society.

Message Bank – drama game

- Divide the students into their original teams and have them sit/stand in a line. Explain that the activity will require them to remember an important piece of news and pass it along the line of their team, just as would have happened in societies with mainly oral transmission of news. Each person is only allowed to whisper the statement twice.
- After each team has finished, have the final person in the team tell the group what they heard. Discuss the difficulties that they experienced with the oral system.
- Repeat the game with a piece of news that has been turned into narrative form.
- Discuss the differences between remembering news/facts and information presented as a story, and which they found easier to remember.

News to Narrative – paired work

- Have students self-select pairs, with newspapers accessible to all pairs. Ask pairs to pick a short article (no more than a paragraph) or a few sentences from a longer article out of the newspaper and turn it into a story/poem which will be presented orally. Have the pairs record their work in their workbooks.

Reflection on lesson – journal writing

- Direct students to the first journal page in their workbook and give time for reflective writing.

RESOURCES

2 pieces of butcher's paper per team, pre labelled
INFORMATION
and **NEWS**

Sticky tape

Different coloured marker pen for each team.

Strip of paper for each team with news statement

Strip of paper for each team with a narrative statement.

Newspapers

Workbook –
Journal page and
News to Narrative page

ASSESSMENT OPPORTUNITIES

Drama outcomes checklist – group work, reflection

Workbook tasks can be collected and checked

Teaching Sequence
ORIENTING PHASE – Week 1

MUSIC

Group Brainstorm – who sings and why do they sing?

- Divide the students into four roughly equal groups and provide sticky notes for each group. Ask the groups to come up with as many people (or groups of people) that they can think of who sing for any reason in our society (eg: Australian idol contestant, church choir, musical theatre performers, bus drivers etc) and to write these down on the sticky notes – one to each note. When most groups seem to be finished, ask groups to look at their answers and try to group some into categories that relate to why that person/group might sing (eg: the Australian Idol contestant and musical theatre performers might both sing for fame). Ask for suggestions for categories and write these on the board. Ask representatives from each group to come out and stick their sticky notes under appropriate category headings and then discuss the results.

Music Pieces – who is singing and why are they singing?

- Ask students to listen to two pieces of music and think about who they think is singing, why they might be singing, and what period in history the song might be from. Play two short pieces of medieval chant. Ask students to discuss their thoughts with the people beside them and then ask for ideas. Draw attention to the medieval time period of the songs and any prior knowledge about that time that students may have, to help them think about who might be singing.
- Repeat the exercise with two pieces of medieval secular music.
- Explain the distinction between secular and sacred music and its purpose in medieval life.
- Explain the terms monophonic and polyphonic – ask students to choose which pieces they think are monophonic and which polyphonic.

Sacred and Secular Search – comparison with contemporary music

- Workbook page – secular and sacred music. Break students into pairs. Ask students to complete the page on secular and sacred music, by searching the internet, books or from their own experiences, and choosing two examples of contemporary sacred music and two examples of contemporary music and completing the worksheet.

Reporting –

- Have students report findings verbally as a group in terms of features of the music that helped them identify whether it was secular or sacred.

RESOURCES

Sticky notes

CD player and CD with monophonic medieval chant and medieval secular pieces of music

Internet or Library access

Workbook – secular and sacred music page (2 copies per student)

ASSESSMENT OPPORTUNITIES

Music outcomes checklist – orienting phase – identifying features of medieval music

Teaching Sequence
ORIENTING PHASE – Week 1

VISUAL ART

Clothing samples – exploring function and symbol

- Prepare a table or central space on the floor with a range of different items grouped as functional or symbolic (eg: one group [functional] may include a hard hat, utility belt, high-visibility vest, Drizabone coat, running shoes etc while the other group [symbolic] may include a priestly stole, judge’s wig, charm bracelet, wedding veil etc). Divide students into two groups and allow the groups to examine and hold the clothing items in one group. After an appropriate time, switch the groups.
- Gather all the students back on the floor and ask whether anyone could guess why the clothing was grouped that way: what was similar about the hard hat, vest and running shoes? What about those three things was different to the stole, wig and bracelet?
- Discuss the idea of symbolism and functionality in clothing.

Functional/Symbolic – picture cards

- Break the students into four groups and give each group butchers paper, marker pens and a picture of a medieval person (eg: a King, a knight, a peasant and an executioner) and ask students to discuss which parts of the clothing in the picture is functional, and which symbolic – draw attention to elements of colour, shape of the clothing, type of fabric and any embellishments they can see. Have groups stick their picture in the middle of their paper and label the different parts as symbolic or functional, with a brief description of what the symbolism refers to. As groups finish, have them pin their papers around the classroom.
- Give time for students to walk around the class and look at the ideas of other groups.

Symbolism and Colour – Colour walk

- Bring students back together and discuss the idea of colour being symbolic in our culture. Lay out the coloured paper around the class (or attach it to the walls for visibility). The teacher will read out various concepts and students should move towards the colour that they think symbolises that concept best. An example may be “environmental issues “ where most students might move towards green.
- For each concept, ask different students why they chose that colour and discuss the implications of colour and symbolism.

Reflection on the Lesson – Journal Writing

- Have students complete a page of their journal about how they see symbolism being used in their everyday lives.

RESOURCES

Samples of clothing
– functional and
symbolic

Pictures of medieval
characters

Butchers paper and
marker pens per
group

Workbook – journal
page

Approx. six to eight
large squares of
different coloured
paper

**ASSESSMENT
OPPORTUNITIES**

Visual Art outcomes
checklist –
functionality and
symbolism and
written language

Anecdotal notes
from group work

Teaching Sequence
ENHANCING PHASE – Week 2

VISUAL ART	RESOURCES	ASSESSMENT OPPORTUNITIES
<p>Heraldry Hunt – heraldic symbolism</p> <ul style="list-style-type: none"> As students gather for the lesson, hand out a small picture of a heraldic shield to each person. Ask students to compare their picture with those of the people around them, noticing differences in colour, shape, symbols etc. Discuss the idea of heraldry as a type of symbolism and ask if students can think of anything similar that may be present in today’s society (eg: football team colours, flags of a nation/race etc). Ask students to find all the other people who have the same picture and form a group with those people. Explain that students will now play detective, and find out what the symbols on their shields might have represented in medieval times – give time for students to use the library/internet – students should record their work in their workbook, and discover as much information as they can. <p>Shield Sharing – presenting the findings</p> <ul style="list-style-type: none"> Bring the groups back together and have each group give a brief description of the symbols on their shields. Ask whether any students found other items on which heraldry was shown (eg: flags, on horses, tapestries, etc). <p>Banner Making – design and production</p> <ul style="list-style-type: none"> Explain that students will now be making their own heraldry in the form of a banner of coloured paper. <u>These will be used in the final phase of drama in this unit.</u> Students should design their banner using the template in their workbook, and after having their design checked, trace the template onto their piece of coloured card and begin gluing their symbols onto the card. Allow the rest of this lesson for banner making. 	<p>Small pictures of heraldic shields – 6-8 varieties</p> <p>Internet/Library access</p> <p>Pieces of A4 card in a variety of colours (1 per student)</p> <p>Bamboo skewers (1 per student)</p> <p>Coloured paper and paper scraps</p> <p>Workbook – heraldry hunt page (2 copies per student) and banner template page</p>	<p>Anecdotal records during group work</p> <p>Rough designs for heraldry checked prior to commencement of final product</p>

Teaching Sequence
ENHANCING PHASE – Week 2

DRAMA

Example News to Narrative – Maid Marian and her Merry Men

- Ask students to recall some ideas from the previous lesson, drawing attention to the final activity – turning news/facts into a story/poem. Explain that students will be presenting their stories to the class during this lesson.
- Ask students to watch the DVD piece from the BBC children’s TV program – *Maid Marian and Her Merry Men, series 1, episode 1* – during which one of the characters tells the story of what has happened so far through song, and ask them to try to remember as much information as they can.
- Discuss what information they could remember, and why it was easy to remember.
- Discuss any features that they found interesting in the song – rhyme, repetition etc

News to Narrative – presentation

- Have students regroup with their partner of last lesson and continue work on their news article.
- Gather students in a circle, and have each group present their story back to the class.

Jesters and Minstrels – Freeze Frames

- Explain that, just as in today’s society, certain people were responsible for bringing the news/entertainment to people in the Middle Ages, and students will begin to look at some of these people in this lesson.
- Ask half of the class to stand up and shut their eyes. Ask those standing to open their eyes and create a freeze frame in response to the word that they first hear – this word will be “jester”. Allow seated students to peruse the freeze frames momentarily, and choose one or two people whose freeze frames they would like to know more about. Have the freeze-framing students relax, and ask a few of the seated students to choose the person they would like to explain their freeze frame. Draw from these explanations some ideas about the role description of the jester and write them on the board as they are mentioned. Ask the groups to switch places – repeat this process for the word minstrel.

Jesters and Minstrels – Character profile

- Workbook page – Character profiles.
- Explain that each student will be taking on the job of a minstrel or jester in the next class, so they may need to think about where their strengths lie – ask the students to fill in the character profile page in their workbook. If they finish this exercise, they can begin their reflective writing for the day.

Reflection on Lesson – Juggling ball toss

- Have students sit in a circle – produce the juggling ball and explain that when someone throws you the juggling ball, you should say your stage name (jester or minstrel) and your special theatrical skill (eg: telling rude jokes, juggling, standing on your head, singing out of key etc)

RESOURCES

TV and DVD Player

DVD snippet – “Maid Marian and her Merry Men”

Workbook – character profile page and journal page

Juggling ball

ASSESSMENT OPPORTUNITIES

Drama outcomes checklist – group work, presentation skills

Response to workbook task can be checked verbally through final reflection activity

Teaching Sequence
ENHANCING PHASE – Week 2

MUSIC

Warm Up Game – Revision of Previous Lesson Content

- Clear a space in the room and ask students to find some space for themselves. Ask for reminders about last lesson, particularly definitions of mono- and polyphonic, and sacred and secular music.
- Play some pieces of medieval music in quick succession, telling students to move around the space and if they think the music is monophonic, they should hop on one leg, if they think it is polyphonic, they should bounce on two feet.
- Repeat this game with secular and sacred music, having students mime praying for sacred music, and partying for secular music.

Musical content – how do we know what a song is about?

- Ask students to respond to the above question. Draw attention to features such as lyrics, but also remind students about the idea of symbolism that they have been studying in visual art – note how the features of the song, tempo, pitch, the arrangement of the notes, can symbolically tell the audience about the composer's intent.
- Play the music of “Greensleeves” and “Scarborough Fair” and ask students to think what the song might be about from the musical features only.

Lyrical content – song to story

- Workbook pages on “Greensleeves” and “Scarborough Fair”. Choose a student to read out loud each of the songs' lyrics. Ask for ideas on what the songs are about – go over any terms that may need explaining. Remind students about their News to Narrative work in drama lessons, and have students use similar techniques to turn the song lyrics into a story.

Given scenario – story to song

- Workbook page – Story to song. Students should work in pairs and read through the story twice, then, using the previous activity as a prompt, try to turn the story into a song – focussing on rhyme in ABAB style, as is seen in both “Greensleeves” and “Scarborough Fair”

Presentation – story to song

- Ask for a number of pairs to present their story to song – have class comment on the differences between the adaptations of the story, and any similarities that come through.

RESOURCES

CD Player and CD with pieces of medieval monophonic and polyphonic music, and sacred and secular music

CD with “Greensleeves” and “Scarborough Fair” (music only)

Workbook - song to story page and story to song page

ASSESSMENT OPPORTUNITIES

Music outcomes checklist – enhancing phase – co-operative work and interpretation of song lyrics.

Workbooks can be collected and checked for ABAB rhyme pattern and interpretation of song lyrics

Teaching Sequence
SYNTHESISING PHASE – Week 3

DRAMA

Tap and talk

- One phrase response to “if you were a newspaper or magazine editor, what would be on your magazine’s front cover or your newspaper’s front page today?”

Big Issue Bingo – what kinds of things do we class as news and entertainment?

- Ask students to come together in a group and ask the question above. Discuss the answers in terms of categories- (Eg: gossip about movie stars or articles about politicians could be categorised under “Famous People”, stories about war or political tensions could be categorised as “World Conflicts” etc). Have students write down on a slip of paper one category of issues that they think is the one that gets talked about the most, and place their slip of paper into the bucket.
- Divide the students into groups of four or five and hand out to each group a selection of newspaper front pages, covers off magazines, and felt or marker pens. Explain that the Bingo game will consist of the teacher reading out the categories that students have written down, and if the group can see that category reflected in a headline on their front pages/magazine covers, they should circle it with the felt pens. When a group has 6 of the categories circled they should call out bingo.

Category Brainstorm – Medieval times

- Choose a range of categories and write these clearly on the whiteboard.
- Have students come up with medieval equivalents of the things that might fit under their modern day news/entertainment categories (eg: the “Famous People” category might include the King, nobles, rich people, knights etc instead of movie stars or politicians.) Explain that the issues they have identified will be used in their main task.

Main Task Preparation

- Workbook page – Main task and criteria. Explain the task and the criteria sheet. Direct any questions. Give students time to arrange their groups, and have them announce their groups to the teacher when they have chosen. Ensure students have chosen either a minstrel or jester role for their presentation.
- Give students the rest of this lesson time to prepare their main task – focusing on outlining the issue/story that will be form the basis of their presentation.

Reflection on the Lesson – Journal Writing in Workbook

RESOURCES

Front pages of various newspapers (state and local)

Covers off various magazines

Marker pens per group

Bucket

Small strips of paper

Workbook – Main task/Criteria page and rough working page

Access to books, internet for information gathering about medieval issues/events

ASSESSMENT OPPORTUNITIES

Drama outcomes checklist – group work, drama skills

Verbal checks can be made to ensure students have chosen a role and an issue to present.

Teaching Sequence
SYNTHESISING PHASE – Week 3

MUSIC

Medieval Instruments – the recorder

- Show pictures of the medieval recorders and explain the history of the instrument. Tell students that in their main task, they will be using their recorders to play their new song.

Singing and Playing – “Greensleeves” and “Scarborough Fair”

- Workbook page – sheet music for “Greensleeves” and “Scarborough Fair”. Play the music of “Greensleeves” first from the CD player, and ask students to follow with their finger, along the notes and hum each as they go, using the CD music as a prompt.
- Next, have students sing along to the lyrics, following along the notes with their finger. Practice this stage twice.
- Finally, play the piece through, a section at a time.

- Repeat this process with “Scarborough Fair”.

Task Groups – practice playing and singing

- Divide the students into their groups for the main task. Ask students to practice the two pieces of music – for each piece, have two students play while the other two sing.

Presentation – song of their choice

- Bring the students back together and ask each group to present the song of the two which they feel the most confident to play/sing.

Preparation for Main Task – issue to song.

- Remind students of the requirements for the main task, and the elements that they have already decided on – their character roles, and the issue about which their band will perform.
- Explain that each group should choose which tune they prefer to play/sing, and begin putting their words to the music – that is, the issue that they have begun to turn into a poem/song in their drama lesson can now be put to the music that they have just been practising. Remind groups that two students should play while the other two sing, and that their final product may require two rounds of the song to be played/sung. Give suggestions to students about switching parts during the song if this is the case.

- Allow the rest of this lesson for students to plan and rehearse for main task.

RESOURCES

CD Player and CD with “Greensleeves” and “Scarborough Fair” (music only)

Recorders, bells

Pictures of medieval recorders

Workbook – Sheet music pages and rough working page

ASSESSMENT OPPORTUNITIES

Music outcomes checklist – synthesising phase - for group work, singing and playing.

Teaching Sequence
SYNTHESISING PHASE – Week 3

VISUAL ART

Preparation for Costume-Making – jester and minstrel pictures

- Remind the students of their work in drama, taking on character roles as jester and minstrels in their groups.
- Show the pictures of minstrels first, and ask students to brainstorm all the things that are common to the outfits of the minstrels in the picture, prompting for colour, and patterns of clothing– write up on the board the elements that are identified.
- Repeat this process with the jester pictures – draw particular attention to the symmetry of the jester’s outfits and brightness of colour.

Workbook Rough Drafts – costume design process

- Workbook page – costume design. Ask students to recall the role they chose for their presentation in their last drama lesson – jester or minstrel. Explain that students will now be making costumes for their presentation, by first choosing the colours they will use. Have students use coloured pens to indicate the colour of material that they will be using for their costume. Remind students of their heraldry banners and suggest linking the two.
- Have students show their design before proceeding to make the costume.

Costume Making – Demonstration

- As students begin to finish the design stage, stop the class and demonstrate the process for making the costumes: select the material in the colour you have chosen (for jesters, this will be two squares each of the two different colours, for minstrels, 4 squares of the same colour). Loosely pin the fabric to attach the material in a tunic style, leaving the bottom section unglued, and a gap large enough to fit over the head in the top section. Glue along the pins and leave to dry.
- Demonstrate process for hat making for each character role (as for tunic, but using only two panels).
- Allow the rest of this lesson for costume completion

RESOURCES

Pictures of jesters and minstrels (from books, printouts etc)

Material scraps cut into large squares

Material scraps cut into panels for hats

Fabric glue

Pins/safety pins

Measuring tapes

Workbook – costume design page

ASSESSMENT OPPORTUNITIES

Colour designs checked before costume making

Anecdotal records during costume making time

Visual Arts outcomes checklist – use of colour and symbolism

Teaching Sequence
REFLECTING PHASE – Week 4

MUSIC

Main task preparation – rehearsal

- Ask students to divide into their groups for the main task and continue preparing for their main task. Teacher should move around groups offering feedback on performance.

On Tour – linking contemporary and medieval forms of entertainment

- Gather students together again and hand out workbooks. Remind students about the form of their main task – that their groups will be acting in the role of TRAVELLING players. Ask for any suggestions for how this might link to performers of today, prompting for ideas such as singers, circus acts and theatre productions being “on tour”.
- Explain that students will now be working in their groups to create “tour posters”, advertising their appearance in the coming lesson.
- Ask groups to work through the page in their workbook dealing with the information required on the poster, and give students time to create their poster on yellow card to represent parchment.

Reflection on process – Journal Writing

- Give students time to write a final journal entry on what they feel they have prepared for best, what they need to practise prior to the final presentation.

RESOURCES

Workbook – Tour poster design page and journal page

A3 Pale Yellow Card
(1 piece per group)

ASSESSMENT OPPORTUNITIES

Verbal feedback on progress and performance

Music outcomes checklist – reflecting phase - for group work, rehearsal and singing/playing

Teaching Sequence
REFLECTING PHASE – Week 4

VISUAL ART

Costume Completion – embellishment

- Ask for ideas about what the term “embellishment” might mean. Bring out the pictures of jesters and minstrels used last lesson and have students look again at any embellishments that they can see.
- Explain that students will have some of this lesson to finish off their outfits by adding some embellishments – bells on jesters hats, sashes to hold in the tunic, any heraldic symbols they may wish to add, or anything they may wish to add to give functionality (eg a pouch to hold juggling balls or gold collected from performances for jesters, or a special belt on which to hang a recorder for minstrels).
- Have students discuss with their group for the final task what they will do and what they will use to do it, and record this in their workbooks in the rough notes section.
- Allow half the lesson time for students to complete their costumes and give regular time checks.

Reflection on work – costume description

- Workbook page – Final Design: Performance Costume. As students work through this page, call out individuals to lay out their costumes for the photos that will appear in their workbook.
- Print out photos and have students glue a copy into their workbook.

RESOURCES

Small bells, sequins, etc

Ribbon

Fabric scraps cut into long strips

Small fabric scraps of different colours

Pictures of jesters and minstrels

Glue

Pins/Safety pins

Measuring tape

Workbook – rough working page and final design: performance costume page

ASSESSMENT OPPORTUNITIES

Photos of completed costumes will be taken to include in students’ workbooks.

Workbooks will be collected as evidence of outcomes.

Teaching Sequence
REFLECTING PHASE – Week 4

DRAMA

Parade of Travelling Players – Introducing the groups

- Randomly nominate order for groups to perform their piece.
- Explain that groups will all start showing their skills when the music is playing and when the music stops, the first group will identify its players and something interesting about the band (special skills, etc) – each group in turn will do the same each time the music stops, according to the order in which they were nominated.

Presentations

- Each group in turn will present their work – take photos of students in costume after each performance.

Travelling On – coming out of role

- As in the Parade at the beginning of the lesson, groups will move around to the music, and when it is switched off, each group in turn will say where their travelling band is moving on to.
- As they give this information, they de-costume and sit back in the circle, until all students are sitting together.

Reflection triads – best and worst

- Students make groups of three with people from other presentation groups and discuss the questions: What was my favourite part of our creative arts unit? What was the most challenging part of the creative arts unit? What are three things I have learnt from this unit?

Reflection on Lesson – Workbook

- Students individually, and in a quiet atmosphere, complete in their workbook the “self-assessment page”, and “my learnings” page.

RESOURCES

CD with Medieval music

CD Player

Workbook – self-assessment page and “my learnings” page

ASSESSMENT OPPORTUNITIES

Drama outcomes checklist – written work, dramatic elements, group work

Photos will be taken of students in their costumes for their workbook