

Integrated Arts Unit – Developed by Tara Freeman
Level 4 Visual Arts, Drama and Music

Medieval Showdown

Strands:

Music Drama Visual Arts

Possible Links:

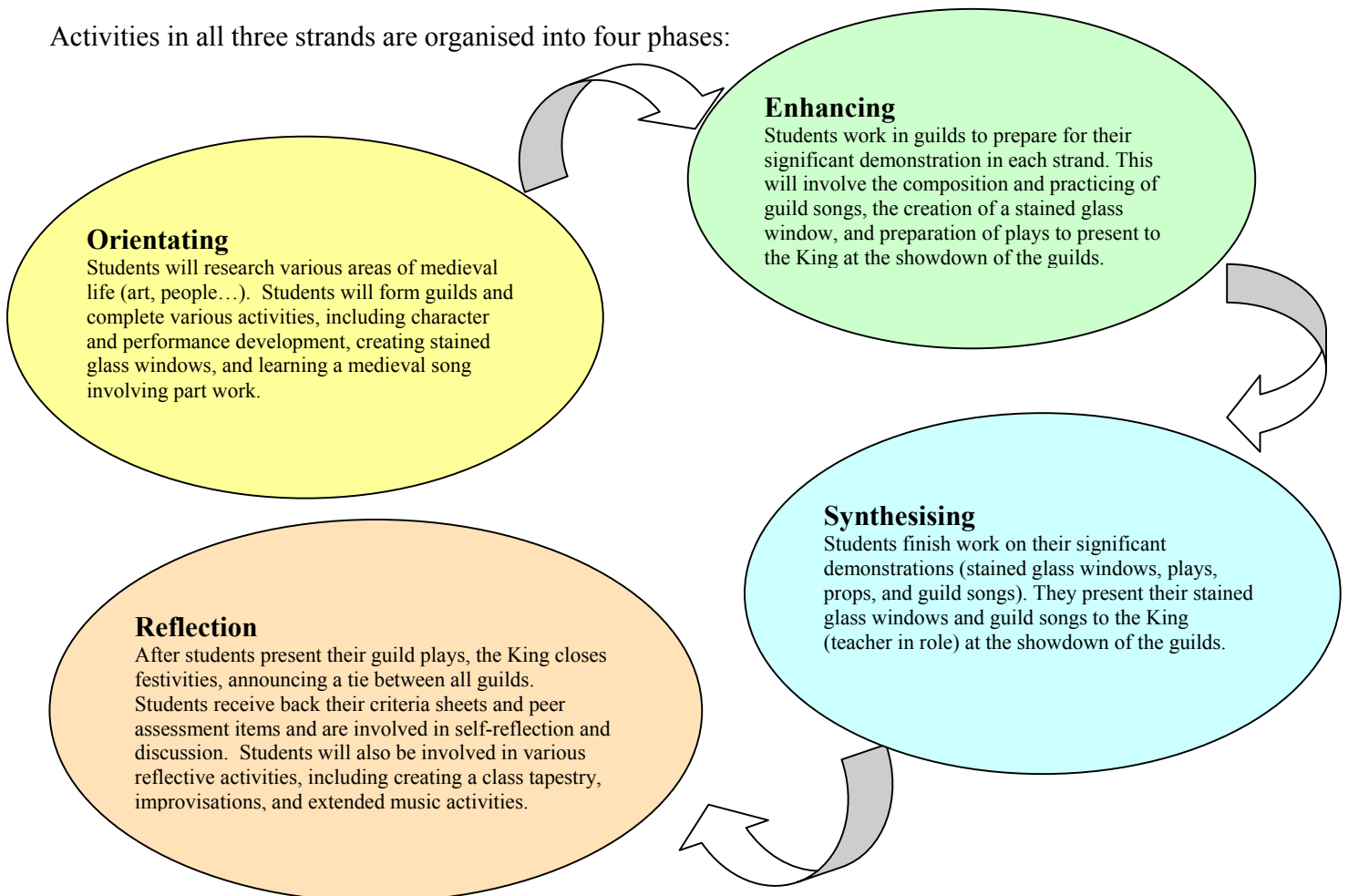
Technology SOSE Science
Maths English Dance

Purpose/Rationale

In this unit, students will learn about life in medieval times through various visual arts, drama and music activities. In each strand students will be involved in various activities in the lead up to a significant demonstration. For these demonstrations, students form into guilds to prepare a guild song, stained glass window and play to present to the King (teacher in role) at a medieval showdown of the guilds. Students are to work on these demonstrations with the overall aim of displaying to the King that their guild has the most vital role in medieval society. Students will be told that based on these performances, the King will pronounce which guild is the winner. Through this specific example of medieval society, it is envisaged that students will comprehend that within any society, all people and groups have different yet necessary roles. Overall, this unit will assist in the development of specific level four drama, visual arts and music outcomes.

Overview

Activities in all three strands are organised into four phases:



Using This Module

Cross Curricular Priorities

This integrated drama, music and visual arts module provides opportunities to develop outcomes in the key learning areas of Technology, English, Mathematics, Dance, Science and Studies of Society and Environment. In addition to the links identified throughout the music, drama and art activities, ideas for additional activities in these areas have been included in Teacher resource 2.

Activities also contribute to learning in literacy and lifeskills. Literacy practices include listening, performing spoken texts, reading and viewing information texts, increasing vocabulary and writing storyboards and lyrics. Students may also develop lifeskills, through increasing their social, interaction, self-management and communication skills.

Module Organisation

This module should last for four weeks and as such is designed in four phases, orientating, enhancing, synthesising and reflection (one phase per week). Each strand should be allocated one and a half hours each week. Within the module, lessons have been organised in a specific order, as some lessons need to be completed before the commencement of others. Within some of the lessons, focus questions and teaching considerations have been included to provide further information regarding the activities described.

Background information

There were many different groups of people that made up medieval society, monks and nuns, peasants, minstrels, Lords and Ladies, royalty, guilds etc. A guild is a group of people from the same trade who have joined together to ensure anything made by any guild member is of an acceptable standard and is sold at a reasonable price. Therefore, guilds played an extremely important role in medieval towns, particularly to the economy, as they ensured the standard and pricing of crafts, goods and wares. Examples of medieval guilds include blacksmiths, bakers, craftsmen, doctors, goldsmiths, merchants, millers and stonecutters.

Parents paid a member of the guild to take in their son at the age of 12 or above to be an apprentice and be taught the trade. Once the apprenticeship was over (this can take up to 14 years), guild members became journeymen, who could travel around and start up their own businesses. Being a member of a guild was extremely important, as only guild members could sell within a town. Other people could only sell goods or wares at markets on specified days.

In medieval towns, there was usually a guildhall, where they held an annual feast for all members of guilds and their families. Most members of guilds also lived and worked in one large area of the town.

Further background information relating to specific lessons can be found in the teaching considerations.

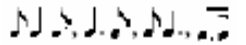
Core Learning Outcomes

Music:

Level Statement Level 4:

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

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

Students aurally and visually analyse, sing, play, read and write simple musical patterns containing  in simple time using notes of the extended do and la pentatonic scales and incorporating tonic and dominant accompaniments. They create their own music using patterns, elements and structures from Level 4 core content.

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

Drama

Level Statement Level 4:

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

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

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

- DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.
- 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.

Visual Arts:

Level Statement Level 4:

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

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

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

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

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

VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.

Core Content

This module provides a learning context for the following Level 4 core content in Visual Arts, Drama and Music in addition to the core content from previous levels:

Music

Key Components	Content
Rhythm and Metre	<ul style="list-style-type: none"> quaver, crotchet, semi-quaver, semibreve
Pitch and melody	<ul style="list-style-type: none"> treble clef notation
Part Work	<ul style="list-style-type: none"> singing in up to four parts
Tone Colour	<ul style="list-style-type: none"> solo instruments and ensembles from a range of cultural and historical contexts

Drama

Key Components	Level 4 Content
Elements	<ul style="list-style-type: none"> focus mood symbol
Conventions	<ul style="list-style-type: none"> develop actions from given circumstances
Forms and styles	<ul style="list-style-type: none"> student-devised scenarios written character profile, plot outline
Performance skills	<ul style="list-style-type: none"> characterisation – maintain appropriate role movement – vary for character and stage space voice – audibility, pitch and clarity, adapting projection for different spaces
Audience	<ul style="list-style-type: none"> formal and informal – other year levels, family and friends
Purpose	<ul style="list-style-type: none"> entertainment information

Art

Key Components	Level 4 Content
Concepts — principles of visual art and design	<ul style="list-style-type: none"> abstraction composition depth proportion representation symbolism
Processes	<ul style="list-style-type: none"> analyse deconstruct images and objects reconstruct images and objects
Display and exhibition	<ul style="list-style-type: none"> purpose of audience
Functions	<ul style="list-style-type: none"> symbolism

Other Key Learning Areas:

Technology –

- INF 4.1 Students analyse sources and forms of information and match these to the requirements of design challenges.
- TP 4.1 Students use consultative methods to gather knowledge, ideas and data when researching alternatives within design challenges.
- TP 4.2 Students generate design ideas through consultation and communicate these in detailed design proposals.
- MAT 4.1 Students explain how characteristics of materials affect ways they can be manipulated.

SOSE –

- TCC 4.1 Students use primary sources to investigate situations before and after a change in Australian or global settings.
- TCC 4.3 Students share empathetic responses to contributions that diverse individuals and groups have made to Australian or global history.
- CI 4.5 Students express how material and nonmaterial aspects of groups influence personal identities.

Science –

- SS 4.1 Students outline some contributions to the development of scientific ideas made by people from different cultural and historical backgrounds.

Maths –

- N 4.1 Students compare and order whole numbers and common and decimal fractions of any size, make connections between key percentages and fractions, and describe how a range of factors influence financial decisions.

The activities suggested in Teacher Resource 2 would contribute to learning in this key learning area.

English -

- Cu 4.3 When writing and shaping, students develop characterisation that is relevant to the storyline using descriptions, actions and dialogue.
- Cr 4.3 When writing and shaping students: choose aspects of subject matter, attributes, processes and visual resources to construct representations of people, places, events, and things in ways that appeal to certain groups.

The activities in Teacher Resource 2 would contribute to learning in this key learning area.

Dance –

- DA 4.1 Students use improvisation to create new movement for a specific purpose.
- DA 4.2 Students perform movement sequences with improvised sections.
- DA 4.3 Students analyse elements of dances from various cultural and historical contexts.

The activities in Teacher Resource 2 would contribute to learning in this key learning area

Assessment

Outcomes	Gathering Evidence	Making Judgments
<p>DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.</p>	<p>The Students may:</p> <ul style="list-style-type: none"> • create character profiles • develop plot outlines and storyboards • participate in dramatic performances and improvisations <p>The teacher may use:</p> <ul style="list-style-type: none"> • observation • focused analysis <p>Recorded in:</p> <ul style="list-style-type: none"> • anecdotal records • checklists 	<p>Do students:</p> <ul style="list-style-type: none"> • respond appropriately to others during performances and improvisations? • create and use props to develop characterisation? • sequence dramatic performances to inform the audience about a particular idea? • use language and voice projection to develop mood and character?
<p>DR 4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.</p>	<p>The Students may:</p> <ul style="list-style-type: none"> • rehearse and prepare drama performances • present drama performances <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis <p>Recorded in:</p> <ul style="list-style-type: none"> • criteria sheet 	<p>Do students:</p> <ul style="list-style-type: none"> • collaborate and rehearse in groups to develop and practice performances? • use movement, vocal variety, language and props to develop characterisation and mood? • maintain character roles in performances? • use the space appropriately when performing? • show awareness of audience in performances? • speak lines from memory and improvise lines effectively when necessary? • show an awareness of other characters during performances?
<p>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.</p>	<p>The Students may:</p> <ul style="list-style-type: none"> • discuss their own and other's performances • make judgments about other's work supported by evidence <p>The teacher may use:</p> <ul style="list-style-type: none"> • observation • focused analysis • peer and self assessment • student-teacher consultation <p>Recorded in:</p> <ul style="list-style-type: none"> • self reflection sheets • peer assessment sheets • anecdotal records 	<p>Do students:</p> <ul style="list-style-type: none"> • describe their own learning through drama? • evaluate their own performances according to guidelines? • make judgments about other's performances, supporting judgments with evidence? • provide advice to others and self about possible areas of improvement?
<p>MU 4.1 Students aurally and visually analyse and respond to Level 4 core content in music they hear and perform.</p>	<p>The Students may:</p> <ul style="list-style-type: none"> • learn and respond to music incorporating 4 parts <p>The teacher may use:</p> <ul style="list-style-type: none"> • observation <p>Recorded in:</p> <ul style="list-style-type: none"> • anecdotal records 	<p>Do students:</p> <ul style="list-style-type: none"> • recognise and maintain parts in part work? • perform learnt music at the correct beat and tempo?
<p>MU 4.2 Students sing and play, individually and with others, in unison and in up to four parts, including some repertoire from memory.</p>	<p>The Students may:</p> <ul style="list-style-type: none"> • sing a learnt melody and lyrics in four parts from memory <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • observation <p>Recorded in:</p> <ul style="list-style-type: none"> • checklists 	<p>Do students:</p> <ul style="list-style-type: none"> • maintain a steady beat? • maintain parts in part work? • perform music accurately? • sing music in the correct time? • select and perform music using particular tempos and dynamics to create mood?

	<ul style="list-style-type: none"> • criteria sheets 	
MU 4.3 Students read and write short pieces of music containing Level 4 core content	The Students may: <ul style="list-style-type: none"> • transpose performed melodies into treble staff notation. The teacher may use: <ul style="list-style-type: none"> • focused analysis • teacher observation Recorded in: <ul style="list-style-type: none"> • criteria sheet • checklist 	Do students: <ul style="list-style-type: none"> • transpose the rhythm and pitch of a piece accurately? • use the correct conventions of staff notation? • create appropriate lyrics to develop theme and mood?
VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.	The Students may: <ul style="list-style-type: none"> • research and deconstruct the theme and approach to creating stained glass windows and the Bayeux tapestry • create stained glass windows to communicate a theme or idea The teacher may use: <ul style="list-style-type: none"> • teacher observation • focused analysis Recorded in: <ul style="list-style-type: none"> • criteria sheets • checklists • anecdotal records 	Do students: <ul style="list-style-type: none"> • deconstruct artworks for meanings intended by creators? • reconstruct artworks to create meanings? • use visual art elements to communicate meaning and theme? • experiment with materials to create or recreate objects?
VA 4.2 Students make and display images and objects, considering purposes and audiences.	The Students may: <ul style="list-style-type: none"> • design elements that will be included in a group stained glass window, considering respective sizes, colours, and placement. • connect separate artworks to create a cohesive whole. The teacher may use: <ul style="list-style-type: none"> • teacher observation • peer assessment • focused analysis Recorded in: <ul style="list-style-type: none"> • criteria sheets • anecdotal records • peer assessment forms 	Do students: <ul style="list-style-type: none"> • draw and create stained glass windows for a particular time and audience? • consider appropriate sizes, configuration and placement in designing a stained glass window? • connect artworks in a way that creates a feeling of cohesion within their stained glass window?
VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.	The Students may: <ul style="list-style-type: none"> • discuss own and others' stained glass windows within groups • peer and self-evaluate artworks The teacher may use: <ul style="list-style-type: none"> • self reflection • peer assessment • observation • student-teacher consultation Recorded in: <ul style="list-style-type: none"> • self assessment/reflection sheets • peer assessment forms • checklist • anecdotal records 	Do students: <ul style="list-style-type: none"> • analyse their own and others' artworks in relation to the use of colour, shapes, line and elements? • analyse the use of symbolism in artwork?

Three assessment items have been provided at the end of this module for teacher use. Other assessment items (as listed throughout the module) will need to be developed by teachers to ensure students are assessed throughout the unit. The table above can be used in the development of these assessment items.

Support Materials and References

Student Reference (All Websites were retrieved in September 2006)

- Carr, K. (1998-2006). *Middle ages in Europe - history, art, architecture, food, and clothing of the middle Ages*. Retrieved from <http://www.historyforkids.org/learn/medieval/index.htm>
Information about medieval times aimed at children
- Forest School (2002). *Medieval Homework Help Links*. Retrieved from http://www.forrestps.act.edu.au/hwh_medieval2.htm#music
Links to information pages about medieval times – includes suitable activities and web quests
- Reading Borough Council: Reading Museum Service (2000-2004). *Britain's Bayeux Tapestry*. Retrieved from <http://www.bayeuxtapestry.org.uk/Index.htm>
Contains useful information about the Bayeux tapestry and various interactive activities for children
- Terry, A., & Martin, K. (2003). *Rights and responsibilities in medieval guilds*. Retrieved from http://www.historylearningsite.co.uk/medieval_guilds.htm
Information and links about medieval guilds – a website created by high school students

Teacher Reference

Print

- Bagenal, A., & Bagenal, M. (1979). *This Merry Company: Teacher's Book*. England: Oxford University Press.
- Bagenal, A., & Bagenal, M. (1981). *This Merry Company 2*. England: Oxford University Press.
- Bailey, V., & Wise, E. (1968). *Medieval life: Focus on history*. London: Longman Group.

Websites (All Websites were retrieved in September 2006)

- Allen, A. (1993). *Costumes and clothing: Medieval*. Retrieved from <http://www.geocities.com/Heartland/Acres/7631/costume3.html>
Includes pictures and information about the development of medieval clothing
- Collectors Post (2003). *Medieval drama links*. Retrieved from <http://collectorspost.com/Catalogue/medramalinks.htm>
Provides links to medieval information in various areas (art, life, drama...)
- Harbin, B. A. C. (1995-2006) *NetSerf*. Retrieved from <http://www.netserf.org/>
Provides links to medieval information in many areas (art, life, drama...)
- Westfield Park Primary School (n.d.) *Useful links*. Retrieved from <http://members.iinet.net.au/~westps/indexplus/links.html>
Provides useful links to medieval subjects underneath the heading of SOSE: Time Continuity and Change
- Wikipedia. (2006). *Medieval music*. Retrieved from http://en.wikipedia.org/wiki/Medieval_music#Gregorian_chant
Information about the development of medieval music

Audio

- Bagenal, A., & Bagenal, M. (1981). *This Merry Company 2: medieval music, dance and drama*. England: Oxford University Press.

Activities

Phase One (Week One): Orientating

Students will research various areas of medieval life (art, people...). Students will form guilds and complete various activities, including character and performance development, creating stained glass windows, and learning a medieval song involving part work.

Drama

Outcomes	Drama Activities	Gathering Evidence
<p>Dr 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.</p> <p>Technology: TP 4.1 Students use consultative methods to gather knowledge, ideas and data when researching alternatives within design challenges.</p> <p>SOSE: TCC 4.1 Students use primary sources to investigate situations before and after a change in Australian or global settings.</p> <p>TCC 4.3 Students share empathetic responses to contributions that diverse individuals and groups have made to Australian or global history.</p> <p>CI 4.5 Students express how material and nonmaterial aspects of groups influence personal identities.</p>	<ul style="list-style-type: none"> ● Students will be introduced to the topic of the unit, medieval Europe (1200-1400AD), and will work in pairs with various electronic and print sources to research information about life in medieval Europe (30 minutes). <ul style="list-style-type: none"> ➤ People and occupations ➤ Living conditions ➤ Clothing ➤ Food ➤ Recreation ● Teacher will conduct a discussion with the class about different members of medieval society and will lead into a discussion about guilds. Students will then be divided into groups (4-5 students). The teacher can form groups and allocate guilds through different methods – random selection, student choice, drawn out of the hat... ● Students will be read the announcement from the king (teacher resource 1) to set the scene for the unit. The teacher may act in the role of a town crier to give the announcement. This announcement will briefly highlight the required tasks for the groups. Students will be told that the King will be using their three demonstrations to determine the most important guild in medieval society. ● Students will be given specific information about their play. This play will need to last for 3-5 minutes and clearly demonstrate the importance of their guild in medieval times. Students may take on roles of people outside of the guild to accomplish this. ● Students will work in their guilds to research particular information about people in their guilds and will begin to write out relevant information on the worksheet provided (student resource 1). Students can also discuss and write down ideas for their dramatic play and improvise different scenes or elements that could be included. 	<p>Dr 4.1 Assessment Techniques:</p> <ul style="list-style-type: none"> ● Teacher observation ● Focused analysis - checklist

Focus Questions for Student Research

- What different people/groups were present in medieval European Society?
- What were the different roles people held within guilds?
- What were the main roles of the guild?

Teaching Considerations

Student Research:

Allow the students to use varied electronic and print resources. Some useful websites have been listed in the support materials and references – student reference. One site students should particularly focus on is Terry & Martin (2003), which contains useful information about medieval guilds. Another useful student reference site for information about different aspects of medieval life is Carr (1998-2006).

Visual Arts

Outcomes	Visual Arts Activities	Gathering Evidence
<p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> <p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p> <p>Technology:</p> <p>INF 4.1 Students analyse sources and forms of information and match these to the requirements of design challenges.</p> <p>MAT 4.1 Students explain how characteristics of materials affect ways they can be manipulated.</p> <p>TP 4.1 Students use consultative methods to gather knowledge, ideas and data when researching alternatives within design challenges.</p> <p>TP 4.2 Students generate design ideas through consultation and communicate these in detailed design proposals.</p> <p>Science: SS 4.1 Students outline some contributions to the development of scientific ideas made by people from different cultural and historical backgrounds.</p>	<ul style="list-style-type: none"> • Reread the announcement from the King to remind students of their task for visual arts. • The teacher will allow students to independently research the creation of stained glass windows in medieval times. Students will be given focus questions to guide their research (see bottom). • Class discussion – what sorts of colours and elements could be used to create a stained glass window to present to the king. Explain to students the history and use of stained glass windows (see teaching considerations). • Method of creating windows - Each student will create one piece of their group’s stained glass window using markers or cellophane on transparency paper (depends on available resources and time). The lead of the stained glass windows can be created using black markers. All pieces will be joined together using tape (see teaching considerations for example layouts for windows). Students will need to leave room on certain edges for the border. This will depend on the group’s overall design. • Students will join with their guilds and discuss possible elements of their group’s stained glass window. The group will produce a plan with specifications regarding the size, elements, borders and final configuration of the window. • Students will work independently to draw a draft of one section of a group stained glass window. Students will come together in groups to discuss and make suggestions about each student’s draft. 	<p>VA 4.3 Assessment techniques:</p> <ul style="list-style-type: none"> • Teacher Observation • Student-teacher consultation • Checklist <p>VA 4.1 Assessment techniques:</p> <ul style="list-style-type: none"> • Teacher observation • Checklist

Focus Questions

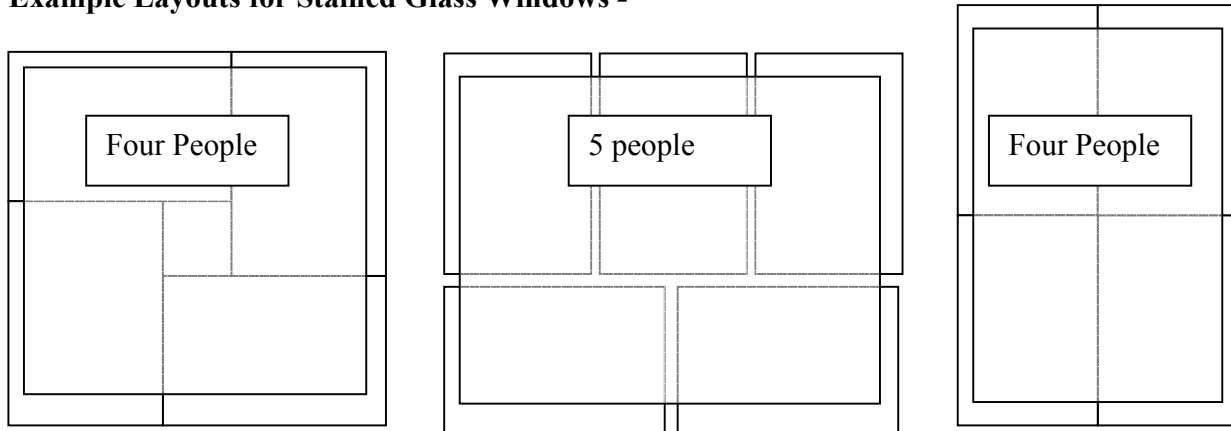
1. What were the main colours and materials used to create stained glass windows?
2. How were stained glass windows made?
3. What was the purpose and theme of most stained glass windows?
4. What pictures or elements could be featured on the guild stained glass window?

Teaching Considerations

Research – Allow the students to use varied electronic and print resources so that they can properly understand the common features and history of stained glass windows. One site with useful information and visuals of stained glass windows is listed in the teacher reference section (Harbin, 1995-2006).

Information about Stained Glass Windows – Stained glass windows in medieval times were limited to certain colours due to the materials available. The only colours available were saffron-yellow, purplish-red, green, blue and copper-red. After 1300 AD new colours became available, for example light yellow and reddish-yellow. The colours were melted onto the glass, which were leaded when cooled. Lead strips were bent into shape when hot and became the frame for the glass. The finished stained glass window was inserted into a window frame and held with mortar. As stained glass windows were mainly found in churches, they mainly focused on religious themes (Harbin, 1995-2006).

Example Layouts for Stained Glass Windows -



Music

Outcomes

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.

SOSE:

TCC 4.3 Students share empathetic responses to contributions that diverse individuals and groups have made to Australian or global history.

Music Activities

- Explain that in medieval times from around 1150-1300AD, music developed through introducing 2-4 voices singing in harmony, and the singing of different texts simultaneously. Play Kitchen Cries as an example (audio resource). Explain to students that they will be working during the unit on singing in four parts. They will be singing different texts and melodies simultaneously.
- To practice singing different melodies and texts in unison, students will start by practicing singing rounds with the song Row, row, row your boat. Start with students singing in unison, move on to two parts, then three parts and finally four parts. With this piece the next group starts after the group before them has finished the first line.
- Students will listen to Kitchen Cries (audio resource) and will discuss the differences between this and round work. Differences –
 - Groups singing different melodies and texts.
 - Some parts involve speaking.
- Direct the student's attention to the song written

Gathering Evidence

MU 4.1

Assessment techniques:

- Teacher observation – anecdotal records

on the board (Kitchen Cries) and give them some background on the piece (Bagenal & Bagenal, 1981, p. 6). When singing this song, the students will be divided into four groups with each group taking on the part of a different group of people in the kitchen. During the song, the groups will pretend they are working in the kitchen preparing a feast for the king. To begin learning each part, the teacher will clap the rhythm for the students, with the students following on. The teacher will then sing or speak each part for the class.

Students will follow on after the teacher with each part, clapping the rhythm as they sing.

- Students will be divided into four groups, with one person from each guild per group. Students will work in their groups to learn parts. The teacher will take on one role, as students at this level are only capable of singing in four parts.
- The teacher will start the song by introducing each part to the song in the following order. Start by clapping the beat for eight beats then introduce the spit boys and scullions together. Allow these groups to sing through the piece two times then introduce the pages. Once the pages have sung through twice, introduce the thirsty cooks. After the thirsty cooks have sung twice, the teacher will sing the steward part.
- Listen to the audio resource to establish the method for singing the piece. Practice the piece until this is mastered.
 - Each group sings their part (four bars) through once, with each part following after the last. Only one part will be sung at any given time.
 - Sing through again, except when each part has come in, they are to continue singing.
- After all parts have sung through the piece once together (four bars), they will all sing together once more and finish in unison.
- Extension activity –
 - Students can swap roles.
 - Students can add actions

MU 4.2

Assessment techniques:

- Teacher observation - checklist

MU 4.3

Assessment techniques:

- Teacher observation - Checklist

Teaching Considerations

Medieval Music from 1150-1300AD:

The period of music student are concentrating on is Arts Antiqua. Arts Antiqua spanned from around 1150-1300AD, and in this period music began to show formal rhythmic structure and texture, with 2-4 voices singing in harmony. During this period the singing of multiple texts simultaneously was introduced. Composers of this period included Perotin, Wycombe, Leonin, Adam de St. Peter and Pierre de la Croix. For more detailed information regarding the development of medieval music, see support materials and references – teacher reference (Wikipedia, 2006).

Phase Two (Week Two): Enhancing

Students work in guilds to prepare for their significant demonstration in each strand. This will involve the composition and practicing of guild songs, the creation of a stained glass window, and preparation of plays to present to the King at the showdown of the guilds.

Visual Arts

Outcomes	Visual Arts Activities	Gathering Evidence
<p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> <p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</p> <p>Technology: TP 4.2 Students generate design ideas through consultation and communicate these in detailed design proposals.</p>	<ul style="list-style-type: none"> Students will be seated in their guilds to ensure all students can discuss their work with their group. Students will continue working on their drafts for their stained glass windows until they have been finished and approved by the other group members. Students will make a final copy of their stained glass window on paper for tracing. They will need to ensure that the piece is created the correct size based on the group specifications. For example, they may need to leave room on certain edges for the group border. Students will trace their section of the stained glass window onto transparency paper. They will then work on the final product of their section of the stained glass window using markers or cellophane. 	<p>VA 4.2 Assessment techniques:</p> <ul style="list-style-type: none"> Teacher observation – anecdotal records <p>VA 4.1 Assessment techniques:</p> <ul style="list-style-type: none"> Teacher observation Begin filling out criteria sheet (assessment item 1)

Drama

Outcomes	Drama Activities	Gathering Evidence
<p>Dr 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.</p> <p>SOSE: TCC 4.3 Students share empathetic responses to contributions that diverse individuals and groups have made to Australian or global history.</p> <p>CI 4.5 Students express how material and nonmaterial aspects of groups influence personal identities.</p>	<ul style="list-style-type: none"> The teacher will describe to the class that the guilds often presented plays throughout town about religious topics. The teacher will hand out a mystery play and students will read through the play. See teacher reference Bagenal & Bagenal (1979) for possible plays. Students will work in groups to practice allocated sections and discuss the language and features. Certain groups will present small sections of the play to the class. The teacher will conduct a discussion about strengths of performances and possible areas for improvement. Students will work in their guilds to consolidate ideas for their dramatic play and begin to create a storyboard depicting five clear freeze frames of their 3-5 minute performance, with information about the speaking parts of participants next to each frame (student resource 2). 	<p>Dr 4.1 Assessment techniques:</p> <ul style="list-style-type: none"> Teacher observation of student practice and improvisations

Music

Outcomes	Music Activities	Gathering Evidence
<p>MU 4.1 Students aurally and visually analyse and respond to Level 4 core content in music they hear and perform.</p> <p>MU 4.2 Students sing and play, individually and with others, in unison and in up to four parts, including some repertoire from memory.</p>	<ul style="list-style-type: none"> • Students will be reread the announcement from the King (teacher resource 1) to remind them of their final task for music. Students will be working with the piece Kitchen Cries and changing the lyrics to create their guild song. This song will need to be written on the board for student reference. Play the students the piece again. Direct students back into their groups to practice the piece. • Students will work in their guilds on the following tasks: <ul style="list-style-type: none"> • Groups will select four of the parts from the song that they will be using. • Students will work together to create new lyrics for the song Kitchen Cries. Students will copy the music into treble staff notation and write their lyrics underneath the notes on the piece, ensuring that only one syllable corresponds with each note. • Groups will decide on a new title for their song. • Students will decide on which part each student will take on for the piece. Depending on the size of the group, two students may need to take on one part together. • The group will also decide what speed to sing their song at and the effect of this speed on the overall mood of the piece. • Students will use the remainder of the lesson to practice the song. Each group will be provided with a recorder or other musical instrument to ensure they know all of the notes and remain in tune. 	<p>MU 4.1 Assessment techniques</p> <ul style="list-style-type: none"> • Teacher observation – anecdotal records <p>MU 4.2 Assessment techniques</p> <ul style="list-style-type: none"> • Focused analysis – make notes on student criteria sheets under individual comments (assessment item 1)

Phase Three (Week Three): Synthesising

Students finish work on their significant demonstrations (stained glass windows, plays, props, and guild songs). They present their stained glass windows and guild songs to the King (teacher in role) at the showdown of the guilds.

Visual Arts

Outcomes	Visual Arts Activities	Gathering Evidence
<p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> <p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</p> <p>Technology MAT 4.1 Students explain how characteristics of materials affect ways they can be manipulated.</p>	<ul style="list-style-type: none">• Students will continue to work in their guilds to create a final copy of their section of the group stained glass window.• Guilds will work together to assemble the final product and will add any elements and borders to finish their piece. The final product will need to be appropriate for the audience and time and also clearly show the audience/viewer the theme and purpose of the window.• The remainder of this lesson will be used for prop creation. Students will then work with their groups to brainstorm possible props and costumes for their characters in the final play. Students may need access to print and electronic sources to devise appropriate props.• Students will then create one prop to use in the final performance – this prop will indicate to the audience who the individual represents. The teacher will provide various resources for the groups to use in their prop creation – Cardboard, material, sticky tape, glue, plastic, brown paper, recycled materials, paint... The teacher can obtain these resources with the help of parents and students in the class.	<p>VA 4.1 Assessment techniques:</p> <ul style="list-style-type: none">• Teacher observation <p>VA 4.2 Assessment techniques:</p> <ul style="list-style-type: none">• Focused analysis - Criteria sheet (assessment item 1)• Peer Assessment sheet (assessment item 2)

Teaching Considerations:

Students Research – One useful website for researching about medieval clothing can be found in the support materials and references – teacher reference (Allen, 1993). Students may also need to look at information about their chosen guild. Student reference, Terry & Martin (2003), provides useful information about medieval guilds.

Music

Outcomes	Music Activities	Gathering Evidence
<p>MU 4.2 Students sing and play, individually and with others, in unison and in up to four parts, including some repertoire from memory.</p>	<ul style="list-style-type: none">• Student rehearsal - Students will spend the beginning of the lesson completing and practicing their performance piece with their group and touching up their final written composition to be handed in to the teacher. Students will also work on actions that can accompany their performance.	

MU 4.3

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

Dance:**DA 4.1**

Students use improvisation to create new movement for a specific purpose.

DA 4.2

Students perform movement sequences with improvised sections.

- Before the performance begins, all groups will hand in their written composition to the teacher for marking.
- The teacher will act in the role of the King and open the guild showdown. Each group will be asked to perform their guild song for the King. The rest of the guilds will act in role during the performances. Each group will complete a peer evaluation about another guild (allocated by the teacher).
- Guilds present their stained glass window to the King.
- The King will close the festivities, stating that he needs to consider the performances. The competition will be reconvened later for the drama performances.

MU 4.3

Assessment techniques:

- Focused analysis - criteria sheet (assessment item 1)

MU 4.2

Assessment techniques:

- Focused analysis - criteria sheet (assessment item 1)

Drama

Outcomes	Drama Activities	Gathering Evidence
<p>DR 4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences</p> <p>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.</p> <p>SOSE: TCC 4.3 Students share empathetic responses to contributions that diverse individuals and groups have made to Australian or global history.</p>	<ul style="list-style-type: none"> • Rehearsal – Students will work in their guilds to finish their storyboards, discuss their ideas with the teacher, and practice their final performances with props. Students will need to consider aspects such as: <ul style="list-style-type: none"> ➢ The type of language that would be appropriate for the character and time ➢ Maintaining roles throughout the scene ➢ The use of space ➢ Use of props ➢ Non-verbal communication– gestures, facial expressions and movement. ➢ Voice use –voice projection, accents... • Students will informally appraise other people’s performances within their group, making positive statements and suggestions for improvement. 	<p>DR 4.2 Assessment techniques:</p> <ul style="list-style-type: none"> • Focused analysis - criteria sheet (assessment item 1) <p>DR 4.3 Assessment techniques:</p> <ul style="list-style-type: none"> • Teacher observation • Self reflection (assessment item 3) • Peer assessment (assessment item 2)

Phase Four (Week Four): Reflection

After students present their guild plays, the King closes festivities, announcing a tie between all guilds. Students receive back their criteria sheets and peer assessment items and are involved in self-reflection and discussion. Students will also be involved in various reflective activities, including creating a class tapestry, improvisations, and extended music activities.

Visual Arts

Outcomes	Visual Arts Activities	Gathering Evidence
<p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> <p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</p> <p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts</p> <p>SOSE: TCC 4.1 Students use primary sources to investigate situations before and after a change in Australian or global settings.</p>	<ul style="list-style-type: none">• Stained glass windows will be displayed on class walls and students will be given an opportunity to complete peer assessment of another guild's final piece.• The teacher will introduce the focus of the day's art lesson, the Bayeux tapestry, and will give some general information about the piece of artwork (teaching considerations). Students will be shown some frames from the tapestry and will discuss general history and themes of the artwork (Reading Borough Council: Reading Museum Service, 2000-2004). Students will be divided into groups and will be given particular frames of the tapestry. They will need to discuss their frames according to materials, colours, themes, characters and layout of the artwork.• Class tapestry – the students will discuss different things they have learnt about medieval times. These ideas will be written on the board.• Students will work individually with a piece of brown paper and coloured pencils and will create a section of a class tapestry, which demonstrates one important thing that they have learnt about medieval times.• These different sections will be joined together to create a class tapestry that will be displayed on the wall.	<p>VA 4.3 Assessment techniques:</p> <ul style="list-style-type: none">• Peer assessment (assessment item 3)• Self assessment (assessment item 2)• Teacher observation – anecdotal records <p>VA 4.2 Assessment techniques:</p> <ul style="list-style-type: none">• Teacher observation – anecdotal records <p>VA 4.1 Assessment techniques:</p> <ul style="list-style-type: none">• Teacher observation – anecdotal records

Focus Questions

- What characters are present in the tapestry?
- What is the general plot of the tapestry?
- How was the tapestry constructed?
- What colours dominate the tapestry?
- What is your opinion of the tapestry?

Teaching Considerations –

Bayeux Tapestry – A useful site that can be used when researching the Bayeux tapestry and obtaining different sections to show the class is listed in the supporting materials and resources – student references (Reading Borough Council: Reading Museum Service, 2000-2004). The Bayeux tapestry is believed to have been created around 1100AD to tell the story of William the Conqueror's defeat of Harold Earl of Wessex at the battle of Hastings.

Drama

Outcomes	Drama Activities	Gathering Evidence
<p>DR 4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.</p> <p>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.</p>	<ul style="list-style-type: none"> • The teacher will once again act in the role of the King and reopen the festivities, reflecting on the musical performances of the previous week. • Students will perform their plays for the group, while the rest of the guilds remain in role. Students will use their props during their performances. Students will complete peer assessments of another guild's performance. • The King will close the festivities, by announcing that his Kingdom would clearly not survive without any of the guilds. Each guild has a different yet important role to play. Therefore, all guilds are winners, and the King will display all of the stained glass windows in his new castle. • The teacher will de-role the class and will lead a discussion about the performances. This may include discussion of strengths, possible areas for improvement, what was learnt... • If time permits students improvise in the role of the King to give their verdict on the medieval showdown. To ensure all students have a turn, this could be done in small groups, with the teacher observing. 	<p>DR 4.2 Assessment techniques:</p> <ul style="list-style-type: none"> • Focused analysis – criteria sheet (assessment item 1) <p>Dr 4.3 Assessment techniques:</p> <ul style="list-style-type: none"> • Teacher observation – anecdotal records • Teacher-student consultation

Music

Outcomes	Music Activities	Gathering Evidence
<p>MU 4.2 Students sing and play, individually and with others, in unison and in up to four parts, including some repertoire from memory.</p> <p>Science: SS 4.1 Students outline some contributions to the development of scientific ideas made by people from different cultural and historical backgrounds.</p>	<ul style="list-style-type: none"> • Students will be handed back their criteria sheets and peer assessment items and will be given the opportunity to discuss their results within their groups. This discussion should involve ways they might have improved their performances and strengths of their performances. They will fill out their self-reflection sheets. • The teacher will provide a number of tambourines, shakers, and bells (enough for one instrument per student). Students will be allowed to select on instrument of their choice and have some time to improvise with the instrument. • Play different songs from the audio tape 	

(Bagenal & Bagenal, 1981) and allow students to practice making musical accompaniment for different songs. Allow students to swap instruments several times.

- Extension activities -
 - Play the students a new song, and allow them to work in groups to create a percussion accompaniment for the song, using several different instruments. Allow the groups to present their creation to the class.
 - Students work in guilds to create percussion accompaniment for the guild song.
 - Students try singing guild songs at different speeds. Discuss the moods evoked.
 - Students can swap parts in the song and practice a different part. This will require students to help one another in their groups to learn the new parts.
 - Students can work in pairs and conduct research into medieval instruments (see teaching considerations).

MU 4.2

Assessment techniques:

- Teacher observation
- Checklist

Teaching Considerations

Medieval instruments:

Examples of medieval instruments students will encounter include:

- Cornett – A short straight or curved instrument of ivory or wood, with holes on one side.
- Flutes – Side or end blown instrument made of wood.
- Recorder – a woodwind, end-blown instrument with a wooden plug at the mouth and seven finger holes.
- Gemshorn – made from the horn of a chamois or similar animal.
- Pan flute – woodwind instrument with pipes made of wood, which were arranged in different lengths to produce different pitches.
- Lute and Mandolins – plucked string instruments.
- Hammered dulcimer – a stringed instrument that was struck, not plucked.
- Psaltery – a stringed instrument similar to a harp.
- Zither – an instrument with strings stretched across a sound box.
- Hurdy-gurdy – a mechanical violin played by a rotating wooden wheel attached to the crank.

Medieval Instruments: Sources of information

- Teachers - See Wikipedia (2006) for pictures and further explanations of medieval instruments (See support materials and references – Teacher reference)
- Student research- Students can use Forrest School (2002) and follow the links to find out information about different medieval instruments (See support materials and references – student reference)

Hear Ye, Hear Ye

King Harold has been greatly distressed to hear of the fighting between the guilds, about which guild is the most important in this fair Kingdom. To settle this matter once and for all, King Harold has proclaimed a day of competition. All guilds will report to the guild hall on Sunday four weeks from today to convince the King of their guilds superiority. This will be judged in three separate competitions.

Firstly, each guild must prepare and present a guild song for the King.

Secondly, guilds must present a short play, to show for all in this fair kingdom, why their guild is the most important.

Finally, each guild is ordered to create a stained glass window showing the tools or symbols of their trade.

At the end of the competition, the King will proclaim once and for all, which guild truly is the most important to him. The winning guild's stained glass window will be displayed in pride of place in the new room, which is being built in King Harold's castle.

Maths and SOSE activities

- Maths N 4.1 Students compare and order whole numbers and common and decimal fractions of any size, make connections between key percentages and fractions, and describe how a range of factors influence financial decisions.
- SOSE TCC 4.1 Students use primary sources to investigate situations before and after a change in Australian or global settings.

Various activities relating to medieval money, would allow students to:

- explore the different types and values of currency existent in medieval Europe.
- research the history and reasons behind the development of currency.
- learn about the selling of goods and services in markets and could explore the relative costs of common items in the market place.
- compare the wages of different occupations and also compare the daily wage to the cost of various items.
- compare the cost of common items in medieval times to the cost of comparable items today.
- explore the different images found on medieval coins.
- create medieval currencies and market products and participate in the buying and selling of goods at a student market. Students would need to know how to convert between the different coins and give appropriate change.

English Activities:

- Cu 4.3 When writing and shaping, students develop characterisation that is relevant to the storyline using descriptions, actions and dialogue.
- Cr 4.3 When writing and shaping students: choose aspects of subject matter, attributes, processes and visual resources to construct representations of people, places, events, and things in ways that appeal to certain groups.
- Students write diary entries from the perspective of a particular person in medieval times, outlining hardships, daily tasks, possible experiences and feelings. They must use appropriate language for the person and time.
 - Students can retell the events in the daily life of their character.

Technology Activities:

- Before completing the art lesson on the Bayeux tapestry, students should explore the Internet for relevant information about the Bayeux tapestry.
- Students could participate in various interactive activities on the Internet about the Bayeux tapestry (See student resources).

Dance Activities:

DA 4.1 Students use improvisation to create new movement for a specific purpose.

DA 4.2 Students perform movement sequences with improvised sections.

DA 4.3 Students analyse elements of dances from various cultural and historical contexts.

- Students could explore research and artwork depicting various medieval dances, and look at the costume, types of props, types of steps...
- Students could be given a piece of medieval dance and asked to participate in various dances (circle, line, improvised). For example, two types of circle dances were the Caroles and the Brawls, in which the dancers moved in a clockwise or anticlockwise direction, facing in the direction of movement. These dances were gentle, with the dancers holding hands in a low position and moving in time with the music. See Teacher resource “This Merry Company” for further information about the features of various types of medieval dances (Bagenal & Bagenal, 1979).
- Once students are familiar with the features of a particular type of dance, students could find pieces of music and choreograph their own dances in groups or as individuals. Students can then teach these dances to the rest of the students in the class.
- They could create appropriate percussion and musical accompaniments to various dances.



Important Information
Our guild is the _____



<p><i>Daily tasks</i></p>	<p><i>People in the guild</i></p>
<p><i>Clothing</i></p>	<p><i>Importance of the guild</i></p>

Play Ideas

<p><i>Possible Characters</i></p>	<p><i>Possible plot and setting</i></p>
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Our guild is the _____

Frame	Notes for Characters (speaking parts, actions...)

Significant Demonstrations**Assessment Instrument 1**

Name _____ Group _____

Guild Song (Music Task)

Criteria	Highly developed	Well developed	Developed	Developing	Absent
Steady beat					
Part maintenance					
Singing of correct notes					
Suitability of lyrics					
Written composition					

Individual Comments _____

Drama Performance

Criteria	Highly developed	Well developed	Developed	Developing	Absent
Use of props					
Characterisation					
Voice projection					
Use of space					
Cooperation					

Group Comments _____

Stained Glass Window (Visual Arts)

Criteria	Highly Developed	Well developed	Developed	Developing	Absent
Use of colour					
Symbolism					
Suitability for audience and time					
Use of line					
Cohesiveness					

Group comments _____

Guild being assessed _____

Task	Questions	
Music Task	What is your opinion of the lyrics this group created for their song? Why?	Were all members of the group able to sing in time?
	How effectively did this group present the mood and theme of the song?	How was the overall performance? Was there any room for improvement?
Stained Glass Window Task	Did each section of the stained glass window fit in the overall medieval theme?	Did all of the pieces of the stained glass window fit together well?
	What was the theme of this window? How do you know?	<p>What were the strengths of this window?</p> <p>How could this window have been improved?</p>
Drama Task	Did individual characters use space and gestures to interact with one another and the audience?	Did the props clearly identify the characters?
	Was this performance interesting?	<p>How do you feel the overall performance went?</p> <p>Was there room for improvement?</p>

Self Assessment/Reflection**Assessment Instrument 3**

Name _____

Group _____

Task	Questions for reflection	
Music Task	What is your opinion of the lyrics your group created for the song? Why?	Were all members of your group able to sing in time?
	How effectively did your group present the mood and theme of the song?	How was your overall performance? Was there any room for improvement?
Stained Glass Window Task	Describe your section of the stained glass window.	Did all of the pieces of your stained glass window fit together well?
	Describe how your group presented the theme of the window for the audience?	Did the final window reflect your group's initial plan? What is similar and different?
Drama Task	How did you develop your character for the audience?	Did your prop clearly identify your character? If you had more time, what would you have made?
	How did you keep the audience interested in your performance?	How do you feel the overall performance went? Was there room for improvement?

Use of Assessment Instruments

Assessment 1

Outcomes:

The three components of this assessment instrument (music, visual arts and drama) will help demonstrate the students' development of the following outcomes:

- 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.

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

- DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.

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

Use of Assessment instrument:

These sheets should be printed off, one for each student in the class. Each section of the criteria sheet is to be used for the performances in one of the three strands of music, drama and visual arts.

- The music performance is to be marked as a group, with room for individual comments underneath.
- As students have completed individual sections within the stained glass window, each student will be marked separately for visual arts. There is room for comments about the overall group product.
- The drama performance should be marked individually, as different students will show varying levels of ability. There is room for comments about the overall performance and group cohesiveness.

Distribution of assessment:

Due to the technical criteria and marking levels on this assessment item, before teachers distribute this to the class they will need to explain the language on the criteria sheet.

Below are some ideas for explaining the levels to the students-

- Highly developed – excellent no mistakes
- Well developed – very good work
- Developed – pretty good, but could be improved
- Developing – The task was not understood particularly well
- Absent – Completely misunderstood

These explanations may need to be explained separately for the different subject areas, to ensure student understanding.

Students may be able to help come up with new names for the different criteria, so that they are more easily understood.

Assessments 2 and 3

Outcomes:

These two instruments will assist in determining students' abilities to reflect on their own and others' musical, dramatic and visual arts demonstrations.

- MU 4.1 Students aurally and visually analyse and respond to Level 4 core content in music they hear and perform.

- 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.

- VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.

Use of instruments:

These assessment instruments should be blown up on A3 paper, to allow more room for student comments. In addition to these instruments, the teacher should informally observe students throughout the unit during discussion times. Assessment instrument 2 (peer assessment) will be anonymous; to ensure that students feel comfortable enough to be honest in their evaluations of their peers.