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A Look at the Middle Ages: Tying Together Social Studies and Language Arts

R. Eric Despain

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A Look at the Middle Ages: Tying Together Social Studies and
Language Arts

A Project Report
Presented to
The Graduate Faculty
Central Washington University

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
R. Eric Despain
April, 1996

A Look at the Middle Ages: Tying Together Social Studies and

Language Arts

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This project presents a thematic interdisciplinary unit. Fifteen social studies lessons are focused on the middle ages and tied together with the book, The Castle in the Attic. There is also a companion language arts unit for The Castle in the Attic. This project was developed to help sixth-grade students apply information taught in social studies to language arts and help them to see natural connections that occur in learning.

ACKNOWLEDGMENTS

The time and energy invested in this project by Dr. Tim Young chairman of this Graduate committee, is very much appreciated. The ~~sense of accomplishment enjoyed by completing this project is shared~~ with the Lewis and Clark sixth grade team, who spent many hours helping to develop lesson plans. Finally, heart felt gratitude goes out to my wife Synde for the all of the support, patience and help she shared in accomplishing this project. . .

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CHAPTER 1

BACKGROUND OF THE STUDY

Introduction

The plan to integrate the middle ages curriculum contained in the adopted social studies textbook for the Yakima(WA) School District was conceived in August, 1994. The idea was the outcome of a workshop attended by the Lewis and Clark sixth grade teachers. Martha Miller Kaufeldt presented, "Theme Teams: Moving Beyond 'Interdisciplinary' to 'Integrated' Curriculum." Ms. Kaufeldt focused her instruction on providing various curriculum organizations. The goal, of course, was to ultimately lead teachers to deliver instruction across individual content areas. Teachers agreed with Kaufeldt's ideas and sought an organized means for developing an 'integrated curriculum.'

Statement of the Problem

Lewis and Clark sixth grade teachers instruct in block settings (math-science, reading-language arts); all teachers are responsible for one social studies class. Instruction in all content areas was being delivered in the "traditional" fashion. Teachers were searching for a way

to help students apply information taught in social studies to language arts, thus helping students to see the natural connections that occur between the two subjects, and draw from the many other benefits that would be derived from integrating the two subjects. Teachers found that there was some difficulty involved in organizing and proceeding with a curriculum of this nature. To be specific, there was a lack of teaching material in the desired subject areas which involved integration and a lack of on-site literary support to aid in setting up a curriculum of this manner. Also, a mass of information from the subjects of social studies and language arts needed to be narrowed down and organized, then tied into a common theme which possessed some appeal to sixth grade students.

Purpose of the Project

The purpose of this project was to create a curriculum that would appeal to young adolescents and allow integration of language arts and social studies through the theme of "The Middle Ages." Included in this project was a Young Adult Language Arts Unit based on the book The Castle in the Attic, and fifteen detailed lesson plans for social studies.

This project was developed to provide curriculum for sixth-grade

teachers in the Yakima School District who wish to try integrating one theme throughout two class periods. This project was also intended to be beneficial to anyone from grades five and six who would like to try an ~~integrated thematic approach to teaching social studies and language arts.~~

Limitations of the Project

This project was designed for a fifth or sixth grade self-contained or blocked classroom. The lessons were designed so that each lesson can be adapted to fit the teaching style of individual teachers.

The lessons were also limited to fit within the definition of the theme, "the middle ages."

Definition of Terms

For the purpose of this project the following terms are defined.

Blocked Classroom: Blocks of instruction time taught by individual teachers (Jacobs, 1989).

Integration: An instructional method by which basic skills, such as reading, are taught concurrently with one or more content subject, such as social studies (Lunstrum & Irvin, 1982).

Interdisciplinary Themes: Units developed with themes that will encompass two or more disciplines (Williams & Reynolds, 1993).

Intradisciplinary Themes: Units developed within a single discipline.

~~Examples would be to integrate within just social studies or just language arts (Lipson, 1993; Williams & Reynolds, 1993).~~

Self-contained Classroom: A complete and independent classroom in which academic instruction is performed by one teacher (Kaufeldt, 1994).

Service Learning: "A Blending of both service and learning goals in such a way that both occur and are enriched by each other" (Toole, 1992, p. 2).

Thematic Approach: Academic Instruction based on themes or issues (Jacobs, 1989).

Young Adult Literature: "Books written specifically for adolescents and books written for children, adults, or a general audience that relate to the young adult's needs and interests" (Reed, 1994, p. 4).

CHAPTER 2

REVIEW OF SELECTED LITERATURE

Introduction

In middle schools, students in a traditional setting are exposed to different subjects which have little or no connection to each other. They experience isolation and fragmentation in their learning (Jacobs,1989). Yet, at this time, "Adolescents begin to realize that in real life we encounter problems and situations, gather data from all of our resources, and generate solutions. Unfortunately, the fragmented school day does not reflect this reality" (Jacobs, 1989, p. 1). Integration allows students to see connections in content areas thereby increasing relevance and ultimately leading to enhanced learning (McDonald & Czerniak,1994).

In the transition from elementary to middle school, students are left with a deficiency of cohesion and unity in what is taught to them due to the complete change from contained classroom learning to the fragmented day (Fagan,1987). This transition comes at a particularly difficult time for these adolescents, because this is when they more than ever need to be able to bond with their environment and make important choices concerning their role in life (Fagan,1987). Integrating subjects provides transfer of learning, a sense of identity and belonging, and

motivation for these students. (Kaufeldt, 1994)

This chapter focuses on incorporating integration by using thematic units. Integrating with themes makes teaching and learning a meaningful, coherent experience, by giving classroom work a focus and classroom curriculum a direction (Lipson, Valencia, Wixson, & Peters, 1993).

Reasons for Integration

There are several reasons why the integrated-thematic approach has become popular in the literature. Several writers and researchers attest to the desirability of this strategy. Middle school students require that their learning challenge and engage them. They do not tolerate work which has no meaning for them. What these students learn must be part of their quality world (Elegreet-Desalvo, & Levitsky, 1989). McDonald, and Czerniak (1994) state that middle grade students learn better when what they learn is personal to them.

Integration and theming provide relationships between disciplines. Thus, students start to understand how these subjects connect, and this gives meaning to the student (Elegreet-Desalvo, & Levitsky, 1989).

Successful integration lets students take possession of their work. Part of making learning personal to students requires that they take

ownership of it. Teachers must collaborate with students so that students have some authority and power when it comes to control of learning. Students must be the "meaning makers" in their own learning (Pappas, Barry, & Rassel, 1993). This is not always easy for the instructor. One educator stated, "Sitting back and watching what the children were able to accomplish in new situations involved giving up certain degrees of control" (Pappas et al. 1993, p. 301). This was not without positive results; another educator in the research conducted by Pappas et al.(1993) cited "wonderful things" that happened as a result of giving students ownership. According to McDonald and Czerniak (1994) students develop "an internal and unique, integrated view of learning, society and the world" (p. 9).

Another reason for integrated thematic instruction is that the learning is whole and not disjointed (Jacobs, 1989). Recent research indicates that the brain learns by collecting bits of unrelated information and then takes that information to form a schemata or web of related information. Fragmented learning only aids the brain with its first step, but integrated learning develops the second step by helping knowledge grow on itself (Kaufeldt, 1994). When learning in thematic units, students are developing webs of information instead of collecting it at random.

Conversely, in traditional or fragmented systems, students often miss information or cannot apply interdisciplinary information because it is considered irrelevant in a traditional approach (Peters, Schubeck, & Hopkins, 1995).

Another part of integration is the use of manipulatives.

Manipulatives go hand-in-hand with the thematic-integrated approach . Integrating is not only a process of combining subjects, but also intertwining physical with mental facilities. This gives students a base to develop skills, and also is a "great equalizer" among students (Scarnati, & Weller, 1992). Nevin (1992) outlines how using language, in the form of active storytelling and manipulatives, can teach mathematical grouping which will eventually be an introduction to the place value algorithm.

The Value of Integration

According to Lipson ,Valencia, Wixson, and Peters (1993) an integrated curriculum has four attributes.

The curriculum is authentic, providing learning experiences that are more closely attuned to the way children and adults learn. It is also described as generative, encouraging students to construct meaning, gain insights and use new knowledge. By definition, it is also

integrative, requiring and promoting higher order thinking and transference of concepts across discipline. Finally, the curriculum itself, as well as the child's experience, is an evolutionary outcome of a cyclical learning process that involves successive stages of problem formulation, concept formation, application, evaluation, reflection, celebration, and modification (p. 252).

This statement shows exactly how integrating and using themes enhances learning in a way which fragmented learning simply cannot match. Lipson et al. (1993) herald the attributes of a "whole learning" approach because it expands the learning process.

One very valuable attribute of thematic units and integration is that they are relevant to the environment outside of and beyond the school (Williams & Reynolds, 1993). In essence, they expose students to a "real life" approach since every bit of knowledge gained outside of a school room is interconnected and requires a variety of contrasting and complimenting skills (Fredricks, 1993).

Williams and Reynolds (1993) wrote of a unit through which students in Tennessee learned first hand about a contaminated river near their home. Through their activities they learned to take water samples, learned about the causes and effects of cancer, visited the paper mill

which caused the contamination, actually learned to make paper on their own, interviewed local leaders, and took an over night field trip for which they learned budgeting. When they were through with the unit, they knew more than their well-informed parents on the subject of the river. These students not only learned the many facets involved with investigating the problems of a contaminated river, they also learned that there are no easy answers in "real life" and that there are many sides to every story.

Integration and theming provide a whole learning perspective from which students gain (Fredricks, 1993). They begin to see the big picture as opposed to pieces of the puzzle. According to McDonald and Czerniak (1994) they can get a "metaconceptual bonus-a 'powerful idea,' a cross-cutting idea, a perspective on perspective taking, a dimension of experience" (p. 9). Students who do not gain these meaningful connections between areas of knowledge may in turn lack the skills to tackle other issues which will arise in the curriculum (Lipson et al. 1993).

Lastly, from an economic sense, theming and integration save time and money. They can remedy scheduling conflicts as disciplines are not limited to a specific time frame. Theming and integration make economic sense because materials and funding can be combined between disciplines, and time is saved as students learn subjects more fully and nothing is

rethought unnecessarily (McDonald & Czerniak, 1994).

Challenges to Integrated Projects

~~There is a lack of literature, textbooks and other materials~~ specifically designed and written for theming and integration to provide educators with set guidelines (Peters et al. 1995). Much of the literature that does address integration only discusses it generally, saying that it is important, but citing very few specific examples. Few details and specifics are given, thus instructors find themselves lacking enough information to effectively accomplish their goals with theming (Lipson et al. 1993).

The balance of control is another issue which may trouble teachers who attempt to teach with integration and theming. Since part of the idea is to relinquish some choice, power, and ownership to students, there is always the question of how much to relinquish. For example, if educators aren't careful, students may not complete some complex tasks (Lipson et al. 1993). Also, one educator found that it was hard to give this control to students who were new to the program as they had some difficulty handling new found freedoms (Pappas et al. 1993).

Lastly, since the amount of information to draw from is gargantuan,

and possibilities for theming can be endless, educators experimenting with this interdisciplinary form of teaching have found narrowing information down, and finding time for teaching everything they wanted a difficulty. Williams and Reynolds (1993) also observed other problems such as philosophical differences, scheduling conflicts, and some teachers involved not doing their fair share of the work.

How to Proceed

There is general, although not specific, agreement on steps to follow in constructing thematic units. The first step is identifying the type of theme integration, either interdisciplinary or intradisciplinary.

Intradisciplinary units are developed within a single discipline. Examples would be to integrate within just social studies or just language arts (Lipson et al. 1993; Williams & Reynolds, 1993). Williams and Reynolds (1993) define Interdisciplinary units as those which encompass two or more disciplines.

The second step is choosing your theme. "The success of an interdisciplinary unit depends on a good choice of themes" (Williams & Reynolds, 1993, p 15). Themes must be well thought out. There are many considerations when choosing themes such as, what requirements must be

met in the time frame given, what resources and material are available, what will interest students, and what is the cost involved (Scarneti & Weller, 1992).

Researchers offer some suggestions on how to determine student interest. Listening to students in the hallways or classrooms was suggested by McDonald and Czerniak (1994). Williams and Reynolds (1993) say that educators can either let students brainstorm their own ideas for themes or give students a list of choices produced by the faculty.

Williams and Reynolds also suggest that local, controversial issues are a "magnet of student interest" and should be looked at closely as possible options.

McDonald and Czerniak (1994) recommended designing the unit using a chart or web with a central theme as a base point and the content areas outlying. They maintain the goals must be clear, not only for educator purposes, but also so that students are informed of goals thus providing them with a sense that they have accomplished something when finished.

McDonald and Czerniak (1994) also recommend using a variety of activities, tasks, and media such as "individual work, presentations, interviews, writing, field trips, debates, movies and large and small group activities" (p. 9).

Materials for integration and theming can be found in a variety of places such as field trips, parents expertise, community guest speakers, student knowledge, and movies.

Finally, McDonald and Czerniak (1994) express other points that are important in undertaking a themed unit such as allowing students to provide input, providing enough time to finish activities and projects, utilize cooperative learning, getting parents and community involved, and letting students share their accomplishments with others.

Conclusion

Researchers provided several reasons why the thematic, integrated approach is a superior form of teaching. It is a more complete, lasting way to learn and gives ownership and captures student interest (Lipson et al. 1993; Williams & Reynolds, 1993). These claims were justified with specific examples and research (Pappas et al. 1993).

There were some few, but fairly important difficulties, with time, lack of materials, control questions, and selection of information, when attempting to teach in this way (Williams & Reynolds, 1993; Peters et al. 1995; Pappas et al. 1993; Lipson et al. 1993). The common thread emphasized in all the research was that interdisciplinary theming is an

innovative way to help students connect their learning and to let the student become a part of what he is being asked to learn.

CHAPTER 3

PROCEDURES

Introduction

The plan to integrate the middle ages curriculum contained in the adopted social studies textbook was conceived in August, 1994. The idea was the outcome of a workshop attended by the Lewis and Clark sixth grade teachers. Martha Miller Kaufeldt presented, "Theme Teams: Moving Beyond 'Interdisciplinary' to 'Integrated' Curriculum." Ms. Kaufeldt focused her instruction on providing various curriculum organizations. The goal, of course, was to ultimately lead teachers to deliver instruction across individual content areas.

As students arrived in September, 1994, the idea became a memory. The idea was revisited in March, 1995 while taking a Young Adult Literature class from Dr. Terry Martin, Central Washington University. A decision was made to create a thematic unit that would include the young adult book, The Castle In the Attic. It was also decided at that time not to eliminate use of the adopted social studies text, but rather extend ideas contained within the text structure.

Literature Review

A review of the literature gave clear indications of the benefits of using a thematic, interdisciplinary approach. The advantages of theming and integration include providing a learning which is more authentic or closely related to how students actually assimilate information. This makes learning more meaningful, and has an evolutionary outcome (Peters, Schubeck & Hopkins 1995). The review was careful to give a realistic and practical view of theming and integration through example and suggestion. It showed the importance of making sure "the job is done right" so to speak, in that careful planning is a must for a successful outcome. The literature also presented guidelines for creating successful units and dealing with any problems which might arise.

CHAPTER 4

THE PROJECT

Integrated Thematic Unit

The thematic unit was divided into three sections. Each section focused around the middle ages. The middle ages was selected because it fulfills a social studies outcome, and life in the middle ages is discussed in detail in The Castle in the Attic, which is a popular young adult book. The Castle in the Attic was selected not only for its informational wealth, but also because of its identity to the age level targeted. It is an entertaining and easily read book which connects modern-day adolescent struggle with that of a medieval fair. This is significant in that theming/integration increases in its effectiveness when it holds some common ground with the student (Williams & Reynolds 1993).

The first part was a web illustrating the connections of each part of the middle ages to The Castle in the Attic (see Appendix A). The purpose of this was to show the relationship in visual, cohesive form the connections between the central theme and the various social studies and language arts lessons which would be supporting it. This web is essentially a map to give the educator an idea about where the curriculum

is going.

The next section was a language arts unit focused around The Castle in the Attic (see Appendix B). An entire set of lessons that will aid in teaching language arts was provided. The language arts unit uses a variety of strategies and activities which allow for a quick journey through the book. This avoids "basalizing" the literature book. The basic form of the lessons is reading of the book in stages and using a question/answer genre with one or more activities to compliment. Lessons are structured to be flexible so that they can move easily across content into social studies curriculum. Mini-lessons with a literary element have been immersed within the complete unit.

The third section was a social studies unit. Lesson plans were provided giving connections to the middle ages. These are in numbered order and in the form of subject areas such as, "Castles." This is so that when a certain social studies subject surfaces in the literary curriculum (or when the subject has lent itself to be conveniently approached) it is easily distinguished and extracted-ready for use. Included are, of course, lesson plans, which provide vocabulary words, suggestions and questions for pre- and post- instructional discussion, vocabulary words, various hand-out master, and also a variety of activities and strategies by which

to carry out each lesson (see Appendix C).

CHAPTER 5

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Relevancy of information is important for most age groups, but it is particularly important for those in early adolescence. Theming and integration, beside their other qualities, are the key to successfully accomplishing this feat. The research has shown the obvious benefits of theming and integration such as that learning is relevant and authentic, learning is whole, and that theming and integration are economically smart.

Theming and integration present some challenges to the educator. These are a lack of information for the educator in developing and organizing thematic integrated units, questions about the amount of student control, difficulty in prioritizing information to fit limited time schedules, and philosophical, scheduling, and responsibility conflicts between educators. The project presented attempts to ease some the above mentioned difficulties by providing a unit with a pre-selected theme that contains literature, activities, worksheets, and extensions to accompany the desired disciplines. This unit organized around a central

theme not only integrates disciplines for the student's benefit, but aids the educator in controlling said difficulties with pre-planning and organization.

Conclusions

Integration through theming is a more authentic form of learning because it enhances the brain's own natural thinking process. Integration helps the brain connect information into webs instead of only providing fragments. This helps the brain to retain more of what it is presented with.

Adolescents will respond to information that correlates with other things which they are learning about. They learn best when they see a reason and connection between disciplines.

A learning schemata built around a theme is whole. It helps to devise a more complete picture of concepts and how they relate to other elements in the world. For example, in real-life, one discipline usually is utilized in conjunction with another one or more disciplines in order to understand a concept or complete a task.

While there are many benefits, theming and integration in order to be most successful, need to be well thought-out and carefully planned.

The needs of all students must be considered. Effective management of time, information, and resources available is imperative.

Recommendations

There are a few items which need to be addressed when undertaking themed or integrated units. Team teaching is a must for classrooms which are not self-contained when working with a theming/integration format. Without educator communication and coordination, themed units are not utilized to their full potential. There is also the possibility that some information will be taught more than once without the team approach.

Often the information available pertaining to the main theme is immense and the time to present it is limited. It is imperative to be selective by deciding which information will meet district criteria in the time frame available. This is where pre-planning is important to avoid spreading the units too thin.

If resources and time allow, combining theming and integration with service learning will provide even more relevance to the student. As students learn about and attempt to aid in solving a community problem, while also learning district required basic helps students apply what

they've learned to the world in which they live.

Math and science can also be integrated around a theme along with language arts and social studies. The more disciplines taught around a central theme, the more relevant and authentic the given information becomes.

Theming and integration can be adapted to include meeting special education, english as a second language, and highly capable student needs. Theming usually offers endless opportunities for extension work for the highly capable. Special education or english as a second language students can be given information in smaller portions by not offering as many extensions or by removing limbs of the schemata to provide for those students who may need more time. It is important that all students are considered when planning a thematic, integrated unit.

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APPENDICES

Appendix A

Web

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SYSTEM OF MANAGEMENT

FAMILY TREE

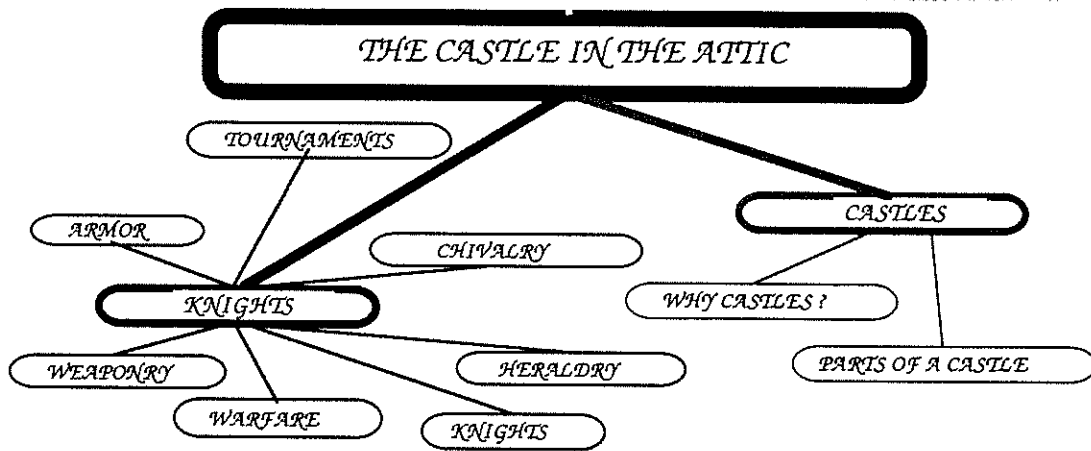
MANOR LIFE

VILLAGES

FEUDALISM

THE MANOR

FEUDALISM STRUCTURE



Tying it together: Language Arts and Social Studies

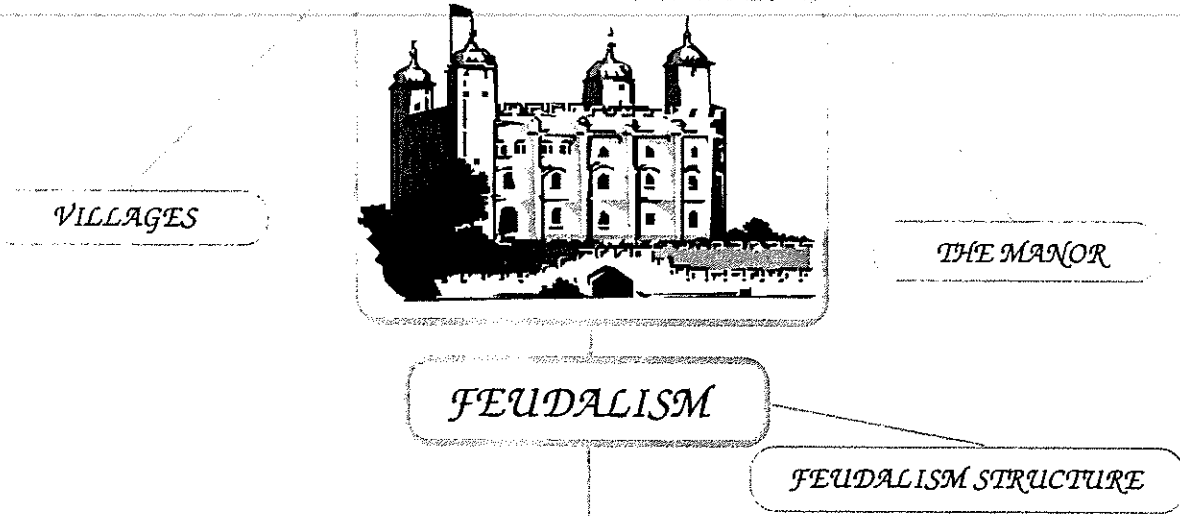
by

Lynn Seamons and Eric Despain

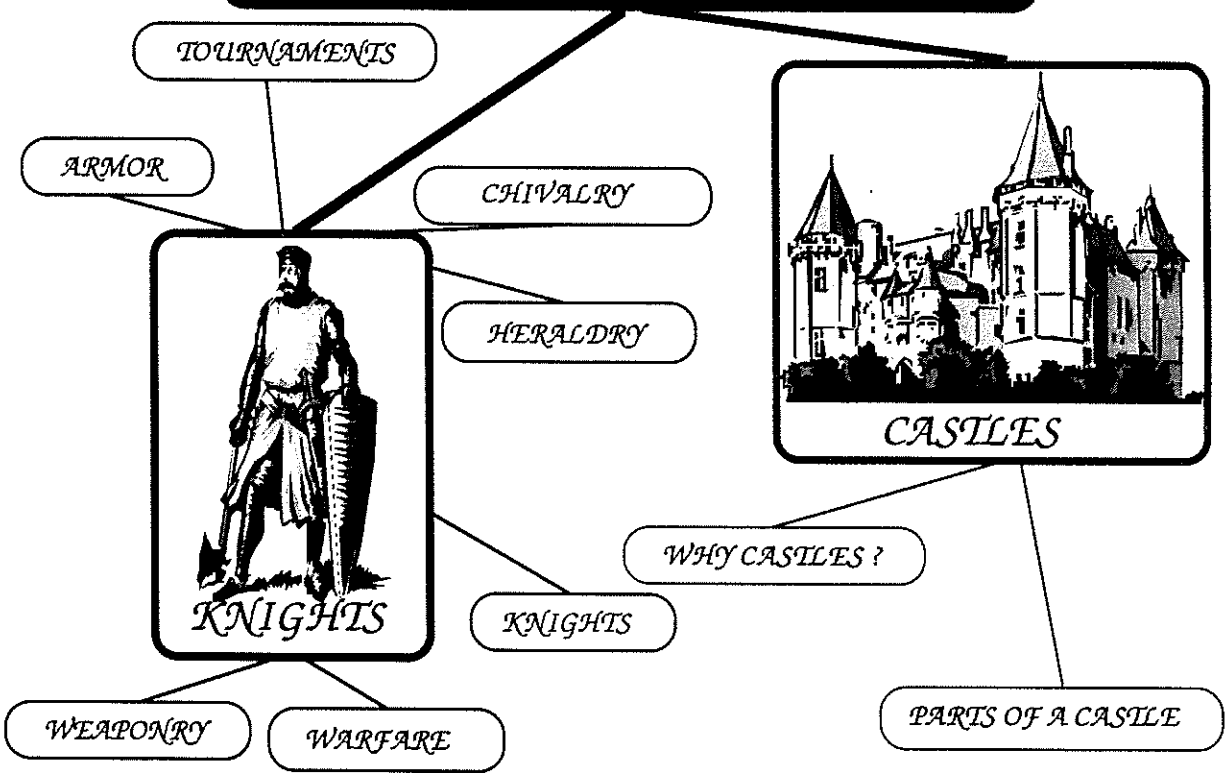
SYSTEM OF MANAGEMENT

FAMILY TREE

MANOR LIFE



THE CASTLE IN THE ATTIC



Appendix B

Language Arts Unit

THE CASTLE IN THE ATTIC

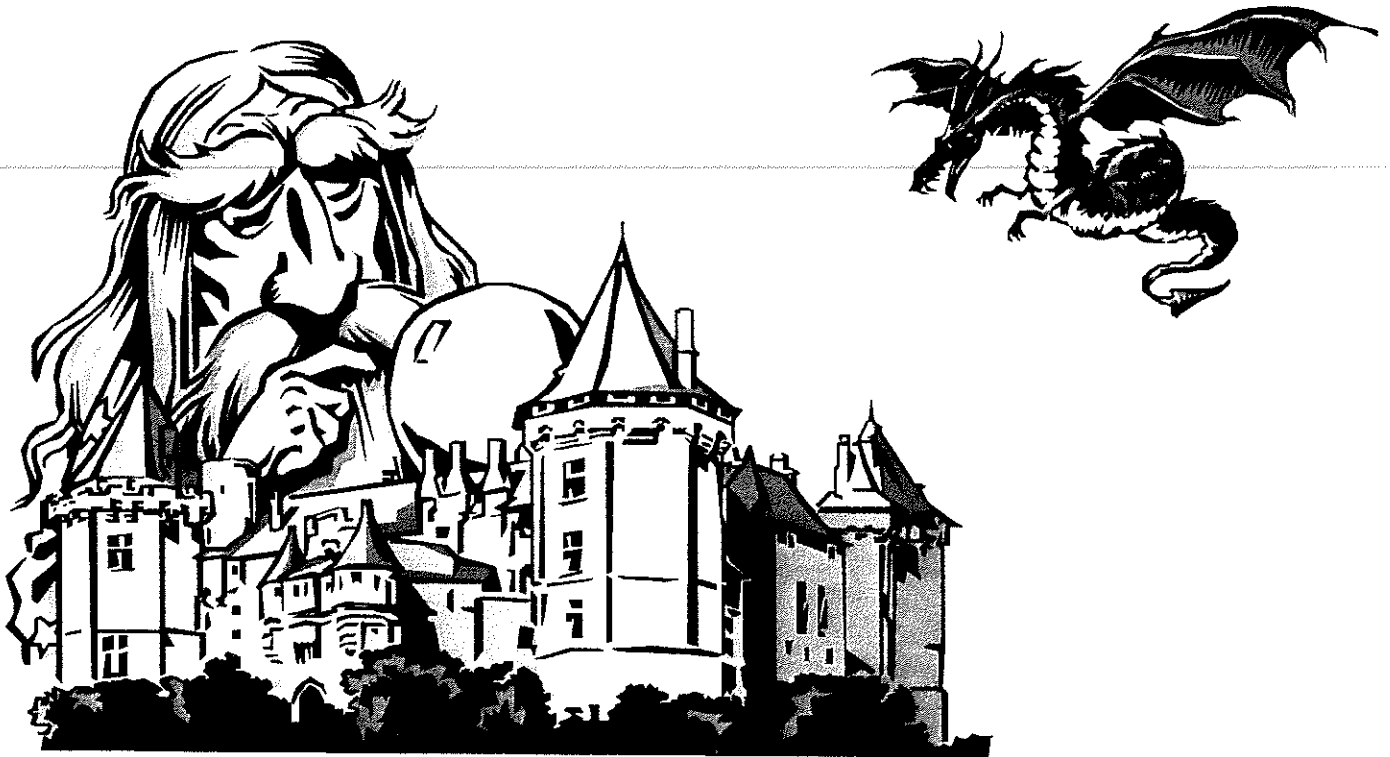
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	*Comprehension Worksheet
	*Quiz - Chapters 5-8
SECTION 4:	Chapter 13
	*Reading Discussion Questions/Extensions
	*Comprehension Worksheet
	*Quiz - Chapters 9-13
SECTION 5:	Chapter 16
	*Reading Discussion Questions/Extensions
	*Comprehension Worksheet
	*Quiz - Chapters 14-16
SECTION 6:	Post Reading Activities
SECTION 7:	Unit Assessment - Part 1
	Unit Assessment - Part 2

NOTE: This unit is designed to be taught simultaneously with a unit on the Middle Ages. Some of the questions/activities/extensions are drawn from that perspective.

The Castle in the Attic

by Elizabeth Winthrop



Every piece of writing ...starts from what I call a grit... a sight or sound, a sentence or a happening that does not pass away... but quite inexplicably lodges in the mind.

Rumer Godden
-The Castle in the Attic

Resource Packet

by

Lynn Seamons

Eric Despain

THE CASTLE

IN THE ATTIC

SECTION 1:

PRE - READING ACTIVITIES

THE CASTLE IN THE ATTIC

PRE-READING ACTIVITIES

1. Use Guided Imagery to help students share feelings and experiences about a special person leaving. For example, "Close your eyes and imagine that someone special to you is moving away . . . who is that person? . . ." etc.

2. Write using the following R.A.F.T.S. criteria:

Role:	self (you)
Audience:	the person leaving
Format:	letter or dialogue
Topic:	feelings about the impending departure
Strong Verb:	persuade the person to stay, or express your feelings about that person

3. Put students in teams of two. Students create their own dialogue about the following situation:

You are two very close siblings who have grown up together and who do everything together. The older sibling has graduated from high school and is moving far away. The younger sibling is worried about how he/she will get along without this brother/sister to do everything with. Create a dialogue between the two siblings. The younger one is insecure about being left alone and tries to persuade the older sibling to stay. The older sibling explains that he/she has to move and reassures the younger sibling that he/she will survive and succeed on his/her own.

4. Use "We'd Rather" strategy. (See attached.)

WE WOULD DO THIS TO GET SOMEONE TO STAY WE WOULD NOT DO THIS TO GET SOMEONE TO STAY.

With your partner rank the items on a continuum that goes with the thing you would do to get someone to stay.

*run away from home

*pretend to be sick

*steal their car keys, bus ticket, airplane ticket, etc.

*shrink them

*put a spell on them

*hurt them

*lie to them

*cry

(Pre-Reading Activities)

5. Help students explore the importance of self-confidence by having a class discussion about Franklin D. Roosevelt's statement, "The only thing we have to fear is fear itself."

6. Suppose you could go back in time on a journey to a place where you would face many challenges. Where would you go? List the things you would take with you in a small backpack. Discuss your list with a partner and tell why you made the choices you did.

7. Share a video on gymnastics or invite a guest gymnast to perform handsprings, dive rolls, roundoffs, cartwheels and somersaults.

WHISLER, H. and WILLIAMS, W. REFERENCE AND INFORMATION SERVICES
Sacramento: Literature Co-Op, 1990.

WE'D RATHER

The content of this and the following pages was redacted due to copyright concerns.

THE CASTLE

IN THE ATTIC

SECTION 2:

CHAPTER 4

- READING DISCUSSION QUESTIONS/EXTENSION
- COMPREHENSION WORKSHEET
- QUIZ - CHAPTERS 1-4

THE CASTLE IN THE ATTIC

CHAPTER 4 - DURING READING DISCUSSION QUESTION

1. How does William know the knight is real?
2. Does your guardian "concentrate" on you a lot or a little? Give examples of how she concentrates on you?
3. Why wasn't William sure he would tell Jason about the Silver Knight?
4. Mrs. Phillips makes William feel safe and happy. Who gives you that feeling?
5. If you could make something miniature, what would it be?

CHAPTER 4 EXTENSIONS

1. Students research castles.
2. In groups, students design a castle.
3. Students construct a castle model.
4. Draw a Janus medal
5. Write a recipe for a poison potion.
6. Create and demonstrate a secret knock.

THE CASTLE IN THE ATTIC

CHAPTER 4 (pp 24-40) - COMPREHENSION WORKSHEET

Vocabulary: Draw a line from each word on the left to its definition on the right. Then use the numbered words to fill in the blanks in the sentences below.

- | | |
|----------------|-----------------------------------|
| 1. scrounge | a. upset |
| 2. topography | b. magician |
| 3. flagstone | c. anxiously |
| 4. frantically | d. meeting |
| 5. indignant | e. to take without permission |
| 6. conferring | f. surface features of an area |
| 7. wizard | g. stone used in paving walks |
| 8. councillors | h. pad filled with straw |
| 9. pallet | i. members of a group of advisors |

1. Alastor had moved his _____ into my father's bedroom.
2. Alastor was a _____.
3. William had to _____ some food for the knight.
4. Building the Harrison house should be an exciting experience because of the _____ of the land.
5. Sir Simon looked _____ at the thought anyone would forget him.
6. Mrs. Phillips was down on her knees by the _____ walk.

(Chapter 4 - Comprehension Worksheet)

7. My father began to grow suspicious of me and his trusted _____
8. The silver knight was standing by William's knee waving _____
9. The doctors took their time considering the disease and _____
with one another.

Question:

1. Who is William's best friend?
2. Why did the other kids make fun of William and Jason?
3. Do William and Jason really have "tough skins and deaf ears?"
What does this phrase mean? Write about a time someone made fun of you.
4. Why did Sir Simon's father trust Alastor?
5. According to myth, what did Janus do?
6. What was special about the medal with the image of Janus?
7. How did Simon's father die?
8. What made Calendar, the nurse, turn against Simon at the end?
9. What is the plan to see if Sir Simon's Janus medal will turn objects small?

THE CASTLE IN THE ATTIC

QUIZ - CHAPTERS 1 - 4

1. What country does Mrs. Phillips come from and wish to return to?
2. Do they have castles in this country?
3. Name the two things that were most valuable to Mrs. Phillips?
4. Why did William steal these two objects?
5. Why does Mrs. Phillips feel the castle is a good gift for William?

List three rules of chivalry.

6. Give three reasons why you would like to live in a castle.
7. Give three reasons why you would not want to live in a castle.
8. If you had to leave someone you really loved, what would you leave them to remember you by? Why did you choose this item?
9. You are William. Write a note to Mrs. Phillips telling her how you feel about her leaving.

(Chapters 1-4 - Quiz)

10. Below are listed key events from the first four chapters. Number them in order of occurrence. Number one should be placed beside the event that happened first, etc.

___ William receives the castle and hears the legend of the silver knight.

___ The knight comes to life.

___ Mrs. Phillips decides to return to England.

___ Williams learns how the knight became small and about the power of the Janus necklace.

THE CASTLE

IN THE ATTIC

SECTION 4:

CHAPTER 13

-READING DISCUSSION QUESTIONS/EXTENSION

-COMPREHENSION WORKSHEET

-QUIZ - CHAPTERS 9-13

THE CASTLE IN THE ATTIC

CHAPTER 13 - READING DISCUSSION QUESTIONS

1. William is being warned to turn around. Would you continue or turn around? Why/why not?
2. Share a time when you had a painful burn. Remembering the pain, would you continue walking toward a dragon that "fried" a bird in mid-air?
3. Do you have a song to sing or a saying to remember in times of real trouble? What gives you comfort during these times?
4. Have you ever been in a battle (of words, wits, sports), and been understanding enough to help someone up to their "feet," literally or figuratively?
5. What do you think the soldiers are saying to one another as they look down at William?

CHAPTER 13 - EXTENSIONS

1. Draw a cartoon of William "taking the thought right out of his head and leaving it there by the road." Brainstorm other idioms, i.e. broken heart, swept under the rug, etc.
2. Discuss descriptive writing. Students list descriptive phrases and include these descriptions in a student created bulletin board of the scene described on pp. 132-133.
3. Weave a picture story with paper strips.
4. Role play a time a 6th grader might give up, but then reconsidered and continued trying.
5. Write about or draw your worst nightmare.
6. Research musical instruments of the Middle Ages.

THE CASTLE IN THE ATTIC

CHAPTER 13 (pp 131-139) - COMPREHENSION WORKSHEET

Vocabulary: Choose five words that you do not know the definition for and look up the definition. Replace the unfamiliar word with a word(s) you do know. Carefully look at the example below.

Page 132 He knew he was getting close because the ground was becoming more and more dried up.
(parched)

- 1.
- 2.
- 3.
- 4.
- 5.

Questions:

1. William arrived near the castle at what time of day?
2. William nears the dragon and is very afraid. He has only one person to depend on. Who is it?
3. What were the illusions William saw in the dragon's eyes?

(Chapter 13 - Comprehension Worksheet)

4. Why does the dragon hang his head after being defeated by William?
5. William plays "The Battle Hymn of the Republic" on his recorder to help him feel brave when he faced the dragon. What music would you use to help you feel brave?
6. Why does William want the dragon to stay at the castle entrance?
7. Name at least three weapons of the Middle Ages and sketch them.
8. List two knightly qualities William shows in this chapter?
9. What title would you give this chapter?
10. Chapter 13 leaves us wondering what will happen. This is sometimes called a "Cliffhanger." Write one detailed, imaginative paragraph predicting what will happen next.

THE CASTLE IN THE ATTIC

QUIZ - CHAPTERS 9 - 13

Directions: List five things that happen in these chapters that are fantasy rather than fact.

1.

2.

3.

4.

5.

Directions: Read each of the sentences below. If the statement is true, write T in the blank. If it is false, write F in the blank. Correct any false statements so that they are true.

1. _____ Sir Simon takes Mrs. Phillips on a tour of the garden.
2. _____ William and his mother cooked dinner.
3. _____ William's father is planning on building a moat for the castle.
4. _____ Mrs. Phillips will not speak to William until he apologizes.
5. _____ William was provided the weapons of a knight.
6. _____ A knight must be ever loyal in love.
7. _____ Sir Simon wishes for a donkey to ride.

THE CASTLE

IN THE ATTIC

SECTION 5:

CHAPTER 16

-READING DISCUSSION QUESTIONS/EXTENSION

-COMPREHENSION WORKSHEET

-QUIZ - CHAPTERS 14-16

THE CASTLE IN THE ATTIC

CHAPTER 16 - READING DISCUSSION QUESTIONS

1. Why was Calendar sobbing?
2. How do you think sir Simon knew the difference between vision and reality. This helped him get out of the forest.
3. How did Sir Simon thank William for freeing him?
Do you think that was enough or should he have done more?
4. What did Sir Simon mean when he said, "the weapons you need to fight the battle are inside your own heart?"
5. Why do you think William wanted to spend the last part of his journey alone?

CHAPTER 16 - EXTENSIONS

1. Students research alchemists and write a short paper describing them.
2. Create a spell and then create a way to break the spell.
3. Pretend you're William getting the token. Write a journal entry reflecting on how you feel now that you have what you came for.
4. Describe what you would do to thank William if had brought you back to life...
5. Draw a picture of the feast prepared for William.
6. In movies, music is often played in the background as people are reunited. Pick a piece of music that might reflect the mood as William returns to Mrs. Phillips. Play it for the class.

THE CASTLE IN THE ATOC
CHAPTERS 16 (PP 160-171) - COMPREHENSION WORKSHEET

Vocabulary: Write a definition from the dictionary for each of the following words. Then use each word in a sentence that reflects the meaning of the word.

1. tyranny - _____

2. gaze - _____

3. revelry - _____

4. wistful - _____

5. rustled - _____

Questions:

1. What did William take from Calendar's hands?
2. What does William do to revive Sir Simon and the others?
3. Who really was Calendar?
4. What did the dragon change into when the spell was broken?
5. According to Sir Simon, where are the weapons that you need to fight?
6. Where did the people get all the food?
7. What had the black pennant been replaced with?
8. What were the keys to Lady Elinore's freedom?
9. Who was waiting for William as he left the gate?
10. William has to say a permanent good-bye to Sir Simon and his friends. What ways can you think of to help you remember someone you may never see again?

THE CASTLE IN THE ATTIC

QUIZ - CHAPTERS 14 - 16

Directions: Match the character with their part in the story.

- | | |
|---------------|---|
| 1. William | a. disappeared and turned into lead. |
| 2. Sir Simon | b. lied to save William. |
| 3. Calendar | c. was given back his kingdom. |
| 4. Tolliver | d. was apprenticed to one of the squires. |
| 5. The wizard | e. turned the wizard to lead. |
| 6. Brian | f. defeated the wizard. |

Directions: Below are listed key events from Chapters 14-16. Number them in order of occurrence. Number one should be placed beside the event that happened first, second, etc.

- _____ William leaves the kingdom.
- _____ William applies for the job as fool for the wizard.
- _____ Sir Simon comes to life again and retakes his kingdom.
- _____ William takes the medal from the wizard.
- _____ Calendar meets her grandson.

Directions: Answer the following questions.

1. Who is the fool who travels with the dagger?

-2-
(Chapters 9-13 - Quiz)

2. Who is Muggins?
3. How does William explain how he got by the dragon?

4. Why did the wizard wear silver?
5. Does William really want the wizard turned into lead? Explain.
6. Who wanted to be a page to William.
Describe the steps to becoming a knight.
7. Name as many things as you can think of that were restored when the spells were all broken.
8. Write a good-bye note to Sir Simon recalling some of their experiences and what was learned from them.

THE CASTLE

IN THE ATTIC

SECTION 6:

POST READING ACTIVITIES

THE CASTLE IN THE ATTIC

POST READING ACTIVITIES

1. Help students understand the elements of plot: conflict/problem, major events/rising action, climax, solution/solution. Model the graphing of a plot using Cinderella. Have the students graph the plot of The Castle in the Attic.

2. Using Venn Diagrams help the students compare and contrast William's character at the beginning and end of the story.

3. Provide the students with a list of personality traits. Have students refer to this list and write two paragraphs. Example topic sentences might be:

At the beginning of The Castle in the Attic, William is a _____ person.

At the end of The Castle in the Attic, William is a _____ person.

4. Help students identify with William's discoveries about the importance of self-confidence. Students role-play interviewing William. Sample interview questions:

- How did you (William) feel when
- What were you thinking when
- What did you learn as a result of

5. Design William's knight shield. Include: accomplishments, goals, strong values, talents and skills, personal motto or slogan

6. Write using the following R.A.F.T.S. criteria:

Role:	William
Audience:	His friends at a gymnastics meet
Format:	Acceptance speech for a medal
Topic:	How I learned to be my own spotter
Strong Verb:	Encourage and convince others that they, too, can become self-reliant

(Post Reading Activities)

7. Students will create a Character Map for William using the Collaborative Character Map strategy. See attached.

8. Help students relate the theme of the story to their own lives. Write using the following R.A.F.T.S. criteria:

Role:	self
Audience:	self
Format:	diary
Topic:	what I've learned about facing my own fears
Strong Verb:	Reflect

9. Help students relate the theme of the story to their own lives by designing their own shield. Include accomplishments, goals, strong value, talents and skills, and personal motto or slogan.

10. The class will discuss or write on the following quotations from The Castle in the Attic.

- a) "Believe in yourself. Be your own spotter." (Chapter 7)
- b) "You have inside you the heart and soul of a knight." (Chapter 15)
- c) "The weapons that you need to fight the battle are inside your own heart." (Chapter 16)
- d) "A truly courageous person is the one who must first conquer fear within himself." (Chapter 17)

11. In a cooperative learning group, students devise their own code of behavior. They may want to incorporate some of the code of chivalry if it seems appropriate today. Once you agree on a final list, make a poster to display in the classroom.

(Post Reading Activities)

12. In cooperative groups students write a Story Pyramid to look at the main character, story setting, and plot development.

Line 1: one word-main character

Line 2: two words-describe the main character

Line 3: three words-setting

Line 4: four words-problem

Line 5: five words-an event

Line 6: six words-an event

Line 7: seven words-an event

Line 8: eight words-solution

13. Students each choose the passage that is most important in the story. They then share their choices and reach agreement about the most important passage. Students illustrate this passage.

THE CASTLE

IN THE ATTIC

SECTION 7:

UNIT ASSESSMENT

-PART 1

-PART 2

THE CASTLE IN THE ATTIC

UNIT ASSESSMENT - PART I

LITERARY ELEMENT - MAIN CHARACTER:

1. Using a Venn Diagram, compare and contrast the personality of William at the beginning of this book to his personality at the end of this book. (See attached.)
2. List two things that William did to prevent Mrs. Phillips from returning to England.
3. Why did he want her to stay so badly?
4. Why was he finally willing to let her go?
5. Complete a Coat of Arms for William. Include: a goal, an accomplishment, a motto, a strong value, and a talent.

LITERARY ELEMENT - CONFLICT:

6. Write a paragraph giving information about the main conflict in this book.

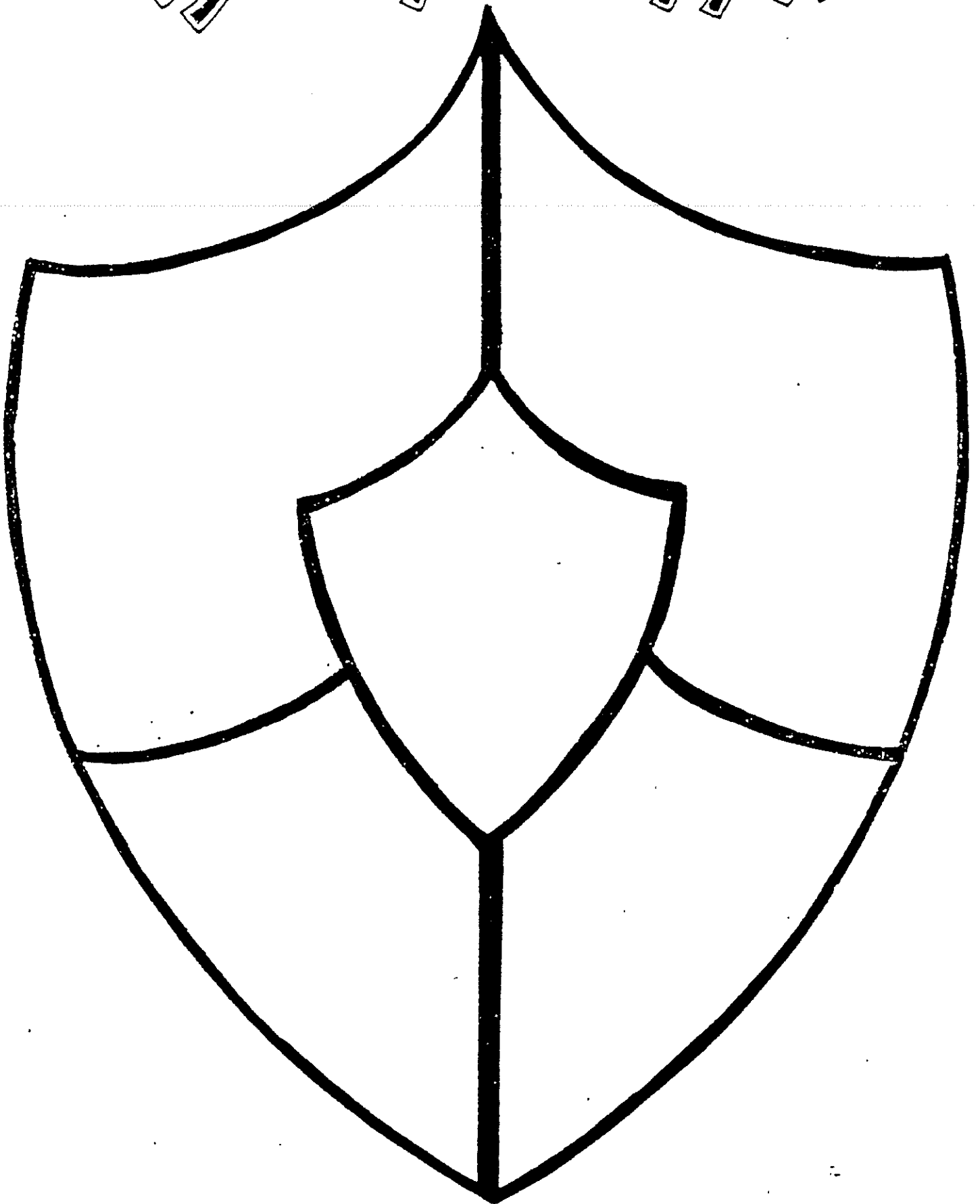
LITERARY ELEMENT - THEME:

7. What is the theme of this book? Support your answer.
-

LITERARY ELEMENT - SETTING:

8. The Castle in the Attic has two settings. Draw a sketch of both settings. Label one setting fantasy and one setting reality.

MY COAT OF ARMS



THE CASTLE IN THE ATTIC

UNIT ASSESSMENT - PART II

9. Directions: Below are listed key events from this book. Number them in order of occurrence. Number one should be placed beside the event that happened first, etc.

-
- _____ William receives the castle and hears the legend of the silver knight.
- _____ Mrs. Phillips leaves.
- _____ William shrinks!
- _____ William learns how the knight became small.
- _____ Using gymnastics, William recovers the Janus necklace.
- _____ Mrs. Phillips shrinks!
- _____ Mrs. Phillips decides to leave.
- _____ William conquers the dragon.

10. Directions: Write using the following R.A.F.T.S. criteria:

Role: William
Audience: school classmates
Format: report
Topic: compare/contrast life today and life in Middle Ages
Strong Verb: describe in specific detail life in the Middle Ages

(Unit Assessment - Part II)

11. Directions: Write a paragraph explaining the meaning of two of the three following statements.

a) "The weapons that you need to fight the battle are inside your own heart."

b) "A truly courageous person is the one who must first conquer fear within himself."

c) "That's all I ever was. Your spotter."

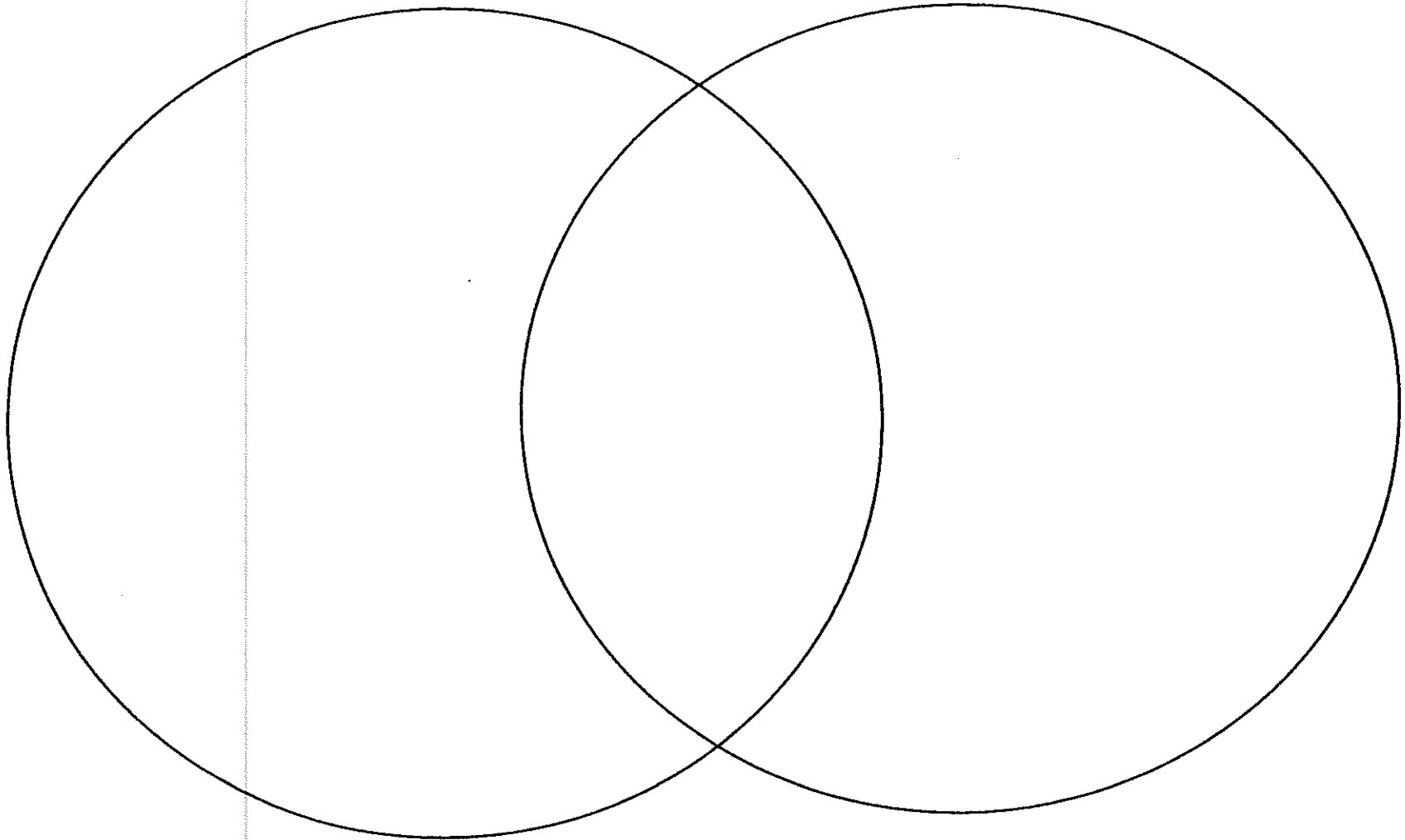
12. Grade this book:

A B C D F

Tell me two things you liked about the book.

Tell me one thing you would change about the book.

WILLIAM'S PERSONALITY TRAITS



BEGINNING OF THE STORY

END OF THE STORY

Appendix C

Social Studies Unit

THE MIDDLE AGES

TABLE OF CONTENTS

- SECTION 1: Manor Life
- *Feudalism
 - *The Manor
 - *Manor's System of Management
 - *Villagers
 - *Family Tree
- SECTION 2: Castles
- *Roles of a Castles
 - *Parts of a Castle
- SECTION 3: Knights
- *Knights
 - *Chivalry
 - *Heraldry/Coat of Arms
 - *Knight's Armor
 - *Weaponry of the Middle Ages
 - *Warfare
 - *The Tournament

NOTE: This unit is designed to be taught simultaneously with a unit from the young adult book The Castle in the Attic. Some of the questions/activities/extensions are drawn from that perspective.

Feudalism

Entry Task:

Students will write a response to the following: List Ms. Garza's (the principal's name) job title and list all the people at Lewis and Clark that she supervises.

Cue Set:

Show a picture of a castle. Teacher will say to the students, "Pretend Lewis and Clark is a castle. What would be Ms. Garza's title?"

Critical Learning:

Describe the Feudal System structure.

Best Shot:

Read and discuss "The Feudal System Structure". Teacher will define and discuss the following terms: king, tenant-in-chief, sub-tenant, villein, and serf. The students will record the definitions in their Social Studies' logs.

Guided Practice:

Referring to the Entry Task, teacher will ask and record answers on the chalkboard to the following questions:

- a) Does anyone have a name of someone on their list that would be like a king?
- b) Does anyone have a name of someone on their list that would be like a tenant-in chief?
- c) (Continue asking questions for sub-tenant, villein, and serf.)

Extension:

Compare feudalism to our type of government by making a chart.

Independent Practice:

Students will complete the worksheet titled "The Feudal System Structure."

Closure:

Restate and discuss critical learning with students.

The Feudal System Structure

"The Beginnings of Feudalism"

Section I

The feudal system in English society probably began with the Norman Conquest in A.D. 1066. Under the rule of William "the Conqueror," the Normans (from present day France) defeated King Edward the First of England. French and Norman barons, who helped William "the Conqueror" defeat King Edward, were given very large areas land for farming. However, the lands were not entirely for free. In return, the barons had to provide mounted Knights when needed for protection, thus marking the beginnings of feudalism. You might think of this as an exchange in use of the land for military services.

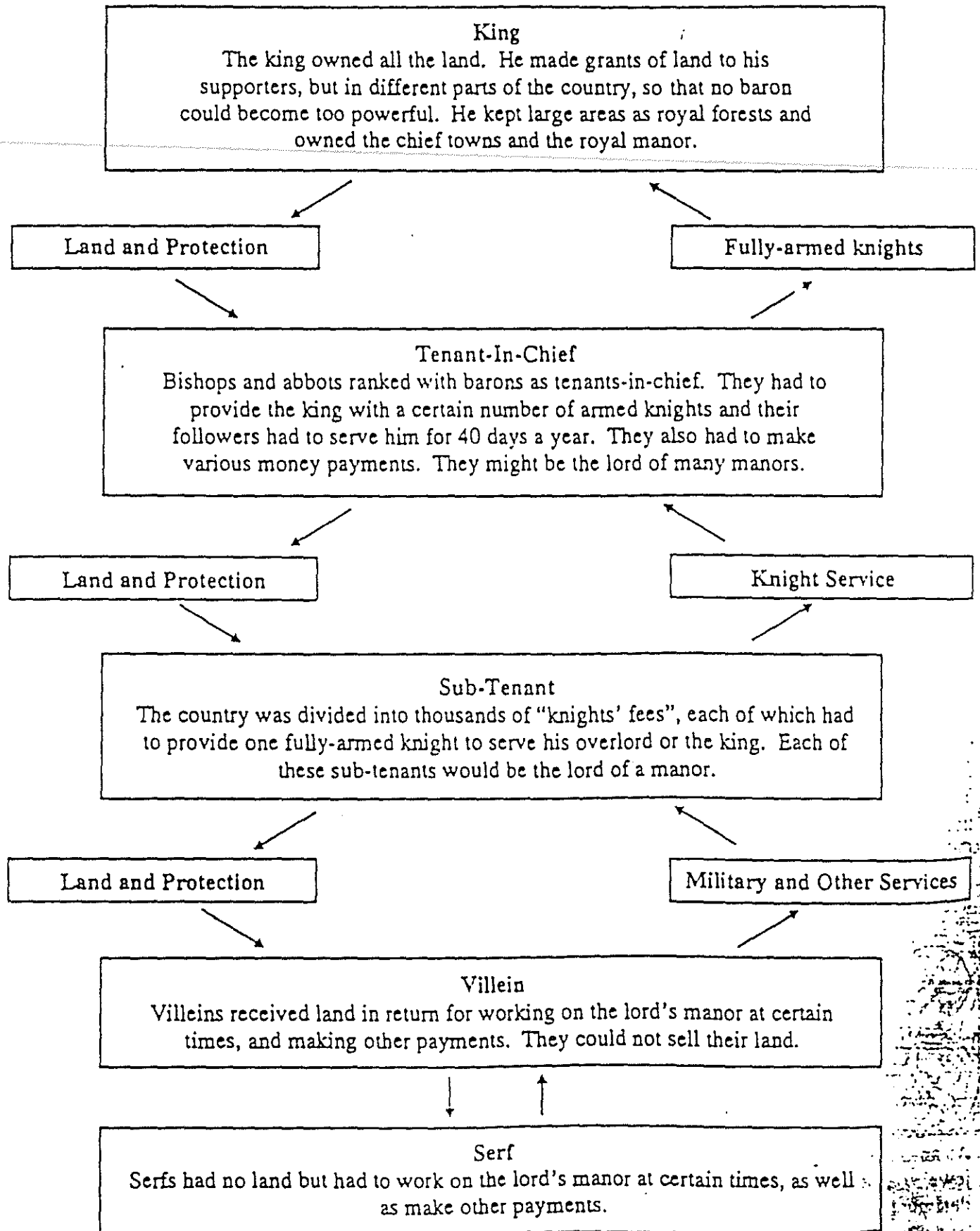
Now before the Norman Conquest, English Kings ran their farms and villages with indentured servants who were kind of like slaves. William "the Conqueror" decided to ease the idea of his invading England and Wales by providing lands for peasants to work and build homes on in exchange for crops, tending of animals, making ale, cheese, and so on. King William thus created a system where land use is traded for services.

The feudal system is a system in which the king "loans" land to nobles

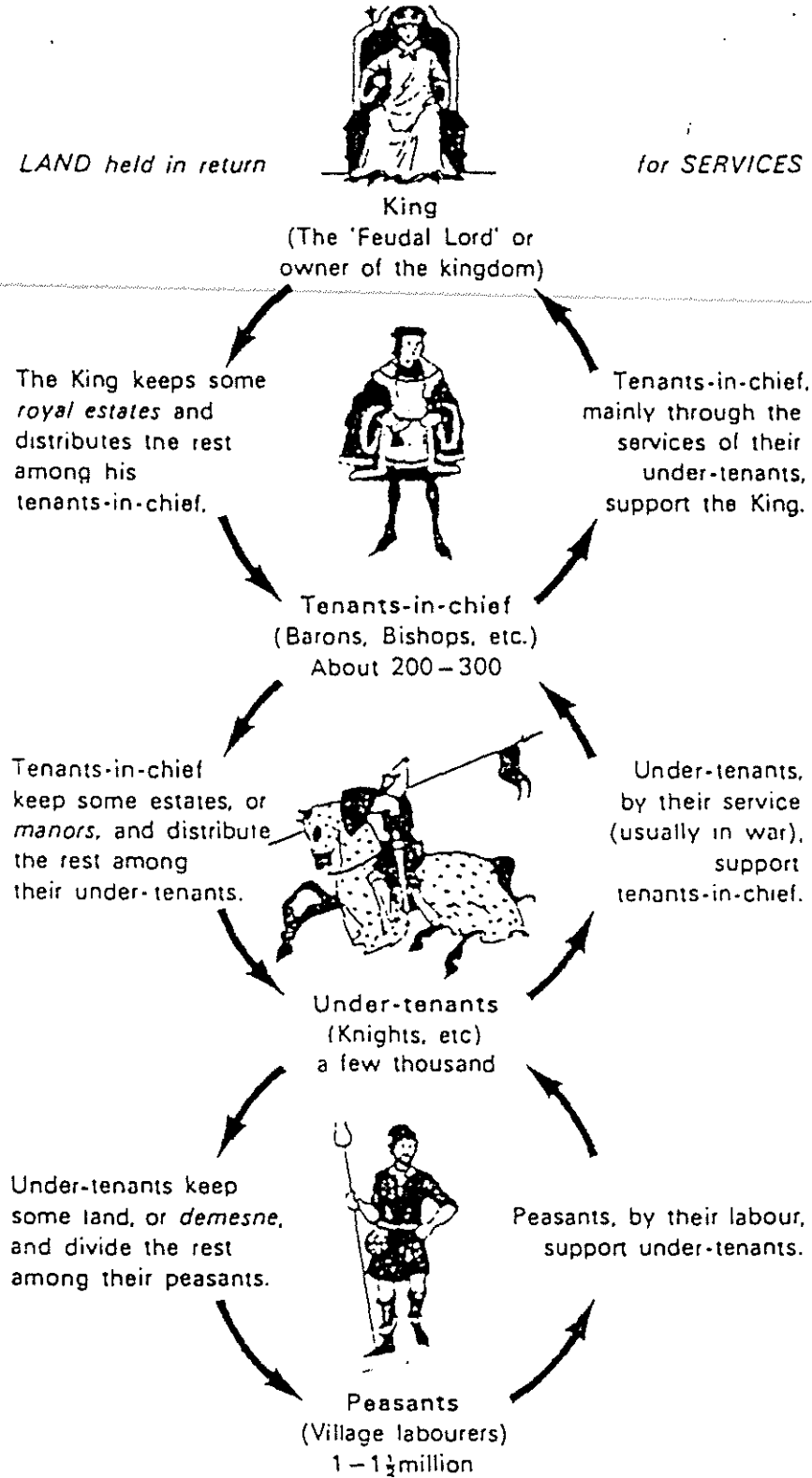
like earls, barons, and bishops for Knights to protect them. Some barons, earls and bishops kept their Knights living in their castle so that they were close at hand, but many were given smaller plots of land called manors.

By the 13th Century most manors were owned and ran by a Knight. In exchange, the knight provided protection to the King, or his baron, etc. The manor was at the heart of the feudal system. Just like the King or baron exchanged land for services from the Knight, the Knight or Lord exchanged land for services from tenant-farmers called villeins.

The Feudal System (cont.)



How the land was held
(Simplified diagram of Feudal Duties)



at his master's side, and learned to ride, wear armour and use weapons so that he could go with him into battle. At about twenty he was ready to be a knight himself. Before the ceremony, the squire prayed all night at an altar and confessed his sins. Then,

The Feudal System Structure Section I

Name _____ Date: _____

Questions:

1. Describe what the feudal System is:

2. Explain how the feudal system came about:
3. Define each of the following terms:
 - a. King
 - b. Tenant in Chief (Barons, Bishops, etc.)
 - c. Sub-tenant (Knights, or Lords)
 - d. Villein
 - e. Serf
4. Explain how land was exchanged for services all the way from the King down to the villeins.
5. Draw a feudal system social class pyramid:
6. Compare feudalism to our type of government:

The Manor

Entry Task:

List the five steps of the Feudalism Structure.

Cue Set:

~~Why did the early settlers choose to settle in this area?~~

Critical Learning:

Draw a picture of a typical manor.

Best Shot:

Read and discuss the Overview. and Manor Layout from "Manor Life."

Guided Practice:

Divide the manor layout into four pieces. Assign each piece to a group of students to draw. The pieces will be assembled and a mural will be created.

Extension:

Compare or contrast the layout of the City of Yakima with the typical manor.

Independent Practice:

Teacher will say, "Listen carefully as I reread the description of a Manor. Try to picture the manor in your mind. You are to draw a layout of the manor independently." With a partner complete the worksheet "Mind your Manors."

Closure:

Restate and discuss the critical learning with the students.

"Manor Life" Section II

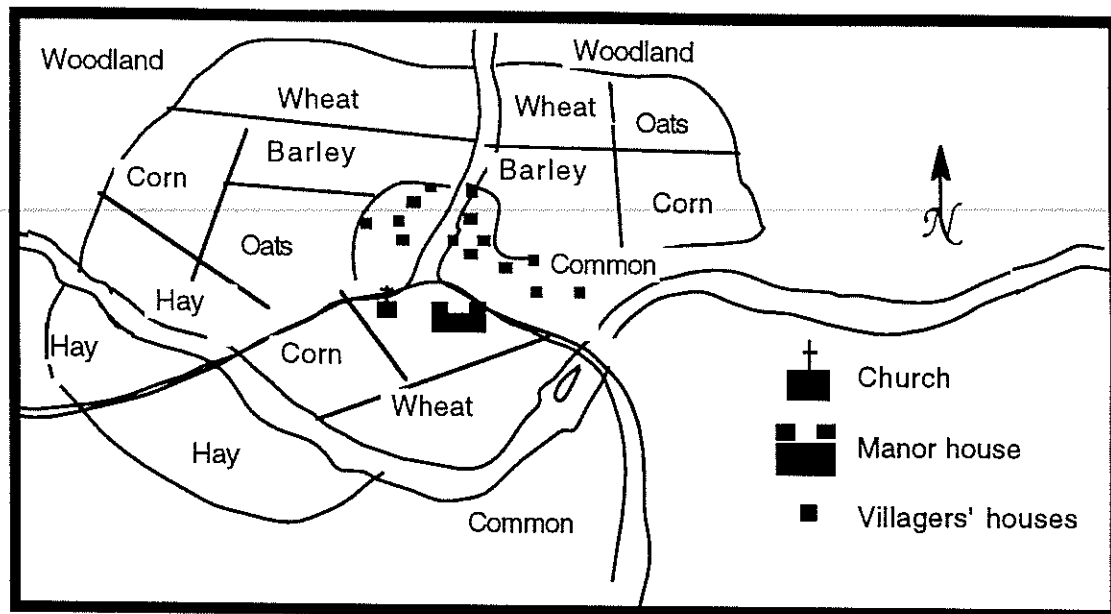
OVERVIEW:

The medieval village was called a manor. A medieval manor consisted of a Lord, or Knight, **villeins**, or common citizens, and serfs who were poor peasant free or unfree farmers. The Lord was at the top and owned all the land, but exchanged parts of it for use by villeins in return for services rendered. Villeins would be given several strips of land, space to build homes, and garden plots. In return, they would provide about 100 days a year of work on the Lord's **demesne**, or farmland during periods of ploughing, planting, gardening and harvesting.

MANOR LAYOUT:

What did a typical manor look like? It usually had three **arable** fields planted with wheat, corn, barley, and oats. A stream ran through it, and is surrounded with grasslands for grazing called commons, and deep forested woods teeming with deer and wild boar. Centered in the middle was the Lord's castle, or manor. Nearby villein houses lined path ways connecting the fields. Also at the center was the church. Near the stream, usually two gristmills could be found grinding grain into flour. Finally, on the outskirts of several fields, hay was grown as feed for cows, sheep and horses.

This plan shows what a village probably looked



A manor was totally self sufficient. Everything eaten, worn, worked with, and lived in was either made by the villagers or taken off the land. English manors did not rely on any tools, materials, or resources from outside its boundaries.

A manor's population in the 13th century could have ranged from 50-200 people. It's main work was farming, but it also included 2 or 3 bakers, ale master, 2 blacksmiths, an **Abbot** (priest), several grind masters, and a number of servants to the Lord. Although these people worked for themselves, they had to pay heavy taxes to the Lord for use of his ovens, brewery, gristmills and so on. The Lord owned all forms of tools, buildings, and such.

Manor Layout

Have your students draw a layout of "their" manor. Draw it to scale using 1" grid paper. Make transparencies of 1/4" grid. Using map on page , have them draw their map from "square to square."

Have the student then write a property deed telling about the number of acres farmed, buildings owned, boundaries, natural resources, location in England, identify the King and tenant-in-chief. Also, have the students write up a "village roll" identifying the number of villeins and serfs and their village rolls. Finally, have the students determine what rules (customs) will govern their exchanges of land for services, taxes, and fines.

You may want to have your students write up their deeds, village roll, and custom on a scroll using a decorative initial letter with borders.

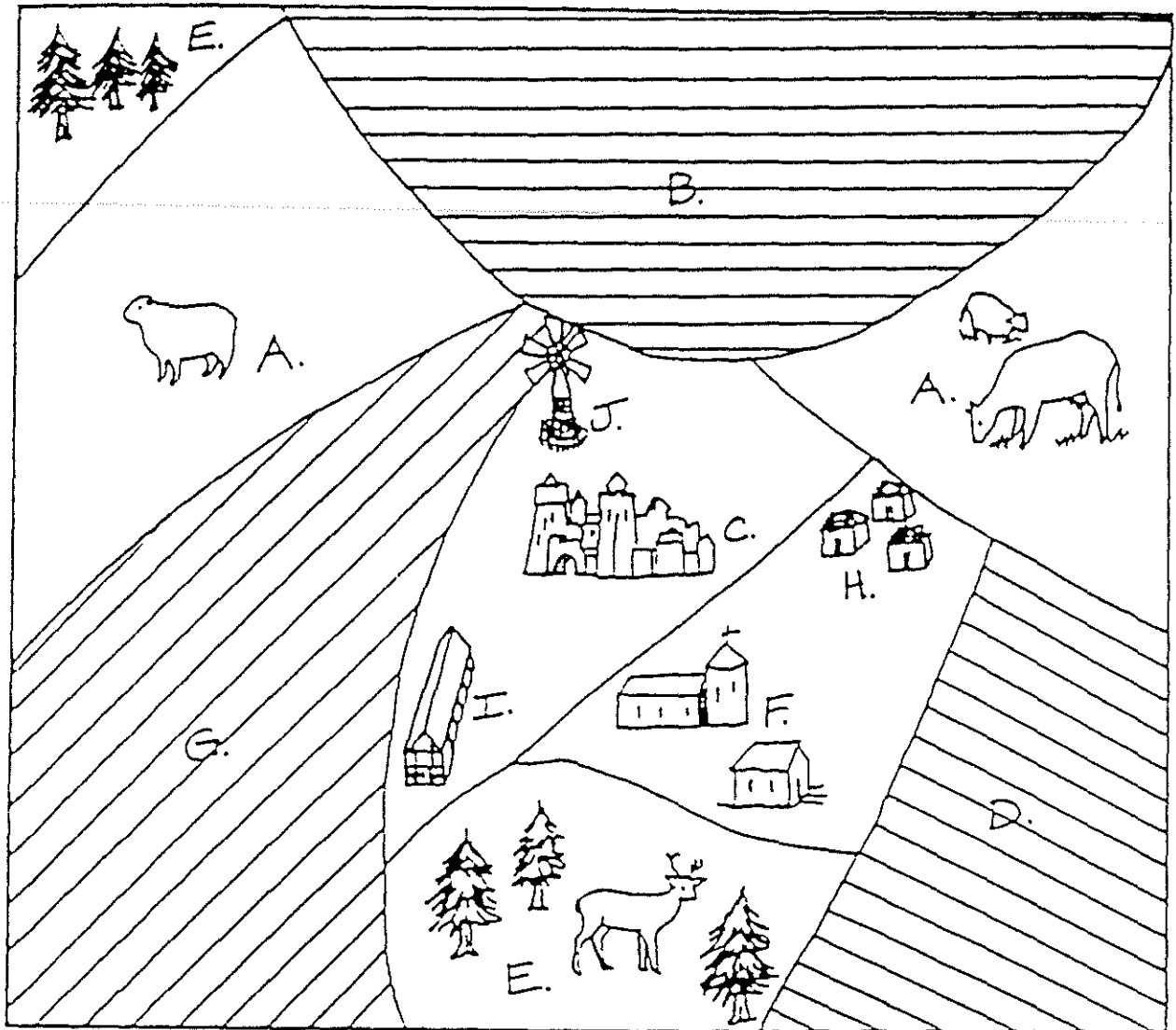
Vassals and Serfs

Contrast the lives of a vassal's son/daughter to that of a serf.

Option #1: Have the student write a one or two page paper contrasting a day in the life of a vassal and serf. Draw pictures of each in era clothing.

Option #2: Have students make medieval era clothing of both a vassal and serf. Write a script for each and give a short fashion show.

Mind Your Manors



Use letters to match the parts of a manor to the descriptions below.

1. _____ the fortified house of the lord, called the manor
2. _____ the forest or land used for hunting
3. _____ the west field
4. _____ pasture land for animals
5. _____ the barns, stables, bakehouse and cookhouse
6. _____ serfs' or peasants' huts
7. _____ east field
8. _____ the windmill which was used for grinding grain
9. _____ the chapel and rectory
10. _____ the north field

Manor's System of Management

Entry Task:

Write why the early settlers chose to settle in this area?

Cue Set:

~~Who is your boss?~~

Critical Learning:

List and define the manor system heirarchy.

Best Shot:

Using teacher resource included, the teacher will lead the class through completing a mind map of "A Manor's System of Management."

Guided Practice:

The students will complete individual Mind Maps following teacher's modeling from the best shot.

Extension:

Assign the characters in The Castle in the Attic to specific roles within the manor system of management.

Independent Practice:

Students will dramatize each role in a manor system.

Closure:

Restate and discuss the critical learning with the student.

THE LORD:

Most Lords were Knights who held only one manor with somewhere in the neighborhood of 50 tenants. These tenants farmed the Lord's demesne for a small share of land to farm. On the other hand, middling lords held several manors and sometimes traveled between them. At the other end of the spectrum was the earl, baron, abbot, or bishop who owned as much as 20 - 25 villages spread out over a quarter of England. In some cases a single village maybe shared by two or more lords.

A lord served the King as a military man for the King's protection. In return, the King "gave" his Knight several hundred acres of land for his own personal use. After time, the lord may purchase more land from the King from taxes and fines paid by his village people, thus enlarging his estate.

The Lord needed many people to work his demesne, or farm. Therefore, he would "lease" his land to villein farmers for a fee. This fee included both goods, like crops and products, but may also include rent paid in money. In addition, villeins had to spend many days working the Lord's fields called boon-works.

The Lord owned everything on the manor including buildings, woods grasslands, wild animals, and water. Villeins were not allowed to have

their own mills, ovens, or breweries, but used the Lords' and paid a service fee in doing so. This fee usually was in the form of products. For example, a manor usually had 2 ovens that all could use. If a lady baked four loaves of bread, she had to give the Lord one. This monopoly on baking everybody's bread and grinding everyone's grain provided a lot of riches to the Lord. Many villeins resented this.

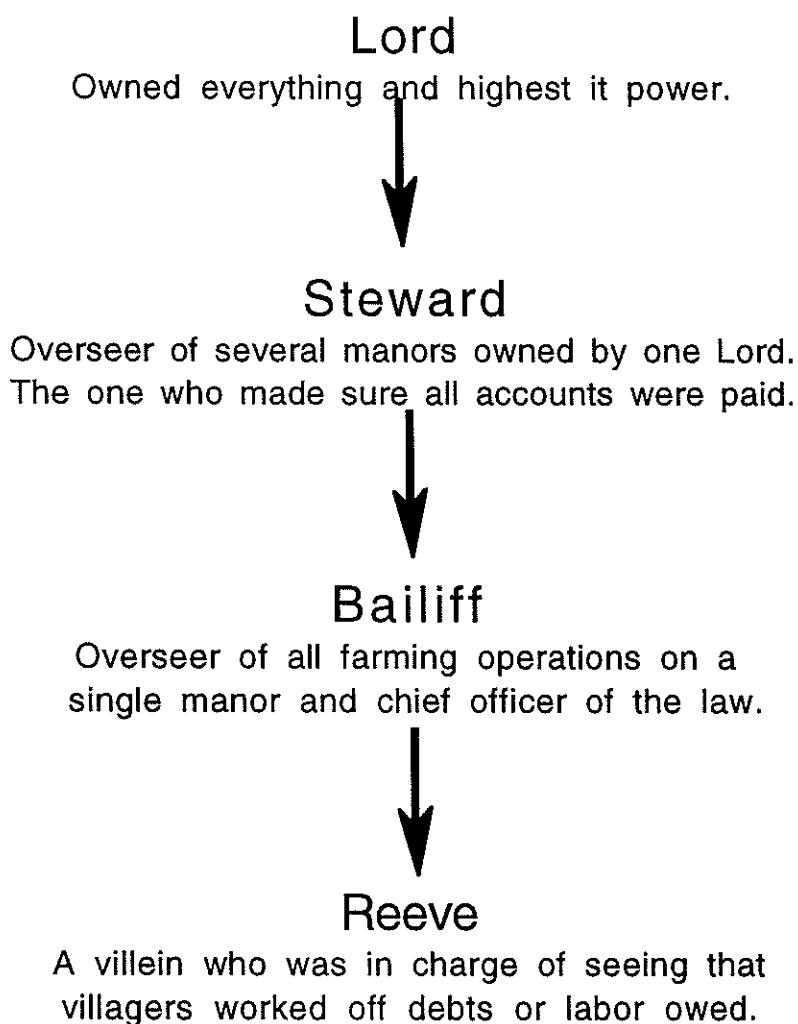
As mentioned, the Lords (Knights) were away from the manor much of the time protecting the King or overlord, checking on the other estates, hunting, or vacationing. therefore, the Lord hired men to oversee his properties and business dealings.

MANOR OPERATIONS:

Some Lords owned several manors throughout the countryside. To oversee these larger operations, the Lord hired several officials to look after things. Next to the Lord the **steward** was most powerful. He would travel from village to village making sure all accounts were paid and dealt with troublesome people. At most manors the Lord appointed a man in charge of overseeing the day to day operations of the farm who was called a **bailiff**. He would make sure the ploughing, planting, growing and harvesting of the demesne was all done at the right time and correctly. The bailiff also was the chief law officer who protected the villagers

from outsiders. **Reeves** were villeins usually chosen by other villagers to make sure people who owed labor service reported for work and did it right.

A Manor's System of Management



CUSTOMAL:

Although villagers did make purchases with money, most transactions involved exchanging services for goods. For the several strips of land villeins got to farm, they worked the Lord's demesne (farmland) about a third of the time. This was called **boonworks**. Now, besides these required work days, villagers had to pay taxes for just about everything. In fact, by the 13th Century, over 50% of the villeins earnings (crops, chickens, eggs, cheese, etc.) were paid to the Lord's court in fees for services, rent, or fines.

There were so many rules about what the villeins had to do for the Lord, and what the Lord had to give them, that in many villages, to help their memories, they wrote down these rules or customs in a document called a **customal**. We can find out from these about the work of the villagers, their rents, their rights and rules.

Villagers, or villeins were fined for many, many different types of problems. Maybe the baker didn't bake the bread just right, or the families hogs got into the hay fields and ate some or maybe a father's son broke the plow. The list of fines are so great that a system was needed to determine payment.

Villagers

Entry Task:

List the four steps of the Manor's System of Management.

Cue Set:

If you were living in the Middle Ages, what role would you occupy in the System of Management heirarchy?

Critical Learning:

Describe a common villager from the Middle Ages.

Best Shot:

Read and discuss the village people with the whole class.

Guided Practice:

Using the Manor Packet, the teacher will guide groups of students in completing a chart listing the following: work/job, daily activities, and diet.

Extension:

Students will research specific villager roles. They are to write a diary entry detailing their day.

Independent Practice:

Working on their own, students will complete the chart mentioned above.

Closure:

Restate and discuss the critical learning with the students.

VILLAGE PEOPLE:

Most villeins, or common villagers, were peasant farmers, but not all. Some did specialized work like brew ale, grind grain, blacksmith, and bake bread. As stated earlier, villein farmers farmed several strips of land from the Lord's fields in exchange for services (boonwork).

Farming was their mainstay of living. Villein farmers grew enough to feed their families and they usually had a surplus that could be sold or traded for other goods. However, their existence was plain and meager. In addition to the grain crops grown (wheat, barley, oats, and corn), the farmed vegetable like lettuce, cabbage, beans, and peas in their garden plots near their homes.

The villeins diet was low-calorie and low-fat. Although they had a few chickens and maybe a cow or sheep, they didn't eat much meat. In fact, most of what they ate came from beans, oats, barley and corn. Usually the wheat was sold because it took money to have it ground into flour at the gristmill. A soup called **pottage**, which was made from vegetables and barley was their diet staple. They ate it just about everyday. Ale, or beer, was their main drink. It was made from the barley grain. They drank it for both of their main meals.

Peasant farmers ate two meals per day. The first was at about 10:00

AM and it was called dinner. After working in the fields since dawn, they'd come in for the largest meal of the day. Here family members would sit on benches around a long wooden table. In the spring and summer when there's plenty of food, they'd have beef, mutton, bread, cheese, and ale. Their second meal was at about 4:00 PM and it was called supper. For supper, they'd have bacon, oatcake, cheese, pottage, and ale. During winter, these meals often were pottage, oatcakes, and cheese. Some fruits like apples and grapes supplemented their diets during summer and fall.

Villeins worked from sun-up to sun-down. Remember they had to farm their own crops and the Lords. It was hard work with the simplest of tools. The **sickle** and **flail** were used to cut corn, etc. and beat it down. Over course ground the plough and harrow were used to get the ground ready for planting.

Villein farmers had much to do from spring to fall. In the fall, harvest is underway. This is the time when all tenant-farmers are forced to do boon-work on the Lord's fields. It happens through most of September and into October. This period of work is called **Michaelmas**. In addition to the harvesting, workers plough a field to plant winter wheat that will come up in early spring. Ploughing goes on for many days. During the

winter, the ground becomes hard again so tenant farmers must go out and bust up clods of dirt with great wooden hammers, but most of this time is spent repairing tools, making wooden plates, and sewing boots and clothes. At last spring comes and so does much work. The second field must be ploughed and planted, trees are pruned, and sheep and cattle are turned out to graze. During the summer, villeins are out in the fields weeding and watering. Also they must build many fences around the crops, grassland, and hay so that domestic and wild animals do not get in and eat their plants. In late summer, **scythes** are used to mow down the hay that will be used to feed the animals in the winter. Remember, they not only have to do these things for the Lord's crops, but their own also.

Serfs are peasant farmers like Villeins, but they had no land of their own. In fact, they often lived with and worked for a villein. Like villeins, they too, had to do boon-work for the Lord at times. Although they weren't slaves, they couldn't leave the manor. Villeins could leave the manor, but had to pay a price to the Lord.

Dairymaids, grindmasters, and ale makers were considered specialists in the manor. For their services, they were given plots of land for their homes and gardens. Much of their food came from fees paid by other villeins for their services. Although they didn't own the cows and barn, or

gristmill, or ovens, they used them and charged others cheese, bread and so on for their services. The specialists and the villein getting his grain ground, had to pay the Lord too.

FAMILY TREE

(Lesson recommended to be used after studying daily life.)

Entry Task:

Students will write an answer to the following question: If you were living in the medieval days, what class of people would your family be in?

Cue Set:

Show students the Family Tree transparency.

Critical Learning:

Complete two 3-tier personal Family Trees.

Best Shot:

Students will list last and maiden names of their parents.

Guided Practice:

Teacher guides students through completing the worksheet titled, "A Royal Family Tree."

Assignment: Students will complete their Personal Family Tree Questionnaire.

Extension:

The teacher will complete with the students the first tier of their Family Tree. Then the teacher will allow students to do one of the following

- * Stained Glass Windows
- *Complete a more extensive Family Tree. (Can include photos.)
- *Write a report on a favorite relative.
- *Complete a Bar Graph showing ages of ancestors.

Independent Practice:

Students will complete the 3-tier Family Tree.

Closure:

Students will make a short oral presentation to the class.

6. List your grandmother's full name? (First, Middle, and Maiden Name, if available)

Date of birth?

In what country was she born?

In what state was she born?

In what city was she born?

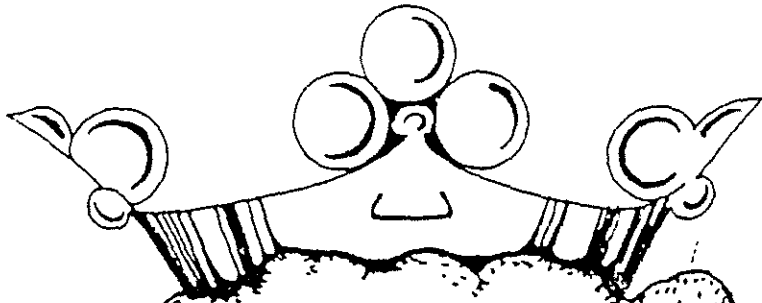
7. List your grandfather's full name? (First, Middle, Last)

Date of birth?

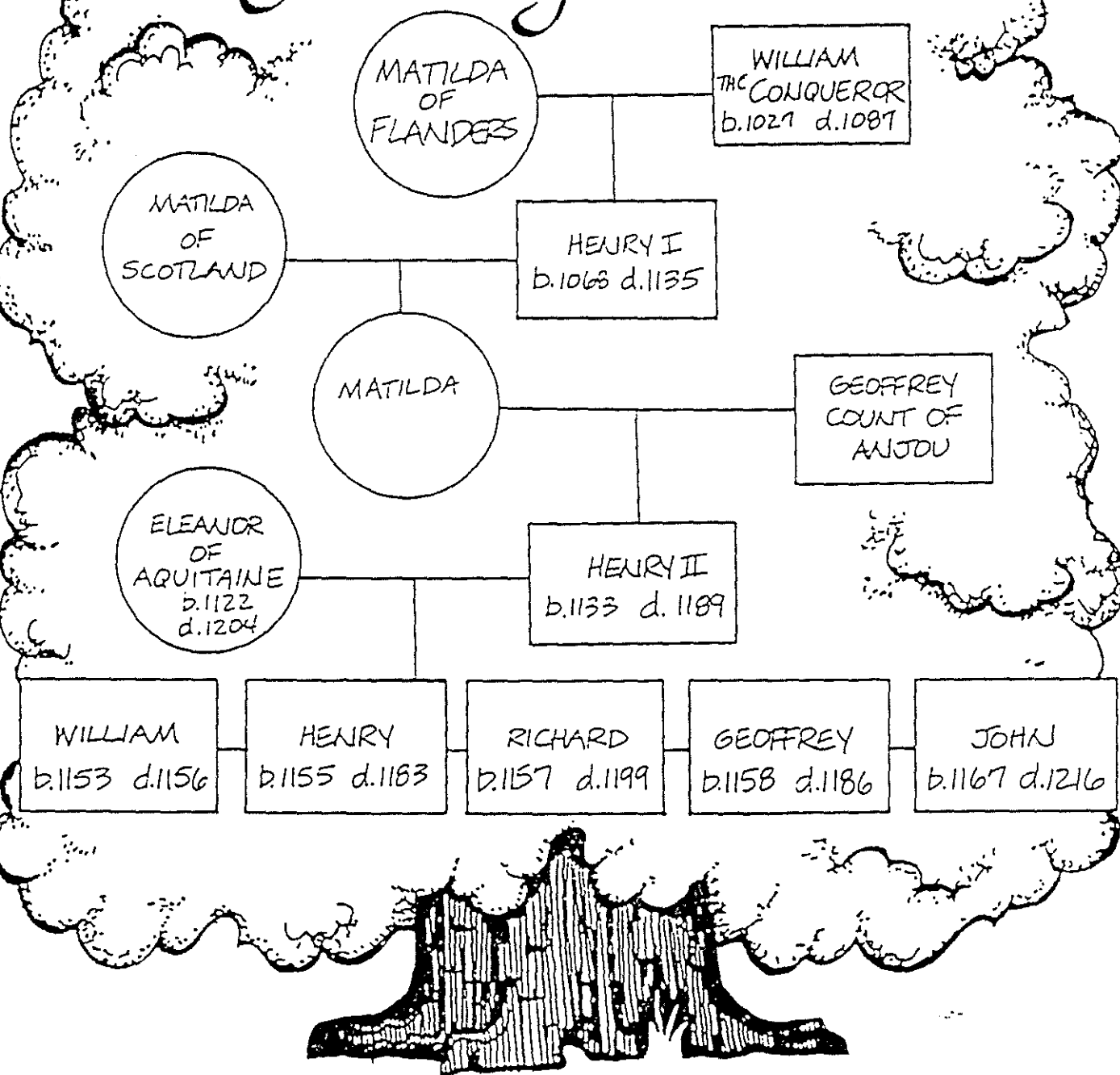
In what country was he born?

In what state was he born?

In what city was he born?



A Royal Family Tree



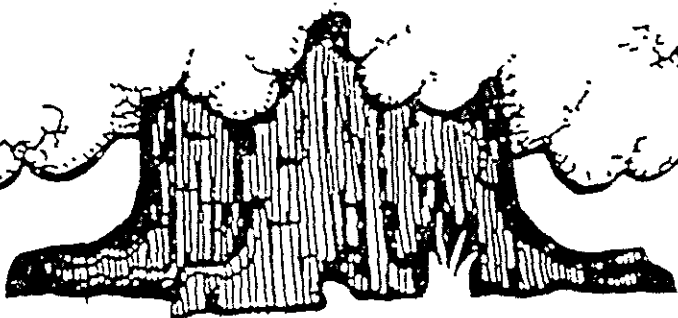
WILLIAM
b.1153 d.1156

HENRY
b.1155 d.1183

RICHARD
b.1157 d.1199

GEOFFREY
b.1158 d.1186

JOHN
b.1167 d.1216



A Royal Family Tree

On the preceding page is a portion of the royal family tree of William the Conqueror. For the sake of simplicity, some descendants' names have been omitted and in most cases only those who directly inherited the throne and their spouses are shown. Study the royal tree and use it to answer the questions below.

1. What name did three noblewomen of England have in common? _____
2. Who inherited the throne from William the Conqueror? _____
3. Did Henry I have a male heir? _____
4. Who was the daughter of Henry I? _____ Whom did she marry? _____
5. When Eleanor of Aquitaine married Henry II, he was the Count of Anjou. Where did he get that title? _____
6. How many sons did Eleanor and Henry II have? _____
7. Why did their two oldest sons never become kings? _____
8. Their third son became famous as the leader of the Third Crusade. He was also called the Lion-Hearted. What was his first name? _____
9. Richard had no children. When he died why did not his brother, Geoffrey, succeed him? _____

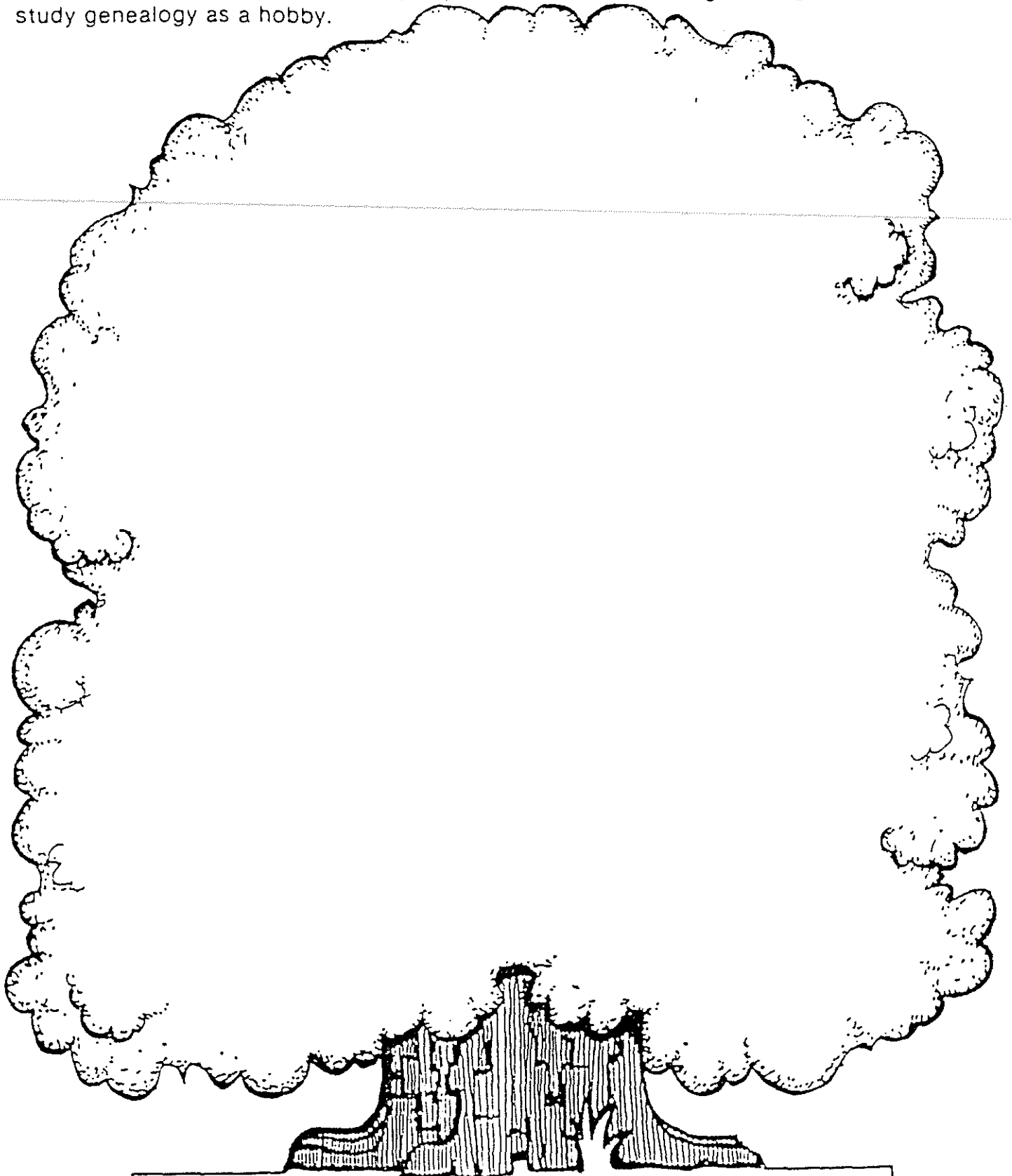
- Who did succeed Richard? _____
10. The youngest son of Henry II and Eleanor of Aquitaine was called "John Lackland" by his father when he was born. What do you think his father meant when he referred to his son as Lackland? (Hint: Remember he was the fifth son.) Why did John's father turn out to be wrong? _____

11. John was a very mean ruler for the English people, and in 1215 his barons forced him to sign the Magna Carta. What is the Magna Carta? _____

12. Eleanor of Aquitaine's first husband was Louis VII of France. She was the only woman in history to have been Queen of both France and England. Altogether she had ten children; two of her daughters became queens. How many of her sons became English kings?

Your Family Tree

You may wish to make a family tree of your own. Ask your parents, grandparents, aunts and uncles for help. The study of your ancestors is called genealogy. Many people study genealogy as a hobby.



Family Tree

Roles of a Castle

Entry Task:

Write the following question on the board and have the students write a response. What roles do a house have?

Cue Set:

Ask the students, "What might be one role a house plays in our life?"

Critical Learning:

List the roles of a castle. Discuss the difference between a house and a castle.

Best Shot:

Lead a discussion with the class about the various roles of a house. Lead a lecture and discussion on the various roles of a castle using the attached notes and show one of the videos suggested below.

Guided Practice:

Have each student divide a sheet of paper in half and on one side create a list of roles that their house plays in their life.

Extension:

Compare and contrast the roles of their house to a castle. Using the lists that each student created have them write a paper that compares and contrasts the roles of their house and a castle.

Independent Practice:

On the other side of the paper have each student make a list of the roles of a castle.

Closure:

Restate and discuss the critical learning with students.

Possible video selections:

Europe: A Tale of Two Castles(CHIP, 91)

Treasures of France Series Versailles(PBS, 83)

Roles of a Castle

Europe developed a feudal military system of local defense. In each area, a few knights defended a large mass of serfs, who farmed for their overlords. In return for surrendering their freedom, in times of danger, the serfs could seek refuge in a central hilltop tower known as a keep. By AD 1000, keeps had begun to evolve into the familiar medieval CASTLE.

Behind and atop the multiple concentric rings of tall stone walls bolstered by corner towers and fronted by a wide moat, knights could draw on stored food to hold out against besieging enemies. The successive layers of castle walls and bastions allowed defenders to withdraw if outer works fell, making a siege assault laborious and bloody. When trading towns arose, they too were fortified with walls and turrets. In time, from these commercial towns came developments that made castles obsolete: these developments were the invention of gunpowder and the rebirth of interest in classical military engineering.

Parts of a Castle

* This lesson is designed so as to be taught after the "Role of the Castle".

Entry Task:

On a sheet of paper list three roles that a castle played during the middle ages.

Cue Set:

Hold up a picture of a castle and ask students to name one of its parts.

Critical Learning:

Identify the parts of the medieval castle and their functions.

Best Shot:

Show one of the suggested videos in the lesson, *The Roles of a Castle*. Use the notes attached to discuss and review the parts of a castle.

Extension:

Design and make a model of a castle. Model may be out of either sugar cubes, cardboard or other medium.

Guided Practice:

Using the outline of the castle shown in the book *The Castle in the Attic*, as a class, have students review and name each part of the castle.

Independent Practice:

Have students complete worksheet "Design a Castle".

Closure:

Restate and discuss critical learning with students.

The Parts of a Castle

The fortified residences of the European Middle Ages.

The motte and bailey castle, dating from about the 9th century, was the earliest European castle form. Built on a natural or artificial mound (motte) and protected by one or more circular walls and often by a moat, the castle consisted of the keep, a wood or stone tower, and whatever accessory buildings were necessary for the housing of the castle retainers. These were situated in the bailey, the open area within the castle walls. In later castles the walls were topped by a parapet that could be manned during an attack. The Tower of London (c.1074-97) is an example of the motte and bailey castle. Its White Tower is the original Norman keep.

From the 12th century, castle design was influenced by the Crusaders, who introduced improvements copied from Byzantine fortifications. European castles became larger, and their fortified areas increasingly complex. A fortified wall might have separated the keep from the bailey. The keep itself was often a rectangular rather than a circular tower, with buttressed, parapeted walls and its own system of defense. Such large castles were often built on a height or into the side of a mountain. The largest could support town-sized populations and, with an assured water supply and adequate provisions, were virtually impregnable. With the invention of gunpowder the castle lost its impregnability. Attacking artillery, out of range of the archers on the castle walls, could pour cannon shot into the heart of the castle and take it without even breaching the walls. Thus, by the 16th century, the medieval castle could no longer fulfill a defensive function, and fortified buildings were now erected only for military purposes. The architectural style of the castle, however, continued to be used for its imposing and often beautiful effects.

DESIGN A CASTLE

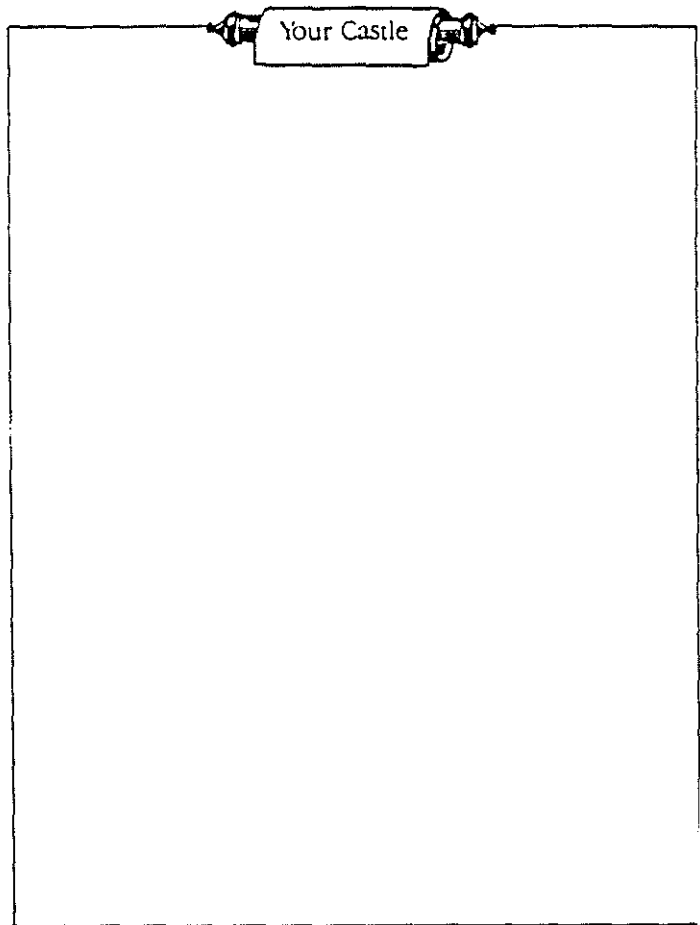
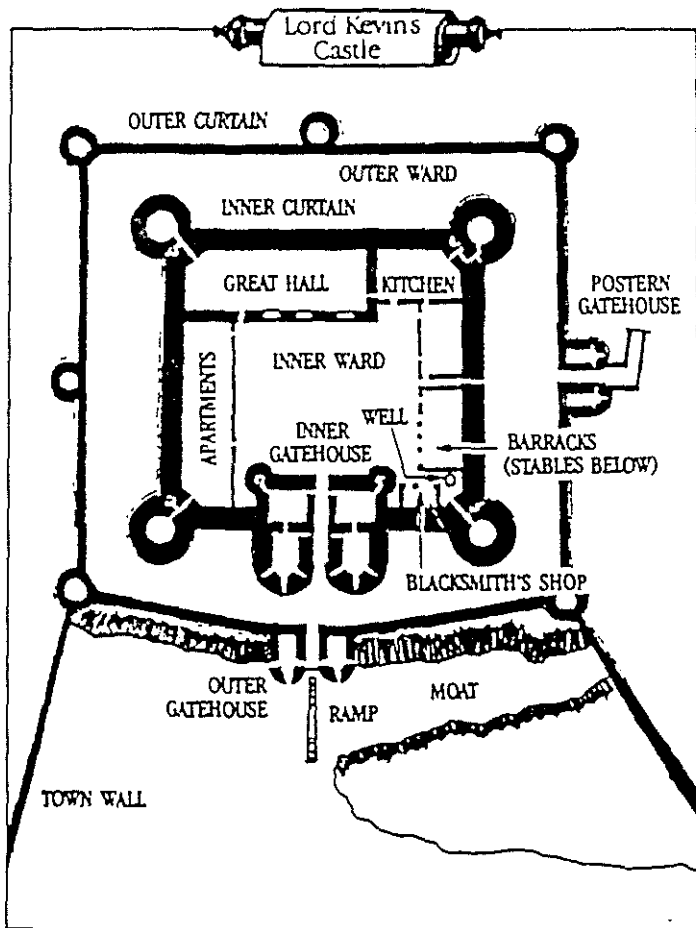
VIDEO MODULE II

Name: _____

Date: _____

Directions

The diagram on the left below shows the layout of Lord Kevin's castle. Study it carefully. If you were an architect in the Middle Ages, how would you improve on its design? What might you change to make it even stronger? Show your design in the box on the right. Be sure to label the parts. Remember that you are limited by the types of building materials and technology that would have been available in the Middle Ages.



BONUS

- When you have a new plan, build your castle or the new feature you designed using one of the following materials: sugar cubes, Legos™, cardboard, or popsicle sticks.

KNIGHTS

Entry Task:

List your favorite sports here. Tell why?

Cue Set:

What is a knight?

Critical Learning:

List the steps to become a knight.

Best Shot:

Read and discuss pages 208-209 from the textbook. Students will take notes to be used for guided practice.

Guided Practice:

Teacher demonstrates using notes to make a storyboard. Complete first square together with the students. See attached storyboard chart

Extension:

Create a story about a youth becoming a knight during the middle ages. Three paragraph story. Topics: pages, squire, knight
Teacher demonstrates example.

Independent Practice:

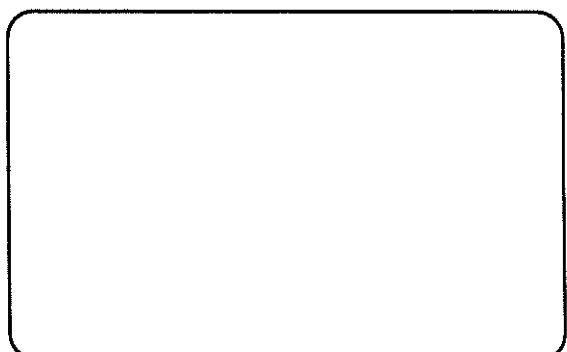
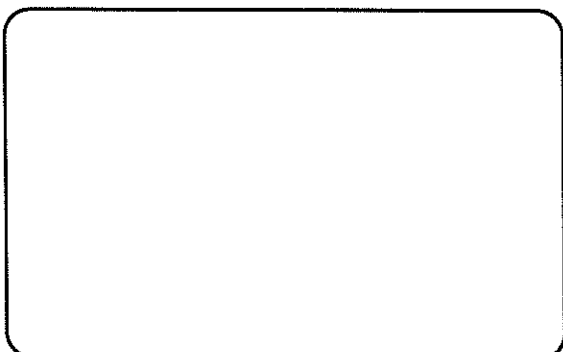
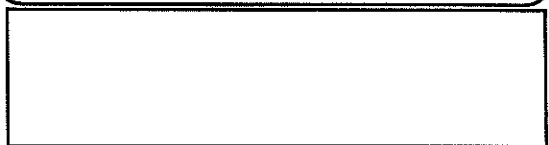
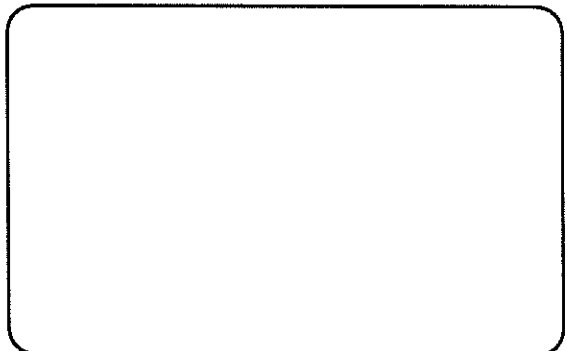
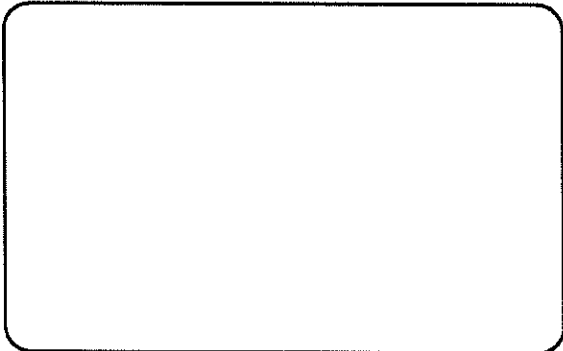
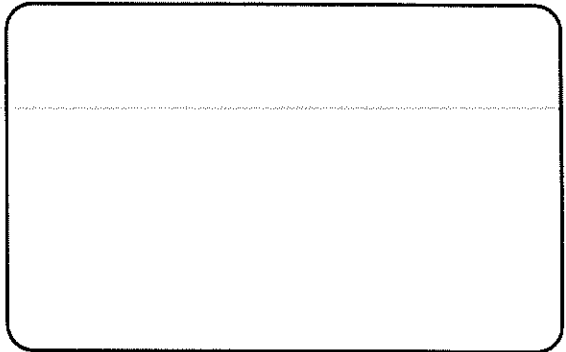
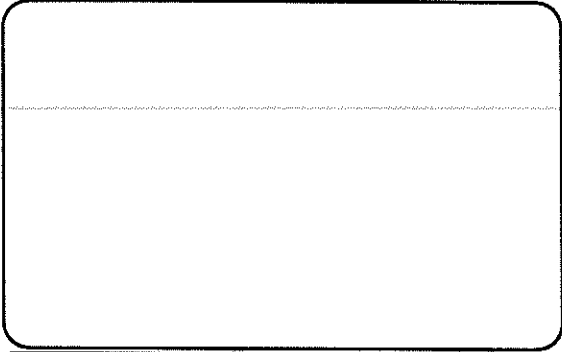
Give students time to complete their own storyboards from their notes.

Closure:

Restate and discuss critical learning with students.

Storyboard
Name _____

Title: _____



THE MAKING OF A KNIGHT

Knighthood was one rank that had to be earned. A boy of noble birth automatically became duke as the eldest son of his ducal father when his father died. Before he could call himself a knight, he had to go through the long, difficult apprenticeship as a page and a squire. With very rare exceptions, only the sons of nobles and knights could aspire to become knights themselves.

These boys began their training at home when they were eight or nine years old. They learned horsemanship on ponies or gentle horses, were trained to use the crossbow, a light sword and a lance. They engaged in mock combat with other small warriors; all their games were planned to prepare them for a life of warfare. Combat was the only skill a knight had; usually he couldn't read or write or add. Master artisans from among the common people had to build his castles, fashion his armor and weapons, tailor his clothes, and grow and cook his food.

The young apprentice, called a varlet, was usually sent away from home to a castle of a relative or friend when he was about fifteen, to begin his serious training. Here, as a page, he was taken in charge by some elderly knight who taught him battle tactics and schooled him in his knightly duties. He learned the various courtesies due other knights and their ladies, the customs of the tournament, his responsibilities toward the weak and the oppressed, and respect for the Church.

At about eighteen he became a squire, a combination of body-servant and assistant to his knight. He now had the right to wear the silver spurs of the squire; only a full knight was entitled to wear spurs of gold. Later he was promoted to be squire-of-the-body and accompanied his knight to war, with the right to carry his armor and shield. The page carried his master's helmet but he never went into actual combat, as did the squire.

Finally the time came when the squire's master deemed him fit and ready for knighthood. sometimes this was a simple ceremony, especially in the field during a war, but often it called for a great celebration. All the young squire's relatives and friends gathered at the castle to witness his "dubbing" and celebrate afterward at an elaborate banquet.

The night before he spent along in chapel praying to be made worthy of his new rank. Then in the morning several knights bathed him and robed him in pure white to symbolize the purity of his new life. Now before the throng of well-wishers in the great hall, he knelt before his sponsor and received the accolade, during which the knight struck him with the flat of his sword on each shoulder, saying "I dub thee knight."

His sponsor presented him with a pair of golden spurs, which only a knight could wear, while relatives and friends gave him a shining new suit of armor; a great sword; a shield with his new coat-of-arms emblazoned on it; a lance with a pennon embroidered with his own device; and a noble destrier, or war-horse, harnessed and saddled. He was now a full-pledged bachelor knight entitled to all the honors and privileges of his rank.

If he could attain the next higher rank of banner the tail would be cut from his pennon, making it a square banner. A banneret was a knight who fought under his own banner, while a bachelor knight served and fought under the banner of another knight.

Wealth was important even in medieval days. A knight had to have a castle, farm lands and forests, and peasant vassals to feed, clothe, and arm him and his squires and men. He was expected to fulfill his knightly obligations, to give banquets to his peers and their ladies, offer hospitality to any passing traveler, attend tournaments and sometimes to give one.

The obligations of knighthood were so heavy that sometimes squires with poor estates refused knighthood and remained squires all their lives. Some knights with no taste for fighting, later were excused from going to war with their liege lord by paying for a substitute. This custom was called scrutage. Drafted men in our own Civil War were given exactly the same privilege.

Without money or estate, a poor young knight had either to join one of the great military orders, like the Knights Templars, or hire out to a richer noble as a member of his private army. As a man-at-arms, he could always hope to make his fortune by a share of the booty sometimes won in battle, or by capturing a rich noble in combat and holding him for ransom.

Chivalry

Entry Task:

On a sheet of paper make a list of ways we show respect to others.

Cue Set:

Teacher will ask, "Have you ever opened the door for your mom?"
Lead into a discussion regarding courtesy.

Critical Learning:

List at least four elements of the code of chivalry.

Best Shot:

Read and list elements of the code of chivalry found on the lecture notes.(attached)

Guided Practice:

As a class, read page 98 from The Castle in the Attic, and list the elements of the code of chivalry as modeled previously.

Extension:

Create and perform a play that demonstrates understanding of at least two elements of chivalry.

Independent Practice:

Students will create their own code of chivalry using the information perviously gathered.

Closure:

Restate and Discuss critical learning.

chivalry{shiv'-ul-ree}

Chivalry was a system of ethical ideals developed among the KNIGHTS of medieval Europe. Arising out of the FEUDALISM of the period, it combined military virtues with those of Christianity, as epitomized by the Arthurian legend in England and the CHANSONS DE GESTE of medieval France.

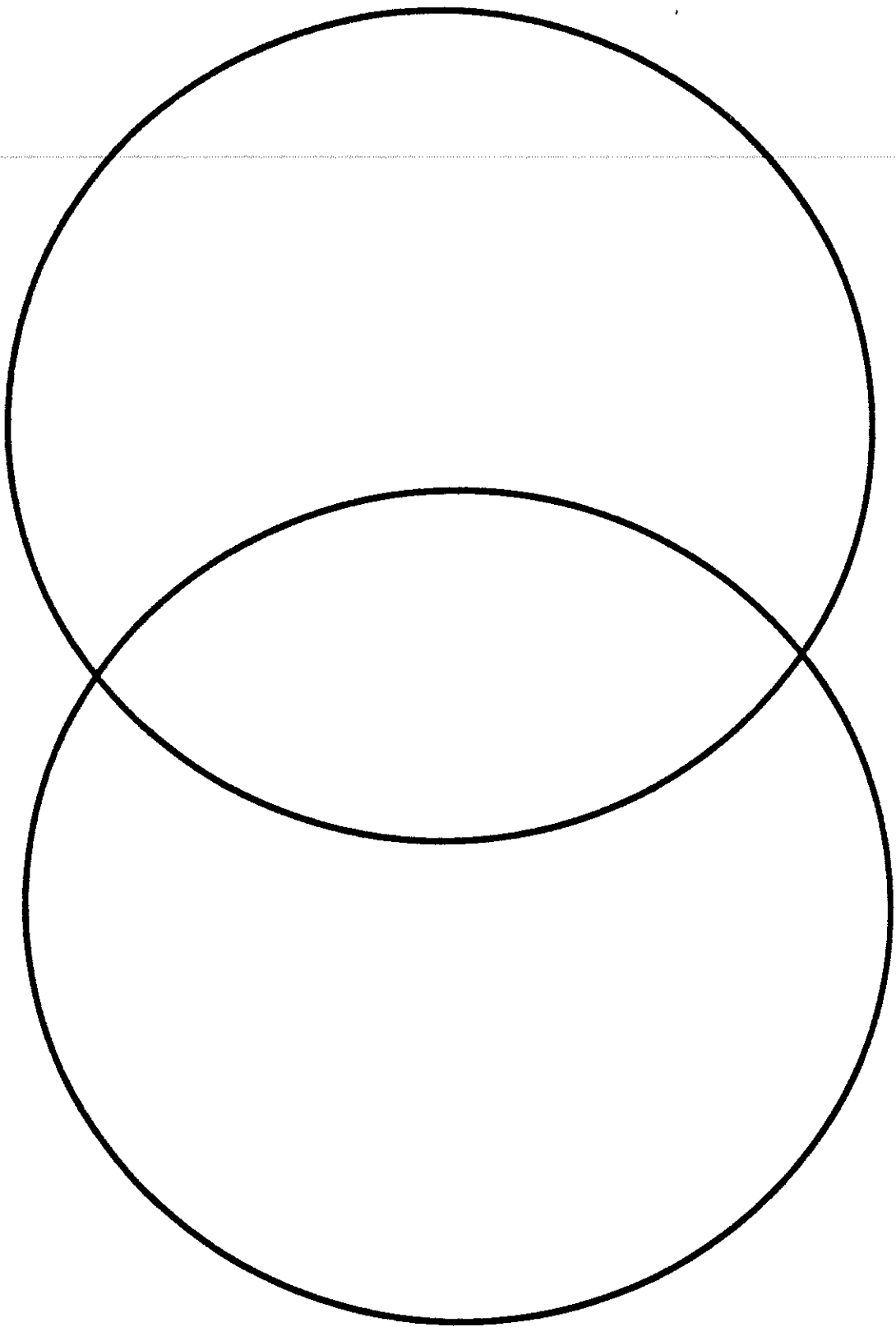
The word chivalry is derived from the French chevalier, meaning "horseman" or "knight." Chivalry was the code of conduct by which knights were supposedly guided.

In addition to military prowess and valor and loyalty to God and the knight's feudal lord, it called for courtesy toward enemies and generosity toward the sick and oppressed, widows, and other disadvantaged people.

Knights were expected to prove themselves to their ladies. They were expected to fight many battles and they wore an eye patch over one of their eyes until they did something brave

Chivalric ideals influenced the founding of religious military orders during the period of the CRUSADES, among them the TEMPLARS and the HOSPITALERS, the TEUTONIC KNIGHTS, and the Spanish orders of Alcantara, Calatrava, and Santiago. In the late Middle Ages, rulers formed secular orders of chivalry such as the English Order of the Garter (1349) and the Burgundian Order of the Golden Fleece (1429). By this time, however, chivalry had become largely a system of etiquette. Tournaments, in which knights had originally risked their lives in jousting combat before the ladies, became simply elaborate, stylized, and harmless entertainments. Moreover, the expense of this and other trappings of knighthood led many nobles who were eligible for knighthood (having served the customary apprenticeship of 7 years as a page at a noble court and another 7 as a squire, or attendant, to a knight) not to become knights at all. From chivalry, always larger in literature than in life, comes the modern concept of the gentleman.

Groliers Encyclodpedia
Robert Gayre of Gayre and Nigg



Heraldry/Coat of arms

Entry Task:

Draw symbols or logos of five of your favorite sports teams.
ex. Houston Oilers

Cue Set:

Pick out logos given by students and discuss the importance.

Critical Learning:

Students will show understanding of heraldry and coat of arms by designing their own.

Best Shot:

Pick out any resource from the packet you wish to and read and discuss.

Guided Practice:

Hand out "A Royal Coat of Arms" and work through together. On notebook paper have students practice writing symbols they depict as representing themselves. Discuss.

Extension:

Hand out shield worksheet and have students design coat of arms and on back write out meaning of each symbol they used as it pertains to them.

Independent Practice:

On notebook paper have students design their own coat of arms by drawing a shield and draw their symbols on it.

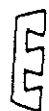
Closure:

Restate critical learning and discuss.

Decorating the Shield

Shields were handed down from fathers to sons. To show the order of births of the sons of a family, the shield was marked by a symbol such as the ones shown below. These symbols are called marks of cadency. Marks of cadency were important in order to distinguish the sons of the same family because only the oldest son inherited the original coat of arms, the castle or manor and the land which went with it. If you are a son, you may wish to make your shield more individualized by adding a mark of cadency to show your order of birth.

The file or label, mark of the oldest son



The crescent, mark of the second son



The mullet, mark of the third son



The martlet, mark of the fourth son



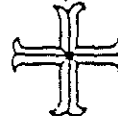
The annulet, mark of the fifth son



The fleur-de-lis, mark of the sixth son



The rose, mark of the seventh son



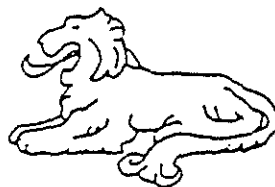
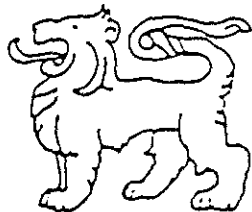
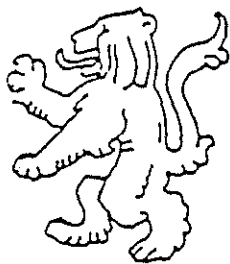
The cross moline, mark of the eighth son



The octofoil, mark of the ninth son

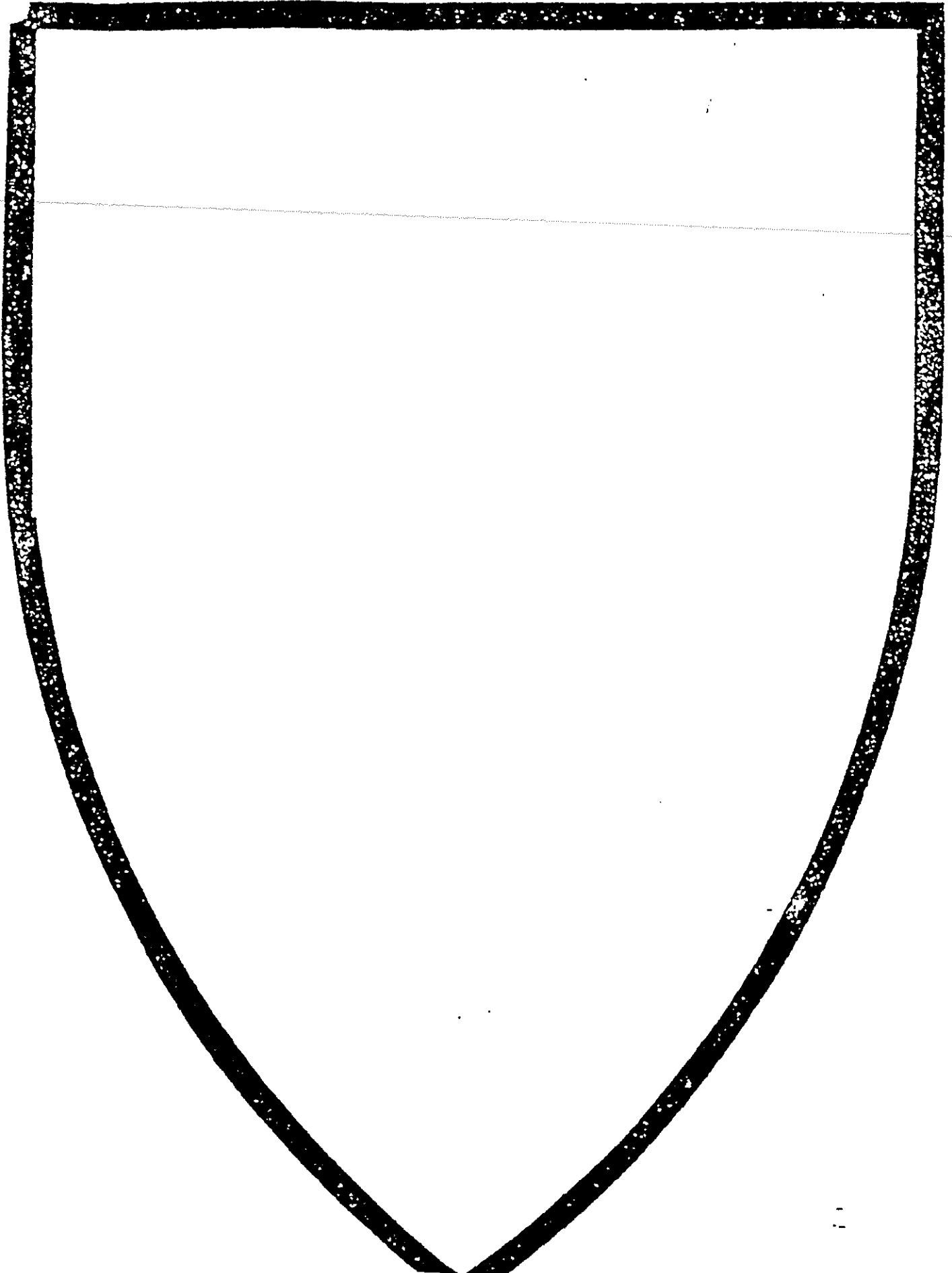
Marks of Cadency

Lions were an early and favorite charge or symbol of English heraldry. They were used on shields and as supporters in coats of arms. The lions as well as other animals were usually depicted in one of the four positions shown below. Use the descriptions at the bottom of the page to identify and label the drawings below.



1. Passant—from the Old French word *passer*, to pass. It refers to an animal walking with its more distant forepaw raised.
2. Couchant—from the Old French word *coucher*, to couch. It refers to an animal lying down with its head raised.
3. Rampant—from an Old French word *ramper*, to climb. It refers to an animal rearing on its hind feet ready to climb.
4. Statant—from the Latin *stare*, to stand. It refers to an animal standing.

Design a Heraldic Shield



A Royal Coat of Arms

A royal coat of arms consists of the parts shown on the next page. The complete combination of the shield, helmet, crest and motto is known as the achievement. See if you can match the names and descriptions of the parts of a coat of arms to the letters on page 41.

1. _____ Helmets come in a wide variety of shapes depending on the country and time of the origin of the coat of arms. In heraldry the helmet always faces left (to the right of the shield itself). Only the helmets of kings and nobility are depicted full face.
2. _____ Supporters are real or mythological animals supporting the shield with their feet resting on the scroll. They were introduced into heraldry in the fourteenth century. They are usually reserved for kings and other nobility.
3. _____ Crests also made their appearance in the fourteenth century. They were usually made of a lightweight material such as light wood or leather and were worn on the top of knights' helmets.
4. _____ The mantle gets its name from the French word *manteau*. A silk mantle was used by a knight to shade the back of his helmet from the sun.
5. _____ Scrolls had mottos written on them. The motto might be one word or a sentence. It is generally believed that the motto began as a battle or war cry.
6. _____ The wreath consisted of two pieces of colored silk twisted together. It always shows six twists in the same colors as the shield. It may be curved or straight.
7. _____ The shield may vary in shape. Usually it is a rectangle with a pointed or curved base which comes to a point. Emblems or charges of heraldry are shown on the shield. Crosses were often used during the time of the Crusades.

Many family names have a coat of arms. Most libraries have books which will help you determine whether or not a coat of arms for your family name exists. You may wish to research your family coat of arms or design one in the medieval tradition.



A

B

C

D

E

F

G

VERITAS LIBERAT

**ACTIVITY SHEET
IVA**

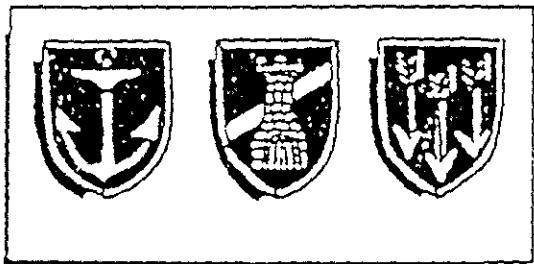
KNIGHTS IN SHINING ARMOR

VIDEO MODULE IV

Name: _____

Date: _____

These are what some coats of arms looked like.



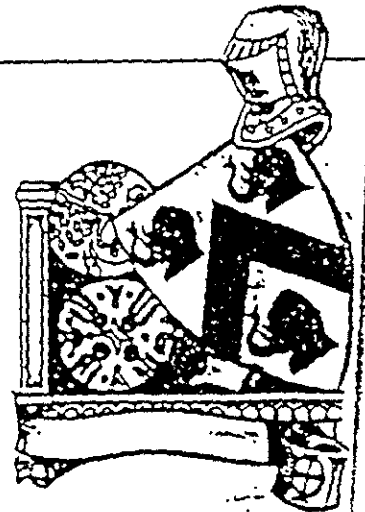
Directions

When a knight was completely suited in armor and had his visor pulled down, he was very difficult to recognize. But in battle, it was especially important to know friend from enemy. So each knight had a special emblem or coat of arms painted on his shield or embroidered into a flag. Many of these were quite colorful and beautifully designed.

In the space below, design your own coat of arms. It should portray aspects of your life that you consider your strengths or show the place where you are from. During the Middle Ages, most people only had one name. These names were reflected in their coats of arms, as well.

BONUS

- Are there equivalents to knights today? How do the branches of our military compare to knighthood and chivalry?
- In what ways are professional athletes or olympic competitors like knights?
- Find a book on heraldry and learn about traditional colors and symbols in coats of arms.



Heraldry

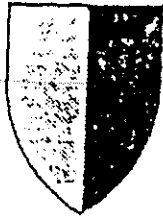
Heraldry began as badges of recognition. The symbols which are called charges were first painted on the shields of knights during the twelfth century. The custom spread during the Crusades and became popular in tournaments where knights, unrecognizable in full armor, gathered to fight. In time, combinations of symbols came to be known as a family's coat of arms. Coats of arms to this day are handed down from father to son.

Lions were a favorite charge in English heraldry, while fleur-de-lis were popular in France. Other popular charges were eagles, unicorns, dragons, along with a variety of birds, fish, seashells, leaves, trees, and flowers. Inanimate objects such as castles, towers, tools, keys and musical instruments were also used.

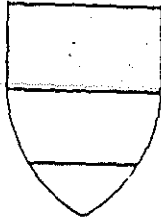
Heraldry had a practical side, also. Popular during a period of history when leaders in battle could not be identified because of their armor, the symbols on their shields made them recognizable. Coats of arms displayed on flags or banners from a nobleman's castle were used to indicate that he was in residence, and in death his coat of arms often marked his tomb. Coats of arms were also carved into rings. This symbol when pressed into soft wax was used almost as a signature for identification purposes and as a seal for documents. The French did much in organizing the science of heraldry, and the standard colors used in heraldry are known by their Old French names. The names of the seven colors, called tinctures, used in heraldry are: *argent* for white or silver, *or* for gold, *azure* for blue, *gules* for red, *sable* for black, *vert* for green, and *purpure* for purple. There are also two fur patterns, *ermine* and *vair*.

Heraldry

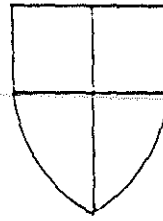
The first divisions of a shield are as shown below.



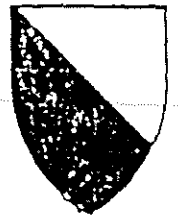
Per Pale



Per Fesse



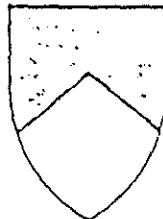
Quarterly



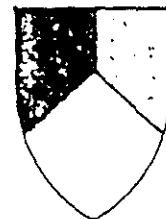
Per Bend



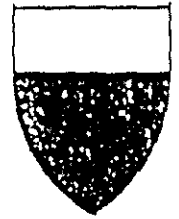
Per Bend
Sinister



Per Chevron

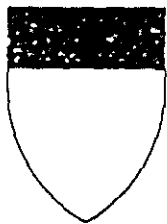


Tersed in
Pairle Reversed

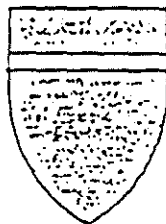


Tersed in
Fesse

Shields are divided further. The second divisions are called ordinaries. Ordinaries can be divided again into subordinaries; only the ordinaries and their names are given below.



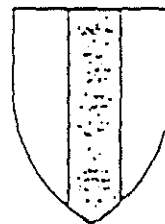
Chief



Filet



Fesse



Pale



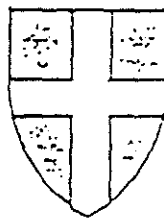
Bend



Bend
Sinister



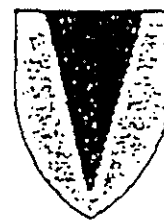
Chevron



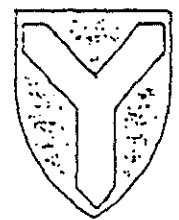
Cross



Saltire



Pile



Pall or
Shakefork

Imaginary Animals

Imaginary animals were often used in heraldic shields and family crests. They are also the subject of many stories and tales which originated in the Middle Ages. Some of these imaginary creatures are popular in limited regions of only one country; others are known worldwide. The descriptions below are of imaginary animals not derived from mythology, but from folklore. Match the descriptions to the drawings on the next page.

1. The *griffin* or griffon has the head, wings and talons of an eagle, but its ears are similar to those of a dog. The lower half of its body is that of a lion. Griffons are guardians of gold and precious jewels. Their enemy is the horse. They are known throughout Europe.
2. The father of a *hippogriff* is said to be a griffin and its mother a horse. The hippogriff is a contradiction as horses and griffins are supposed to hate each other. The front half of a hippogriff resembles its father, a griffin; the rear resembles its mother, a mare. Hippogriffs are gentle creatures who love to graze. They are known throughout Europe.
3. The *unicorn* has the body of a horse, hind feet of a stag, the tail of a lion and a single horn on its forehead. It is known throughout the world as a symbol of purity.
4. The *senmurv* is part bird, part dog. Its head and forefeet are those of a dog, but it has the wings and tail of a bird. It is said to live in magic trees. Senmurvs are friendly creatures who cure evil. They are best known in Russia.
5. The *dragon* is known throughout the world. It is said to breathe fire. Its body is snakelike, but it has legs and sometimes wings. In early Christian times dragons symbolized evil, but to the Chinese they are honored symbols.
6. The *basilisk* is a small serpent with rooster-like head and wings. It is said to be able to destroy all life with a single look or its breath. It is known throughout Europe.

Imaginary Animals

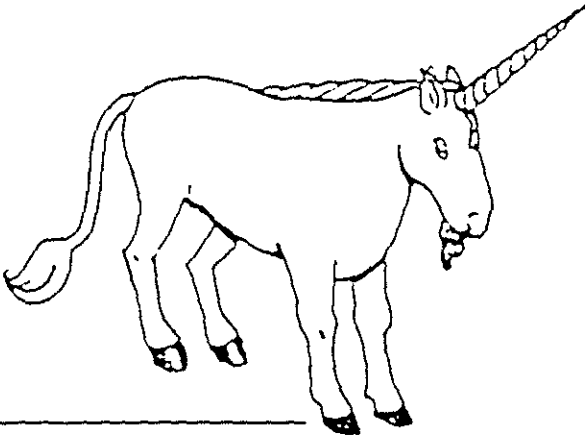
Use the descriptions on the preceding page to make your own interpretive drawings of these imaginary animals.



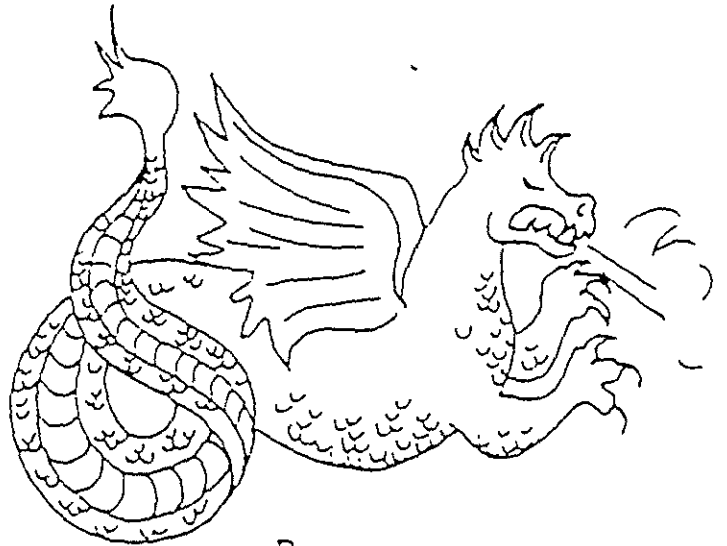
A _____



B _____



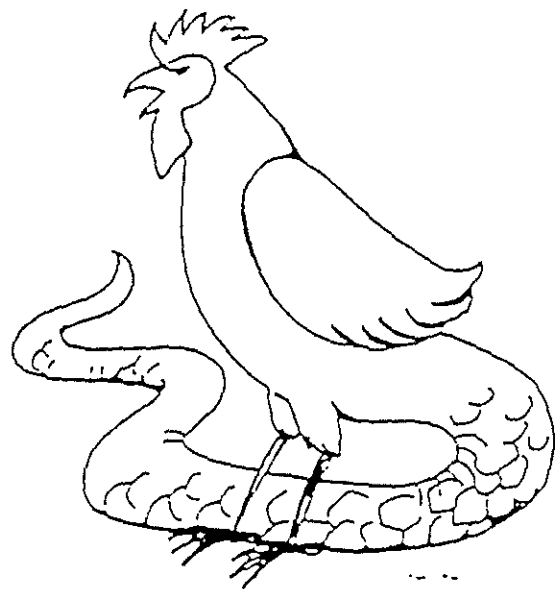
C _____



D _____



E _____



F _____

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heraldry

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KNIGHT'S ARMOR

Entry Task:

List ways that soldiers of today protect themselves from being injured or killed in war.

Cue set:

Teacher asks students ways they think knights could be injured in battle. Discuss.

Critical Learning:

Students will label the knight's armor with the correct terms.

Best Shot:

Read and discuss Armor handout worksheet.(see attached)
Hand out armor worksheet.

Guided Practice:

Students on a sheet of notebook paper, list the fourteen terms of armor. On the same sheet of paper write letters A-N (practice matching numbers to letters using worksheet).

Extension:

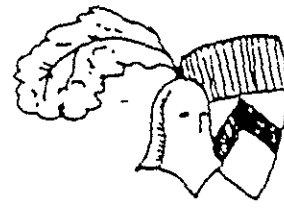
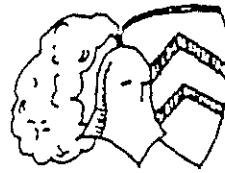
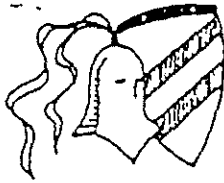
Small group activity: Using butcher paper have students trace an outline of one of the students. Collectively, the students will draw their knight in armor. In front of class the groups will present and display their knight.

Independent Practice:

Students will fill out their worksheet.

Closure:

Restate and discuss critical learning.



Armor

Suits of armor used to protect the body in times of war or combat go back thousands of years. It was, however, during the Middle Ages that armor reached its highest point and also its decline. In the early Middle Ages armor consisted of a helmet and hauberk, a kind of shirt made of chain mail, which protected the body from the neck to the knees. The invention of the crossbow made the armor of chain mail ineffective, and a suit of metal plates was added. In time the entire body was encased in a suit of armor. Armor was very expensive and was worn only by knights and sometimes squires. Common soldiers, being horseless, did not wear heavy armor. They wore instead those pieces they found on the battlefield, provided that they were not too heavy. Sometimes foot soldiers wore steel caps and shirts of mail.

In time, armor became so complicated that it took two men to dress a knight. A suit of armor was made up of a number of small steel plates strapped onto the knight's body. The large number of plates was necessary to enable the knight to move as freely as possible. After the main pieces were in place, the smaller pieces were attached by hooks and buckles. Because knights in armor were dressed for combat on horses, the horses too were outfitted with armor, lest they be killed, leaving the knight almost defenseless.

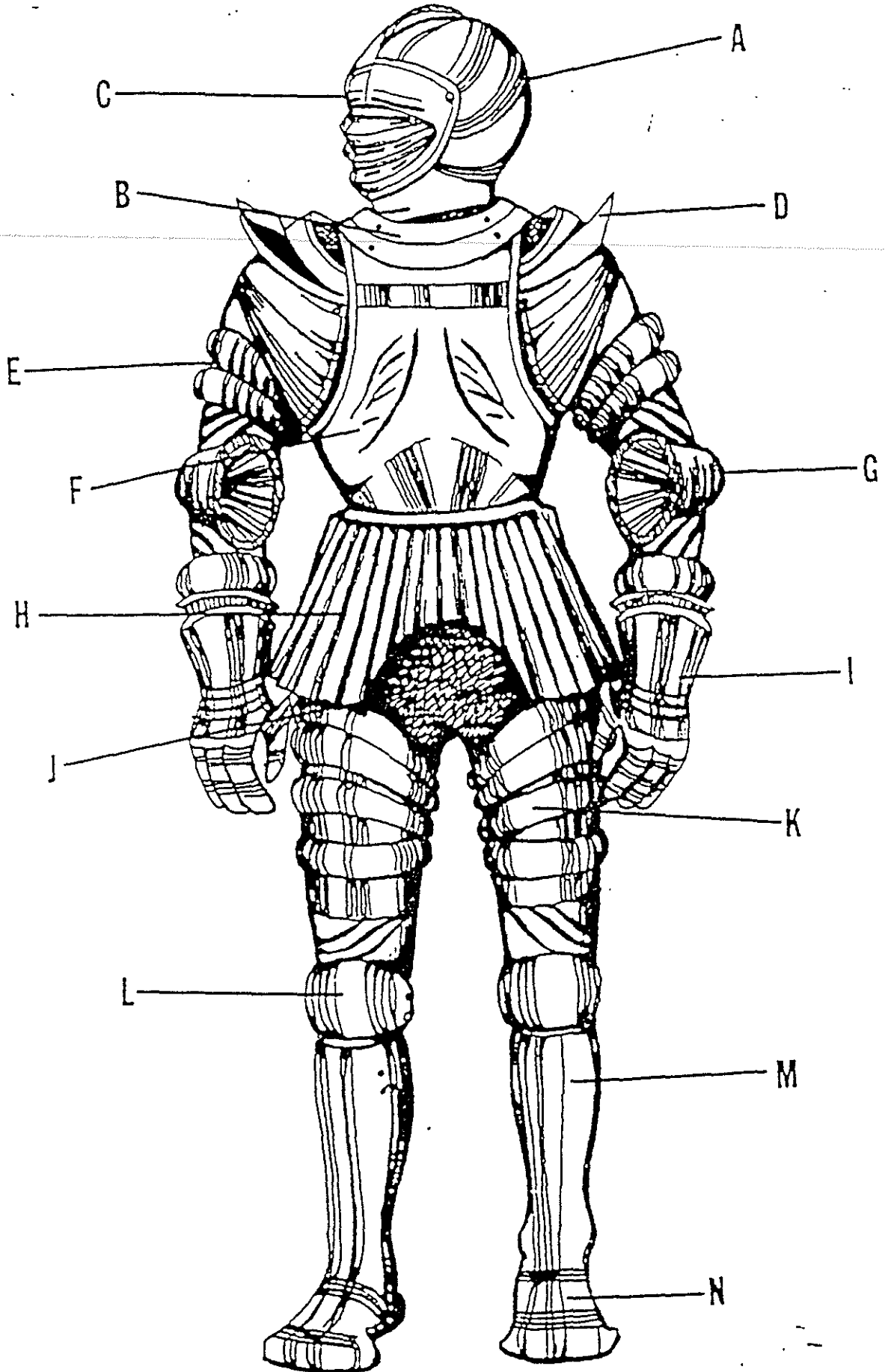
Although armor was used well into the seventeenth century, its use declined rapidly as military tactics changed, demanding rapid movement; and the use of gunpowder became widespread. Today suits of ancient armor can only be seen in museums and such places, but modern day soldiers still wear helmets for protection and policemen sometimes wear bulletproof vests, two items of bodily protection originally invented many centuries ago.

Armor

Match the parts of a suit of armor on the following page to the descriptions below by placing the correct letters in the numbered spaces.

1. _____ *Helmet* (hell-met). The headpiece or head covering in a suit of armor.
2. _____ *Cuisse* (kwis). This word is taken from the Latin word *coxa*, meaning *hip*. It is the piece of armor that covers the thigh.
3. _____ *Greave* (greeve). This term comes from the Old French word *greve*, which refers to the part in the hair. It is the part of the armor that protects the leg from the ankle to the knee.
4. _____ *Gauntlet* (gont-let). This word comes from the Old French word *gant*, which means *glove*. Gauntlets were the armor gloves that protected the hands.
5. _____ *Coat of mail* (male). Taken from the Latin word *maculata*, which means *spotty, mesh* or *net*, it refers to a coat made of metal rings or links which was worn under the armor.
6. _____ *Visor* (vi-zer). The moveable part of the helmet in front of the eyes. It comes from the French word for face, *vis*.
7. _____ *Shoulder piece*.
8. _____ *Elbow piece*.
9. _____ *Knee piece*.
10. _____ *Gorget* (gor-jet). A piece of armor that protects the throat. It comes from an Old French word *gorge*, meaning *throat*.
11. _____ *Tasse* (tass). This term comes from the Old French word *tasse*, which means *pocket*. It is a series of overlapping plates which together form a short skirt.
12. _____ *Cuirass* (kwi-ras). A breast plate from the neck to the waist. It was originally made of leather and comes from a Latin word *corium*, which means *leather*.
13. _____ *Sabaton* (sab-a-ton). Taken from the French word *sabot*, a wooden shoe. It is the part of a suit of armor that covers the foot.
14. _____ *Brassard* (bras-sard). This is the armor that protects the arm. Brassard comes from the Latin word *bracchium*, which means *arm*.

Armor



ARMOR

Answer Key

- | | |
|------|-------|
| 1. A | 8. G |
| 2. K | 9. L |
| 3. M | 10. B |
| 4. I | 11. H |
| 5. J | 12. F |
| 6. C | 13. N |
| 7. D | 14. E |

WEAPONRY

1. J
2. H
3. B
4. D
5. E
6. A
7. G
8. F
9. I
10. C
11. K
12. L

ROYAL COAT OF ARMS

1. C
2. F
3. A
4. D
5. G
6. B
7. E

Weaponry of the Middle Ages

Entry Task:

Draw a weapon used before guns were invented.

*use discretion

Cue Set:

Using weapons drawn on entry task, brainstorm classifications.

Critical Learning:

Students will identify at least ten different weapons of the middle ages.

Best Shot:

Read and discuss with class "The Knight's Weapons" p.64-66 from Chivalry. Hand out "Weaponry of the Middle Ages."

Guided Practice:

From the reading, generate a class list of ten weapons of the Middle Ages. Students will draw a picture of each weapon and label.

Extension:

Create a story with two opposing knights, each with two different weapons of the student's choice.

Independent Practice:

Do worksheet "Weaponry of the Middle Ages".

Closure:

Restate and discuss critical learning.

Buehr, W. (1963) Chivalry and The Mailed Knight,
New York, New York, Putnam's Sons

7. The Knight's Weapons

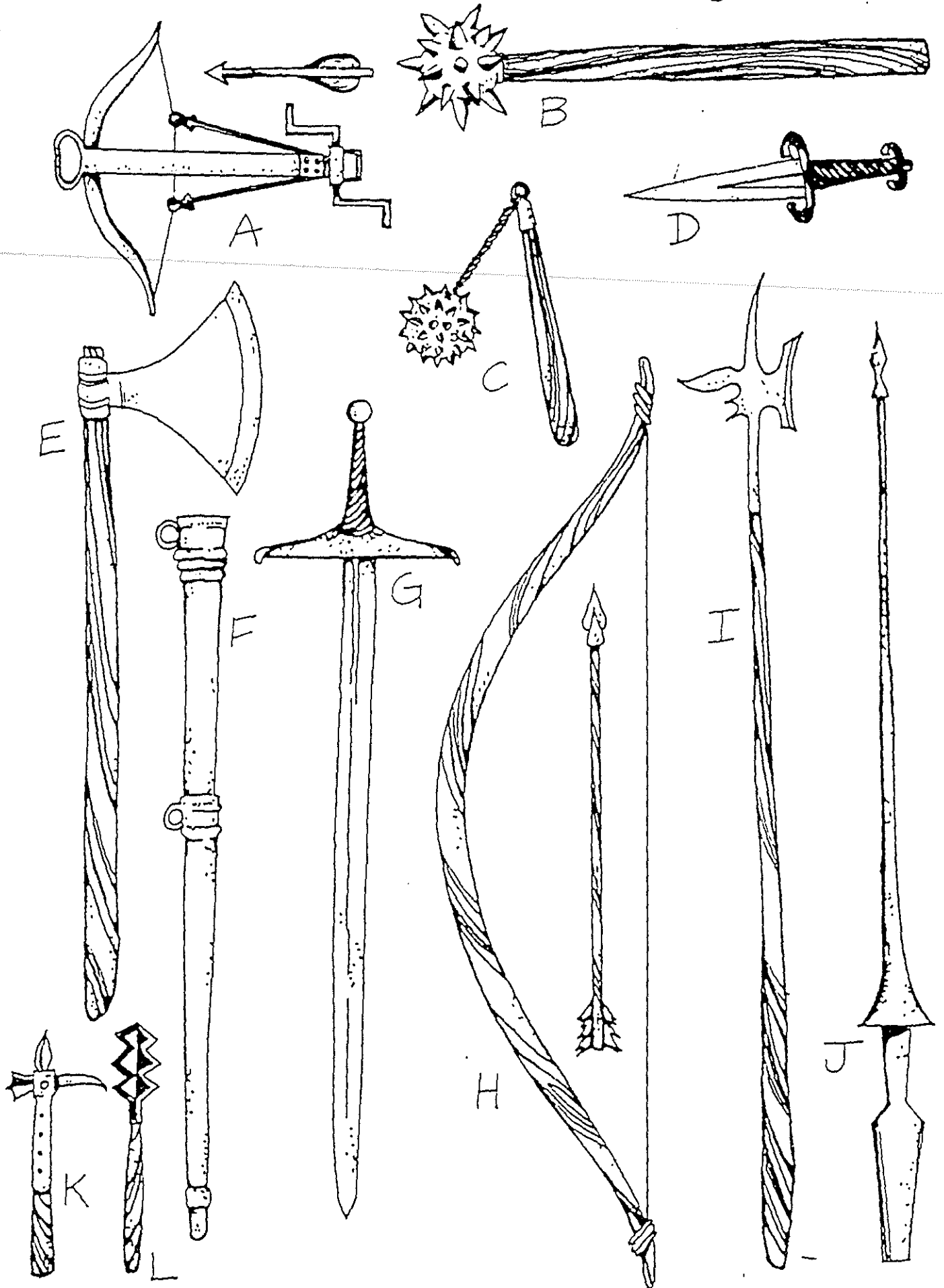
Weaponry of the Middle Ages

The weapons of the Middle Ages are very different from those used by today's soldiers. Wars were often scenes of brutal, hand-to-hand fighting. The knights did their fighting protected by heavy suits of armor and riding on horseback, while foot soldiers used bows and arrows or fought hand to hand with crude weapons and wore little protection from the blows of their enemies.

Weapons of the Middle Ages are drawn on the following page. How many of them can you match to their names below?

1. _____ a lance, which was a type of spear carried by knights.
2. _____ a long bow and arrow, used by foot soldiers.
3. _____ a mace was used for clubbing. It was usually carried by foot soldiers. It had a ball with spikes attached to a wooden handle.
4. _____ a dagger.
5. _____ a battle-axe, a weapon of foot soldiers.
6. _____ a crossbow and arrow, a powerful and accurate weapon.
7. _____ a sword, usually carried by a knight, sometimes by foot soldiers.
8. _____ a scabbard, the cover or shield for the sword.
9. _____ a halberd, a combination of a battle-axe and a pike. It was about six feet long and was usually the weapon of a knight.
10. _____ a bludgeon, a type of mace, carried by foot soldiers. It was used like a club with the ball attached to the club by a chain.
11. _____ a war hammer or hawk's beak, so named for its shape. It was used to pierce mail.
12. _____ a mace, made with bars of spikes attached to a handle. Used by foot soldiers for clubbing.

Weaponry of the Middle Ages



ARMOR

Answer Key

- | | |
|------|-------|
| 1. A | 8. G |
| 2. K | 9. L |
| 3. M | 10. B |
| 4. I | 11. H |
| 5. J | 12. F |
| 6. C | 13. N |
| 7. D | 14. E |
-

WEAPONRY

1. J
2. H
3. B
4. D
5. E
6. A
7. G
8. F
9. I
10. C
11. K
12. L

ROYAL COAT OF ARMS

1. C
2. F
3. A
4. D
5. G
6. B
7. E

Warfare

*****Teach this lesson after weapons lesson*****

This lesson will take a minimum of three days

Entry Task:

List at least 4 weapons used during the middle ages

Cue Set:

Use pummel sticks and football helmets and choose students to fight one another. Discuss feelings, etc.

Critical Learning:

Students will describe what a knight's life was like in battle.

Best Shot:

Read pages 67-80 from Chivalry. Discuss and web main points of reading.

Guided Practice:

Review web and categorize information into main topics. Give each student group one topic. Have each group create a story board from the web. Teacher, with class input, will do one topic together.

Extension:

Students will choose one of the enrichment activities, to complete and share with the class, from the Classroom Activities Module IV/Activity sheet IB worksheets . See attached enrichment sheets.

Independent Practice:

Students in their groups will make and complete a storyboard.

Formative Assessment:

Students will present story boards to class.

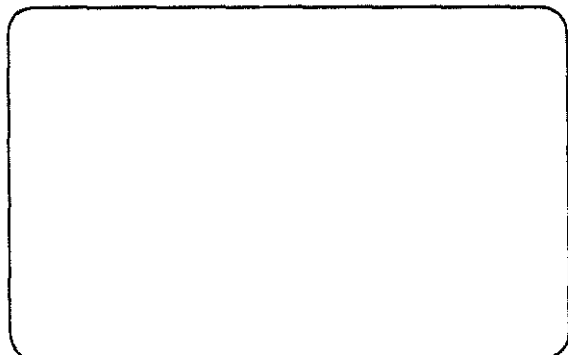
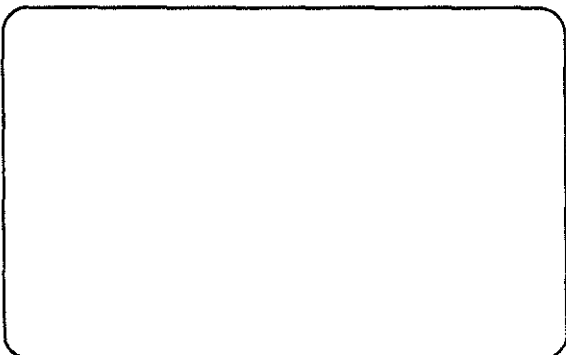
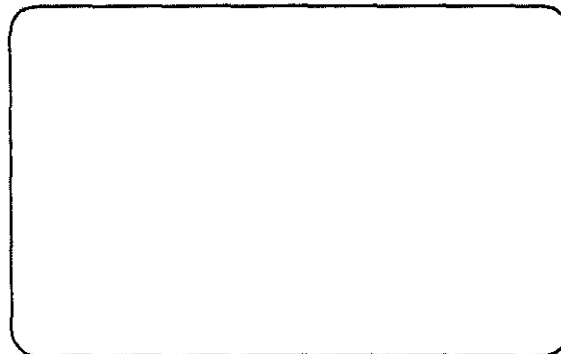
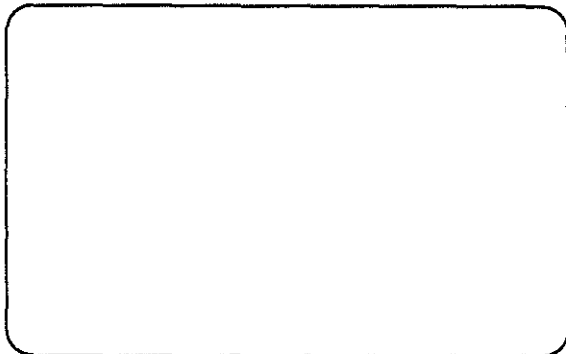
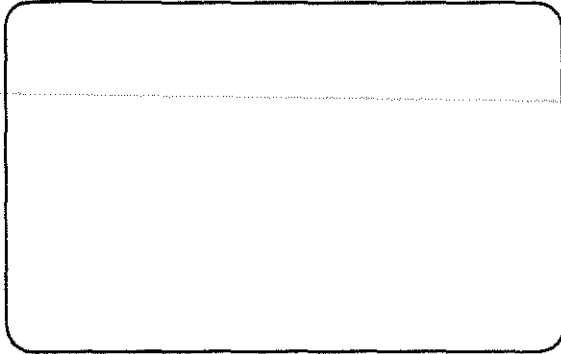
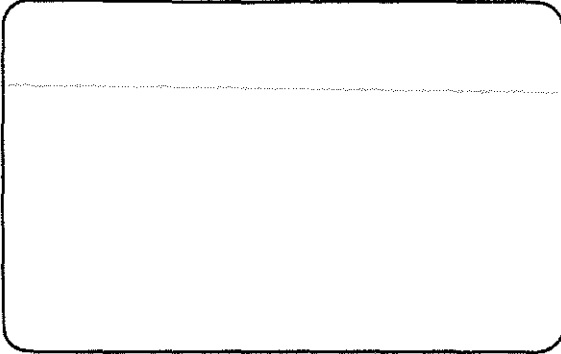
Closure:

Restate critical learning and discuss.

8. The Knight in Battle

Storyboard
Name _____

Title: _____



The Tournament

Entry Task:

Have students make a list of various tournaments that they have either participated in, attended or watched on television.

Cue Set:

Teacher acting as courier, reads tournament invitation.

Critical Learning:

Describe the importance of jousting to a knight.
List the good and bad features of jousting.

Best Shot:

Teacher will discuss with class the three parts of the tournament while students take notes. See attached information for lecture.

Guided Practice:

With teacher facilitating, students will generate first paragraph of first day journal entry with the use of their notes.

Extension:

Compare the three parts of the tournament to the three parts of the Olympics. Students will draw pictures depicting the three parts to each event and then discuss their work with the class.

Independent Practice:

Students will complete journal entries for the rest of the three days.

Closure:

Restate and discuss critical learning with students.

On the cover of this Diary write the person's name. Inside write important events that would make this book interesting. Include dates and times and places if possible. Decorate or illustrate your cover.

	<h1>THE DIARY</h1> <h2>OF</h2> <hr/> <p>by: _____</p>
<p>Date:</p> <hr/> <hr/>	<p>Date:</p> <hr/> <hr/>
<p>Date:</p> <hr/> <hr/>	<p>Date:</p> <hr/> <hr/>
<p>Date:</p> <hr/> <hr/>	<p>Date:</p> <hr/> <hr/>
<p>Date:</p> <hr/> <hr/>	<p>Date:</p> <hr/> <hr/>

Cut on solid lines. Fold and staple on dotted lines.