

# The Medieval Scroll Quest

---

## Purpose

---

This unit incorporates three Arts strands: Drama, Music and Visual Arts. Students will investigate and research medieval times and apply their learning to various activities such as making their own medieval musical instrument, writing their own musical notation, designing and building a medieval castle, designing a castle crest and performing as the entertainment for the King. Students will form small groups based on community members such as knights, friars, minstrels, serfs and merchants and create plays about their community group's quest to find five missing scrolls. The students will then present the scrolls to a teacher-in-role as the King, who will read them out to the community members.

## Focus Overview

---

The focus of this unit is The Arts but the topic of medieval overlaps with several other key learning areas. In English, students could be asked to write a letter to a King in medieval times, using the type of language common to that period. In Studies of Society and the Environment, students could investigate the type of farming and crop production common to medieval times and compare it to how farming is conducted today in the 21<sup>st</sup> Century. In Science, students could be asked to build a medieval weapon that actually works. In Mathematics, students may learn about drawing to scale which ties in with the Visual Arts activity requiring students to design and draw their own unique castle.

The activities are based on the premise that the students will be actively engaged in the learning. The activities are organised into four phases: orientating, enhancing, synthesizing, reflection. Each strand of The Arts uses these phases in a different way with different content for each strand. See below for the components of each strand.

## Drama -

**Orientating** – Students research medieval times and become a part of different community groups embarking on a quest to find five missing medieval scrolls. They take on roles in the community and explore what each of these roles mean.

**Enhancing** – Students, in their roles as community members, write and prepare plays that show the audience how each different group of community members set about finding the missing scrolls.

**Synthesising** – Students perform their plays for the King, their class and other classes in the year level.

**Reflection** – The scrolls are presented to the King (teacher-in-role) and the community members are made aware of the significance of the scrolls.

## Music -

**Orientating** – Students research medieval music through websites, listening to music and discussion with class members.

**Enhancing** – Students put their research into practice by making a medieval-style musical instrument.

**Synthesising** – Students will write their own musical notation for the *la* pentatonic scale. They will then perform their composition using xylophones or glockenspiels in a two/three/four part canon.

**Reflection** – Students draw comparisons between medieval music and modern day music. They listen to different compositions throughout history and discuss the differences between the styles and sound of the music. Students are asked to critically respond to the pieces of music.

## Visual Arts –

**Orientating** – Students will research medieval castles (online/in books) to discover the important and relevant parts of a castle. This research will assist them in designing their own castle.

**Enhancing** – Students will make their own castle using information found during their research. They must include certain features and need to design, decorate and colour their castle.

**Synthesising** – Students work individually to design a crest/coat of arms for their castle. They need to take into account appropriate colour, shape, line and illustrations.

**Reflection** – Students will work as a class group to analyse the effectiveness of each other's castle design and crest/coat of arms.

## Core Learning Outcomes

---

This curriculum unit focuses on the following core learning outcomes from the Drama, Music and Visual Arts strands of the *Years 1 to 10 Arts Syllabus*.

### **DRAMA: Level 4**

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

### **MUSIC: Level 4**

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

## **MUSIC**

### **Core Content**

Pitch and Melody	<i>la</i> pentatonic scale
Part Work	melodic canons up to four parts
Tone Colour	solo instruments and ensembles from a range of historical contexts

There is much more detail to the core content of Level 4 in the syllabus but these three areas are those that will be taught and assessed during this unit. The teaching and learning assumes that the core content from previous levels has been taught and learned.

### **VISUAL ARTS: Level 4**

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

## DRAMA

Teaching and Learning Experiences	Resources	Assessment Opportunities
<p><b>Phase One – Orientating</b>  <b>Lesson One: Introduction to Medieval Life and Times</b>            Students research medieval times and become a part of different community groups embarking on a quest to find five missing medieval scrolls. They take on roles in the community and explore what each of these roles mean.</p> <ul style="list-style-type: none"> <li>• Before the students enter the room, the teacher may want to set the atmosphere in the classroom. For example, make the walls of the classroom into the walls of a castle using large sheets of paper with the typical castle pattern drawn on it. The teacher may want to put a “class crest” on the door of the classroom so that when the students enter the classroom it appears more like a castle than a regular classroom.</li> <li>• Teacher begins lesson by asking the students to guess the topic of the unit. The teacher could ask the students if they can describe/define what medieval means, when it might have occurred (in history), who might have lived in those times etc. Ask students to think, pair, share their ideas on medieval times. Then have a short class discussion on students’ ideas.</li> <li>• Students are aided in ‘orientating’ to the drama by listening to a (made-up) story about a quest. This particular unit revolves around a quest for five missing medieval scrolls, but it is up to the individual teacher as to the particular quest their class embarks on. This story sets the scene for the drama and introduces the students to features of medieval times, such as the types of people they might meet, what sort of</li> </ul>	<p>Class crest            Castle decorations</p> <p>Story about five medieval scrolls that are missing.            Students go on a quest to find the scrolls</p>	

<p>music/entertainment they might experience. As students are listening to the story, the teacher may play some music appropriate to the different sections of the story (eg a fanfare when the king arrives)</p> <ul style="list-style-type: none"> <li>• Show students excerpts from the movies “Ella Enchanted” and “Shrek” as both these movies see main characters go on a quest. Students consider: <ul style="list-style-type: none"> <li>- what the different people wore</li> <li>- what they ate</li> <li>- who performed the entertainment</li> <li>- who were the different members of the medieval community</li> <li>- what sort of buildings did they live in</li> <li>- what was the hierarchy of the medieval community</li> <li>- what is a ‘quest’</li> </ul> </li> <li>• In small groups, students choose a role in the medieval community (knight, friar, minstrel, serf, merchant) and use different sources of information (books, internet, posters) to explore what each of these roles requires.</li> <li>• Once research is complete, students (in their groups) create a freeze frame to illustrate at least two characteristics of their role</li> <li>• Enrole the students into their roles as knights, friars, minstrels, serfs or merchants. Have each group design and make their own badge, using an animal as a symbol of their role e.g. a knight may choose to use a horse, a minstrel may choose to use a bird. Students are individually presented with their badges, defining them as a knight, friar, minstrel, serf or merchant.</li> </ul>	<p>“Ella Enchanted” and “Shrek” DVDs or videos</p> <p>DVD/video player and television</p> <p>Different forms of information such as books, posters, internet</p> <p>Thick cardboard, felt pens, pencils, erasers, safety pins</p>	<p>Informal assessment of the freeze frame. Were the other students able to determine what the role of each group was?</p>
--	---	--

<ul style="list-style-type: none"> <li>• Tell students that the King wants to tell them personally how important the scrolls are so they all need to close their eyes and slowly repeat the phrase “We are waiting to hear your message, your majesty” 5 times. Then they may open their eyes. During this time the teacher becomes the King (as teacher-in-role).</li> <li>• Teacher-in-role as the King tells the students how vital it is that they find the missing scrolls. The King asks for assurances from the students that they are ready and willing to embark on this quest.</li> <li>• Students create two thirty-second scenes showing the members of each group discussing the King’s message, and how the request impacts on them.</li> <li>• Students perform their scenes for the class. Class discusses each scene. Once all scenes have been performed, the teacher de-roles each student by ceremoniously collecting their badges and placing them in the “badge chest”. This step is important because it signals to the students that they are no longer in role. It helps separate acting and reality.</li> <li>• Students write in their drama journals about the drama experience so far. Students should include their emotions as well as descriptions.</li> </ul>	<p>Teacher will need a crown and royal-looking robes.</p> <p>A container that can become the “badge chest”</p> <p>Drama journals – may be an exercise book</p>	
--	--	--

**Phase Two – Enhancing**

**Lesson Two: Writing and preparation of group plays**

Students, in their roles as community members, write and prepare plays that show the audience how each different group of community members found the missing scrolls.

- Students revise their experience of the drama so far, by reading their drama journals.
  
- Students assemble into their community groups and out of role, create a play to perform for the King. The play must show how their group searched for the missing scrolls and must clearly identify their group and distinguish it from the other community groups. Students will need the information they obtained from their research in the first drama lesson.
  
- Students will need to script the play, writing an outline of the plot before-hand. Students will need to work *as a group* if they are to be successful with their performance.
  
- Students will need to consider the following points when writing their plays:
  1. How they will set the mood/atmosphere
  2. How they will costume the characters
  3. Decide what props they will need and how they will access them (will they make them/do they have them already). They must include a scroll in their props as they have to present it to the King.
  4. How they found the scrolls
  5. Where they found the scrolls

Drama journals

Paper, pens

<ul style="list-style-type: none"> <li>• Students may want to include the musical instruments and castles they made in music and visual arts (if appropriate).</li> <li>• Students need to practice their plays, paying attention to the following: <ol style="list-style-type: none"> <li>1. Their voices are loud enough</li> <li>2. They are using expression</li> <li>3. They are memorising their words (no script/palm cards will be allowed)</li> <li>4. Their play will identify their group to the audience</li> </ol> </li> <li>• Students need to prepare themselves for their performance in front of the King. It may help to practice part of their play for the rest of their class, in order to obtain feedback from the other students. This may help them refine their performance and work on the weaker aspects.</li> <li>• Allow students some time in this lesson to make their scrolls.</li> <li>• Students write in their drama journals about the drama experience so far. Writing should be emotive, descriptive and reflective.</li> </ul> <p><b>Phase Three – Synthesising</b>  <b>Lesson Three: Performing the plays</b>  Students perform their plays for the King, their class and other classes in the year level.</p> <ul style="list-style-type: none"> <li>• Re-enrole the students by presenting them ceremoniously with their badges. Once in role, students present the plays to the King (teacher-in-role) and the other classes in the year level. Create a ‘festival’ atmosphere in the classroom.</li> </ul>	<p>Drama journal</p> <p>Teacher will need a crown and royal-looking robes.</p> <p>Students will need all the appropriate props/costumes and scenery for their play</p>	<p>Students will be formally assessed on their group performances. See criteria sheet in Appendix A.</p>
--	--	--

<ul style="list-style-type: none"> <li>• Hot-seat the King (where the King is questioned by students in role as community members). Students need to ask questions appropriate to their role, while still in character. The students might ask questions such as:             <ol style="list-style-type: none"> <li>1. What did you think of our play?</li> <li>2. Did you enjoy the performance?</li> <li>3. Why are the scrolls so important?</li> <li>4. Why did you need all of us to undertake the quest? Why not just the Knights?</li> </ol> </li> <li>• Listen to the King tell why he needed the missing scrolls and why it is so important. <b>NOTE:</b> at this stage, the King does not read the scrolls out to the students.</li> <li>• De-role the students by ceremoniously collecting their badges and placing them in the “badge chest”.</li> <li>• Students write in their drama journals about the drama experience so far. Writing should be emotive, descriptive and reflective.</li> </ul> <p><b>Phase Four – Reflection</b>  <b>Lesson Four:</b>        After all tasks have been completed successfully, the missing scrolls are presented to the King (teacher-in-role) and the community members are made aware of the significance of the scrolls.</p> <ul style="list-style-type: none"> <li>• Re-enrole the students by presenting them ceremoniously with their badges. Once in role, students present the missing scrolls to the King (teacher-in-role), who reads them out to the students. The teacher can decide how long to make this part or whether the King actually reads out each scroll.</li> </ul>	<p>The “badge chest”</p> <p>Drama journals – may be an exercise book</p> <p>Badges/badge chest Five Scrolls</p>	
---	---	--

<ul style="list-style-type: none"> <li>• Students become aware of why the scrolls were so important (this can be left up to individual teachers to decide why it was important) and in-role, students perform a ‘soundscape’ to display their emotions and personal response to the news (a ‘soundscape’ is a group of sounds students create and make together).</li> <li>• The King (teacher-in-role) thanks all ‘community members’ for their active involvement in the quest and leaves, taking the scrolls with him. The students never actually read the scroll themselves, leaving some mystery as to whether the scrolls really said what the King said they did!</li> <li>• Teacher de-roles the students by ceremoniously collecting their badges and placing them for the final time in the “badge chest”. This signifies the drama is over.</li> <li>• Students discuss the drama experience, firstly in mixed small groups (i.e. a combination of different community members, not the same groups they have been acting in) and then as a whole class. Focus questions might include:       <ol style="list-style-type: none"> <li>1. What were the similarities between the quest experience for the different community groups?</li> <li>2. What were the differences?</li> <li>3. Do you think it would have been easier for one group to complete the quest (over another group)?</li> <li>4. What did you learn from the drama experience?</li> <li>5. How did you feel when performing your play?</li> <li>6. Did the presence of the King affect your performance?</li> <li>7. Do you think the King was truthful?</li> </ol> </li> </ul>		<p>Informal observation by teacher on group discussion</p>
--	--	--

<ul style="list-style-type: none"><li>• Students write in their drama journals about the drama experience. Writing should be emotive, descriptive and reflective.</li><li>• As a final task, students could write down a single sentence that sums up the medieval drama experience for them. These could be written on cards and then stuck to a poster titled “Our Drama Experience” and pinned up in the classroom.</li></ul>	<p>Drama journals</p> <p>Cardboard for posters</p> <p>Markers for writing questions and answers on the posters</p> <p>Pins/Blu-tac for putting up the posters in the classroom</p>	
--	--	--

## MUSIC

Teaching and Learning Experiences	Resources	Assessment Opportunities
<p><b>Phase One – Orientating</b>  <b>Lesson One: Researching music and instruments from medieval times</b></p> <ul style="list-style-type: none"> <li>• The teacher begins this lesson talking about musical instruments and how they have/have not changed over many hundreds of years since medieval times.</li> <li>• Class discussion about the types of instruments identified in the videos (Ella Enchanted and Shrek). Teacher may play snippets of videos again. Discussion will centre on the type of instruments, the particular characters playing the instruments and what the instruments sounded like. Ideas can be written on the white/black board.</li> <li>• Once the class has exhausted all their ideas, they will move to the resource centre/computer lab to do some online, interactive research.</li> <li>• The students will be researching on the following websites:  <a href="http://www.empire.k12.ca.us/capistrano/Mike/capmusic/medieval/medieval.htm">www.empire.k12.ca.us/capistrano/Mike/capmusic/medieval/medieval.htm</a>  <a href="http://comp.uark.edu/~rlee/midi/">http://comp.uark.edu/~rlee/midi/</a>  <a href="http://www.music.iastate.edu/antiqua/instrmt.html">www.music.iastate.edu/antiqua/instrmt.html</a>  <a href="http://interletras.com/canticum/Eng/index1_Eng.html">http://interletras.com/canticum/Eng/index1_Eng.html</a></li> </ul>	<p>“Ella Enchanted” and “Shrek” DVDs or videos</p> <p>DVD/video player and television</p> <p>White/black board Markers or chalk for writing on the board.</p> <p>Computers with an internet connection and speakers</p>	

<ul style="list-style-type: none"> <li>• All the above websites were checked (in October 2006) and were very interactive. Students can listen to Gregorian chants and many different medieval instruments playing medieval music. These websites have links to other informative websites.</li> </ul> <ol style="list-style-type: none"> <li>1. Students need to specifically research three different medieval instruments and write down information about each on the worksheet in Appendix B.</li> </ol> <ul style="list-style-type: none"> <li>• Inform students need they will be making a medieval instrument next week, either a lute or psaltery.</li> <li>• Students present their research to the class. After this, class brainstorms materials students will need to bring from home in order to make their instruments. Materials might include boxes, cardboard tubes, pegs, string etc</li> <li>• Teacher suggests to students to start collecting materials so they will be ready for next week’s lesson. A reminder the day before the lesson would be a good idea. Teacher should bring along a collection of materials to assist any students who may have forgotten to bring theirs. A labelled storage box in the classroom might aid as a visual reminder to students to bring things in.</li> <li>• Teacher collects worksheets and will hand them back at the next lesson.</li> </ul>	<p>Worksheet (in Appendix B) containing these questions</p> <p>Large cardboard box to store materials in to be used for making instruments.</p> <p>Box should be labelled with “Materials to make instruments”</p>	<p>Worksheets will be collected after this lesson to ascertain depth of learning and research. Teacher will use this information to determine any areas of misinformation and areas that need more attention.</p>
--	--	---

<p><b>Phase Two – Enhancing</b>  <b>Lesson Two: Making medieval instruments</b></p> <ul style="list-style-type: none"> <li>• Students revise what they learned in the previous lesson about medieval instruments.</li> <li>• Students should have researched how the lute/psaltery was constructed. Any weak areas need to be picked up on by the teacher. Teacher may ask students to explain it to others, or go through it step by step with the class as a whole.</li> <li>• Teacher needs to make sure the students understand the requirements for the construction of the instrument.</li> <li>• Teacher makes sure students understand the requirements for this task and students commence making their instruments.</li> <li>• The teacher may like to play some medieval music in the classroom while the students are making their instruments, to create atmosphere. Local libraries may have some CDs of medieval music or music shops may be able to order in CDs.</li> <li>• There needs to be a designated space in the classroom for instruments to dry and be safe. Perhaps at the back of the classroom or along one of the sides where traffic is lower.</li> <li>• At the conclusion of the lesson, students should be reminded of what they have learned during the research and construction lessons. They may benefit from a whole class discussion or small group discussion format.</li> </ul>	<p>Student worksheets will be handed back so that students can refer to them during construction.</p> <p>Materials to make the instruments.</p> <p>Glue, scissors etc</p> <p>CDs and CD player Medieval music</p>	<p>The instruments will be assessed using the criteria sheet in Appendix C</p>
---	---	--

<p><b>Phase Three – Synthesising</b>  <b>Lesson Three: Writing unique musical notation</b></p> <ul style="list-style-type: none"> <li>• Teacher discusses musical notation and introduces/reinforces the idea that students can make up their own notation.</li> <li>• Teacher shows the students how to create their own notation, using a very simply piece of music such as Row, Row, Row Your Boat. The teacher writes the standard notes on the board on the treble staff and asks the students to suggest shapes/coloured dots/animals to replace those notes. Students play the new notation on xylophones or glockenspiels so the teacher can see that they understand what they are doing.</li> <li>• Once the students have practised the new notation, they could be broken into 2/3/4 groups and asked to play Row, Row, Row Your Boat in a round/canon.</li> <li>• This is where students learn the <i>la</i> pentatonic scale. They will practice the solfa first and then will play the scale on the xylophones or glockenspiels.</li> <li>• Once students have practiced the <i>la</i> pentatonic scale, they need to create their own notation for the pentatonic scale. Then students need to work in 2, 3 or 4 groups (depending on class skill level and level of experience with rounds/canons) to write their own short composition using the notes in the <i>la</i> pentatonic scale (4-6 bars). Teacher will need to facilitate and assist where necessary. Notation should be written on the treble staff.</li> </ul>	<p>Examples of different notation. Can be found online or in music text books.</p> <p>Xylophones and/or glockenspiels</p>	
--	---	--

<ul style="list-style-type: none"> <li>Once students have written their composition in their groups, they need to play it on the xylophones or glockenspiels one group at a time. Strategic questions before playing could include:             <ol style="list-style-type: none"> <li>1. What do you have to remember to do when you play as a group? (Keep together).</li> <li>2. How should your group present itself for your 'performance'?</li> <li>3. Make sure you listen to each other when you are playing, so that you can keep in time with each other.</li> </ol> </li> <li>The final part of this lesson will be devoted to the class playing their compositions as a canon.</li> </ul>	<p>Xylophones and/or glockenspiels</p>	<p>Students will be assessed on their composition and their performance. See criteria sheet in Appendix D</p>
<p><b>Phase Four – Reflection</b>  <b>Lesson Four: Responding to music/making comparisons</b></p> <ul style="list-style-type: none"> <li>Students draw comparisons between medieval music and modern day music. They listen to different compositions throughout history and discuss the differences between the styles and sound of the music. Students are asked to critically respond to the pieces of music.</li> <li>The teacher will need to show the students how to respond to music, perhaps playing a piece of music and then using appropriate words to describe the music. Words such as soft (<i>piano</i>), loud (<i>forte</i>), dissonant, melodic, peaceful etc</li> <li>The teacher will then play a number of different pieces of music, from different musical periods (such as Romantic, Classical and Modern) and the students will be asked to compare them to medieval music. Students</li> </ul>	<p>Various pieces of music</p>	<p>Teacher will make observational notes on student responses. Teacher will need to</p>

<p>will need to be able to discuss similarities and differences in the style of music and use appropriate language to communicate their opinions and ideas.</p> <ul style="list-style-type: none"><li>• The teacher may elect to choose very different pieces of music to play initially, to allow the students to hear the pronounced differences. Then the teacher may choose pieces of music that are similar, in order to see how well the students are able to articulate their responses to the music they hear.</li><li>• Teacher might like to finish the lesson by letting the students choose a piece of music to listen to, one that sums up the medieval unit for them.</li></ul>		<p>make sure that they obtain responses from all students. See Appendix E for observational record.</p>
---	--	---

## VISUAL ARTS

Teaching and Learning Experiences	Resources	Assessment Opportunities
<p><b>Phase One – Orientating</b>  <b>Lesson One: Researching castles</b></p> <ul style="list-style-type: none"> <li>• Teacher replays parts of the videos (Ella Enchanted and Shrek) focusing on the castles to start students thinking about the different parts of a castle.</li> <li>• Teacher provides books on castles to give students access to many different pictures of castles.</li> <li>• Students discuss with one or two others, the types of features on castles eg turrets, drawbridge etc seen in the movies.</li> <li>• Teacher writes on the board “Parts of Castles” as a visual reminder then engages the class in a whole-class discussion, writing features on the board. Students may benefit from discussion about where you might find castles and why they were built in those locations.</li> <li>• Students brainstorm features of castles and then move to the resource centre/computer lab to complete online, interactive research.</li> </ul>	<p>“Ella Enchanted” and “Shrek” DVDs or videos</p> <p>DVD/video player and television</p> <p>Books such as</p> <ul style="list-style-type: none"> <li>• “Castles” by Colin Thompson</li> <li>• “Life in a Medieval Castle” by Jane Shuter</li> <li>• “See Inside Castles” by Katie Daynes</li> <li>• “Castles and forts” by Simon Adams</li> </ul> <p>*These books are currently catalogued in the Pine Rivers Shire Council libraries</p> <p>White/black board markers/chalk</p>	<p>Whole class discussion will enable teacher to observe student responses informally.</p>



<p>castle.</p> <ul style="list-style-type: none"> <li>Remind students to bring construction materials such as boxes, paper, cardboard etc for the next lesson. The teacher should also provide a selection of materials in case students forget their own or are unable to locate any.</li> </ul> <p><b>Phase Two – Enhancing</b>  <b>Lesson Two: Designing and making castles</b></p> <ul style="list-style-type: none"> <li>Teacher begins the lesson by re-visiting the discussion from the previous lesson about the layout of castles.</li> <li>Students revise posters they made in groups to refresh their memories on how they thought they could change the design of the castle to make it better.</li> <li>Students are then encouraged to begin designing their castles, being carefully to pay attention to scale. <b>Scale is part of the mathematics syllabus for level 3-4 so this part of the lesson will be easier if scale drawing has already been covered in mathematics.</b></li> <li>Once students have finished the design stage of their castle, they will be required to begin the construction of their castle.</li> <li>Students should be allowed the remainder of the lesson to complete their construction.</li> <li>Students with learning difficulties or physical disabilities will need to be</li> </ul>	<p>up the posters in the classroom</p> <p>Question and answer posters from the previous lesson</p> <p>Large sheets of A3 white paper</p> <p>Pencils, pens, erasers, rulers, calculators</p> <p>Construction materials such as boxes, cardboard, paper etc.</p> <p>PVA glue, scissors</p>	<p>The design and construction of the castles will be formally assessed to determine if students have considered the needs of the medieval community when designing their</p>
---	--	---

<p>considered when planning this activity. Other forms of assessment may need to be tailored to the individual needs of students. Perhaps this task could become a group activity or a computer activity where the design is done on a design program.</p> <ul style="list-style-type: none"> <li>• If students require extra time to complete this task, time at the end of the next lesson may be allocated to finishing the castles.</li> </ul> <p><b>Phase Three – Synthesising</b>  <b>Lesson Three: Designing a castle crest</b></p> <ul style="list-style-type: none"> <li>• During this lesson, students work individually to design a crest for their castle. They need to take into account appropriate colour, shape, line and illustrations.</li> <li>• Teacher might begin this lesson by showing examples of different crests. A whole class discussion on why people would have their own family crest would be useful; students may have some unique ideas that will assist the class with their design process.</li> <li>• Students need to understand the reasons for having a crest as this understanding will enable them to design a more effective and striking crest of their own. Students need to understand the symbolism of the crest and what it represents.</li> <li>• Students work individually on their design, beginning with a sketch (rough draft) and then working on their final design. The students will need to make the crest the right size to fit on their castle. They will also need to complete the design on an A4 or A3 piece of paper.</li> </ul>	<p>Books illustrating crests. Some of the books on castles may be useful.</p> <p>Materials such as crayons, pencils, paint, paint brushes, felt pens, A4 and A3 paper, thick card, scissors, glue, rulers.</p>	<p>castle. Students will also need to use the elements of colour, line, shape and texture in the construction of their castle (see Appendix G for criteria sheet)</p>
--	--	---



- |   |  |  |
|---|--|--|
| <ul style="list-style-type: none"><li>• A time for reflection on what the students have learned during this medieval unit. Teacher could guide the discussion or let the students take turns in leading the discussion.</li><li>• It is important to remind students that the Feldman and Darby approaches can be used when appraising any artwork, not just medieval artwork. These approaches allow students to gain a greater understanding and appreciation for what the artist was trying to achieve with their artwork.</li></ul> |  |  |
|---|--|--|

**APPENDIX A**  
Medieval Arts Unit  
Drama Assessment  
Criteria Sheet

**Group Members:** \_\_\_\_\_

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

**Unit Title:** \_\_\_\_\_

**Level:** \_\_\_\_\_

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

DR 4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.

Criteria	WT	D	WBE	COMMENTS
<ul style="list-style-type: none"> <li>Did all students participate <i>as a group</i> in the presentation?</li> </ul>				
<ul style="list-style-type: none"> <li>Did the play show evidence of planning?</li> </ul>				
<ul style="list-style-type: none"> <li>Did the play successfully demonstrate how their particular community group would embark on the quest? Did the students develop the action from a given circumstance? <b>DR 4.2</b></li> </ul>				
<ul style="list-style-type: none"> <li>Was the play original and unique? Did it entertain the class? <b>DR 4.2</b></li> </ul>				
<ul style="list-style-type: none"> <li>Did the play include elements of focus, mood and symbol? <b>DR 4.1</b></li> </ul>				
<ul style="list-style-type: none"> <li>Was the play appropriate for the given audience (other students)?</li> </ul>				

**APPENDIX B**  
**Medieval Arts Unit**  
**Music Worksheet**  
**Instrument Research**

**Student Name:** \_\_\_\_\_

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

**Unit Title:** \_\_\_\_\_

**Level:** \_\_\_\_\_

You must include the **lute** or **psaltery** as one of your instruments

**Instrument One:** \_\_\_\_\_

1. Describe the sound you heard from this instrument in terms such as mellow/harsh, deep/high pitched, low/high.

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

2. Describe the family of instruments this belongs to e.g. woodwind, brass, strings.

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

3. The type of people who would have played these instruments in medieval times.

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

4. How is this instrument made?

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

**Instrument Two:** \_\_\_\_\_

1. Describe the sound you heard from this instrument in terms such as mellow/harsh, deep/high pitched, low/high.

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

2. Describe the family of instruments this belongs to e.g. woodwind, brass, strings.

---

---

3. The type of people who would have played these instruments in medieval times.

---

---

---

4. How is this instrument made?

---

---

---

---

---

---

---

**Instrument Three:** \_\_\_\_\_

1. Describe the sound you heard from this instrument in terms such as mellow/harsh, deep/high pitched, low/high.

---

---

---

---

2. Describe the family of instruments this belongs to e.g. woodwind, brass, strings.

---

---

3. The type of people who would have played these instruments in medieval times.

---

---

---

---

4. How is this instrument made?

---

---

---

---

---

---

---

**APPENDIX C**  
**Medieval Arts Unit**  
**Music Assessment**  
**Instrument Making Criteria Sheet**

**Student Name:** \_\_\_\_\_

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

**Unit Title:** \_\_\_\_\_

**Level:** \_\_\_\_\_

<b>Criteria</b>	<b>Yes</b>	<b>No</b>	<b>COMMENTS</b>
<ul style="list-style-type: none"><li>• Has the student made a lute or psaltery? Is it easy to identify the instrument?</li></ul>			
<ul style="list-style-type: none"><li>• Does the lute/psaltery have strings?</li></ul>			
<ul style="list-style-type: none"><li>• Is the student's research of the instrument evident in their construction of it?</li></ul>			

**APPENDIX D**  
Music Assessment  
Criteria Sheet  
Performance and Composition

**Student Name:** \_\_\_\_\_

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

**Unit Title:** \_\_\_\_\_

**Level:** \_\_\_\_\_

MU 4.2 Students sing and play, individually and with others, in unison and in up to four parts, including some repertoire from memory.

MU 4.3 Students read and write short pieces of music containing Level 4 core content.

Criteria	5	4	3	2	1
<b>La pentatonic scale</b>	All notes of the <i>la</i> pentatonic scale have been used	Most notes of the <i>la</i> pentatonic scale have been used.	Some notes of the <i>la</i> pentatonic scale have been used.	Few notes of the <i>la</i> pentatonic scale have been used.	The <i>la</i> pentatonic scale has not been used at all.
<b>Notation</b>	Notation is unique and all notes have their own notation.	Notation is unique and most of the notes have their own symbol.	Notation has some uniqueness and some attempt has been made at using different symbols.	Notation is not unique and it is difficult to distinguish between the notes.	No attempt made at unique notation. Many difficulties evident with the concept of writing own notation.
<b>Performance</b>	Student performance was excellent. They kept together with the group consistently.	Student performance was good. They mostly kept together with the group.	Student performance was satisfactory. They tried to keep together with the group but experienced some difficulty.	Student performance was limited. They experienced great difficulty playing in a group.	Student performance was very limited. They were unable to keep together with the group.
				<b>SCORE:</b>	<u>    </u> /15

**Comments:**





**APPENDIX G**  
**Medieval Arts Unit**  
**Visual Arts Assessment**  
**Castle Design and Construction Criteria Sheet**

**Student Name:** \_\_\_\_\_

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

**Unit Title:** \_\_\_\_\_

**Level:** \_\_\_\_\_

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

Criteria	WT	D	WBE	COMMENTS
<ul style="list-style-type: none"> <li>Does the castle design show evidence of thought and planning?</li> </ul>				
<ul style="list-style-type: none"> <li>Does the design show consideration of the medieval community's needs?</li> </ul>				
<ul style="list-style-type: none"> <li>Does the design use colour effectively?</li> </ul>				
<ul style="list-style-type: none"> <li>Are the elements of line and shape evident in the design?</li> </ul>				
<ul style="list-style-type: none"> <li>Is the castle design unique?</li> </ul>				
<ul style="list-style-type: none"> <li>Does the castle design communicate an understanding of the purpose of the castle in medieval times?</li> </ul>				

**APPENDIX H**  
**Medieval Arts Unit**  
**Feldman and Darby Approaches to Appraising Artwork**

## **Feldman Approach**

### **DESCRIPTION**

- Provide a list of objects and events depicted
- Indicate the media, size, location

### **ANALYSIS**

- Determine how the arrangement of shapes, lines, colours and textures effect the way you look at the work
- Issues such as how centres of interest, areas of dominance, rhythm, harmony have been achieved

### **INTERPRETATION**

- How have the elements and principles of design, and the objects depicted, contributed to the meaning derived from the art work?

### **EVALUATION**

- Evaluation of judgement may be carried out
- Evaluation of art works is notoriously difficult
- Feldman recommends the comparison of the work to others that are similar in some respect

## **Darby Approach**

- What is your first impression?
- What can you see?
- What does it mean?
- What do other people think of the work?
- Do you like the work?
- What is your impression of the work now? How has it changed? Why?

**Source:** Dr Lindsay Farrell, Australian Catholic University, McAuley Campus, Brisbane, QLD/

**APPENDIX I**  
**Medieval Arts Unit**  
**Visual Arts Assessment**  
**Castle Appraisal Worksheet**

**Student Name:** \_\_\_\_\_

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

**Unit Title:** \_\_\_\_\_

**Level:** \_\_\_\_\_

**VA 4.1** Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.

**FELDMAN APPROACH**

1. **Description** – write down a list of what you see in the castle. Describe the size, what it is made from and the media used.

---

---

---

---

---

---

---

2. **Analysis** – look at the lines, shapes and colours of the castle and write down how they effect the way you view the castle.

---

---

---

---

---

---

---

---

3. **Interpretation** – how have the colour, line and shape of the castle contributed to the meaning you get from the artwork?

---

---

---

---

---

---

---

4. **Evaluation** – Compare this castle with the ones next to it.

---

---

---

---

---

**APPENDIX I**  
**Medieval Arts Unit**  
**Visual Arts Assessment**  
**Castle Appraisal Worksheet**

**Student Name:** \_\_\_\_\_

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

**Unit Title:** \_\_\_\_\_

**Level:** \_\_\_\_\_

**VA 4.1** Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.

**DARBY APPROACH**

1. What is your first impression of this castle?

---

---

---

---

2. What can you see?

---

---

---

---

3. What does it mean?

---

---

---

---

4. What do other people think of this castle?

---

---

---

---

5. Do you like the castle?

---

---

6. What is your impression of the castle now? How has it changed? Why?

---

---

---

---

## **REFERENCES**

Queensland Studies Authority. (2005). *Years 1 to 10 The Arts syllabus*. Retrieved July 16, 2006, from the QSA Web site: <http://www.qsa.qld.edu.au/>

Queensland Studies Authority. (2005). *Years 1 to 10 The Arts sourcebook modules*. Retrieved July 16, 2006, from the QSA Web site: <http://www.qsa.qld.edu.au/>

### **Websites**

#### **MUSIC**

- [www.empire.k12.ca.us/capistrano/Mike/capmusic/medieval/medieval.htm](http://www.empire.k12.ca.us/capistrano/Mike/capmusic/medieval/medieval.htm)
- <http://comp.uark.edu/~rlee/midi/>
- [www.music.iastate.edu/antiqua/instrmt.html](http://www.music.iastate.edu/antiqua/instrmt.html)
- [http://interletras.com/canticum/Eng/index1\\_Eng.html](http://interletras.com/canticum/Eng/index1_Eng.html)

#### **VISUAL ARTS**

- [www.castles.org/Kids\\_Section/Castle\\_Story/parts.htm](http://www.castles.org/Kids_Section/Castle_Story/parts.htm)
- <http://www.castlesontheweb.com/>
- <http://www.castlewales.com/castmoth.html>
- <http://www.shawnbrown.com/maps/castle2.html>

#### **GENERAL**

- [www.pinerivers.qld.gov.au/c/prsc?a=da&did=1020395](http://www.pinerivers.qld.gov.au/c/prsc?a=da&did=1020395) (Pine Rivers Shire Council)
- [www.yorkmysteryplays.org/index\\_highres.htm](http://www.yorkmysteryplays.org/index_highres.htm) (York Mystery Plays)
- <http://www.qsa.qld.edu.au/> (Queensland Studies Authority)