HISTORY AND GEOGRAPHY
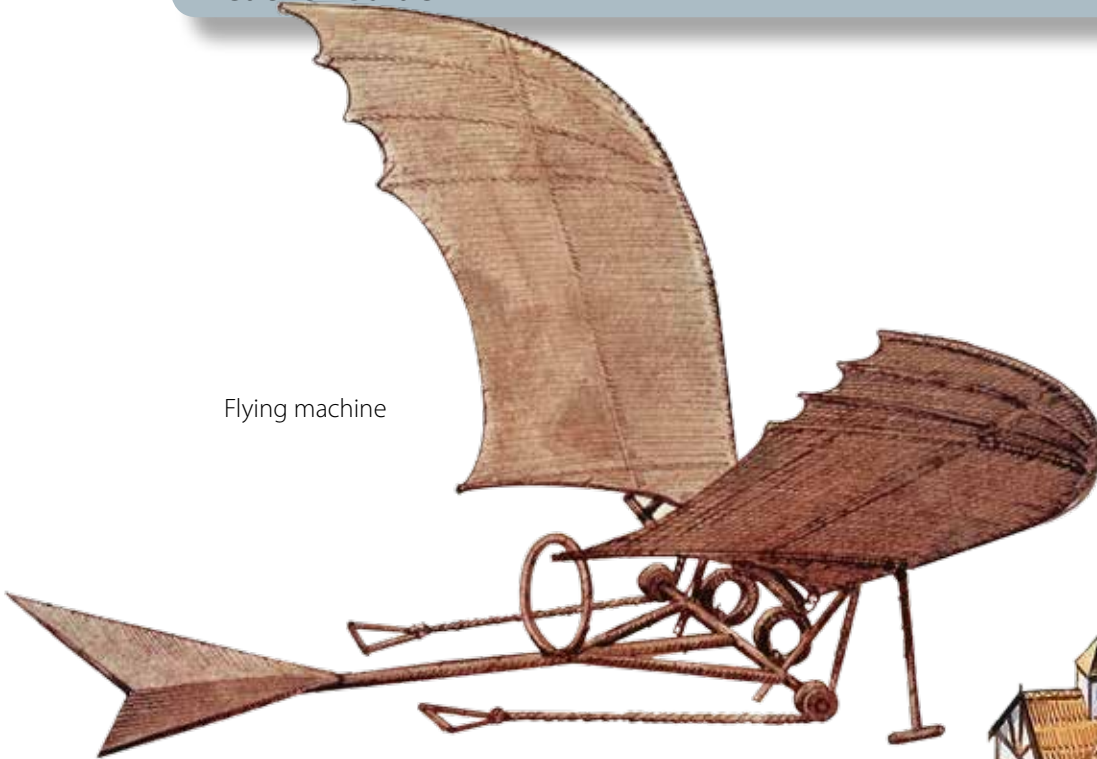
The Renaissance

Teacher Guide

Flying machine

Queen Elizabeth I

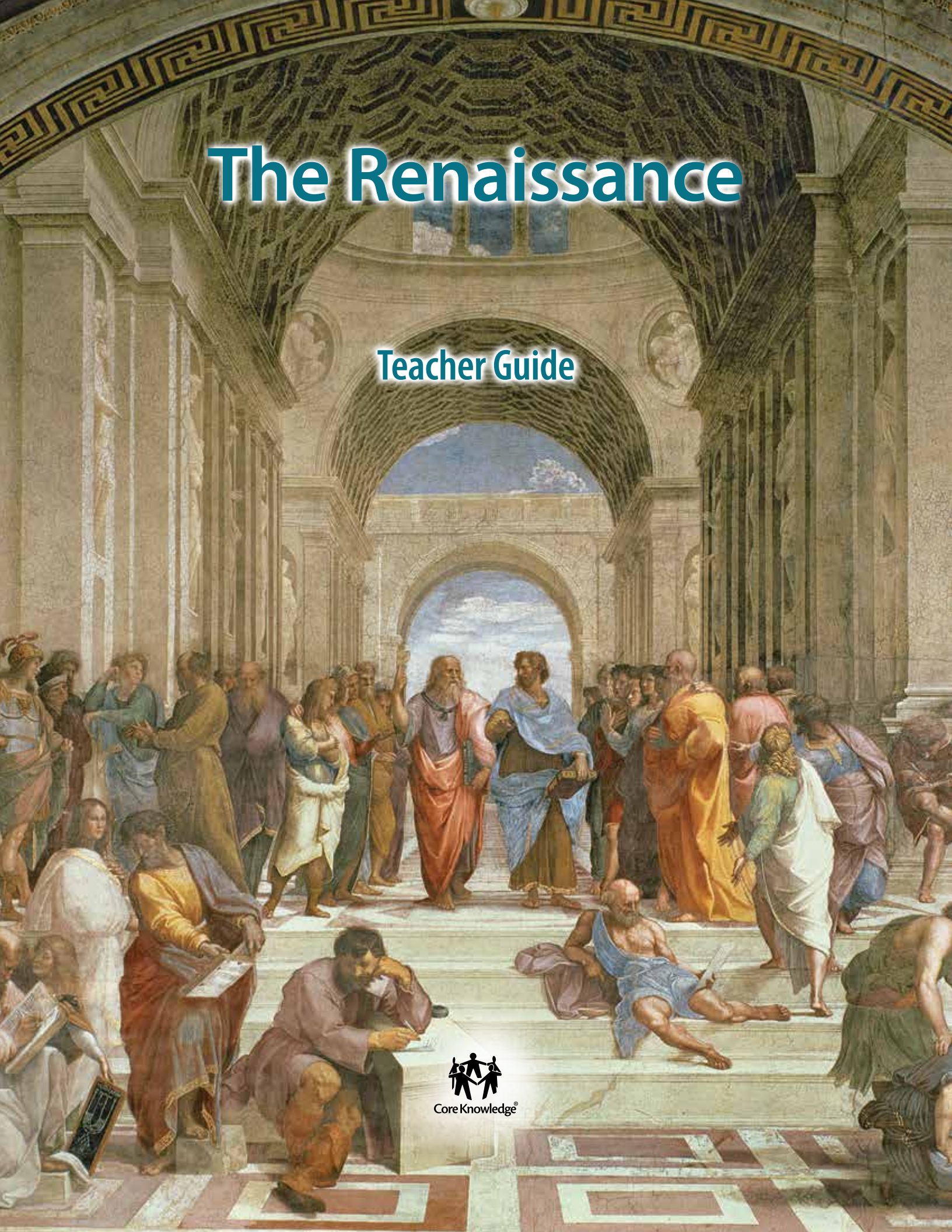Cosimo de' Medici

Globe Theater

The Renaissance

Teacher Guide

The Renaissance

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Introduction

About This Unit

The Big Idea

The Renaissance was a time of great artistic and literary achievement.

The Renaissance, beginning in the 1300s and lasting into the late 1600s, was a time of artistic and literary achievement born in Italy. Humanism and renewed interest in ancient Greece and ancient Rome inspired writers, architects, musicians, and artists to emerge from the Middle Ages into a period of "rebirth."

The expansion of lucrative trade and an emerging banking industry gave rise to a powerful and wealthy merchant class in Italian city-states such as Florence and Venice. These developments allowed individuals and families to patronize the arts as never before. The Catholic Church played a significant role as well in elevating the status of artists.

While born in Italy, Renaissance ideas ultimately spread. In time, they transformed the culture of Western and Northern Europe.

What Students Should Already Know

Students in Core Knowledge schools should be familiar with:

Grade 2

Ancient Greece

• geography: Mediterranean Sea, Aegean Sea, Crete

• Sparta

• Persian Wars: Marathon and Thermopylae

• Athens as a city-state: the beginnings of democracy

• Olympic games

• worship of gods and goddesses

• great thinkers: Socrates, Plato, and Aristotle

• Alexander the Great

Grade 3

Ancient Rome

• Geography of the Mediterranean Sea

  - Mediterranean Sea, Aegean Sea, and the Adriatic Sea

  - Greece, Italy (peninsula), France, Spain

  - Strait of Gibraltar, Atlantic Ocean

  - North Africa, Asia Minor (peninsula), Turkey

  - Bosporus (strait), Black Sea, Istanbul (Constantinople)

  - Red Sea, Persian Gulf, Indian Ocean

• The background to the founding and growth of Rome, including

  - the definitions of BC/AD and BCE/CE

  - the legend of Romulus and Remus

  - Latin as the language of Rome

  - the worship of deities based on Greek religion

  - the Republic: Senate, Patricians, Plebeians

  - the Punic Wars: Carthage, Hannibal

• The Empire

  - Julius Caesar (defeats Pompey and becomes dictator; *Veni, vidi, vici*— "I came, I saw, I conquered"; associated with Cleopatra of Egypt; assassination in the Senate by Brutus)

  - Caesar Augustus

  - Life in the Roman Empire (the Forum; the Colosseum; roads, bridges, and aqueducts)

What Students Should Already Know CONTINUED

- Eruption of Mt. Vesuvius and the destruction of Pompeii
- Persecution of Christians
- The decline and fall of Rome
  - corrupt emperors
  - civil wars
  - the fall of Rome in 476 CE
- The rise of the Eastern Roman, or Byzantine, Empire
  - Constantine, the first Christian emperor
  - Constantinople merges diverse influences and cultures as the seat of the empire
  - Emperor Justinian and his code of laws

Grade 4

Europe in the Middle Ages

- Geography related to the development of Western Europe
  - Rivers: Danube, Rhine, Rhone, and Oder
  - Mountains: Alps, Pyrenees
  - Iberian Peninsula: Spain and Portugal, proximity to North Africa
  - France: the region known as Normandy
  - Mediterranean Sea, North Sea, Baltic Sea
  - British Isles: England, Ireland, Scotland, Wales; the English Channel
- Background related to Europe in the Middle Ages
  - Beginning about 200 CE, nomadic, warlike tribes moving into Western Europe, attacking the Western Roman Empire; city of Rome sacked by Visigoths; the Huns: Attila the Hun
  - Peoples settling in old Roman Empire, including Vandals (cf. English word "vandalism"), Franks in Gaul (now France), Angles (in England: cf. "Angle-land"), and Saxons
  - The "Middle Ages" are generally dated from about 450 to 1400 CE. Approximately the first three centuries after the fall of Rome (476 CE) are sometimes called the "Dark Ages."
- Development in history of the Christian Church
  - Growing power of the pope (Bishop of Rome)
  - Arguments among Christians leading to the split between Roman Catholic Church and Eastern Orthodox Church
  - Conversion of many Germanic peoples to Christianity
  - Rise of monasteries and preservation of classical learning

- Charlemagne (temporarily unites the Western Roman Empire; crowned emperor by the pope in 800 CE; idea of a united "Holy Roman Empire"; his love and encouragement of learning)

• Aspects of feudalism, including life on a manor, in castles; lords, vassals, knights, freedmen, serfs; code of chivalry; knights, squires, and pages

• The Norman Conquest: location of Normandy; William the Conqueror and the Battle of Hastings (1066 CE)

• Growth of towns as centers of commerce; guilds and apprentices; the weakening of feudal ties

• England in the Middle Ages

  - Henry II (beginnings of trial by jury; murder of Thomas Becket in Canterbury Cathedral; Eleanor of Aquitaine)

  - Significance of the Magna Carta, King John, 1215

  - Parliament and the beginnings of representative government

  - The Hundred Years' War and Joan of Arc

  - The Black Death sweeps across Europe.

• The spread of Islam and the "Holy Wars"

  - The origins of Islam, including

    » Muhammad (the "last prophet"), Allah, Qur'an (Koran), sacred city of Mecca (Makkah), and mosques

    » "Five Pillars" of Islam (declaration of faith; prayer five times daily facing toward Mecca; fasting during Ramadan; helping the needy; pilgrimage to Mecca)

    » Uniting of Arab peoples to spread Islam in northern Africa, through the Eastern Roman empire, and as far west as Spain

    » Ottoman Turks conquer region around the Mediterranean; in 1453, Constantinople becomes Istanbul

    » Arabs as the first Muslims; modern-day diversity of Muslim community around the world

    » The development of Islamic civilization, including its contributions to science and mathematics (Ibn Sina, or Avicenna; Arabic numerals), translation and preservation of Greek and Roman writings, Islamic cities as thriving centers of art and learning (such as Córdoba, Spain)

  - Wars between Muslims and Christians, including the location and importance of the Holy Land, the Crusades, Salah al-Din (Saladin) and Richard the Lion-Hearted, and the resulting trade and growing cultural exchanges between East and West

The items below refer to content in Grade 5. Use timelines with students to help them sequence and relate events from different periods and groups.

1200s–1300s	Rise of towns and money economy
1300s	Beginning of Italian Renaissance
1400s	Network of trade routes emerges within Europe and between Europe and Asia and the Middle East
1400s	Venice, an important international trading city, controlled trade route between Europe, the Middle East, and the rest of Asia
1400s–1700s	Florence is governed by the Medici family
1440s	Invention in Europe of movable type by Johannes Gutenberg
1452–1519	The life of Leonardo da Vinci
1475–1564	The life of Michelangelo
c. 1500	Peak of Renaissance
1513	*The Prince* written, published widely in 1532
1528	*The Courtier* published

What Students Need to Learn

The Renaissance

- Translation by Islamic scholars of ancient Greek works that help preserve classical civilization

- A "rebirth" of ideas from ancient Greece and ancient Rome

- New trade and new wealth

- Italian city-states: Venice, Florence, Rome

- Patrons of the arts and learning

  - The Medici family and Florence

  - The popes and Rome

- Art of the Italian Renaissance

  - The shift in worldview from medieval to Renaissance art, a new emphasis on humanity and the natural world

  - The influence of Greek and Roman art on Renaissance artists (classical subject matter, idealization of human form, balance and proportion)

  - The development of linear perspective during the Italian Renaissance

    » The vantage point, or point-of-view of the viewer

    » Convergence of lines toward a vanishing point, the horizon line

  - Different genres and themes—portraits, frescoes, Madonna—by Italian Renaissance artists, including

    » Sandro Botticelli, *The Birth of Venus*

    » Leonardo da Vinci: *The Vitruvian Man, Mona Lisa, The Last Supper*

    » Michelangelo, Ceiling of the Sistine Chapel, especially the detail known as *The Creation of Adam*

    » Raphael: *Marriage of the Virgin*, his Madonnas (such as *The Virgin and Child with Saint John the Baptist*)

  - Become familiar with Renaissance sculpture, including

    » Donatello, *Saint George*

    » Michelangelo, *David*

  - Become familiar with Renaissance architecture, including

    » The Florence Cathedral, dome designed by Filippo Brunelleschi

    » St. Peter's in Rome, designed by Michelangelo

- Renaissance ideals and values as embodied in

  - *The Courtier* by Castiglione: the "Renaissance man"

  - *The Prince* by Machiavelli: real-world politics

What Students Need to Learn CONTINUED

- Art of the Northern Renaissance

  - Observe and discuss paintings of the Northern Renaissance, including

    » Pieter Bruegel, *Peasant Wedding*

    » Albrecht Dürer, *Self-Portrait at 28*

    » Jan van Eyck, *The Arnolfini Portrait* (also known as *Portrait of Giovanni Arnolfini and His Wife,* or *Arnolfini Wedding*)

- Music of the Renaissance

  - choral works of Josquin Desprez

  - lute songs by John Dowland

  - Mendelssohn's *A Midsummer Night's Dream* (Overture, Scherzo, and Wedding March), Note: This was not written during the Renaissance but could be listened to during or after students read Shakespeare's *A Midsummer Night's Dream*.

The most important ideas in Unit 4 are:

- The Renaissance was characterized by a renewed interest in writers, works, and ideas from the Greek and Roman past, and a desire for wealth and the opportunity to gain that wealth through trade. The Renaissance largely overlapped with the Age of Exploration; they both partook of the same curiosity about the world.

- The Renaissance was marked by an interest in the physical world, which was manifested in art, in scientific observation and investigation, and in exploration.

- Michelangelo's and Leonardo da Vinci's art exemplifies the Renaissance interest in the physical world.

- Renaissance ideals of a courtier and a prince are exemplified in the writings of Castiglione and Machiavelli.

- The development of movable type by Johannes Gutenberg (in the West) made possible the widespread literacy in vernacular languages.

What Teachers Need to Know

The Renaissance

Background

The Renaissance, which began in Italy and eventually spread to other parts of Europe, is usually said to have lasted from about 1400 to 1650. The word *Renaissance* means "rebirth." This period saw a rebirth of interest in ancient Greece and Rome, and a rediscovery of Greek and Roman works. It was a time of great artistic creativity in literature, painting, sculpture, and architecture. Scholars studied Greek authors whose works had been lost or forgotten for years; writers created new works of literature; political theorists set forth new ideas about government; architects built gorgeous churches based on the classical models; and painters created beautiful new works, sometimes blending Christian and classical themes.

Perhaps no passage expresses the spirit of the Renaissance and its love affair with the classical world as well as the following one from Niccolo Machiavelli, in which the Renaissance writer describes how he spent his evenings:

> The evening being come, I return home and go to my study; at the entrance I pull off my peasant-clothes, covered with dust and dirt, and put on my noble court dress, and thus becomingly re-clothed I pass into the ancient courts of the men of old, where, being lovingly received by

them, I am fed with that food which is mine alone; where I do not hesitate to speak with them, and to ask for the reason of their actions, and they in their benignity answer me; and for four hours I feel no weariness, I forget every trouble, poverty does not dismay, death does not terrify me; I am possessed entirely by those great men.

This feeling of being tremendously drawn to the thinkers of ancient Greece and Rome was typical of many of the great artists and scholars of the Renaissance.

Preserving Classical Civilizations

The two great civilizations of classical antiquity were ancient Greece and ancient Rome. Ancient Greece gave the world the poetry of Homer; the plays of Sophocles, Euripides, and Aeschylus; the histories of Herodotus and Thucydides; and the philosophical writings of Plato and Aristotle. The Greeks also produced beautiful sculptures and striking buildings such as the Parthenon in Athens.

The Romans borrowed many ideas and techniques from the Greeks. They copied Greek statues and buildings, and created new structures such as the Pantheon. They also created literary masterpieces of their own, including poetry by Virgil, Ovid, and Horace, and speeches by Cicero.

After the fall of Rome, some of the artistic and literary creations of classical culture survived, but others were lost. During the Middle Ages, Western Europe was broken up into small regions with economies based on agricultural labor. In most places there was little time for education and the arts. For the most part, only a few monks in monasteries had exposure to classical literature, and many of them knew Latin but not Greek. Although some Latin texts were still read (notably Virgil and Ovid), very few people were able to read Greek.

Some of the most significant advances in scholarship made during the Middle Ages were made by Islamic scholars. During the 600s and 700s, Muslims spread their religion across North Africa and into the Iberian Peninsula, through the Middle East, and into the lands of the Byzantine Empire. Some of these areas had previously been conquered and governed by Alexander the Great, who exposed them to Hellenistic Greek culture, and then by the Romans. The Muslim conquerors eventually came into possession of various Greek and Roman manuscripts. Rather than destroy these works, Muslim scholars carefully preserved them, translating them into Arabic, studying them, and in some cases building on ideas set down by the ancient writers in their own works. The Muslims were particularly interested in philosophic and scientific works. (Students who were in Core Knowledge schools in Grade 4 should have learned about significant Muslim contributions to learning during the Middle Ages, including Arabic numbers and algebra, as well as the achievements of particular scholars such as Ibn Sina, known in Europe as Avicenna.)

Jewish scholars in Muslim-held areas such as Spain and Egypt also studied and used Greco-Roman writings. One of the best known of the Jewish scholars was

Maimonides, who lived in Córdoba, Spain, and Cairo, Egypt. Maimonides was a doctor and philosopher who tried to reconcile science and religion in his writings.

It was mainly through the efforts of these scholars that the works of the Greeks and Romans were preserved for later Europeans. Although artists and scholars were working in any number of Muslim cities (Baghdad, Constantinople, Timbuktu, Damascus, and Cairo, for example), the cities of Andalusia in southern Spain were especially rich centers of scientific work and artistic development. Scholars working in these cities translated works that had originally been written in Greek out of Arabic and into Latin. Over time, these Latin translations began to be studied at European universities that sprang up in the late Middle Ages, and Greek began to be studied again as well.

The Humanists

As European scholars learned more about the writings of the ancient Greeks and Romans, interest in the ancient world increased. Some people began to wish they could read Plato, Aristotle, and other classical authors in the original Greek. Others rummaged through monasteries looking for manuscripts of forgotten classical works. These scholars became known as humanists because they devoted their lives to studying the humanities and sought to find a balance between thinking about human virtues and actively participating in life. This focus on studying human culture and actively engaging in life's pursuits was an important hallmark of the humanist movement.

The humanists wanted to recover lost texts and establish the best text of a particular book by comparing various surviving copies. They wanted to study the classical writers and learn to write in an elegant classical style. Machiavelli, in the quotation found in this unit's Nonfiction Excerpt 2, gave voice to the mind of the humanist scholar.

One of the earliest and most important of the humanists was the Italian poet Francesco Petrarch. Petrarch was born in 1304 not far from Florence. He was a dedicated student of Latin literature and a talented poet. Petrarch wrote part of an epic poem in Latin on the Second Punic War (an episode from Roman history). Petrarch also commissioned the first translation of Homer's *Iliad* from Greek into Latin. He visited monasteries, searching for lost classical manuscripts. One of his greatest finds was a set of previously unknown letters by the Roman orator Cicero. In one of his most famous works, Petrarch imagines himself speaking with Saint Augustine, the great Latin writer and church father.

It was Petrarch as much as anyone who created the idea of the Renaissance as a historical period. He held that history could be divided into three ages: the classical era, which Petrarch loved and admired; the "Dark Ages," which he detested and saw as an age in which learning and the classics were forgotten or neglected; and an age that later became known as the Renaissance, or rebirth of learning, which he encouraged. For Petrarch, this third age would be a period when classical works and ideals were rediscovered and the "darkness"

lifted. Although Petrarch's scheme was grossly unfair to the medieval period, it outlined a way of looking at the world that most Renaissance humanists came to share.

Another great Italian humanist was Leon Battista Alberti (1404–1472). Born in Florence and given a good education, at age twenty he wrote a comedy in Latin that was so completely in the classical style that many people believed it was a classical piece that had been rediscovered. Later Battista wrote an important treatise on art that helped Renaissance painters learn how to give an impression of depth on a flat surface. Alberti was also a talented architect who worked on many churches and buildings in the classical style in Florence and Rome. Because he was a master of so many arts, Alberti was later known as a "Renaissance man."

Patrons and Patronage

It takes a lot of time and money to carve a block of marble into a sculpture or paint the ceiling of the Sistine Chapel. Many of the great artistic and literary achievements of the Renaissance might never have occurred if there had not been wealthy people willing to commission works and subsidize artists. Fortunately, there were a number of wealthy people in Italy who were eager to be patrons, or supporters, of the arts.

In order to understand where the great patrons of the Renaissance came from, it is important to know a little about politics and economics during the late Middle Ages and early Renaissance. At this time Italy was not a unified nation but a collection of independent city-states and other political units such as kingdoms. Among the most important of these were Venice, Florence, Rome, Milan, Genoa, Ferrara, and Naples. These city-states and kingdoms competed with one another, and a number of them eventually grew wealthy from trade. Ships from Italian city-states and kingdoms controlled much of the commerce in the Mediterranean. They transported goods back and forth from the Middle East and sold goods to the rest of Europe. (It was this Italian dominance of trade that the Portuguese and Spaniards set out to break with their voyages of exploration.) Gradually some men in these Italian city-states and kingdoms began to acquire large fortunes. Bankers and merchants often did especially well. Some of these wealthy men eventually emerged as patrons of the artists and of humanists.

Florence and the Medici

The most famous of the patrons were the Medici (/med*ee*chee/) family of Florence. Florence is located on the Arno River in central Italy. The city flourished from the 1300s to the 1700s and dominated the region. Florence was a republic and an important center of commerce and the arts. Among its trade goods were wool, silks, and tapestries. Artists who worked in Florence included Leonardo da Vinci, Raphael, and Michelangelo. Boccaccio, Dante, and Machiavelli were some of its famous writers.

The Medici were among the greatest patrons of the arts. Their dynasty was founded in Florence in the 1300s and achieved its wealth through banking and commerce. The early Medici controlled Florence from behind the scenes by making sure that people sympathetic to the family occupied all key offices. In later years, members of the family became queens, cardinals, and popes. Three of the most important members of the family are listed below:

- Cosimo de' Medici (1389–1464) is often regarded as the founder of the political dynasty. He carried on the family business and ruled Florence by seeing that friends of the family were elected to all key offices. He also became a major patron of scholarship and the arts, and collected rare books and manuscripts. He set up an academy of learned scholars based on the ancient Academy founded by Plato. At this academy, the humanist scholar Marsilio Ficino taught the works of Plato. At the same time, there was a renewed interest in teaching ancient Greek, a language which had been virtually unknown in Western Europe for hundreds of years. Cosimo also supported master artists, including Ghiberti and Donatello.

- Lorenzo de' Medici (1449–1492) was Cosimo's grandson. He was known as Lorenzo the Magnificent. He was a powerful leader who is credited with making Florence one of the most beautiful cities in Europe. Among the artists whose work he commissioned to adorn Florence were Donatello, Botticelli, Michelangelo, and Verrocchio—the master for whom Leonardo da Vinci was an apprentice. Lorenzo started a school of sculpture where Michelangelo studied as a young boy. He supported an important library, as well as a number of great humanist scholars, including Ficino, Pico della Mirandola, and the poet Politian. In fact, Lorenzo was a poet himself. It was Pico della Mirandola who suggested Lorenzo invite the Dominican monk Savonarola to preach in Florence. Savonarola surprised everybody by launching into a series of attacks on the Medici and their expensive tastes. He said Florentines had gone too far in the direction of classical culture and were forgetting about their duties as Christians. (Eventually, Savonarola attracted such a following that his supporters were able to take over the city for a while. They attempted to turn Florence into a model of Christian piety and established a democratic government. But this influence was short-lived.)

- Giovanni di Lorenzo de' Medici (1475–1521), the son of Lorenzo, is better known to history as Pope Leo X. He was educated by humanist scholars associated with his father, including Pico della Mirandola. As was often the custom with second sons, he entered the church as a young boy. He advanced through the ranks until he was elected pope in 1513. As pope, he spent lavishly and made Rome grander than it had ever been before, accelerating the construction of St. Peter's Basilica (with financial support from the sale of indulgences), stocking the Vatican library with valuable books, and commissioning artists to decorate churches and other buildings. Leo X was also a patron of artists. Michelangelo did some famous sculptures for the tombs of some members of the Medici family in

what is known as the Medici Chapel in Florence. But Leo's special favorite was Raphael. Leo had Raphael work on St. Peter's in Rome and the Sistine Chapel. Leo X played an important role in religious history as well. He was pope at the time Luther posted his Ninety-five Theses, and he signed the papal bull that excommunicated the German priest in 1521.

Rome and the Popes

Rome, on the Tiber River in central Italy, was once the center of the Roman Empire. But in the fifth century, it was sacked by the Visigoths and the Vandals. It was subsequently overshadowed by events in other parts of Europe and torn by internal strife. By the time of the Renaissance, however, the city was once again an important center of culture. As the seat of the Roman Catholic Church, it was not only a spiritual center but also the temporal center of the Papal States, a large area of central Italy that the papacy had acquired over time through treaties and donations of land.

Many of the popes during the Renaissance were patrons of the arts, and artists flocked to Rome to serve them. Leo X, described above, was only one of many popes who commissioned artists to beautify the city. Many of the most elegant palaces and churches in Rome date to the Renaissance. One of the most notable is St. Peter's Basilica, which became the central church of Roman Catholicism. The huge dome, columns, and colonnades showcase Greek and Roman influences.

Venice

Venice is located on the northeastern coast of Italy at the northern tip of the Adriatic Sea. The city sits on 120 small islands in the lagoon of Venice. Today a causeway, or bridge, which did not exist during the Renaissance, links the city to the Italian mainland, and more than 150 canals connect the islands to one another. People can travel from place to place in small boats called gondolas.

In the 1400s, Venice controlled many trade routes. It established trading centers around the eastern Mediterranean, the Aegean Sea, and the Black Sea. Merchants did not own ships but rather leased them from the government. The city government also built and maintained a fleet of warships to protect its interests.

Venice contains many beautiful Renaissance palaces and was the home of one of the most famous artists of the Renaissance, the painter Titian.

To learn more about specific topics in this unit, use this link to download the CKHG Online Resource "About the Renaissance":

www.coreknowledge.org/ckhg-online-resources

Student Component

The Renaissance Student Reader—nine chapters

Teacher Components

The Renaissance Teacher Guide—nine chapters. This includes lessons aligned to each chapter of *The Renaissance* Student Reader with a daily Check for Understanding and Additional Activities, such as virtual field trips and cross-curricular art and music activities, designed to reinforce the chapter content. A Unit Assessment, Performance Task Assessment, and Activity Pages are included at the end of this Teacher Guide in Teacher Resources, beginning on page 112.

» The Unit Assessment tests knowledge of the entire unit, using standard testing formats.

» The Performance Task Assessment requires students to apply and share the knowledge learned during the unit through either an oral or written presentation.

» The Activity Pages are designed to reinforce and extend content taught in specific chapters throughout the unit. These optional activities are intended to provide choices for teachers.

The Renaissance Timeline Image Cards include nineteen individual images depicting significant events and individuals related to the Renaissance. In addition to an image, each card contains a caption, a chapter number, and the Big Question, which outlines the focus of the chapter. You will construct a classroom Timeline with students over the course of the entire unit. The Teacher Guide will prompt you, lesson by lesson, as to which image card(s) to add to the Timeline. The Timeline will be a powerful learning tool enabling you and your students to track important themes and events as they occurred within this time period.

Optional: Core Knowledge Curriculum Series Art Resource™ Packet for Grade 5—art resources that may be used with cross-curricular art activities described in the Additional Activities of Chapters 2, 4, 6, 7, and 9, if classroom Internet access is not available. You can purchase the Grade 5 Art Resource Packet, available at:

www.coreknowledge.org/store

Timeline

Some advance preparation will be necessary prior to starting *The Renaissance* unit. You will need to identify available wall space in your classroom of approximately fifteen feet on which you can post the Timeline cards over the course of the unit. The Timeline may be oriented either vertically or horizontally, even wrapping around corners and multiple walls, whatever works best in your classroom setting. Be creative—some teachers hang a clothesline so that the image cards can be attached with clothespins!

Create five time indicators or reference points for the Timeline. Write each of the following dates on sentence strips or large index cards:

- **2500 BCE–476 CE**

- **477–1300s**

- **1300s**

- **1400s**

- **1500s**

Affix these time indicators to your wall space, allowing sufficient space between them to accommodate the actual number of image cards that you will be adding to each time period as per the following diagram:

2500 BCE–476 CE	477–1300s	1300s	1400s	1500s
•	•	•	•	• • • • • •	• • • • • • • •
Chapter 1	1	1	1	1 2 3 3 1 6	5 8 4 9 8 7 5 9 9

You will want to post all the time indicators on the wall at the outset before you place any image cards on the Timeline. **Note:** The introduction in Chapter 1 includes three timeline cards that give context to the rest of the timeline, two for ancient Greece and Rome, and one for towns in the Middle Ages. These cards will be discussed during the Chapter 1 introduction. Make sure students recognize that this timeline covers a wide range of years—starting in 2500 BCE and continuing to the 1500s CE. Help students recognize that this represents an interval of about four thousand years.

2500s–300s BCE

Chapter 1

700s BCE–400s CE

Chapter 1

1200s–1300s

Chapter 1

1300s

Chapter 1

1400s

Chapter 1

Chapter 1

1400s

Chapter 2

1400s

Chapter 3

1400s

Chapter 6

1400s–1700s

Chapter 3

1500s

Chapter 4

1500s

Chapter 5

1500s

Chapter 5

1500s

Chapter 7

1500s

Chapter 8

1500s

Chapter 8

1500s

Chapter 9

1500s

Chapter 9

1500s

Chapter 9

The Timeline in Relation to the Content in the Student Reader Chapters

You will notice that the Unit 4 Timeline begins with structures and individuals associated with ancient Rome and ancient Greece. The reason for this is that these structures and individuals helped influence architectural and academic endeavors of the Renaissance period.

Time to Talk About Time

Before you use the Timeline, discuss with students the concept of time and how it is recorded. Here are several discussion points that you might use to promote discussion. This discussion will allow students to explore the concept of time.

1. What is time?
2. How do we measure time?
3. How do we record time?
4. How does nature show the passing of time? (Encourage students to think about days, months, and seasons.)
5. What is a specific date?
6. What is a time period?
7. What is the difference between a specific date and a time period?
8. What does CE mean?
9. What is a timeline?

USING THE TEACHER GUIDE

Pacing Guide

The Renaissance unit is one of thirteen history and geography units in the Grade 5 *Core Knowledge Curriculum Series*™. A total of twenty-three days has been allocated to *The Renaissance* unit. We recommend that you do not exceed this number of instructional days to ensure that you have sufficient instructional time to complete all Grade 5 units.

At the end of this Introduction, you will find a Sample Pacing Guide that provides guidance as to how you might select and use the various resources in this unit during the allotted time. However, there are many options and ways that you may choose to individualize this unit for your students, based on their interests and needs. So, we have also provided you with a blank Pacing Guide that you may use to reflect the activity choices and pacing for your class. If you plan to create a customized pacing guide for your class, we strongly recommend that you preview this entire unit and create your pacing guide before teaching the first chapter.

Reading Aloud

In each chapter, the teacher or a student volunteer will read various sections of the text aloud. When you or a student reads aloud, always prompt students to follow along. By following along in this way, students become more focused on the text and may acquire a greater understanding of the content.

Starting with this unit, the Guided Reading Supports in each chapter have been designed to ensure students assume growing responsibility for reading sections independently. It is essential for students to develop the expectation and stamina to read the content with increasing independence and engagement.

Turn and Talk

In the Guided Reading Supports section of each chapter, provide students with opportunities to discuss the questions in pairs or in groups. Discussion opportunities will allow students to more fully engage with the content and will bring "to life" the themes or topics being discussed.

Big Questions

At the beginning of each Teacher Guide chapter, you will find a Big Question, also found at the beginning of each Student Reader chapter. The Big Questions are provided to help establish the bigger concepts and to provide a general overview of the chapter. The Big Questions, by chapter, are:

Chapter	Big Questions
1	What factors helped bring about the age known as the Renaissance?
2	What were some of the changes that occurred during the Renaissance for artists and the work they produced?
3	How did the success of merchants and bankers during the Renaissance benefit artists?
4	How did the Roman Catholic Church use the many talents of Renaissance artists?
5	Why was Venice known as the "Jewel of the Adriatic" during the Renaissance period?
6	Why might Leonardo da Vinci be described as a symbol of the Renaissance?
7	What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?
8	Why might people have been shocked by Machiavelli's book *The Prince*?
9	How did the ideas of the Renaissance spread to other parts of Europe?

Core Vocabulary

Domain-specific vocabulary, phrases, and idioms highlighted in each chapter of the Student Reader are listed at the beginning of each Teacher Guide chapter in the order in which they appear in the Student Reader. Student Reader page numbers are also provided. The vocabulary terms, by chapter, are:

Chapter	Core Vocabulary
1	scholar, "classical literature," oration, humanist, manuscript, rhetoric, commerce, diplomacy, devise
2	mason, apothecary, form, baptistery, commission, realism, three-dimensional, perspective
3	stable, "merchant class," patron, heritage, revenue, exile, cardinal
4	papal, fresco, basilica, indulgence
5	lagoon, furnishings, textile, galley, senate, chief of state, council, hereditary
6	résumé, "jack-of-all-trades," visionary, apprentice, prior, masterpiece, embodiment, Renaissance man
7	precision, quarry
8	courtier, diplomat, political science, cunning
9	goldsmith, engraving, woodcut, chateau

Activity Pages

Activity Pages

AP 1.1
AP 1.2
AP 2.1
AP 3.1
AP 3.2
AP 5.1
AP 5.2
AP 6.1
AP 9.1

The following activity pages can be found in Teacher Resources, pages 124–137. They are to be used with the chapter specified either for additional class work or for homework. Be sure to make sufficient copies for your students prior to conducting the activities.

- Chapter 1—World Map (AP 1.1)

- Chapter 1—Map of Renaissance Italy (AP 1.2)

- Chapter 2—Linear Perspective (AP 2.1)

- Chapter 3—Medici Family Tree (AP 3.1)

- Chapter 3—Domain Vocabulary: Chapters 1–3 (AP 3.2)

- Chapter 5—Florence and Venice Comparison (AP 5.1)

- Chapter 5—Titian Gallery Walk (AP 5.2)

- Chapter 6—Domain Vocabulary: Chapters 4–6 (AP 6.1)

- Chapter 9—Take the Renaissance Art Challenge (AP 9.1)

Fiction and Nonfiction Excerpts

Use this link to download the CKHG Online Resources where the specific links to the following fiction and nonfiction excerpts may be found.

www.coreknowledge.org/ckhg-online-resources

These excerpts may be used with the chapter specified either for additional classwork or at the end of the unit as review and/or a culminating activity. Be sure to make sufficient copies for your students prior to conducting the activities.

Note: Excerpts marked with an asterisk (*) can also be found in Unit 6, *England in the Golden Age*.

Fiction Excerpts

- Chapter 9—From *A Midsummer Night's Dream* (FE 1)*
- Chapter 9—The Language of Shakespeare (AP 9.2)*
- Chapter 9—From *The Adventures of Don Quixote* (FE 2)

Nonfiction Excerpts (Primary Source Documents)

- Chapter 8—Adaptation from *The Courtier* (NFE 1)
- Chapter 8—Adaptation from *The Prince* (NFE 2)
- Chapter 8—Comparing *The Courtier* and *The Prince* (AP 8.1)
- Chapter 9—Biography of William Shakespeare (NFE 3)*

Additional Activities and Website Links

An Additional Activities section, related to material in the Student Reader, may be found at the end of each chapter. You may choose from among the varied activities when conducting lessons. Many of the activities include website links, and you should check the links prior to using them in class.

CROSS-CURRICULAR CONNECTIONS

Language Arts	Music	Art	Science
Fiction and Drama	**Listening and Understanding**	**Art from the Renaissance**	**Science Biographies**
Stories	• Music from the Renaissance		• Galileo Galilei
• *Don Quixote* (Cervantes)			
Drama			
• *A Midsummer Night's Dream* (Shakespeare)			

Byrd, Robert. *Leonardo: Beautiful Dreamer.* Hialeah, FL: Dutton, 2003.

Carr, Simonetta. *Michelangelo for Kids: His Life and Ideas, with 21 Activities (For Kids series).* Chicago, IL: Chicago Review Press, 2016.

Galland, Richard. *The Leonardo da Vinci Puzzle Codex: Riddles, Puzzles and Conundrums Inspired by the Renaissance Genius.* London: Carlton Books, 2016.

Hinds, Kathryn. *The Court (Life in the Renaissance).* New York: Cavendish Square Publishing, 2002.

Osborne, Mary Pope. *Monday with a Mad Genius (Magic Tree House, No. 38).* New York: Random House, 2009.

Plumb, J. H. *The Italian Renaissance.* Boston, MA: Mariner Books, 2001.

Weiss, Jim. *Masters of the Renaissance,* Charles City, VA: The Well-Trained Mind Press, 2005. Audio Recording.

Weiss, Jim. *Shakespeare for Children,* Charles City, VA: The Well-Trained Mind Press, 2000. Audio Recording.

Use this link to download the CKHG Online Resources for this unit, where the specific link to purchase the Jim Weiss audio recordings may be found:

www.coreknowledge.org/ckhg-online-resources

For schools using the *Core Knowledge Sequence* and/or CKLA

TG–Teacher Guide; SR–Student Reader; AP–Activity Page; FE–Fiction Excerpt; NFE–Nonfiction Excerpt

Week 1

Day 1	Day 2	Day 3	Day 4	Day 5
The Renaissance				
"World Geography" and "Map of Renaissance Italy" (TG—Chapter 1, Additional Activities, AP 1.1–1.2)	"A New Dawn" Core Lesson, Part 1 (TG & SR, Chapter 1)	"A New Dawn" Core Lesson, Part 2 (TG & SR, Chapter 1)	"From Artisan to Artist" Core Lesson (TG & SR, Chapter 2)	"Linear Perspective" and "Botticelli's *Birth of Venus*" (TG, Chapter 2, Additional Activities, AP 2.1)
CKLA				
"Early American Civilizations"	"Early American Civilizations"	"Early American Civilizations"	"Early American Civilizations"	"Early American Civilizations"

Week 2

Day 6	Day 7	Day 8	Day 9	Day 10
The Renaissance				
"The Cradle of the Renaissance" Core Lesson (TG & SR, Chapter 3)	"Medici Family Tree" and "Domain Vocabulary: Chapters 1–3" (TG, Chapter 3, Additional Activities, AP 3.1–3.2)	"Rome and the Renaissance Popes" Core Lesson (TG & SR, Chapter 4)	"Brunelleschi's Dome of the Florence Cathedral" and "Michelangelo's Dome of St. Peter's Basilica"(start) (TG, Chapter 4, Additional Activities)	"Michelangelo's Dome of St. Peter's Basilica" (finish) and "Raphael's *Marriage of a Virgin*" (TG, Chapter 4, Additional Activities)
CKLA				
"Early American Civilizations"	"Early American Civilizations"	"Early American Civilizations"	"Poetry"	"Poetry"

Week 3

Day 11	Day 12	Day 13	Day 14	Day 15
The Renaissance				
"Venice: Jewel of the Adriatic" Core Lesson (TG & SR, Chapter 5)	"Virtual Tour of Venice" and "Venice and Florence Comparison" (TG, Chapter 5, Additional Activities, AP 5.1)	"Leonardo da Vinci" Core Lesson (TG & SR, Chapter 6)	"The Works of Leonardo da Vinci: *The Last Supper, Mona Lisa, The Vitruvian Man*" (TG, Chapter 6, Additional Activities)	"Donatello's *Saint George*" and "Domain Vocabulary: Chapters 4–6" (TG, Chapter 6, Additional Activities, AP 6.1)
CKLA				
"Poetry"	"Poetry"	"Poetry"	"Poetry"	"Poetry"

THE RENAISSANCE SAMPLE PACING GUIDE

For schools using the *Core Knowledge Sequence* and/or CKLA

TG–Teacher Guide; SR–Student Reader; AP–Activity Page; FE–Fiction Excerpt; NFE–Nonfiction Excerpt

Week 4

Day 16	Day 17	Day 18	Day 19	Day 20
The Renaissance				
"Michelangelo" Core Lesson (TG & SR, Chapter 7)	"Michelangelo's *The Creation of Adam*" and "Michelangelo's *David*" (TG, Chapter 7, Additional Activities)	"Two 'How-to' Men" Core Lesson (TG & SR, Chapter 8)	"The Renaissance in Northern Europe" Core Lesson (TG & SR, Chapter 9)	"Jan van Eyck's *The Arnolfini Portrait*" and "Pieter Bruegel's *The Peasant Wedding*" (TG, Chapter 9, Additional Activities)
CKLA				
"Poetry"	"Poetry"	"Poetry"	"Poetry"	"Poetry"

Week 5

Day 21	Day 22	Day 23
The Renaissance		
"Take the Renaissance Art Challenge" and "The Music of Josquin Desprez and John Dowland" (TG, Chapter 9, Additional Activities, AP 9.1)	"From *The Adventures of Don Quixote*" (TG, Chapter 9, Additional Activities, FE2)	Unit Assessment
CKLA		
"Poetry"	"Poetry"	"Poetry"

_____'s Class

(A total of twenty-three days has been allocated to *The Renaissance* unit in order to complete all Grade 5 history and geography units in the *Core Knowledge Curriculum Series*™.)

Week 1

Day 1	Day 2	Day 3	Day 4	Day 5

Week 2

Day 6	Day 7	Day 8	Day 9	Day 10

Week 3

Day 11	Day 12	Day 13	Day 14	Day 15

_____'s Class

Week 4

Day 16	Day 17	Day 18	Day 19	Day 20

Week 5

Day 21	Day 22	Day 23

A New Dawn

The Big Question: What factors helped bring about the age known as the Renaissance?

Primary Focus Objectives

✓ Identify the Renaissance and when and where it occurred. **(RI.5.2)**

✓ Recognize the connection between the Renaissance and ancient times. **(RI.5.3)**

✓ Recognize Italy's importance to the Renaissance. **(RI.5.3)**

✓ Understand the meaning of the following domain-specific vocabulary: *scholar,* "classical literature," *oration, humanist, manuscript, rhetoric, commerce, diplomacy,* and *devise.* **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "Preserving Classical Civilization":

www.coreknowledge.org/ckhg-online-resources

Note: Prior to conducting the Core Lesson, in which students read Chapter 1 of *The Renaissance* Student Reader, we strongly recommend that your students first complete "World Map" (AP 1.1) and Map of Renaissance Italy (AP 1.2) found in the Teacher Resources (pages 124–126) and described at the end of this chapter under Additional Activities. By providing an understanding of the location of Italy relative to the rest of Europe, students will be able to more fully appreciate how the country's geography impacted the development of the Renaissance.

Materials Needed

Activity Pages

AP 1.1
AP 1.2

- Display and student copies of World Map (AP 1.1) and Map of Renaissance Italy (AP 1.2)
- Red, light blue, dark blue, yellow, and purple colored pencils, crayons, or markers
-

Core Vocabulary (Student Reader page numbers listed below)

scholar, n. a person who specializes in a specific academic subject; an expert **(2)**

> *Example:* The scholar dedicated his life to studying the writings of ancient Rome and Greece.
> *Variation(s):* scholars

"classical literature," (phrase), the works of ancient Greek and Roman writers **(2)**

> *Example:* Classical literature inspired many of the artistic, architectural, and academic endeavors of the Renaissance.

oration, n. a public speech **(4)**

> *Example:* David listened to the oration, hanging on the speaker's every word.
> *Variation(s):* orations

humanist, n. a person who studies or teaches the humanities, that is, literature, history, poetry, and the art of speaking **(4)**

> *Example:* As a humanist, Marco poured over the texts of ancient Rome to learn more about the civilization's art and history.
> *Variation(s):* humanists

manuscript, n. a book or document written by hand **(5)**

> *Example:* The monk carefully copied the manuscript to make sure he did not miss a single word.
> *Variation(s):* manuscripts

rhetoric, n. the skill of using words effectively in speaking or writing **(5)**

> *Example:* While studying the manuscript, Peter paid close attention to the author's rhetoric.
> *Variation(s):* rhetorical

commerce, n. the buying and selling of goods and services **(8)**

> *Example:* As a center of commerce and trade, Venice became very wealthy.
> *Variation(s):* commercial

diplomacy, n. the tactful management of relationships between two or more parties or countries **(10)**

> *Example:* Maria relied on her skills in diplomacy to smooth over the argument between the two ambassadors.
> *Variation(s):* diplomatic

devise, v. to come up with an idea, plan, or invention **(11)**

> *Example:* Tanja knew she must devise a plan if she wanted to escape from the room quickly.
> *Variation(s):* devised, devising

Note: Due to the length of Chapter 1, we recommend that you read and discuss this chapter over two instructional periods. The Core Lesson is, therefore, designated as Part 1 and Part 2.

Introduce *The Renaissance* Student Reader   5 MIN

Activity Pages

AP 1.1

Display the World Map from AP 1.1. Point to Europe and explain that in this unit, students will be focusing on the Renaissance in Europe—beginning with its development in Italy.

Distribute copies of *The Renaissance* Student Reader. Suggest students take a few minutes to look at the cover and flip through the Table of Contents and illustrations in the book. Ask students to brainstorm individual words or simple phrases describing what they notice in the Table of Contents and various illustrations; record this information in a list on the board or chart paper. Students will likely mention artists such as Leonardo da Vinci and Michelangelo, important cities such as Venice and Florence, and writers from around Europe such as Shakespeare and Cervantes.

Explain to students that they will be reading about a time in history that covers approximately three hundred years of events from the mid-1300s into the 1600s. Students will learn about the early history of the Renaissance, beginning with its start in Italy all the way through its spread to the rest of Europe.

Introduce "A New Dawn"   10 MIN

Call attention to the two points and the range of dates at the beginning of the Timeline. Point out the wide date range which these two points encompass, 2500 BCE to 476 CE, to be certain that students understand the thousands of years represented by these dates. Tell students that two very important ancient civilizations existed during this time period.

Review with students the abbreviations *BCE* and *CE*. It's important that students understand that the abbreviation *BCE* means Before the Common Era, while *CE* is used to denote Common Era. Students may have encountered *BCE* or *CE* before, or they may be more familiar with the traditional abbreviations *AD* and *BC*. Both *CE* and *AD* refer to the time period after the birth of Jesus Christ. *BCE* and *BC* refer to the time period before Christ's birth. Help students recognize that the dates on the beginning of the timeline are *BCE*. They shift to dates in the Common Era for most of the rest of the Timeline.

Show students the Chapter 1 Introduction Timeline Image Card with the statues of two men, explaining that this card depicts two famous thinkers and writers, named Plato and Socrates, from an important ancient civilization. Ask

students whether they remember the name of the civilization or country in which Plato and Socrates lived. Students in Core Knowledge schools studied ancient Greece in Grade 2. Prompt students, as needed, to recall that Plato and Socrates lived in ancient Greece.

Remind students that the ancient Roman civilization was also considered remarkable for many reasons. Ask students to describe anything they recall about ancient Rome. Students in Core Knowledge schools studied ancient Rome in Grade 3. Students may mention the founding of the republic, the Senate, the conquests of Julius Caesar, the expanse of the Roman Empire, and so on. Show students the Chapter 1 Introduction Timeline Image Card with the image of the Colosseum, and ask students whether they remember the name of this structure and the purpose for which it was used during ancient Roman times: Romans attended gladiator fights in the Colosseum. Also ask whether any students recall why the date 476 CE is significant. Prompt students, as needed, to recall that 476 CE marked the fall of the Western (Roman) Empire.

Read and discuss the captions on both of these Chapter 1 Timeline Image Cards, and post them on the Timeline. Place the cards with the statues of Plato and Socrates under the point at the very beginning of the Timeline and place the image of the Colosseum under the point to the right of Plato and Socrates. Refer to the illustration in the Unit 4 Introduction for further guidance on the placement of these images to the Timeline.

Finally, show students the Chapter 1 Introduction Timeline Image Card depicting the growth of towns. Tell students that this is an image of a European town during the period in history that preceded the Renaissance; remind them that this period was called the Middle Ages. Students in Core Knowledge schools studied the Middle Ages in Grade 4.

Read and discuss the caption and post the card under the point to the right of the image of the Roman Colosseum. Point out that historians typically identify the Middle Ages as the period between 450 and 1350 CE. Refer to the illustration in the Unit 4 Introduction for further guidance on the placement of this image to the Timeline.

Review students' prior knowledge of the Middle Ages in Europe. Ask them to describe what they recall about the culture, society, and religious life of this period.

Explain to students that in this chapter, titled "A New Dawn," they will be reading about the Renaissance—the period that followed the Middle Ages and that broke with the traditions of the Middle Ages in many ways. Let students know that this entire chapter provides an overview of the Renaissance. There is much information and many names of Renaissance figures; students will read

in greater detail about the various events and people introduced here in later chapters. As students read Chapter 1, call attention to the Big Question, and encourage students to look for factors that led to the Renaissance as they read through the chapter.

Guided Reading Supports for "A New Dawn"—Part 1   20 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

"An Uncomfortable Visit," Pages 2–6

Scaffold understanding as follows:

CORE VOCABULARY—Read the first three paragraphs of the section "An Uncomfortable Visit" aloud. Stop to explain the meaning of the vocabulary terms *scholar*, "classical literature," and *oration* as you encounter them in the text.

SUPPORT—Guide students in locating Holland and Italy on the World Map (AP 1.1).

SUPPORT—Call attention to the image of Erasmus on page 3. Read the caption aloud. Explain that Erasmus, and others like him, had a deep interest in classical literature. Studying the works of the ancient Greeks and Romans helped changed the way people of Europe thought.

Call on student volunteers to read the remainder of the section aloud.

CORE VOCABULARY—As students read, call attention to the vocabulary words *humanists, manuscript,* and *rhetoric* as they are encountered in the text.

After students read the text, ask the following questions:

LITERAL—What is "classical literature," and why was it so important to scholars like Erasmus?

» Classical literature consists of the writings of ancient Greece and ancient Rome. Scholars like Erasmus studied these texts to learn about art, history, culture, and rhetoric.

been forgotten. Their name comes from the subjects we call the humanities, including history, languages, and literature.

These newly rediscovered **manuscripts** covered many topics. Some discussed philosophy or history. Others talked about literature, grammar, or **rhetoric**. Still others had to do with art and architecture. The humanists studied these manuscripts with loving care. They compared and corrected them, translated and explained them. At first, they painstakingly made copies of manuscripts by hand. After printing was invented, they gave precious manuscripts to a printer, like Erasmus's host, to publish.

For many humanists, there was a clear purpose behind the study of ancient manuscripts. By studying the beautiful writings of the ancient Greeks and ancient Romans, humanists hoped to become great writers, too. Great writers, poets, and speakers can shape the world in which they live. The humanists hoped to have influence over the views of

Vocabulary
manuscript, n. a book or document written by hand
rhetoric, n. the skill of using words effectively in speaking or writing

These statues depict two of the great thinkers of ancient Greece Plato and Socrates.

LITERAL—What is a humanist?

» A humanist is a person who studies subjects included in the humanities, such as history, rhetoric or literature.

INFERENTIAL—What can you infer from Erasmus's willingness to stay in such cramped quarters with people he had never met before?

» Studying the humanities and the classical writings of Greece and Rome was of the utmost importance to him.

When Erasmus thought about the humanist movement, he thought he was taking part in the dawning of a brighter day. The other scholars around the dinner table were equally excited. They believed that they were participating in a rediscovery of the ancient civilizations of Greece and Rome, a rebirth of culture, literature, and the arts.

What All the Excitement Was About

What Erasmus and his fellow scholars were so excited about was the energetic period of change that we now call the Renaissance. This name comes from a French word that means rebirth. When we speak of the Renaissance, we refer to a period in history when a rediscovery of classical learning led to great achievements. These achievements affected not only literature, but also philosophy, education, architecture, sculpture, and painting.

The Renaissance began in Italy in the mid-1300s. For the next two centuries, the center of creative and scholarly activity moved from one major Italian city-state to another. Florence, Rome, and Valencia all played major roles in this movement. Later, in the 1500s and 1600s, the spirit of the Renaissance spread to other places in Europe, including Germany, France, Spain, and England.

Although the Renaissance began with the rediscovery of old manuscripts, it didn't end there. The humanists studied works of ancient art, architecture, and literature. These studies led to increased interest in all these fields. Soon, people were examining ancient Greek and Roman statues and marveling at their beauty.

"What All the Excitement Was About" and "Important Renaissance Figures," Pages 6–8

Renaissance sculptors tried to capture the same qualities in their own creations. As the years went by, more and more of them modeled their works on ancient Greek and Roman examples instead of on the more recent work of medieval artists. Architects studied ancient buildings and used them as models for new structures. Renaissance poets tried to write poems as skillfully as the ancient poets had. Painters sought out new subjects to paint, inspired by people and ideas of the ancient world. All these artists were using old art to create new art.

This sculpture is based on a Greek statue of Atlas, who bore the world on his shoulders.

Important Renaissance Figures

Over time, the Renaissance spread across Europe. In the early 1600s, the greatest writer of the English Renaissance, William Shakespeare, looked to the ancient world for inspiration for some of his plays. He wrote about Julius Caesar and Antony and Cleopatra.

Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

Scaffold understanding as follows:

Have students read the section "What All the Excitement Was About" independently.

SUPPORT—Encourage students to refer to the Map of Renaissance Italy (AP 1.2) as they read to locate the different cities that are mentioned.

After students have finished reading the text, ask the following questions:

LITERAL—What was the Renaissance, and when did it begin?

» *Renaissance* means rebirth. The European Renaissance began in the mid-1300s. It was a period in history when a rediscovery of classical learning led to great achievements in literature, philosophy, education, architecture, sculpture, and painting.

LITERAL—Who are some of the important Renaissance thinkers, writers, and artists mentioned in this section?

» Shakespeare, Erasmus, Machiavelli, and Cervantes are important writers who lived during the Renaissance. Raphael, Leonardo da Vinci, and Michelangelo are Italian Renaissance artists.

Shakespeare and Erasmus are just two of many Renaissance figures who are still widely admired today. Others include the Italian artists Raphael (/rah*fah*el/), Leonardo da Vinci (/duh*vihn*chee/), and Michelangelo (/mie*kul*an*juh*loe/); the Italian political writer Machiavelli (/mahk*e*uh*vel*ee/); and the great Spanish novelist Cervantes (/sur*van*teez/). Indeed, perhaps no age in history has produced more celebrated artists and thinkers than the Renaissance. In this unit you will learn about the greatest of these figures. But before we turn to individuals, let's look at some reasons the Renaissance began where it did.

Italy the Innovator

As you read the opening paragraphs of this chapter, you may have wondered why the Renaissance began in Italy and not in a place such as England or Germany. Scholars have argued about that question for years and have suggested some reasons Italy led the way.

For one thing, Italy had been the center of the ancient Roman Empire. The ruins of that great empire surrounded the people of Italy: crumbling walls and toppled columns, arenas and temples overrun with weeds, once-splendid roads long ago fallen into disrepair. These reminders ensured that ancient Rome was never entirely forgotten.

Commerce also helped pave the way for the Italian Renaissance. Italy is a boot-shaped peninsula, jutting into the Mediterranean and forth

Vocabulary
commerce, n. the buying and selling of goods and services

Timeline

- Show students the fourth Chapter 1 Timeline Image Card. Read and discuss the caption, making particular note of any dates.

- Review and discuss the Big Question: "What factors helped bring about the age known as the Renaissance?"

NOTE: Students are not expected to respond to the Big Question at this point since they have only read part of Chapter 1.

- Post the image card as the fourth image of the Timeline, under the date referencing the mid-1300s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.

✓ CHECK FOR UNDERSTANDING—PART 1   10 MIN

Ask students to:

- Choose one of the Core Vocabulary words or phrases encountered in Part 1 (*scholar,* "classical literature," *humanist, manuscript, oration,* or *rhetoric*), and write a sentence using the word or phrase.

To wrap up the lesson, ask several students to share their responses

NOTE: End of Part 1 of "A New Dawn." Stop here and continue with the remainder of the chapter the next day.

THE CORE LESSON—PART 2   35 MIN

Review "A New Dawn" Part 1   10 MIN

Activity Pages

AP 1.1

Review with students the location of Italy, using the World Map (AP 1.1). Review also with students the placement of the four cards on the timeline, beginning with ancient Greece, and continuing on to ancient Rome, the Middle Ages, and the very beginning of the Renaissance. Discuss as a class the developments that were happening in Italy in the 1300s, at the dawn of the Renaissance.

"Italy the Innovator," Pages 8–11

Page 9

You can see how the ruins of the Forum, a public meeting place in ancient Rome, influenced late Renaissance buildings such as the church in the background in this photograph.

across the Mediterranean. They traveled from Western Europe to the Middle East and from northern Africa to southern Europe. With its central location, Italy was in a good position to profit from this trade.

During the Renaissance there was no central government in Italy. Instead, the peninsula was divided into more than 250 city-states. A city-state was like a small country. At its heart was a city that was the center of government and business. It also included the countryside with its farms and villages. Most of the city-states were tiny, but some, for example, Florence, Venice, Milan, and Genoa were larger. Many were located on the sea, or on rivers near the sea. They used their advantageous locations to gain wealth by trading with other lands. Competition among the city-states led to further improvements as [...] to attract the best traders.

Page 10

As trade grew, a new merchant class sprang up in prosperous city-states. Many merchants grew wealthy. Some of them used their wealth to support humanistic scholarship and the arts. In addition to these wealthy merchants, many nobles and church leaders acted as supporters of the arts. Without them, there probably would not have been a Renaissance.

Members of the new merchant class were eager to give their male children an education that would prepare them for success in business and in running their city-states. Merchants wanted their sons to know how to keep good business records. They also wanted them to know the law and to be skilled at negotiation and **diplomacy** so that they could deal effectively with trading partners. Because these young men would be traveling, they needed to learn history and geography. These merchants also wanted their sons to learn about religion and good morals. Some merchants even wanted their sons to learn ancient Greek and Latin so that they could read the best ancient books. These ambitions led to higher educational standards. Often, merchants hired humanists to teach their children, and this helped spread a love of the humanities throughout the city-states. In contrast, in northern Europe, education was generally in the hands of the Church.

Increasingly, Italians came into contact with people from distant lands and of differing faiths. Diversity also increased at home. [...] were Christians, many city-states

> **Vocabulary**
> **diplomacy**, n. the tactful management of relationships between two or more parties or countries

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also included Jewish families. Business trips often sent Italian merchants to regions of northern Europe. Trade also brought them into contact with Muslims from the east and the south. Contact with Muslims was especially rewarding because, during the Middle Ages, Islamic scholars had preserved many ancient Greek manuscripts.

In addition to preserving valuable ancient manuscripts, Islamic scholars wrote new works on medicine, astronomy, philosophy, and mathematics. Their works became widely used in European universities and contributed greatly to the expansion of knowledge.

There is another way in which Islam contributed to the Renaissance. In the 1300s and 1400s, Ottoman Turks completed their takeover of the Byzantine Empire. Some Byzantine scholars fled to Italy. They brought with them valuable Greek manuscripts. They also brought a thorough knowledge of the ancient Greek language in which the texts were written, and they brought their own new ideas.

An Important Invention

Once the Renaissance began, it was greatly advanced by an important German invention: the printing press. Around the year 1450, Johannes Gutenberg (/yoe*hahn*es/goot*en*burg) developed a new way of printing books and papers. Gutenberg **devised** a system of

> **Vocabulary**
> **devise**, v. to come up with an idea, plan, or invention

Scaffold understanding as follows:

Call on student volunteers to read the section "Italy the Innovator" aloud.

CORE VOCABULARY—Call attention to the vocabulary words *commerce* and *diplomacy* as they are encountered in the text. Ask students to think of any words that are similar to *diplomacy*. Students may identify the word *diplomat*. Explain that a diplomat is an official person usually chosen by a government to engage in diplomacy with other countries.

🌐 **SUPPORT—**Refer again to the Map of Renaissance Italy (AP 1.2). Call attention to Italy's boot-shaped peninsula and how easy access to the sea contributed to the development of trade.

After students have read the text, ask the following questions:

LITERAL—Why did the European Renaissance begin in Italy?

» Italy was the home and heart of the ancient Roman civilization. Italian cities still had Roman roads, buildings, statues, and ruins. Italy's merchant class, which had grown rich on the Mediterranean trade, was eager to support art and scholarship.

LITERAL—What effect did commerce have on the development of the Italian Renaissance?

» Commerce made the Italian city-states wealthy, making it possible to spend money on education and the arts. Trade also increased contact between Italians and people from other parts of the world, exposing them to new ideas and cultures.

LITERAL— What impact did the Ottoman invasion of the Byzantine Empire have on the Italian Renaissance?

» After the Ottomans invaded the Byzantine Empire, scholars fled to Italy and brought with them manuscripts from ancient Greece and ancient Rome. As a result, Italian and European scholars had access to the knowledge of these Byzantine scholars.

movable letter stamps. These stamps could be quickly arranged to form words and sentences. They were then inked and pressed onto paper. Before this invention, writings had to be copied by hand. This was a slow and expensive process. Humanists had been willing to copy manuscripts because they were so excited about their discoveries. But even the most energetic scholar could make only a handful of copies of any given manuscript. Gutenberg's invention made it possible to make many copies of books, newspapers, and pamphlets quickly and at low cost. The knowledge that the humanists had gathered could be easily spread and shared.

Use of movable type and the printing press spread quickly in Italy. By 1500, Italy boasted more printing presses than any other

read because of print shops such as this one, which time.

Page 12

country in Europe. Printers such as Aldus Manutius, whom Erasmus visited, helped spread the important texts of ancient Greece and Rome far and wide.

Many factors helped bring about the Italian Renaissance. Among them were the ruins of ancient Rome and the inspiration they provided. The prosperity of city-states and the rise of merchants and other wealthy people also contributed. Increased interest in education and greater understanding of foreign cultures also played a part in the Italian Renaissance. Other factors include the presence of Byzantine scholars with Greek manuscripts and the printing press. This is only a short list of the many causes that helped shape a very important time in history.

Page 13

13

Have students read the section "An Important Invention" independently, advising them to pause when they come to the word *devise* on page 11 to discuss its meaning in the vocabulary box. After students have read the text, ask the following questions:

LITERAL—What did Johannes Gutenberg invent?

» Gutenberg invented movable type, which led to the invention of the printing press. With movable type, many copies of a work could be printed very quickly.

INFERENTIAL—Why was the invention of the printing press important, and what effect did it have on the Renaissance?

» Before the invention of the printing press, scholars had to copy classical manuscripts by hand. This was a long process and limited the number of copies of a manuscript that could be made during a certain period of time. With the invention of the printing press, Johannes Gutenberg made it possible for ancient and modern works to be made available to everyone, not just those who were able to see or copy the originals. Classical ideas and learning increased. Important texts from Greece and Rome could be spread far and wide.

Timeline

- Show students the two remaining Chapter 1 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.

- Review and discuss the Big Question: "What factors helped bring about the age known as the Renaissance?"

- Post the image cards as the fifth and sixth items on the Timeline, under the date referencing the 1400s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.

✓ **CHECK FOR UNDERSTANDING—PART 2** 10 MIN

Ask students to:

- Write a short answer to the Big Question, "What factors helped bring about the age known as the Renaissance?"

» Key points students should cite include: The Renaissance was brought about by many factors, including trade and commerce in Italy, the revival of classical literature and the study of ancient manuscripts,

the Ottoman capture of the Byzantine Empire resulting in scholars fleeing with ancient manuscripts to Italy, and the invention of the printing press.

- Choose one of the Core Vocabulary words encountered in Part 2 (*commerce, diplomacy,* or *devise*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

🌐 World Geography (RI.5.1, RI.5.7)   15 MIN

Activity Page

🗎

AP 1.1

Note: Time allotted for this activity varies based on what work you choose to assign in class or as homework. Plan for 15 minutes of classroom time to work through the World Map (AP 1.1) and an additional 30 minutes if you choose to assign Map of Renaissance Italy (AP 1.2) during the same class period.

Materials Needed: (1) Display copy of World Map (AP 1.1) found in the Teacher Resources section (page 124). (2) Sufficient copies of the World Map (AP 1.1). (3) Red and dark blue crayons, colored pencils, or markers.

Display the enlarged World Map (AP 1.1) for all students to see. Point first to the compass rose and review each of the cardinal directions—north, south, east, and west—relative to the map. Then point to the United States and the approximate location of the state in which your students live to identify their current location.

Next, point to each of the continents in the following order, asking students to verbally identify each continent: North America, South America, Antarctica, Europe, Africa, Asia, and Australia. Review the names of various world oceans, as well as the use of the map scale.

Call attention to the European continent. Have students identify Italy and the Italian peninsula on the map. Have students circle Italy in red. Next, call attention to the Mediterranean Sea. Point to the countries that surround Italy along the Mediterranean. Point to the countries of Spain, France, Germany, and the United Kingdom, of which England is a part. Explain that Renaissance ideas spread from Italy to other parts of the continent.

🌐 Map of Renaissance Italy (RI.5.1, RI.5.7)   30 MIN

Activity Pages

🗎

AP 1.1
AP 1.2

Materials Needed: (1) Sufficient copies of the World Map (AP 1.1) from Teacher Resources, page 124. (2) Display and student copies of Map of Renaissance Italy (AP 1.2) from Teacher Resources, pages 125–126. (3) Light blue, dark blue, yellow, and purple crayons, colored pencils, or markers.

Display the enlarged World Map (AP 1.1) and the Map of Renaissance Italy (AP 1.2) for all students to see. Have students take a few moments to compare the two maps. Discuss with students the differences they see between the modern world map and the map of Italy during the Renaissance. Students should identify that, for example, the Ottoman Empire no longer exists. Instead, it is made up of smaller countries, Greece, Bulgaria, and Turkey. Have students color the Ottoman Empire yellow on the map.

Next, call attention to the two seas that surround Italy: the Tyrrhenian Sea to the west and the Adriatic Sea to the east. Have students color the Tyrrhenian Sea dark blue and the Adriatic Sea light blue.

Have students identify the Italian city-states that were briefly mentioned in the chapter. These include Venice, Florence, Milan, and Genoa. Have students circle each of these places on the map in purple.

Have students work independently or with partners to answer the questions on pages 125–126.

Tell students they should keep on hand their copies of the World Map (AP 1.1) and the Map of Renaissance Italy (AP 1.2), which they'll be using again in future chapters.

From Artisan to Artist

The Big Question: What were some of the changes that occurred during the Renaissance for artists and the work they produced?

Primary Focus Objectives

✓ Understand the transition from "artisan" to "artist." **(RI.5.3)**

✓ Compare and contrast medieval and Renaissance artistic styles. **(RI.5.3)**

✓ Recognize the use of perspective in Renaissance art. **(RI.5.2)**

✓ Understand the meaning of the following domain-specific vocabulary: *mason, apothecary, form, baptistery, commission, realism, three-dimensional,* and *perspective.* **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Page

AP 2.1

- Display and student copies of Linear Perspective (AP 2.1)
- Construction paper
- Crayons, colored pencils, or markers
- Rulers

Core Vocabulary (Student Reader page numbers listed below)

mason, n. a person who builds or works with brick or stone **(16)**

> *Example:* The mason carefully laid the brick to build the foundation for the house.
> *Variation(s):* masons

apothecary, n. a person who prepares and sells medicines **(16)**

> *Example:* The apothecary sold a wide variety of herbs to help cure everyday aches and pains.
> *Variation(s):* apothecaries

form, n. the shape of something **(17)**

> *Example:* Jason's sculpture began to take on the form of a large bird.
> *Variation(s):* forms, formation

baptistery, n. a part of a church used for carrying out the purifying ritual of baptism **(17)**

> *Example:* The family followed the priest into the baptistery before the baptismal ceremony took place.
> *Variation(s):* baptisteries

commission, v. to formally ask for the creation of something, as in a building or a painting **(18)**

> *Example:* The Catholic Church wanted to commission Michelangelo to paint the ceiling of the Sistine Chapel.
> *Variation(s):* commissions, commissioned, commissioning

realism, n. the quality of being realistic, or true to life **(19)**

> *Example:* The realism of Leonardo da Vinci's work made the viewer feel as if the subjects in the painting could come to life.

three-dimensional, adj. describing an object that has depth as well as width and height, especially a painting that appears not to be flat **(20)**

> *Example:* Many of Michelangelo's paintings feature three-dimensional people who appear lifelike.

perspective, n. a technique used to make something that is flat appear to have depth, in addition to height and width **(20)**

> *Example:* Artists of the Renaissance used perspective to give their paintings depth.
> *Variation(s):* perspectives

THE CORE LESSON   35 MIN

Introduce "From Artisan to Artist"   5 MIN

Review with students the key information learned from Chapter 1: The Renaissance represented a rebirth of interest in classical learning that led to great cultural achievements. The Renaissance began in the mid-1300s in Italy, where a booming commerce led to the accumulation of wealth and the exchange of ideas that promoted the values of the Renaissance. Great thinkers of this time were drawn to the glories of the ancient world—the literary, philosophical, and artistic creations of ancient Greece and ancient Rome. These developments led to a change in the understanding, appreciation, and status of art in Europe.

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

"The Artist Elevated," Pages 14–16

Chapter 2
From Artisan to Artist

The Artist Elevated When we visit an art museum, we are not surprised that an artist has put his or her name on the canvas or chiseled it into the stone. Nor are we surprised that a museum might advertise an exhibit of work from a particular artist.

The Big Question
What were some of the changes that occurred during the Renaissance for artists and the work they produced?

We do not find it unusual that the architect's name is cut into the cornerstone of a building. When we hear a piece of music, we usually also expect to learn who composed it.

But it was not always this way. Before the Renaissance, painters did not generally sign their works. Architects did not typically carve their names on the buildings they built. Musicians were rarely given credit for music they composed.

In the medieval period, artists did not have the status that they enjoy today. They were thought of artisans or craftspeople. The way people saw it, painters and sculptors worked with their hands, just like a shoemaker, baker, or bricklayer. They often worked for low wages

Page 14

In medieval art, the name of the person who created shows.

15

Page 15

just as other craftspeople did. A medieval artist created precisely the work his employer paid him to produce. He didn't even think of signing it.

The relatively low status of sculptors and painters was reflected by the guilds, or trade associations, to which they belonged. In Florence for example, sculptors were members of the Guild of Masons. That's because, like **masons**, sculptors worked with stone. Painters got many of their paints and supplies from **apothecaries** (/uh*path*uh*ker*eez/). So, in Florence, they were members of the Guild of Doctors and Apothecaries.

Medieval artists were like printers; they were paid to do a job.

A Change of Status

During the Renaissance, the status of artists changed dramatically. The humanists discovered that the ancient Greeks and Romans had respect for artists and architects. When beautiful Greek and Roman statues were put on display, people see why.

Vocabulary
mason, n. a person who builds or works with brick or stone
apothecary, n. a person who prepares and sells medicines

Page 16

Scaffold understanding as follows:

Ask students to look at the illustration on page 15. Read and discuss the caption.

Have students read the section "The Artist Elevated" independently, advising them to pay attention to the Core Vocabulary words *masons* and *apothecaries*, which appear in the last paragraph of this section. Encourage students to refer to the definitions in the vocabulary boxes. After students read the text, ask the following questions:

LITERAL—What was the status of sculptors and painters during the Middle Ages?

» They were considered craftsmen or artisans who worked with their hands. Their work was not considered to require a high degree of artistry or creativity, so they were viewed as artisans like masons or apothecaries.

LITERAL—How is the illustration on page 15 representative of the status of medieval painters?

» The painting is not signed by the person who painted it.

EVALUATIVE—How were musicians, sculptors, and painters of the Middle Ages different from those who exist today?

» Most musicians, sculptors, and painters of the Middle Ages did not sign their work or get individual recognition for what they created. Today, artists are given credit for the things they paint, sculpt, write, etc.

"A Change of Status," Pages 16–18

Scaffold understanding as follows:

CORE VOCABULARY—Call on student volunteers to read the section "A Change of Status" aloud. Pause to discuss the Core Vocabulary terms *form*, *baptistery*, and *commission* as you encounter them in the text.

SUPPORT—Call attention to Botticelli's *Adoration of the Magi* on page 18, and read the caption aloud.

After students have finished reading the text, ask the following questions:

LITERAL—What is the difference between an artisan and an artist?

> » Artisans were thought of as workers, not as creators. They simply worked with their hands, producing buildings, statutes, paintings, and decorations. Artists were considered creators. They were given great credit and respect for the imagination and intellect that went into the work they did with their hands.

EVALUATIVE—In Botticelli's *Adoration of the Magi* on page 18, what techniques does the artist use to direct the viewer's attention to Mary and her child?

> » Responses will vary. Students may note that, with the exception of the figure on the far right (who is Botticelli), the artist painted all of the other figures so that they are facing inward toward Mary and the baby Jesus.

INFERENTIAL—You have seen that Botticelli placed his own image in the painting. How does this act reflect the change from artisan to artist?

> » Possible response: Botticelli was making this painting "personal" and to some degree about himself. It was not an anonymous painting by an anonymous painter.

"Portrait Painting" and "The Natural World," Pages 19–21

Scaffold understanding as follows:

CORE VOCABULARY—Read the section "Portrait Painting" aloud. Call attention to the Core Vocabulary word *realism* at the beginning of the paragraph. Explain that Renaissance art was much different from that of the Middle Ages. Renaissance artists wanted things to look as lifelike and real as possible.

SUPPORT—Read the section "The Natural World" aloud. This section includes three pronunciation keys for *Brunelleschi*, *Alberti*, and *Vitruvius*. Pause as you read the text to help students understand the correct pronunciation of each name.

CORE VOCABULARY—Call attention to the Core Vocabulary words *three-dimensional* and *perspective*. Explain the meaning of each word, and explain how they are related. Call attention to Raphael's *School of Athens* on page 21 of the Student Reader. Read the caption aloud, and have students identify the ways in which Raphael uses perspective to make his piece look three-dimensional.

After you finish reading the text, ask the following questions:

LITERAL—What is perspective, and how did its use affect the history of painting?

» Seeing things in perspective means that we not only see objects as flat things on a canvas or paper, but can also see the relative distance of different things in the painting; some things appear closer in the painting, while others appear farther away. Perspective is a technique that can make a two-dimensional scene painted on a flat surface look three-dimensional. The use of perspective completely changed the way artists painted.

EVALUATIVE—In what ways were art of the Middle Ages and art of the Renaissance different?

» During the Middle Ages, the people in paintings generally did not look like specific individuals. They were stylized types. Walls, floors, and furniture slanted at odd angles. Both the people in the paintings and the settings they were in seemed flat. During the Renaissance, artists depicted rooms and outdoor scenes accurately and in detail. They used the techniques of perspective so that scenes would look three-dimensional. It was a difference between stylized depiction and realism.

Timeline

- Show students the Chapter 2 Timeline Image Card. Read and discuss the caption, making particular note of any dates.

- Review and discuss the Big Question: "What were some of the changes that occurred during the Renaissance for artists and the work they produced?"

- Post the image card as the seventh item on the Timeline, under the date referencing the 1400s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.

Ask students to:

- Write a short answer to the Big Question, "What were some of the changes that occurred during the Renaissance for artists and the work they produced?"

  » Key points students should cite include: Renaissance artists began using new techniques, such as three-dimensional figures and perspective. Artists were no longer viewed as simply artisans but gained higher status and became more highly acclaimed as individuals. They received commissions from wealthy patrons and the Catholic Church to create beautiful works of art.

- Choose one of the Core Vocabulary words (*mason, apothecary, form, baptistery, commission, realism, three-dimensional,* or *perspective*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Linear Perspective (RI.5.3, RI.5.4, RI.5.5)   **20** MIN

Activity Pages

AP 2.1

Materials Needed: (1) Display copy of Linear Perspective (AP 2.1) found in the Teacher Resources section (page 127). (2) Sufficient student copies of Linear Perspective (AP 2.1). (3) Rulers, construction paper, crayons or colored pencils.

Distribute copies of Linear Perspective (AP 2.1). Remind students that the artists Brunelleschi and Alberti first used perspective in their artwork during the 1400s. Explain the directions directions. Assist students as they set up their construction paper using the perspective steps outlined in the activity page.

Botticelli's *The Birth of Venus* (RI.5.3, RI.5.5, W.5.1, W.5.2)   **25** MIN

Activity Page

AP 1.2

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources; display copy of Map of Renaissance Italy (AP 1.2)

Alternate Art Activity for *The Birth of Venus*: If you do not have classroom access to the internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: For additional background information, visit:

www.coreknowledge.org/ckhg-online-resources

Note: Botticelli's *The Birth of Venus* features female nudity. Teachers should use their judgment relative to the norms of their community and/or school policy in sharing Renaissance works of art that include nudity.

If you choose to show and discuss Botticelli's *The Birth of Venus,* you may want to explain to students that while medieval artworks generally avoided nudity, Renaissance painters and sculptors followed the example of the classical artists in ancient Greece and Rome by depicting many figures in the nude. Not everyone is comfortable with this nudity, and there are some Renaissance paintings in which the original figures were nude and a painter of a later era painted clothing on top of the naked bodies.

Use this link to download the CKHG Online Resources for this unit, where a specific link for the following examples of Renaissance Art may be found:

www.coreknowledge.org/ckhg-online-resources

Display for students the image of Botticelli's *The Birth of Venus* and explain the context. Renaissance artists sometimes painted mythological themes, looking back to classical literature for inspiration. Lorenzo de' Medici, a member of the great Florentine family, about whom students will read in the next chapter, commissioned this painting for his villa at Castello. Using the display version of the Map of Renaissance Italy (AP 1.2), point out where the city-state of Florence was located.

Explain that Botticelli's mythical painting depicts scenes from Roman mythology. Venus, the goddess of love, is born into the world and carried on a giant seashell. The figures on the left are the wind gods Zephyr and Aura. On the right is one of the three Horae, or goddesses of the seasons.

This painting was done with tempera on canvas. Botticelli may have been inspired to paint this subject after reading the work of the ancient Greek writer Lucian. Lucian describes a number of masterpieces from ancient Greece that had been lost by Botticelli's time. *The Birth of Venus* is now in the Uffizi Gallery in Florence.

Explain that the Uffizi Gallery was originally built as a home for the government of Florence. The word *uffizi* means offices in Italian. Display for students an image of the exterior of the Uffizi Gallery, found in the CKHG Online Resources.

www.coreknowledge.org/ckhg-online-resources

Now direct students' attention back to the art inside of the gallery and *The Birth of Venus*. Give students a few moments to view the painting and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. **What do you see?**

    » Answers will vary. Students should be able to identify key details of the painting, such as the main figure standing on a shell, the winged figures on the left, and the woman on the right who seems to be putting a cloak on Venus.

2. **What in this painting indicates that it does not represent real life?**

    » The woman is floating on a shell. There are also flying figures. The design of the landscape and the colors used in the work all indicate that it does not represent real life.

3. **What are the two floating figures doing on the left?**

    » They are blowing Venus to shore.

4. **Why is *The Birth of Venus* a good example of Renaissance interest in ancient Greece and Rome?**

    » The work is a good example of Renaissance interest in ancient Greece and Rome because it shows the renewed interest in classical subject matter, as well as the depiction of the nude, idealized human figure in a harmoniously balanced composition.

5. **It is said that Botticelli was a master of line. What evidence do you see to support that statement?**

    » The curving lines of the shell and surrounding figures focus attention on Venus. Also, the strong horizon line and vertical trees counterbalance the curves.

The Cradle of the Renaissance

The Big Question: How did the success of merchants and bankers during the Renaissance benefit artists?

Primary Focus Objectives

✓ Understand Florentine society of the 1400s. **(RI.5.3)**

✓ Identify the contributions to the Renaissance of Florentine artists. **(RI.5.3)**

✓ Understand the roles of members of the Medici family in Florence's history. **(RI.5.3)**

✓ Understand the meaning of the following domain-specific vocabulary: *stable,* "merchant class," *patron, heritage, revenue, exile,* and *cardinal.* **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Patrons and Patronage":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

AP 1.2
AP 3.1
AP 3.2

- Display and student copies of Map of Renaissance Italy (AP 1.2)
- Medici Family Tree (AP 3.1)
- Domain Vocabulary: Chapters 1–3 (AP 3.2)

Core Vocabulary (Student Reader page numbers listed below)

stable, adj. unlikely to go through changes **(22)**
> *Example:* The country enjoyed a stable government that had not experienced a major change in years.

"merchant class," (phrase), a social class made up of wealthy and powerful merchants **(24)**

> *Example:* The merchant class of Venice could afford to sponsor artists and scholars during the Renaissance.

patron, n. a person who gives money or other support to someone, such as an artist **(24)**

> *Example:* Cosimo de' Medici was a great patron.
> *Variation(s):* patrons, patronage

heritage, n. something that is inherited by one person or group from an older person or group **(24)**

> *Example:* Renaissance scholars claimed the heritage of ancient Rome's glory.
> *Variation(s):* heritages

revenue, n. income **(27)**

> *Example:* One way artists of the Renaissance generated revenue was through commissions.
> *Variation(s):* revenues

exile, n. the state of being made to live outside of a place as a form of punishment **(31)**

> *Example:* The ruler was driven from power and forced to live in exile.

cardinal, n. a high-ranking religious leader in the Catholic Church **(31)**

> *Example:* The cardinal was responsible for overseeing other officials in the Catholic Church.
> *Variation(s):* cardinals

THE CORE LESSON 35 MIN

Introduce "The Cradle of the Renaissance" 5 MIN

Activity Pages

AP 1.2

Review with students what they learned in the last chapter about the start of the Renaissance, the developments that helped bring it about, and the changing status of artists. Reread the last paragraph on page 21 of the Student Reader to help students recall the artistic developments of the era.

Display the Map of Renaissance Italy (AP 1.2) and ask students to locate the city-state of Florence. Remind students of the definition of *city-state*—a city that is an independent political state with its own ruling government.

Tell students that in this lesson they are going to read about the most prominent and powerful family of Renaissance Florence—the Medici family. Call attention to the Big Question, and encourage students to look for ways the success of merchants and bankers benefited artists during the Renaissance.

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

"The City on the Arno," Pages 22–24

Chapter 3
The Cradle of the Renaissance

The City on the Arno To experience all the wonders of the Renaissance, one had only to visit the city of Florence in the 1400s. Its economy, artists, architects, writers, and philosophers all helped make Florence a model of Renaissance culture.

The Big Question
How did the success of merchants and bankers during the Renaissance benefit artists?

Florence was well-positioned to become a center of trade and commerce. Like the other important Italian cities of that age, Florence enjoyed important geographic advantages. It was founded in Roman times on flat land alongside the Arno River. To the west, the river gave it access to the sea. The city was accessible in other directions through mountain passes.

By the time of the Renaissance, Florence had grown large and rich. Compared to other Italian city-states, it was politically **stable**.

Vocabulary
stable, adj, unlikely to go through changes

Page 22

Image from the late 1400s—was at the heart

Page 23

Like other cities, Florence did suffer from problems such as violence, overcrowding, and disease. In contrast to many other cities, however, its commercial success and its form of government allowed Florence to slowly overcome these challenges. The knowledge gained in solving these problems benefited other European countries, too.

Near the height of its influence, in 1472, Florence boasted a powerful **merchant class** that was the envy of rival city-states. And although Florence is best remembered for its painters, sculptors, architects, and scholars, these artistic successes depended on the city's commercial success. After all, it was wealthy Florentine merchants who served as **patrons** and made the arts possible.

Florence became an intellectual center as well. The leading families in Florence turned to the study of ancient Roman authors. These classical writers told of the Roman **heritage** of great political, commercial, and military successes. Such stories appealed to the rising merchant class. A deep appreciation of all aspects of classical civilization developed in Florence. This helped create an atmosphere in which bold political and artistic ideas could flourish.

Vocabulary
"merchant class," (phrase), a social class made up of wealthy and powerful merchants

patron, n. a person who gives money or other support to someone, such as an artist

heritage, n. something that is inherited by one person or group from an older person or group

Page 24

Scaffold understanding as follows:

CORE VOCABULARY—Call on student volunteers to read the section "The City on the Arno" aloud. Pause to discuss the Core Vocabulary terms *stable*, "merchant class," *patron*, and *heritage* as they are encountered in the text.

SUPPORT—Call attention to the aerial view of Renaissance Florence on page 23, and read the caption aloud. Explain that Florence was an important commercial center.

After students read the text, ask the following questions:

LITERAL—What is the Arno?

» The Arno is a river along which Florence is located.

LITERAL—What is a patron? Who were patrons in Florence?

» A patron is an individual who gives money to another person, like an artist. Members of the merchant class became patrons of the arts in Florence.

LITERAL—Florence became famous as a place where the arts flourished during the Renaissance. Why were so many artists, writers, and scholars attracted to Florence?

» Trade and commerce flourished in Florence. Members of the merchant class were wealthy because of this commerce and were then able to support the arts as patrons.

Wool and Banking

Florence's wealth during the Renaissance depended in large part on two industries: wool and banking. It is estimated that at the wool industry's peak, about one of three Florentines worked in the wool business. The names of the city's streets tell of wool's importance. There were, for example, the Street of Shearers, the Street of Cauldrons (giant pots in which wool was cleaned and treated), and the Road of Dyers. Each street was dedicated to a process used to turn raw wool into the cloth that Florentine merchants sold throughout the world.

The leading Florentine merchants involved in the wool business were members of the Wool Guild and the Calimala Guild. Members of the Calimala Guild controlled the importing, dyeing, and finishing of cloth. This trade association was the most important and powerful guild in Florence. Many cloth merchants were also members of the Guild of Bankers and Moneychangers. Quite often, it was these people and their influential families who ran the government of Florence.

This image shows the production of wool, which was the foundation of a thriving trade that helped make Florence a wealthy city.

Page 25

25

The structure of the government of Florence was complex. Inspired by the examples of Greece and Rome, Florence considered itself a republic. In Florence's republic, power was in the hands of a ruling class of citizens rather than a single monarch. Incredibly, leading families in Florence chose government officials by picking names out of a bag. Of course, those eligible to have their names placed in the hat were the most influential people in Florence. Citizens were governed by a council made up of rich and educated men who represented them.

A Powerful Family

Banking made a few merchants as rich and powerful as the nobility for the first time in history. Imitating the nobility, these bankers and merchants became patrons of the arts.

No Florentine family was more rich and powerful than the Medici (/med*ee*chee/) family. The Medici were wool merchants who rose to power largely because of their banking business. By 1417, the family had bank branches in several important cities in Italy as well as in key European cities. Perhaps most important, the Medici were the

In the 1400s, Cosimo de' Medici was the powerful head of Florence's most powerful family.

Page 26

Scaffold understanding as follows:

Have students read the section "Wool and Banking" independently.

SUPPORT—Call attention to the last paragraph of the section about changes in Florentine government. Point out that Florence was a republic in the sense that all people, including Florence's rulers, were subject to the law. It did not refer to how rulers were chosen. Leaders were not elected—note the sentence that explains how leading families chose leaders by picking their names out of a bag. Explain also that in Florence, not everyone was considered a citizen. Only men thirty years of age or older who lived in Florence for an extended period of time and paid taxes enjoyed citizenship status. Only men who belonged to guilds were allowed to hold political office.

After students have finished reading, ask the following questions:

LITERAL—What were Florence's two main industries during the Renaissance? How was the importance of one of these industries reflected around the city of Florence?

» The two main industries were wool and banking. Streets in Florence were named after different parts of the wool industry.

LITERAL—How were the governments of Florence and ancient Rome similar?

» They were both republics. In designing their government, the citizens of Florence were influenced by the government of the ancient Romans.

EVALUATIVE—Do you think the government of Florence was representative of all of the city's citizens? Why or why not?

» Student responses may vary. Compared to other city-states of the time, Florence was more representative than most. The republican form of government prevented a single ruler from controlling Florence. On the other hand, the people allowed to represent the citizens of Florence all came from powerful families, limiting the number of people who could actually participate in the government.

Page 27

You can appreciate why it took more than 100 years to build the great cathedral in Florence.

Page 28

Page 29

Scaffold understanding as follows:

CORE VOCABULARY—Call on student volunteers to read the section "A Powerful Family" aloud. Pause to discuss the Core Vocabulary term *revenue* as it is encountered in the text. Help students understand that the Church was a vast and powerful institution that raised and spent huge sums of money.

SUPPORT—Call attention to the images of Cosimo de' Medici on page 26 and of the Duomo on page 28. Explain that through the patronage of the wealthy Medici family, Florence became the Italian center of Renaissance art and architecture.

After students finish reading the section, ask the following questions:

LITERAL—Who was Cosimo de' Medici, and how did he impact Florence during the Renaissance?

» He was a leader of the Medici family and a highly successful banker. He held great influence over the government of Florence, and he used his wealth to further education and art in Florence.

LITERAL—Why was Brunelleschi's construction of the dome of the cathedral in Florence considered "daring"?

» It used no interior supports to hold up the tons of stone and bricks used to form the dome.

Note: Call students' attention to the image on page 28 as you discuss this question.

He founded a school to train boys in art but also in the humanities. The sculptor, architect, and painter Michelangelo spent four years in Lorenzo's school. Michelangelo became a member of the Medici household and showed his patron the results of his work each day.

Unfortunately, Lorenzo did not have the same interest in the Medici banking business. He also did not have the same business skills as his grandfather. As a result, the bank's fortunes declined. This led to a decline of the fortunes of Florence itself. Trade with the East decreased. The city's cloth merchants found themselves unable to compete with cloth merchants in Flanders, in present-day Belgium. Florence's role as a center of art and learning did not end, but other cities were now better able to compete with it.

Lorenzo de' Medici, a great patron of art, surrounded by sculpture.

Page 30

Lorenzo died in 1492. He was succeeded by his son Piero, who was forced into **exile** by a foreign invader just two years later. The Medici family was able to regain power in Florence in 1512. But now the family's influence expanded into a different area. The head of the Medici family at this time arranged for his son Giovanni (/joe*vahn*ee/) to be named a **cardinal** in the Catholic Church. Giovanni would eventually become Pope Leo X. It would be in Rome that Leo X would continue the Medici tradition of promoting Renaissance art and learning.

Vocabulary

exile, n. the state of being made to live outside of a place as a form of punishment

cardinal, n. a high-ranking religious leader in the Catholic Church

Page 31   31

Scaffold understanding as follows:

CORE VOCABULARY—Have students read the section "Lorenzo the Magnificent" independently or in pairs. Before students begin reading, call attention to the vocabulary terms *cardinal* and exile on page 31.

SUPPORT—Also before students read, point out the name Leo X at the end of page 31. Instruct students to read this as "Leo the tenth," explaining that "X" is the Roman numeral for ten.

After students finish reading the text, ask the following questions:

LITERAL—Who was Lorenzo de' Medici?

» Lorenzo de' Medici was a member of the powerful Medici family in Florence. He worked very hard to bring the arts to Florence, making it a cultural capital of the Renaissance.

EVALUATIVE—How did the actions of Lorenzo de' Medici both positively and negatively impact the city of Florence?

» Lorenzo de' Medici was a great patron of Florentine artists. He was not, however, a business-minded individual like other members of his family. As a result, Lorenzo's management of his family's bank hurt the economy of Florence.

Timeline

- Show students the Chapter 3 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.

- Review and discuss the Big Question: "How did the success of merchants and bankers during the Renaissance benefit artists?"

- Post the image cards as the eighth and ninth items on the Timeline, under the date referencing the 1400s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.

Ask students to:

- Write a short answer to the Big Question, "How did the success of merchants and bankers during the Renaissance benefit artists?"

  » Key points students should cite include: The success of merchants and bankers led to patronage of the arts in cities like Florence. Wealthy merchants and bankers had enough money to commission artists to create beautiful works of art.

- Choose one of the Core Vocabulary words (*stable,* "merchant class," *patron, heritage, revenue, exile,* or *cardinal*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Note: The following additional activities may be completed during class time or assigned for homework. The estimated time allotted each activity below includes sufficient time for review and discussion of students' responses as a class, once the activities have been completed.

Medici Family Tree (RI.5.1)   25 MIN

Activity Page

AP 3.1

Materials Needed: Sufficient copies of Medici Family Tree (AP 3.1) from Teacher Resources, page 128

Distribute copies of Medici Family Tree (AP 3.1) to students. Point out that key information is missing from the family tree. Students should use the Student Reader to identify significant dates, names, and achievements of the Medici.

Domain Vocabulary: Chapters 1–3 (RI.5.7)   20 MIN

Activity Page

AP 3.2

Materials Needed: Sufficient copies of Domain Vocabulary: Chapters 1–3 (AP 3.2) from Teacher Resources, page 129

Distribute copies of Domain Vocabulary: Chapters 1–3 (AP 3.2) to students and review directions aloud.

Rome and the Renaissance Popes

The Big Question: How did the Roman Catholic Church use the many talents of Renaissance artists?

Primary Focus Objectives

✓ Recognize the role various popes played as patrons of the arts during the Renaissance. **(RI.5.3)**

✓ Describe the building of St. Peter's Basilica. **(RI.5.3)**

✓ Understand the meaning of the following domain-specific vocabulary: *papal, fresco, basilica,* and *indulgence*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Rome and the Popes":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

AP 1.2
AP 3.1

- Display and student copies of the Map of Renaissance Italy (AP 1.2)
- Medici Family Tree (AP 3.1), if completed
- Internet access or Grade 5 Core Knowledge Art Resources

Core Vocabulary (Student Reader page numbers listed below)

papal, adj. having to do with the pope **(34)**

> *Example:* The papal palace is located in Vatican City.

fresco, n. a type of painting made on wet plaster **(35)**

> *Example:* The tour guide pointed out her favorite fresco in the Sistine Chapel.
> *Variation(s):* frescoes

basilica, n. a type of large Christian church, often built in the shape of a cross **(36)**

> *Example:* The bells of the large basilica could be heard throughout the town.
> *Variation(s):* basilicas

indulgence, n. the removal or reduction of certain punishments for sin, linked to a special act of penance **(37)**

> *Example:* The pope granted an indulgence to the Florentine merchant.
> *Variation(s):* indulgences

THE CORE LESSON 35 MIN

Introduce "Rome and the Renaissance Popes"   5 MIN

Ask students to recall what they learned in the previous chapter. Have students share information aloud and record their responses on the board. Students should recall that Florence was considered the "cradle" of the Renaissance. Many wealthy merchants and bankers lived there, especially the Medici family. Remind students that patrons like the Medici changed the way artists were viewed. Tell students that wealthy individuals and families were not the only ones who supported the arts. In this lesson, they will learn about the role of the Catholic Church in the Renaissance. Recall that in the last chapter, students learned about Leo X and that "X" is the Roman numeral for ten. For students, write out the Roman numbers one through ten on the board or on chart paper, and place the corresponding Arabic numerals underneath:

I II   III   IV   V   VI   VII   VIII   IX   X

1 2   3   4   5   6   7   8   9   10

Tell students that Roman numerals are still used from time to time today; for instance, modern-day popes still use Roman numerals as part of their papal names. Roman numerals are also sometimes used in dates, legal documents, outlines, and in some other situations. Keep these numbers displayed as students continue with this chapter.

Call attention to the Big Question, and encourage students to look for ways the Roman Catholic Church used the talents of Renaissance artists.

Guided Reading Supports for "Rome and the Renaissance Popes" 30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

Chapter 4
Rome and the Renaissance Popes

The Splendor of the Popes The popes who led the Roman Catholic Church occupied a unique and powerful place in Renaissance Italy—indeed, in the world. They considered themselves the successors of St. Peter, one of the twelve apostles of Jesus and the first leader of the Christian Church.

The popes were responsible for leading and protecting Christian believers. In fact, the popes managed the largest organization in Europe: the Roman Catholic Church.

A pope's authority reached far beyond religion. In addition to leading the Church administration, he was also the ruler of central Italy, an area called the Papal States. As rulers of this territory, the popes enjoyed political independence.

The Big Question
How did the Roman Catholic Church use the many talents of Renaissance artists?

Page 32

Page 33

The territories under **papal** control had grown over the course of many centuries. By the time of the Renaissance, the pope ruled the largest area in Italy except for the Kingdom of Naples. The pope governed these territories from Rome, and in the mid-1400s, the Vatican became the papal residence.

Pope Nicholas V is usually credited with bringing the ideas of the Renaissance to Rome. Nicholas was a dedicated humanist. He welcomed teachers, historians, and thinkers to Rome. He rebuilt and repaired many of the city's buildings and bridges, and hired the greatest artists for the work. Pope Nicholas wanted the artists to use their talents to show the power and splendor of the Roman Catholic Church. In this way, he made Rome more attractive to tourists and pilgrims. He also helped make the Church and Roman merchants rich.

Many of Pope Nicholas's successors were also humanists. Pope Sixtus IV improved Rome's roads and buildings. He added more than a thousand books to the Vatican library, built the Sistine Chapel in the Vatican, and brought the best artists to Rome to add to its beauty.

Pope Julius II, like his uncle Sixtus IV, was also interested in rebuilding Rome. He was a good administrator and military leader. These skills helped him gain back authority over the Papal States, which had been weakened for a while.

Vocabulary
papal, adj. having to do with the pope

Page 34

Also like his uncle, Julius II expanded the Vatican library. To celebrate the Church's glory and its teachings, he invited important artists to come to Rome. The artists applied their skills to existing Church buildings. They also created beautiful new ones. He hired the young painter Raphael to paint **frescoes** on the walls of the papal apartments. Julius II also hired Michelangelo, first to design his tomb and then to paint the ceiling of the Sistine Chapel.

Vocabulary
fresco, n. a type of painting made on wet plaster

This fresco is by the Renaissance great Raphael, one of the most celebrated painters of the era.

Page 35

Scaffold understanding as follows:

SUPPORT—Before beginning the section, have students refer to the Map of Renaissance Italy (AP 1.2), and display the enlarged version at the front of the room. Have students identify the location of Florence, the Papal States, and the city of Rome.

CORE VOCABULARY—Call attention to the Core Vocabulary term *papal* in the first sentence on page 34. Read the sentence aloud and ask students to use context clues to determine the meaning of the word. Share the definition of *papal* aloud. Share with students that the Italian word for pope is *papa*, or father in English. This makes sense because the pope is considered the "father" of the Catholic Church.

Call on student volunteers to read the section "The Splendor of the Popes" aloud.

SUPPORT—Have students look at the image of St. Peter's Basilica on pages 32 and 33, and read the caption aloud. Explain to students that St. Peter's Basilica is a very large structure. The Catholic Church employed Renaissance artists to capture the splendor and power of the Church.

SUPPORT—Point out for students the names of the popes on page 34—Nicholas V in the second paragraph, Sixtus IV in the third paragraph, and Julius II in the fourth paragraph. Have students practice reading these names aloud, using the number line you displayed earlier as needed. Students should correctly say *Nicholas the fifth, Sixtus the fourth,* and *Julius the second.*

CORE VOCABULARY—In the first paragraph on page 34, again note the term *papal*. Point out that the Vatican is a papal city-state. It is where the pope lives and the place where he governs from. Explain that the Vatican is a geographic area within the city of Rome. Within it are several buildings, and it is surrounded by a wall.

CORE VOCABULARY—Call attention to the Core Vocabulary term *fresco* as it is encountered in the text, and explain its definition. Have students look at Raphael's fresco on page 35, and read the caption aloud.

After students read the text, ask the following questions:

LITERAL—What were the Papal States?

   » The Papal States were a large territory in Italy controlled by the Catholic Church. Only the Kingdom of Naples was larger in area.

LITERAL—Which pope is credited with bringing Renaissance ideas to Rome?

   » Pope Nicholas V, a humanist, is credited with bringing Renaissance ideas to Rome.

LITERAL—In what ways did the popes of the 1400s change the papacy and the city of Rome? Describe the changes the popes made to Rome and to the papacy during the 1400s.

> » The popes ordered Rome's bridges, roads, and public buildings to be repaired and rebuilt. They hired the best artists and architects of the day to work on this project. They made scholars and philosophers welcome in Rome. They bought hundreds of volumes for the Vatican Library. They firmly established the Papal States as an important power.

"St. Peter's Basilica" and "Last of the Renaissance Popes," Pages 36–39

Scaffold understanding as follows:

St. Peter's Basilica

In the fourth century, Emperor Constantine began building a church in Rome on the site where it was believed St. Peter had been buried. That church stood for twelve hundred years. In 1506, under Pope Julius II, work began on a larger, magnificent new **basilica** to replace the crumbling original structure. This larger new building would allow for a greater number of people, especially pilgrims.

St. Peter's Basilica was not completed for 120 years. Great artists, such as Michelangelo and Raphael, applied their skills to this massive project. Church leaders and artists worked together to

Vocabulary
basilica, n. a type of large Christian church, often built in the shape of a cross

The Square in front of St. Peter's was built to hold the huge crowds that came, and still come, for important papal ceremonies.

Page 36

CORE VOCABULARY—Read the first two paragraphs of "St. Peter's Basilica" aloud. Pause to call attention to the Core Vocabulary term *basilica* and explain its meaning.

SUPPORT—Have students look at the image of the plans for St. Peter's Basilica on page 36 and the image of the completed basilica on pages 32–33 (found in "The Splendor of the Popes"). Explain to students that the size of the new basilica was significantly larger than the original structure. The popes commissioned St. Peter's Basilica to not only accommodate more people, but to highlight the importance and wealth of the Catholic Church.

Have student volunteers read the remainder of the section aloud.

Note: If students have completed the "Medici Family Tree" (AP 3.1), have them refer to the activity page after reading about Pope Leo X on page 37 to be certain that they remember that Leo is Lorenzo de' Medici's son Giovanni. Also call students' attention to the portrait of Leo X on page 39.

Core Vocabulary—Call attention to the Core Vocabulary term *indulgence* on page 37 and explain its meaning.

create one of the most remarkable and beautiful buildings in the world. This project showed the power and status of the Church.

Pope Julius II was succeeded by Lorenzo de' Medici's son Giovanni, who took the name Leo X. His election in 1513 came the year after the Medici family was restored to power in Florence. As pope, Leo X showed both a love of art and a love of luxury. Like his father, Leo sponsored festivals and pageants, starting with his own magnificent coronation. He hired the best artists, including both Michelangelo and Raphael, and welcomed scholars and poets to the Vatican.

Leo's efforts were expensive, especially the construction of St. Peter's Basilica. To pay the high costs, Leo X raised taxes and borrowed huge sums of money. Like popes before him, he allowed people to pay money in return for positions of authority in the Church. And, in 1514, he extended throughout much of Europe a money-raising effort that had begun in Italy. He allowed the granting of religious pardons, called **indulgences**, for money donations. The Church taught that sins, or mistakes, would prevent people from going to heaven if not forgiven by the Church. If a person committed a sin, the Church asked him or her to do something to make up for the mistake—a penance. The Church also taught that indulgences could release people from part of their penance. But—and this was important—the indulgence would not work unless the person also confessed

Vocabulary
indulgence, n. the removal or reduction of certain punishments for sin, linked to a special act of penance

Page 37   37

Have students read the section "Last of the Renaissance Popes" independently.

After students finish reading, ask the following questions:

the sin to a priest, truly felt sorry, and received forgiveness. So, the indulgence removed part of the penance. But the "sinner" still had to perhaps pray, do good works, and even donate money for a specific cause. When Pope Leo X extended the practice of indulgences across Europe, he increased the Church's ability to raise money in this way. Some people strongly objected to this practice. These objections, along with other issues, would help trigger what was later called the Protestant Reformation. This event resulted in divisions in the Christian church.

Last of the Renaissance Popes

Clement VII was the nephew of Lorenzo de' Medici and cousin of Pope Leo X. He became pope in 1523. Clement shared his family's love of the arts. But he made unwise alliances in his effort to protect the independence of the Papal States. His poor decisions left the Vatican vulnerable. Enemies were able to attack Rome in 1527. They looted churches and monasteries, and destroyed many manuscripts in the Vatican library. They damaged some of the artwork the popes had commissioned.

Clement made peace with his enemies and was returned to power in 1528. Rome was rebuilt and continued to be a center for art and architecture.

Page 38

LITERAL—What role did Pope Leo X play in encouraging the Renaissance in Rome?

> » He invited artists like Michelangelo and Raphael to Rome. He also invited scholars and poets to the Vatican.

EVALUATIVE—How did the popes' goals and their methods in achieving them contradict each other?

» The Renaissance popes had noble goals—to rebuild Rome and make it a center for art and philosophy, to embrace the classical traditions of the past, and to honor God by rebuilding St. Peter's Basilica. Their methods included spending money they did not have, borrowing money, raising taxes, and selling offices and indulgences.

LITERAL—In what ways did Pope Clement VII's actions impact the Catholic Church?

» Clement VII made many enemies while the region was at war. As a result, they attacked Rome and took valuable pieces of art and manuscripts from the Vatican.

Timeline

- Show students the Chapter 4 Timeline Image Card. Read and discuss the caption, making particular note of any dates.

- Review and discuss the Big Question: "How did the Roman Catholic Church use many of the talents of Renaissance artists?"

- Post the image card as the tenth item on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.

✓ CHECK FOR UNDERSTANDING   10 MIN

Ask students to:

- Write a short answer to the Big Question, "How did the Roman Catholic Church use the many talents of Renaissance artists?"

  » Key points students should cite include: The Roman Catholic Church commissioned artists and architects to build and decorate new churches, including St. Peter's Basilica. They also encouraged learning and the arts in Rome.

- Choose one of the Core Vocabulary words (*papal, fresco, basilica,* or *indulgence*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Brunelleschi's Dome of Florence Cathedral (RI.5.3, RI.5.5, W.5.1, W.5.2)   30 MIN

Materials needed: Internet access or Art Resource Packet for Grade 5

Alternate Art Activity for Brunnelleschi's Dome of Florence Cathedral: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: Use this link to download the CKHG Online Resources for this unit, where specific links for the background information "About Renaissance Art," a video and an image of Brunelleschi's dome may be found:

www.coreknowledge.org/ckhg-online-resources

Play for students the video of Brunelleschi's dome of the Florence Cathedral.

Note: The video of the Dome of the Florence Cathedral is approximately five minutes long.

After students watch the video, ask the following discussion questions:

- How did Brunelleschi's dome differ from other domes and arches built at the time?

  » Brunelleschi's dome was built entirely using stone. Other domes and arches of the time were built using a wooden structure for support until a keystone could be placed.

- Why did Brunelleschi make sure that the dome was light? How did he achieve this?

  » Because the dome was not supported by a wooden structure, the dome had to be self-sustaining as it was built. The dome has an interior and an exterior shell with a hollow center.

Now display a still image of Brunelleschi's dome. Give students a few moments to view it and to reflect on the image that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. What words would you use to describe the dome?

   » Answers will vary, but students could use words such as *massive, symmetrical, awesome, beautiful*, or *harmonious*.

2. The streets of Florence are very narrow and winding. What feeling might you have walking down a street, looking up, and suddenly seeing the dome?

   » Answers will vary but should show a recognition of the size and awe-inspiring nature of the construction.

3. Although it sits atop a religious building, the dome has always been a source of great civic pride for residents of Florence. Why do you think this is the case?

   » Answers will vary. Students may suggest that the dome reflects the great scientific and artistic accomplishments of Florence's historical figures.

4. Why are the dome and its construction viewed as excellent examples of the Renaissance spirit?

   » The influence of ancient Rome is evident in the construction. Brunelleschi's new scientific and engineering ideas reflect the Renaissance interest in exploring the physical world and the aesthetic preference for balance, harmony, and classic proportions.

Now take a break to take students on a guided video tour of the Pantheon in Rome. Use the CKHG Onine Resources link for this unit, where the specific link to the video of the Pantheon may be found.

www.coreknowledge.org/ckhg-online-resources

Note: This tour is self-guided, so the length of time required to complete it will vary.

Project the 360˚ panoramic map of the Pantheon. Click on the pins on the map to view the Pantheon square, the Pantheon entrance, and the three points detailing the interior of the Pantheon. Explain to students that this structure was built about the year 126 CE, nearly two thousand years ago. Explain that this structure is especially impressive because for many centuries, the technology to build domes of this size was lost to the architects of Europe.

As you explore the Pantheon, ask students what they notice. Guide the discussion to include the following points:

- The Pantheon features tall columns on the interior and exterior of the building that offer both decoration and structural support.

- The dome of the Pantheon is very heavy. To support the structure, the ancient Romans used thick walls of concrete.

- The builders of the Pantheon used symmetry throughout the structure.

- The structure is awe-inspiring; Renaissance architects were eager to duplicate its impressiveness.

Return to the image of Brunelleschi's dome.

Why would the Pantheon have been of particular interest to Brunelleschi?

> » It featured an impressive dome that is both awe-inspiring but also technically challenging to build and support.

Michelangelo's Dome of St. Peter's Basilica (RI.5.3, RI.5.5, W.5.1, W.5.2)   30 MIN

Note: If you are using this activity following the exploration of Brunelleschi's dome, you will need to divide this activity into two fifteen-minute segments to be completed on two different instructional days. Look for the reminder of where to end the first day's activity.

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Michelangelo's Dome of St. Peter's Basilica: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: For background information, download the CKHG Online Resource "About Renaissance Art."

www.coreknowledge.org/ckhg-online-resources

After students have viewed Brunelleschi's dome of the Florence Cathedral in the previous activity, turn their attention to Michelangelo's dome of St. Peter's Basilica. Provide context for students regarding Michelangelo's dome. Explain that Michelangelo (1475–1564) was one of most celebrated figures of the Renaissance. In addition to his great architecture, he created some of the most beloved paintings and sculptures of the era. Tell students they will learn more about his achievements in Chapter 7.

Use this link to download the CKHG Online Resources, where the specific link to an image of Michelangelo's dome may be found:

www.coreknowledge.org/ckhg-online-resources

Give students several minutes to look at Michelangelo's dome of St. Peter's Basilica and reflect on the image they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Is the architecture symmetrical (exactly even on both sides) or asymmetrical?

    > » The architecture is symmetrical.

2. What clue does the object at the very top of the dome give you about the building's function?

    » The cross tells you that the building is used for Christian religious purposes.

3. Explain that the height from the pavement of the church to the oculus of the lantern resting upon the dome is 404.8 feet, while the height to the summit of the cross surmounting the lantern is 434.7 feet. How is a dome of this size in keeping with the purpose of other grand designs of this type?

    » Answers will vary. Like the dome of the Pantheon, the dome of the cathedral in Florence, and the Hagia Sophia (which Core Knowledge students studied in Grade 3), the design is meant to overwhelm the viewer with sheer vastness, making him or her feel humble. This building communicates the power and prestige of this faith.

Note: This point in the activity represents a good place to end the instructional period. The second part of the activity can be continued in the first fifteen minutes of the next period.

Recall with students what they viewed on the previous day about St. Peter's Basilica. Review briefly the Looking Questions and their responses to them.

Now take students on a guided tour of St. Peter's Basilica in Rome using the CKHG Online Resources link for the video tour.

www.coreknowledge.org/ckhg-online-resources

Note: This tour is self-guided, so the length of time required to complete it will vary.

Project the 360˚ panoramic view of St. Peter's Basilica for students to see. Walk students through the virtual tour of the basilica. Call attention to the various architectural features, especially the structure of the dome. After touring the basilica, guide discussion to include the following points:

•   Michelangelo's dome was inspired by Brunelleschi's dome in Florence.

•   Michelangelo also used ancient architectural styles that included pediments and columns.

•   The style of the dome was unlike any other dome built before it. Michelangelo adapted the ancient features to create a "sculpted," upwardly thrusting exterior like no other building before it. The dome decreases in width and decoration as it gets taller: it starts with the colonnade-surrounded drum, then the visible ribs glide up toward the slim lantern, and a Christian cross decorates the top.

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Raphael's *Marriage of the Virgin*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: For background information, use the CKHG Online Resource "About Renaissance Art."

Use this link to download the CKHG Online Resources for this unit, where the specific link to an image of Raphael's *Marriage of the Virgin* may be found.

www.coreknowledge.org/ckhg-online-resources

Give students a few moments to view Raphael's *Marriage of the Virgin* and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Explain that this scene represents the marriage of Mary (the mother of Jesus) to Joseph in an Italian Renaissance setting. What moment in the marriage ceremony is being depicted?

   » Joseph is about to place a ring on Mary's hand.

2. Where is the vanishing point in this painting? (Prompt students as needed to remind them what the vanishing point is and how it is used in perspective.)

   » The open doorway of the building is the vanishing point.

3. Raphael establishes a foreground, middle ground, and background to give the painting depth. Which figures mark these areas of the painting?

   » The wedding party is in the foreground, there are people in the middle of the plaza, and there are people in the distance atop the steps of the building.

4. Raphael was praised for his ability to portray lifelike figures. How does he accomplish this in this painting?

   » The figures have strength and energy. The man on the right is bending or breaking a stick over his knee. Joseph and Mary are caught in the middle of a movement.

5. The Florentines (residents of Florence) were quite proud of their architecture. How does Raphael give a major role to architecture in this painting?

  » The building occupies the upper half of the painting and seems to preside over the ceremony in the foreground.

6. Does the building show evidence of Renaissance interest in ancient Greek and Roman architecture?

  » Yes, the interest is apparent in the building elements (columns, arches, friezes).

7. Raphael and other Renaissance artists placed biblical scenes in Italian Renaissance settings and peopled them with figures in Renaissance clothing. Why might they have depicted scenes this way?

  » Answers will vary. Students may suggest that the goal was to connect ancient stories with the lives of the viewers.

Raphael's *The Virgin and Child with Saint John the Baptist* (RI.5.3, RI.5.5, W.5.1, W.5.2)   25 MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Raphael's *The Virgin and Child with Saint John the Baptist*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: For background information, use the CKHG Online Resource "About Renaissance Art."

www.coreknowledge.org/ckhg-online-resources

Note to Teachers: The video for this activity is approximately three minutes long.

Show students the video about Raphael's *The Virgin and Child with Saint John the Baptist*. Following the video, display for students the image of Raphael's *The Virgin and Child with Saint John the Baptist*. Use the CKHG Online Resources for this unit, where the specific links for the video and image may be found:

www.coreknowledge.org/ckhg-online-resources

Give students a few moments to view Raphael's *The Virgin and Child with Saint John the Baptist* and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. This may look like a scene of two children and a woman, or their mother, but do you see indications that it is a religious scene as well?

    » One child is holding a crucifix; the other (trace with your finger) has a halo above his head. The halo is a symbol of grace, divinity, and holiness.

2. Explain that this is a portrait of the Virgin Mary with her son Jesus and John the Baptist, who is said to be Jesus's cousin. John the Baptist preached in the wilderness and baptized people there. Baptism welcomes people into the Christian community. Which child do you think is John the Baptist?

    » He is the one on the right. He wears the garment of a desert-dweller.

3. How can you tell that Jesus is the most important figure?

    » Both John the Baptist and Mary are looking at him.

4. What strong horizontal line balances the circular shape of the painting?

    » The band of water and trees balances the circular shape of the painting.

5. Despite the deep space of the background, how does Raphael keep your eyes focused on the figures?

    » The figures are large, in the immediate foreground, and are placed so that they "block" your view.

6. What geometric shape do the three figures create in the composition?

    » The figures create a triangle.

7. What do you think appealed to people about Raphael's works? Is there anything that appeals to you now?

    » Answers will vary. Students should mention specific details or techniques seen in Raphael's works.

Venice: Jewel of the Adriatic

The Big Question: Why was Venice known as the "Jewel of the Adriatic" during the Renaissance period?

Primary Focus Objectives

✓ Understand the early history of Venice. **(RI.5.3)**

✓ Describe Venetian society in 1500. **(RI.5.3)**

✓ Recognize Venice's contributions to the art and ideas of the Renaissance. **(RI.5.3)**

✓ Understand the meaning of the following domain-specific vocabulary: *lagoon, furnishing, textile, galley, senate, chief of state, council,* and *hereditary*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Venice":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

AP 1.2
AP 5.1

- Display and student copies of Map of Renaissance Italy (AP 1.2)
- Florence and Venice Comparison (AP 5.1)

Core Vocabulary (Student Reader page numbers listed below)

lagoon, n. a small body of water that is connected to a larger one **(42)**

> *Example:* The ship moved slowly from the lagoon into the open sea.
> *Variation(s):* lagoons

furnishings, n. the things found in a room, including furniture, rugs, curtains, and artwork **(42)**

> *Example:* The decorator used plants and other greenery as furnishings in the room.
> *Variation(s):* furnishing

textile, n. cloth or fabric **(42)**

> *Example:* The textile trade enriched the city's merchants.
> *Variation(s):* textiles

galley, n. a flat-bottomed boat with both sails and oars **(43)**

> *Example:* The galley easily navigated the Mediterranean Sea to its destination.
> *Variation(s):* galleys

senate, n. a group of people who make laws and help govern a place **(45)**

> *Example:* Members of the senate voted to pass a new law.
> *Variation(s):* senates

chief of state, n. the recognized leader of a country **(45)**

> *Example:* The chief of state governed the country in times of war and in times of peace.
> *Variation(s):* chiefs of state

council, n. a group of people who meet to help enforce laws and run a government **(45)**

> *Example:* Members of the council were chosen from among Venice's wealthy upper class.
> *Variation(s):* councils

hereditary, adj. describing something that is passed down as from a parent to a child **(45)**

> *Example:* The role of president is not hereditary.

THE CORE LESSON 35 MIN

🌐 Introduce "Venice: Jewel of the Adriatic" 5 MIN

Activity Pages

AP 1.2

Review with students what they have learned about the cities of Rome and Florence, two major cities of the Italian Peninsula. Review also what students have learned about the Papal States. Display the Map of Renaissance Italy (AP 1.2), and have them find Rome and Florence. Then, ask them to locate Venice. Tell students that in this lesson, they will read about this old European city. Explain that Venice was a major Renaissance cultural and financial center. Call attention to the Big Question, and encourage students to look for reasons why Venice was known as the "jewel of the Adriatic" as they read the chapter.

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.
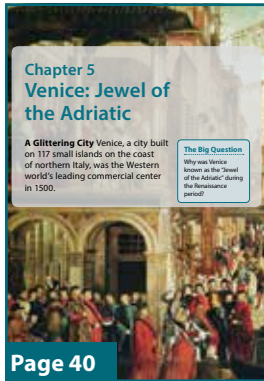
"A Glittering City," Pages 40–44

Chapter 5
Venice: Jewel of the Adriatic

A Glittering City Venice, a city built on 117 small islands on the coast of northern Italy, was the Western world's leading commercial center in 1500.

The Big Question
Why was Venice known as the "Jewel of the Adriatic" during the Renaissance period?

Page 40

Page 41

Venice's islands, located in a **lagoon** connected to the Adriatic Sea, were divided by more than one hundred fifty canals. The islands were connected by more than four hundred bridges. Many of its buildings rested on pillars driven into the mud. Because of its location, Venice was safe from an attack. Enemy ships found it impossible to move in the shallow waters. Venice also had a strong navy, which was the basis of its sizable wealth.

The people of Venice, called Venetians (/vuh*nee*shunz/), were proud of their splendid city. Visitors marveled at the architecture. They were also amazed by the rich **furnishings** found in the homes of the wealthy people of the city.

How did Venice become so prosperous? Like Florence, Venice built its wealth mostly on trade. Over two centuries, Venetians managed an extensive trading empire. They were determined to carry on their trading activities and acquisition of wealth without interference.

Venetian merchants visited ports in Syria and Egypt and along the coast of the Black Sea. There, Venetian merchants traded for herbs, spices, and dyes from the Far East, and for cottons, silks, and silver goods from the Middle East. In exchange, Venetian merchants offered the many products of their own industries, such as glass, textiles, and jewelry.

Vocabulary
lagoon, n. a small body of water that is connected to a larger one

furnishings, n. the things found in a room, including furniture, rugs, curtains, and artwork

textile, n. cloth or fabric

Page 42

Scaffold understanding as follows:

CORE VOCABULARY—Read the first two paragraphs of "A Glittering City" on pages 40–42 aloud. Call attention to the Core Vocabulary term *lagoon* when it is encountered in the text, and explain its meaning.

SUPPORT—Review with students the image on pages 40–41 of the Student Reader. Help students recognize that the city of Venice, shown in the image, includes a network of canals that serve as the roadways through many parts of the city. Bridges link the different parts of the city, which are actually small islands.

Continue reading aloud the remainder of "A Glittering City."

SUPPORT—The section "A Glittering City" includes pronunciation guides for several words: *Venetians*, *Padua*, and *Verona*. Revisit each word in the text, and have students pronounce each word aloud.

CORE VOCABULARY—Call attention to the Core Vocabulary terms *furnishings*, *textile*, and *galley* as they are encountered in the text, and explain each word's meaning.

SUPPORT—Have students look at the painting of Venetian ships on page 44 and read the caption aloud. Explain to students that the Venetians needed a large navy to defend themselves from invaders.

After students finish reading the text, ask the following questions:

LITERAL—Where is Venice located? What is special about the city?

» Venice is a city in northern Italy on the Adriatic Sea. It is a group of 117 islands in the middle of a lagoon. Parts of the city are connected by canals and bridges.

Protecting this trade was vital to the Venetians. During the 1200s and 1300s, Venice established ports and island strongholds along the Adriatic Sea, leading to the Mediterranean Sea. They defended these strongholds with a formidable navy. The navy's flat-bottomed **galleys** were built in Venice. Shipbuilding employed about two thousand Venetians. It was probably the largest industry of its time.

Venice also wanted free access to trading partners to the north of the Alps, the mountain range that stood between their city and much of Europe. So, during the 1400s, Venice conquered

Vocabulary
galley, n. a flat-bottomed boat with both sails and oars

Venetian merchants meet to discuss the price of their goods.

LITERAL—Why did Venice become a financial center?

» Venice was an extensive trading empire. It established ports along the Adriatic Sea and safe land passages to areas in northern Europe. It had a strong navy to protect its ports. By encouraging trade, Venice encouraged people from all over the world to do business there.

EVALUATIVE—Why do you think shipbuilding was such an important industry in Venice?

» Venice is a city made up of islands on the Adriatic Sea. This meant that trade and travel were largely conducted by ship. The shipbuilding industry grew as demand for trade ships increased. Venice's need to build a navy for defense also helped bolster the shipbuilding industry.
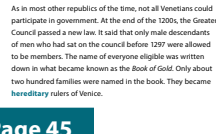
territories to its north and west. These territories included Padua (/paj*oe*uh/) and Verona (/vuh*roe*nuh/) in present-day Italy. These conquests assured safe overland passage for Venetian merchants seeking trade in Germany and elsewhere in northern Europe.

Late in the 1400s and early in the 1500s, Venice suffered some military setbacks. First, Turkish forces seized many of Venice's eastern territories. The Turks forced Venice to pay a yearly fee for trading in Turkish ports. Then, an alliance of Italian, German, French, and Spanish forces, headed by Pope Julius I, recaptured some of the Italian territories Venice had conquered. Over time, Venice won back some of these territories, though at great financial and human cost. Its efficient navy gave it the military force needed to defend its trading empire, at least for a while longer.

...the size of the Venetian naval fleet.

"Republican Government," Pages 45–46

Scaffold understanding as follows:

SUPPORT—Call attention to the pronunciation guide for *doge* in the first paragraph of the section. Have students pronounce the word aloud.

CORE VOCABULARY—Have student volunteers read the section "Republican Government" aloud. Call attention to the vocabulary words *senate, chief of state, council,* and *hereditary* as they are encountered in the text, and explain each word's meaning.

After students finish reading, ask the following questions:

LITERAL—How was the Venetian government similar to that of Florence?

» Both governments were republics.

LITERAL—What was the *Book of Gold*?

» The *Book of Gold* listed all of the families whose members once sat on the Great Council. Only members of these families were allowed to hold future positions on the Great Council.

Republican Government

Venice, like Florence, was not a monarchy but a republic. The government was controlled by the city-state's leading families. The head of the government was called the doge (/dosj/). The title comes from a Latin word meaning leader. Members of the Greater Council chose a doge to serve for life. From its members, the Greater Council also selected people to serve in other government bodies. These included a **senate** and a committee for public safety. Although the doge was Venice's **chief of state**, the power to rule in the end lay in the hands of the **council** and the other governmental bodies whose members it selected.

As in most other republics of the time, not all Venetians could participate in government. At the end of the 1200s, the Greater Council passed a new law. It said that only male descendants of men who had sat on the council before 1297 were allowed to be members. The name of everyone eligible was written down in what became known as the *Book of Gold.* Only about two hundred families were named in the book. They became **hereditary** rulers of Venice.

Vocabulary
senate, n. a group of people who make laws and help govern a place

chief of state, n. the recognized leader of a country

council, n. a group of people who meet to help enforce laws and run a government

hereditary, adj. describing something that is passed down as from a parent to a child

In the late 1400s and early 1500s, the wealth of merchant traders allowed Venice to compete with Florence and Rome for leadership of the Renaissance. Aside from its wealth, Venice benefited from the arrival of foreign scholars. In 1453, Ottoman Turks conquered Constantinople, capital of the Byzantine Empire. Many scholars living there fled and made their way into Europe. Many moved to Venice. They brought both their knowledge and precious manuscripts from ancient Greece.
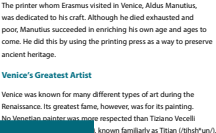
Printing Advances

One of Venice's most notable contributions to classical learning was its encouragement of the printing craft. By 1500 the city-state alone had more than two hundred printing presses. Because many printers were scholars, they devoted themselves to finding and publishing classical manuscripts, particularly those from ancient Greece.

The printer whom Erasmus visited in Venice, Aldus Manutius, was dedicated to his craft. Although he died exhausted and poor, Manutius succeeded in enriching his own age and ages to come. He did this by using the printing press as a way to preserve ancient heritage.

Venice's Greatest Artist

Venice was known for many different types of art during the Renaissance. Its greatest fame, however, was for its painting. No Venetian painter was more respected than Tiziano Vecelli ... , known familiarly as Titian (/tihsh*un/).

EVALUATIVE—What impact did the Great Council's law and the *Book of Gold* have on the government of Venice?

> » The law and the *Book of Gold* created hereditary rulers, or rulers whose positions were passed down from generation to generation.

"Printing Advances," "Venice's Greatest Artist," and "Decline of Venice," Pages 46–49

Venice boasted many printing presses, which helped spread Renaissance knowledge and learning.

Page 47

47

Scaffold understanding as follows:

Have student volunteers read the sections "Printing Advances," "Venice's Greatest Artist," and "Decline of Venice" independently. Before students begin reading, call attention to the pronunciation guides for *Tiziano Vecelli* and *Titian*, which appear on page 46. Have students pronounce each of these. Instruct students to examine the illustrations and captions as they read.

SUPPORT—Call attention to the image of the printing press on page 47, and read the caption aloud. Remind students that before the printing press, manuscripts and important documents were handwritten, making written materials very precious.

Born around 1488, he was brought to Venice at age nine or ten to study with some of the city's most important painters. When his long career came to an end in 1576, he had surpassed them all.

Titian was noted for his appeal to the emotions and senses. His use of color and oil paints gave his works a rich and luxurious feel.

Also famous is Titian's series of portraits of the Holy Roman Emperor Charles V, who became his patron. Titian also painted portraits of Francis I of France and Philip II of Spain. Emperor Charles V admired Titian so much that it is reported he once picked up the artist's paintbrush when Titian dropped it on the floor. This was something unheard of for an emperor to do for a mere commoner!

Titian painted this portrait of Isabella d'Este, a prominent woman of the Renaissance.

Decline of Venice

Over time, Venice lost ground as the world's leading trading power. The Turks successfully challenged Venetian dominance in the Mediterranean. Portuguese explorers found new sea routes to

Page 48

SUPPORT—Have students view the painting on page 48 and read the caption aloud. Make clear that this is a portrait painted by Titian. Encourage students to describe the features of the painting, including Titian's use of color.
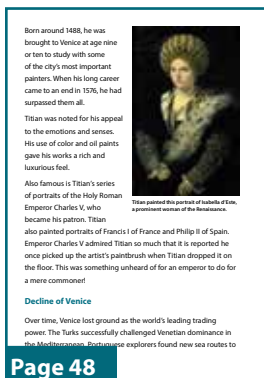
After students have finished reading, ask the following questions:

EVALUATIVE—How did the printing press impact the Renaissance in Venice?

> » Because Venice encouraged printing, the city had more than two hundred printing presses. The printing press attracted scholars to the city, which made Venice an important center of Renaissance thought.

LITERAL—Who was Titian?

> » Titian was a famous Renaissance painter known for his use of color and emotion in his work. He is remembered for his portraits of European royalty and Emperor Charles V.

LITERAL—Which factors challenged Venice's supremacy as a commercial center?

> » The Turks built up trade in the Mediterranean, while Portuguese sailors found alternative routes to obtain goods traditionally transported by Venetian traders.

the Far East, shifting trade away from the Mediterranean and the Middle East to the Atlantic Ocean and beyond. Venice remained an independent state until the end of the 1700s. But its position in relation to world trade and commerce would never again be as strong as it was in the glory days of the Renaissance.

Page 49

49
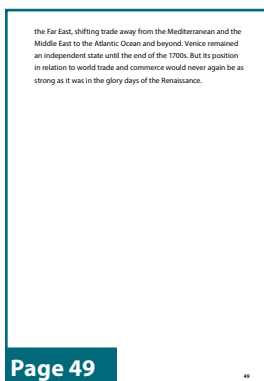
Timeline

- Show students the Chapter 5 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.

- Review and discuss the Big Question: "Why was Venice considered the 'Jewel of the Adriatic' during the Renaissance period?"

- Post the image cards as the eleventh and twelfth items on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.

✓ CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question, "Why was Venice known as the 'Jewel of the Adriatic' during the Renaissance period?"

  » Key points students should cite include: Venice was known as the "Jewel of the Adriatic" for several reasons. It was built on a series of islands in the Adriatic. Trade was an important economic activity in Venice, and it made the city very wealthy. As a result, Venetians were able to attract Renaissance scholars and artists.

- Choose one of the Core Vocabulary words (*lagoon, furnishings, textile, galley, senate, chief of state, council,* or *hereditary*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Virtual Tour of Venice (SL.5.1, W.5.1, W.5.2) 20 MIN

Materials Needed: Internet access

Use this link to download the CKHG Online Resources for this unit, where the specific links for the panoramic virtual tour of Venice may be found:

www.coreknowledge.org/ckhg-online-resources

Project the panoramic view of St. Mark's Square and guide students through the "tour." Read the description beneath the panoramic view as narration. Following St. Mark's Square, show students the panoramic view of the Doge's Palace, also located on the square. After touring each place, guide discussion to address the following points:

- The architecture of St. Mark's Square is very palatial. St. Mark's Basilica, for which the square is named, reflects the might of the Catholic Church at this time.

- Remind students that the doge was the leader of Venice. The palace of the doge reflects the almost king-like status that Venice's leader had. Even though the doge was elected, he served in that position for life.

Display the panoramic tour of the Rialto Bridge and read the description beneath the image. Display the panoramic tour of the Bridge of Sighs and read the description beneath the image. Guide discussion to address the following points:

- Venice is built on more than one hundred small islands on a lagoon in the Adriatic Sea. Bridges were necessary to connect parts of the city.

- The Rialto Bridge is the most famous bridge across the Grand Canal. The bridge was built during the Renaissance and replaced the original wooden bridge that had existed previously.

Venice and Florence Comparison (W.5.1, W.5.2)   45 MIN

Activity Page

AP 5.1

Materials Needed: Sufficient copies of Florence and Venice Comparison (AP 5.1) found in Teacher Resources, page 130

Distribute copies of Venice and Florence Comparison (AP 5.1). Students should go back over the Student Reader and use this graphic organizer to take notes. Explain to students that they will use their notes to help them write a short essay that highlights the similarities and differences between Florence and Venice, two important Italian city-states during the Renaissance. Essays should include the following:

- A short introduction paragraph

- At least four differences between Florence and Venice

- At least three similarities between Florence and Venice

- A short conclusion paragraph

This additional activity may be assigned in class or as homework. Another option may be to allow students time to take notes in class and then write the essay for homework.

Materials Needed: (1) Internet access, (2) enlarged printed images of Titian's works, (3) sufficient copies of Titian Gallery Walk (AP 5.2) found in Teacher Resources, page 131, (4) cards or construction paper

Note: If you are unable to print images of Titian's work, you may project each image for students to see and have them complete each portion of Titian Gallery Walk (AP 5.2) as a class.

Use this link to download the CKHG Online Resources for this unit, where the specific links for Titian's work may be found:

www.coreknowledge.org/ckhg-online-resources

Establish six different zones in the classroom to display each of Titian's six works with a card or piece of construction paper that identifies the painting's name and approximate date. Divide the class into six groups. Distribute copies of Titian Gallery Walk and read directions to students aloud. Explain to students that during this activity, they will get to act as art critics, studying the works of Titian.

Set a timer for six minutes. During this time, each student should view the work by Titian at his or her designated station and complete the appropriate portion of the Titian Gallery Walk Activity Page. After the timer goes off, instruct each student to move to the next station and reset the timer. Repeat this process until each student has cycled through each station. Spend the remaining time debriefing the lesson and discussing overall student impressions of Titian's work.

Leonardo da Vinci

The Big Question: Why might Leonardo da Vinci be described as a symbol of the Renaissance?

Primary Focus Objectives

✓ Identify Leonardo da Vinci. **(RI.5.3)**

✓ Recognize the major achievements of Leonardo da Vinci's career. **(RI.5.3)**

✓ Understand Leonardo da Vinci's importance to the European Renaissance. **(RI.5.3)**

✓ Understand the meaning of the following domain-specific vocabulary: *résumé,* "jack-of-all-trades," *visionary, apprentice, prior, masterpiece, embodiment,* and *Renaissance man.* **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Leonardo da Vinci":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

AP 1.2
AP 6.1

- Display and student copies of Map of Renaissance Italy (AP 1.2)
- Domain Vocabulary: Chapters 4–6 (AP 6.1)

Core Vocabulary (Student Reader page numbers listed below)

résumé, n. a listing of a person's skills, training, and achievements **(50)**

> *Example:* The applicant included many of her previous jobs on her résumé.
> *Variation(s):* résumés

"jack-of-all-trades," (idiom), a person who can do a large number of jobs or tasks **(50)**

> *Example:* Leonardo da Vinci is often described as a jack-of-all-trades because he was talented at many things.
> *Variation(s):* jacks-of-all-trades

visionary, n. a person who is able to imagine and plan for the future **(50)**

> *Example:* A true visionary, Leonardo da Vinci imagined a world filled with wonderful inventions.
> *Variation(s):* visionaries

apprentice, n. a person who trains for a job or skill by working under the supervision and guidance of an expert in the field **(52)**

> *Example:* The apprentice left home at an early age to learn a new trade from the master.
> *Variation(s):* apprentices

prior, n. a priest who helps lead a monastery **(53)**

> *Example:* Fernando asked the prior whether he could say the blessing at dinner.
> *Variation(s):* priors

masterpiece, n. a work of art that demonstrates the highest degree of skill **(54)**

> *Example:* Art historians debate whether the *Mona Lisa* or *The Last Supper* is Leonardo da Vinci's greatest masterpiece.
> *Variation(s):* masterpieces

embodiment, n. a person who represents or provides a good example of an idea **(57)**

> *Example:* Leonardo da Vinci is often considered the embodiment of the Renaissance.
> *Variation(s):* embody, embodied

Renaissance man, n. a person who has wide interests, knowledge, and skills **(57)**

> *Example:* Because he could paint, sculpt, and speak three languages, David was revered as a Renaissance man among his friends.
> *Variation(s):* Renaissance men

THE CORE LESSON   35 MIN

Introduce "Leonardo da Vinci"   5 MIN

Introduce the term *Renaissance man,* asking students to refer to page 89 of their glossary. Discuss how difficult it is to be good at many things. Students should know this from their own experiences. Some of them may be good at math, but not as good at spelling. Some may be good at science but have trouble drawing a simple picture. A few may play the piano or guitar—but not also the violin and drums. Ask students to imagine being really good at math, spelling, science, drawing, sports, and music. Tell students that in this lesson they will read about Leonardo da Vinci, who has been described as a *Renaissance man.* Call attention to the Big Question, and encourage students to look for ways that Leonardo da Vinci was a symbol of the Renaissance as they read the chapter.

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

"Imagining Things That Are to Be," Pages 50–53

Chapter 6
Leonardo da Vinci

Imagining Things Are to Be
A young man named Leonardo da Vinci applied for a job with the ruling Duke of Milan (/mih*lan/). To convince the duke of his worth, Leonardo sent a lengthy description of the services he could offer. Today, we would call that description his **résumé** (/reh*zoo*mae/).

The Big Question
Why might Leonardo da Vinci be described as a symbol of the Renaissance?

Vocabulary
résumé, n. a listing of a person's skills, training, and achievements

"jack-of-all-trades," (idiom), a person who can do a large number of jobs or tasks

visionary, n. a person who is able to imagine and plan for ... as a **visionary.**

In the description of his skills, Leonardo explained his ideas for the creation of new bridges, weapons, and other devices. If we knew nothing else about Leonardo but his description of his skills, we might conclude he was an engineer or soldier. In fact, he was also one of the foremost artists of the age—or any age.

Like many great Renaissance artists, Leonardo was a **jack-of-all-trades.** He was a sculptor, a ... nter, a designer, and a scientist. Most of all,

Page 50

Page 51

... do made sketches of machines and devices, ...eveloped and used.

Vocabulary
apprentice, n. a person who trains for a job or skill by working under the supervision and guidance of an expert in a field

Leonardo was born in 1452 near the village of Vinci, about sixty miles from Florence. When he was about fifteen, his father took him to a famous artist in Florence. He persuaded the artist to make his son an **apprentice.**

Apprentices observed the master at work and did whatever simple tasks the master gave them. Gradually, apprentices began to learn the skills of painting, designing, and sculpting from their master.

The work of apprentices was demanding. They rarely had days off. They spent long hours copying drawings so they could become familiar with the master's style. In fact, although a painting might bear the master's name, it was in many cases an apprentice who actually completed the work.

Leonardo spent less time as an apprentice than most boys. And, as time would reveal, he was spectacularly talented. According to one legend, Leonardo's master asked him to paint an angel in a painting for one of the master's patrons.

Page 52 Leonardo da Vinci created this self-portrait.

Scaffold understanding as follows:

SUPPORT—Have students refer to the Map of Renaissance Italy (AP 1.2). Review with students the locations of Florence, the Papal States, and Venice. Have students identify the cities of Milan, Mantua, and Rome on the map.

Read the first four paragraphs of "Imagining Things That Are to Be" aloud.

CORE VOCABULARY—Call attention to the Core Vocabulary terms *résumé*, "jack-of-all-trades," *visionary*, and *apprentice* as they are encountered in the text and explain each word's meaning.

SUPPORT—Call attention to the pronunciation guides in the first paragraph for *Milan* and *résumé*. Have students pronounce each of these words aloud.

SUPPORT—Have students view the image of Leonardo da Vinci's sketch on pages 50–51 and read the caption aloud. Ask them to describe why da Vinci may have designed this machine. What kind of machine does it appear to be? Explain to students that Leonardo da Vinci was considered a visionary, a person who sees ahead to the future. Many people viewed Leonardo da Vinci's sketches and designs with skepticism, but many of the ideas he envisioned became a reality.

Have student volunteers read the remainder of the section aloud.

After students finish reading, ask the following questions:

LITERAL—What made Leonardo da Vinci a "jack-of-all-trades"?

» He was a painter, sculptor, inventor, designer, and scientist.

LITERAL—How did Leonardo da Vinci get his start as an artist?

» Like others of the time period, Leonardo da Vinci began as an apprentice and learned the trade of painting from a master.

Page 53

53

"The Master of All Trades," Pages 53–55

Page 54

Page 55

55

EVALUATIVE—Why do you think Leonardo da Vinci fell into a habit of not finishing his work?

» Student responses may vary. Students may respond that Leonardo da Vinci was distracted by many different projects and demands on his time. Perhaps he did not finish many of his projects because he dedicated himself to painting at the end of his career.

Scaffold understanding as follows:

CORE VOCABULARY—Call attention to the Core Vocabulary terms *prior* (page 53) and *masterpiece* (page 54), and explain each word's meaning.

Note: Some students may also be familiar with the phrase "prior to" used as a preposition, meaning before.

Have students read the section "The Master of All Trades" independently.

SUPPORT—Have students look at the image of *The Last Supper* on page 54 and read the caption aloud. Call attention to how the composition puts the focus on the central figure—Jesus.

After students finish reading the text, ask the following questions:

LITERAL—What masterpiece did the duke of Milan commission Leonardo da Vinci to paint?

» The duke of Milan asked that Leonardo da Vinci paint *The Last Supper* on the wall of a monastery.

EVALUATIVE—Why do you think Leonardo da Vinci suggested that the prior's face serve as a model for Judas's in the painting of *The Last Supper*?

» The prior kept nagging Leonardo da Vinci about his project. Perhaps Leonardo suggested using the prior's face for that of Judas as a way to get back at him.

EVALUATIVE—Besides painting *The Last Supper,* how did Leonardo demonstrate his many different skills while in Milan?

» He invented and designed a number of devices, including a musical instrument. He demonstrated his knowledge of mathematics with a drawing illustrating the principles of Vitruvius.

Page 56

Florentine citizen. Even today, viewers are attracted by the artist's use of light and shade, his attention to detail in the woman's clothing, and his use of an invented landscape as background. Viewers over the centuries have also been fascinated by the woman's gaze and smile. What was she thinking? People still ask that question as they file past the painting now displayed in the great Louvre (/loov/) Museum in Paris.

Some people say that the *Mona Lisa* is so lifelike that her eyes seem to follow a viewer across a room.

Eventually, Leonardo returned to Milan. He continued his artistic work there, but he also continued to pursue scientific interests. When Leo X became pope, Leonardo moved to Rome, where Leo provided him with lodgings and pay. Later, at the invitation of King Francis I, Leonardo left for France, to become the painter, engineer, and architect of the king. There he remained until his death in 1519 at the age of sixty-seven.

Leonardo left behind relatively few finished works of art: only about a dozen paintings and not one complete sculpture. He did leave many detailed and highly accurate drawings of human anatomy and of various mechanical devices. He also left more than [?] notebooks.

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Leonardo may not have been the best painter, sculptor, engineer, or thinker of his time. But no one then, and perhaps no one since, has so effectively combined the skills of each calling. No one was more able to imagine what could be. He was in many ways the **embodiment** of the Renaissance, a true **Renaissance man**, devoted to knowledge and beauty in all its forms. Like so much else, the idea of seeking excellence in many fields was borrowed from the ancient Romans. The Romans admired people with all-around ability. They would certainly have admired Leonardo da Vinci.

Vocabulary

embodiment, n. a person who represents or provides a good example of an idea

Renaissance man, n. a person who has wide interests, knowledge, and skills

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Scaffold understanding as follows:

SUPPORT—Read the first three paragraphs of "Beyond Milan" aloud. Call attention to the pronunciation guides for the words *Mantua* and *Louvre* as they are encountered in the text. Have students pronounce each word aloud.

SUPPORT—Have students view the image of the *Mona Lisa* on page 56 and read the caption aloud. Explain to students that the *Mona Lisa* is one of Leonardo da Vinci's most iconic works. People travel from around the world to see the painting in Paris, France.

CORE VOCABULARY—Have student volunteers read the remainder of the section. Call attention to the Core Vocabulary terms *embodiment* and *Renaissance man* in the last paragraph of the section, and explain each word's meaning.

After students finish reading the section, ask the following questions:

LITERAL—Why did Leonardo da Vinci leave Milan, and where did he go afterward?

» Leonardo da Vinci left Milan when France captured the city. From there he moved to Mantua, then to Venice, to Florence, back to Milan, to Rome, and finally to France.

LITERAL—Who or what is the *Mona Lisa?*

» The *Mona Lisa* is a close-up portrait of a dark-haired, smiling woman. She is shown from the waist up, and there is a mysterious landscape far in the background.

EVALUTIVE—What was Leonardo da Vinci's importance to the Renaissance?

» Leonardo demonstrated that one person could succeed in many fields. He showed that knowledge of one field could be applied to another. For example, his knowledge of the science of perspective and his observation of human anatomy made his paintings more lifelike.

Timeline

- Show students the Chapter 6 Timeline Image Card. Read and discuss the caption, making particular note of any dates.

- Review and discuss the Big Question: "Why might Leonardo da Vinci be described as a symbol of the Renaissance?"

- Post the image card as the thirteenth item on the Timeline, under the date referencing the 1400s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.

Ask students to:

- Write a short answer to the Big Question, "Why might Leonardo da Vinci be described as a symbol of the Renaissance?"

  » Key points students should cite include: Leonardo da Vinci was a master of many different disciplines and arts that flourished during the Renaissance, including painting and mathematics. He was also a creative and skilled inventor.

- Choose one of the Core Vocabulary words (*résumé,* "jack-of-all-trades," *visionary, apprentice, prior, masterpiece, embodiment,* or *Renaissance man*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

The Works of Leonardo da Vinci: *The Last Supper,* **30–45** MIN.
Mona Lisa, The Vitruvian Man (RI.5.3, RI.5.5, W.5.1, W.5.2)

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Leonardo da Vinci's *The Last Supper, Mona Lisa,* **and** *The Vitruvian Man*: **If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource packet for Grade 5, available at:**

www.coreknowledge.org/store

Background for Teachers: For background information, see "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Note: Leonardo da Vinci's *The Vitruvian Man* features male nudity. Either preface the lesson with this information or omit the image from the activity. Omitting *The Vitruvian Man* should decrease the duration of the lesson from 45 to 30 minutes.

Use this link to download the CKHG Online Resources, where the specific links for the images may be found:

www.coreknowledge.org/ckhg-online-resources

The Last Supper

Display for students the image of *The Last Supper*. Explain the context of *The Last Supper* to students. Italian Renaissance painting was typically made for a specific purpose and location, which explains why Leonardo da Vinci's iconic work was painted on the dining hall wall of the monastery. While eating, the monks could contemplate the moment in which Christ tells his disciples, "One of you will betray me."

Allow students to view the image for several moments to reflect upon what they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. What do you see?

    » This is a depiction of Jesus's final meal with his disciples as imagined by the artist, Leonardo da Vinci.

2. How does Leonardo draw your eye to the main figure?

    » The figure is centrally located and isolated within the door frame. Also, the vanishing point is at Jesus's head.

3. Look at the open door in the wall behind Jesus. How is the doorway like a picture frame?

    » It frames the face of Jesus and calls attention to it.

4. Why do you think Leonardo painted diagonal lines along the ceiling that seem to converge, or come together, in the center of the painting, behind the head of Jesus?

    » They point to Jesus, the central figure of the painting.

5. One of Jesus's disciples will betray him to the Romans. Do you think the disciples have learned about this yet? Why?

    » Answers will vary but should include that the disciples appear surprised, shocked, or sad.

6. What do you feel, looking at this work?

    » Answers will vary. Encourage students to be expressive in their responses.

Mona Lisa

Next, explain the context of the *Mona Lisa* to students. Portraiture was an important form of artwork during the Renaissance. Commissioning a portrait was a sign of status and wealth. Leonardo da Vinci's *Mona Lisa* is perhaps the most well-known portrait in the Western world. Nearly five hundred years after Leonardo laid down his brush, the woman he painted still looks out

with an enigmatic smile that has confounded scholars for generations. Why is the attractive woman smiling? At whom is she smiling? Did Leonardo want her gaze to meet ours or not?

Display the image for students to view, and allow them to reflect on what they see. Ask students the following Looking Questions, and have them record their responses. Have students discuss their responses.

1. How does Leonardo draw your eye through the painting?

   » The use of light in the upper half of the painting and in the hands draws your eye in a circular motion through the painting. Leonardo also used a pyramid design, placing the woman in the center of the painting, forming the base with her hands and the peak at the top of her head.

2. Leonardo used a technique called *sfumato,* the blurring between light and dark and blending of different colors. How does this technique contribute to the realistic look of *The Mona Lisa*?

   » The depth of her face, especially around the eyes and corners of her mouth, was created using this technique. It creates a lively feeling and a sense of three-dimensionality.

3. Is the background of the painting realistic? Why or why not?

   » Answers will vary. Students should support their answers with specific references to the work.

4. The young woman's expression is mysterious. What do you think she is feeling?

   » Answers will vary. Explain that in drawing, expression rests mainly in two features: the corners of the mouth and the corners of the eyes. Leonardo deliberately left these parts hard to see by letting them merge into a soft shadow. That is probably why we are never quite certain what mood the woman's expression is conveying.

5. Did Leonardo use linear perspective in the same way in both *The Last Supper* and *The Mona Lisa*?

   » Answers will vary. Students should be able to defend their answers with specific references to the paintings.

The Vitruvian Man

Explain the context of *The Vitruvian Man* to students. In addition to being an artist, Leonardo da Vinci was a scientist. He studied the human body very closely. The drawing is based on a mathematical analysis of the proportions between the parts and the whole.

Display the image for students and allow them to reflect on what they see for a few minutes. Ask students the following Looking Questions, and have them record their responses. Have students discuss their responses.

1. Where is the center of the circle?

   » The center of the circle is located at the navel of the figure.

2. What kind of triangle is formed, or implied, by the legs and feet of the extended figure?

   » An equilateral triangle is formed by the legs and feet.

3. What ideas and interests of the Renaissance does this figure represent?

   » The figure represents an interest in the human figure and in the scientific and mathematical analysis of the physical world. It also expresses a belief in the importance of the role of humankind in the universe. The drawing also reminds the viewer that the laws ruling the human body are related to the laws ruling geometry and both kinds of laws are part of the rational harmony of the universe.

Donatello's *Saint George* (RI.5.3, RI.5.5, W.5.1, W.5.2)   20 MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Donatello's *Saint George*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

 www.coreknowledge.org/store

Background for Teachers: For background information, see "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Use this link to download the CKHG Online Resources for this unit, where the specific link for the image may be found:

www.coreknowledge.org/ckhg-online-resources

Display for students the image of *Saint George*. Explain the context of the statue. The Armorers' Guild commissioned this work from Donatello for the Orsanmichele Church. This was a guild church on the main road in Florence that had fourteen niches for sculpture. *Saint George* originally sat in one of the niches. A copy has since replaced it; the original is now in the National Museum of the Bargello in Florence. Different guilds commissioned different artists to represent their patron saints. Given the nature of its work, the Armorers' Guild demanded that Saint George be depicted fully armed. Despite the limitations this imposed, Donatello imbued his *Saint George* with a deep expressive quality.

Students who were in Core Knowledge schools in Grade 4 should be familiar with the story of Saint George and the dragon, though you may wish to review it. At a minimum, explain that Saint George is the patron saint of England.

Around the time of the First Crusade, he is said to have slain a dragon that was holding a Libyan king's daughter captive. As his reward, he asked that the king and all his people convert to Christianity, and his request was granted.

Give students several minutes to reflect upon what they see. Ask students the following Looking Questions, and have them record their responses. Have students discuss their responses.

1. What object is the figure holding, and what is he wearing?

   » He is holding a shield and wearing armor.

2. What do these items suggest about the man's duty?

   » The items suggest that the man is a knight or warrior.

3. What does the figure's stance indicate about his attitude toward fighting?

   » His stance indicates that he is courageous and determined.

4. What do you think his facial expression suggests?

   » Answers will vary. Students should support their answers with specific references to the image.

5. Where do you see evidence that this warrior is a Christian knight?

   » The sign of the cross is on his shield.

Domain Vocabulary: Chapters 4–6 (RI.5.7)   15 MIN

Materials Needed: Sufficient copies of Domain Vocabulary: Chapters 4–6 (AP 6.1) found in Teacher Resources, pages 134–135

Distribute copies of Domain Vocabulary: Chapters 4–6 (AP 6.1) to students and review the directions. The activity may be assigned for classwork or as homework.

Michelangelo

The Big Question: What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?

Primary Focus Objectives

✓ Identify Michelangelo Buonarroti. **(RI.5.3)**

✓ Describe the great achievements of Michelangelo's career. **(RI.5.3)**

✓ Understand Michelangelo's importance to the European Renaissance. **(RI.5.3)**

✓ Understand the meaning of the following domain-specific vocabulary: *precision* and *quarry*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Michelangelo":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Page

AP 1.2

• Display and student copies of Map of Renaissance Italy (AP 1.2).

Core Vocabulary (Student Reader page numbers listed below)

precision, n. the use of great care and skill **(60)**

> *Example:* The precision with which Michelangelo carved his statues is amazing.
> *Variation(s):* precise

quarry, v. to take stone from the earth **(66)**

> *Example:* The artist had to quarry a large block of marble for his statue.
> *Variation(s):* quarries, quarried

Introduce "Michelangelo"   5 MIN

Ask students to recall some of the Renaissance artists they have discussed so far and some of the great works they produced. Students may recall artists such as Titian, Raphael, Brunelleschi, Alberti, and Leonardo da Vinci. Record student responses on the board. Explain to students that today they will learn in greater detail about another famous Renaissance artist named Michelangelo. Remind students that they are already familiar with Michelangelo's work as the architect of St. Peter's Basilica. Like Leonardo da Vinci, Michelangelo is considered one of the most representative artists of the Renaissance. Call attention to the Big Question, and encourage students to look for the ways in which Michelangelo's work informs us about the Catholic Church during the Renaissance.

Guided Reading Supports for "Michelangelo"   30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

"Staring at the Ceiling," Pages 58–60

Chapter 7
Michelangelo

Staring at the Ceiling For four years the artist labored, often under difficult conditions. Lying on his back on a platform he had built, he slowly covered the ceiling's five thousand square feet with scenes from the Bible. His patron was not pleased with the pace of his work.

The Big Question
What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?

In fact, one day the patron angrily whacked the artist with a cane and threatened to throw him off the platform if he did not work faster.

The artist had not even wanted to accept this job. He thought of himself as a sculptor, not a painter. But the money was very good, and his patron—the pope—was not a man to be denied. So Michelangelo continued to labor on.

It took him four years to complete his work. But when he had finished, the demanding patron, Pope Julius II, was thrilled. The artist, Michelangelo Buonarroti (/bwoh^nahr^roe^tee/), had created a work

Page 58

Small portion of Michelangelo's painting
the Chapel.

Page 59

Scaffold understanding as follows:

SUPPORT—Have students refer to the Map of Renaissance Italy (AP 1.2), from Teacher Resources. Review with students the locations of Florence, the Papal States, and Venice. Have students identify the cities of Milan, Mantua, and Rome on the map.

Read the first three paragraphs of the section "Staring at the Ceiling" aloud.

SUPPORT—Call attention to the pronunciation guides in the fourth paragraph for the words *Buonarroti* and *Sistine*. Have students pronounce these words.

SUPPORT—Have students look at the detail from the ceiling of the Sistine Chapel on page 59, and read the caption aloud.

CORE VOCABULARY—**Have student volunteers read the remainder of the section aloud.** Call attention to the Core Vocabulary term *precision* as it is encountered in the text, and explain the word's meaning.

After students finish reading the text, ask the following questions:

LITERAL—Who was Michelangelo?

» Michelangelo was a Florentine sculptor, painter, architect, and poet.

Page 60

LITERAL—What did Michelangelo consider himself to be best at?

» Michelangelo considered himself to be a sculptor, although he was also an accomplished painter and architect.

LITERAL—In what ways were Michelangelo and Leonardo da Vinci similar?

» They both studied under masters before becoming professional artists.

"To Rome," Pages 60–62

Page 61

Page 62

Scaffold understanding as follows:

SUPPORT—Read the first two paragraphs of the section "To Rome" aloud. Call attention to the pronunciation guide in the second paragraph for the word *Pieta*. Have students pronounce this word.

SUPPORT—Have students view the image of the *Pieta* on page 61, and read the caption aloud. Explain to students that even though Michelangelo's statue is hundreds of years old, it is still considered an important piece of artwork. Call attention to Mary's long robes and the manner in which Michelangelo managed to carve a solid block of marble in such a way that Mary's clothing flows and drapes as if it were actually fabric. People travel from around the world to Rome to see the *Pieta* in St. Peter's Basilica.

Have student volunteers read the remainder of the section aloud.

After students have finished reading, ask the following questions:

LITERAL—What is the *Pieta,* and why is it still significant today?

» The *Pieta* is a statue of Mary and her dead son Jesus. People travel from around the world to see the statue located in St. Peter's Basilica in Rome.

LITERAL—Why did other artists abandon the block of marble that Michelangelo eventually carved the *David* from?

» They believed the marble had flaws in it that would make the stone weak and fragile when carved.

"The Sistine Chapel," Pages 62–65

Page 63

that took nearly four years to paint.

63

Page 64

designed the platform, prepared the ceiling to be plastered—his work was to be a fresco—and hired assistants. In time, he dismissed the assistants because he was dissatisfied with their work.

Michelangelo worked under harsh conditions. When he climbed down from the platform at the end of a day's work, his back and neck ached. His eyes were so used to focusing on a ceiling several feet away that he could not read a letter unless he held it at the same distance.

Michelangelo's finished work was, as you have read, a masterpiece. The frescoes included more than three hundred figures from the Old Testament, some of them 18 feet high. The work covered an area 118 feet long and 46 feet wide. In fact, the Sistine Chapel ceiling would become Michelangelo's most famous work.

After Pope Julius died, Michelangelo stayed on in Rome under the new pope, Leo X. He had known Leo X as the son of Lorenzo de' Medici in Florence. The artist continued work on the statues planned for Pope Julius's tomb. They included a statue of Moses holding the tablets of the law known as the Ten Commandments. The statue is found today in Rome's Church of St. Peter in Chains.

Michelangelo's fresco on the ceiling of the Sistine Chapel shows the biblical story of the creation of Adam.

Page 65

 on Commandments was commissioned as a part of Pope

65

Scaffold understanding as follows:

Have students read the section "The Sistine Chapel" independently.

SUPPORT—Have students look at the image of the full Sistine Chapel ceiling on page 63, and read the caption aloud. Suggest that they look back at the illustration on page 59, which shows a close-up of just a small part of the ceiling, so that students understand the incredible detail included in the ceiling painting despite its enormous size. Also call attention to the detail included on page 64.

After students finish reading, ask the following questions:

LITERAL—Why did Michelangelo take so long to paint the ceiling of the Sistine Chapel?

» Michelangelo was working under difficult situations. When he finished working for the day, his back and neck ached. He was also working by himself, and it was a huge space to paint.

EVALUATIVE—What does Michelangelo's dismissal of his assistants tell you about him as an artist and a person?

» Student responses may vary. Michelangelo was a very detail-oriented person who strived for perfection.

"Return to Florence" and "Last Judgment and Last Project," Pages 66–67

Page 66

Return to Florence

In 1517, Michelangelo returned once again to Florence. The pope had asked him to design the front of the Medici family church there. There were many problems with this project. Michelangelo not only had to train new workers to **quarry** the marble, but he also had to have a road built through the mountains to transport it. In time, the pope withdrew the commission. The artist had wasted three years of work and was furious.

Nevertheless, when a new pope, Clement VII, was elected, Michelangelo agreed to stay in Florence and design the tombs of both Lorenzo de' Medici and his brother Giuliano (/joo*lyah*noe/).

Vocabulary

quarry, v. to take stone from the earth

nt, graces the wall behind the altar at the

Scaffold understanding as follows:

CORE VOCABULARY—Read the section "Return to Florence" aloud. Call attention to the Core Vocabulary term *quarry* as it is encountered in the text and explain its meaning. You may also want to note that, as used in the text, the term *quarry* is a verb, but it may also be used as a noun to mean a deep pit from which marble or stone can be dug.

SUPPORT—Call attention to the pronunciation guide for *Giuliano,* located in the second paragraph. Have students pronounce the name.

Have student volunteers read the section "Last Judgment and Last Project" aloud.

> **SUPPORT**—Have students view the image of *The Last Judgment* on page 66, and read the caption aloud. Call attention to the detail that Michelangelo uses in the painting, and encourage students to compare the image to the one viewed previously of the Sistine Chapel.

After students finish reading the text, ask the following questions:

> **LITERAL**—What were some of the challenges Michelangelo faced while working on the Medici church in Florence?

> » Michelangelo had to train the workers to quarry the marble. He also had to have roads built to carry the marble to the construction site. Michelangelo was especially frustrated when the pope withdrew the commission.

> **LITERAL**—To what position was Michelangelo appointed at the age of seventy-one?

> » Pope Paul III appointed Michelangelo the chief architect of St. Peter's Basilica.

> **LITERAL**—What were some of Michelangelo's greatest achievements?

> » Michelangelo designed and painted the ceiling of the Sistine Chapel at the Vatican with almost no assistance. He was the architect of the great dome of St. Peter's Basilica. He created the *Pieta* in Rome, earning him the reputation of master sculptor.

Timeline

- Show students the Chapter 7 Timeline Image Card. Read and discuss the caption, making particular note of any dates.

- Review and discuss the Big Question: "What does the art that Michelangelo created tell us about the Catholic Church at this time in history?"

- Post the image card as the fourteenth item on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.

✓ **CHECK FOR UNDERSTANDING   10 MIN**

Ask students to:

- Write a short answer to the Big Question, "What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?"

> » Key points students should cite include: Michelangelo's greatest patrons were different popes of the Roman Catholic Church. For the

Church, Michelangelo designed and created stunning works of art that depicted scenes from the Bible in frescoes at the Sistine Chapel, as well as the sculpture of the *Pieta*. He also worked on the tomb of Pope Julius and St. Peter's Basilica. The sheer number of religious works of art that the Church commissioned Michelangelo to create is indicative of the power and wealth of the Church during the Renaissance.

- Choose one of the Core Vocabulary words (*precision* or *quarry*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Michelangelo's *The Creation of Adam* (RI.5.3, RI.5.5, W.5.1, W.5.2)   20 MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Michelangelo's *The Creation of Adam*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: For background information, use this link to download the CKHG Online Resource "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Note: Michelangelo's *The Creation of Adam* includes male nudity. Teachers should use their judgment relative to the norms of their community and/or school policy in sharing Renaissance works of art that include nudity. If you choose to use this activity with students, make them aware of the nudity before displaying the painting.

Use this link to download the CKHG Online Resources for this unit, where the specific link for the image may be found:

www.coreknowledge.org/ckhg-online-resources

Display the image for students to see and explain the painting's context. The pope, papal advisors, and theologians dictated the subject matter: scenes from the Old Testament Book of Genesis. In the center of the ceiling are nine rectangular panels, including *The Creation of Adam*. This story is told in the Book of Genesis, chapter 2, verses 4–25 of the Bible.

Michelangelo spent more than four years painting the ceiling of the Sistine Chapel. He built enormous scaffolding and then climbed up every day to paint. He had assistants to help him, but he did not like the way they painted, and so he did most of the painting himself. There are 145 pictures on the ceiling with more than 300 figures in them.

Give students several minutes to reflect upon what they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Explain to students that this scene is from the Book of Genesis in the Old Testament. Here, God is said to have "breathed life" into Man. Ask: What is happening between the two figures?

   » Their hands are outstretched between Heaven and Earth, and they are about to touch.

2. Who might the older figure represent, considering his age and the heavenly figures around him in the sky?

   » The figure represents God.

3. What is the contrast in energy in the forms of Man and God? Why is that?

   » God is the life force; Man is barely alive in this instant before he is touched by God.

4. How does Michelangelo draw our eyes to the two hands?

   » He uses the silhouette of the nearly touching fingers against a light, empty background.

Michelangelo's *David* (RI.5.3, RI.5.5, W.5.1, W.5.2)   25 MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Michelangelo's *David*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: For background information, download the CKHG Online Resource "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Note: Michelangelo's *David* includes male nudity. Teachers should use their judgment relative to the norms of their community and/or school policy in sharing Renaissance works of art that include nudity. If you choose to use this activity, preface this fact with students before beginning the activity. Remind students that the Greeks competed in the nude during the Olympics, and many Greek and Roman statues show figures in the nude. While medieval artworks generally avoided nudity, Renaissance painters and sculptors followed the example of the classical artists before them by depicting many figures in the nude.

Use this link to download the CKHG Online Resources, where the specific link for the image may be found:

www.coreknowledge.org/ckhg-online-resources

Display the image for students to see and explain the statue's context. When he was twenty-six years old, Michelangelo carved a huge piece of marble—about fourteen feet tall—into a thirteen-foot tall statue of the biblical hero David. Michelangelo's figure imitates the scale and idealization of ancient Greek sculpture, which celebrated beauty, youth, balance, and harmony. Michelangelo studied the human body to see how the muscles and skin moved; thus, his statue has very obvious muscles and veins. The statue is leaning on one leg, as do many of the ancient Roman sculptures that copied the Greek style.

In the Old Testament story, David is a young boy who faces the giant warrior Goliath. This story can be found in the Bible, First Book of Samuel, chapter 17, verses 1–58. Although the sculpture has a religious theme, it was displayed in Florence's government center and served as a symbol of republican civic pride.

Give students several minutes to reflect upon what they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. How did Michelangelo make the figure look real?

    » Answers will vary, but students should note the muscles on the torso, veins on the hands, and the shifted-weight stance.

2. How did Michelangelo create a sense of movement in the standing figure?

    » The bent knee of the figure gives it a sense of movement.

3. What details show the normal strain of the human body when it is twisting slightly?

    » David's neck muscles are standing out; his ribs aren't level; most of his weight is on one foot.

4. The Florentines were expecting the statue of a hero. Why do you think Michelangelo shows David in this pose and not slinging a stone toward Goliath?

    » Answers will vary. One of the reasons this statue is so striking is that this hero is perfectly composed and at ease. He is the image of confidence.

5. *David* is more than twice life-size and is placed on a high pedestal. How might it feel to stand at its base?

   » It would feel overwhelming; the figure physically looms over the viewer, creating an intense mood.

6. Given how David is standing and the sling over his shoulder, what do you think is on his mind?

   » Answers will vary. Make sure students defend their responses with reason.

7. How do *David* and Donatello's *Saint George* reflect the Renaissance belief that humankind could shape its own destiny?

   » Both heroes triumphed in the face of adversity, using their own will and strength.

Two "How-to" Men

The Big Question: Why might people have been shocked by Machiavelli's book *The Prince*?

Primary Focus Objectives

✓ Identify Baldassare Castiglione and recognize the importance of *The Courtier*. **(RI.5.3)**

✓ Identify Niccolo Machiavelli and understand the importance of *The Prince*. **(RI.5.3)**

✓ Understand the meaning of the following domain-specific vocabulary: *courtier, diplomat, political science*, and *cunning*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About Renaissance Ideas and Values":

www.coreknowledge.org/ckhg-online-resources

Core Vocabulary (Student Reader page numbers listed below)

courtier, n. a person who serves as a friend or adviser to a ruler in his or her court **(70)**

> *Example:* Queen Elizabeth I looked to her courtier for both companionship and advice.
> *Variation(s):* courtiers

diplomat, n. a person who represents a government in its relationships with other governments **(70)**

> *Example:* The diplomat traveled far from home to visit the foreign court.
> *Variation(s):* diplomats

political science, n. the study of how governments work **(73)**

> *Example:* Political science is a popular course of study at many universities.

cunning, n. the use of deception or shrewdness in dealing with others **(74)**

> *Example:* The diplomat used great cunning in achieving the goals of his country.
> *Variation(s):* cunning

Introduce "Two 'How-to' Men"   5 MIN

Ask students to brainstorm some of the rules of good behavior that they have learned from their parents or teachers. What types of rules are they expected to follow at home? What types of rules are they expected to follow in school? Record responses on the board. Students may share that they are expected to treat others as they would like to be treated, to say "please" and "thank you," to wait their turn in line, etc. Now ask students to think about some general rules to be successful as students or in life after school. Students may share that finishing your homework, studying, working hard, and not giving up are good rules for success. Explain to students that they will be learning about two men of the Renaissance who had definite ideas about behavior that was or was not acceptable during the Renaissance. Call attention to the Big Question, and encourage students to look for reasons why people may have been shocked by Machiavelli's book *The Prince*. Note that Machiavelli is one of the two men they will read about. Ask them to pay attention, as well, to who the other man was.

Guided Reading Supports for "Two 'How-to' Men"   30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

"Instructors in Manners," Pages 68–71

Chapter 8
Two "How-to" Men

Instructors in Manners In the Renaissance, as today, people had access to a lot of advice about how to live and act. Today, many articles in print and online claim to teach readers how to succeed in life. Such information was also available during the Renaissance.

The Big Question
Why might people have been shocked by Machiavelli's book *The Prince?*

Page 68
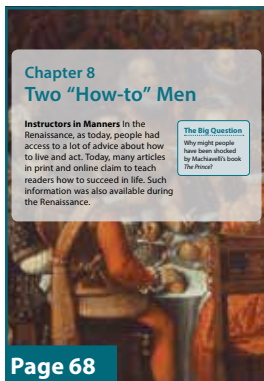
Scaffold understanding as follows:

SUPPORT—**Read the first two paragraphs and the list from the *Book of Manners* in the section "Instructors in Manners."** Ask students to consider the list that you just read; in what ways have these social norms changed or remained the same since the Renaissance?

Read the remainder of the section aloud.

CORE VOCABULARY—Call attention to the Core Vocabulary terms *courtier* and *diplomat* as they are encountered in the text, and explain each word's meaning. Point out that students learned the word *diplomacy* earlier in the lesson. A *diplomat* must use his or her skills in diplomacy to be successful at the job.

For example, a book titled *Book of Manners* was published in 1558. This title offered readers lots of advice about what kind of behavior was acceptable and unacceptable.

In the *Book of Manners*, the author advises:

• Refrain as far as possible from making noises that grate upon the ear, such as grinding or sucking your teeth.
• It is not polite to scratch yourself when you are seated at the table.
• We should … be careful not to gobble our food so greedily as to cause ourselves to get hiccups or commit some other unpleasantness.
• You should neither comb your hair nor wash your hands in the presence of others—except for washing the hands before going in to a meal—such things are done in the bathroom and not in public.

The purpose of this and other books was to instruct the newly rich about behavior that would help them enter a higher social class. But there was another type of book that had a broader purpose. These books were meant to shape attitudes and to encourage a variety of achievements and to define the role of a gentleman.

Vocabulary
courtier, n. a person who serves as a friend or adviser to a ruler in his or her court

The most famous and influential of these books was *The Courtier*, written by Baldassare Castiglione (/bahl*dahs*sah*ray/kahs*tee*lyoe*nah/). A **courtier** (/kor*chyur/) was an attendant in the court of a ruler.

That is exactly what Castiglione was. He served as a soldier and **diplomat** in the court of the duke of Urbino (/ur*bee*noe/).

By the time Castiglione joined the court at Urbino early in the 1500s, the hill town in central Italy had become known as a center of culture. The duke's court boasted one of the finest libraries of the time. A number of important artists, including the great painter Raphael, worked there. In fact, Raphael painted a wonderful portrait of Castiglione, which now hangs in the Louvre Museum in Paris.

Raphael's portrait gives the impression that Castiglione would be an ideal courtier.

Vocabulary
diplomat, n. a person who represents a government in its relationships with other governments

How to Please Others

Castiglione's book was written as a series of conversations that supposedly took place at the court of Urbino. The conversations focused on how men and women could be proper gentlemen

The perfect courtier, according to the discussion, should be of noble birth. He should also be handsome, graceful, strong, and courageous. He should be skilled in war and in sports. Whatever he did, he should do it in such a way that it appeared to be without effort.

The courtier, Castiglione and his friends decided, should have a high opinion of his own worth. He should not be afraid to advertise this view to others. But he should not appear to be boastful. So, for example, a courtier should ride near the front in a crowd of people to make sure he would be seen. He should try to accomplish his most daring feats when the ruler he served would notice him.

The ideal courtier, according to Castiglione, should also be accomplished in learning. He should love painting, sculpture, music, and architecture, and be able to sing and dance gracefully.

Castiglione published his book in 1528. In a short time, it was translated into French and English. For many years, it greatly influenced standards of behavior and education in Italy and also in France and England.

Today, it might seem as if the ideal courtier of Renaissance Italy was all style and no substance. But Castiglione argued that by developing the qualities he described, the ideal courtier would encourage his princely ruler to turn to him for advice. By giving good advice, the courtier could exercise great influence in matters of government.

SUPPORT—Call attention to the pronunciation guides in the second to last paragraph of the section for *Baldassare Castiglione*, *courtier*, and *Urbino*. Have students pronounce each of these words.

After you finish reading the text, ask the following questions:

LITERAL—Who was Baldassare Castiglione?

» Baldassare Castiglione was a courtier at the court of the Duke of Urbino. He wrote the book *The Courtier*.

EVALUATIVE—After looking at the image of Castiglione on page 71 of the text and reading the caption, what about the portrait tells you that he would make a good courtier?

» Student responses may vary. Castiglione appears to be well-kempt and clean. His clothes look expensive, which means that he's of a higher social class. He also appears very calm in the portrait with his hands folded on his lap.

"How to Please Others," Pages 71–72

Scaffold understanding as follows:

Have students read the section "How to Please Others" independently.

After students have finished reading the text, ask the following questions:

LITERAL—According to Castiglione, what were the characteristics of an ideal courtier?

» The ideal courtier was of noble birth and was strong, brave, graceful, and handsome. Courtiers should know their own self-worth, but not be boastful.

INFERENTIAL—What qualified Castiglione to write *The Courtier*?

» Castiglione was a courtier. He spent several years at the court of the Duke of Urbino, so he knew exactly how a courtier should behave. He was intelligent and well-read.

EVALUATIVE—Would you like and respect a person who behaves the way Castiglione describes? Why or why not?

» Students may say that courage, athletic ability, artistic talent, and intelligence are attractive qualities. They may dislike pride, class prejudice, and a tendency to show off.

"How to Rule" and "Advice for the Prince," Pages 72–75

How to Rule

Another important Renaissance writer took a very different view. His name was Niccolo Machiavelli (/nee*koe*loe/ mahk*e*uh*vel*ee/). He lived at the same time that Castiglione served in the court at Urbino. Like Castiglione, Machiavelli served as a diplomat. From 1498 until 1512, Machiavelli held a number of positions in the Florentine government. Each allowed him to observe how government worked or did not work. He was interested in how rulers gained and kept power.

Machiavelli was put in charge of the forces that were to defend Florence against armies headed by Pope Julius II. The pope was angry that Florence had refused to help him expel French troops from Italy. He wanted to put an end to the Florentine republic and restore the Medici family's rule.

Machiavelli's troops could not defend their city. The pope's forces took Florence, and the Medici family was returned to power. Machiavelli lost his government position. He was exiled to a small [...]

Machiavelli wrote a guide for rulers who wanted to create a lasting government.

Page 73

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Advice for the Prince

During his exile he wrote a small book about how rulers ruled. If artists of the Renaissance drew their inspiration from the natural world, Machiavelli drew his from politics. He looked at what happened in the actual world of power and government. He did not write about the ideal behavior of a leader but about the actual behavior of present and past leaders. He called this book *The Prince*. Many think of it as the first book of modern **political science**.

The Medici family was suspicious of Machiavelli. They knew that he really wanted to see Florence ruled by a republican government. Nevertheless, they did employ him again. Soon after, however, the family lost control of Florence, and Machiavelli was once again unemployed. Then he became sick and died, but *The Prince* had caused a **stir** and had wide influence.

The Prince was not Machiavelli's only work. He also wrote a history of Florence and other political texts. *The Prince*, however, represented, to some extent, new thinking. Because Machiavelli made no attempt to describe politics in terms of religion, he shocked many. But he also described the workings of government very clearly. Rulers took notice.

Machiavelli agreed that, in general, it was praiseworthy for a prince to be faithful and honest. But he stated that a ruler's behavior might need to change in times of trouble or danger. [...] a prince would need to act boldly.

Vocabulary

political science, n. the study of how governments work

Page 74

And for the safety and well-being of a city or nation, a prince might also need to break a promise, or go back on his word. So for this reason Machiavelli advised princes who wished to gain and maintain power "to learn how *not* to be good."

Like Castiglione, Machiavelli believed that appearances were important. A prince, he wrote, should be seen as merciful and sincere. Machiavelli also wrote that rulers sometimes had to use **cunning**, trickery, even cruelty to achieve a goal, which usually meant staying in power. Over the years many people have strongly disagreed with Machiavelli's advice. In fact, the term *Machiavellian* is still used to describe a person who is crafty and less than honest.

On the other hand, many scholars believe Machiavelli was being realistic. They instead suggest that instead of writing a description of how an ideal ruler should behave, Machiavelli simply offered an honest description of how efficient rulers did behave.

Vocabulary

cunning, n. the use of deception or shrewdness in dealing with others

Page 75

75

Scaffold understanding as follows:

SUPPORT—**Read the first paragraph of the section "How to Rule" aloud.** Call attention to the pronunciation guide for *Niccolo Machiavelli*. Have students pronounce the name.

Read the remainder of the section aloud.

SUPPORT—Have students look at the image of Machiavelli on page 73 and read the caption. Ask students to compare this portrait of Machiavelli to the one they just looked at of Castiglione. How are they alike, and how are they different?

CORE VOCABULARY—Call attention to the Core Vocabulary term *political science* in the first paragraph of the section "Advice for the Prince," and explain its meaning. Tell students that people continue to study political science today.

Call on student volunteers to read the section "Advice for the Prince" aloud.

CORE VOCABULARY—Call attention to the Core Vocabulary term *cunning* as it is encountered in the text, and explain its meaning.

After students finish the text, ask the following questions:

LITERAL—**Who was Niccolo Machiavelli?**

» Niccolo Machiavelli was a diplomat who worked for the government of Florence.

LITERAL—What was *The Prince,* and what did it discuss?

» *The Prince* is a book by Niccolo Machiavelli. The book argues that a ruler should be whatever is necessary to maintain his power. Machiavelli believed that, in general, a ruler should be honest, but in times of trouble he may need to go back on his word. He thought that acting boldly was more valuable than keeping every promise.

EVALUATIVE—Why is *The Prince* considered an important work?

» *The Prince* was the first book to discuss the actual behavior of real political leaders rather than painting a picture of an ideal ruler. It seemed to offer a defense of some less-than-noble but nevertheless practical approaches to leadership. This idea had never been put into print before.

EVALUATIVE—Do you think a ruler should govern according to Machiavelli's ideas? Why or why not?

» Student responses may vary. Students may say that yes, a ruler should do whatever is necessary to pass helpful laws, even if it means breaking rules or misleading advisers. Alternatively, students may disagree and say that lying is wrong. Rulers who lie and cheat are usually found out eventually and are either voted or thrown out of office. Sometimes they become dictators who rule unjustly.

Timeline

- Show students the Chapter 8 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.

- Review and discuss the Big Question: "Why might people have been shocked by Machiavelli's book *The Prince*?"

- Post the image cards as the fifteenth and sixteenth items on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.

✓ **CHECK FOR UNDERSTANDING   10 MIN**

Ask students to:

- Write a short answer to the Big Question, "Why might people have been shocked by Machiavelli's book *The Prince*?"

» Key points students should cite include: Machiavelli discussed politics in terms of actual human behavior, not in terms of religion. He proposed that rulers should do what they need to do to achieve their goals, even if that means lying and cheating.

- Choose one of the Core Vocabulary words (*courtier, diplomat, political science,* or *cunning*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

| Challenge: Adaptation from *The Courtier* (SL.5.1) | 25 MIN |

Materials Needed: Sufficient copies of Adaptation from *The Courtier* (NFE 1). Use this link to download the CKHG Online Resources for this unit, where the nonfiction excerpt may be found.

www.coreknowledge.org/ckhg-online-resources

Tell students that they are going to read an adaptation from Castiglione's *The Courtier*, a primary source that explains the way a courtier should behave. Have student volunteers read the excerpt aloud.

Have students discuss one or both of the following questions in small groups:

- How does Castiglione describe the ideal behavior of a courtier? (Answers will vary. Students may note that courtiers should behave as gentlemen and think before they act. They may also note that courtiers should treat women well. Students should support their opinions with details from the text.)

- How do you think Castiglione viewed women? (Student responses will vary. Students may note that Castiglione's emphasis is on the behavior of men. He briefly discusses women in the text, which may imply that he believed that the role of the male courtier was more important.)

| Adaptation from *The Prince* (W.5.1, W.5.2) | 45 MIN |

Materials Needed: Sufficient copies of the Adaptation from *The Prince* (NFE 2). Use this link to download the CKHG Online Resources for this unit, where the nonfiction excerpt may be found.

www.coreknowledge.org/ckhg-online-resources

There are challenging vocabulary words throughout this nonfiction excerpt. The words and their definitions are provided here for your reference:

clemency, n. lenience

reproach, n. disapproval or criticism

Pistoia, n. a city near Florence

imputation, n. the attribution of actions to someone or something

prudence, n. cautiousness

temperate, adj. moderate, or acting in moderation

fickle, adj. changing frequently, wishy-washy

covetous, adj. to desire something that someone else has

obligation, n. a duty, a responsibility

pretext, n. a justification for an action

enumerated, adj. listed out one by one

upbraid, v. to scold

Tell students that they are going to read an adaptation from Machiavelli's *The Prince*, a primary source that explains the way princes should behave. Have student volunteers read the excerpt aloud. Address the challenging vocabulary words as they are encountered in the text. After students finish reading the excerpt, post the following questions and have students write their responses.

1. What does Machiavelli say about cruelty and clemency?

    » He says to avoid being cruel, but at the same time, a prince should not show too much clemency because it will make him appear weak.

2. Why does Machiavelli say princes should act temperately?

    » He believes that princes should act with moderation. Showing too much of one quality could be detrimental. For example, being too cruel could turn his people against him. Being too weak could cause him to lose his power.

3. What does Machiavelli say about fear and love? Do you agree or disagree with his opinion?

    » He says that ideally, a prince should be both feared and loved, but this is hard to balance. As a result, he believes that it is better to be feared than to be loved.

4. What does Machiavelli say about fear and hatred?

    » He says that commanding fear is a good thing, but being hated is an entirely separate issue. A prince who is too cruel and too fearsome can create hate among his subjects. If the prince is hated, then that compromises his ability to rule.

5. How does Machiavelli support his arguments?

    » He cites various historical examples throughout the text.

Comparing *The Courtier* and *The Prince* (RI.5.1, W.5.1, W.5.2) 45 MIN

Materials Needed: Sufficient copies of Comparing *The Courtier* and *The Prince* (AP 8.1). This activity page, along with the Adaptations from *The Courtier* (NFE 1) and from *The Prince* (NFE 2) can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Distribute copies of Comparing *The Courtier* and *The Prince* (AP 8.1). Students may use this graphic organizer to take notes using the Student Reader as well as Adaptations from *The Courtier* (NFE 1) and from *The Prince* (NFE 2).

Explain to students that they will be writing a short essay that highlights the similarities and differences between *The Courtier* and *The Prince*, two important books written during the Renaissance. Essays should include the following:

- A short introduction paragraph
- At least four differences between *The Courtier* and *The Prince*
- At least three similarities between *The Courtier* and *The Prince*
- A short conclusion paragraph

The Renaissance in Northern Europe

The Big Question: How did the ideas of the Renaissance spread to other parts of Europe?

Primary Focus Objectives

✓ Understand the impact of the Italian Renaissance on the rest of Western Europe. **(RI.5.3)**

✓ Understand how the ideas of the Italian Renaissance reached other European countries. **(RI.5.3)**

✓ Identify important figures of the Renaissance in France, England, Germany, and Spain and identify their works. **(RI.5.3)**

✓ Understand the meaning of the following domain-specific vocabulary: *goldsmith, engraving, woodcut,* and *chateau*. **(RI.5.4)**

What Teachers Need to Know

For background information, download the CKHG Online Resource "About the Renaissance in Other European Countries":

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

AP 1.1
AP 9.1

- Display and student copies of World Map (AP 1.1)
- Sufficient copies of Take the Renaissance Art Challenge (AP 9.1)
- Sufficient copies of The Adventures of Don Quixote (FE 2)

Core Vocabulary (Student Reader page numbers listed below)

goldsmith, n. a craftsperson who makes items out of gold **(79)**

> *Example:* The goldsmith created a golden crown for the queen.
> *Variation(s):* goldsmiths

engraving, n. an image made by carving a block of wood or metal surface, which is then covered with ink and pressed onto some other surface **(80)**

> *Example:* The artist's engraving was used to create many prints of her artwork.
> *Variation(s):* engraving

woodcut, n. a print made by carving an image into a block of wood, which is then used to print the image onto some other surface **(80)**

> *Example:* Jacob used tiny sharp tools to carve his woodcut.
> *Variation(s):* woodcuts

chateau, n. a French castle, or large country house; chateaux is the plural form **(82)**

> *Example:* The French king spent the winter months hunting at his chateau in the mountains.
> *Variation(s):* chateaux, chateaus

THE CORE LESSON 35 MIN

Introduce "The Renaissance in Northern Europe" 5 MIN

Activity Page

AP 1.1

Ask students to think of the factors that brought about the Renaissance in Italy. Record student responses on the board. Possible answers include that Italy was at the heart of the ancient Roman Empire, wealthy merchants in Italian city-states could pay for culture, the invention of the printing press and its popularity in Venice, the rediscovery of perspective in art, and the reform of education. Explain that the Renaissance was not just an Italian phenomenon; it spread through the rest of Europe over the course of a century. Referring to the World Map (AP 1.1), explain to students that in this lesson they will read about the Renaissance in Germany, England, France, and Spain. Display the World Map (AP 1.1) and have students locate these countries. Call attention to the Big Question, and encourage students to look for ways Renaissance ideas spread to other countries as they read the chapter.

Guided Reading Supports for "The Renaissance in Northern Europe" 30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

Chapter 9
The Renaissance in Northern Europe

Spread of Spirit and Ideas Both *The Courtier* and *The Prince*, we have seen, had influence beyond Italy. Both books were translated into other languages. Both found readers in countries throughout Europe.

Translation of the printed word was just one of many ways in which the ideas and values of the Renaissance spread from Italy to the rest of Europe.

Italian artists also carried the spirit and ideas of the Renaissance to other countries. Leonardo, for example, spent his final years in France as a painter, engineer, and architect to King Francis I. Other Italian artists of the Renaissance also worked outside Italy, sharing their skills and ideals.

Visitors to Renaissance Italy often carried home the ideas and attitudes that were common there. Some visitors, such as Erasmus, [...] d inspiration in Italy and gladly shared [...] countries. Others, such as the invading

The Big Question
How did the ideas of the Renaissance spread to other parts of Europe?

Page 76

Page 77

German and French armies, came to conquer and steal. In many cases they were influenced by the cultural riches they found. They too carried their discoveries back home, along with their loot.

Several factors made Italy the center of the Renaissance in the 1300s and 1400s: the closeness of Roman ruins, the geography and growing wealth of the independent city-states, the rise of

Europe in the Time of the Renaissance

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merchants and patrons, and the reform of education. Several factors came together elsewhere in the 1500s to open other countries to new learning and new ideas.

Northern and Western Europe

In the 1500s some countries to the north and west of Italy developed well-organized central governments. The center of trade shifted from the Mediterranean to the Atlantic, bringing some of these countries new wealth. Royal courts in France, England, and Germany supported young artists. New wealth also supported a thriving merchant class. The merchant class became patrons of the arts and learning.

The German-speaking countries of the Holy Roman Empire to the north of Italy were among the first to welcome Renaissance ideals. Men like Erasmus helped spread humanism in those countries. However, the German-speaking regions were soon caught up in religious disputes between Catholics and Protestants. These disputes were part of a movement called the Reformation. Nevertheless, the spread of the Renaissance to the north produced a number of important scholars and artists.

Perhaps the greatest German painter of this period was Albrecht Dürer (/ahl*brekt/du*rur/), born in 1471. His **goldsmith** father took him to his workshop to teach him the trade. But Dürer's father soon discovered that his son had a remarkable talent for drawing. He sent Albrecht to a local artist to work as [...] g Dürer quickly

Vocabulary
goldsmith, n. a craftsperson who makes items out of gold

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Scaffold understanding as follows:

Call on student volunteers to read the section "Spread of Spirit and Ideas" aloud.

SUPPORT—Have students look at the image of King Francis I on page 77, and read the caption aloud. Explain that wealthy individuals and royalty in other parts of Europe were also interested in the culture of the Renaissance that had begun in Italy.

Read the section "Northern and Western Europe" aloud.

SUPPORT—Have students look at the map of Europe on page 78, and read the caption aloud. Point to Italy on the map, and show how Renaissance culture spread from that region to the rest of Europe. Explain that many of the countries that we know today did not yet exist during the time of the Renaissance.

CORE VOCABULARY—Call attention to the Core Vocabulary terms *goldsmith*, *engraving*, and *woodcut* as they are encountered in the text. Explain each word's meaning.

SUPPORT—Call attention to the pronunciation guide in the third paragraph of the section for Albrecht Dürer. Have students pronounce the name. Explain that the two dots that appear above the *u* in Dürer's name are called an *umlaut* and that they are often used in German names and words.

SUPPORT—Have students look at the image of Dürer's engraving *Melancholia* on page 80, and read the caption aloud. Explain that engravings and woodcuts made it possible for artists to create multiple prints of the same work of art. This meant Dürer's work could be viewed and enjoyed by many people in many different places at the same time.

SUPPORT—Have students refer to the map on page 78 and locate Germany.

mastered the technique of **engraving**. Engravings were images carved onto wood or metal plates with a sharp tool. The plates were then inked for printing.

After he finished his apprenticeship, Dürer traveled to France. There he improved the engraving skills he had learned. Dürer was to do some of his finest work as an engraver. He also produced beautiful **woodcuts**. These are prints made by cutting images in a flat block of wood. This flat surface is then covered with ink and pressed onto paper or some other material, leaving an image behind.

Dürer eventually traveled to Italy. He visited Venice, where he discovered new artistic styles. These new forms of expression were different from anything he had known in his native country. While in Venice, he copied the paintings of well-known artists to improve his

Vocabulary

engraving, n. an image made by carving a block of wood or metal surface, which is then covered with ink and pressed onto some other surface

woodcut, n. a print made by carving an image into a block of wood, which is then used to print the image onto some other surface

Dürer's engraving, *Melancholia*, was created in 1514.

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mathematics, read poetry, and carefully observed the landscapes and life that surrounded him.

After Dürer returned to Germany, he established his own workshop. He soon became popular as a painter and engraver. Two of his most remarkable works were self-portraits.

Dürer created many other portraits, including one of Erasmus. But he was especially interested in engravings and woodcuts. Among his best works of this type is a series of engravings based on the Christian New Testament.

Dürer's self-portrait shows a young man who is sure of his ability as an artist.

The Renaissance in France

The Renaissance flourished in France in the middle of the 1500s. French invasions of Italy introduced French leaders to Renaissance culture. What they saw amazed them. Earlier you read about how King Francis I hired Leonardo da Vinci to come to Paris. Francis and the kings who followed him purchased many Italian Renaissance paintings and sculptures. They also brought Italian Renaissance artists to France.

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81

After you finish reading the text, ask the following questions:

LITERAL—How did the ideas of the Italian Renaissance spread to and influence artists in other countries?

» Italian artists traveled around Europe, and artists and writers from other countries traveled to Italy. Scholars in different countries wrote to one another, sharing ideas through the mail. Books such as *The Prince* and *The Courtier* were published and sold all over Europe.

LITERAL—How did historical developments in Europe affect the spread of Renaissance ideas?

» Stable governments developed in the 1500s in countries north and west of Italy. The center of trade shifted, bringing countries wealth. Newly wealthy merchants now had money to patronize the arts.

"The Renaissance in France" and "The Renaissance in England," Pages 81–84

The Chateau Chenonceau (*shen*on*soe*) is located in France on the Cher River.

French monarchs also built lavish **chateaux** (*/sha*toez/*), designed by Italian architects. These rich homes were decorated in the Renaissance style.

The influence of the Italian Renaissance did not stop there. Life in the chateau was modeled on life in Italian courts, as described by Castiglione in *The Courtier*.

Vocabulary

chateau, n. a French castle, or large country house; chateaux is the plural form

The Renaissance in England

In England the Renaissance reached its height in the late 1500s. European countries it was the sculptors,

Page 82

Scaffold understanding as follows:

CORE VOCABULARY—**Read the section "The Renaissance in France" aloud.** Call attention to the Core Vocabulary term *chateau* as it is encountered in the text, and explain its meaning. Tell students that the plural form of *chateau* is *chateaux*. Because the word is French, its plural form is treated differently from many plural words in English.

SUPPORT—Call attention to the pronunciation guide for *chateau* on page 82, and have students pronounce the word. Have students look at the image of a chateau on page 82 of the text, and read the caption aloud.

SUPPORT—Have students refer to the map on page 78 and locate France.

Have students read the section "The Renaissance in England" independently.

SUPPORT—Have students refer to the map on page 78 and locate the United Kingdom, of which England is today a large part.

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painters, and architects who made the greatest contributions to the Renaissance. In England it was the writers.

During this period a number of notable poets and playwrights wrote works that are still read, performed, and loved today. Among them was William Shakespeare, often called the greatest playwright of all time. Shakespeare was born in Stratford-upon-Avon in 1564. As a young man, he moved to London. There he established himself as both a playwright and a poet.

There is no record that Shakespeare ever visited Italy. But the influence of Italy and the Italian Renaissance is seen in a great many of his plays. *The Merchant of Venice* is set in the Italian city-state. *Othello* is a tragedy about a Venetian general. *Romeo and Juliet* takes place in Verona. Many of Shakespeare's plots were taken from famous Italian stories.

As you have read, Shakespeare also shared the Renaissance interest in classical Greece and Rome. He wrote several plays about ancient Greece and four tragedies about ancient Rome, including *Julius Caesar* and *Antony and Cleopatra*.

Many of Shakespeare's works were first performed at the Globe Theater.

Page 83

83

After students finish the text, ask the following questions:

LITERAL—How were the French first introduced to the Italian Renaissance?

» The French were introduced to the Renaissance in many different ways. When the French invaded Italy, they were surprised by the art they saw and discovered there. Some French kings brought Italian Renaissance artists, such as Leonardo da Vinci, to France. Italian architects designed chateaux for the French kings. Others purchased Italian Renaissance paintings and sculptures.

LITERAL—What was William Shakespeare's contribution to the Renaissance?

» Shakespeare wrote plays and poems. His highly individual characters, dramatic stories, and hilarious comedies all portrayed believable people with real problems. Like many Renaissance artists, Shakespeare based several of his stories on classical legends and history.

"The Renaissance in Spain," "A Great Writer," and "European Renaissance," Pages 84–87

Scaffold understanding as follows:

Read the section "The Renaissance in Spain" aloud.

SUPPORT—Call attention to the pronunciation guide for the name *Domenikos Theotokopoulos* in the first paragraph of the section. Help students to pronounce this name. Explain that because the artist's name was not one that was native to the Spanish language, people in Spain simplified it, calling him *El Greco,* meaning the Greek.

SUPPORT—Have students refer to the map on page 78 and locate Spain.

SUPPORT—**Read the section "A Great Writer" aloud.** Call attention to the pronunciation guides for *Miguel de Cervantes* and *Don Quixote de la Mancha*. Have students pronounce these names.

SUPPORT—Have students view the image of Don Quixote and the windmills on page 86, and read the caption aloud. Emphasize how Cervantes's work gave us phrases that are still used today.

Call on student volunteers to read the remaining section, "European Renaissance," aloud.

After students finish the text, ask the following questions:

LITERAL—Who was El Greco?

» El Greco, born Domenikos Theotokopoulos, was a Greek painter who created some of his most famous work while living and working in Spain.

Page 87

EVALUATIVE—How does El Greco represent the Renaissance artist?

» El Greco was born in one country but was famous for working in another. He painted in rich colors and received many commissions to paint churches and chapels.

LITERAL—Who was Miguel de Cervantes, and what did he write?

» Cervantes was a Spanish writer, famous for the novel *The History of Don Quixote de la Mancha*. The story describes a foolish knight and his escapades.

Timeline

- Show students the Chapter 9 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.

- Review and discuss the Big Question: "How did the ideas of the Renaissance spread to other parts of Europe?"

- Post the image cards as the seventeenth, eighteenth, and nineteenth items on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.

✓ **CHECK FOR UNDERSTANDING**   10 MIN

Ask students to:

- Write a short answer to the Big Question, "How did the ideas of the Renaissance spread to other parts of Europe?"

  » Key points students should cite include: Ideas of the Renaissance spread through Europe in a number of ways. Scholars and artists traveled from one country to another. Wealthy merchants and nobility outside of Italy paid for artists and scholars to come to their respective countries. Military conquest also exposed other parts of Europe to the ideas of the Renaissance.

- Choose one of the Core Vocabulary words (*goldsmith, engraving, woodcut,* or *chateau*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Jan van Eyck's *The Arnolfini Portrait* (RI.5.3, RI.5.5, W.5.1, W.5.2)   **20** MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Jan van Eyck's *The Arnolfini Portrait*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

 www.coreknowledge.org/store

🎓 **Background for Teachers:** For background information, download the CKHG Online Resource "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Display for students the image of Jan van Eyck's *The Arnolfini Portrait*. Use this link to download the CKHG Online Resources, where the specific link for this image may be found:

www.coreknowledge.org/ckhg-online-resources

Explain to students the context of *The Arnolfini Portrait*. This work is a portrait of Arnolfini and his wife. Although the painting is sometimes referred to as the *Portrait of Giovanni Arnolfini and his Wife* or *The Arnolfini Wedding*, it was probably not intended to be a record of the actual wedding. Some scholars believe this scene is meant to be a vision for the couple's future—a fruitful and devoted marriage. Others interpret the painting as a sort of visual marriage certificate.

Mark out the dimensions of this painting (32 x 23 in. or 82 x 60 cm) on the board or a large piece of paper, and then notice the extraordinary detail van Eyck included in the relatively small panel. Every item is distinct, so that you can tell the difference in texture between even the dog's fur coat and the fur trim on Giovanni's cloak. Like other Northern Renaissance artists, van Eyck paid meticulous attention to detail. Nothing in the composition is random; each object supports the painting's overall meaning.

This painting is highly realistic and yet it is also awash in symbolism. Some of this symbolism can be hard to understand; symbols that would have been clear to knowledgeable contemporaries do not convey the same meanings today. The dog symbolizes fidelity between husband and wife. The burning candle in the chandelier represents the presence of God. The figures have removed their shoes, an act of devotion. The ten miniature medallions in the mirror's frame depict scenes from the life of Christ—religious symbolism indicating that marriage is a sacred event ordained by God. The woman's stance, along with the fruit on the windowpane and table, symbolize hopes for children.

Give students a few moments to view the painting and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. How many different textures can you find in the painting?

    » Nearly everything in the room has a well-defined texture.

2. Van Eyck was very interested in how light reflected on things to give them solidity and detail. Where do you see light reflected in this painting?

    » Light is reflected on the mirror, of course, but also on the chandelier, which looks amazingly like real brass.

3. What in van Eyck's painting indicates the relationship between the man and the woman?

    » The couple is turned toward each other; they are holding hands; they have removed their shoes.

4. What in this painting reveals that the couple is wealthy?

    » Their sumptuous clothing and the decor indicate that the couple is wealthy.

5. How do you think it would feel to step inside this room?

    » Answers will vary. Students should explain their responses with reference to specific details from the painting.

Pieter Bruegel's *The Peasant Wedding* (RI.5.3, RI.5.5, W.5.1, W.5.2)   20 MIN

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Pieter Bruegel's *The Peasant Wedding*: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: For background information, download the CKHG Online Resource "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Display for students the image of Pieter Bruegel's *The Peasant Wedding*. Use this link to download the CKHG Online Resources, where the specific link for this image may be found:

www.coreknowledge.org/ckhg-online-resources

Explain to students the context of Pieter Bruegel's *The Peasant Wedding*. Pieter Bruegel is sometimes known as "Peasant" Bruegel because of his affinity for

depicting village and farming life. Though he traveled to Italy and was influenced by Italian painters, including Raphael, Bruegel showed less interest in classical subject matter, idealized visions of the world, and nude figures. He chose instead to show believable figures in everyday settings (genre scenes). He was especially good at depicting people against the background of a landscape.

Give students a few moments to view the painting and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Explain that this is a wedding from more than 475 years ago. How does Bruegel draw your attention to the bride?

   » A large, dark area of color frames the bride, drawing the eye to her.

2. How does the artist use red to lead your eye through the composition?

   » The red begins at the child's hat, moves to the clothing at the right end of the table, to the bagpiper, to the doorway, and back.

3. Why did Bruegel paint the foreground figure in the center with a bright blue shirt and a large white apron? What role does it play in the design of the painting?

   » The cool, bright area jumps out at you and draws your eye right into the scene so that you immediately feel a part of it.

4. What device did Bruegel use to both give you a sense of space beyond the room and prevent your eye from wandering away from the wedding activity?

   » There is an open doorway, but it is almost entirely blocked by the crowd.

5. In what ways would a wedding scene painted by an Italian Renaissance artist be different from this one?

   » An Italian Renaissance artist would have been more likely to depict wealthy people or nobility. The scene would likely have had a harmonious, tranquil air and would have depicted a "classic" environment.

Take the Renaissance Art Challenge (AP 9.1) (RI.5.4) 20 MIN

Activity Page

AP 9.1

Materials Needed: Sufficient copies of Take the Renaissance Art Challenge (AP 9.1) found in Teacher Resources, pages 136–137

Distribute copies of Take the Renaissance Art Challenge (AP 9.1) and review directions aloud. Students may work individually or in partners to complete the activity.

Biography of William Shakespeare (W.5.1, W.5.2) 45 MIN

Materials Needed: Sufficient copies of Biography of William Shakespeare (NFE 3); this nonfiction excerpt can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Call on student volunteers to read the Biography of William Shakespeare (NFE 3) aloud. After students finish reading the excerpt, pose the following questions and have students write their responses.

1. What is one way that people refer to Shakespeare without using his name? Why do you think he received this nickname?

   » People call him the Bard of Avon, or the Bard. He probably received this nickname because of his popularity and the quality of his writing.

2. Why do some people believe William Shakespeare did not write his plays?

   » He did not attend a university. Some argue that he was not well-educated enough to write such amazing plays.

3. Why did William Shakespeare move to London?

   » He wanted to become an actor.

4. What caused many theaters to close? What did William Shakespeare do at this time?

   » The Bubonic plague forced many theaters to close. Shakespeare wrote sonnets during this time.

5. How would you describe the audience at the Globe Theater?

   » The audience at the Globe Theater was very diverse. Wealthy people paid for seats in upper balconies that were shielded from the weather. People of lesser means sat on the ground. The crowd often grew rowdy and threw things at the performers.

6. What impact has William Shakespeare had on daily life and popular culture?

   » Shakespeare is credited with inventing more than 10,000 words. His works are still enjoyed today in their original form and as adaptations.

Exploring *A Midsummer Night's Dream* (RL.5.1, RL.5.10)   ACTIVITY LENGTH FLEXIBLE

Materials Needed: Sufficient copies of From *A Midsummer Night's Dream* (FE 1), highlighters, signs with the characters' names that students can wear. This fiction excerpt can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Note: Students will benefit from multiple readings of this excerpt from *A Midsummer Night's Dream*, first listening to the excerpt read aloud by the teacher, and then reading it aloud themselves, with different students assigned the roles of different characters.

Distribute copies of From *A Midsummer Night's Dream* (FE 1). Read the excerpt aloud, as students follow along.

- As you read, it may be helpful to write each character's name on the board or chart paper as he or she is encountered, being sure to explain the relationships between the various characters.

- As you read aloud actual dialogue, read with the drama, rhythm, and intonation called for by the text to enhance students' understanding of the text and the many comic misunderstandings.

- Call attention to the actual dialogue of specific characters, noting the quotation marks, and pause to help students translate Shakespeare's archaic language into modern language.

- Pause to explain challenging vocabulary as it is encountered.

- Call attention to the fact this excerpt is actually "a play within a play."

After you have finished reading, ask the following questions and have students respond orally.

1. What is the setting of the story?

   » The story takes place in Athens, Greece.

2. Why are Hermia and Helena upset?

   » Hermia is in love with Lysander but is supposed to marry Demetrius. Helena is in love with Demetrius, but Demetrius is in love with Hermia.

3. Who else is in the woods and what are they doing?

   » A group of tradesmen are in the woods practicing for a performance for the duke. Titania, Oberon, and Puck (fairies) are also in the woods. Titania and Oberon are fighting, while Puck helps Oberon play a trick on Titania.

4. What trouble does Puck cause?

   » Puck mistakenly gives a love potion to Lysander, causing him to fall in love with Helena. He also gives Bottom, one of the actors, the head of a donkey. When Puck gives Titania a love potion, she falls in love with the donkey-headed man.

5. How is the conflict in the story resolved?

   » Puck and Oberon undo the effects of the love potion on Lysander so he returns to loving Hermia. They give Demetrius a love potion so he loves Helena. Then Hermia and Lysander and Helena and Demetrius are very content, and the duke allows them to marry on the same day as his own wedding.

Now assign character roles and sections of the excerpt to students. The following characters have speaking parts:

- Egeus
- Duke Theseus
- Hermia
- Lysander
- Helena
- Demetrius
- Francis Flute/Thisbe
- Oberon
- Titiana
- Nick Bottom/Pyramus
- Snug
- Director (of the play within the play)

You may also assign the role of Narrator to one or more students, asking them to read the portions of the excerpt that are not dialogue, or you may prefer to take on this role.

The following characters have nonspeaking parts but may be assigned to students to act out:

- Puck
- Snout
- Athenians

Allow students time to practice their parts in small groups.

Note: It may be helpful to prepare signs with each character's name that students can wear as they practice and act out their part. You might also suggest that students use a highlighter to mark any dialogue that they will read.

Allow time for students to read and act out the excerpt in front of their classmates. As time permits, allow different students to take on and act out different roles, so that all students have a chance to participate.

The Language of Shakespeare (RI.5.1, RI.5.4)   20 MIN

Activity Page

AP 9.2

Materials Needed: Sufficient copies of The Language of Shakespeare (AP 9.2). This activity page can be downloaded from:

www.coreknowledge.org/ckhg-online-resources

Distribute copies of The Language of Shakespeare (AP 9.2) and read to students aloud. Students may complete the activity individually or in partners.

From *The Adventures of Don Quixote* (W.5.1, W.5.2)   **45** MIN

Materials Needed: Sufficient copies of From *The Adventures of Don Quixote* (FE 2); this fiction excerpt can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Distribute copies of From *The Adventures of Don Quixote* (FE 2). Call on student volunteers to read the text aloud. After students finish reading the text, ask the following questions:

1. Who is Don Quixote?

    » Don Quixote is an old man who decides that he wants to become a knight. He puts together some ill-fitting armor and saddles his horse on a quest for adventure.

2. What misunderstanding leads Don Quixote to believe he has been knighted?

    » Don Quixote eats dinner at the home of a farmer. Don Quixote mistakes the farmer for a nobleman and asks to be knighted.

3. Who is Sancho Panza?

    » Sancho Panza is a local man that Don Quixote asks to be his squire. Sancho Panza does his best to keep Don Quixote out of trouble.

4. What does Don Quixote think and do when he sees the windmills?

    » Don Quixote believes the windmills to be monsters. He attempts to joust against the windmills.

The Music of Josquin Desprez and John Dowland (W.5.1, W.5.2)   **20** MIN

Background for Teachers: For background information download the CKHG Online Resource "About Renaissance Art":

www.coreknowledge.org/ckhg-online-resources

Use this link to download the CKHG Online Resources, where the specific listening links for this activity may be found. The first YouTube recording has an ad that you will want to skip before playing the music:

www.coreknowledge.org/ckhg-online-resources

Before sharing the music of Josquin Desprez and John Dowland, provide context for students. One of the greatest Renaissance composers was Josquin Desprez. His works are some of the finest of the entire Renaissance, despite the fact that he lived at the very beginning of this period. His music is entirely for voice, which was the norm for his time; before the late 1400s, instrumental music was almost never notated or published.

Desprez's major works are masses (large works based on the church liturgy for

use in services) and motets (shorter vocal works, usually in four parts, based on Latin texts). His reputation rests in great part on the expressive qualities of his writing for voice; he was a master of capturing the emotion of a text in his music and making sure the text could be understood. His music communicated with its audience in a way no music had before.

John Dowland was an English Renaissance composer famed for his lute songs. A lute is a stringed instrument played somewhat like a guitar, but with a different and distinctive timbre. The lute was the most popular solo instrument of the Renaissance. For this reason, many composers, such as Dowland, wrote songs for a solo singer to be accompanied on the lute. Dowland's songs are noted for their subtle and expressive attention to the texts. Such songs also mark the first time that the melody of a work and its accompaniment were written out in full. In the past, the instrumental accompaniment had either been improvised or simply passed from performer to performer. It was typical of the Renaissance spirit, however, to begin devoting artistic attention to the composition of the instrumental accompaniment.

Share with students Josquin Desprez's *Ave Maria*. As students listen, encourage them to consider the following:

1. What instruments are used, if any?

   » The only instrument used is the human voice.

2. Who is singing? How many people are singing?

   » There is a large number of people singing.

3. What type of emotion does the music convey?

   » Answers will vary. Students may say the music suggests calm, peacefulness, or prayerfulness.

Give students a few minutes to jot down notes about what they've listened to before discussing the piece.

Share with students John Dowland's "In Darkness." As students listen, encourage them to consider the following:

1. What instruments are used, if any?

   » The instruments include the human voice and a stringed instrument that sounds like a guitar.

2. Who is singing? How many people are singing?

   » There is a single voice singing.

3. What type of emotion does the music convey?

   » Answers will vary. Students may suggest the music seems to evoke feelings of sadness.

Give students a few minutes to jot down notes about what they've listened to before discussing the piece.

Teacher Resources

The following nonfiction and fiction excerpts (Primary Source Documents) and related activity pages can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Nonfiction Excerpts

- Adaptation from *The Courtier* (NFE 1)

- Adaptation from *The Prince* (NFE 2)

- Comparing *The Courtier* and *The Prince* (AP 8.1)

- Biography of William Shakespeare (NFE 3)

Fiction Excerpts

- From *A Midsummer Night's Dream* (FE 1)

- The Language of Shakespeare (AP 9.2)

- From *The Adventures of Don Quixote* (FE 2)

Name _____   Date _____

Unit Assessment: *The Renaissance*

A. *Circle the letter of the best answer.*

1. What was the Renaissance?

    a) a time of increased religious faith

    b) a time of wars for independence

    c) a time of achievements in art, literature, and learning

    d) a time of rapid industrialization

2. When did the Renaissance begin?

    a) 1100s

    b) 1300s

    c) 1600s

    d) 1800s

3. Where did the Renaissance begin?

    a) Italy

    b) France

    c) Spain

    d) England

4. During the Renaissance, Italy was

    a) a democratic republic.

    b) a colony of Spain.

    c) struggling for independence.

    d) divided into many separate city-states.

5. Which invention accelerated the Renaissance?

    a) printing press

    b) spinning jenny

    c) assembly line

    d) penicillin

6. During the Renaissance, the status of artists

    a) decreased.

    b) stayed the same.

    c) improved.

    d) was very low.

7. Which of the following is known as the most celebrated sculptor of the Renaissance?

    a) Brunelleschi

    b) Botticelli

    c) Michelangelo

    d) Cervantes

8. Which artistic technique made paintings look three-dimensional instead of flat?

    a) perspective

    b) fresco

    c) woodcarving

    d) illuminated manuscripts

9. Which city was considered the cradle of the Renaissance?

    a) Naples

    b) Vatican City

    c) Pompeii

    d) Florence

10. Which industries was Florence chiefly dependent on?

    a) shipbuilding and trade

    b) wool and banking

    c) farming and food production

    d) arms and ammunition

11. Which was the most powerful family in Florence?

    a) Medici

    b) Cervantes

    c) Buonarroti

    d) Arno

12. Cosimo and Lorenzo de' Medici were patrons of

    a) soldiers.

    b) merchants.

    c) artists.

    d) farmers.

13. The great cathedral in the center of Florence is

    a) the Sistine Chapel.

    b) Vatican City.

    c) the Duomo.

    d) Notre-Dame.

14. The pope is

    a) a title that comes from the Italian word for God.

    b) the head of the Roman Catholic Church.

    c) the Italian name for a parish priest.

    d) the leader of the republic of Italy.

15. The most important church in Rome is

    a) St. Peter's Basilica.

    b) the Duomo.

    c) St. Paul's Church.

    d) St. Patrick's Cathedral.

16. Which city is built on more than one hundred islands?

    a) Rome

    b) Florence

    c) Sicily

    d) Venice

17. How did Venice become wealthy?

    a) through warfare

    b) by inventing the suspension bridge

    c) through trading

    d) by selling art throughout Europe

18. What was the title of the ruler of Venice?

    a) king

    b) pope

    c) doge

    d) emperor

19. Which of the following best describes the importance of Leonardo da Vinci?

    a) He was the greatest sculptor of the Renaissance.

    b) He wrote *The Prince*.

    c) He used perspective in his painting, *The School of Athens*.

    d) He demonstrated great skill in a wide variety of arts and subjects.

20. Which is one of Leonardo's most famous paintings?

    a) *Adoration of the Magi*

    b) *Mona Lisa*

    c) *The Prince*

    d) *The Burial of the Count of Orgaz*

21. Michelangelo's painting masterpiece is

   a) the ceiling of the Sistine Chapel.

   b) *The History of Don Quixote de la Mancha.*

   c) the Duomo.

   d) *The Courtier.*

22. Baldassare Castiglione sets out rules for Renaissance manners for gentlemen and ladies in

   a) *The Prince.*

   b) *Othello.*

   c) *The Courtier.*

   d) *A Midsummer Night's Dream*

23. What was the message of Machiavelli's *The Prince*?

   a) Rulers get their authority from God.

   b) Princes should always display correct behavior.

   c) Ruling properly sometimes requires ruthlessness.

   d) There should be no rulers at all.

24. Why is Leonardo da Vinci considered the best example of a Renaissance man?

   a) He was born during the Renaissance.

   b) He wrote tragedies, comedies, histories, and romances.

   c) He was an inventor, sculptor, and painter.

   d) He was the first person to use the word *Renaissance*.

25. Who was Don Quixote?

   a) the author of a great Spanish Renaissance novel

   b) the fictional character who tries to imitate brave knights

   c) the real name of Miguel de Cervantes

   d) the real name of El Greco

B. **Match each word or phrase on the left with its definition on the right.**

Terms

_____ **26.** apprentice

_____ **27.** fresco

_____ **28.** patron

_____ **29.** diplomacy

_____ **30.** basilica

_____ **31.** chateau

_____ **32.** prior

_____ **33.** apothecary

_____ **34.** lagoon

_____ **35.** hereditary

Definitions

a) a priest who helps lead a monastery

b) describing something that is passed down as from a parent to a child

c) a type of large Christian church, often in the shape of a cross

d) a person who gives money or other support to someone, such as an artist

e) a person who trains for a job or skill by working under the supervision and guidance of an expert in the field

f) a small body of water that is connected to a larger one

g) a person who prepares and sells medicines

h) a French castle, or large country house

i) a type of painting made on wet plaster

j) the tactful management of relationships between two or more parties or countries

Performance Task: *The Renaissance*

Teacher Directions: Ask students to select one of the artists, writers, or musicians they have learned about during *The Renaissance* unit. Students will write a series of five journal entries detailing the life events and achievements of their selected individual. Students may use external resources as well as their Student Reader for information. Encourage students to use their Student Readers to take notes and organize their thoughts in the graphic organizers provided.

A sample table about Michelangelo, completed with possible notes, is provided below to serve as a reference for teachers, should some prompting or scaffolding be needed to help students get started. Individual students are not expected to provide a comparable finished table. Their goal is to write three to five specific examples of events or achievements to use as the basis of their essay.

Artist	Michelangelo
Early Life	• Born near Florence
Major Life Events	• Commissioned by Pope Julius II to design his tomb • Commissioned by Pope Paul III to work on St. Peter's Basilica
Achievements	• First major work was the *Pieta* • *David* • Sistine Chapel • Dome of St. Peter's Basilica

Performance Task Scoring Rubric

Note: Students should be evaluated on the basis of their essays, using the rubric.

Students should not be evaluated on the completion of the evidence table, which is intended to be a support for students as they first think about their written responses.

Above Average	Student journals are accurate, detailed, and engaging. The student demonstrates exceptional background knowledge of historical events. The writing is clearly articulated and focused, and demonstrates strong understanding of the subjects discussed; a few minor errors may be present.
Average	Student journals are mostly accurate and somewhat detailed. The student demonstrates sufficient background knowledge of historical events. The writing is focused and demonstrates control of conventions; some minor errors may be present.
Adequate	Student journals are mostly accurate but lack detail. The student demonstrates some background knowledge of historical events. The writing may exhibit issues with organization, focus, and/or control of standard English grammar.
Inadequate	Student journals are incomplete and demonstrate a minimal understanding of the content in the unit. The student demonstrates incomplete or inaccurate background knowledge of historical events. The writing may exhibit major issues with organization, focus, and/or control of standard English grammar.

Name _____   Date _____

Performance Task Activity: *The Renaissance*

Select one of the Renaissance artists, writers, or musicians that you have studied throughout *The Renaissance* unit. Write a series of five journal entries detailing major events and achievements over the course of that individual's life.

Use *The Renaissance* Performance Task Notes Table to take notes and organize your thoughts. You may refer to the chapters in *The Renaissance*.

Entry 1   Date _____

_____

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Entry 2   Date _____

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Entry 3   Date _____

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Entry 4   Date _____

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Entry 5   Date _____

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Name _____ Date _____

The Renaissance Performance Task Notes Table

Use the table below to help organize your thoughts as you refer to the chapters in *The Renaissance*. You do not need to complete the entire table to write your essay, but you should try to have three to five specific examples of events or achievements in the life of the person you have chosen to write about.

Artist	
Early Life	
Major Life Events	
Achievements	

Name _____

Date _____

World Map

Name _____ Date _____
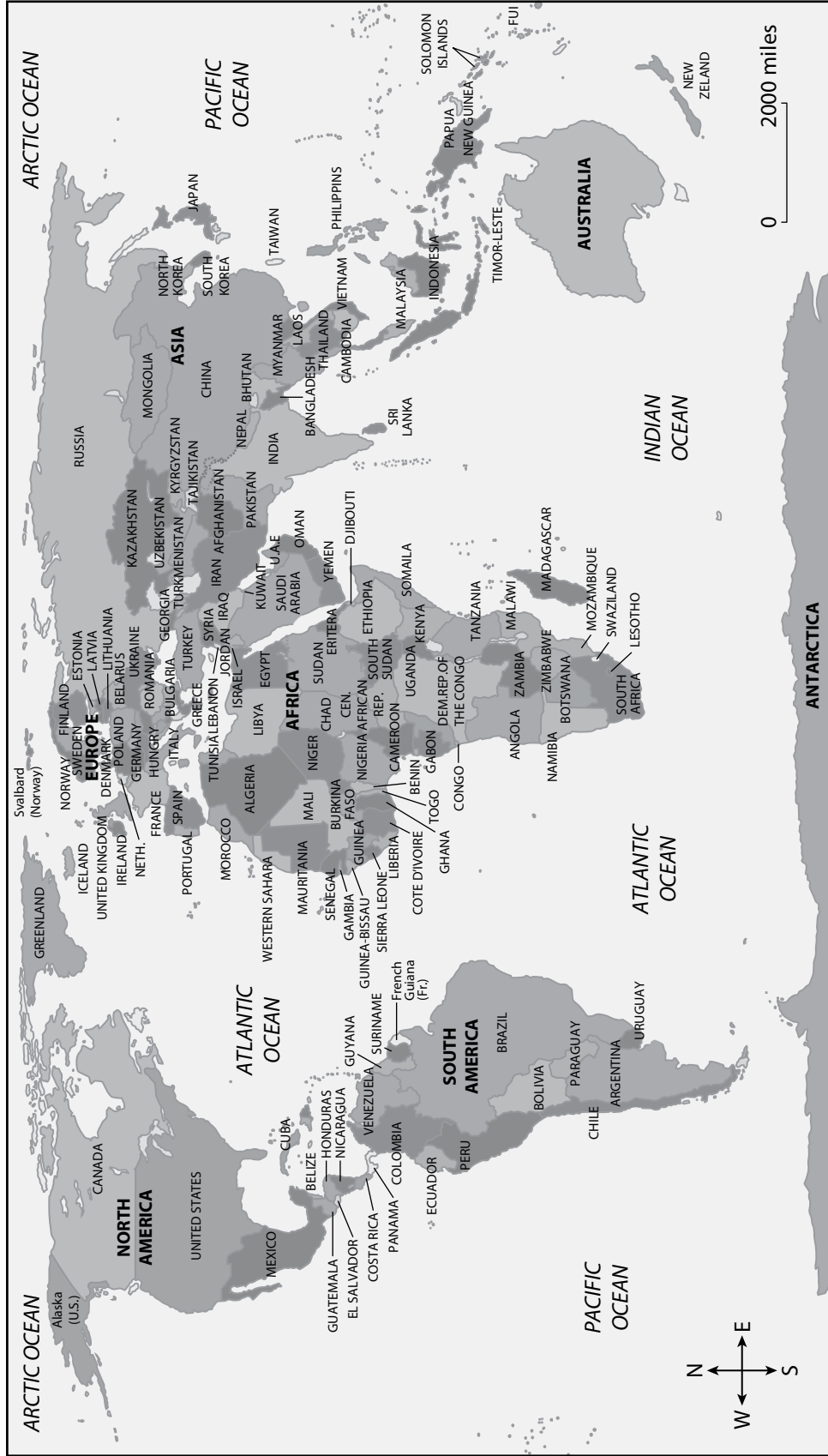
Map of Renaissance Italy

Directions: Study the map. Use it to answer the questions below.

The Italian Peninsula in the Renaissance
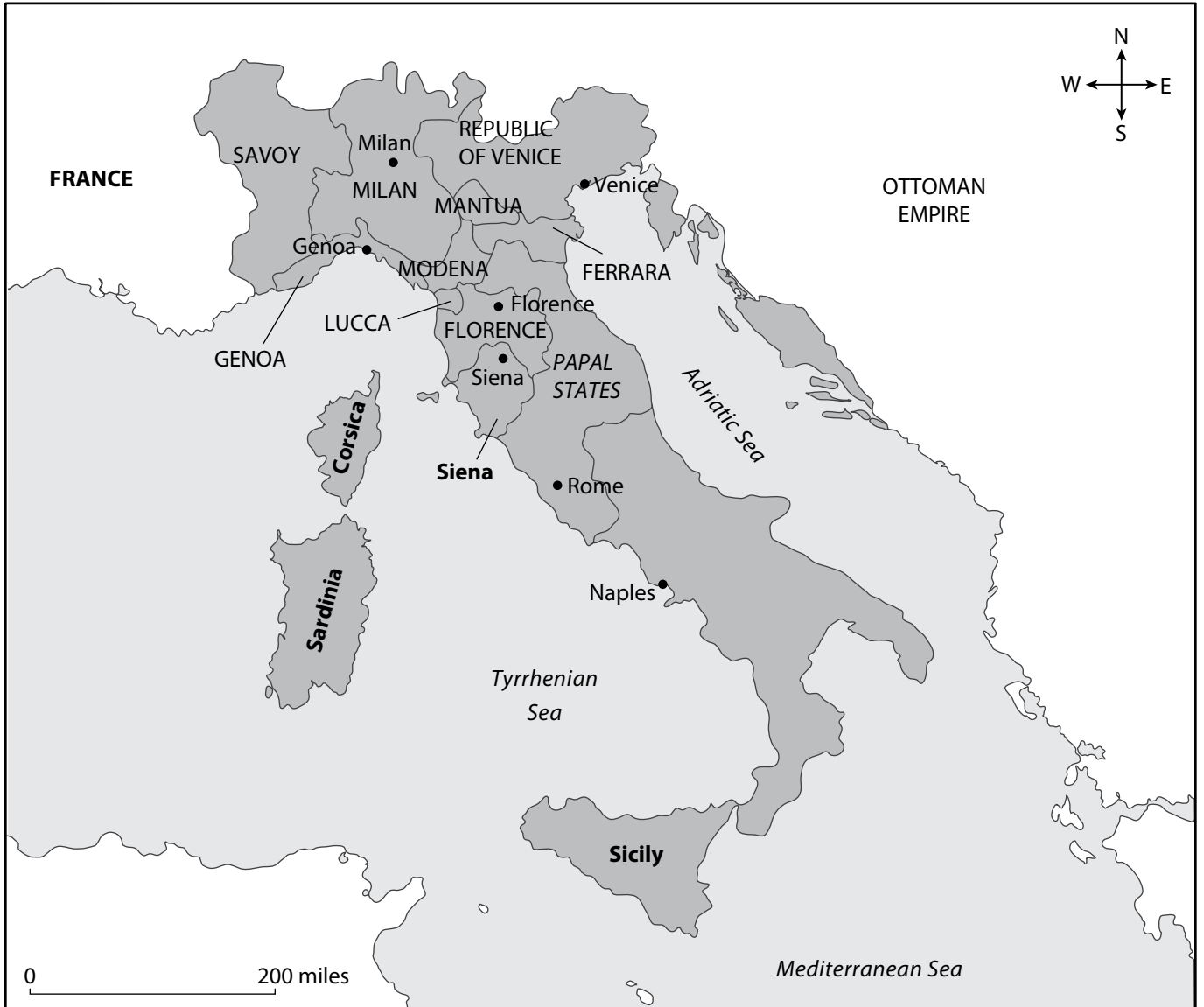
1. Which three Italian cities are located on the coast, making them suitable for trade by sea?

    _____

2. Which Italian city-state includes both an island and area on the mainland?

    _____

Name _____   Date _____

3.   Which city on the map is farthest north?

_____

4.   Which city on the map is located along the Adriatic Sea?

_____

5.   In which area or territory is the city of Rome located?

_____

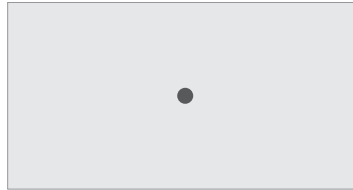**6.**   What two islands are located in the Tyrrhenian Sea?

_____

Name _____   Date _____

Linear Perspective

Directions: Follow the instructions below to create your own drawing using linear perspective.
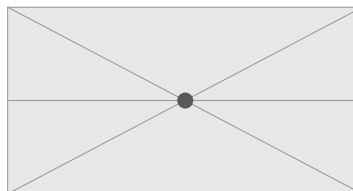
1. Make a dot at the approximate center of a sheet of paper. This dot is called the *vanishing point*.

2. Use a ruler to draw a horizontal line through the vanishing point. The line should be parallel to the bottom of the paper. This is called the *horizon line*.
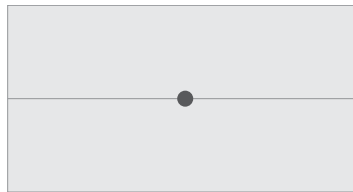
3. Using a ruler, draw two diagonal lines that cross at the vanishing point. These lines are called *orthogonal lines*.

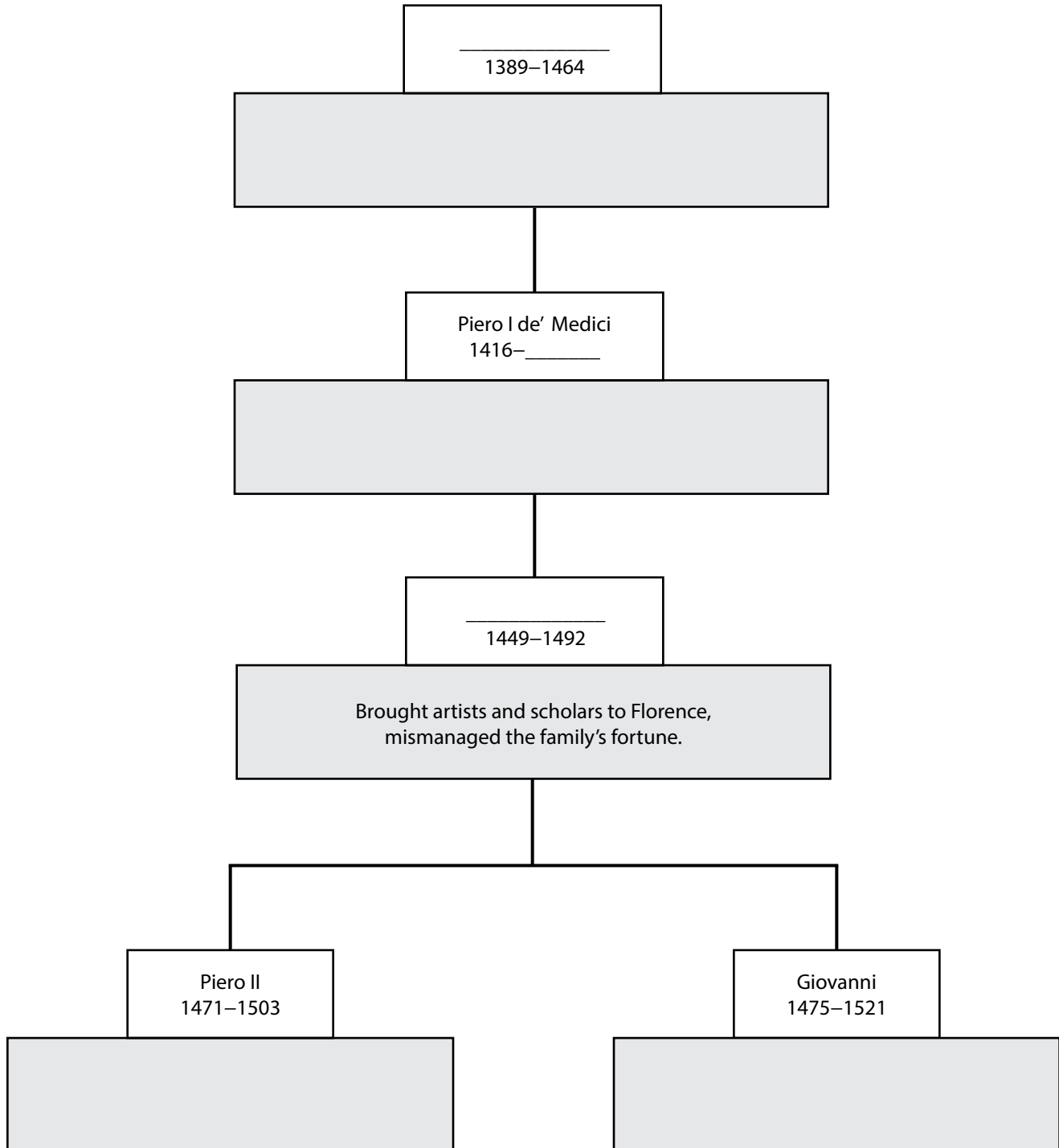4. In the space between the orthogonal lines on each side of the vanishing point, draw trees or buildings. Make sure each tree or building touches both the top and bottom orthogonal liens. The closer the trees or buildings are to the vanishing point, the smaller they will be.

5. Fill in your drawing with people, cars, animals, or other things. Use the trees or buildings as a guide for how small or big the other things should be.
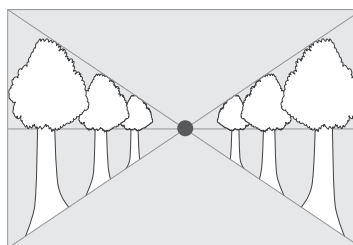
Medici Family Tree

Directions: Complete the Medici family tree below.

| _____ |
| 1389–1464 |

| |
| (blank box) |

| Piero I de' Medici |
| 1416–_____ |

| |
| (blank box) |

| _____ |
| 1449–1492 |

| Brought artists and scholars to Florence, mismanaged the family's fortune. |

| Piero II | | Giovanni |
| 1471–1503 | | 1475–1521 |

| (blank box) | | (blank box) |

Name _____   Date _____

Domain Vocabulary: Chapters 1–3

Directions: Circle the correct term from the options presented to complete each sentence.

Example: Italian city-states grew wealthy from banking and _____.

(trade)   politics   universities

1. _____ were interested in studying the culture of classical Greek and Roman civilization.

   Scholars   Humanists   Masons

2. Merchants of the Renaissance wanted their children to learn the skills of _____ so they could better deal with trading partners.

   diplomacy   realism   perspective

3. The _____ prepared and sold medicines.

   apothecary   scholar   cardinal

4. Artists such as Brunelleschi and Alberti used _____ to create paintings with depth and dimension.

   perspective   rhetoric   heritage

5. Piero II de' Medici was forced into _____ by his enemies.

   revenue   commerce   exile

6. The monks copied _____ from ancient Greek and Roman texts.

   form   rhetoric   manuscripts

7. To become better speakers, politicians of the Renaissance studied _____.

   classical literature   rhetoric   commerce

8. Members of the merchant class often became _____ of artists during the Renaissance.

   patrons   apothecaries   apprentices

9. The _____ governments of Italian city-states helped make the Renaissance possible.

   exile   stable   devise

10. The Medici family _____ many famous paintings.

    exiled   commissioned   formed

Name _____   Date _____

Florence and Venice Comparison

Directions: Complete the graphic organizer below to help you compare and contrast Florence and Venice. Use your findings to draw a conclusion about the roles of Florence and Venice in the Renaissance.

Florence		Venice

Differences:

1.

2.

3.

Similarities:

1.

2.

3.

4.

Differences:

1.

2.

3.

Conclusion:
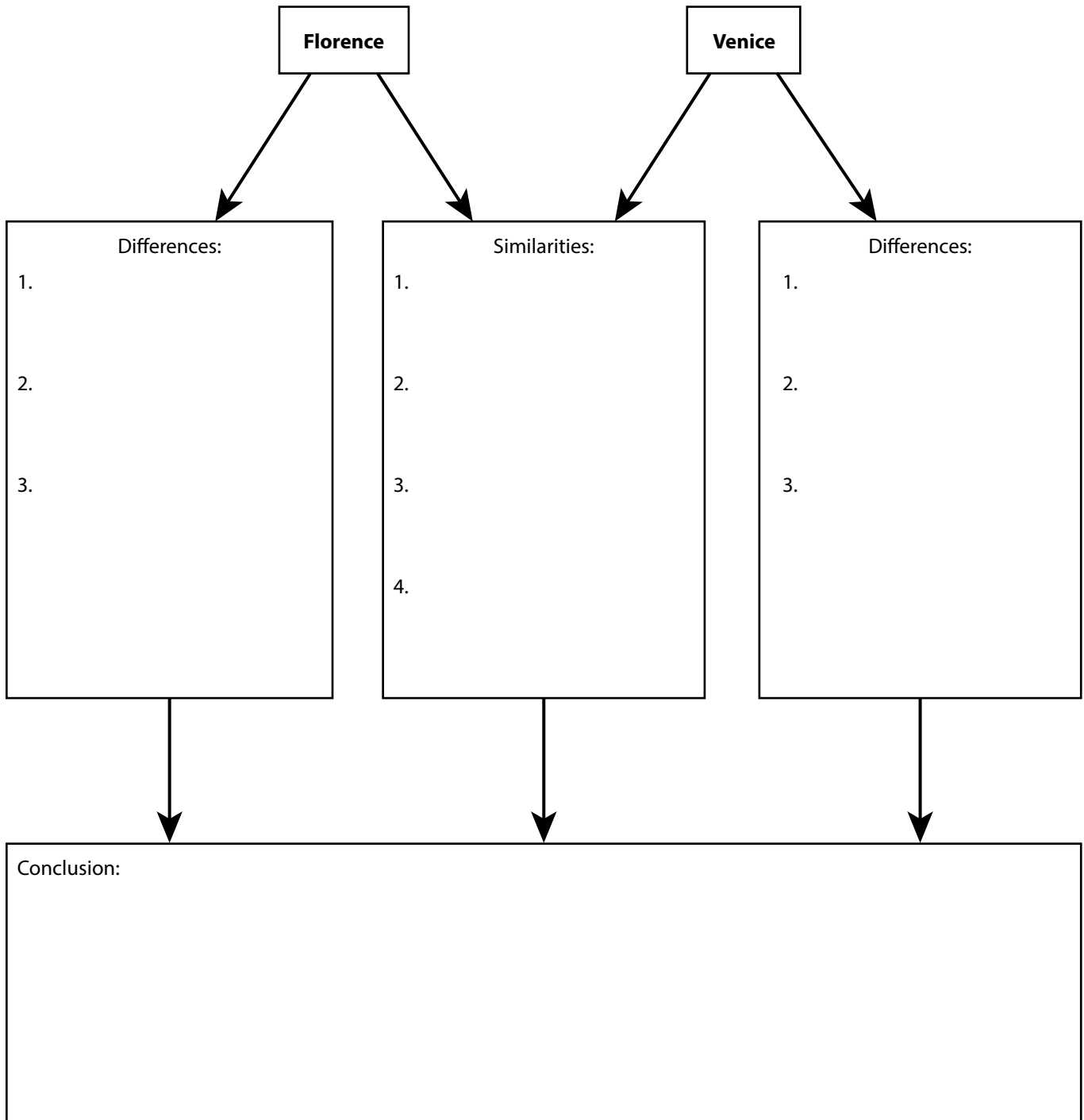
Name _____   Date _____

Titian Gallery Walk

Directions: View each of Titian's six paintings or drawings. Complete the activity page below with information about each work.

Portrait of a Man

1.   Date created: _____

2.   Who is shown in the artwork? _____

_____

3.   What is the setting? _____

_____

4.   What feelings or emotions are captured by the artwork? _____

_____

5.   What colors does the artist use? How do they impact the meaning of the artwork? _____

_____

_____

Archbishop of Milan

1.   Date created: _____

2.   Who is shown in the artwork? _____

_____

3.   What is the setting? _____

_____

4.   What feelings or emotions are captured by the artwork? _____

_____

5.   What colors does the artist use? How do they impact the meaning of the artwork? _____

_____

_____

Activity Page 5.2 *Continued*   **Use with Chapter 5**

Landscape with a Goat

1. Date created: _____

2. Who is shown in the artwork? _____

_____

3. What is the setting? _____

_____

4. What feelings or emotions are captured by the artwork? _____

_____

5. What colors does the artist use? How do they impact the meaning of the artwork? _____

_____

_____

The Aldobrandini Madonna

1. Date created: _____

2. Who is shown in the artwork? _____

_____

3. What is the setting? _____

_____

4. What feelings or emotions are captured by the artwork? _____

_____

5. What colors does the artist use? How do they impact the meaning of the artwork? _____

_____

_____

Name _____   Date _____

The Holy Family with a Shepherd

1.   Date created: _____

2.   Who is shown in the artwork? _____

_____

3.   What is the setting? _____

_____

4.   What feelings or emotions are captured by the artwork? _____

_____

5.   What colors does the artist use? How do they impact the meaning of the artwork? _____

_____

_____

The Vendramin Family

1.   Date created: _____

2.   Who is shown in the artwork? _____

_____

3.   What is the setting? _____

_____

4.   What feelings or emotions are captured by the artwork? _____

_____

5.   What colors does the artist use? How do they impact the meaning of the artwork? _____

_____

_____

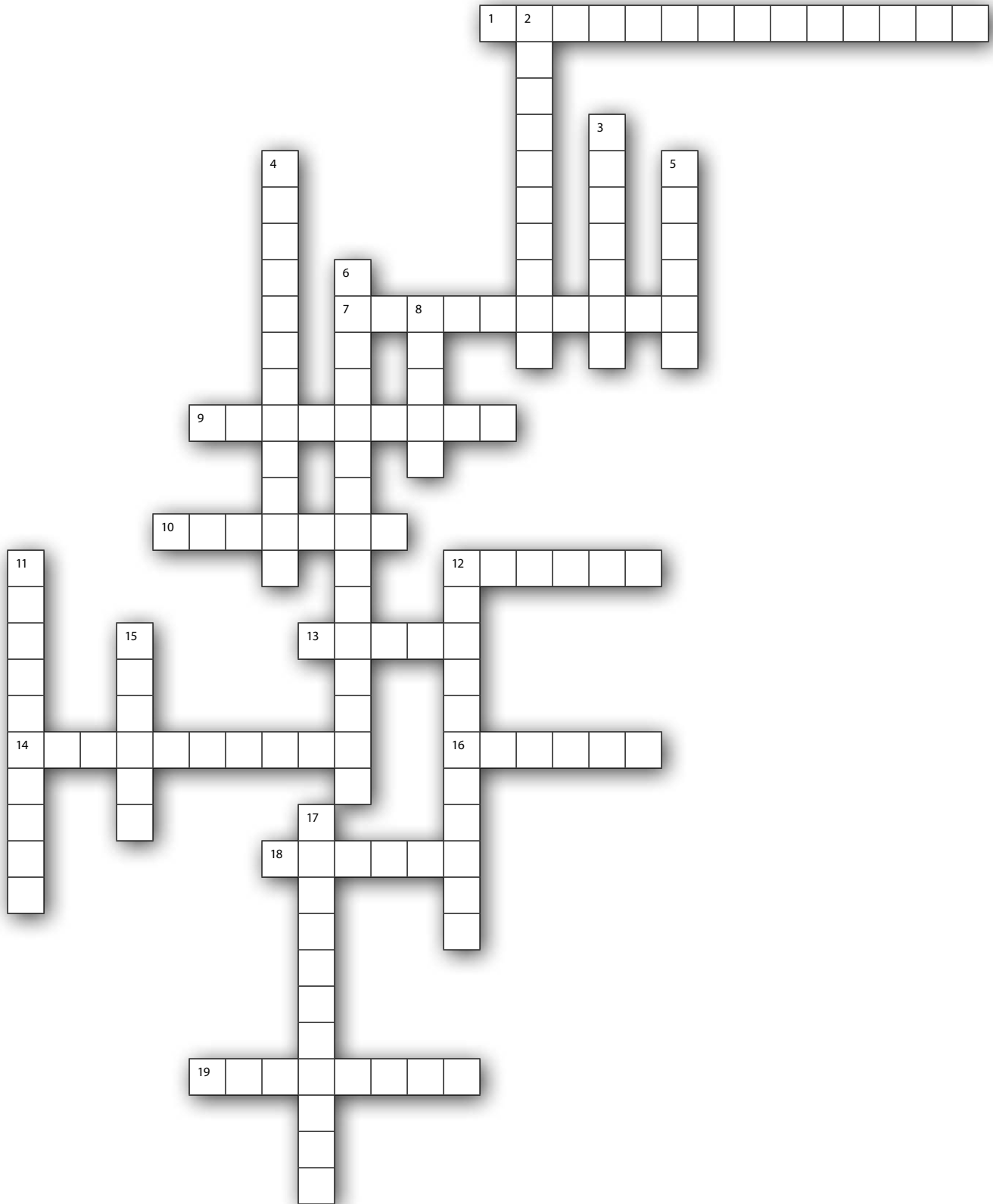**Activity Page 6.1**   **Use with Chapter 6**

Domain Vocabulary: Chapters 4–6

Activity Page 6.1: *Continued*   **Use with Chapter 6**

Across

1. a person who has wide interests, knowledge, and skills

7. a person who trains for a job or skill by working under the supervision and guidance of an expert in the field

9. a person who is able to imagine and plan for the future

10. cloth or fabric

12. a type of painting made on wet plaster

13. a priest who helps lead a monastery

14. the removal or reduction of certain punishments for sin, linked to a special act of penance

16. a group of people who make laws and help govern a place

18. a small body of water that is connected to a larger one

19. a type of large Christian church, often in the shape of a cross

Down

2. a person who represents or provides a good example of an idea

3. a group of people who meet to help run a government

4. the recognized leader of a country

5. a flat-bottomed boat with both sails and oars

6. a person who can do a large number of jobs or tasks

8. having to do with the pope

11. describing something that is passed down as from a parent to a child

12. the things found in a room, including furniture, rugs, curtains, and artwork

15. a listing of a person's skills, training, and achievements

17. a work of art that demonstrates the highest degree of skill

apprentice	**basilica**	**chief of state**
council	**embodiment**	**fresco**
furnishings	**galley**	**hereditary**
indulgence	**jack-of-all-trades**	**lagoon**
masterpiece	**papal**	**prior**
Renaissance man	**résumé**	**senate**
textile	**visionary**	

Name _____   Date _____

Take the Renaissance Art Challenge

Use the words to complete each statement, as shown in the example. Then use the number clues to solve the mystery.

commissioned	sculpture	Child	details	Leonardo	portraits	St. Peter's
Michelangelo	painting	depth	rebirth	human	preserve	

Example: The dome of <u>S</u> <u>t.</u> <u>P</u> <u>e</u> <u>t</u> <u>e</u> <u>r</u> <u>'s</u> is a Renaissance masterpiece.
                          1   2   3   4   5   6   7   8

1.   The European Renaissance was a time of __ __ __ __ __ __ __ in the arts.
                                            9 10 11 12 13 14 15

2.   Works of art were __ __ __ __ __ __ __ __ __ __ __ __ by the church and other patrons.
                       16 17 18 19 20 21 22 23 24 25 26 27

3.   Wealthy patrons might hire artists to paint their __ __ __ __ __ __ __ __ __ .
                                                       28 29 30 31 32 33 34 35 36

4.   Boticelli's *The Birth of Venus* is a famous Renissance __ __ __ __ __ __ __ __ .
                                                             37 38 39 40 41 42 43 44

5.   *The Last Supper*, a religious scene, was painted by __ __ __ __ __ __ __ __ da Vinci.
                                                          45 46 47 48 49 50 51 52

6.   Many have attempted to __ __ __ __ __ __ __ __ that fragile masterpiece.
                            53 54 55 56 57 58 59 60

7.   The artist Raphael was known for his Madonna and __ __ __ __ __ paintings.
                                                      61 62 63 64 65

8.   Sculptors of the Renaissance period created idealized sculptures of the __ __ __ __ __ body.
                                                                             66 67 68 69 70

Name _____   Date _____

9. __ __ __ __ __ __ __ __ __ __ __ __ carved a statue of David, a biblical hero.
    71 72 73 74 75 76 77 78 79 80 81 82

10. Although larger than life, *David* is a __ __ __ __ __ __ __ __ __ with many realistic qualities.
    83 84 85 86 87 88 89 90 91

11. Renaissance artists used linear perspective to give paintings the illusion of __ __ __ __ __ .
    92 93 94 95 96

12. To Northern Renaissance painters, precise accuracy in __ __ __ __ __ __ __ was important.
    97 98 99 100 101 102 103

Mystery Place: Michelangelo had to work on scaffolding to paint the ceiling of this religious building in Rome.

The __ __ __ __ __ __ __   __ __ __ __ __ __
    1 12 21 31 42 48 57   61 66 77 87 93 102

Answer Key: *The Renaissance*

Unit Assessment
(page 114–118)

1. c **2.** b **3.** a **4.** d **5.** a **6.** c **7.** c **8.** a **9.** d **10.** b
11. a **12.** c **13.** c **14.** b **15.** a **16.** d **17.** c **18.** c **19.** d
20. b **21.** a **22.** c **23.** c **24.** c **25.** b **26.** e **27.** i **28.** d
29. j **30.** c **31.** h **32.** a **33.** g **34.** f **35.** b

Map of Renaissance Italy (AP 1.2)
(page 125)

1. Venice, Naples, Genoa

2. Sicily

3. Milan

4. Venice

5. Papal States

6. Corsica, Sardinia

Medici Family Tree (AP 3.1)
(page 128)

Cosimo de' Medici
1389−1464

Became head of the Medici family in 1429
and commissioned the Duomo in Florence

Piero I de' Medici
1416−1469

Ruled for five years after the death of
his father

Lorenzo the Magnificent
1449−1492

Brought artists and scholars to Florence,
mismanaged the family's fortune.

Piero II
1471−1503

Exiled from Florence by
his enemies

Giovanni
1475−1521

Became Pope Leo X

Domain Vocabulary: Chapters 1–3 (AP 3.2)
(page 129)

1. Humanists

2. diplomacy

3. apothecary

4. perspective

5. exile

6. manuscripts

7. rhetoric

8. patrons

9. stable

10. commissioned

Venice and Florence Comparison (AP 5.1)
(page 130)

Similarities:

1. Both cities were home to a wealthy merchant class.

2. Many patrons from both cities supported Renaissance art.

3. Both cities had republican forms of government.

4. Not everyone living in the cities was considered a citizen.

Differences:

1. Florence was controlled by the Medici family.

2. Wool and banking were the two largest industries in Florence.

3. Shipbuilding and trade were the two most important industries in Venice.

4. The leader of Venice, called the doge, was appointed for life.

5. Venice was built on more than 100 islands and had a strong navy for defense.

Conclusion: Answers will vary but students should recognize that both cities played key roles in the Renaissance because of the contributions of the wealthy merchant class, but used different means to achieve their wealth and power.

Titian Gallery Walk (AP 5.2)
(page 131)

Portrait of a Man

1. c. 1515
2. a noble-looking man with a beard
3. plain back backdrop
4. The man appears to be very somber. He is not smiling.
5. The colors are very dark and muted. They give the painting a serious, almost sad feeling.

Archbishop of Milan

1. mid-1550s
2. an archbishop, an important figure in the Catholic Church
3. dark backdrop with a chair
4. The man appears to be old. He's furrowing his brow, which makes him look serious or concerned.
5. The colors are very dark and muted. They give the painting a serious tone. The use of white for the archbishop's robes contrasts with the rest of the painting.

Landscape with a Goat

1. 1500–1511
2. no people, but a single goat
3. landscape of a home
4. The use of lines in the drawing gives a sense of movement. It appears to be windy. The brush and dead stump featured in the foreground make the setting appear desolate.
5. The drawing is done in brown charcoal. The muted colors give the image a depressing feeling.

The Aldobrandini Madonna

1. c. 1532
2. the Madonna (Virgin Mary), her baby (Jesus), a young woman, and a small boy
3. outside in the woods with mountains and valleys in the background
4. The Madonna is observing the young woman adore her child. The young boy is presenting the Madonna with flowers. Overall, the image is very peaceful.
5. The painting includes rich and bright colors. The Madonna is painted in blue, and the young woman is wearing a white dress with a pink sash, which gives the painting a bright and cheery feeling. The young boy is dressed in brown, which gives him a less important appearance.

The Holy Family with a Shepherd

1. c. 1510
2. Mary, Joseph, baby Jesus, and a young shepherd
3. the middle of a forest
4. Mary and Joseph both look tired, and the sun appears to be setting. The young shepherd is looking at the baby with adoration.
5. The use of darker colors in the background indicates that the painting was done later in the day. This could imply that Mary and Joseph were traveling with the baby Jesus and stopped for the evening before encountering the shepherd.

The Vendramin Family

1. 1540–1545
2. nine men of the Vendramin family and a dog
3. outdoors near a stone or cement structure
4. The central focus of the painting is the old man who looks on with a serious face. The grown men watch the older man, while the young boys gaze off in different directions. The painting conveys both a serious and distracted feeling.
5. Titian uses rich colors to portray the grown men. The clothing is painted with great detail, conveying the wealth of the Vendramin family.

Domain Vocabulary: Chapters 4–6 (AP 6.1)
(page 134)

Across

1. Renaissance man
7. apprentice
9. visionary

10. textile

12. fresco

13. prior

14. indulgence

16. senate

18. lagoon

19. basilica

Down

2. embodiment

3. council

4. chief of state

5. galley

6. jack-of-all-trades

8. papal

11. hereditary

12. furnishings

15. résumé

17. masterpiece

Comparing *The Courtier* and *The Prince* (AP 8.1)

Similarities:

1. Both books explain expected behaviors of important individuals.

2. Both books were written during the Renaissance.

3. Both authors acted as diplomats.

Differences:

1. *The Prince* discusses politics and power.

2. *The Courtier* discusses behavior in a relationship.

3. *The Prince* uses historical references to substantiate arguments.

4. *The Courtier* uses softer language and speaks in less harsh terms.

Conclusion: Answers will vary, but students should recognize that both were influential books of the Renaissance that took very different approaches to the challenges of human relations.

Take the Renaissance Art Challenge (AP 9.1) (page 136)

1. rebirth

2. commissioned

3. portraits

4. painting

5. Leonardo

6. preserve

7. Child

8. human

9. Michelangelo

10. sculpture

11. depth

12. details

Mystery Place: Sistine Chapel

The Language of Shakespeare (AP 9.2)

1. Thou hast sung verses of feigning love, with feigning voice, at her window by moonlight.

2. Her house is removed seven leagues from Athens.

3. I will meet with thee, truly, tomorrow in that same place thou hast appointed me.

4. My Lysander and myself shall meet in the wood, where you and I were often wont to lie upon faint primrose beds, emptying our bosoms of their sweet counsel.

5. When thou dost wake, take what thou see'st for thy true love.

6. Tell me how it came that I was found tonight sleeping here, on the ground with these mortals.

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Self Portrait at the Age of Twenty-Eight, 1500 (oil on panel), Dürer or Duerer, Albrecht (1471–1528) / Alte Pinakothek, Munich, Germany / Bridgeman Images: 15q, 101

Self Portrait, c.1506 (tempera on wood), Raphael (Raffaello Sanzio of Urbino) (1483–1520) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 15f

Self Portrait, c.1562–64 (oil on canvas), Titian (Tiziano Vecellio) (c.1488–1576) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 15i

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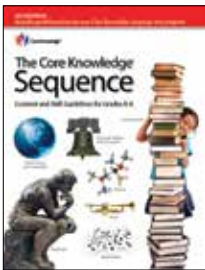## Core Knowledge Curriculum Series™
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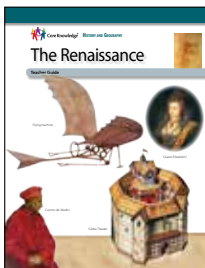
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The Renaissance
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