

Medieval mysteries



Strand

Drama

Possible links

The Arts strand of Music

English

Mathematics

Science

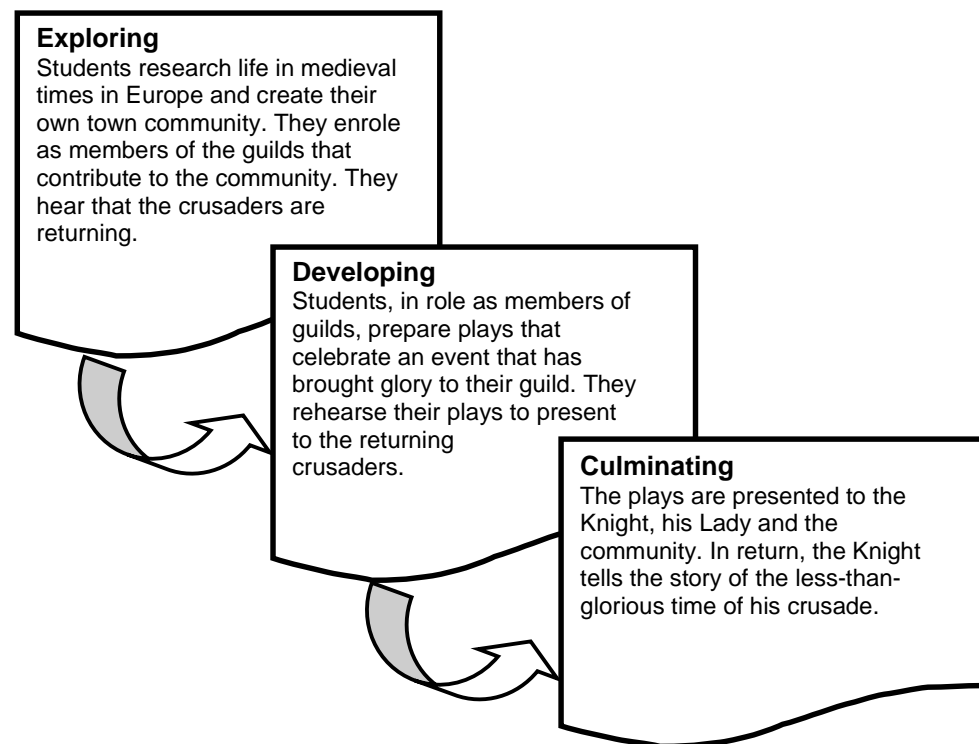
Studies of Society and Environment

Purpose

Students investigate life in medieval times and apply the results of their research as they create a medieval town in the classroom. They enrol as members of guilds, create their own plays and present these to a teacher in role as a returning crusader. They hear the crusader's story of the events he witnessed.

Overview

Activities are based on a learner-centred approach and are organised into the planning phases of:



Using this module

Focus and links

Activities from the Level 3/4 music module *Medieval Musical Mayhem* complement the drama activities in this module.

Medieval Mysteries identifies possible links to other key learning areas. These links provide opportunities for students to demonstrate outcomes in English, Mathematics, the Science and Society (SS) and Natural and Processed Materials (NPM) strands of Science, and the Time, Continuity and Change (TCC) and Culture and Identity (CI) strands of Studies of Society and the Environment (SOSE). Allow for additional time to include activities from these key learning areas to enable students to demonstrate the outcomes that have been identified.

Activities also contribute to learning in literacy, numeracy, lifeskills and a futures perspective, and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices in this module include speaking and listening, making meaning through applying a developing understanding of the elements and conventions of drama, structuring ideas, reading and viewing information texts, communicating meaning orally and in written forms, and increasing vocabulary. Students read and write, and record and sequence scripts and scenarios. Numeracy practices include applying mathematical skills to practical activities by planning the use of space, counting, measuring, designing, mapping and calculating. Lifeskills include personal development skills, social skills, and self-management skills. A futures perspective encourages students to think ahead, think creatively and to take responsibility for their decisions and actions.

Some students with disabilities may need assistance with some of these activities. Obtain advice from their support teachers.

Module organisation

The module is designed to be flexible in delivery and respond to individual class contexts. There are three phases to the module. Most of your time should be allocated to the Exploring and Developing phases. At the end of each phase you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations, also at the end of each phase, provide ideas, suggestions and clarification relevant to the activities.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Drama strand of the *Years 1 to 10 The Arts Syllabus*.

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.

Other key learning areas

English

The core learning outcomes in this key learning area were in development at the time of publication. The activities on Teacher resource 1 could contribute to learning in the English key learning area.

Mathematics

The core learning outcomes in this key learning area were in development at the time of publication. The activities on Teacher resource 3 could contribute to learning in the Mathematics key learning area.

Music core learning outcomes (refer to the module *Medieval musical mayhem*)

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

Science core learning outcomes

Science and Society

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

Natural and Processed Materials

- NPM 4.3 Students examine and assess ways that materials can be changed to make them more useful.

Studies of Society and Environment core learning outcomes*Time, Continuity and Change*

TCC 4.1 Students use primary sources to investigate situations before and after a change in Australian or global settings.

TCC 4.2 Students illustrate the influence of global trends on the beliefs and values of different groups.

Culture and Identity

CI 4.2 Students design an ethical code of behaviour based on their perceptions of cultural groups.

Cross key learning area planning

Refer to elaborations of the stated outcomes in the relevant Years 1 to 10 Sourcebook Guidelines to plan activities relevant to this module.

Core content

This module provides a learning context for the following Level 4 core content of the syllabus in addition to the core content from previous levels:

- | | |
|---------------------------|---|
| elements | <ul style="list-style-type: none"> • focus • mood • symbol |
| conventions | <ul style="list-style-type: none"> • role-reversal • develop action from given circumstances • speak thoughts aloud (in role) |
| forms and styles | <ul style="list-style-type: none"> • improvisation • published scripts • student-devised scenarios • written — character profile, plot outline |
| performance skills | <ul style="list-style-type: none"> • characterisation — maintain appropriate role • experimentation with different performance spaces • 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 |

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p>DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • participate in improvisations and roleplays • develop character profiles and plot outlines. <p>The teacher may use:</p> <ul style="list-style-type: none"> • observation • consultation <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • anecdotal records. 	<p>Do students:</p> <ul style="list-style-type: none"> • contribute to improvisations when in role? • respond appropriately to others during improvisations? • change the mood of an improvisation or roleplay by introducing new information? • enhance the mood by applying language and/or a symbol? • select and use specific objects, props or costumes as symbols to focus the action? • select and sequence moments of drama and drama narratives with the conscious purpose of informing an audience about an idea, issue or event?
<p>DR 4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • participate in rehearsal and presentation of the prepared plays/scenes. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis. <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • anecdotal records • photographs/video. 	<p>Do students:</p> <ul style="list-style-type: none"> • collaborate and rehearse cooperatively in groups to refine sections of drama? • use vocal variety when presenting differing roles by changing pitch, pace, pause and volume for emphasis and effect? • add movement qualities to stance, walk and gesture to enhance and convey characterisation? • maintain role conveying the distinct physical and vocal characteristics of the character? • show awareness of others within the performance space by maintaining distance as needed within the performance space, turning towards those who are either speaking or the focus of the action, moving in unison when needed? • show awareness of audience position when presenting drama? • show awareness of audience response to the performance, e.g. by waiting for laughter to die down before continuing with lines? • speak lines smoothly and from memory? • interpret text for performance by basing the role on explicit information found within the script, or in the role descriptions devised by the students?

Outcomes	Gathering evidence	Making judgments
<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>Students may:</p> <ul style="list-style-type: none"> • discuss the drama identifying the elements and conventions as applied • make supported judgments about their own and others' work. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • peer- and self- assessment. <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • anecdotal records • student folios • reflection sheets. 	<p>Do students accurately use learned drama terminology as they:</p> <ul style="list-style-type: none"> • describe and evaluate their own learning in, through and about drama? • identify and describe the use of performance skills in their own and others' work, supporting judgments with evidence? • describe key sections where identified skills were applied? • provide advice to self and others about ways to improve use of drama skills and elements? • display sensitivity in critiquing others' work? • make links between elements and conventions used in the drama and the effectiveness of the structure?

Background information

Many people of European background can trace their surnames back to times when names were given to people according to their occupations. The following names may have come through time from the Anglo-Celtic medieval guilds:

Arkwright (ship builders)	Farmer	Shepherd
Arrowsmith	Fisher	Shoemaker
Baker	Fletcher	Smith
Butcher	Glover	Tailor
Carpenter	Mason	Tanner
Cooper (barrel makers)	Pinner (nail makers)	Tiler
Cutler (makers of knives and swords)	Shearer	Wainwright

The guilds of workers and tradesmen were important components of medieval society, forming the ways in which employment and the economy were organised. Because of their power and importance in these areas, they were also made responsible for the production of the 'Mystery' plays, which were familiar forms of education and entertainment that took place on feast days. These plays were based on stories from the Bible and were performed either on a fixed stage in the market or town square, or on the backs of wagons. The plays were prepared and performed by the guilds to educate the community, few of whom could read and so could not access the original stories in the Bible. Each guild acted out a particular scene from the Bible, with many using their expertise for special effects. For example, the blacksmiths often told stories involving hell because they could create spectacular fire effects, and the arkwrights often told the story of Noah and the flood. The plays were meant to entertain the audience, who were very involved in the drama and would cheer, boo, hiss and call out during the performance.

The play extract provided in Student resource 2 is a modern adaptation of a traditional mystery play. There is a lovely symbolism underlying this slapstick yarn of shepherds searching for a precious sheep hidden in the cradle of two poverty-stricken thieves. The main purpose of this play, written and performed by the Guild of Shepherds, is to tell the story of the adoration of the baby Jesus by the shepherds.

Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

apprentice	Jew	Mystery play
barbarian	journeyman	nobility
code of chivalry	manor	peasants
crusade	master	siege
dowry	medieval	spinster
feudalism	middle ages	sultan
guild	minstrel	
jester	Moors	

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Drama can be found at www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students.

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Teacher reference

Bray, E. 1991, *Playbuilding*, Currency Press, Paddington.

Fleming, M. 1994, *Starting Drama Teaching*, David Fulton, London.

Haseman, B. & O'Toole J. 1986, *Dramawise*, Heinemann Educational Australia, Victoria.

Queensland Department of Education, 1991, *Drama Makes Meaning*, Brisbane.

Tarlington, C. & Michaels, W. 1995, *Building Plays*, Pembroke, Ontario.

Student reference

Addy, S. et al., 1996, *Medieval Quest*, The Jacaranda Press, Milton.

Cantwell, J. et al., 1998, *SOSE Medieval History*, Jacaranda Wiley, Milton.

Corbin, C. 1989, *Knights*, Franklin Watts, New York.

Harrison, S. & H. 1988, *Questioning History 2: The Middle Ages*, Macmillan Education, London.

Keese, I. et al., 1999, *Retro Active 1 Stage 4: World History*, John Wiley and Sons, Milton.

Kightly, C. 1997, *Barley Hall — a Day in a Medieval Town House*, Wayland Publishers, East Sussex.

Millard, A. 1989, *How People Lived*, Dorling Kindersley, London.

Oakes, C. 1989, *Exploring the Past: The Middle Ages*, Hamlyn, London.

Electronic

Audio

Songs and Dances of the Middle Ages, Sonus, DIS-80109, Dorian Discovery, 1993, Shining Light Sequentia DHM 05472773702.

The Medieval Experience, Sacred and Secular Music from the High Middle Ages to the Early Renaissance, Archiv Produktion, (4 CD set) 449 082 2.

Websites

(All websites listed were accessed in May 2002.)

Yale–New Haven Teachers Institute, *Medieval Life: Squires, Maidens and Peasants*.

www.yale.edu/ynhti/curriculum/units/1986/3/86.03.03.x.html

Stories of medieval life written specifically for Year 7 students.

New York Carver, *Medieval Links*.

www.newyorkcarver.com/resources.htm

An alphabetical listing of terms relating to medieval history.

Videos

BBC Video, 1995, *Crusades*, BBC Worldwide Limited, UK (195 mins).

Activities

Phase 1 — Exploring

Students research life in medieval times in Europe and create their own town community. They enrol as members of the guilds that contribute to the community. They learn the skills of the guilds and what they contribute to the town. They hear that the crusaders are returning.

Outcomes	Drama activities	Gathering evidence
<p>DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.</p> <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>Science: SS 4.1 Students outline some contributions to the development of scientific ideas made by people from different cultural and historical backgrounds.</p> <p>NPM 4.3 Students examine and assess ways that materials can be changed to make them more useful.</p> <p>Studies of Society and Environment: TCC 4.1 Students use primary sources to investigate situations before and after a change in Australian or global settings</p>	<p>Students:</p> <ul style="list-style-type: none"> • Research life in the first half of the thirteenth century in Europe. They use printed, visual and electronic sources of information to discover what life was like. Consider: <ul style="list-style-type: none"> – what people ate and wore – what jobs were done – who were members of a typical small town – what a typical day might be like for different members of a medieval community – how they kept warm, dry, happy – what games they played (see Student resource 1). • In groups, choose a role (monk, shepherd, blacksmith, spinster, stableboy, lady, cook) and create three twenty-second scenes that show a typical morning, afternoon and after work activity from a day in the life of this role. • Choose four or five guilds that will be the focus of their future work. In four or five groups (matching with the guild they have chosen) create a role on the wall for a journeyman of that guild (see Teaching considerations). Continue to research this role to discover details that will help with their portrayal. • Measure the space in the classroom. Draw, in aerial view, a map of a medieval town to fit the outline and scale of the classroom. • Create the layout of the town within their classroom according to the plan. • Enrole (see Teaching considerations) as members of guilds (five or six students per guild) made up of: <ul style="list-style-type: none"> – a master – one or two journeymen – apprentices • Create three twenty-second scenes that show typical moments in the day of this guild group. They practise miming the activities that each member is likely to be doing. In this case they may speak as they mime. • Find out why women weren't allowed to be members of guilds and what a 'femme sole' was. • Consider women's roles at this time. • Make a list of rhyming words that might come from the vocabulary of the time. • Read the Wakefield Second Shepherd's play (see Student resource 2 and Teaching considerations). • Rework one of the scenes that showed a typical moment from the guild members' day but, this time, extend it to one minute of action and make some of the dialogue rhyming couplets (see Teaching considerations). 	<p>DR 4.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i> <p>DR 4.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>DR 4.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>peer- and self-assessment</i> <p>See Teacher Resource 4 for additional advice on making judgments.</p>

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Key learning area links	Drama activities	Gathering evidence
<p>TCC 4.2 Students illustrate the influence of global trends on the beliefs and values of different groups.</p>	<ul style="list-style-type: none"> • Share the scene with the rest of the class • After each scene, and as part of class or small group discussion, give the group advice and feedback about the strengths of their scene, how well they managed the elements and conventions of drama and what could be improved. • Listen to their classmates as they give feedback about the scenes. • Interact with an effigy of the Lady Elinor who is reading the first letter from her husband, revealing he is on his way home (see Teacher resource 1 and Teaching considerations). • Record a personal response to the drama so far in their journal. • Research to find details about the crusades to the Holy Land at this time, including: <ul style="list-style-type: none"> – where were the crusades? – when did they take place and how long did they last? – why did they take place? – who went on crusades? – what were people’s reactions to the crusades at this time? And since? 	

Focus questions

- How did someone become a guild ‘master’?
- How long was an apprenticeship?
- At what age did most boys begin apprenticeships?
- Think about the activities that guild members were involved with on a daily basis. How are these similar or different in relation to those jobs today?
- How did each group show where they were and what they were doing?
- What impact did changing the language patterns have on the scenes?
- How did each group focus our attention on what they were doing?

Teaching considerations

Offer as many varied sources of information about this time and place as possible. Calendars and posters of medieval manuscripts and the paintings of the Flemish artist, Pieter Brueghel (especially *Children’s Games*, 1560) are rich visual texts that provide much information about life in medieval times. Define and use the vocabulary relating to the occupations researched by the students so there is a shared understanding of what the roles entail before they begin enrolling as people from this time.

Role-on-the-wall: For each group, have a piece of paper big enough for one student to lie on and be traced around. The outline produced will become designated as a particular role for each of the guilds. Give the role-on-the-wall a name and, as the students find out more about life as a guild-member, add information to the outline. The factual information known about the role is written on the outside of the outline while information about how someone might think or feel is written on the inside.

Enrole: This is an important activity and, the more time allowed in this phase for the students to enrol and build belief in their roles, the more smoothly and effectively the drama will run. You may wish to get the students to devise a coat of arms for their guild. They can then wear this as a badge during the drama to show which guild they belong to. They may develop an oath of allegiance that can be used as a focusing activity each time they are required to work in role, and when they are about to step out of role. They may devise a particular gesture that would allow them to recognise other guild members in the town.

Mime: This is an example of ‘occupational’ mime. Encourage the students to practise the quality of effort involved, for example, ‘Blacksmithing was hard work. Show how hard it is to bend steel with a hammer almost as big as you. Embroidering gloves is fine and detailed work. Concentration was vital or you would ruin all your work and have to start again. Let us see the effort and concentration needed to do your job.’

Wakefield Second Shepherd’s Play: This is a fairly complex piece of text because of the language (which has been deliberately left with the original syntax, language and grammar) and the use of rhyme and rhythm. A helpful way of introducing the play may be to have a small group of students rehearse and prepare it under your supervision before presenting it to the rest of the class. This will allow the comedy, relationships and sub-text to be made clear, and won’t put students under the unnecessary stress of having to read such complex texts, sight unseen. The class may need you to introduce some content and vocabulary prior to the rehearsed reading. You can then do some guided reading exercises with the class as suited to the needs of the students.

Rhyming couplets: These are phrases of two lines (couplets) with the last words of each of the lines being a rhyme. For example: I see you have arrived too late/For us to go out on our date.

Effigy: This is a useful and commonly used convention. The 'Lady Elinor' should be costumed in something that will denote the role and situated in a frozen pose as the students enter the room. Whenever the students are completely still and quiet, she will speak. Any noise or action causes her to freeze instantly. The students will catch on to the idea fairly quickly the first time the convention is used and it will become much easier to use it throughout the drama. It is vital that Lady Elinor does not move or speak until her audience is still and quiet. You may wish to enlist a teaching colleague to take the role of Lady Elinor.

Phase 2 — Developing

Students, in role as medieval guild members, prepare plays based on the work of their guild. Each play will celebrate an event that has brought glory to their guild. They rehearse their plays to present to the returning crusaders.

Outcomes	Drama activities	Gathering evidence
<p>DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.</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>Science SS 4.1 Students outline some contributions to the development of scientific ideas made by people from different cultural and historical backgrounds.</p> <p>NPM 4.3 Students examine and assess ways that materials can be changed to make them more useful.</p> <p>Studies of Society and Environment TCC 4.1 Students use primary sources to investigate situations before and after a change in Australian or global settings.</p> <p>TCC 4.2 Students illustrate the influence of global trends on the beliefs and values of different groups.</p>	<p>Students:</p> <ul style="list-style-type: none"> • Share the results of their research into the crusades • Discuss the code of chivalry for knights (see Student resource 3). Consider the following questions: <ul style="list-style-type: none"> – What is a code of chivalry? – Why might it be needed? – Who would follow it? – What would happen if it was broken? • Write a code of chivalry for their guilds • Compare the codes of chivalry that each guild has created and discuss the similarities and differences and the reasons why these may be so. • Hear a proclamation (see Teaching considerations) from the Lady Elinor to the guild-masters commanding them to prepare a play to be presented at the great festival of plays to celebrate the return of Sir Godfrey. The play must feature an event that has brought great glory to their guild such as: <ul style="list-style-type: none"> – The time the king arrived unexpectedly in the town and the bakers were able to feed the king and all his court. As he left he complimented them saying, 'he had never tasted pastries that were so light'. – The time of the famous battle when fletchers made such strong and stable arrow shafts that the battle was easily won and not one arrow was wasted. • Record a personal reflection on the drama so far in their journals. • out of role but still in guild groups, create a scenario and record a plot outline of the scene they will present to Sir Godfrey. • discuss and add details about how they will establish the mood of the scene. • decide on the scenery and prop requirements. Consider how they may use props symbolically within the scene. • begin to rehearse and write their scenes using rhyming couplets as much as possible. • listen to the Lady Elinor in effigy read the second letter from Sir Godfrey. • modify their scenes to include music and dancing (see the module <i>Medieval musical mayhem</i> for ideas and resources). • rehearse and polish their scenes trying to <ul style="list-style-type: none"> – maintain role – memorise words, cues and movements – try out different spaces for the performance – use movements that show the character they are playing – make their voices loud and clear enough to be heard – make their voices interesting. 	<p>DR 4.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>observation</i> • <i>student–teacher consultation</i> <p>See Teacher resource 4 for additional advice on making judgments.</p>

This table is continued on the next page...

Key learning area links	Drama activities	Gathering evidence
	<ul style="list-style-type: none"> • Interact with the frozen effigy of Lady Elinor again. Letter 3 has arrived and it tells that Sir Godfrey is blind. • Participate in a 'thought tunnel' (see Teaching considerations) of Lady Elinor's reaction to the news. • Discuss what impact this will have on their scenes. • Modify their rehearsed texts so that the language will be evocative and clear to an audience member who has vision impairment as well as the rest of the audience. • Continue to rehearse and polish their scenes. • Prepare a list of questions they would like to ask Sir Godfrey when he returns. 	<p>DR 4.3</p> <p><i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>peer and self assessment</i> <p>See Teacher resource 4 for additional advice on making judgments.</p>

Focus questions

- How can we highlight important parts of our work?
- How can we best organise our time so we can prepare these scenes?
- What do we need to know and be able to do to rehearse well?
- What do I have to do to be able to accept advice from others?
- What is the best way to record our scenes?
- How can we get the audience to focus on what we want?
- Who will our audience be?
- What sort of mood do we want to create?
- How can we use any of these props as a symbol during the scene?
- What aspects of our scene will we need to modify now that we know Sir Godfrey is blind but the rest of the audience can see?
- What can we do to make the imagery and descriptions of our play clear to Sir Godfrey?
- How will we modify the classroom space for our presentations?

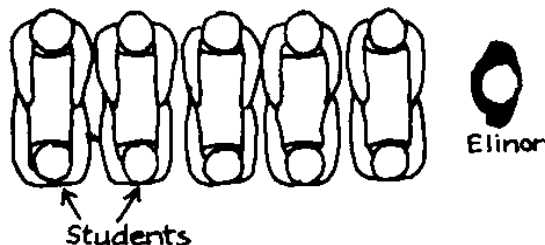
Teaching considerations

The letters from Sir Godfrey: Each of the letters adds new information to the drama. They also use vocabulary that may be new to the students. Encourage the students to record new and interesting words they hear and encounter in their research. You may wish to do this as a whole class activity. The students can also uncover definitions of these new words.

Proclamation: Try to get someone to do this in role as a town crier. Use your teaching partner if you are in a team teaching situation, or ask one of the students or someone from the administration or another class to take on this short task.

Audience: You may want to line up another class to be your audience. They can enrol as the returning crusaders and their teacher may even take on the role of Sir Godfrey. Remember Sir Godfrey has been blinded during the crusade and whoever plays his role will have to learn the story of the crusade and tell it to the students.

Thought-tunnel: The students stand in two rows making a tunnel between them, as below. Explain that you will be Lady Elinor and that as you walk past each student they are to speak aloud Lady Elinor's thoughts after receiving the letter from her husband.



Phase 3 — Culminating

The plays are presented to the Knight, his Lady and the community. In return, the Knight tells the story of the less-than-glorious time of his crusade.

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>Studies of Society and Environment CI 4.2 Students design an ethical code of behaviour based on their perceptions of cultural groups.</p>	<p>Students:</p> <ul style="list-style-type: none"> • Present the rehearsed plays to Sir Godfrey and Lady Elinor. • Listen to Sir Godfrey's story of the crusade (see Teaching considerations and Teacher resource 2). • Hot seat Sir Godfrey (see Teaching considerations). • Out of role, reflect on the drama and discuss it in small groups or as a whole class. • Look back through your journal entries during this drama and record a final personal response. • Complete a self- and peer-evaluation sheet. • Individually, create a personal code of chivalry for how you would like to live your life. • As a whole group, create a code of chivalry for the class. 	<p>DR 4.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>See Teacher resource 4 for additional advice on making judgments.</p> <p>DR 4.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>peer- and self-assessment</i> <p>See Teacher resource 4 for additional advice on making judgments.</p>

Focus questions

- Why did these people go on crusades?
- How did the crusades change people's attitudes and lives?

Teaching considerations

Sir Godfrey's story: This is a teacher-in-role activity with a twist! Because Sir Godfrey is blind the roleplayer will need to learn this story by heart. Look at Teacher resource 2. There is no need to say the words exactly as written, but the language style and the sense of the narrative should be adhered to. You may wish to include some details that have been discovered through the research the students have been undertaking since the beginning of the module. It would be useful to enlist the help of a teaching colleague for this part of the module. A teaching partner, pre-service teacher or a member of the administration team could play Sir Godfrey. You could take on the role of Lady Elinor and support the Knight as he (or she — it doesn't matter when you are in role) tells the story.

Hot seat: In this frequently used drama convention, an individual in role (in this case Sir Godfrey) is questioned by others, either in or out of role. As the students are in role as guild members at this time, it would be best to have them remain in role when they ask questions of Sir Godfrey. This will encourage students to use the vocabulary and language structures learned during this module. At this point in the module the students will have developed a good deal of expertise in medieval ways. The person in role as Sir Godfrey must find a balance between giving information and withholding it. Try to make the everyday reality of the journey and the crusade clear, but leave some questions unanswered, e.g. 'The battle of Acre? I couldn't speak of that. You will have to find someone else to tell of that dreadful place.'

Letters from Sir Godfrey

Teacher resource 1

Letter 1

Tyre, January

My dearest Elinor

Jerusalem farewell! We are on our way home at last! Much news to tell, but for now just that God has spared my life to return to you and our manor in its beautiful green woods and peaceful farmland - so different from the terrible Holy Land. Of that, more later - I start to return next week with the main army but this letter goes today with the advance heralds, and with my love to you and the children. We hope to be home by the end of summer.

Your own
Godfrey de Betancourt

Letter 2

Sicily, Easter

My dearest Elinor

I dictate this letter from the harbour below Mt Etna, listening to the fearsome roar from the infernal regions beneath and remembering the smoke and brimstone of our own hellish campaign, I long for home. I long for nothing more than to hear your voice, and the sweet sound of singing and music. We make good time, and think we may now return by Pentecost or soon after. Do our townfolk still hold their festival and perform their Guild plays on Corpus Christi Day? The singing, dancing and processions will raise my spirits. There is some good news from our Crusade, but also much that makes me sad. When I return I shall spend many days and nights telling all the stories of this strangest of pilgrimages. I tell you, dearest, that I have seen wonders and learned much that changes the way we must see the world.

Your own
Godfrey de Betancourt

Letter 3

Avignon, May

My dearest Elinor

You remember Avignon, where you spent your childhood, and where your father consented to my suit? It feels good to be back in familiar lands, hearing the garden birds of France and familiar French tongues in the streets. And yet, though of course French is our old family tongue, I long even more to hear the rough words of English that we have brought our children up to speak first. But I am ahead of my story, and there is something I must confess to you, dearest. In my letters you may perceive I speak much of hearing, and not of what I see on my return. I see nothing. God and a Moorish sword have taken away my sight, in the last great battle, where we lost Jerusalem. Yes, both the Holy City and my own unworthy sight, gone forever I fear.

Yet dearest, do not hate the Moors, for I do not. I was grievously wounded, and a doctor from our army did nothing but bleed me and make me worse. God works in a strange way, for shortly afterwards our camp was over-run by the enemy. Yet the Sultan showed a mercy that I fear our own army would not. He spared the wounded knights such as I, and even sent his own physicians. Here was the miracle. These Mohammedans understood medicine beyond our doctors, far beyond. They showed care and compassion and amazing skill, which is why I live to return to you. This is just one of the miracles that has changed my beliefs, and changed too the knight who left you three years ago. But not changed my love, nor my longing to be home.

Your own
Godfrey de Betancourt

Godfrey's story**Teacher resource 2**

My people,

Thank you for your kindness in preparing these plays that tell our old familiar stories. I wonder if, in times to come, these tales will still be told. Of the bravery and independence and cleverness of the people of this town and this time. I could hear every word and my memory put faces to the voices I could hear raised in speech and song.

I can feel your eyes on me. You must not hate the Moors for my blindness. It happened in war, in a war we started ourselves, and I fear it was not a just war. Our forebears in the first Crusades set out to liberate the Holy City — remember the great feats of Richard Lionheart, and the doomed Children's Crusades, that so inspired me to follow in their footsteps? I went with such hopes and visions of great glory for our people. Now I no longer know what is good or what to believe. It was a Muslim doctor who saved my life and I have seen goodness, charity and justice shown by the Moors.

When I reached Jerusalem, the city was indeed in our hands, but without glory. Under the Moors, it had been a city where Jew and Christian and Muslim lived together in peace. The people lived, certainly under the Moorish rule, but free to worship their own God. When the Crusaders conquered, blood ran in the streets. We were supposed to be Christians but were barbarians. Some people slaughtered women and children and plundered where they could. I even heard of some of our kind cooking and eating the flesh of those they had killed. Such horrors are not to be spoken of.

The Sultan has retaken the city, and though I fought against his army, the city is again at peace. However, I feel that perhaps hundreds of years hence, Christians, Muslims and Jews will still fight over this city.

Mathematics activities

Teacher resource 3

Possible investigations

- **What jobs were done?**
 - Were any mathematicians developing ideas that might influence the life of the community?
 - What mathematical ideas were current at this time?
 - How did they measure age in medieval times?
- **In a typical day**
 - How did people track time during the day?
 - Did all members of the community use the same methods for tracking time during the day?
 - How efficient were those methods?
 - Incorporate understandings of time into the roleplays and scenes.
- **Games**
 - What mathematics was used in the game:
 - counting
 - strategies
- **Your medieval town**
 - Draw the map to the classroom scale — making a reduction.
 - Create the layout — making an enlargement from the scale.
 - Build houses and guild factories — combinations of three-dimensional shapes.
 - Decide the best position for buildings — use compass points, to take advantage of the sun for warmth or to avoid adverse weather conditions such as northerly winds
 - Look at paving on streets and lanes from this time. Are they tessellating or non-tessellating patterns? Measure the number required for one square metre and calculate the number required to pave one or several streets.
 - Measure the length and height and cut the opening to make windows in your houses. Then use the measurements of the opening and halve it to fit two shutters of equal size.
 - Use scale to enlarge drawings to create props.
- **Guilds**
 - Record the personal timeline of progression to master status in the guild for those who have that role.
- **Bakers**
 - Calculate the number of loaves needed for the community — half a loaf per person, 2 pastries per person.
 - How many loaves or pastries will be served on one plate?
 - How many plates will be needed for the banquet?
 - How many per table if there are four tables?
 - Ingredients:
 - How much flour is required if there is 25 g per pastry?
 - What other ingredients will be used? What might the quantities be?
 - Where will the ingredients come from?
 - Were they bartered for or did they use coins?
 - Calculate the cooking time to cook the pastries if the oven can bake only 6 at a time.
 - Calculate the time taken to prepare the pastries.
- **Arrows**
 - What makes a strong arrow?
 - How did they decide on the length?
 - Comparison of the lengths of the tip, shaft, fletching.
 - How far were the fletches positioned from the end? How did this effect balance?
 - Flight trajectory — angles and arc.
 - How to get all the arrows the same length and diameter?
 - Different patterns on soldier's arrows.
 - Advantages of cylindrical shape of the arrow.
 - Number of arrows per soldier.
 - Time taken to produce enough arrows for the army.
 - Resources required to produce that number of arrows for the army.
 - Cost of resources and how they were paid for.

Making judgments

Teacher resource 4

The following table lists samples of typical demonstrations, and is not exhaustive. Levels 3 and 4 are listed to show the development from one level to the next. The points indicate what students may know and do as a result of activities throughout this module.

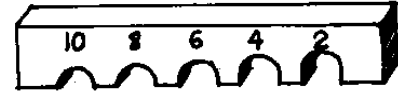
	Level 3	Level 4
DR #.1	<p>Do students:</p> <ul style="list-style-type: none"> • step in and out of role? • support others in and out of role? • explore and control different time frames to sequence or enhance dramatic action? • use voice, language and movement to express a range of roles? • accept and work in a role derived from given information? 	<p>Do students:</p> <ul style="list-style-type: none"> • contribute to improvisations when in role? • respond appropriately to others during improvisations? • change the mood of an improvisation or roleplay by introducing new information? • enhance the mood by applying language and/or a symbol? • select and use specific objects, props or costumes as symbols to focus the action? • select and sequence moments of drama and drama narratives with the conscious purpose of informing an audience about an idea, issue or event?
DR #.2	<p>Do students:</p> <ul style="list-style-type: none"> • consider audience and purpose while selecting sections to rehearse? • cooperate while rehearsing? • refine and rework moments and scenes during rehearsals? • consider performance space while rehearsing? • sustain role while presenting? • face the audience as appropriate? • apply movement to suit the role and stage space? • speak audibly and with clarity in small performance spaces, such as a classroom? 	<p>Do students:</p> <ul style="list-style-type: none"> • collaborate and rehearse cooperatively in groups to refine sections of drama? • apply a vocal variety when presenting differing roles by changing pitch, pace, pause and volume for emphasis and effect? • add movement qualities to stance, walk and gesture to enhance and convey characterisation? • maintain role conveying the distinct physical and vocal characteristics of the character? • show awareness of others within the performance space by maintaining distance as needed within the performance space, turning towards those who are either speaking or the focus of the action, moving in unison when needed? • show awareness of audience position when presenting drama? • show awareness of audience response to the performance such as by waiting for laughter to die down before continuing with lines? • speak lines smoothly and from memory? • interpret text for performance by basing the role on explicit information found within the script, or in the role descriptions devised by the students?
DR #.3	<p>Do students:</p> <ul style="list-style-type: none"> • identify what has been learnt in, through and about drama while in role, out of role, rehearsing, presenting to an audience? • identify personal progress? • identify own strengths and challenges? • identify key moments in the drama? • substantiate opinion by providing examples and reasons? 	<p>Do students:</p> <ul style="list-style-type: none"> • describe and evaluate own learnings in, through and about drama? • identify and describe the use of performance skills in their own and others' work, supporting judgments with evidence? • describe key sections where identified skills were applied? • provide advice to self and others about ways to improve use of drama skills and elements? • display sensitivity in critiquing others' work? • make links between elements and conventions used in the drama and the effectiveness of the structure?

Games played in medieval times

Student resource 1

Marbles:

While most marbles games were played in a circle on the ground, here is an interesting variation. Make a box (or use an upturned shoebox) and cut five arches in one side. Each arch from left to right is slightly smaller, with the smallest being just large enough to let a marble roll through without touching the sides. Write 2, 4, 6, 8, 10 above the arches. 2 should be above the largest and 10 above the smallest. Players are to shoot their marbles through the arches without touching the sides. They score according to the number above the arch. To make this harder, shoot your marbles from further away.



Knucklebones:

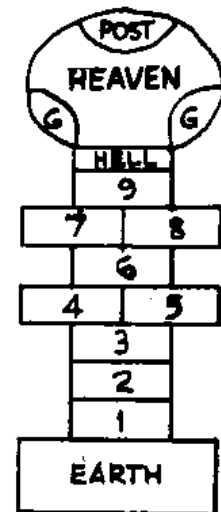
This game was played with the knucklebones from legs of mutton or the vertebrae of rabbits. It was played one-handed. 'Ones' involved tossing a knucklebone in the air and while it was in the air, picking up another bone from the ground with the same hand. You had to then catch the first knucklebone. You keep doing this until you have picked up all the bones, then move on to 'twos'. For 'twos' you toss one bone and pick up two. For 'threes' you toss one bone and pick up three. And so on. See if you can manage 'fives'.

Spinning tops:

Many spinning tops were decorated with colours and patterns so they looked good as they spun. A competitive game was played when two tops were spun in a marked circle. The winner was the top that knocked the other top over and still kept spinning.

Hopscotch:

In this game players hopped on one or two legs up and down a pattern marked on the ground. Most versions have players throw a 'taw' (a stone or a button) into one of the areas in the pattern. They then had to hop OVER the area where the taw landed. In this version, the steps from earth to heaven and back are shown.



Tug-of-war:

A length of rope links two opposing teams. A line is drawn on the ground. On a signal, each team pulls as hard as they can until the front foot of the leader of the opposite team is pulled over the line.

Prisoner's base:

This is a variation of 'tiggy'. Each team should have at least ten players, including a captain. One team wears an identifying mark, such as a bandanna tied to one arm.

Mark out a seven metre square playing field. Divide it in half and draw a circle (the chivy) half a metre in diameter in the centre of the dividing line. In each half of the field, mark a 'home' and a 'prison' area. The home and the prison areas for the two teams should be diagonally opposite each other.

The captains flip a coin for first run, then the teams group in their home areas. The first captain sends the fastest runner to the circle where they call 'Chivy!' and try to get home. The second captain sends someone to tag the first runner and the first captain immediately sends a runner to tag the opposing runner. All players try for home but, if tagged, wait in the opposing team's prison until tagged and released by a team-mate. The aim is to imprison the entire opposing team.

A mystery play

Student resource 2

From the Wakefield Second Shepherd's Play (adapted by John O'Toole)

This little segment of a famous play shows how easy dramatic verse can be. It was written by the townspeople of Wakefield themselves, not professional poets. It is rough but vigorous.

Background to this scene:

Mak, a professional thief and magician, has stolen a sheep from three shepherds whom he met, then put to sleep. Sheep stealing, in this time, is a hanging offence, and Mak knows that the shepherds will suspect him and search his house. He and his wife, Gill, pretend the sheep is their newborn baby and Gill pretends to be still sore and tired from bearing the child.

The Shepherds awaken to find a sheep and Mak gone.

- 1st Shepherd: Alas that ever I was born. A sad grief we've got
Lost — a fat wether¹ — unshorn!
- 2nd Shepherd: By God a foul blot!
Either Mak or Gill had a hand in this event.
- 3rd Shepherd: Then off to his homestead, be brisk on our feet.
I'll never eat bread till we've proved his deceit.
They arrive at Mak's house and hear lullaby singing.
- 1st Shepherd: Never heard I folk sing so clean out of tune.
- 2nd Shepherd: Do you hear how they croak? We'll make him croon!
- 3rd Shepherd: Mak, may you choke! Undo your door soon!
- Mak: (*mildly*) Who is it that scoffed?
As far as you may, speak soft
Over a sick woman's bed, who is not at her ease.
- Gill: Be off from the bed — let me breathe if you please.
Each step you tread from my nose to my knees
Goes through me.
- Mak: How fare you dear Gill? You sweat, as I think.
- 3rd Shepherd: A sheep lost we lament, borne off ere we blink.
- 2nd Shepherd: Against you goes the grudge, Mak, thief that ye be.
The shepherds start to search the cottage.
- Mak: Nay, knit not your brows against my Gill and me.
If any sheep I've got
Alive or in the pot...
- Gill: Away from my cot, or step soft on the floor.
- Mak: Your behaviour's a blot, here to rant and to roar.
- Gill: (*as they get close to the cradle*) Ah! My middle!
I swear to God so mild
If I have you beguiled²
That I should eat this child
That lies here in this cradle
- 2nd Shepherd: I believe our sheep be slain and that ye know.



¹ A young male sheep — worth more with the wool still on.

² Tricked.

A mystery play (continued)

Student resource 2

- 1st Shepherd: Our search has been in vain, now let us go —
They chatter their way through our mesh
But here's to be found no flesh.
(He peers into the cradle)
No creature but this, tame or wild...
Ugh — no creature but this smelt so defiled!
- Gill: No! God has me blest, give me joy of my child!
- 2nd Shepherd: Be this a boy brave?
- Gill: Any lord, for his son, might him have!
- 1st Shepherd: May now the world's wiles this bairn³ leave be.
Mak — friends will we be!
- Mak: We? Count not on me for amends I get none.
Farewell all three, and gladly begone!
They leave.
- 3rd Shepherd: Fair words may there be, but love is there none.
- 1st Shepherd: *(suddenly)* Gave ye the child anything?
[It was traditional to give a token coin to a new-born child]
- 2nd Shepherd: Not I — ne'er a farthing⁴.
- 3rd Shepherd: I shall find an offering. Come back with me.
They return to Mak's cottage.
Mak, by your leave, your child may I see?
- Mak: *(alarmed)* A mockery I believe — his sleep you will mar!
- 3rd Shepherd: The child will not grieve — the little day star.
Mak tries to prevent the offering.
- 1st Shepherd: Mak, by your leave, your child do not bar
From sixpence.
- Mak: Nay, go away — he sleeps.
- 2nd Shepherd: I think he peeps!
- Mak: When he wakes, he weeps.
I pray you go hence!
- 3rd Shepherd: Give me leave him to kiss, and once lift him out.
He lifts the bundle from the cradle.
(with disgust) What devil is this! He has a long snout!
- 2nd Shepherd: *(fearfully)* He is marked amiss — come, best meddle nowt!⁵
- 1st Shepherd: *(realising)* That's not it — the ill-spun weft ever foully turns out!⁶

They realise the trick, and ignore Mak's pleading for mercy. They take the blanket the sheep was wrapped in, and toss Mak up and down in it till he is sorry and begs forgiveness. At this point, the Angel arrives to tell them to journey to Bethlehem, and the real story of the play begins (though it is actually far shorter than the Mak episode!).

³ Baby.

⁴ A small coin worth one quarter of one penny.

⁵ His markings are evil — leave him alone!

⁶ An evil plot never works.

A chivalrous knight
was:

- faithful to the church and prepared to die for it
- the champion of justice
- prepared to help the weak and oppressed
- brave and courageous in battle
- a defender of a woman's honour



Acknowledgments

This module was developed collaboratively with Professor John O'Toole, Drama Educator.

Thanks also to Shay Ryan, Drama Educator, who assisted with research.

This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

ISBN 0 7345 2210 X

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