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Integrating the fine arts into a niddle school classroom

Kerry Ellen Herr

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INTEGRATING THE FINE ARTS INTO A MIDDLE SCHOOL CLASSROOM

A Project
Presented to the Faculty of California State University,
San Bernardino

In Partial Fulfillment of the Requirements for the Degree Master of Arts in Interdisciplinary Studies: Integrative Studies Option

by
Kerry Ellen Herr
March 2000
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MIDDLE SCHOOL CLASSROOM

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Approved by:

Dr. Sam Crowell, Education

Dr. Robert London, Education
ABSTRACT

This project is designed to integrate the fine arts into the middle school classroom. The project is designed to function as an entire unit on the Middle Ages, which incorporates the fine arts into the study of this period in history. The unit is complete in itself in that it consists of complete lesson plans covering multiple facets of the culture of the Middle Ages. The lessons will also function independently.

The project was designed from a humanities perspective. The project is based on the theories of brain based research, brain compatible learning and the theory of the seven multiple intelligences. The concept of the project is to provide students with a sense of the culture of the Middle Ages through a study of the social strata, legal system, architecture, music, poetry, education, chivalry, and knighthood, and family life. The project provides students with the opportunity to experience the hierarchy of the Middle Ages. The unit consists of a balance between basic skills and fine arts projects.

The conclusions reached at the end of the project were based on classroom grades, final products as well as
a survey questionnaire. The project was found to be substantive. The project was also found to address the seven multiple intelligences. The project also included the fine arts. Given more time for the project more fine arts would have been incorporated into the unit.
ACKNOWLEDGMENTS

I would like to express my appreciation to my beloved family.

I would like to thank my parents Rosalee and Russell for their steadfast love and support throughout my college career.

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CHAPTER ONE Introduction

This project is a unit on the Middle Ages that integrates the fine arts into the middle school curriculum. The fine arts is integrated into the curriculum as a means to enhance student learning, improve academic performance, and increase motivation by appealing to the seven multiple intelligence’s, and utilizing the principles of brain-based research. This unit is also designed as a way of increasing students critical thinking skills and developing students insight by developing their ability to reflect, analyze, and draw conclusions. According to Renate and Geoffrey Caine in their book Making Connections, Teaching and the Human Brain (pg. 58). “Reflection is a critical aspect of all sophisticated and higher - order thinking and learning.” Fellows and Zimpler (1990) go on to say that, “When reflection is used in the classroom, students are also subtly encouraged and predisposed to incorporate inquiry and evaluation as an habitual practice in all life experiences.... Essentially the act of reflection establishes within the teacher and student simultaneously an openmindedness and discernment, rational judgement, and creativity - all characteristics of the “educated”
The fine arts integrated into the curriculum is important because it is a significant gateway into the cognitive and affective domain of students, this gateway epitomizes the brains ability to grasp new information, because it promotes a state of relaxed alertness, which promotes student awareness on many levels, both societal and personal, it promotes students ability to make connections between old and new learning, it also increases students awareness of processes, and cause and effect relationships. It also fosters students ability to be more aware of different points of view and perspectives.

The fine arts integrated into the curriculum is also important because the values embedded in the fine arts support values society deems as valuable, in that the arts promote insight and sensitivity. Research supports the fact that information such as the fine arts presents affects the cognitive and affective domain in students. In the book Making Connections, Teaching and the Human Brain, the Caines discuss the interconnectedness of thought and feeling; that all three layers of the brain interact. In other words, according to the Caines "none of the ingredients dealt with in education is separate,"
such as concepts, emotions, and behavior, they influence and shape each other."

Data that affects the cognitive and affective domain in students results in higher level critical thinking skills, it improves the ability of students to think metaphorically. The integration of the fine arts into the curriculum is important because along with improving higher level critical thinking skills, it also heightens sensitivity and compassion. The inclusion of fine arts also improves communication skills, both written and oral. Another value of including the fine arts in the curriculum is that it enhances the study, discussion, and analysis of human values. The ultimate goal of this unit is to increase student awareness, increase academic performance, increase motivation, and increase real long term learning and thus raise grades.

This unit is being developed as a model for middle school teachers to incorporate into the classroom curriculum. This unit is useful in that it promotes higher level thinking skills while incorporating practical skills such as writing and reading in different genre. This unit provides projects, both individual and group.

The unit is developed from a humanities point of
view. The humanities approach to the unit will examine the Middle Ages in its entirety, that is, the culture prevalent at the time, the living conditions, occupations, laws, philosophy, religious beliefs, societal roles, and expectations, education, and technology. The value of studying the Middle Ages in its entirety is to enable students to compare and contrast past and present cultures, and values and form hypothesis, as well as to heighten awareness of the cultural components that constitute cultural changes.

The unit will be developed with a series of complete lesson plans, which can be used in the classroom, either sequentially, or as individual lessons to teach a particular skill or a particular facet of the Middle Ages. Included are suggestions for implementation and for student assessment.

The arts in the curriculum has the ability to enhance the cognitive. While fine arts has the ability to stimulate and entertain initially, the arts also heightens the ability to discern, to analyze, to compare and contrast not only works of art, but literature, and all forms of communication. "Mature aesthetic functioning, which ought to be a primary objective of the secondary and tertiary of schooling," Journal for
Aesthetic Education, (page 109) is in fact characterized by a high order of feeling and thinking, indeed, it is a process in which "the emotions function cognitively." The responses to works of art are both objective and subjective on behalf of students, it is only through the study of the relationships of the elements of the works of fine arts that the understanding of students is heightened.

The promotion of the cognitive and reflective abilities in students lends itself to the ability to think logically, organize thoughts coherently, sequentially, and communicate these thoughts more fluently through writing as well as in speaking. Writing requires skill in logical reasoning. Writing also requires the ability to self edit, reflect, and reorganize thoughts. The fine arts incorporated into a curriculum promotes logical inquiry because of the very nature of the cognitive and critical thinking skills required to analyze the distinct components of the work, whether it is music, drama, art, literature, or dance. A study of fine arts is in itself the search for truth and meaning. According to William S. Hammerich, who in his article, "Philosophy for Children and Aesthetic Education," said, "good writing, whether poetry or prose
involves such considerations as grace and surprise, texture and rhythm, passion and intelligence's, about which logic has little or nothing to say." Therefore, good writing incorporates elements of logic and reasoning, as well as aesthetic sensitivities. As Lowenfeld said, it is "not the art itself or the aesthetic product or the aesthetic experience, but rather the child who grows up creatively and sensitively and applies his experience in the arts to whatever life situations may be applicable," that is important.
CHAPTER TWO Literature Review

The theoretical foundations of this project are based on the brain-based research of Renate Caine and Geoffrey Caine. This research discusses the connection between the brain and education. Certain elements affect learning according to the Caine's research. The learning, for example, should be meaningful or purposeful to the student. While there has been a movement for child-centered education, making the student take more responsibility for his or her own learning, having more choices, and project oriented curriculum, there is still room for the teacher and a balanced curriculum. Students benefit from a balanced curriculum. Educators have the duty to try to educate their students. There is a need to foster intrinsic motivation in the students, to promote the desire to learn, and create lifelong learners. It is my hypothesis that if Middle School students who, according to Piaget have reached the level of understanding to grasp abstract concepts, can be exposed to the fine arts, they will develop the ability to understand and appreciate complex and subtle relationships.

In the 1980's there was a resurgence in the
educational reform theories of the Russian psychologist and educational reformer Lev Semenovich Vgotsky. Vgotsky’s basic theories have had an impact worldwide on educational reform. He espoused the significance of signs and symbols in the arts, as explained by Vasily V. Davydox in his article, “The Influence of L. S. Vgotsky on Education Theory, Research and Practice.”

The outline of the formation of individual consciousness that Vygotsky created could be represented in the following way: first, collective activity, then culture, the ideal, sign or symbol, and finally, individual consciousness” (16).

The basic general ideas of Vygotsky are compatible to a large extent with Piagets’ theories, as well as the theories of brain-based learning.

1. The first idea is that education which includes both human teaching, learning and upbringing is intended first of all to develop their personalities (13).

2. The second idea is that the human personality is linked to its creative potentials, therefore, the development of the personality in the educational system demands first of all the creation of conditions for discovering and
making manifest the creative potential of students (13).

3. The third idea is that teaching, learning, and upbringing assume personal activity by students as they master a variety of inner values (13).

4. The fourth idea is that the teacher and the upbringer direct individual activity of the student (13).

5. The fifth idea is that the most valuable methods for students teaching and learning and upbringing correspond to their development and individual particularities (13).

In their book Making Connections, Teaching and the Human Brain, Caine and Caine graphically illustrate the connections between how the human brain works and its relationship to education. They discuss the connections. The brain searches for meaning in experiences. The brain has the “capacity to seek and perceive patterns, create meanings, integrate sensory experience and make connections.” (5)

It is necessary for students to “recognize deeper meanings and issues, and to make personal connections to the material “with a somewhat different vocabulary,
society, and period in time." "Students learn about themselves and others in the process." (6)

There is a focus on "active processing" in brain-based learning. The creating of life experiences that have meaning for the students. The concept is to make the learning experience joyful, to "promote problem solving skills, questioning and patterning by drawing relationships through metaphor, similes, and demonstrations." (8) Learning is not compartmentalized the learning is always connected to the bigger picture.

The brain is a parallel processor according to research, that is capable of making multiple interconnections simultaneously. The brain has "plasticity," in that "its physical structure can change as the result of experience. Thus, the brain continues to change throughout life.

Spatial maps are created within the brain to "guide movement and interactions with our surroundings" (45). These spatial maps use our past experiences and connect us in a new way to the world around us.

The basic features of locale memory are:

1. Every human being has a spatial memory system that is survival oriented, with an unlimited capacity (46).
2. Locale memories are never limited to static, context-free facts. They are memories that exist in relationship to where we are in space, and what we are doing (46).

3. Initial maps tend to form very quickly (46).

4. We update our maps continually. Our spatial memory system is instantaneously and constantly monitoring and comparing our present surroundings with past, similar surroundings. It is always moderately open ended and flexible (46).

5. Maps information is motivated by novelty, curiosity, and expectation. Anything interesting or different is immediately attended to until it is incorporated into the map or identified as unimportant. The dominant motivation is intrinsic. We seek to make sense of our world (46).

6. Locale or spatial memory is enhanced through sensory acuity or enhanced awareness of smell, touch, taste, sound, and so on (46).

7. Although maps for specific places are relatively instant, some large, intricate maps may take a considerable amount of time to be formed (46).
According to the Caines, we have thematic maps, these maps transfer information which are connected to our spatial maps, these maps transfer information in forms of mental representations often in the form of themes. "When we use metaphors, stories, celebrations, imagery, and music, we are utilizing this memory system" (47).

There is an interconnection between three layers of the brain that make it impossible to "separate concepts, emotions, and behaviors" (63). In order for the learning to be memorable it must be attached to an emotion to give it meaning.

According to brain research "to teach someone any subject adequately, the subject must be embedded in all the elements that give it meaning" (64).

The prefrontal cortex is responsible for our adaptive behaviors. Adaptive behaviors "include planning, analysis, sequencing, and learning from errors, inhibits inappropriate responses and the capacity for abstraction, which increases compassion and empathy" (67).

The school environment must provide a sense of safety and stability through established classroom routines and discipline expectations at the same time the
classroom environment should be rich and stimulating, but non-threatening. Lessons need to be meaningful and purposeful to students, in order to register the learning in long term memory it should touch the student emotionally.

According to the article, "Your Child's Brain," in (Newsweek Magazine, February 19, 1996), (pg 56). Sharon Begley states that, "there is a short early period when circuits connect the retina to the visual cortex. When brain regions mature dictates how long they stay malleable. Sensory areas mature in early childhood; the emotional limbic system is wired by puberty; the frontal lobes - seat of understanding - develop at least through the age of sixteen".

The implications of this new understanding according to Begley are at once promising and disturbing. They suggest that, with the right input at the right time, almost anything is possible. But they imply, also, that if you miss the window "you're playing with a handicap." Researchers understand "which kinds of experiences, or sensory input, wire the brain in which ways in babies." Begley further states that "for other systems, researchers know what happens, but not at the level of neurons and molecules - how. They never the less remain
confident that cognitive abilities work much like sensory ones, for the brain is parsimonious in how it conducts its affairs; "a mechanism that works fine for wiring vision is not likely to be abandoned when it comes to circuits for music." Dale Purves of Duke University states, "connections are not made willy-nilly, but are promoted by activity."

Researchers found that neural circuits in the auditory cortex were built up in the areas of language and music if the children were introduced to the sounds as infants and small children. These circuits were enhanced with increased exposure. In an effort to prove the hypothesis that "all higher-order thinking (Newsweek pg. 57) is characterized by similar patterns of neuron firing," Gordon Shaw of UC Irvine and Frances Rauscher gave nineteen preschoolers piano or singing lessons. After eight months, the researchers found, the children "dramatically" improved in spatial reasoning, "compared with the children given no music lessons. This improvement was shown by their ability to work mazes, draw geometric figures and copy patterns. Shaw suspects that when children exercise cortical neurons by listening to classical music, they are also strengthening circuits used for mathematics. Music, says the U.C. team,
"excites the inherent brain patterns and enhances their use in complex reasoning tasks."

According to Lynnell Hancock (Newsweek of February 19, 1996) (pg 58). *Why Do Schools Flunk Biology?* “If more administrators were tuned into brain research, music and gym would be daily requirements, drama, hands on materials and projects would increase, and teachers would pay greater attention to children’s emotional connections to subjects.” "Plato once said that music is a more potent instrument than any other for education." (Newsweek pg. 58). Scientists believe that music trains the brain for higher level thinking skills. Education professor Robert Sylwester states in his article "A Celebration of Neurons" that children retain knowledge longer if they connect not only "aurally but emotionally and physically to the material." (Newsweek pg. 59). Hancock further states that "good teachers know that lecturing on the American Revolution is far less effective than acting out a battle."

Jeffrey King in his article "Brain Function Research; Guideposts for Brain – Compatible Teaching and Learning," (The Journal of General Education Vol. 46, Nov. 4, 1997) discusses the technique of teaching that works with and not against the brains natural processes
for "acquiring information, skills, and insights." The new approach to learning is systemic within the human brain and body (Damasio, 1994; Lozanov, 1978; Neville, 1989; O'Keefe and Nadel, 1978; Ornstein and Sobel, 1987). Because of advances in computerized monitoring of brain functions the physiological effects "provide brain-function-based insights into how to educate humans more effectively (King 278). The new brain-based research calls for a new paradigm which includes the triune "brain model of cognitive function, taxon locale memory theory, discoveries about the limbic system's and emotion's role in cognition, the uniqueness of individual learning styles" (King 278) as well as accelerated learning techniques.

George Lozanov is credited with first fostering the idea of brain-compatibility learning in the late 60's with his concept of "suggestibility." Lozanov believed that information could be transmitted both consciously and subconsciously to students. Lozanov also believed that students who stored information subconsciously retained it longer because it was achieved effortlessly when the student was relaxed. Lozanov used music to achieve this sense of relaxation while at the same time keeping the students alert and attentive. Lozanov's
techniques are very similar to the Caines theory of "relaxed alertness" in their brain based learning principles. Lozanov used music in conjunction with unique presentations and "real life situations to enhance the learning," described by Neville, (1989). Lozanov's teaching techniques were based on his theory that the brain made connections through subconscious processing of information that made the connections and thus, the learning in the long term memory. "Lozanov therefore made indirect instruction (suggestion) central to his teaching system."

"Hart theorized (1983) that humans use a fixed-sequence of thoughts and actions - programs - to carry out activities. He characterized learning as the acquisition of useful programs. Learning is reinforced when new programs are synthesized, tested, and found to be successful. Program selection occurs when the learner detects a pattern, categorizes down from generalities about the pattern to specifics, then selects the one best program to achieve the desired outcome." (King pg. 280)

Hart further states that the brain establishes a "proster which is a collection of stored programs, related to a particular pattern." "According to Hart, the brain sorts through these stored programs by category
and selects appropriate programs to implement decisions and actions." Learning then is the process of the brain sensing and establishing patterns. Hart further states that learning occurs more easily and lasts longer if the "information is connected to existing patterns thereby being added to the student's understanding in a manner that makes sense because the information is routed through existing prosters." (King pg. 281)

The "new information" is more meaningful to the student because it has been processed by the proster that has already been established, thus the new information has established itself with or within the preexisting meaningful pattern. According to Hart this is the brain's natural process for learning new information. Caine and Caine (1994) support this belief; "the brain is designed to perceive and generate patterns, and it resists having meaningless patterns imposed on it." (King, pg. 281).

The most effective learning occurs when extrasensory input challenges the students brain to (1) call up the greatest appropriate programs, (2) expand on already existing programs, and (3) develop new programs" (pg. 50) (pg. 281). According to Nummela and Rosengren 1986. It is the responsibility of the teacher then to create as many ways as possible to enable students to make
connections between already existing patterns and new information.

The role of emotions in cognitive learning cannot be downplayed. Emotions can be a powerful method used in helping students develop higher level thinking skills by reducing stress and stimulating cognition. Caine and Caine (1984) quote numerous researchers when they say emotion and cognition cannot be separated. Damasio’s research leads him to suggest (1994) that “feelings” are a powerful influence on reason, that the brain systems required by the former are enmeshed in those needed by the latter, and that such specific systems are interwoven with those which regulate the body.” (pg. 245) (King pg. 282). Damasio further states in a quote from the November 1994 annual meeting of the Society for Neuroscience, “the machinery that is underneath emotion and feeling has an enormous adaptive value and is used by us in the normal process of rationality.” (Siegfried, 1995, pg.D8) (King pg. 283). King states that brain compatible teaching and learning take into account the interrelatedness of emotion and cognition.” (pg 283). The brain functions best in an atmosphere of reduced stress which lowers the levels of cortisol and allows easier access of new information, thus promoting the
brains ability to make more connections at a higher level of cognition.

In their investigation of the role of the hippocampus, "located in the limbic system in memory," O'Keefe and Nadel (1978) discussed the pathways the brain uses to make connections. They drew an analogy to describe two different cognitive processes; maps and routes." (pg. 284). According to O'Keefe and Nadel, "maps have intrinsic advantages over routes in many ways. A route is a description of one way and one way only to get from one point to another; a map is more spatially representative, it provides multiple ways to reach ones objectives, and it contains vastly more information than a route. To continue the analogy a cognitive map is more like the natural processes in which the brain engages as the human functions within the environment, while a cognitive route is more like rote learning of disconnected (from the map) information." (pg. 284). "Helping the learner identify ways in which the new information fits into existing knowledge (prostors) builds connections within the maps naturally created by the brain." Nummela and Rosengren (1988) state, "educators should be more concerned with increasing neurological networks or maps representing richness of
content.” (pg. 284).

The concept of brain-compatible teaching is indeed a significant way in which to meet the needs of more students. Brain-compatible teaching strategies also embraces the concept of the differences in students learning styles, thus, the seven multiple intelligences.

The twelve major principles of brain-based research as outlined by Caine and Caine’s “Making Connections:” Teaching and the Human Brain (1994) are as follows:

1. The brain is a parallel processor,
2. learning engages the entire physiology,
3. the search for meaning is innate,
4. the search for meaning occurs through patterning,
5. emotions are critical to patterning,
6. the brain processes parts and wholes simultaneously,
7. learning involves both focused attention and peripheral perception,
8. learning involves both conscious and unconscious processes,
9. there are at least two types of memory systems, taxon and locale,
10. We understand and remember best when facts and skills are embedded in natural, locale type memory,
11. learning is enhanced by challenge and inhibited by threat and,
12. each brain is unique.

The theory of seven multiple intelligences was first introduced by Howard Gardner. According to Gardner there are seven identifiable intelligences. Each individual has one dominant intelligence of the seven. An individual may also possess some varying levels of the other six intelligences. It is Gardner’s theory that these intelligences have a dramatic effect on how an individual learns new material. According to Gardner’s theory teachers need to vary their teaching strategies in order to reach as many students as possible. Gardner identified these seven multiple intelligences as: interpersonal, intrapersonal, linguistic, musical, tactile, bodily/kinesthetic, and mathematical.

Gardner’s theory has had a significant effect on teachers methodology in the classroom. His theories of the multiple intelligences fits well within the paradigm espoused by those researchers of brain-based learning, as well as brain-compatible theories. Gardner’s theory
suggests using a variety of techniques to appeal to the different intelligences such as group projects for the interpersonal, individual projects for the intrapersonal hands-on activities for the bodily/kinesthetic, using music or rhythmic things to reach the musical, and thus enhance the percentage of students learning and involved. Gardner stated that traditional classrooms clearly are geared toward the linguistic learner.

It is my contention that the intrapersonal is one of the major intelligences to develop in today's student. The development of the intrapersonal has not been valued in this culture like it is in many Eastern Countries, and while the other intelligences are significant and not to be overlooked or minimized, students today must be taught to reflect. Reflection in most students must be exercised, developed and sensitized. Most students in today's society are not reflective.

The intrapersonal intelligence must be fostered and developed if real, significant, and long-lasting transfer of learning is to take place. For it is in the awareness, the strategic planning, and the reflective evaluation that students capture information and apply it in purposeful ways, integrating curricula with multiple intelligences.
CHAPTER THREE Humanities Approach

Since the unit is designed to foster introspection, insight, and reflection from a humanities perspective it seems appropriate to define what the humanities are. "A dictionary definition of the humanities describes them as that which concerns the interests and ideals of people."

"By nature interdisciplinary, the essence of the humanities is interpretation having to do with meaning. The 1965 Act creating The National Endowment for the Humanities defines them as: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archeology; comparative religion; ethics; the history, criticism and theory of the arts." (Art Education / July 1989, pg. 49).

Howard Mumford Jones describes Humanities in his book One Great Society as "the study of these disciplines in the perspective of time that is to be stressed, and therefore "history is the essence" of the humanities."

"Fundamental to the humanities is the notion that through the analysis and interpretation of the human experience recorded in literary, philosophical, and artistic documents and material culture one comes to understand that we are not alone.... that our hopes and
fears, joys, and sorrows, triumphs and defeats, certainties and doubts are forever shared and forever all our own.”

While the emphasis of this unit is with a humanities focus it is not with the same depth as a similar unit would be at the high school level, but it is an introduction to a different perspective for students. While the humanities have not fared well on college campuses recently there has been a “significant rise in interest in humanities among the general public.” (pg. 49). The publication *A Nation at Risk* calls for the critical study of “our literary heritage and how it enhances imagination and ethical understanding, and how it, relates to the customs, ideas, and values of today’s life and culture.” Furthermore, in Social Studies this same article “recommends approaches to content and instruction that will “enable students to fix their places and possibilities within the larger social and cultural structure and understand the broad sweep of both ancient and contemporary ideas that have shaped our world.” (pg. 49). It is my contention that in conjunction with the curricula which often focuses on skills, teachers must pursue intellectual and insightful content. The students today live in a global society
where insight, understanding, and tolerance is crucial. The humanities fosters analysis, insight, different perspectives and tolerance.

One of the main tenets in this interdisciplinary unit is to educate the students to be more insightful. I believe the humanities approach to the unit fosters the development of insight in students which I believe has been overlooked and undeveloped. One of the problems with the teaching or fostering of insight in the classroom is its enigmatic character. Insight is the development of understanding that goes beyond stored information, and I believe it is critical. According to the article "Educating for Insight, Integrating the Curriculum" by D. N. Perkins. We simply do not get enough insight into subject matters.

One of the most dismaying facts that has been discovered in recent years by "cognitive scientists investigating how children learn subjects such as mathematics and science is that they learn these subject matters almost the opposite of insight. If the word "insight" suggests particularly deep understanding researchers have found that students have a strikingly superficial understanding of what they have been taught (Gardner, in press; Perkins in press, Perkins and Simmons

26
Perkins goes on to say that "while one might hope that students show more insight in less technical subject matters - English and History for example, realistically there are little data to encourage such a conclusion."
Perkins goes on to state that "reading scores on inference making from passages that students read leave much to be desired (e.g., Mullis 1984). For another example, many students believe that good reasoning means building up the strongest possible case on one side, rather than looking at both sides. Howard Gardner, Vito Perrone and D. N. Perkins "have in partnership with other university and school - based collaborations as well as the Spencer Foundation launched a long term inquiry to find new approaches to teach "insight". (pg. 4). The teaching for understanding and transfer of knowledge is extremely difficult but critical.

Insight goes beyond understanding at a surface level that is it goes beyond the students ability to give the right answer. Insight moves into the realm of being able to "do" something with the information, not just simply retrieve facts and figures, or names and dates for an exam. "Understanding involves action more than possession," (Gardner, in press; Perkins. in press; Perkins et al, in press).
Perkins goes on to state "there are many actions of mind that might be called "understanding performances." Furthermore, Perkins says "when people show these actions, then we see evidence that they understand something." Suppose, for example, that a learner can explain the law of supply and demand in his or her own words, can exemplify its use in fresh contexts, can make analogies to novel situations, can generalize the law, recognizing other laws or principles with the same form, "we would be fairly impressed with such a learner’s insight into the law of supply and demand." (pg. 5).

What makes insight so enigmatic is that the student must be able to communicate the understanding in their own words. The student "must be stretched" in some way.

"Jerome Brumer (1973) wrote about the power of the human cognitive system at going beyond the information given (in reasonable ways), then we recognize that they understand." (pg. 5). It is unknown exactly what transpires in the human mind that creates or produces understanding but several factors are contributors to insight, and some of these are "knowledge, mental models, and informative images." (pg. 5). To be insightful a student must be able to "explain, generalize, and analogize a subject or a topic." In other words
“developing insight into a topic requires a range of understanding performances.” (pg. 5). It is my opinion that teachers must teach students to “think.”

Thoughtful learning is difficult to teach according to Perkins, “effective learning means thoughtful learning. Learners do not achieve well - understood and actively used bodies of knowledge through rote learning. Rather, thoughtful learning rich with connection - making is needed for insight and for the lively and flexible use of knowledge (e.g., Bransford et al, 1989, Craik and Lockhart 1972, O’Neil 1978, O’Neil and Spelberger 1979.)

To achieve thoughtful learning Perkins suggests that teachers concentrate on three elements: “(1) constructing the curriculum out of generative topics that engage students deeply and encourage connection - making; (2) deploying ways of teaching for understanding that helps students to build understanding performances; (3) emphasizing assessment in context, which, rather than treating testing as separate matter, includes in the instruction itself complex authentic tasks that gauge students progress for their and the teacher’s benefit.”

One of the methods Perkins advocates for teaching for understanding is “teaching with mental models, coaching understanding performances, and teaching for
transfer." (pg. 5). Teaching with mental models.

“Richard Mayor and others have shown that introducing students to carefully crafted mental models of important concepts can boost their understanding considerably, (Mayor 1989, Whire 1984, White and Horwitz 1987). (pg. 6).

To use mental models Christopher Unger “a research associate at the Harvard Graduate School of Education, has organized the work in the area,” he suggests that teachers question students initially to discern the mental models that students have by engaging the students in “discussion, drawing analogies, and other means.” (pg. 6). Teachers then may help students recreate their preexisting mental models or teachers might create new mental models.

Peter Kugel a professor at Boston College and a member of the research team developed another approach for teaching for deep understanding. He calls the technique “coaching.” Kugel’s concept is that students “learn by doing more than receiving - by acting on information and making up their own information.” (pg.6). According to Kugel students should be actively engaged in understanding performances much more of the time, and simply listening much less of the time.” (pg.
6). In the classroom this can "include writing across the curriculum, where students maintain diaries, produce mini-essays, write collaboratively, and play out diverse other writing activities. The more the writing goes beyond straight description and narrative of known events toward interpretation, generalization, argument, analogy, and transformation." (pg. 7). The teachers role then is to "coach."

The third approach is teaching for "transfer". Teaching for transfer involves the transfer of knowledge across the curriculum and relating it to everyday life. The creative teacher finds means to make "connections" with the course being taught as well as other courses. The teacher also "coaches students in looking for connections worth making," as well as pushing the students to make analogies and generalizations.
CHAPTER FOUR Evaluation and Conclusions

I chose to ask four questions of those evaluating this unit. The questions I asked were:

1. Is the unit substantive?
2. Are various instructional methodologies used?
3. Does the unit reflect the fine arts?
4. Does the methodology of the unit address the seven multiple intelligences?

I chose these questions because these are the elements that I felt were the crucial test of the unit's usefulness and value. As with research into any subject area there was the sense of wanting to continue to add more to the unit in many areas, to keep improving it. I decided to have three middle school teacher and a middle school principal evaluate the unit on the four questions.

The questionnaire was given to a middle school Social Studies teacher, a middle school Science teacher, a middle school English teacher, and a middle school principal. The conclusions drawn from their responses are, first of all that the unit is substantial, in that there is a wide variety of both academic activities and requirements, as well as projects in the unit. Another
conclusion of the survey was that various instruction strategies were used in the unit. A further conclusion was that the fine arts were reflected in the unit. The final conclusion was that the methodologies used in the unit did address the seven multiple intelligences.

The conclusions I drew from reading the surveys and reflecting back over the unit is that many of the activities may take more than one or even two class periods to complete, given the wide diversity in students abilities. Another conclusion I reached is that there is as always a great deal more that could be included in the fine arts that would enhance the unit. The fine arts make the unit come alive to students.

The discrepancies that create moments of anxiety for a dedicated classroom teacher are the discrepancies between what would be considered the ideal curriculum, and the real needs of the students. On the one hand students often arrive in a classroom lacking basic skills, therefore they need to be taught these basic skills. On the other hand, the teacher often yearns to expose the students to culture as represented by the fine arts.

One of the strong points and most enjoyable elements of this unit is that if it is taught during the last
quarter of the school year, the mandatory testing has been completed. By the spring of the year students and teachers are ready for a change and while this unit does not ignore the basic skills of writing, spelling, and vocabulary it does provide the teacher as well as the students a chance for expression through the incorporation of the fine arts. Another strong element of this unit is the culminating project of the castle. It has been my experience that parents get very involved in the design and construction of their students' castles.

As the evaluation of the questionnaire from the middle school Science teacher stated, "the castles are awesome!" I have had many parents bring the castle they and their student have created together to school, some of these castles required two classroom tables to contain them. One castle was complete with a working water system, which regularly pumped water over a series of falls. The castle itself had been constructed from hand mixed plaster. The success of the unit I believe is the joy of seeing parents and students working together on this final project.
APPENDIX A Lesson Overviews

Lesson 1  History of The Middle Ages
Lesson 2  Charlemagne's Empire
Lesson 3  Feudalism
Lesson 4  Establish Feudalistic Society
Lesson 5  Create Feudalistic Costumes
Lesson 6  Finish Feudalistic Costumes
Lesson 7  Journal writing on daily Life of Nobility Film "Ivanhoe"
Lesson 8  Begin The Door in the Wall, note sensory detail
Lesson 9  Create family Coat of Arms
Lesson 10 Origins of name, story starter, vocabulary words
Lesson 11 Stages from Page to Knighthood, Code of Honor
Lesson 12 Introduce artists, classical music, fine arts projects
Lesson 13 Significance of craftsmanship, architecture, and carving project
Lesson 14 Village life and family life, and vocabulary words
Lesson 15 Castle life, parts and functions of castles
Lesson 16  Formal letter writing and stained glass cathedral windows
Lesson 17  Film "Art and Architecture of The Middle Ages"
Lesson 18  Qualities of Chivalry, "Castle and Cathedrals," by David McCaulay
Lesson 19  Begin stained glass window design
Lesson 20  Finish stained glass window design
Lesson 21  Introduce troubador, ballad, and pilgrimages
Lesson 22  Ballad of "Johnie Armstrong," inner - outer qualities
Lesson 23  Five paragraph expository essay on a hero
Lesson 24  Identify repetition, changes in speakers
Lesson 25  Analyze Metaphors, poem "Pretty Words"
Lesson 26  Group work, metaphors
Lesson 27  Read poem "Barter," by Sara Teasdale
Lesson 28  Analyze rhyme, story of ballad, recording "Barbara Allen"
Lesson 29  Contrast Barbara Allen and Lord Randal
| Lesson 30 | Magna Carta, Parish Church, and vocabulary words |
| Lesson 31 | Story starter and Cinquins |
| Lesson 32 | Music from The Middle Ages |
| Lesson 33 | Vocabulary words and Castle under siege |
| Lesson 34 | Write a history for castles |
| Lesson 35 | Presentation of castles and histories, carving, and stained glass windows |
| Lesson 36 | Videos: "Knights of the Round Table" and "Joan of Arc" |
The Middle Ages

The beginning of the Medieval Unit must provide a background point of reference for students. The unit is to be an integrated unit with Mathematics, Social Studies, Science, and English Language Arts. Although it is an integrated unit, the focus of this curriculum unit will be primarily those projects and activities mentioned as they relate in a physical way to the English Language Arts classroom. The unit does not have to be integrated with Mathematics, Social Studies, and Science in order for the unit to be successful.

The Medieval Times unit is to be taught in the Spring of the year when the students have arrived at this era in history in their Social Studies class, and interest and enthusiasm for schoolwork is waning. The unit is designed to take students into the Medieval Times era, and give them a real life experience of the era, through to a culminating event. All teachers on the team have orchestrated and integrated the activities and studies to provide a sense of connectedness, in hopes of making the unit come alive. As mentioned previously, the unit will also function successfully without the integration of the other subjects.

This unit addresses the seven multiple
intelligences. The unit also improves critical thinking skills, as well as improving comprehension skills. Writing in different genre is incorporated in the unit. The unit provides for an integrated approach. The unit also addresses the higher level thinking skills of analysis, synthesis and evaluation. The element of choice is provided. The unit focuses on building vocabulary skills. The arts are incorporated in this unit. Students will produce a product at the end of the unit.

Lesson One:
Content objective: of the first lesson is, to provide students with background information on the history of the Middle Ages. Students will comprehend the major events and trends within the feudal society. Students will analyze and take notes on the Middle Ages. Students will comprehend the significance of the term "Middle Ages".

The unit is opened with background information on the Middle Ages, which lasted from 520 to 1348. The time line for the Middle Ages may be used with an overhead projector from which the students take notes. The students may be given a handout of the time line from which they will draw information to fill in their own
time line. Students will also use the time line in conjunction with other materials later in the unit. The teacher discusses the reason for the term "Middle Ages." For example, the teacher may explain that historians use the term "Middle Ages" to describe the period of 1000 years between the collapse of the Roman Empire in the 5th century and the rapid changes of the 16th century. The early centuries of the Middle Ages were marked by a great deal of unrest. Lands formerly ruled by the great Roman Empire had become overrun by invaders. Rome that had at one time been very powerful and ruled much of the world was in decay. (The teacher should use a map or globe to illustrate the size of the empire Rome ruled). Europe was much more settled by year 1200, although it was still not peaceful. Wars were prevalent. There were crusades and peasant revolts. The black plague, a disease carried by the fleas on rats claimed the lives of one out of four people in Europe. There was starvation and great contrasts in standards of living between the rich and the poor. Europe operated on a feudalistic system.

According to the feudal way of life, "Every man had a lord to whom he owed loyalty and obedience, and from whom he received protection." Most people lived in the countryside, where they worked to grow food. Trade
flourished, great Cathedrals and Castles were build by skilled craftsmen. Often towns sprang up around the castles. Trade flourished, new industries were established, and luxury goods reached Europe from the far corners of the world. Poems, songs, letters, and books were written about important events, many of them have survived, and given us glimpses of life in this society.

Lesson Two:

Content Objective: To comprehend the extent of Charlemagne's Empire.

Another Objective: Comprehend Charlemagne's significance in European history.

Another Objective: To analyze the division of Charlemagne's Empire after his death.

Directions:

One: Pass out to each student three handouts. The handouts are, Charlemagne, Charlemagne's Empire, and modern Europe.

Two: Instruct students to read the handout on Charlemagne.

Three: While students are reading the handout on Charlemagne's life, pass out to each student three different colors of colored pencils or crayons, if pencils are not available.
Discuss with the students the historic figure of Charlemagne. Instruct students that Charlemagne was a very tall man for this period in history when people did not reach the stature that people in modern times do. Charlemagne was six feet four inches tall. Discuss the extent of Charlemagne's Empire, which he expanded after his father's death to include "all of present day France, much of Germany, parts of Italy, Bavaria, and Spain. These lands became known as the Holy Roman Empire, and Charlemagne was crowned Emperor. Charlemagne was well educated in Latin and Greek" and was interested in the "spread of knowledge."

Four: Instruct the students to color Charlemagne's Empire with one color of colored pencil or crayon.

Five: Direct students to use three different colors to show how Charlemagne's Empire was divided by the Treaty of Verdun between his three grandsons.

Six: Next have students compare the maps of modern Europe to the map of Charlemagne's Empire and the Treaty of Verdun. Have students write out answers 1 through 8 on the handout about modern Europe. Discuss the questions with students.

Homework assignment: Instruct students to utilize the information on the Time Line for the Middle Ages and
the handout on Charlemagne to write two line poems.

Directions for writing a line poem: Students must use the first letter of each line as the beginning of the word for that sentence. Each line of a lined poem must be a complete sentence. One lined poem must be titled, "The Middle Ages." The second lined poem must be titled "Charlemagne's Empire." Model the process of writing a line poem on the board.

For example:
1. The Middle Ages lasted for about a thousand years.
2. H
3. E
4. M
5. I
6. D
7. D
8. L
9. E
10. A
11. G
12. E
13. S

Lesson Three:

Content Objective: To enhance student comprehension of
the Feudal pyramid.

Another Objective: Students will analyze how feudal law applied to the land.

Another Objective: Students will comprehend the contrast between modern society and a feudalistic society.

Directions:

One: Model the diagram of the feudalistic society on board.

The King is at the top.

The Church and the Barons are second.

The Knights are third.

At the lowest level of the pyramid are the peasants.

Two: Give students a handout explaining Feudalism. Have students read the handout. Have students draw a feudal pyramid. Next have students write out the answers to the following Questions.

1. What did every man in a feudal society have?

2. What did feudal law apply to?

3. Describe how the rules of feudal law operated?

4. What happened to a man's land when he died?

5. How was land in feudal Europe organized?

6. What was the "demesne"?

7. If a man held a manor given directly from the King what was his title?
8. What service was expected from the Nobles and Knights in return for their manors? How did this service change in 1200?

9. Describe the division of land in the fields?

10. What service did the peasants provide in return for their land? How had this custom changed by 1200?

11. Explain what it meant when a tenant was born "unfree"?

12. Describe how medieval courts were conducted?

Three: Discuss the questions and answers with students. Discuss the contrast between the feudal societies division of land and its inheritance laws and modern society. Draw students' attention to the difference between how the courts in the Middle Ages were conducted in comparison to modern societies' courts system.

Lesson Four:

Content Objective: Is to provide students with a real life experience of medieval society.

Another Objective: To develop vocabulary skills and comprehension of the literature as well as the era of the Middle Ages through the defining of vocabulary words within the context of the literature.

Directions:
One: Divide up the class into a hierarchy of feudalistic society. Choose a boy and a girl who will be the King and the Queen of the society. Choose a second couple who will be the Lord and his lady. Choose a few couples who will be the Knights and their ladies. Explain to the students the significance of one's position and one's title in the society. The rest of the students will be peasants. A very effective technique to enhance self-esteem in a student suffering from low self-esteem is to make that student a Lord or a Knight if the student is a male, make the student a Lady if the student is female.

If the classroom consists of tables seat the King and Queen at the front of the room. Further back in the room would be the Lord and his Lady. Avoid having too many Lords and Ladies as there were not that many in a feudal society. Knights and their Ladies (there will be a few more of these), are further back in the classroom. The rest of the class; boys and girls are peasants. The peasants outnumber the nobility and are seated furthest to the back of the room. If the classroom has desks the King and Queen may be seated next to each other, as are the Lords and their Ladies.

Two: Instruct the class on the correct way to address each level of the nobility. The King is to be addressed
as "Your Highness," "Your Royal Highness," "Sire," "My Lord," or "Your Majesty." The Queen is to be addressed as "Her Royal Highness," "Her Majesty," or "My Lady." The Lords are to be addressed as "Your Lordship," or "My Lord" followed by the students first name. Wives of the Lords are addressed as "Lady" followed by the students first name. The Knights are to be addressed as "Sir" followed by the students first name. Wives of the Knights are to be addressed as "Lady" followed by the students first name. Instruct students that from this time on they will only be permitted to address each other in the formal manner in the classroom. The teacher may choose the option to be the King or Queen in which case the rest of the "feudal society" in the classroom would consist of Lord and Ladies and Knights and their Ladies.

Discuss with students the formality of the feudal society, that children of the nobility were brought to their parents by the servants at certain times of the day or for meals. The feudal society was not as informal as today's society. For homework students are to address their parents as "My Lady Mother" and "My Lord." Students must write down parents responses to their new titles. Formal language will be used in the classroom for the duration of the unit.
Three: Write vocabulary words on the board. Have students copy the vocabulary words on paper and use the dictionary to look up the words. The words are taken from the context of the book *The Door in the Wall*, by Marguerite de Angeli. The book *Robin Hood of Sherwood Forest*, by Ann McGovern could also be used for this unit.

The vocabulary words are as follows.

1. Knighthood  
2. liege  
3. nobleman  
4. column  
5. squire  
6. tournament  
7. joust  
8. ungrateful  
9. porridge  
10. hospice  
11. chamber  
12. corridors  
13. plague  
14. procession  
15. monasteries  
16. pilgrims  
17. minstrels  
18. overflowing  
19. monks  
20. chivalry  
21. separated  
22. castle

Lesson Five:

Content Objective: To improve critical thinking skills.

Another Objective: To provide the hands on experience of creating costumes of the period in accordance with feudal ranking in the classroom "society."

Another Objective: Have students improve vocabulary.

Directions:

One: Write the journal topic on the board. Pass out the students journals, as well as dictionaries. Pass out the
text "The Door in the Wall." Journal topic: Predict what the story is about by reading the title "The Door in the Wall." Give students ample time to analyze the book cover and predict its contents.

Two: Discuss predictions with students. Discuss possible meanings of the word "door" in the title. Ask students what a door could symbolize beyond its obvious meaning. Discuss the fact that a door could be symbolic of a solution to a problem; a way out, or it could lead to a new beginning. Call students attention to the classes of society that are represented on the cover. Also call students attention to the size of the horse in proportion to the adult figures on the cover. Tell students that the Knights often had larger horses because they wore heavy metal suits of armor and larger horses were the only ones that could carry the weight.

Three: Pass out rulers and scissors to each student. Have students get out pencils and clear desks or tables. Unroll a bolt of unbleached muslin on the desk or table. The unbleached muslin is for tunics for the students. Each student should measure off a yard and a half of the muslin, enough to fit over the students head and hang to the hips in the front and back. The teacher may have to assist with measuring and cutting. If the classroom is
equipped with tables, two to four students may measure off the length for the tunics, using pencils to mark the length. After the lengths are measured the teacher may have to assist with the cutting with regular sharp scissors, or let two responsible students do the cutting at a table near the front where they are supervised. After the tunic lengths are cut, each student receives their length of muslin, they then fold the length of fabric in half and measure around the bottom and mark at one inch intervals. After the bottom of the front and back are measured at one inch intervals the student uses scissors to cut two or three inch slits up from the raw edge to create a fringe around the bottom. The next step is to cut a hole in the middle of the fold so the muslin tunic can be pulled over the students head. Tunics could be limited to the boys, the peasants, Knights, Lord, and possibly the King. The edges of the tunics can be sewed on the sewing machine to keep them from raveling out. Students write their name inside the bottom of the tunics and are instructed that they are to be in costume each day as a part of their grade for this unit.

Lesson Six:
Content Objective: To enhance real life experience of feudalism in the classroom by creating the rest of
medieval costume.

Another Objective: Students will comprehend the division of classes in a feudal society.

Directions:

One: Pass out red material to those students who are Knights. Have students cut elongated crosses from the red material using a pattern made before hand. These crosses may be sewn on later, tucking the rough edges under and sewing them to the middle of the front of the tunic. Students who are Lords receive green fabric and a pattern of a shorter, wider cross. The students use scissors to cut the cross out of the fabric. Female students who are peasants are given a circlet of soft wire, or a circlet of glittering wrapping wire. Each student is given three colors such as cream, purple, and pink wrapping string that will curl when scissors are pulled along the length of them. Each female "peasant" must measure off two yards of the various colors and wrap around the wire concealing the form. The ribbon may be tied in a knot or a bow at the back and the remaining ribbon may be curled and allowed to stream just past the shoulders. The female peasants are to wear these circlets on top of their heads for the duration of the unit. Female nobility must create a hennin, (a cone
shaped hat). Each student is given a piece of cardboard paper about 22 inches tall and 26 inches wide, scissors, tape, and a stapler. The pattern for the hennin is included.

Lesson Seven:

Content Objective: Students will analyze and write in their journals on the daily life of a knight or noblewoman.

Another Objective: Students will comprehend the life of the nobility.

Directions:

One: Pass out journals. Write journal topic on the board. "Imagine you are a knight or noblewoman living in a castle during the Middle Ages." Write about your daily routine in the castle.

Two: Show the film "Ivanhoe" giving the students a list of questions to answer while viewing the film. Have students write the questions before viewing the video leaving two lines between questions to write the answers.

1. Who wrote the story of "Ivanhoe?" Sir Walter Scott.
2. What century does the story take place in? 12th.
3. What crusade is it? 3rd.
4. Who was England's "Warrior King?" Richard the Lion-Hearted.
5. Who was holding King Richard captive? King Leopold of Austria.

6. What country is King Richard being held captive in? Austria.

7. What is the ransom being asked for King Richard? 150,000 marks of silver.

8. Who was Robin in love with? The Lady Rowena.

9. Ivanhoe's new squire says "A gentleman at last and the first thing I'm asked to is? (What?) Steal a horse.

10. What happened to the synagogues in order to send King Richard on the Crusades? The synagogues were looted.

11. Who is the black Saxon Knight at the tournament? The black Saxon Knight is Ivanhoe.

Lesson Eight:

Content Objectives: To practice deductive reasoning, to improve critical thinking skills.

Another Objective: For students to analyze the sensory details of the text as well as the times of the Middle Ages.

Directions:

One: Write the journal topic on the board. Pass out students journals.
Journal Topic:

"The first character mentioned in The Door in the Wall is Robin. Read pages seven thru page eleven. The author starts the exposition (beginning of the story) by introducing you to Robin and his world. Describe the sights, sounds, and routines of his life as the son of a Knight."

Two: Discuss student deductions from these pages. Explore student understanding of Robins routine day by discussing key words, phrases, and meanings within the context of the literature.

Three: Have students read orally from The Door in the Wall calling attention to key passages. Read pages 7 through 18.

Lesson Nine:

Content Objectives: Students will analyze characteristics regarded as valuable in medieval society.

Another Objectives: Students will create their own family coat of arms.

Directions:

One: Discuss personal characteristics deemed valuable today. Call on students. Create a list of valuable characteristics on the board such as valor, loyalty, honor, honesty, and courage.
Two: Give students the hand out on the Coat of Arms, explain that banners and shields were carried in battle and displayed around the castle as symbols that revealed the characteristics of the family or person who carried them.

Three: Give students a pattern of the coat of arms. Pass out rulers, colored pencils, crayons, and markers. Have students design their family coat of arms.

Four: Have students write an explanation of the characteristics they deem important. They must explain why they feel these characteristics are important.

Lesson Ten:

Content Objectives: To comprehend the origin of names from Medieval Times.

Another Objectives: To create a story from a story starter.

Another Objectives: Discuss vocabulary in context focusing on hospices in the Middle Ages, monasteries, corridors, pilgrimages, chambers, and plague.

Directions:

One: Put names on the board Jon-the-Cook, John-the-Fletcher, John-go-in-the Wynd, Crookshanks, Elfred-the-Dane, and Rolfe-the-Bowyer. Discuss with the students that last names originated during the Middle Ages. Names
that many of us of European descent got our names from these times. Explain that people got their names often from a personal characteristic, place where they lived, or the skill or trade they practiced and these names sometimes with modifications in spelling have continued on through the family lines to modern times. Give the students an example of John Smith who may have practiced the trade of blacksmithing or silversmithing.

Two: Write the story starter on the board. Pass out the students journals and explain that the story must be a page and a half long using the vocabulary words. The starter is: "The corridors of the castle were damp and musty, as the lieges prepared to serve their Knights"... explain that they must continue the story from here.

Three: Have students read from pages 18 - 30. Discuss the concept of hospices in the Middle Ages, that hospices were way stations where people could rest, get food, and often medical help. Discuss the impact of the Black Plague on Europe, how one fourth of Europe's population died from the plague. Explain that the plague was a disease that was spread from the fleas on rats. Describe the living conditions: the lack of sanitation, the inability to dispose of garbage, and sewage, no refrigeration, and houses with thatched roofs of woven
straw or reeds where rats often lived. Explain that rats were everywhere and there was no knowledge at the time as to how the disease of the plague was spread.

Lesson Eleven:

Content Objectives: To comprehend the stages a young page went through to become a knight.

Another Objectives: To practice deductive reasoning, to improve critical thinking skills.

Another Objectives: To analyze qualities of loyalty, courtesy, courage, truth, and honor. Write a code for living.

Directions:

One: Pass out student journals. Write journal topic on the board. Have students analyze and write on the topic. Journal Topic:

"Knights in the Middle Ages lived by codes of honor." Use the dictionary and look up "pure," "devout," and "honor." Write the definitions of these words. Explain the meaning of this quotation, "Your heart is pure, and your mind clear, and soul devout."

Two: Discuss student interpretation of the quotation. Discuss codes of honor.

Three: Give students the handouts on Knighthood. Give students time to read the handouts. Have students
explain what chivalry has come to mean in today's world. Discuss the qualities of loyalty, courtesy, courage, truth, and honor with students. Have students write a code for living in modern times.

Four: Students must label the logical progression in the stages of becoming a knight.

Lesson Twelve:

Content Objective: To analyze fine arts thematically in conjunction with the seasoned marking of time in the text, "The Door in the Wall."

Another Objective: To introduce the students to famous works of arts and artists.

A Further Objective: To introduce classical music.

Directions:

One: (Suggested texts about famous artists; a series "A Weekend with Van Gogh," by Shira Venturi, "A Weekend with Leonardo deVinci," by Rasabianca, Skira - Venturi or other well known artists of the period.) Supplies: pastels, tape, Strauss, Mozart, white sketch pad, medium to large size sheets, hairspray, small bud vases, or tall glasses, branches from bushes or trees with blossoms along the stem. Cherry blossom branches are perfect. Place a vase or tall glass with a cherry blossom on each table. Push desks together in groups of four and place
one vase with the blossom in it in the center (if the classroom has desks.) Supply each person with a piece of sketch pad paper. On each table or group of four desks put a supply of different colored pastels.

Two: Have an easel with a large piece of white paper at the front of the room to model the sketching of the blossoms. If there is no easel lean the sketch pad against the chalk board.

Three: Show the book, "A Weekend with Van Gogh" to the students, discuss interesting facts about the artist's life. Other colorful books on famous artists' lives are fine, particularly if there are many colorful works of art for students to gain inspiration from. Read excerpts of the book to students. Show students page eight of the cherry blossom in bloom.

Four: Model drawing a long branch on the sketch pad with a brown pastel. Make a long curving stroke so students understand how easy it is. Next apply another line of color to enhance the look of depth along the curving branch. Use a vase with a flowering branch in it as your model.

Five: Quickly add a few blossoms in a pink pastel, (close to the color of the blossom). Add leaves with two or three different shades of green enhanced with small
touches at the growth centers on the stem, or where blossoms are attached to the stem. Be creative, apply tiny bits of black here and there for contrast. Red is an excellent color to add drama to soft pastels. Next instruct the students that pastels can be softened by rubbing with a finger tip or a cue tip, or a piece of cotton ball. Model all of this to students.

Six: Quickly go through the Van Gogh book. Discuss his life quickly. Explain that Van Gogh did not live during the Middle Ages, but art is timeless. Allow students to work at tables of three or four to get stimulation and ideas from each other.

Seven: Using a tape recorder play a classical tape such as Strauss, Mozart, Mendelson, or Gary Lamb. Instruct the students to begin. Walk around the room to help and encourage students with suggestions if necessary to start the creative process. (Give students 15 to 20 minutes).

When students are all finished quickly spray hair spray across the sketches to "fix" the pastels.

Music is extremely helpful to stimulate creativity. There are collections of the classical from a collection called the "Classics for Relaxation" with composers such as Mozart, Strauss, Handel, Bach, Mendelson, Beethoven, and Schubert are available, which would fit closely (in
most cases) to the Middle Ages music. Gary Lamb has also provided an excellent assortment of music designed specifically for various activities within the classroom. Some of Gary Lamb's tapes are orchestrated to the human heart rate and can be excellent methods to settle or calm a class. However, he has also created music specifically designed to stimulate creativity. The tapes designed to stimulate creativity are also orchestrated to the human heart rate, but there is a deliberate interruption in the rhythm to concentrate the brain and promote a sense of "relaxed alertness" which increases creativity.

Pastels may be expensive to purchase for an entire class. However, often the Art Department will give broken pastels away since they are unsuitable for an art class. However, the pastel pieces are fine for this activity. If pastels are purchased for the activity they may be broken in halves or thirds and passed around.

Eight: Stop students from sketching and instruct them to write a poem either about the cherry blossom branch, or a memory they might have recalled, or some other significant incident or feelings it may have inspired.

Nine: Instruct students to choose one or two students from each table to stand and share their drawing and read their poem. Music plays softly thru the entire lesson.
It is stimulating to students to have an assortment of books available in the classroom during this activity. Have an assortment of books on famous artists, works of art, as well as books on "How to Draw" displayed along the chalkboard. You may borrow an interesting assortment of books from most school or public libraries.

Lesson Thirteen:

Content Objectives: To note the passage of time from the text in the descriptions of seasonal changes.

Another Objectives: To comprehend the significance of craftsmanship in buildings, architecture of the time.

Another Objectives: To experience carving a small figure.

Directions:

One: Students will read from pages 31 to page 42. Discuss key passages, noting the passing of time a literary device. "June passed and the days lengthened into summer." "On clear nights Brother Hubert took him to a high tower of the monastery to tell him of the stars," "the sun shone warm through the leafy grove," "water slipped musically over green - mossed stones."

Two: Show pictures to students of carvings of choir stalls and bosses for chapels and cathedrals. Discuss the time and pride in craftsmanship that went into
medieval architecture.

Three: Pass out the large size bar of Ivory soap (that the students brought to class previously). Pass out small plastic serrated knives. Show students how to draw small animals or figures on the bar. The teacher should draw a few ideas on the board. Dolphins, butterflies, dogs, horses, rabbits, squirrels, and other small figures work well. Show students how to carve away the top and the bottom of the bar first, creating a two-dimensional character. Next have students gently work on making the figure three dimensional. Students must work slowly and patiently.

Lesson Fourteen:

Content Objectives: To analyze the significant elements in a feudal society.

Another Objectives: To enhance vocabulary within the context of the text.

Another Objectives: To discuss Village life and family life.

Directions:

One: Write vocabulary words on the board. Pass out dictionaries. Have students look up definitions of vocabulary words from text. The vocabulary words are:

1. medieval 8. corridor 15. ironmonger
2. knighthood 9. manuscript 16. liege
3. chivalry 10. disappointed 17. highwayman
4. entertainment 11. monastery 18. minstrel
5. tournament 12. Saxon 19. unyielding
7. procession 14. squire

Two: Give students the handout on Village Life and Family Life. Let students read about Village life, discuss the peasants life, and family life.

Three: Have students study the calendar of the agricultural year. Discuss student interpretation of significant events in medieval life.

Four: Pass out rules, white paper, and colored pencils. Students are to begin drawing the medieval calendar. Instruct the students that they are to draw a calendar month each evening as homework in addition to studying vocabulary words.

Lesson Fifteen:

Content Objectives: Students will enhance understanding of vocabulary.

Another Objectives: Students will analyze the lives of nobility in the castles.

Another Objectives: Students will comprehend and analyze the parts and functions of medieval castles.
Directions:
One: Have students use vocabulary words to finish the story using the story starter. The story must be a minimum of a page and a half. Write the story starter on the board. "He rode in the procession all dressed in black from head to toe, he decided he would .... (finish the story).
Two: Have students first read of life in the castle. Discuss life in the castle.
Three: Students will be given the castle plans as well as the castle parts with the matching vocabulary. They will be instructed that they are to build a castle using these plans. The castle requirements are as follows:
Students are to include all parts of the castle. The castle must be on a solid base, these must be a grassy area immediately surrounding the castle with water around the grassy area. There is to be a moat, as well as a drawbridge that raises and lowers. The castle must include the keep, the inner and outer bailey, portcullis, gatehouse, murder holes, arrow-loops, a postern gate, machicolations, corbels, and parapets. Students may use cardboard, and cardboard cylinders for the rounded parts of the castle. The castle may be made out of plaster, wood, or any other natural material. The castle must be
painted, or designed to look like block. The drawbridge may be made out of metal, however, all parts must work. The inner part of the castle may include people or animals if they look authentic. Students may not use sugar cubes, or popsicle sticks, the castle must look authentic. Students must be able to identify and know all parts of the castle as well as the functions of the parts. Students may sign up to work with one or two partners on the project. This is a culminating project that students are given three weeks to work on. Each castle must fly a flag with the coat of arms they have designed on it.

Lesson Sixteen:

Content Objectives: To comprehend the formality of letter writing in the Middle Ages.

Another Objectives: To analyze the significance of stained glass window designs in Cathedrals of the Middle Ages.

Directions:

One: Read pages 42 to 52 in The Door in the Wall. Discuss the "art" of letter writing in the Middle Ages. Have students note the formality of the tone of the letter. Explain to students that letter writing was a most important form of communication during this period.
Two: Give directions to students tell them to imagine that they have been chosen to be a page and have been sent away from home to begin the long training period. They are to write a letter home explaining their thoughts and feelings to their parents.

Lesson Seventeen:

Content Objectives: Analyze the art and architectural styles and craftsmanship of the Middle Ages.

Another Objectives: To enhance the knowledge of the fine arts in the Middle Ages.

Directions:

One: Provide background information on the Middle Ages; tell students that the church was a focal point of the villages. Often towns sprang up around the cathedrals or the castles. Great cathedrals were erected during this period inspite of the lack of modern equipment. Cathedrals were designed to reach as high in the sky as possible so they would be closer to God. They were designed to reflect God's glory. The people believed in God, but they also believed in the devil. The people were often illiterate and could not understand the services which were usually in Latin. Beautiful stained glass windows were placed around the walls of the cathedrals to tell Christian story. People prayed to
God and to the saints to help them with their troubles in life. Craftsmen were brought to help erect the cathedrals and castle. Cathedrals had hand carved beams and choir lofts. The outside of the cathedrals were also intricately and ornately decorated. Fine hand woven tapestries or painted panels often hung in the cathedral or castle interiors.

Two: Show students the film "Art and Architecture of the Middle Ages," point out interesting features as the film is viewed.

Three: After the film has finished, ask the students questions relating to the film.

Lesson Eighteen:

Content Objectives: To increase students knowledge of the construction of castles and cathedrals.

Another Objectives: To review information from the film, "Art and Architecture of the Middle Ages."

A Further Objective: To analyze the qualities of chivalry, courtly love, honor.

Directions:

One: Check out a class set of the books "Castles" and "Cathedrals," by David MaCaulay.

Two: Give students ample time to look through the books. Call students attention to the stages of construction of
the castle and cathedrals. Encourage students to make sketches of any section they think would be helpful in the designing and planning of their castles. Pass out plain white paper for students to make sketches. Answer student questions that arise from looking through Macaulay's drawings. Tell students that David Macaulay became enamored with medieval castle and cathedrals as a small boy when he was on vacation with his parents in Europe and has spent his life investigating and making painstaking drawing of the building of castle and cathedrals.

Three: If it is impossible to acquire the books on castle and cathedrals by Macaulay, he has produced excellent videos on the building of castles and cathedrals which can be obtained from most school districts.

Another filmstrip which might be used is called "When People Lived in Castles," from Multi-Media Productions, Inc., Stanford, Ca. 94305. The National Geographic Society also produced a film called "Discovering England," which is a beautiful film showing castles all over England. By viewing the films students develop a concrete visual of the setting of castles. Explain to students that castles were positioned in order
to insure the maximum safety and security of the royal family. Castles were often built on hill tops, where posted guards would have a clear view in all directions.

Many times castles were built with one side against a hillside, leaving only three sides that needed protection. Sometimes castles were build at the edge of the sea to facilitate a quick escape in case of a seige, as well as to force the enemy to come by boat which would make it easy for guards to see for the boats would have to move slowly and preparations could be made within the castle for safety.

Lesson Nineteen:

Content Objective: To address higher level thinking skills by analyzing qualities deemed important in the Middle Ages. Chivalry, honor, courage, loyalty, God, courtly love, valor, and courtesy.

Another Objective: To create a design for a stained glass window depicting the qualities of chivalry, honor, courage, loyalty, God, courtly love, valor, and courtesy.

Directions:

One: Pass around books obtained from the library containing pictures of stained glass windows allow the students time to browse through the books. Discuss with students the fact that the Christian story as well as
stories of the saints, valiant deeds of the king or nobility in battle were often depicted in the stained glass windows.

Two: Have students look up the qualities listed above in the dictionary and write out the definitions.

Three: Give the students the handout on chivalry and Courtly Love. Give the students time to read the handout.

Four: Discuss the qualities at length with the students.

Note: This assignment may take two or three class periods for students to comprehend. It may be difficult for some students to be able to translate the qualities that were considered valuable in the Middle Ages into a design or depiction that can be made in a stained glass window. Students will need to see examples (in picture of actual stained glass windows). Most of the pictures of stained glass windows are too difficult and intricate for students, so you will have to simplify the ideas for them. You will need to model at length on the board "how" to convey a quality into a design. Usually within the classroom there are a few students gifted with spatial intelligence that will grasp the concept. Also, once the stained glass window designs have been done you will have models to show for the next years students. It
has been my experience that each year the designs have grown more intricate and beautiful, because I have been able to show the class models of the previous year. (The castles have grown more detailed and beautiful each year also as I have had models from the year before).

Five: Pass out plain white paper and rulers give students plenty of time to experiment with designs.

Six: Model simplistically a basic pattern on the board. Explain that most windows were arched at the top. Draw a pattern inside the framework of the arched model. Explain to students that black construction paper will be the framework of their window. Next explain that they must decide what is the most significant or important part of the design. The most important part of the design should be centrally located in the arched framework. Next tell students they must decide what part or parts of the design will be black and what parts will be colored tissue paper. The parts that are not black will be cut out leaving almost lattice work which will then be covered with different colors of tissue paper. Demonstrate a quick cut out design, place colored tissue paper over the cut out section. Hold the piece up to the light. Explain to the students that they must consider the reflection of light as a part of their design.
Assign as homework that they make a stained glass window design.

Lesson Twenty:

Content Objective: To create a stained glass window design using the concept or concepts of chivalrous characteristics.

Another Objective: To complete the cutting out of the basic design.

Another Objective: To fill in the spaces of the stained glass window with color.

Direction:

One: Pass out large size black construction paper, white chalk, scissors, and rules to each student. Explain to the students that before designs are cut out, the teacher must approve the design. Explain also that designs must touch the edges of the black framework at same point or the design will not be supported enough to hold the tissue. All designs must reflect a characteristic that was important in the Middle Ages.

Two: Walk around the classroom and help students with their designs.

Three: Have a large selection of different colors of tissue paper for the students to choose from. Explain to the students that they only need a small section of the
tissue. Explain that the tissue must be applied neatly to the back, for both the front and the back will be visible when the stained glass is displayed over the windows in the classroom. If there are no windows simply hang them all over the room. Give glue to the students ready to apply the tissue.

Four: If the school has a laminating machine have the windows laminated. If the school does not have a laminating machine cover the entire picture with cellophane to give it a glass like look. (Note: I allowed students to work together on this project, as they get new ideas from each other).

Lesson Twenty-One:

Content Objective: Will analyze the role of the troubador or minstrel in Medieval Society.

Another Objective: To introduce the ballad.

Another Objective: To introduce the concept of a pilgrimage.

Directions:

One: Have students read as they are called on pages 42 to 52 in Door in the Wall. (Note: Tell the students that it was John-go-in-the Wynd, the minstrel who had carried Robin's letter to his father several weeks before). Call students attention to the food that was
being taken on Robin's long journey; "loaves fresh from
the oven, a great slab of bacon, cheese, some dried
herring, fruits from the garden, and last of all, a pasty
was set on top. In it were larks and rabbit seasoned
with herb and colored yellow saffron. The fruits were
apples and early pears, and plums." Have students
compare medieval fare with modern fare.

Two: Call students attention to the pg. 47, where John­
go-in-the-Wynd tells Robin that they must travel over a
hundred miles. Brother Luke says, "It is indeed a sort
of pilgrimage, for always we shall set forth for the
honor of God." Explain that during the Middle Ages
pilgrims often went on long pilgrimages to pay tribute to
a saint or worship at a shrine. Pilgrims often traveled
in large caravans and stopped at hospices along the way.

Three: Call students attention to the detailed
description of the landscape. The author gives a
realistic sense of the medieval surrounding as Robin,
Brother Luke, and John-go-in-the-Wynd start off on this
pilgrimage.

Four: Note on page 47 that after "the travelers took
refuge from a sudden shower," "they were joined by a
minstrel, who was glad to share their bread and cheese
and pay for his entertainment by singing a lay, which
John-go-in-the-Wynd picked out on the harp." Finish reading to page 52. Next, give students a background on the history of troubadours or minstrels, tell the students that minstrels sometimes traveled and gave shows to people in the village. "Some entertained in the castle, while others belonged to the houses of kings and nobles. Minstrels sang the same ballads and told tales over and over again, helping to preserve them. With the invention of the printing press in the 1400s, minstrels lost their popularity." Minstrels or troubadours were the first in Europe who thought of true love as we do now, as a one-to-one relationship." "They were the poets of their age. In the Middle Ages the only form of marriage sanctioned by the church was that which was arranged by the family and society. The minstrels idea was a dangerous one."

Five: Tell the students that a ballad is a song that tells a story in rhyming verse. "Most ballads have four line stanzas and an ABAB rhyme scheme."

Six: Write this example of a ballad on the board.

The highway is the minstrels home A
He's working when he's playing B
He's never last if far he roam A
He wanders when he's staying B
Ballads often changed over time, however, they also told and preserved history.

Lesson Twenty-Two:

Content Objective: To develop student comprehension of qualities of character.

Another Objective: To analyze rhyme and rhythm in a ballad.

Another Objective: To comprehend dialect.

A Further Objective: To analyze the ballad of "Johnie Armstrong."

Directions:

One: Have students read the poem in a "read around."

Each student reads a line or two.

Two: Once the students have read the poem through once, have them read it aloud again moving from student to student until the students read the poem with rhythm and cadence.

Three: Model on the board the rhyme scheme calling on students. Discuss with students that a ballad is a story set to music. A ballad tells a story that includes action, romance, and courage.

Four: Have students analyze the poem by writing out the answers to the questions "Thinking It Through."

Lesson Twenty-Three:
Content Objective: An in depth analysis of the inner and outer qualities of Johnie.

Another Objective: Five (5) paragraph expository essay of a hero.

Directions:
One: Use phrases and examples from the poem to analyze Johnie's qualities, model one for students, write the example on the board. Make a list of: one: inner qualities; two: outer qualities. Call on students to give examples from the poem. Create a long list of qualities. Have students write the list as notes.

Two: Have students brainstorm individually on qualities they believe, create heroes (might brainstorm a list on the board), have students contribute ideas.

Three: Instruct the students to write a five paragraph essay describing a person they consider to be a hero.

Four: Have students begin the writing of the introductory paragraph in class. Model on the board an introductory paragraph of a person considered as a personal hero.

Five: Help students individually with the writing process.

Six: Assign the remainder of the essay writing as homework. (Students then will go through the revision
process of rewriting the essay until it is in final form). It is essential that the teachers write remarks on the essays, as well as give individual help during the stages of revision. Students are not sophisticated enough in their writing to recognize errors.

Lesson Twenty-Four:
Content Objective: Students will analyze repetition of phrases as signals for comparison.
Another Objective: Students will identify changes in speakers.

Directions:
One: Have students read again the ballad of Lord Randal.
Two: Call attention to clues in the poem that help determine the crime. Call attention to the quotation marks as signals of a change in speakers.
Three: Have students answer the questions from "Focusing In."
Four: Instruct students to do the writing assignment, "Experimenting with Words and Ideas." The instruction is for students to write a paragraph explaining which version of Lord Randal they prefer. Students must include a rationale for their choice, as well as details from the poem.

Lesson Twenty-Five:
Content Objective: To move the students into thinking metaphorically.

Another Objective: To analyze metaphors.

Directions:

One: Explain what metaphors are to the class. Also explain to the students the power metaphors have to impart meaning by creating vivid images that helps the mind connect ideas with feeling.

Two: Have students read the poem "Pretty Words" by Elinor Wylie.

Three: Call students attention to the metaphoric images such as "docile - words." Call students attention to the similes in the poem such as "smooth words, like gold - enameled fish." Have students verbalize the images these phrases create in their minds. (Students may also be given plain white paper and colored pencils to draw the images and write a description below each one). Finish the poem discussing all phrases.

Four: Have students write out the answers to "Thinking It Through" questions.

Lesson Twenty-Six:

Content Objective: To review metaphors.

Another Objective: To write metaphors.

Directions:
One: Organize students into groups. Next have students write an explanation of what the metaphors mean in everyday language. (Poetry By Doing pg. 72).

1. The early bird gets the worm.
2. A watched pot never boils.
3. It's like looking for a needle in a haystack.
4. Every cloud has a silver lining.
5. It was raining cats and dogs.
6. A bird in the hand is worth more than two in the bush.
7. It's always darkest before the dawn.
8. Too many cooks spoil the broth.
9. Don't lock the barn door after the horse is stolen.
10. You look like a cat that swallowed the canary.
11. He's a chip off the old block.
12. She's a carbon copy of her mother.
13. It's a piece of cake.
14. She's sharp as a tack.
15. He's smart as whip.
16. She's crazy like a fox.

Two: Have a student, or students, from each group share their ideas.

Lesson Twenty-Seven:

Content Objective: Comprehend the concept of "barter" in
the Middle Ages.

Another Objective: Analyze the metaphor inherent in the poem.

Directions:

One: Explain to the students that in the Middle Ages "barter" was a fairly common method of exchange. People would agree to exchange certain goods with each other in order to get the things they needed or wanted. Money was scarce during this era, thus, "bartering" was common everyday occurrence.

Two: Have students reach the poem "Barter" by Sara Teasdale.

Three: Use the "Thinking It Through" questions either as a writing assignment for students or as discussion questions.

Lesson Twenty-Eight:

Content Objectives: To comprehend the ballad as an art form.

Another Objectives: To analyze the rhyme scheme of a ballad as well as the language.

Another Objectives: To improve critical thinking skills by analyzing the story within a ballad.

Directions:

One: If possible play recordings of "Barbara Allen,"

Two: Review the vocabulary from "Lord Randal" before the ballad is read in class. Words such as Greenwood Forest, fain - gladly; eels-fish with a snake like body; "Gat your leaving" got the leftover food; Kye-cow.

Three: Have one student read the lines of Lord Randal, have another student read the lines of the other character.

Four: Model for students how to determine the rhyme scheme have students finish the rhyme scheme.

Five: Have the students write out the answers to the questions on Lord Randal. Discuss the questions.

Lesson Twenty-Nine:
Content Objectives: To read and analyze the Ballad of Barbara Allen.

Another Objectives: To compare and contrast the Ballad of Barbara Allen and Lord Randal.

Directions:

Two: Discuss the vocabulary with the class. Write the definitions of the vocabulary words on the board. "Shun
- keep away from, o'er - over, adieu - goodbye; rose -
raised; high - near; dinna - don't; healths - toasts for
good fortune; knellin - to ring in a slow way."

Three: Have students do a choral reading of "Barbara
Allen." Have students write out the answers to the
comprehension questions for "Lord Randal" and "Barbara
Allen."

Four: Have students write out the answers to the
comparison questions on both "Barbara Allen" and "Lord
Randal."

Five: Discuss the answers to the questions with the
students.

Lesson Thirty:

Content Objectives: Will comprehend and define new
vocabulary words in context of the story.

Another Objectives: Read pages 53 - 62. Discuss the
incident with the thieves.

Another Objectives: To comprehend the significance of
the Magna Carta and the Parish Church.

Directions:

One: Pass out dictionaries, write vocabulary words on
the board have students look up the definitions of the
words and write them out. The vocabulary words are,
proclamation, creed, code, parchment, guill, assured,
thatch, passerby, Norman, Saxon, humanity, tremendous, watchtowers, storerooms, saddlebag, Gothic, armor, oafs, padlock, and farthing.

Two: Pass out the hand outs on the King and the Magna Carta and Aging Documents. Have students read the handouts. Discuss the rights an individual might demand for themselves and their servants; remind the students that they were denied many of the rights we have guaranteed to us today in the Bill of Rights. Such as the right to life, liberty, and the pursuit of happiness. We have the right to own property (land), the right to marry whom we choose. Have students do as homework, the Aging of a Document. Then assign students to write a document.

Three: Call on students to read the handout on "Parish and People." After the students have read the handout. Have the students do a writing assignment on the significance of church in the village life by answering the questions.

1. Describe the parish church.
2. Why was the church so important to the people?
3. What were the beliefs of most of the people?
4. What did they attribute illness of a child to?
5. Describe the occasions in people lives where the
church played an important part.

6. Why couldn't the people understand the services.

7. Discuss the duties of the parish priest.

8. What happened in the 14th and 15th centuries to change people's feelings about the church?

Lesson Thirty-One:

Content Objectives: Students will analyze the story starter and demonstrate their knowledge of the vocabulary definitions by using the words to finish the story.

Another Objectives: Students will improve critical thinking skills.

Another Objectives: Students will write cinquains.

Directions:

One: Write the story starter on the board. Give students the instructions to use their vocabulary words to finish the story. The story must be a minimum of one and a half pages and must include all of the words.

Story starter: By the night of that day they reached an abbey set in a hollow. The forest had seemed to stretch on as if ....... (students to finish the story).

Two: Have students read The Door in the Wall from pages 62 to 75. Call on students to read - discuss "Oxford" as one of the oldest centers of learning in the world. Call students attention to the "cavalcade" mentioned on pages
62. Discuss what a tournament was. Call attention to descriptive passages such as "they knelt in the woods, as if it had been a cathedral, as indeed it looked to be. For the trees, bare of leaves, arched overhead in the very same way that the groined arches of stone swept up high overhead in the Gothic Church." Remind the students that Robin is on his way to Sir Peter de Lindsays' castle. Call students attention to the passage on page 67, "a heavy mist hung over the valley so thick it was like a white blanket which parted only enough for the next step to be seen, then closed again," this passage is a literary device, it is a simile, but fog is also used as a means of foreshadowing bad things to come. Read carefully the description of the town of Lindsay.

Three: Call attention to the descriptions of the castle and Sir Peter's family, as well as the view from the tower. Note the lands of Lord Jocelyn and Sir Hugh Fitzhugh. Call attention further to the daily routine within the castle.

Four: Model word cinquains and formal cinquains for students. Write the pattern for cinquains on the board.

   Word CINQUAIN pattern
   Line 1. one word which states the subject
   Line 2. two words which describe the subject
three words which express action

a four word phrase which expresses a feeling

one word which is a synonym for the subject in line 1

Example of a word CINQUAIN

1. Bandit
2. Free, courageous
3. Fighting, hiding, smiling
4. He's honorable and just

Formal CINQUAIN pattern

Line 1. two syllables
Line 2. four syllables
Line 3. six syllables
Line 4. eight syllables
Line 5. two syllables

Example of a formal CINQUAIN

1. minstrel
2. wandering man
3. creative, happy, free
4. lonely, single, homeless, alone
5. roaming

Call on students and develop several cinquains both word and formal on the board.

Five: Pass out the handout on cinquains have students
write two word cinquains and two formal cinquains for homework.

Lesson Thirty-Two:

Content Objectives: Introduce music from the Middle Ages.

Another Objectives: Improve critical thinking skills.

Another Objectives: Introduce and comprehend the tournament.

Directions:

One: Use the recording of Robin Hood and the Stranger," from Joseph Ritsin's, A Collection of Poems, Songs, and Ballads.

Two: Have students read and discuss pages 76 through 86. Note the passage of time as it is marked by the seasons in the book. Discuss with students the significance of the phrase, "It is better to have crooked legs than a crooked spirit." Discuss the description and making of the little Saxon harp. Call students attention again to the literary device of the fog as a way of foreshadowing disaster. Note phrases that foretell of events to come, such as "there was often fog and rain," "rainy winds swept down from the north, whistling through the corridors and hall, sending up whirls of dust in the courtyard, billowing swing the tapestries that hung on
the wall." Ask students what is meant by the quotation, "It will be good for thee even in the chilly autumn weather," Brother Luke is referring to Robin swimming each day (When Robin shivered at the thought of the icy water)." "It sends the blood flying through thy veins to warm thee. Besides, it strengthens thy body and best of all, it strengthens thy spirit to do a hard thing." Call attention to page 80 the phrase "early that same day mists began to rise, which later became a thick fog. Little could be seen from watchtower or wall but a blanket whiteness covering everything," ask students to predict what may be going to happen.

Three: Discuss the tournament with students. Have students read the handout on tournaments and use dictionaries to define valor, spurs, veil, victor, lance, mock, unseated, and ranson.

Lesson Thirty-Three:
Content Objectives: Students will define and comprehend vocabulary words in context.
Another Objectives: To analyze and comprehend a castle under siege.
Directions:
One: Have students write down vocabulary words. Pass out dictionaries for students to look up vocabulary
Two: Have students read from page 86 to 103. Discuss the castle under seige, what do the women and children do during this time? How did they handle the supply of food and water? Notice the door at the north. Who is going to go for help? Describe the activities within the castle while the Welsh are approaching.

Lesson Thirty-Four:

Content Objectives: To have students create a history for their castle.

Another Objectives: Read pages 104 - 121 in The Door in the Wall.

Another Objectives: Demonstrate an understanding of vocabulary words on a test.

Directions:

One: Instruct students to write a story of one to one and a half pages. Students must write a story about
their castle. They must give their castle a name. The year is 1066 A.D. They must have names for the occupants of their castle such as King Harold, Lady Gwen, Squire Ben or Lord Randall. They must write a detailed account of daily life.

Two: Students will demonstrate an understanding of the vocabulary on a test.

Three: Students will read the conclusion of The Door in the Wall from pages 104 - 120. Discuss key events in the conclusion, the feasting and praising of Robin's bravery while the castle was under attack.

Lesson Thirty-Five:

Content Objectives: A display of the students works.

Another Objectives: The sharing of castle histories.

Directions:

One: Students will one at a time present their castle to the class, name all parts of the castle, and show the working parts.

Two: Each student will read the history they created of their castle.

Three: Students will look at the other castles. Cookies and soft drinks will be served by students to other students. Students are free to walk around the room and look at each others castles. Aged documents and stained
glass windows, and carvings made out of soap are all displayed in the classroom the day could be culminated by showing The Knights of the Round Table video, Robin Hood, or Joan of Arc (the new version).

**Student Assessment**

Students have vocabulary tests each Friday. They are graded on the number of words spelled correctly, they are also graded on whether or not they have the correct definition.

Students receive grades for journal writing. Most weeks journals are written daily. The journal topic is on the board along with the daily objectives. A trusted student or two automatically goes and collects that periods journals and passes them out to the students. Students are required to date the journal in the upper right hand corner, down the left side of the page they are to number the lines 1 thru 16. They are to copy the journal topic starting on line 17 of the journal. The journal topic may be printed. The official explication of the journal topic must be written in cursive. Topics for journals range from famous and thought provoking quotations to passages from a literary text being studied at the time.

Students are taught to automatically look up in the
dictionary any key words that I have underlined in the quotation. Journal writing daily is a critical part of the classroom routine, particularly in the first semester. Students are graded on each line written, as well as on content, I believe that enhances their ability to write and communicate on many levels.

Students also are assessed on classroom participation, that is, are they responsive in classroom readings and interested in the classroom activity. Classroom participation may account for 10 to 15 percent of the students grade. Students are required to do homework four nights a week. Students receive participation points for the homework turned in, as well as individual grades on the homework itself.

Students receive grades on writing assignments such as essays, which may be of one to three pages and be valued at one hundred points. Poetry writing, depending on the length may be worth 25 points. Any worksheets or handouts given in conjunction with the literature are also assessed.

Projects such as the drawings of the medieval calendar are graded on the completeness, neatness, and attention to detail. Projects as large as the castle building are usually worth 300 points and are assessed
according to the directions given the students. The directions for the castle being that it must have a solid base. All parts must be included in the castle according to the plans given the students, the castle must be painted or designed so that the materials it is made out of are completely covered. Students may not use items such as sugar cubes or popsicle sticks. Drawbridges and gates must be able to be raised and lowered. The castle must have a grassy area around the castle and the area beyond it must look like water. If any parts of the castle are missing, or if the castle is not covered or painted points are taken off. If the castle shows that no thought or care has been put into its construction, or if it is late (without good cause) it receives an automatic "F.".

Students are also assessed on their willingness to wear costumes daily and enter into the spirit of the project. Students receive a grade for their presentation of the castle as well. Rubrics for the presentation are discussed ahead of time. Presentations along with the reading of the castle history are worth 100 points.
Time Line for the Middle Ages

The Middle Ages lasted for about one thousand years. Ten important events which took place during that period of time are listed below. Use the dates and information to fill in the timeline provided for you on the next page. You may wish to add other dates and information as you study the Middle Ages.

520 St. Benedict established the first monastery at Monte Cassino, Italy. He drew up a set of rules for the monks, which included vows of obedience, poverty and manual labor.

800 Charlemagne was crowned ruler of the Holy Roman Empire. This act symbolized a union of the church and state.

1066 William invaded and conquered England. He defeated King Harold who was killed at the Battle of Hastings. William brought feudalism and culture from France to England.

1096 First Crusade began. The Crusades were armies of Christians from all over Europe who marched to the Holy Land to regain lands captured by the Turks. The First Crusaders took the city of Jerusalem but paid a very heavy price in lives.

1147 Second Crusade was launched. This Crusade is generally considered to have been a failure.

1189 Third Crusade was one of the more successful. In it King Richard the Lion-Hearted obtained certain privileges for Christians from the Turkish ruler, Saladin.

1202 Fourth Crusade launched. In this Crusade the original purpose of the Crusades was abandoned, and the Crusaders burned and sacked many cities and villages on their route. They never reached the Holy Land.

1215 King John of England was forced to sign the Magna Carta. The Magna Carta gave some basic rights to the people and also said that the king was not above the law.

1291 Fall of Acre marked the end of the Crusades. Acre, the last Christian city in the Near East, was lost to the Turks.

1348 The black plague swept England and Europe. It was estimated that one out of every five people in England died. Spread by rat fleas, the disease is characterized by the victim turning dark purple in his last hours of life due to respiratory failure, hence the name, black plague.
CHARLEMAGNE

Charlemagne was a giant of a man in history and in stature. He stood six feet four inches tall, which was an unusually great height for a man of his time. He was also powerfully built with large shoulders and chest. His massive build was made more curious by the fact that he was the son of a ruler called Pepin the Short, King of the Franks. When Charlemagne succeeded his father, he extended his kingdom to include not only all of present-day France but much of Germany and parts of Italy, Bavaria and Spain. These lands became known as the Holy Roman Empire, and Charlemagne was crowned emperor.

Charlemagne was well-educated in both Latin and Greek and showed great interest in the preservation and spread of knowledge; he considered himself guardian of the Christian faith and spread Christianity to the many lands he conquered. At the same time he promoted education, art, commerce and farming. He also established a system of law and order.

After Charlemagne’s death, his son, Louis the Pious, was unable to hold the empire together. Louis’s three sons at the Treaty of Verdun in 843 A.D. further divided the kingdom into three parts, one part for each. This division gave rise to many wars between France and Germany which were to continue for centuries. With no strong central power to look to for protection, free men began to go to their local lords for aid, thus paving the way for the system called feudalism.

The top map on the next page shows Charlemagne’s empire before it was divided. Color Charlemagne’s empire with a color to suit you.

The bottom map shows how Charlemagne’s empire was divided between his three grandsons at the Treaty of Verdun. Use three different colors to show each division. Compare these areas to a present-day political map of Europe.
The boundaries of present-day European countries are very different from those during Charlemagne's reign. Compare the above map of modern Europe to the maps on the preceding page to answer the questions below.

1. What three great modern European nations did Charlemagne's Empire include?

2. Much of present-day France was given to which grandson?

3. Which grandson inherited most of Italy along with Switzerland and territories extending northward to the English Channel?

4. Which grandson inherited great parts of East and West Germany?

5. Did Charlemagne extend his empire far into what is now modern Spain?

6. Did Charlemagne conquer England?

7. Discuss how history might have been changed if Charlemagne's empire had not been divided. Include in your discussion the effects on language and culture of modern Europe.

8. Do you think there would have been fewer wars in Europe after Charlemagne's death if much of France, Germany and Italy had remained one great nation? Why or why not?
The Year 1066 is one of the most famous dates in history. It was in the spring of that year a French duke, William of Normandy, began his preparation for the conquest of England. Because William was a cousin of a former king of England and because he was married to an English noblewoman, Matilda of Flanders, he felt he had a just claim to the English throne. When September came William felt his troops were ready. In crowded longboats filled with men, horses, and armor, the Normans crossed the channel and landed on the shores of England.

King Harold leader of the English, had been alerted by his scouts weeks beforehand. He gathered his troops and took his position at the top of a hill, near a twisted apple tree. From there he commanded his men to build a defense of tree trunks and branches. From the top of the hill, he flew his standards, one a dragon and the other the gold embroidered figure of a fighting man. His army, which consisted of row after row of warriors armed with double-edged axes, settled themselves on the hillside.

William also had scouts, and they were eagerly waiting for him when he landed to inform him of Harold's position. Duke William rested his men several weeks until he was sure they were ready before advancing toward the English. Early on October 14th William ordered his troops forward. When the Norman troops were about a mile away in their march to do battle, they stopped to put on their costs of mail and make their final preparations. The Normans, who were used to fighting on horseback, called themselves chevaliers, from the French word cheval, meaning horse. The chevaliers were their main striking force composed of knights and other men called sergeants, who were soldiers on horseback. They also had foot soldiers armed with bows and arrows to protect the men on horseback. The English did not battle on horseback; their forces were composed mainly of foot soldiers armed with spears and axes.

The battle took place on October 14, 1066. William and his Norman knights charged bravely up the hill. King Harold's men struck back with heavy blows against them and their horses. Wielding their large double-edged axes, Harold's forces turned back the Norman arracks again and again. Casualties were so heavy it was written that the hill was slick from blood, but both sides fought on. Two of Harold's brothers were slain; still he ordered his men to hold their ground. Exhausted as they were, the Saxons found courage in their standards flying in the wind and their king urging them on. Leading his men, King Harold was suddenly struck in the face by an arrow. The wound put his eye and he fell to the ground in pain. Shortly thereafter, the disheartened English began to break ranks and flee into the surrounding woods. The Normans soon broke through their lines and Harold was slain. The dragon and the fighting man were cut down. Without their leader, their standards, their hope, the rest of the Saxons ran for their lives. The Battle of Hastings was over; the Normans had won.

William was crowned King of England on Christmas Day in Westminster Abbey. He spent much of his remaining life crushing revolts against him and waging military campaigns. William the Conqueror, as he became known, died in 1087 at the age of fifty near Mantes, France. He died as he had spent much of his life, fighting, but unlike King Harold, not from the wound of an arrow or the blow of an axe; William was killed when his horse fell and crushed him.

In 1066 the Battle of Hastings was a stunning victory for the French soldiers on horseback. In 1346 English soldiers proved that they could withstand the charge of chevaliers at the Battle of Crecy (pronounced Cray-see). Research the Battle of Crecy and contrast it to the Battle of Hastings. Tell about the new weapon introduced at Crecy and its effect on armor.
Feudalism

'Every man has a lord to whom he owes loyalty and obedience, and from whom he receives protection.' This was the basis of the feudal way of life which existed in most of Europe during the Middle Ages.

Feudal law also applied to the land. According to its rules, every man owed service to his lord for the land he occupied. These services depended on a man’s rank, and on the amount of land he held. When a man, rich or poor, died, he could pass his land on to his children, as long as each generation remained loyal to their lord and obeyed the inheritance customs of their locality.

In much of feudal Europe, a land was organised into manors. At its simplest, a manor was made up of a big house, where a noble or knight lived, his home farm, called the demesne, and the surrounding fields, woods and pasture. A wealthy noble’s estate could be made up of several manors – perhaps twenty or thirty. A man who held a manor directly from the king was known as the lord of that manor. In return for their manors, many nobles and knights had originally been expected to serve the king by fighting for him. But by 1200 they usually paid a sum of money to send other men to fight in their place.

The land in the fields belonging to each manor was divided among the peasants. Not all peasants held the same amount of land. Some managed to extend their holding by inheritance or by leasing land from other peasants. In return for their land, the peasants performed labour services for the lord in whose manor their land lay, and sometimes paid a money rent as well. These services included ploughing and harvesting on the lord’s demesne, or carrying cartloads of produce. By 1200, these services were regulated by law and by local custom. A peasant who was asked by the lord to perform extra services, or pay an increased rent, could appeal to his fellow tenants and to local documents which recorded past services, for support against his lord.

As well as owing rents and services for their land, many tenants were bound to their lords in another way as well. They were born unfree, that is, they could not leave their lord’s manor, or marry, or inherit land without the lord’s permission. Many tenants resented these feudal demands for their services, and the lord’s rights to control their personal lives. Towards the end of the Middle Ages, they began to demand their freedom.

▶ This diagram shows how land was passed down from the king to his lords and then by the lords to lesser lords and peasants. Each layer of the feudal ‘pyramid’ owed loyalty and service to the one above it. Everyone owed loyalty to the king.

▶ Each lord of the manor held a court for his tenants several times a year. They were fined if they did not attend. At the court, the lord’s steward would hear complaints about any tenant who had not paid his rent or done the correct amount of work for the lord. Questions about the right to inherit land and requests for permission to leave the manor were also discussed at the court. Courts were often held in the great hall of a lord’s castle or manor house, but sometimes in the open air. The artist has based this drawing on an illustration in a 16th century German manuscript.
Government and the Law

Under feudal law everyone, from the greatest baron to the poorest peasant, owed allegiance to the king. A criminal was someone who, by doing something wrong, "disturbed the king’s peace".

Great lords were responsible for punishing minor crimes in their local courts, but serious crimes were dealt with by justices appointed by the king among his officials and trained lawyers. The sheriff had the job of rounding up criminals and keeping them in gaol until the justices arrived.

Conditions there were usually extremely dirty and crowded and prisoners often died of diseases they caught in gaol before they were brought to trial. While in gaol, prisoners relied on friends and relations to bring them food or money, otherwise they might starve. Charitable people sometimes left money in their wills to help prisoners buy food.

Parliaments started to make laws to deal with particular problems of law and order, such as the way highway robbery increased in the 14th century. In England, the parliament asked lords to cut down all the trees and bushes for 30 feet (about 10 metres) on each side of major roads, so that robbers would have nowhere to lie in wait for passing travellers.

By the end of the Middle Ages, the law had become very complicated, and a new group of professional lawyers grew up. They acted as justices for the king, and also went to court to argue cases for anyone rich enough to pay them.

Gangs of brutal highway robbers were a threat to travellers on lonely roads. Songs and plays told the story of Robin Hood, who stole from the rich to give to the poor. But Robin probably never existed, and most robbers stole for their own profit.
Kings and Popes

The ideal medieval king had many virtues. He was a devout Christian, a shrewd lawmaker, a learned man who could encourage scholars and philosophers and a skillful diplomat who could deal with his own quarrelsome subjects as well as dangerous foreign enemies. Some people even believed that because he was God’s deputy on earth, a king could perform miracles and cure diseases.

Needless to say, the ideal king did not exist. Except in Germany, where a group of princes could choose their Emperor, kingship was usually passed on from father to son. It had nothing to do with ability. Some kings were so weak-minded that their advisors had to appoint a ‘regent’ to rule instead.

Most kings thought that they should be free to rule their countries as they wished. But the Pope, who was head of the Catholic Church, claimed to have authority over all kings and their subjects.

As God’s representative on earth, at a time when almost everyone believed in God and in heaven and hell, the Pope had tremendous power to influence the decisions of kings and their advisors. Enemies of the Church were seen as enemies of God, and the Pope had the power to excommunicate anyone who behaved wickedly or defied his authority. (This dreadful punishment meant that they would be excluded from all the services of the Church, and would go straight to hell if they died.) Some Popes even thought that they had the right to remove kings who did not rule according to God’s laws.

The Pope was as powerful as any king, and like a king, lived in great state. This is the papal palace at Avignon, now in France but part of the Pope’s own lands in the 14th century, the popes lived in Avignon following quarrels with churchmen and politicians in Rome.
This picture shows the coronation of a 14th century French king. The king is seated on a throne and is surrounded by bishops and nobles who have sworn to be loyal to him. On either side, two bishops are holding jars of holy oil which has been used in the ceremony to mark him as God's deputy on Earth.

Kings ruled with the help of men skilled in the law and in financial matters. They also called meetings of representatives of the clergy, townspeople and wealthy country gentlemen to discuss important matters such as new laws and taxation.

The punishments for wrongdoing were harsh. People were fined for petty offences, but those who were found guilty of crimes people thought serious were hanged or beheaded. Serious crimes included highway robbery, stealing valuables or livestock, treason and murder. Executions were carried out in public and were often watched by large crowds.
Travel and trade

Travel in the Middle Ages was uncomfortable, slow and dangerous. Nevertheless, people often went surprisingly long distances. Merchants traded with far-off cities. Nobles and their households lumbered in convoy from one castle to the next. Soldiers and messengers hastened to join the king's army. Peasants trudged to market, and friars wandered from village to village, preaching their message.

The crumbling roads were full of pot-holes, and often thick with mud. It was usually impossible to go more than 30 kilometres in a day. It took more than a week to get from London to York, and merchants allowed themselves 25 days to reach Bruges from Venice.

Robbers made it dangerous to travel at night, and in some places travellers needed an armed guard even by day. Most people went by foot or on horseback, or used mules or donkeys. Goods were carried in heavy wagons, which lurched and jolted along. It was quicker and safer to send things by river, and most large loads went this way. Really bulky cargoes, or those which had to go a long way, went by sea. New kinds of ships were designed in the Middle Ages, and some could carry up to 1000 tonnes. Sea travel could be dangerous, with storms and pirates, but the important routes between the Baltic and the Asian shores of the Mediterranean were very busy in summer.

This map shows European trade routes in the 15th century. Most goods travelled by sea, but there were also overland routes between ports and the great inland cities.

Many regions began to produce goods for sale to other parts of Europe. By the 15th century, industrial areas such as Flanders could no longer grow all the food they needed, and they had to import grain. Italian ports specialised in trading with Arab lands and with merchants selling silks and spices from the east.

Travel brought increased contact with the Moslem world. In the 12th century, the Arabs had conquered part of Spain, and settled there. They built many beautiful houses in their own graceful style. This courtyard forms part of a palace in Granada.
Venice was the 'gateway to the East'. Her merchants did business with traders from Asia and China, and sent ships to collect goods from ports in the Eastern Mediterranean. Venice became very wealthy during the 14th and 15th centuries.
A Joan of Arc was a young French girl who joined in the war against England after hearing 'voices' prophesying a French victory. She was captured by the Burgundians, England's allies against France, and burnt at the stake by the English at Rouen.

War

For knights and fighting men, war was one of the most important things in their lives. There were countless songs and poems about their heroic deeds on the battlefield, and they also looked forward to the chance to take plunder and collect ransom money from the relatives of wealthy captives.

To practise for war, knights took part in 'tournaments'. These were mock battles between two knights. The winner gained great honour and won rich prizes. According to one medieval writer, a true knight 'must have seen his own blood flow, heard his own teeth crack under blows from a fist and, after being thrown twenty times from his horse, have got up twenty times to fight.'

Wars were fought for many reasons. Some were local disputes between two nobles. Some were between rivals for the throne. Others were wars of conquest, or desperate attempts to fight off invaders.

Eastern Europe was constantly threatened by Turkish armies from the Middle East. There were Crusades or 'holy wars' blessed by the Church to drive the Moslem forces from the Holy Land. Towards the end of the Middle Ages, England and France fought for so long that the period became known as the 'Hundred Years War'.

As in most wars, civilians suffered as much, if not more than the soldiers. People living in captured towns were brutally massacred. Advancing armies destroyed crops and set fire to villages. People living in districts where armies were marching were often terrorised by local bandits, who took advantage of the confusion to murder and steal.

Armies were organised under 'captains', who could be
either nobles or experienced professional soldiers. Each captain guaranteed to provide a certain number of knights and foot-soldiers for the army, and bargained for their wages with the king. The weapons used were simple but effective. The English longbow was greatly feared. Its arrows could pierce chain mail from well over 100 metres. Knights on horseback charged each other, armed with heavy pointed lances, while foot soldiers fought with vicious pikes. In the 14th century, new weapons such as the powerful crossbow and the cannon were developed.
King John and the Magna Carta

John was the youngest and favorite son of King Henry II of England. When he was born his father called him John Lackland, as his older brothers had already been given large lands to rule and there was little left for John. Unfortunately, John grew up to be a selfish and arrogant man. It is thought that John broke his father’s heart when he secretly joined with his older brothers in a plan to take the throne away from Henry II. After Henry’s death, John’s older brother, Richard, became king. Richard, who had no sons of his own, named his nephew, Arthur, to be his heir in place of the wicked John. It is generally believed that John had Arthur murdered, giving him clear claim to the throne. When John became king he increased taxation and his royal powers. These acts along with his wicked ways so angered the barons that they rebelled against John. The barons demanded for themselves and their vassals rights that gave them certain liberties and ensured them a trial by jury. They also said that the king himself was not above the law. John was forced to sign this charter which became known as the Magna Carta in June 1215 at Runnymede, a field outside of London. King John died a year later reportedly after overindulging in a meal of peaches and beer.

Pretend that you are a baron in King John’s time. Prepare a charter in which you and the other barons would demand certain rights for yourselves and your vassals who have been denied many of the freedoms we enjoy today. To make your document look ancient, follow the suggestions on the next page.
Aging Documents

You can make an important paper or document “age” instantly by following the simple procedures outlined below.

Materials: White, tan, or grey construction paper, tea bag, hot water, cup, candle, sponge, calligraphy pen (optional).

Procedure:

1. Make a strong solution of one tea bag in 1/2 cup of hot water.

2. Dip a corner of the sponge in the strong tea and wipe over the paper to stain it.

3. Tear the edges of the paper in several places. Make the tears 1/2 to 1 inch deep.

4. Over a sink carefully use a lighted candle to singe the edges of the paper. If the paper begins to flame, use the sponge to smother it or drop it in the sink.

5. Allow the paper to dry.

6. If a calligraphy pen is available, use it to write your message.
How to Make a Hennin

No one knows exactly where the word hennin came from or how it got its meaning. Some scholars think that it may have been a term shouted as an insult at the women who wore these tall hats by other women who could not afford them. As time went on the term came to mean a tall cone-shaped hat. These hats were worn by noblewomen during the late Middle Ages.

Hennins became the fashion rage of the late fifteenth century. They often had veils or scarfs attached to them and were sometimes referred to as steeple hats. It was said that castle doorways had to be made taller in order that women wearing these headdresses could pass through without losing them.

Materials: cardboard paper or sheet of oaktag about 22 inches tall and 26 inches wide, scissors, tape and stapler

Procedure: Follow the steps below.

1. Make a pattern as shown above.
2. Cut out the shape of the hat and twist into a cone. Try out base for head size. Staple or tape securely.
3. Trim the base of the hat.
4. Decorate with veil and trim.
Coat of Arms

In the Middle Ages, knights and royalty displayed symbols on the shields they carried in battle and displayed around the castle. Banners, shields, and crests revealed the characteristics of the person or family.

- Shields may be divided into halves, quarters, or thirds. The divisions do not need to be exact but should be balanced.
- Marks of cadency (the descent of a younger branch from the main line of a family) were used to distinguish the sons of a particular family.

<table>
<thead>
<tr>
<th>Oldest — file or label</th>
<th>Fourth — martlet</th>
<th>Seventh — rose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second — crescent</td>
<td>Fifth — annulet</td>
<td>Eighth — cross moline</td>
</tr>
<tr>
<td>Third — the mullet</td>
<td>Sixth — fleur-de-lis</td>
<td>Ninth — octofol</td>
</tr>
</tbody>
</table>

- Lions were a favorite symbol of the English. They were shown in four positions. Rampant - lion standing on hind feet ready to climb. Couchant - lion lying down with head raised. Passant - lion walking with distant forepaw raised. Statant - lion standing on four legs.
- Other symbols that you may want to use are: Crescent: victory over adversity; always shown with horns pointed upward. Eagle: strength of mind; shown with wings spread. Falcon: bravery; shown looking to the right of the shield. Griffin: valor and vigilance; half eagle, half lion mythological beast. Hand: generosity - open hand; strength - closed hand. Leopard: wisdom and agility; sometimes shown walking toward the right, but usually only shown as a full face. Stag: purity and strength of spirit; usually shown with one foot up. Pheon: speed and directness; head of an arrow. Sun: splendor and royalty; usually shows a face of the sun. Heart: loyalty and love; sometimes shown pierced by an arrow. Tower: strength and protection; symbol of defense.
My Coat of Arms

Use the shield below to create your own coat of arms. Divide your shield into sections. Use the symbols or make up your own to show what's special about you.
Discussion Questions for “The Door in the Wall”

1. Feudalism was a special social system. How was it different from our way of living?
2. Compare the life of a serf with the life of a tenant farmer.
3. Compare our personal rights with those of feudal peasants, knights, and kings.
4. What was it like to live in a castle?
5. What were the guilds? Who belonged to them? Why were they started?
6. What were some advantages to belonging to a guild?
7. How are modern-day labor unions similar to medieval guilds? How are they different?
8. What were some of the services and benefits that monasteries provided for the people? Who provides these services today?
9. Compare your meals with those eaten in the castles. What did the peasants eat?
10. What was a medieval town like? What were the streets like?
11. What were some of the dangers travelers faced when they went from town to town or from castle to castle?
12. Describe the steps that a boy went through to become a knight. Compare the life of a page with the life of a serf’s son.
13. Outline the typical day in a monk’s life. Compare it to your daily schedule.
All medieval cathedrals were decorated with sculpture, especially around the great doors at the west end. The men who carved the statues were very highly skilled. They worked in teams or lodges. The statues were usually religious but sometimes the sculptor carved the face of someone he knew.

Medieval churches and cathedrals were far more colourful than they are today. The walls were often painted with stories from the Bible. The many statues and the roof were also painted. Sermons were an important part of the church service and many fine medieval Sculptures still survive.
People of the Middle Ages

Write the name of the people of the Middle Ages on the blanks provided on the next page. When you have finished, answer the questions at the bottom of this page.

1. Knights-Crusader. Noblemen who sought to help recapture the Holy Lands from the Turks were Knight-Crusaders. Crusader comes from the Latin word cruz, meaning cross. Crusaders often used the cross as a symbol.

2. Serfs. The serfs owned nothing. They lived on the lord’s land, grew their own food and worked for the lord of the manor in his fields. They had no freedom. When necessary they fought the lord’s battles. For all this they received protection.

3. Nuns. Religious women who left their homes to live together in order to save their souls were called nuns. The church welcomed all and no doubt many women entered nunneries to escape poverty.

4. Shepherds. Tending the sheep of the manor was the job of the shepherds. It was lonely often unrewarding work.

5. Noblewomen. The ladies of the castle supervised the upbringing of their children, gave instructions to their servants on the day-to-day running of the castle. They spent some time making medicines from herbs and tending to the poor. If they were able to read, they taught reading to the pages. In their spare time they sewed or worked on tapestries.

6. Monks. Men who left the company of ordinary men to live together away from worldly temptations and affairs were called monks. They took vows of obedience, poverty and chastity. Their first concern was to save their own souls. Many became well educated, and as time went on monasteries became centers of learning.

7. Pilgrims. Medieval Christians made pilgrimages to the Holy Land to visit the places where Jesus lived and died. The travelers who made their way to these lands were called pilgrims. They traveled great distances to receive special blessings and to ask forgiveness for their sins.

8. Troubadours. No one is certain when troubadours began to appear. We know that most of their songs dealt with love between knights and ladies, of gallant deeds the knights performed and the inspiration of their ladies for those deeds.

9. Bishops. The Bishops were noblemen of the church. They sometimes ruled over large land holdings and had knights under them. The Church stood for mercy, piety and dignity of all before God. For many of the poor, rising in the ranks of the church was their only chance to become the equal of a noble.

Questions:
1. Compare three of the depicted people of the Middle Ages to their modern-day types and tell how their roles have changed.
2. Describe how a modern nun might be dressed.
3. List by name some current and popular “troubadours.” Compare their position in society and how they work to the troubadours of the Middle Ages.
People of the Middle Ages

A.  
B.  
C.  
D.  
E.  
F.  
G.  
H.  
I.
Knighthood

In the year 1066, the Normans conquered England. These French soldiers who came on horseback were called knights by the English. Later, any man who could fight on horseback came to be known as a knight. When not fighting or going about the business of war, a knight served his master by doing routine service. As time wore on many knights obtained land of their own. They began to outfit themselves with expensive weapons and armor that only the wealthy could afford. At this time only the rich were considered to be knights, but any man could be made a knight for deeds of honor or distinction.

Early medieval knights swore to uphold a code of chivalry. In the code of chivalry a knight promised to uphold Christianity, to defend women and to protect the poor and the weak. A boy started on his way to knighthood at about age seven by becoming a page in the household of a lord. As a page he learned to ride a horse, received religious training, was taught manners, hunting, dancing and possibly learned to read and write if there was someone in the manor who could teach him.

At about age twelve or thirteen the page became a squire. Squires were assistants to the knights. A squire looked after the knight’s armor and weapons and became skilled in their use. He served the knight his meals and often followed him into battle. In tournaments he was the only one allowed to help a knight. As he became older he engaged in tournaments himself.

The night before a squire became a knight he confessed his sins to a priest, bathed and fasted. Dressed all in white he prayed the entire night before the ceremony. In the morning the priest blessed him, and he was asked his reasons for becoming a knight. He was then given a new suit of armor; and in a ceremony called an accolade, he was stroked on the shoulder, thus becoming a knight. If a knight broke his vows or was dishonorable, he was stripped of his knighthood in another ceremony which pretended to bury him, for in the Middle Ages, “a knight without honor is no longer alive.”

By the year 1200, knights were much aware of the differences between themselves and others, and a definite class of aristocratic knights developed. They owned land and castles, they identified themselves by family crests and passed on their titles to their sons. Distinct lines were drawn between those who had wealth and power and those who did not. These lines became sharper as a result of the exposure of knights to the riches of the East in their travels during the Crusades. Knights now desired luxuries in their castles, silk and jewels to wear, and spices and sugar in their diets. Knighthood had changed. No one will ever know how many medieval men lived to be perfect knights, but the ideal of chivalry—loyalty, courtesy, courage, truth and above all, honor—set the standards for the Middle Ages and for all the Ages that followed.

In modern times knighthood is inherited, or it can be an honor bestowed by a monarch in order to recognize outstanding service to one’s country. A knight is referred to by the title of Sir. The wife of a knight is called a Lady. A woman who is knighted is called Dame.

1. Medieval knights took an oath of chivalry. What has the word chivalry come to mean in today’s world?
2. Are the qualities of loyalty, courtesy, courage, truth and honor still valued? Explain your answer.
3. Write a code for living in modern times.
Knighthood

Each of the drawings below is associated with knighthood. After you have read the descriptions, tell which stage—page, squire or knight—is being described. Finally, give the logical order of the stages as depicted in the drawings.

1. In battle he was at his lord's side always ready to assist him in his needs. __________

2. The night before he became a knight he confessed his sins, fasted and prayed. __________

3. He began to learn to ride early in life if he were to become a knight. __________

4. A touch of the blade of a sword in a ceremony, called the accolade, made him a knight. __________

5. He had his own armor and weapons and had sworn to a code of chivalry. __________

6. Learning to hunt and hunting with falcons was an important part of his training. __________

The early medieval legend of King Arthur, his knights, and his queen Guinevere is one of the oldest and best loved in the English language. You may wish to read more about this legend from books in your school or town library or from the following sources:
Daily Life

The knight, as with most everyone else, had his day regulated by the sun. He rose at or before dawn to hear mass in his chapel, perhaps, or else he consulted with his officials, judged cases and saw to other business. A modest breakfast entered in here, usually just some bread and wine. Hot breakfasts are a modern innovation.

These various duties generally consumed the morning. Dinner was the big meal of the day, served sometime around mid-day, even before noon.

The rest of the day was usually spent in recreation. There might be entertainment to follow dinner, jugglers, acrobats, troubadours, especially if there were visitors. If the weather were poor, the entertainment often included gambling or games.

Let the weather be fine, though, and the knight would spend the day hunting. Hunting was an excellent exercise for the knight. It was usually done on horseback and in groups, and was in every way a rehearsal for war. The knights got their physical exercise, put in time in the saddle, wielded their weapons, and worked out the logistics of keeping dozens of men in some sort of teamwork over open and broken ground.

Deer and wild boar were prized targets; the deer provided meat and a merry chase, while the boar was deadly and tasty. Wolves, wild dogs and wild cats were because they threatened livestock and even people. Smaller game, such as rabbits, were an opportunity to hunt with the dogs. Many knights kept kennels and a good hunting dog was as much prized then as now.

Hawking was a somewhat different pastime, regarded as appropriate for the ladies, though practiced avidly by men as well. Falconry was the sport of kings.

Light came from torches, so everyone went to bed at sundown, usually. Nevertheless, we do hear of late-night revels and midnight feasts, with plenty of candles and torches and fireplaces to light up the festivities. Certain masses were also conducted at night.
Knightly Values

Any one knight was, like any other human, a unique individual. Nevertheless, knights tended to share common beliefs and values, subscribing to ideals even as they ignored them in specific instances.

As a starting point for understanding medieval knights. I follow Sidney Painter and give six words as key elements in the value system of the bellatores. They are not in order of importance.

**Prowess**
A knight had to fight well. This meant having the ability to accomplish all sorts of physical feats, plus having a knowledge of arms and armor.

**Honor**
The honor of a knight was of great importance to him, to be furthered when possible and defended when necessary.

**Liberality**
Gentilesse is reared in the house of largesse.

**Glory**
Glory and plunder were the prizes of battle, and every knight sought them.

**Loyalty**
Fealty was paramount, and oath-breaking the worst form of behavior. A true knight was the one who stayed true, to his lord, his church and his word.

**Courtesy**
Courtesy meant manners, after a fashion, but it applied only to relations between members of the nobility.
Castles

War was a constant threat throughout the Middle Ages. Castles were built for defence, but they gradually became more luxurious and comfortable, as lords lavished money on them to display their wealth and good taste. Instead of one great hall, where all the castle's inhabitants could gather for safety behind thick stone walls, separate rooms, still well-defended, were built. There, people could eat, sleep, wash, hold a quiet conversation or receive visitors.

Many people lived and worked in a castle. As well as the lord and his family, and any of their friends or relations who might be visiting, there were dozens of servants and fighting men. Peasants came to the castle to pay their rent. Travelling justices or royal messengers kept the lord in touch with what was going on in far-away towns and cities. Beggars crouched by the gates, hoping for charity.

Organising such a large and complicated household was a difficult job. The noble lady herself was often in charge of all the arrangements, with help from her steward and other servants.

In the castle courtyard there were stables for the lord's horses and kennels for his hounds. Many lords and ladies had a passion for hunting. After the hunt, everyone would gather in the great hall for the main meal of the day, in mid-afternoon. Later, there might be singing and dancing in the glowing firelight.

On other days, the lord would spend time discussing the management of his estates with his steward, or he might visit a neighbouring lord to discuss local politics. The lady might visit the castle storerooms or kitchens to make sure that everything was being done according to her instructions. Or she might read, listen to music, or embroider. But if the lord was away on business or at war, she would take over the running of the whole estate, and would have little time to herself for relaxation.

Castles were furnished with simple and solid wooden beds, tables and benches. Comfortable chairs were a rarity, reserved for the lord and his lady. When the lord and his followers arrived on a visit, the cold stone walls of the castle would be hung with warm and colourful tapestries. These often showed hunting scenes, or romantic subjects. Fresh rushes and sweet-smelling herbs would be scattered on the floor, in place of a carpet. After dark, costly wax candles gave a flickering light.
Family life

Few people in the Middle Ages could afford to marry for love alone. The risk of poverty and starvation was always there, so you needed a family to support you if you fell ill. It helped if your family had plenty of money – so people looked for a husband or wife who was comfortably-off as well as affectionate!

Arranged marriages were common among the rich. Children, especially daughters, were expected to obey their parents' wishes. Parents did not think that there was anything wrong in forcing children to do as they were told. They believed that the good of the family was more important than one person’s happiness. A family would seek a rich heiress to bring land and money into the family with her when she married their son. Rich women usually married young, and some of them died young, too. This was because they were expected to produce male heirs to carry on the family name, and childbirth could be difficult and dangerous.

Poor people had greater freedom to choose who they married, but their choice was often guided by their need for security. They usually married later than the rich, often not until they were about twenty-five years old, because it took them several years hard work to get all the things they needed to be able to set up home.

Although most couples, both rich and poor, had about five or six children, they would expect only two or three of them to survive. Today, we would be horrified at so many deaths in a family, but in the Middle Ages people accepted it as sad but normal.

Parents hoped that their children would look after them when they were too old or sick to work. Some rich people could afford to retire to monasteries, and pay to be looked after there.

If you were not married, you or your family had to find some way of supporting you. A rich young woman might be sent to a convent if no husband could be found. Poorer people often worked as servants. A widow might make a living as an ale-house keeper, or baker or spinner. Unmarried men could work as labourers, or become soldiers or sailors.

The family educated its own younger members and sometimes children from other families as well. Boys and girls worked around the house, in fields and in workshops, learning skills they would need in adult life.

![Diagram of 'Nuclear' and 'Extended' families](image)

Top: a 'nuclear' family. In Northern Europe, each couple moved into their own small house when they got married. Their children left the family home as soon as they got married themselves.

Bottom: an 'extended' family. In Southern Europe, people lived in larger groups. All the brothers from one family, with their wives and children, lived together with their parents in one large family house. Only grown up daughters left the family home, to get married.
Parish and people

The parish church was the focal point of the village. Apart from the lord's manor house or castle, it was the largest building. Its wall-paintings, statues and stained glass told the worshippers the Christian story in pictures. This was important, since very few of them could read.

Almost everyone believed in God and the devil, who lay in wait to tempt people to commit sins. People believed that if they followed the Church's teachings they would eventually go to heaven when they died, and be spared the awful torments of hell. They also prayed to God and to the saints to help them through the troubles of this life. It was a time when scientific understanding of events was, by today's standards, very limited. Therefore, when a child fell sick or a crop mysteriously failed, medieval people looked for an explanation which involved supernatural powers. Sickness could be God's punishment for sin, or perhaps the result of a curse cast by an enemy in league with the devil.

The Church played a part in all the important occasions of peoples' lives. New-born babies were baptised to receive them into the Church. Couples exchanged their marriage vows before God in the church porch. At funerals, prayers were said for the dead person's soul, and their body was laid to rest in the consecrated ground of the churchyard.

The villagers went to church to take part in the services every Sunday, and on other holy days, when the Church forbade them to do everyday work. They could not always understand the services (which were in Latin), but they listened attentively to a good sermon.

The parish priest's duties were to teach the Christian gospel to his parishioners, and to encourage them to live their lives according to God's laws. Many priests were holy men who were loved by their parishioners. Others were lazy and neglected their responsibilities.

In the 14th and 15th centuries, many devout people decided that they would no longer give money to monasteries. They believed that some of the monks had become worldly and lazy. Instead, they gave money to their own parish church, to help with a project such as a new roof. They wanted their church to be beautiful, to reflect God's glory.

At this time, many religious guilds were also set up. Their members promised to help each other if they became ill. They collected money to give to charity and for special services to be said at the altars of favourite saints.

▲ The parish church of Blythburgh, Suffolk. This church was rebuilt with money given by its parishioners during the 14th and 15th centuries. At that time, Suffolk was a very prosperous county. It produced fine wool which was exported to the cloth-making towns of Flanders.
Greek and Roman artists, who lived over 1,000 years before the Middle Ages, had created many beautiful buildings, paintings and sculptures. And Greek and Roman writers had written some very important books about science and philosophy. Many of these books and paintings had been lost or forgotten over the centuries, and the Greek and Roman ways of thought had been replaced by the teachings of the Church. The buildings and statues had decayed until they were often no more than ruins.

In Italy, in the 14th and 15th centuries, artists and philosophers began to take a new interest in the ideas of the Greeks and Romans, and to study with great enthusiasm the ruined buildings and statues around them. They did this for two reasons. Firstly, they were disillusioned with the teachings of the Church. Secondly, they were very excited by what they read in Greek manuscripts shown to them by the Arab scholars who had preserved them in their libraries. Encouraged by the Arab example, Western scholars searched their own university and monastic libraries, and found dusty copies of several forgotten Roman writers. New editions of these were made and copies sent to scholars all over Europe, thanks to the recent invention of printing.
The Greeks and Romans had believed that human beings, rather than God, should be at the centre of their thoughts. Because of this, the people who re-discovered their ideas at the end of the Middle Ages are sometimes known as humanists. These new humanist beliefs led them to write and paint pictures about human achievements and the beauties of the natural world, rather than concentrating on religious pictures, as was usual in the Middle Ages. This new interest in the world around them also encouraged them to study nature scientifically.

The sense of excitement at these artistic, philosophical and scientific discoveries was so great that people claimed to be living in an age of the re-birth or 'Renaissance' of learning.

Two Arab scientific books. The Arabs preserved a lot of forgotten Greek scientific knowledge in their libraries, as well as making important discoveries themselves. They were particularly skilful mathematicians, and the left hand picture shows a 13th century maths book. The right hand picture shows 2 pages from a 14th century Arab book about plants.

Humanist artists liked to show great men as the subjects of their paintings or sculptures. This statue shows the famous 15th century Italian soldier and politician Bartolomeo Colleoni. Many artists were supported by gifts of money from wealthy patrons and, in return, produced splendid portraits or statues of them.
Education

'Small children are dirty and tedious in infancy and naughty and untruthful when older.' This was the view of one medieval Italian writer. People in the Middle Ages expected their children to be as much like adults as possible. The education they were given was designed to fit them for their place in the grown-up world. By the time they were seven or eight they were expected to be useful members of their family and their community. Nobles' children went to other great houses as pages, while peasants' children worked in the fields.

Most children were educated by their parents. They learned good behaviour and the skills they needed to do the sort of job their parents did, whether they lived in town or in the country. A very lucky boy from a free peasant family might get the chance to train for a career in the Church.

Although some noblemen (unlike their wives) could not read, since they had been educated only for war, others valued learning and sent their sons to Church or monastery schools and the great universities of Europe. Paris was the best-known university, and hundreds of students flocked to listen to the famous teachers there.

The main subjects taught were grammar, arithmetic, geometry, music and astronomy. Students also learned rhetoric and dialectic — the skills of clear and forceful argument. The Church considered all these subjects less important than philosophy and theology, which students were expected to study because of what they revealed about God and the world he had created. New subjects such as geography, zoology, botany and medicine were gradually introduced, but the Church was suspicious of them.

► An alchemist and his assistants, from a 15th century manuscript. Alchemy was an 'unofficial' science. It was frowned on by the Church, and did not form part of any university course. In fact, alchemists were often quite knowledgeable about astronomy, chemistry and herbalism. But their critics said that they also brewed magic potions and were in league with the Devil. The two assistants are probably apprentices. They were bound to their master for several years, and helped him in his work while he taught them his skills. This was the way in which most craftsmen passed on their knowledge to the next generation.

Many colleges at the universities were founded by charitable people, who left money to build cheap lodging houses where poor students could live and study in peace and quiet. This 15th century drawing shows New College, Oxford. You can see the students' individual rooms at the front of the picture.
Town life

Towns grew in size and importance throughout the Middle Ages. Most towns still kept their strong defensive walls in good repair, but, by 1500, people thought of them as centres of trade rather than places of refuge.

A medieval town was not a very comfortable place. People lived crowded together in tall, narrow houses, built above shops and workshops. For ordinary people, these living conditions were dirtier and more unhealthy than those in the countryside. But a wealthy family’s town house could be just as luxurious as a lord’s castle.

Most houses in towns had no gardens, but only a courtyard with some storerooms and perhaps a primitive lavatory. There might be space within the town walls for orchards and allotments, but there was no room to grow corn or raise animals. Instead, people bought food from countrywomen who travelled in to market each day with baskets of fresh produce.

People went to live in towns for a number of reasons. One was to find work. Within each town, specialised industries such as weaving or leather working developed, providing many jobs. Merchants settled in towns and established businesses. A new middle class of lawyers and bankers set up their offices. People were employed to check the weights and measures in the market, to guard the town walls and gates and even to play music for civic processions and festivals. They all needed food and clothing, so butchers, bakers, tailors and shoemakers set up shops and kept many people busy.

The other reason people moved to towns was to get away from feudalism. The Germans had a proverb: ‘Town air makes (you) free.’ This was because people in towns owed their loyalty and obedience not to a lord but to the mayor and councillors, who jealously guarded the privileges of their town against outsiders. The mayor and councillors were usually chosen from among the most wealthy merchants and craftsmen. All commercial work was controlled by craft ‘guilds’ who made sure that their members produced high-quality goods and trained young men in the skills needed for each craft. A man who worked hard and became respected within a guild had a chance of taking part in the government of his town.

Towns also attracted criminals and wandering beggars. Many laws were passed to try and control them.
For most people in the Middle Ages, ‘home’ was a village where only about 500 people, or even fewer, lived. The peasants’ houses were usually grouped together in two or three streets around the village church, but sometimes, in wooded or hilly country, they were scattered in small hamlets. There might also be an ale-house and a forge.

Each village also had a communal well or stream for water, and perhaps a windmill to grind corn and a big brick oven for baking bread. Often these belonged to the lord, who charged the peasants a toll for their use.

Large, open fields surrounded the peasants’ houses and gardens. Land in the fields was often divided into strips. Some wealthy peasants held several strips in each field. Others had only a small amount of land, or none at all. Peasants spent much of the day labouring in the fields, either on their own land strips or on their lord’s land. In some villages, the lord’s land lay in the open fields by the peasants’ land, in others, it was a separate enclosed area.

The peasants helped each other by sharing expensive, equipment, such as carts and ploughs, as well as the oxen and horses needed to pull them. At harvest time, it was vital that the whole village worked together to gather the crops quickly, before they were spoiled by rain. If the harvest failed, everyone would go hungry that winter.

The peasants’ cows, sheep, and horses grazed on the rough common pasture which lay beyond the cultivated fields, and on the stubble of the open fields after the harvest. In the autumn, pigs fed on acorns in the woods.

Peasants without land worked as blacksmiths, woodworkers, or potters. Other landless peasants worked as farm labourers for lords or for wealthy peasants.
Health and Disease

If you had been born into an average medieval family of about five or six children, only two or three of your brothers and sisters would have been likely to survive until you were fifteen. Death was everywhere, whether you were rich or poor. Infectious disease, illness and accidents killed many children. Rich children were more likely to survive because, unlike the poor, they were free from the threat of a lingering death from starvation or malnutrition.

Even if your survived childhood, you would probably have to suffer far more pain and discomfort than we would tolerate today. Women often died painfully in childbirth, and many people spent a miserable old age crippled by arthritis which developed in their joints worn out by a lifetime of hard work.

The Church taught patience and resignation to God’s will during illness was a virtue. This probably helped people to cope with suffering. The Church also taught that it was your duty, if you were fit and strong, to care for the sick and feeble. If you were badly injured or handicapped, or if you were incurably ill with a disease such as leprosy, you would not be able to work. You might have to become a beggar and depend on other people’s charity.

Diseases spread quickly and were dangerous because people had little idea of how to prevent them. They did not understand how germs multiplied and were passed on, and they had few effective drugs. Living conditions were often dirty, and germs could breed quickly. Lice and mites lived in people’s hair and on their skin. Fleas lived in their thick woolen clothes and among rushes scattered on the floor. These carried disease from one person to another, and from animals to humans. The worst of these was bubonic plague, known to later historians as the Black Death.

In the space of three dreadful years, 1347-49, this disease killed about a third of the population of Europe. It is hard to imagine just how frightened people must have felt when they heard that plague had broken our nearby. Few families escaped without a death, and sometimes the whole population of a village was wiped out. When plague broke out for a second time, it usually killed young children who had no resistance to its germs. People thought that these repeated attacks of plague were a punishment sent by God for their wickedness, and tried to live better lives.
The agricultural year

January – the lord feasting.

February – too cold to work!

March – pruning vines.

April – gathering medicinal herbs and flowers.

May – the lord and lady hawking.

June – haymaking.
In the Middle Ages, farming was vitally important. More than 80 percent of Europe's population lived on the land. These pictures from a 15th century French calendar show seasonal activities in the countryside. Although the work was hard, the artist has also tried to show that there was some free time for relaxation too – but only for the lords and ladies.

July – harvesting corn.
August – threshing the corn.
September – treading grapes to make wine.
October – sowing corn.
November – gathering acorns to feed pigs.
December – killing the fattened pig.
Chivalry and courtly love

Art and music were very popular with nobles and their courtiers. Some lords kept private orchestras to play for them while they feasted or strolled in the pleasure gardens built near their castles. Other lords kept a jester or clown, to entertain their families and their guests. Everyone enjoyed listening to poets and wandering minstrels. Craftsmen worked hard to produce beautiful paintings, tapestries and jewellery for the lords and their ladies.

The favourite subjects for songs, poems and pictures were love and war.

'War is a jolly thing', wrote one fourteenth century French poet. Although, in real life, war was cruel and brutal, the lords and ladies loved to hear songs about the 'chivalrous' deeds of knights in battle. (The word 'chivalry' comes from the French word for knight, and is used to describe the unreal world pictured in poems and songs.) The ideal knight was brave and merciful, and fought only to protect the innocent and helpless. In order to prove that he was worth the name of 'knight', he had to serve many years as a page and then as a squire, learning to fight and proving that he was trustworthy. Unfortunately most knights did not live up to the ideal!

The women portrayed in the romantic 'courtly love' songs of the Middle Ages were as unlike real people as chivalry was unlike real war. In everyday life, both rich and poor women had to work hard, whether in the fields or in their homes, and their husbands and fathers usually controlled their lives. But in the songs, women were beautiful, fragile creatures who existed only to be adored.

Many songs told the story of a young man whose heart was broken by a cruel lady who would not return his love. The lords and ladies listening to one of these songs had probably heard many others like it - but they enjoyed the song all the same, and could admire the singer's skill. It was rather like watching a Western today - we know that the good cowboy will win in the end, but we enjoy the story all the same!

Hunting was a favourite activity of noble lords and ladies. Special areas were marked off as hunting grounds, and peasants were forbidden to go there with their dogs. Here, a pack of hounds leaps to attack a terrified stag. A lady follows, blowing a hunting horn.
Pilgrimages

A pilgrimage was a journey to an important religious place. This was usually a shrine where a saint was buried but sometimes it was the Holy Land itself. Every year thousands of people visited popular places of pilgrimage such as St Peter’s Church in Rome or the shrines of St Thomas a Becket at Canterbury or St James at Compostela.

The journeys were long and often dangerous. Bandits lay in wait along well-trodden pilgrim routes, and pirates knew that pilgrim ships were easy prey. Even so, many people went on pilgrimages because they believed that the prayers they made at a saint’s tomb would be particularly helpful. When people were very ill, they sometimes promised to go on a pilgrimage if they recovered, or they might go to show that they were sorry for their sins. And, with good luck and pleasant company, a pilgrimage could be like a holiday — a welcome change from everyday life. On the journeys, the pilgrims told stories — not all of them religious — to entertain each other, and played games. They travelled mostly on horseback or on foot, staying overnight at crowded inns.

When they reached the town where the shrine was, the pilgrims were met by a whole host of people who made their living from the tourist trade. Some sold holy pictures or little badges as souvenirs. Fake relics — such as bits of pig’s bone (supposedly from St Thomas’ skull) or splinters of wood (sold as fragments of the True Cross) — sold well. People believed that relics had miraculous powers to ward off devils or heal illness. Other shady characters sold forged pardons or indulgences — documents which claimed to give people forgiveness for their sins or permission to break some of the Church’s laws.

Pilgrims, tired and confused after their long journey, were easily fooled by these tricksters. The strange, overpowering atmosphere of the bustling pilgrimage town, with its processions, crowds of visitors and swarms of beggars, would have added to their confusion.
This picture has been copied from a drawing in a 16th century manuscript. It shows the small town of Feurs in the Forez district of France. The town is typical of a small well-defended town of the Middle Ages. Within the walls, the houses are crowded round the church. The lord's big house stands near the church in the centre of the town. Outside the strong walls with their watchtowers there is a monastery, and also orchards and gardens. The fields surrounding the town are also clearly visible.
The end of the Middle Ages

If an inhabitant of Europe in 1200 had been able to travel forward in time 300 years, he would have found a changed world. Even the countryside would have seemed emptier. Some villages had grown into small towns, but many others had disappeared completely as a result of a gradual fall in population following the Black Death.

Within the villages, too, there had been many changes. Some peasants had prospered and had taken on extra land from new lords. Others had given up their plots of land altogether, and worked for whoever would pay them, for money wages. A few peasants had left the countryside for good and had gone to the towns to live and work. The division of the peasantry into ‘free’ and ‘unfree’ mattered less and less.

Fighting men no longer came from among the ranks of the knights and nobles. Instead, paid mercenaries (men who fought for wages) did most of the fighting. They were loyal not to their feudal lords, but simply to whoever paid them. They were rough and brutal men, feared wherever they went. The nobles still played an important part in government, but they had been joined as advisers to the king by wealthy townsfolk and country gentlemen.

The Church was being widely criticised in 1500. Scholars and some priests said that monks and nuns were no longer living a life of prayer and service to others. They also wanted to reform the Church’s services, and to translate the Bible into each country’s own language, so that its teachings could be understood by all without the help of priests.

In some ways, the time traveller from 1200 would have found the 15th century a sad time. People had been depressed by years of plague, and were worried about their sins and frightened of the prospect of going to hell. They welcomed the freedom brought by the gradual decay of the feudal power. But this new freedom also meant that the old world bounded by fixed manorial services and local customs had been shaken.

In other ways, however, the end of the Middle Ages was a time of great excitement and many new inventions and discoveries. Artists in Italy and the Low Countries were producing magnificent paintings and sculptures. The ‘new’ continent of America was discovered in 1492. Printing had been invented. The Europe of 1500 would have been a fascinating place to visit!
"O where ha you been, Lord Randal, my son?
And where ha you been, my handsome young man?"
"I ha been at the greenwood; mother, mak my bed soon.
For I'm wearied wi hunting, and fain wad lie down."

"An wha met ye there, Lord Randal, my son?
An wha met you there, my handsome young man?"
"O I met wi my true-love: mother, mak my bed soon.
For I'm wearied wi huntin, an fain wad lie down."

"And what did she give you, Lord Randal, my son?
And what did she give you, my handsome young man?"
"Eels fried in a pan; mother, mak my bed soon,
For I'm wearied wi huntin, and fain wad lie down."

"And wha gat your leavins, Lord Randal, my son?
And wha gat your leavins, my handsome young man?"
"My hawks and my hounds: mother, mak my bed soon.
For I'm wearied wi hunting, and fain wad lie down."

"And what becam of them, Lord Randal, my son?
And what becam of them, my handsome young man?"
"They stretched their legs out an died; mother, mak my bed soon,
For I'm wearied wi huntin, and fain wad lie down."

"O I fear you are poisoned, Lord Randal, my son!
I fear you are poisoned, my handsome young man!"
"O yes, I am poisoned: mother, mak my bed soon,
For I'm sick at the heart, and I fain wad lie down."

"What d'ye leave to your mother, Lord Randal, my son?
What d'ye leave to your mother, my handsome young man?"
"Four and twenty milk kye; mother, mak my bed soon.
For I'm sick at the heart, and I fain wad lie down."

"What d'ye leave to your sister, Lord Randal, my son?
What d'ye leave to your sister, my handsome young man?"
"My gold and my silver; mother, mak my bed soon.
For I'm sick at the heart, and I fain wad lie down."

"What d'ye leave to your brother, Lord Randal, my son?
What d'ye leave to your brother, my handsome young man?"
"My houses and my lands; mother, mak my bed soon,
For I'm sick at the heart, and I fain wad lie down."

"What d'ye leave to your true-love, Lord Randal, my son?
What d'ye leave to your true-love, my handsome young man?"
"I leave her hell and fire: mother, mak my bed soon,
For I'm sick at the heart, and I fain wad lie down."

Line 3: greenwood means the forest.
Line 4: fain means gladly
Line 7: true-love means sweetheart, fiancee.
Line 11: eels are fish with snake-like bodies.
Line 13: "Gat your leavins" means got the leftover scraps of food.
Line 27: kye means cows.
Lord Randal

Ballads, often sung and spread by troubadours, were to the ordinary people of the Middle Ages not only literature, but cherished entertainment as popular music is to us today. The ballads, composed by unknown authors, were usually written down. Little by little they were changed by the people who sang them. Sometimes stanzas were added, changed or left out completely. It is not unusual to find several versions of the same ballad each with a somewhat different story to tell.

A beautiful and haunting medieval ballad, "Lord Randal," is printed on the following page. In it two people are speaking, a mother and her son. In the first two lines of each stanza (except the sixth) the mother asks her son a question; his answer to her appears in the last two lines of each stanza.

This ballad can be read by one person or two, one reading the mother’s lines, another the son’s. When reading "Lord Randal," notice that the last word in the third line of each stanza is soon. The last word in the fourth line of each stanza is down. Down should be pronounced as door to rhyme with soon. Also check the footnotes before reading for better understanding of the old English terms.

After you have finished reading the ballad, answer the questions below.

1. Do you think Lord Randal was a wealthy man? Why or why not? 
2. Does the ballad tell us why Lord Randal was murdered? 
3. How was Lord Randal murdered? 
4. Who murdered him? 
5. When did Lord Randal’s mother know that he was poisoned? 
6. When in the ballad did you get the feeling that Lord Randal’s mother was suspicious of his illness? 
7. The last four stanzas are concerned with what kind of practical matter? 
8. What did Lord Randal leave his "true-love"? 
9. Rewrite the story of Lord Randal in modern dialogue and setting but keep the spirit and story of the ballad.
10. "Lord Randal" is a story of love and tragedy. Compare it to Shakespeare’s Romeo and Juliet.
11. Compare "Lord Randal" to a modern movie, play or musical which has a similar theme.
12. If you enjoyed reading "Lord Randal," read the medieval ballad called "Barbara Allan."
Barbara Allen

In scarlet town, where I was born,
There was a fair maid dwellin',
Made every youth cry Well-a-way!
Her name was Barbara Allen.

All in the merry month of May
When green buds they were swellin',
Young Jemmy Grove on his death-bed lay,
For love of Barbara Allen.

He sent his man in to her then,
To the town where she was dwellin'.
"O haste and come to my master dear,
If your name be Barbara Allen."

So slowly, slowly rais she up,
And slowly she came nigh him.
And when she drew the curtain by-
"Young man, I think you're dyin."

"O it's I'm sick and very sick.
And it's all for Barbara Allen."
"O the better for me ye'se never be,
Tho' your heart's blood were a-spillin!"

"O dinna ye mind young man," says she,
"When the red wine ye were fillin'.
That ye made the healths go round and round,
And slighted Barbara Allen?"

He turn'd his face unto the wall.
And death was with him dealin':
Adieu, adieu, my dear friends all.
And be kind to Barbara Allen!"

As she was walking o'er the fields,
She heard the dead-bell knellin':
And every jow the dead-bell gave
Cried "Woe to Barbara Allen."

"O mother, mother, make my bed.
O make it soft and narrow:
My love had died for me today,
I'll die for him to-morrow.

"Farewell," she said, "ye maidens all.
And shun the fault I fell in:
Henceforth take warning by the fall
Of cruel Barbara Allen."

—Anonymous
Comprehension Questions

To help students better understand "Lord Randal" and "Barbara Allen" have them answer these questions. They may work in small groups or individually.

### “Lord Randal”

1. There are two characters or speakers in this poem. Who are they?
2. What makes us think that one of the speakers is Randal’s mother?
3. What has happened to start the conversation that is taking place?
4. What are some things that you can tell about Lord Randal?
5. What can you tell about Randal’s mother?
6. When does his mother know that Randal has been poisoned?
7. What is Lord Randal doing in the last four stanza’s?
8. Who is thought to have poisoned Lord Randal?
9. Where had he met his true love?
10. What did Randal leave his true-love in his will?
11. How do you think his mother felt about his bequest to his true love? Give reasons or examples to back up your opinion.
12. What do you think Randal wants to do most of all? Give reasons for your opinion.

As a challenge have students find and compare some of the many versions of “Lord Randal.”

### “Barbara Allen”

1. Who are the characters in the story?
2. At what time of year does the story take place?
3. Who is the “master” referred to in stanza three?
4. What is “his man” and what has he been sent to do?
5. How would you describe the character of Barbara Allen?
6. How would you summarize the story up to the fourth stanza?
7. In the sixth stanza why does Barbara Allen speak to the dying man this way? What does she mean by her speech? What is her attitude like?
8. What happens in the seventh stanza?
9. Jemmy says, “Be kind to Barbara Allen!” Why?
10. What happens to Barbara Allen on her way home?
11. What is the fault that Barbara Allen speaks of having fallen into?
12. Predict what will happen the next day.
“Barbara Allen” and “Lord Randal” Comparison

1. First, take a look at the layout of the two ballads.
   a. What do they have in common?
   b. What is different?
2. Look at the characters in the story.
   a. What do they have in common?
   b. What makes them different?
3. Describe the characters Barbara Allen and Lord Randal.
4. What subject is discussed in both ballads?
5. Think of the situations that occurred with Barbara Allen and Lord Randal. Decide whether you would have done the same thing as he/she did and tell us what you might have done.
6. Would you characterize the main character as good or bad? Give reasons.
7. How do these ballads relate to contemporary life?
8. How are each of these ballads like a soap opera on television?
9. As a small group, work together to write a scene from a contemporary dramatic show using one of the ballads as the basis for your script.
10. You are to interview Lord Randal or Barbara Allen for a newspaper or interview show. What questions would you ask each of them?
11. Have another classmate play the role of Barbara Allen or Lord Randal and conduct the interview. Then write a news article. Be sure to cover the who, what, when, where, why, and how in your interview and article.
Using Rhyme and Rhythm

What will make a story easier to remember? Add rhyme and rhythm, and it's not half so hard. Choose a word to rhyme with each of the italicized words that follow, and see how easily you can complete the sense of each line.

1. Inside the box was a ___
2. And with his brother Frank he robbed the Chicago ___.
3. He wrote a letter which was large and long. ___
   And he promised to do him no ___.
4. If I was to leave my husband dear
   And my two babes also.
   O what have you to take me to,
   If with you I should ___.

Rhyme, or the use of words that have the same or similar end sounds, is not just a literary device. It has a very practical purpose, to make a story easier to remember. Rhythm, the use of a musical beat, set up a regular tempo that also helps the storyteller remember what comes next. Before the invention of the printing press, rhyme and rhythm were both put to good use as memory devices for storytellers of the oral tradition.

Action + Romance + Courage + Ballad

Ballads are poems that tell stories. They are often set to music and sung. They use rhyme and rhythm. The earliest ballads were the favorite stories of ordinary folk, people who couldn’t read or write. For this reason, the tales had to be passed from person to person by word of mouth. Even with rhyme and rhythm, words often changed in retelling. As a result, different versions of the same ballad exist. The “authors” of the original stories have all been forgotten, leaving them anonymous, unknown.

This type of ballad, popular with ordinary people, is called a folk ballad and is easy to identify because of its anonymous author.

In some ways all stories and poems are like mysteries. The reader must ask questions and look for clues. Many of the questions will not be answered until the end. If they were answered sooner, it would spoil the fun.

People loved to hear a ballad over and over, just as people today buy a favorite VCR tape and play it again and again. As you reread a ballad, you’ll find details and ideas you may have missed the first time. With a bit of practice, you’ll become more expert at sporting clues and predicting how they fit together as the plot unfolds.

Ask yourself these questions: Who is the ballad about? What informations revealed about this person? Does this person seem basically good or evil? Where does the story take place? What questions are being planed to arouse my curiosity? What action can I picture in my mind’s eye?
"Johnie Armstrong" is a ballad about a Scottish folk hero. As you read, decide what qualities of Johnie Armstrong made ordinary folk look up to him. Were these qualities superficial, such as wealth, popularity, position, and fame? Or were they qualities of character, such as courage, loyalty, pride, generosity, and trustworthiness? Find proof in the poem for the qualities.

As with many folk ballads, some of the rhymes in "Johnie Armstrong" aren’t exact because pronunciations have changed over the years. Some words have old-fashioned spellings, too. Sound them as closely as possible to today’s English to make the poem easier to understand.

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**Johnie Armstrong**

There dwelt a man in fair Westmorland,
   Johnie Armstrong men did him call.
He had neither lands nor rents coming in,
   Yet he kept eight score men* in his hall.

He had horses and harness for them all.
   Their goodly steeds were all milk-white.
O the golden bands around their necks!
   Their weapons, they were all alike.

The news was brought unto the king
   That there was such a one as he
That lived like a bold out-law,
   And robbed all the north-countree.

The king he writ a letter then,
   A letter which was large and long,
And signed it with his own hand,
   And he promised to do him no wrong.

When this letter came to Johnie,
   His heart was as blythe* as birds on the tree:
"Never was I sent for before any king,
   My father, my grandfather, nor none but me.

---

4. eight score men: 160 followers. 18. blythe: cheerful or carefree.
And if we go to thee before,
I would we went most orderiv.
Let even-man wear his scarlet cloak
Laced up with silver laces terse.
Let even-man wear his velvet coat
Laced with silver lace so white.
Other golden bands all about your necks!
Black hats, white feathers, all alike.

By the morrow morning at ten of the clock.
Towards Edenborough gone was he.
With him all his eight score men.
Good lord, it was a goodly sight to see!
When Johnie came before the king.
He fell down on his knee.
"O pardon most gracious legge," he said.
"O pardon my eight score men and me!"
"Thou shalt have no pardon, thou traitor strong.
For thy eight score men nor thee;
For tomorrow morning by ten of the clock
Both thou and them shall hang on the gallows-tree."
But Johnie looked over his left shoulder.
Good Lord, what a furious look looked he!
"Save; 'King grace of a graceless face—
Why there is none for you nor me."
But Johnie had a bright sword by his side.
And it was made of the mettle so keen.
That had not the king stept his foot aside.
He had smitten his head from his fair body.
Saving: "Fight on, my merry men all.
And see that none of you be tame!"
For rather than men shall say we were hanged.
Let them say how we were slain.

Then, good Lord, fair Edenborough rose.
And so beset poor Johnie round.
That four score and ten of his best men
Lay gasping all upon the ground.
Threw four score and ten of this best men
And so beat poor Johnie round.
Then, good Lord, fair Edenborough rose.
Let even-man wear his scarlet cloak
Laced up with silver laces terse.
And even-man wear his velvet coat
Laced with silver lace so white.
Other golden bands all about your necks!
Black hats, white feathers, all alike.

Then like a mad man Johnie laid about.
   And like a mad man then fought he,
Until a false Scot came Johnie behind
   And ran him through the fair bodie.

   Saving: 'Fight on, my merry men all,
   And see that none of you be taine:
   And I will lie down and bleed awhile.
   And then I will rise and fight again.'

—Anonymous

**THINKING IT THROUGH**

1. What mysterious question about Johnie Armstrong is brought out in stanza 1?

2. How does the "news brought unto the king" explain the mystery?

3. Considered alone, does stanza 4 give any hint of the king's real intentions? Support your opinion using words from the stanza itself.

4. Do Johnie's reactions to the letter show him loyal or disloyal to the king? Explain.

5. What does the king's statement "Thou shalt have no pardon, thou traitor strong" (stanza 10) show about his earlier "promise"?

6. In stanza 11, Johnie is looking over his shoulder. To whom must he be speaking, and what makes him look so "grievous"?

7. *Grace* can mean pardon, goodwill, mercy. *Graceless* means lacking grace, elegance, charm: without any sense of rightness. With this in mind, explain Johnie's words: "Asking grace of a graceless face—Why there is none for you nor me" (lines 43-44). What does this say about both their situation and the king's character?

8. What facts in the poem support Johnie's feeling that he and his "merry men" face certain defeat? Explain his attitude toward being "taine."

9. Why does it make Johnie more of a folk hero to have him killed in an attack from behind rather than in a face-to-face fight?

10. The first two lines of stanza 16 (lines 61-62) repeat those of stanza 13 (lines 49-50). Compare the last two lines of these stanzas. How does the last line of stanza 13 help prove that the blow given by the "false Scot" was fatal? Explain why Johnie said his last words and what they show about him.
EXPERIMENTING WITH WORDS AND IDEAS

1. Using words and examples from the poem, decide what inner and outer qualities Johnie had that made him admired by ordinary people.

2. Everyone has an idea of what makes a hero, and those we call heroes often serve as models. Write a description (three to five paragraphs) of someone who fits one of the following categories:
   a. An Extraordinary Hero
   b. An Ordinary Hero
   c. A False Hero

   It may be anyone—a famous person, a historical figure, a member of your family, a friend. The only requirement is that you choose someone who represents one of these types of hero.

   In your first paragraph, introduce the person and tell why she or he fits your choice. In the body of your paper, include three examples of qualities or actions that make this person deserve your title. Write a concluding paragraph to summarize your proof and convince your reader that your conclusion is correct.

Making the Story Come Alive

One way to bring life to a story is by having characters speak for themselves—in other words, by using dialogue. Folk ballads frequently use this technique.

In "Johnie Armstrong," both Johnie and the king speak. Notice how quotation marks indicate that Johnie's first speech begins with line 19 and continues to the end of stanza 7.

How can you be sure who is speaking? Such words as "he said" often serve as identification, but what if they aren't given?

There are other ways to tell. Line 37 offers one example. The words "thou traitor strong" show that the speaker must be the king, accusing Johnie. Such words of direct address often give clues in dialogue.

Quotation marks help, too. It is not the end of a paragraph or stanza but the closing quotation marks at the end of a passage that signal a change of speaker.

Repetition is another technique of the folk ballad. Like rhyme and rhythm, it makes the words easier to remember, but it may have another purpose as well.

In the last stanza of "Johnie Armstrong," a change in a repeated phrase is a signal to make a comparison. Be on the lookout for variations that call attention to important ideas.
The following folk ballad, "Lord Randal," invites you to play detective and figure out the facts of a crime using only the words of two speakers. It's one of the most popular folk ballads because it puts you in the midst of a mystery and asks you to solve the case. 

"Lord Randal"  

Decide why each question arises logically from the answer before it and try to draw a conclusion that explains the last stanza and accounts for all of the evidence given.

"O where hae ye been, Lord Randal, my son?"
"O where hae ye been, my handsome young man?"
"I hae been to the wild wood; mother, make my bed soon."
"For I'm weary wi' hunting, and fain wad lie down."

"O where hae ye gotten your dinner, Lord Randal, my son?"
"O where hae ye gotten your dinner, my handsome young man?"
"I din'd wi' mv true-love; mother, make my bed soon."
"For I'm weary wi' hunting, and fain wad lie down."

"O where hae ye gotten your dinner, Lord Randal, my son?"
"O where hae ye gotten your dinner, my handsome young man?"
"I din'd wi' mv true-love; mother, make my bed soon."
"For I'm weary wi' hunting, and fain wad lie down."

"O where hae ye gotten your dinner, Lord Randal, my son?"
"O where hae ye gotten your dinner, my handsome young man?"
"I din'd wi' mv true-love; mother, make my bed soon."
"For I'm weary wi' hunting, and fain wad lie down."

"O where hae ye gotten your dinner, Lord Randal, my son?"
"O where hae ye gotten your dinner, my handsome young man?"
"I din'd wi' mv true-love; mother, make my bed soon."
"For I'm weary wi' hunting, and fain wad lie down."

"What became of your bloodhounds, Lord Randal, my son?"
"What became of your bloodhounds, my handsome young man?"
"O thev swelld and they died; mother, make my bed soon."
"For I'm weary wi' hunting, and fain wad lie down."

"What became of your bloodhounds, Lord Randal, my son?"
"What became of your bloodhounds, my handsome young man?"
"O thev swelld and they died; mother, make my bed soon."
"For I'm weary wi' hunting, and fain wad lie down."

"O fear we are poisond, Lord Randal, my son!
"O fear we are poisond, my handsome young man!
"I am poisond; mother, make my bed soon."
"For I'm sick at the heart, and fain wad lie down."

Evidence given

To draw a conclusion that explains the last stanza and accounts for all of the evidence given, decide why each question arises logically from the answer before it and try to draw a conclusion that explains the last stanza and accounts for all of the evidence given. Decide why each question arises logically from the answer before it and try to draw a conclusion that explains the last stanza and accounts for all of the evidence given.

The following folk ballad, "Lord Randal," invites you to play detective.

Anonymous

For I'm weary at the heart, and thae wild the down.
"O fear we are poisond, Lord Randal, my son!
"O fear we are poisond, my handsome young man!
"I am poisond; mother, make my bed soon.
"For I'm sick at the heart, and fain wad lie down."

Lord Randal

The following folk ballad, "Lord Randal," invites you to play detective.
FOCUSING IN

Answer the following on a separate sheet of paper.

1. Who is the speaker of the first two lines of each stanza?

2. Who speaks in the second two lines?

3. The line in the first stanza that does not change is the
   a. first
   b. second
   c. third
   d. fourth.

4. The attitude expressed by the mother's words is
   a. angry and accusing
   b. curious but caring
   c. unfeeling and ignorant
   d. cheerful but rude.

5. Assuming the "wald" is another spelling of would, the phrase "fain would" best fits the meaning of
   a. faintly would
   b. finally would
   c. would like to
   d. would fail to.

6. The mother asks, "Where did you have dinner?" and then "What did you have for dinner?" By asking questions in this order, the mother shows that she
   a. isn't listening
   b. thinks her son is lying
   c. needs menu suggestions
   d. believes her son is telling the truth.

7. The fact that the mother doesn't question eating "eels boiled in broo" indicates she
   a. isn't really paying attention
   b. doesn't consider it odd or unusual
   c. believes he is lying
   d. doesn't like eels.

8. Write the exact words from the poem that describe what happened to the bloodhounds.
9. To make the mystery unfold logically, these words describe the bloodhounds dying of
   a. blood poisoning
   b. gunshot wounds
   c. being run to hard
   d. eating table scraps.

10. Lord Randal says he is “sick at the heart,” for he is both literally ill and also heartbroken because
    a. his true-love was not true
    b. his mother nags him
    c. he has been driven to suicide
    d. his plot to murder his girlfriend has backfired.

EXPERIMENTING WITH WORDS AND IDEAS

A different version of this folk ballard, called “Lord Ronald,” includes another question about the dinner of eels prepared by the young lord’s girlfriend. “What dis she wi’ the brew o’ them?” the mother asks. Ronald answers, “She gave it to my hounds for to live upon.”

Write a paragraph explaining which version you like better. Be sure to include reasons for your choice. Ask yourself: Does it add to or detract from the effect of the poem to know for sure that the hounds were fed the broth? Which version fits better with the way other details are handled? Why is “Lord Randal” the more famous version?
Metaphors Bring Out the Feeling

In “Pretty Words,” Elinor Wylie uses similes to compare words to different creatures. Notice how Wylie appeals to the five senses through her carefully chosen metaphors. Also, be alert to see whether Wylie truly believes that poetry is just pretty words...or is there a bit of a zinger waiting?

Pretty Words

Poets make pets of pretty, docile* words:
I love smooth words, like gold-enamed fish
Which circle slowly with a silken swish,
And tender ones, like down-feathered birds;
Words shy and dappled,* deep-eyed deer in herds,
Come to my hand, and playful if I wish,
Or purring softly at a silver dish,
Blue Persian kitten, fed on cream and curds.*

I love bright words, words up and singing early;
Words that are luminous in the dark, and sing;
Warm lazy words, white cattle under trees;
I love words opalescent, * cool, and pearly,
Like midsummer moths, and honeyed words like bees,
Gilded and sticky, with a little string.

Elinor Wylie


THINKING IT THROUGH

1. What lines and phrases plainly express the idea that poets enjoy playing with words.

2. From her choice of similes, do you think Wylie likes words that are totally tame? Support your answer.

3. What descriptive words does Wylie use to appeal to the sense of sight? Of hearing? Of touch? Of taste?
4. Compare the last two lines with the title. What possible contradiction do you see? What do you think Wylie means by saying she loves words “with a little sting”? How can you play with words to make them have “a little sting”?

5. In writing this poem, what words and phrases do you think Wylie must have especially enjoyed finding or taming or using because they seemed just right?
EXPERIMENTING WITH WORDS AND IDEAS

You probably use metaphors more than you think, often without recognizing them. Many of the best-known proverbs, such as “Don’t put all your eggs in one basket.” are really metaphorical.

Every time you say something is “as light as a feather,” you’ve used a simile. Saying like these are comfortable and handy. Yet poets aren’t likely to “make pets” of such familiar old saying, which are considered cliches, or overworked expressions. They’re all right for everyday speech, but you should avoid them when you want to use “bright words,” “playful” words, and “words...with a little sting.”

Working in group, read over the following list of sayings. The origins of many stretch back in time, when life was different from today. Choose at least eight examples. First, explain what each means in straightforward terms. Then see if you can devise a new version that expresses the same idea but is brought up-to-date with a new comparison.

Be prepare to present your ideas to the rest of the class and compare your variations.

1. The early bird gets the worm.
2. A watched pot never boils.
3. It’s like looking for a needle in a haystack.
4. Every cloud has a silver lining.
5. It was raining cats and dogs.
6. A bird in the hand is worth two in the bush.
7. It’s always darkest before dawn.
8. Too many cooks spoil the broth.
9. Don’t lock the barn after the horse is stolen.
10. You look like the cat that swallowed the canary.
11. He’s a chip off the old block.
12. She’s a carbon copy of her mother.
13. It’s a piece of cake.
14. She’s sharp as a tack.
15. He’s smart as a whip.
16. She’s crazy like a fox.
A famous poet of the seventeenth century, John Donne wrote these lines about the ringing of church bells for a funeral:

And therefore never send to know
for whom the bell tolls; it tolls for thee.

In what ways are a tolling bell and siren alike? Does Donne express an idea similar to the one in “Thinking for Berky”? What supports your conclusion?

Through Another’s Eyes

Sara Teasdale’s “Barter” asks you to look at life from an entirely different viewpoint. The word barter means ‘exchanging goods and services without using money.” See how the first two lines give you a direct clue to the kinds of things that life has to sell. Note what each one is and how it fits logically with the others.

The title also directs you to expect that something must be offered in exchange. Watch for this second element, necessary to complete the barter, and decide whether the poem supports the trade as being a fair one.

Barter

Life has loveliness to sell
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children’s faces looking up,
Holding wonder like a cup.

Life has loveliness to sell,
Music like a curve of gold,
Scent of pine trees in the rain,
Eyes that love you, arms that hold,
And for your spirit’s still* delight,
Holy thoughts that star the night.

Spend all you have for loveliness,
Buy it and never count the cost;
For one white singing hour of peace
Count many a year of strife* well lost,
Give all you have been, or could be,

Sara Teasdale

THINKING IT THROUGH

1. What “beautiful and splendid things” does life have to sell? List five examples that Teasdale gives in the first ten lines.

2. Each of these examples represents a category of similar things. Name one or two additional items to fit each group, and choose a term that describes each category.

3. How do lines 11 and 12 introduce an idea that differs from the items previously listed?

4. Where does Teasdale introduce the full terms of the barter? What three lines directly tell the price you should be willing to pay for life’s loveliness and joy? Write the key words from these lines.

5. Teasdale doesn’t include anything that can be bought with money. What ten does she actually mean for you to “spend”?

6. In spite of the apparent differences Teasdale’s and Stafford’s poems, do you think Berky would agree with the idea of “spending all you have for loveliness”? Use lines from both poems to support your answer.
The Parts of a Castle
The Parts of a Castle

Use the descriptions below to identify the parts of a castle on page 44. Write the numbers of the parts described in the circles on the drawing.

1. The outer bailey was the first courtyard inside the outer walls of the castle.
2. The inner bailey was the inner courtyard of a castle. It was protected by two walls.
3. The wall, or curtain as it was sometimes called, surrounded the courtyard of the castle. Strongly built, it was not uncommon for the castle's walls to be ten or more feet in thickness.
4. The keep was known in French as the donjon. It was the strongest and most heavily fortified part of the castle as it was designed to be the last line of defense. Keeps were sometimes built round, sometimes square. Square keeps made nicer rooms, but round keeps were easier to defend. The keep usually housed the owner of the castle and his family. In it the great hall was often located. The great hall was the heart of the castle. It was used for family dinners, banquets, games, dancing, entertainment and sometimes a courtroom.
5. The drawbridge was a bridge which could be raised or lowered. It was usually located over a moat.
6. Parapets were low walls around the top edge of a tower or castle wall.
7. Corbeis were stone projections in the walls which acted like brackets to support parapets.
8. Machicolations were the reason parapets were built. They were holes in the parapets used for dropping all kinds of things, such as boiling oil, hot water, stones, etc.
9. The moat was the ditch around the castle. It was usually filled with water.
10. The barbican was a foreward gate of the castle located before the main gate. It offered extra protection since the weakest part of the castle was considered to be the gate.
11. The postern gate was a back gate. It was supposed to be a secret, but oftentimes was not. The gate was used for attacking and surrounding the enemy outside the castle, as an escape, or for the coming and going of scouts and spies.
12. Arrow-loops were narrow openings in the castle's towers through which archers fired their arrows on the enemy below.
13. The portcullis was the main gate to the castle. It was made of very heavy wood and was reinforced with iron grating. Like the barbican, it could be raised or lowered for the protection of the people inside.
14. The gatehouse was the living quarters over the main gate of the castle. As time went on it became heavily fortified and very important. Sometimes the owner of the castle chose to live in the gatehouse.
15. Murder holes were holes in the ceiling just after the front gate. The holes were used for dropping large stones on attackers who got through the front gate.
16. Rocky ledges were important for the placement of castles. Castles built on rock could not be seized by tunneling.

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ANSWER KEY

“WHAT SAY YE”
2. I 8. F
3. D 9. G
4. A 10. L
5. E 11. J

MODERN EUROPE
1. Switzerland, Austria, Belgium, and the Netherlands
2. Charles
3. Lothair
4. Louis
5. No
6. No
7. Answers will vary
8. Answers will vary

PEOPLE OF THE MIDDLE AGES
A. Nun  B. Troubadour
C. Shepard  D. Pilgrim
E. Noblewomen  F. Knight
G. Monk  H. Serf
I. Bishop

LORD RANDAL
1. Yes. He is a lord and has gold, silver, land, a house and cows.
2. No. 3. He was poisoned.
4. his true-love.
5. Definitely in the sixth stanza, but she probably suspected it earlier in the ballad.
6. Answer will vary.
7. His will.
8. Hell and fire.
9. Answer will vary.
10. Answer will vary.
11. Answer will vary.

KNIGHTHOOD
1. Good Manners, courteous 3. Answer will vary.
2. Answer will vary.
APPENDIX C Evaluation Responses
EVALUATION OF UNIT

Is the unit Substantive?

This unit contains many lessons. An entire quarter could be devoted to this unit. There are several activities that would require several class periods to complete.

Are various instructional methodologies used?

There is a wide variety of instructional methodologies used in this unit. Beginning with lectures, discussions, note taking, reading, writing, fine arts, visual arts, and hands-on activities.

Does the unit reflect the fine arts?

Fine arts are reflected in this unit by allowing students to be creative. E.g.: costume design, family coats of arms, pastel drawings, poetry, stained glass windows, castle.

Does the methodology of the unit address the seven multiple intelligences?

The methodology of the unit addresses the seven multiple intelligences. It gives students opportunities to learn by doing. Linguistic learners have the opportunity to learn by reading and writing. The patterns in conundrums are beneficial to logical learners. Students are also given the opportunity to work alone or in groups.
EVALUATION OF UNIT

Is the unit Substantive?

There are plenty of lessons to choose from. A five to six week unit could easily be planned and implemented. Some of these activities would also take longer than one class period. For example, the stained glass windows.

Are various instructional methodologies used?

There is a wide variety of instructional methodologies incorporated in this unit. It begins with lecture and discussion, incorporates reading and writing, fine arts, visuals and hands-on activities.

Does the unit reflect the fine arts?

Students have many opportunities to be creative, from costume design to creating their own family "coat of arms" and stained glass windows, to studying the paintings, art history and music of the era. Some of the castles that the students create at the end of the unit are awesome!

Does the methodology of the unit address the seven multiple intelligences?

Students have opportunities to work alone as well as in groups. Kinesthetic learners have plenty of opportunities to learn by doing, while visual learners can also learn by reading and writing about the era. Connections are also made between the middle ages and life today. The use of cinquains is also a good device for those students who are logical and like to see the patterns of things.
EVALUATION OF UNIT

Is the unit Substantive?

There are a substantial number of lessons provided. An entire quarter could be planned and employed. Several of the activities would require more than one class period to complete.

Are various instructional methodologies used?

A wide variety of instructional methodologies are included in this unit. Beginning with lecture, it incorporates reading, discussion, writing, fine arts, visuals and includes hands on activities.

Does the unit reflect the fine arts?

Fine arts are reflected in this unit through activities such as costume design, creating a coat of arms, stained glass windows and castles. They are also exposed to artists, paintings and music of the era.

Does the methodology of the unit address the seven multiple intelligences?

The unit offers opportunities to work alone and in groups. There are opportunities to learn by doing; for kinesthetic learners. Reading and writing activities are provided for linguistic learners. Logical learners will benefit from the patterns or concepts. The unit makes connections between the middle ages and today.
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