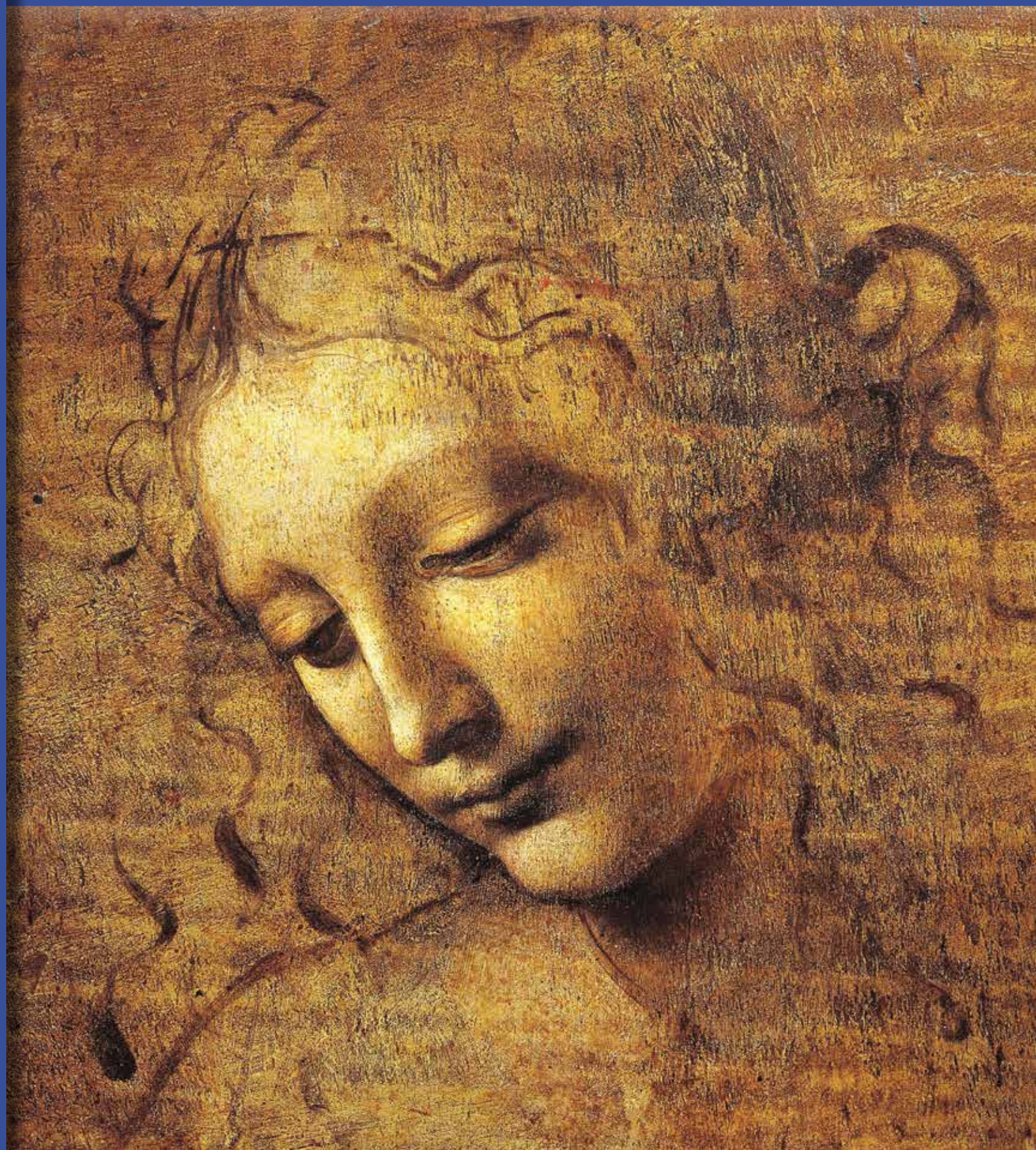
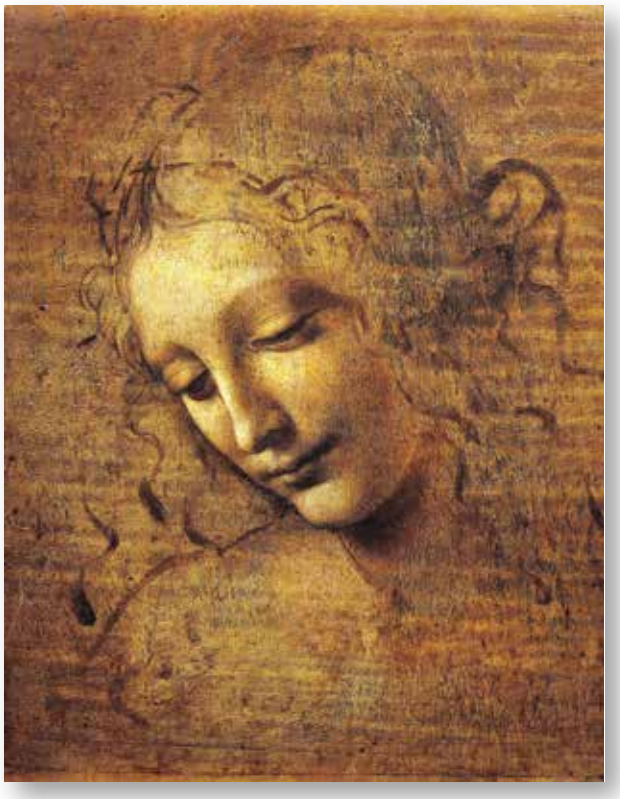
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GRADE 5 Core Knowledge Language Arts®

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Unit 4
The Renaissance
Teacher Guide





Unit 4

The Renaissance

Teacher Guide

GRADE 5

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Introduction

Unit 4: The Renaissance

This introduction includes the necessary background information to teach *The Renaissance* unit. This unit contains 19 daily lessons, plus four Pausing Point days that may be used for differentiated instruction. You may choose to use all four days at the end of the unit, or you may use one day immediately after Lesson 7 and three days at the end of the unit. If you use one Pausing Point day after Lesson 7, you may administer Activity Page PP.1 to assess students' understanding of the content at this midpoint, or you may use the day to focus on writing, spelling, grammar, or morphology skills covered in Lessons 1–7. Each entire lesson will require a total of 90 minutes. Lesson 15 is devoted to a unit assessment. Lessons 16–19 of this unit are devoted exclusively to writing instruction. It is recommended that you spend no more than 23 days total on this unit.

Lessons and activities in this unit address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards-English Language Arts (CCSS-ELA): reading, writing, spelling, grammar, and morphology. An Alignment Chart indicating which lessons in *The Renaissance* unit address content from the Core Knowledge Sequence (Core Content Objectives) and the CCSS is located on the primary web page for Unit 4.

Why *The Renaissance* Unit Is Important

The Big Idea of this unit is that the Renaissance was a cultural movement that began in Italy and swept through Europe. During the Renaissance, increased trade between European countries led to increased wealth, power, and influence of the middle class. This increased wealth allowed merchants and businessmen to support artists as their patrons. Scholars, philosophers, and artists turned to the works of the ancient Greeks and Romans for inspiration. This unit provides students with a broad exposure to the art and literature of this time period, through the works of renowned masters such as Leonardo da Vinci, Michelangelo, Raphael, Donatello, Brunelleschi, Botticelli, Bruegel, Dürer, Van Eyck, Machiavelli, Castiglione, Cervantes, and Shakespeare.

Core Content Objectives Addressed in Core Knowledge Language Arts During Previous Grades

Students who have received Core Knowledge Language Arts (CKLA) instruction in Grades K–4 will already have pertinent background knowledge for this unit. These students may have gained relevant background knowledge during the following domains:

The Ancient Greek Civilization *(Grade 2)*

- Describe how the contributions of the ancient Greek civilization have influenced the present

Note

To prepare for this unit, read this entire introduction, preview the unit and content assessments, and preview the Teacher Resources section of this Teacher Guide. You may wish to collect assessment Activity Pages 15.2, PP.1, and PP.2 from students before beginning the unit.

Note

In the complete fifth grade CKLA program, a unit that includes a children's version of *Adventures of Don Quixote* by Dover Publications immediately precedes this unit on The Renaissance. Because the Dover version of Don Quixote is copyrighted, we are not able to put it online. However, since this unit refers back to Don Quixote, teachers may choose to have students read it before they begin this unit. To purchase the Dover version, visit http://store.doverpubications.com/0486497918.html.

Note

This unit provides a valuable opportunity for cross-curricular collaboration with an art teacher or department. Throughout this unit, such opportunities will be highlighted, but it is suggested you consult with the art teacher before beginning the unit.

The Ancient Roman Civilization *(Grade 3)*

- Identify some of the contributions of the ancient Roman civilization, and describe how they have influenced the present
- Describe the many structures the ancient Romans built, including roads, bridges, aqueducts, and amphitheaters

The Middle Ages *(Grade 4)*

- Explain that towns developed during the Middle Ages as a result of increasing trade among people
- Explain that a middle class, which included merchants and craftsmen, grew in importance during the Middle Ages
- Explain the importance of the Church in the everyday lives of Europeans in the Middle Ages
- Describe the power and wealth of the Church during the Middle Ages and its influence over kings and political decisions

Overview

The following is an overview of the unit schedule. The Teacher Guide uses the following color-coding: purple for reading lessons; red for grammar, morphology, and spelling lessons; and green for writing lessons.

Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
Core Connections 45 min. Review Prior Knowledge	**Reading** 45 min. Whole Group: Chapter 2 "The Early Renaissance" Word Work: *Embodiment*	**Reading** 45 min. Small Group: Chapter 3 "The Spirit of the Renaissance" Word Work: *Refinement*	**Reading** 45 min. Close Reading: Chapter 3 "The Spirit of the Renaissance" Word Work: *Uncharted*	**Reading** 45 min. Whole Group: Chapter 4 "Michelangelo and Raphael" Word Work: *Reluctantly*
Reading 45 min. Read-Aloud: Chapter 1 "An Italian Rebirth" Word Work: *Inspire*	**Grammar** 15 min. Introduce Linking Verbs in the Past Tense	**Writing** 45 min. Write an Informational Paragraph	**Grammar** 15 min. Practice Linking Verbs in the Past Tense	**Writing** 45 min. Write an Informational Paragraph
	Morphology 15 min. Introduce Prefixes *im–* and *in–*		**Morphology** 15 min. Practice Prefixes *im–* and *in–*	
	Writing 15 min. Respond to a Writing Prompt		**Writing** 15 min. Respond to a Writing Prompt	

Lesson 6	Lesson 7	Lesson 8	Lesson 9	Lesson 10
Reading 45 min. Small Group: Chapter 4 "Michelangelo and Raphael" Word Work: *Accurately*	**Reading** 45 min. Read-Aloud: Chapter 5 "The Bankers Who Loved Art" Word Work: *Shrewd*	**Reading** 45 min. Whole Group: Chapter 6 "Morals, Modesty, and Manners" Word Work: *Machiavellian*	**Reading** 45 min. Close Reading: Chapter 6 "Morals, Modesty, and Manners" Word Work: *Witty*	**Spelling** 15 min. Assessment
Grammar 15 min. Introduce Prepositions and Prepositional Phrases	**Writing** 45 min. Present Informational Writing	**Writing** 45 min. Take Notes for a Biography	**Grammar** 15 min. Practice Prepositions and Prepositional Phrases	**Reading** 45 min. Small Group: Chapter 7 "Women in the Renaissance" Word Work: *Fortunately*
Morphology 15 min. Introduce Prefix *ex–*			**Morphology** 15 min. Practice Prefix *ex–*	**Writing** 30 min. Take Notes for a Biography
Spelling 15 min. Introduce Spelling Words			**Spelling** 15 min. Practice Spelling Words	

Lesson 11	Lesson 12	Lesson 13	Lesson 14	Lesson 15
Reading 45 min. Partner: Chapter 7 "Women in the Renaissance" Word Work: *Obstacle*	**Reading** 45 min. Read-Aloud: Chapter 8 "The Northern Renaissance" Word Work: *Promote*	**Reading** 45 min. Whole Group: Chapter 9 "Popular Prose on Page and Stage" Word Work: *Anxious*	**Reading** 45 min. Close Reading: Chapter 9 "Popular Prose on Page and Stage" Word Work: *Linger*	**Spelling** 15 min. Assessment
Grammar 15 min. Introduce Correlative Conjunctions	**Writing** 45 min. Draft a Biography	**Writing** 45 min. Create Headings for a Biography	**Grammar** 15 min. Practice Correlative Conjunctions	**Unit Assessment** 75 min
Morphology 15 min. Introduce Root *serv*			**Morphology** 15 min. Practice Root *serv*	
Spelling 15 min. Introduce Spelling Words			**Spelling** 15 min. Practice Spelling Words	

Lesson 16	Lesson 17	Lesson 18	Lesson 19	Pausing Point Day 1
Writing 90 min. Create a Diary Entry	**Writing** 90 min. Revise a Biography	**Writing** 90 min. Edit and Publish a Biography	**Writing** 90 min. Present a Biography	**Content Assessment/ Pausing Point** 90 min.

Pausing Point Day 2	Pausing Point Day 3	Pausing Point Day 4
Pausing Point 90 min.	**Pausing Point** 90 min.	**Pausing Point** 90 min.

Core Connections

During the Core Connections lesson in Lesson 1, students will review information about ancient Greek and Roman civilizations and the Middle Ages. Students will use a map of Europe to identify the geographical focus of this unit. In addition, students will use a timeline to review the concepts of *BCE* and *CE* and situate the civilizations of ancient Greece and ancient Rome, and the Middle Ages time period, on the timeline. Students will recognize how the people living in each of these three time periods were impacted by the civilizations that came before them. Students will also recognize the impact of these time periods on time periods and movements that came after them.

Reading

Reader

The Reader for this unit, *Patrons, Artists, and Scholars*, includes complex text and prepares students in Grade 5 for the increased vocabulary and syntax demands aligned texts will present in later grades. *Patrons, Artists, and Scholars* focuses on western Europe, particularly Italy, during the cultural movement known as the Renaissance. Students will read about the rise of the middle class due to increased trade with other countries, the importance of patrons in supporting the work of artists, and increasing attention to and inspiration from the works of ancient Greek and Roman philosophers and artists. Students will be exposed to works of art from such renowned artists as Leonardo da Vinci, Michelangelo, Raphael, Donatello, Brunelleschi, Botticelli, Bruegel, Dürer, and Van Eyck, among others. Students will learn about the impact of Renaissance writers, such as Machiavelli, Castiglione, Cervantes, and Shakespeare.

The Reader also includes a selection that may be used for enrichment. Although the Teacher Guide does not include lessons for the enrichment selection, the Activity Book includes an activity page students may complete independently. Please use this selection at your discretion, considering students' needs and the time available in your school day.

Also included in the Reader are maps and a portrait gallery. Students will refer to the maps throughout the unit. The portrait gallery serves as a resource for identifying artists and other important people from the Renaissance.

Pronunciation Guide

For your reference, the Teacher Resources section includes a Pronunciation Guide for unique content-related words found in *Patrons, Artists, and Scholars*. You will also find pronunciations listed by chapter in the reading lessons and on activity pages.

Writing

In the writing lessons, students will engage in an extended writing project. In this unit, students will conduct research using two sources about a famous Renaissance artist to compose a biography. The writing project includes a diary entry that will be revised, edited, published, and presented during Lessons 16–19. These lesson days are unique to this unit as days devoted exclusively to writing instruction.

Grammar

In this unit, students will learn about linking verbs in the past tense, prepositions and prepositional phrases, and correlative conjunctions. Linking verbs (sometimes called copular verbs) are verbs that do not indicate action, such as *to be*, but serve to link the subject and predicate in sentences, as well as certain sensory verbs, such as *to feel*, *look*, *smell*, *sound*, *taste*, *appear*, *seem*, and *become* (e.g., It *smells* sweet.). Because the verb *to be* is formed irregularly, students will receive additional practice using this verb.

Students will also learn that a preposition shows the relationship between a noun or a pronoun and another word or phrase in a sentence. A preposition gives more information about where something happens (place), when something happens (time), or who or what the subject or object of the sentence is with (partner). Sometimes this information is given in a prepositional phrase made up of a preposition and one or more words.

In addition, students will review that conjunctions connect words, phrases, or sentences. Students will also be introduced to correlative conjunctions, which are words that work together in pairs to relate one part of a sentence to another part of a sentence. Examples include *either/or*, *neither/nor*, *both/and*, and *not only/but also*.

Spelling

During this unit's spelling lessons, students will practice spelling words related to the content of this unit, including antonym pairs. Each set of spelling words will consist of 10 or 12 words. Although each set of words does not follow just one single spelling pattern, you may detect certain gaps or misunderstandings in students' knowledge of the code through careful analysis of their spelling errors.

Morphology

In this unit, students will learn the prefixes *in–*, *im–*, and *ex–*. Students will discuss how adding prefixes changes the meaning of the root words and may or may not change the part of speech. Students will also learn about the Latin root *serv*. Oral and written activities present opportunities to apply morphology skills.

Lesson 1

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Define the term *renaissance* as "rebirth"
- ✓ Explain that the Renaissance is so named because, during this period, there was a renewed interest in the literature, philosophy, art, and ideas of ancient Greece and Rome
- ✓ Explain that the growth of trade increased the wealth and influence of the middle class during the Renaissance movement
- ✓ Describe patrons as wealthy merchants who supported artists during the Renaissance movement

LESSON AT A GLANCE	TIME	MATERIALS
Core Connections		
Review Prior Knowledge	45 min.	Unit 4 timeline; three timeline cards; world map; Map of Western Europe; Activity Pages 1.1, 1.2
Reading		
Read-Aloud: Chapter 1 "An Italian Rebirth"	40 min.	*Patrons, Artists, and Scholars*; world map; Map of Western Europe; Activity Pages 1.1, 1.3
Word Work: *Inspire*	5 min.	
Take-Home Material		
Reading	*	Activity Pages 1.4, 1.5; *Fluency Supplement* selection (optional)

Primary Focus of Lessons

Core Connections: By the end of this lesson, students will be able to identify civilizations and time periods that influenced and led to the Renaissance movement.

Reading: By the end of this lesson, students will be able to identify several factors that inspired the Renaissance movement.

Academic Vocabulary

Academic vocabulary words support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, general academic words are used throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in directions, assessments, spelling lists, activity pages, and discussion questions, among other places.

These words are underlined in lessons wherever they are included. You may wish to define these words and use them intentionally throughout the unit so students hear them used in multiple ways; it is not necessary to teach the words ahead of time.

Following the word list is a chart of applicable Spanish cognates. Providing Spanish cognates may support Spanish-speaking students in comprehending the words in English.

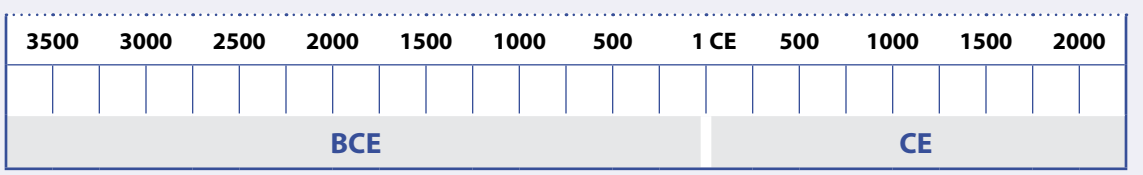
1. **concept**, ***n.*** a general idea about a topic
2. **convey**, ***v.*** to make something known; to communicate
3. **document**, **1. *n.*** an important paper that provides information; **2. *v.*** to give evidence of an event or opinion
4. **factor**, ***n.*** cause or reason
5. **primary**, ***adj.*** most important; main
6. **prose**, ***n.*** a traditional style of writing that is not poetry
7. **refer**, ***v.*** to call attention to something; to look at something for information

Spanish Cognates for Academic Vocabulary in *The Renaissance*	
concepto documento	prosa referir

ADVANCE PREPARATION

Core Connections

- Display a world map. Alternatively, you may access a digital version in the digital components for this unit.
- Prepare and display an enlarged version of the Map of Western Europe on Activity Page 1.1. Alternatively, you may access a digital version in the digital components for this unit.
- Draw the following Unit 4 timeline on the board/chart paper. Place this timeline where it can be displayed for the duration of this unit and for Unit 6, *The Reformation*.
- Locate the three timeline cards in the Teacher Resources section of the Teacher Guide.



You may be more familiar with the terms *BC* and *AD* when discussing ancient and modern times. This system of dating links time to events related to Christianity. *BC* means “before Christ,” and is used to reference events before the birth of Jesus. *AD* means “anno Domini,” or “in the year of our Lord,” and is used for dates after the

birth of Jesus.

Modern historians and archaeologists, however, now more frequently use the terms *BCE*, "before the Common Era," and *CE*, "of the Common Era," to provide reference points that are not linked specifically to Christianity. These are the terms that are used throughout CKLA to distinguish between ancient and modern times.

BCE is the same as *BC*, and *CE* is the same as *AD*.

Reading

- This lesson contains a *Think Pair Share* activity. *Think Pair Share* activities encourage student participation in class discussions by having them think through their answers to questions, rehearse their responses silently and through discussion with a peer, and share their responses aloud with the class. It is recommended that you model the *Think Pair Share* process with another adult (or a student with strong language skills) the first time you use it, and continue to scaffold students to use the process successfully throughout the year. In *Think Pair Share* activities, you will begin by asking students to listen to the question you pose. You will then allow students some time to think about the question and their response. Next, you will prompt students to discuss their responses in pairs. Finally, you will select several students to share their responses with the class.
- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read to learn what factors inspired the Renaissance movement.

- Display a world map and the Map of Western Europe from Core Connections. You may access digital versions of both maps in the digital components for this unit.

Fluency (optional)

- Choose and make sufficient copies of a text selection from the online *Fluency Supplement* to distribute and review with students for additional fluency practice. If you choose to do a fluency assessment, you will assess students in Lesson 5. See the Unit 1 Teacher Guide introduction for more information on using the *Fluency Supplement*.

CORE CONNECTIONS 45 minutes

Review Prior Knowledge

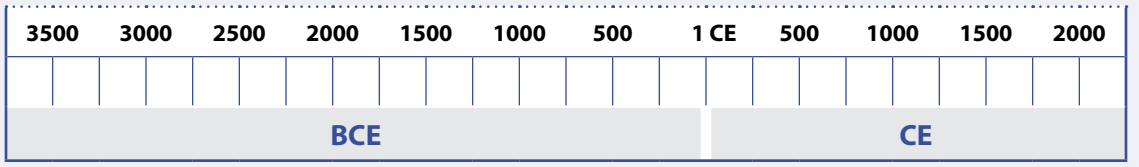
- Tell students they will begin a unit called *The Renaissance*, and the Reader for this unit is called *Patrons, Artists, and Scholars.* Explain that before reading the first chapter of the Reader, you will discuss some things they may have learned before that will help them understand what they will learn in this unit.

Materials

- Unit 4 timeline
- three timeline cards
- world map
- Map of Western Europe
- Activity Pages 1.1, 1.2

Pre-Renaissance Timeline 10 minutes

- Remind students who participated in CKLA in previous grades that they have learned about several civilizations from ancient times, or times long ago. Ancient Greece and ancient Rome were civilizations that were located in Europe many, many years ago.
- Direct students to the timeline on the board/chart paper. Ask them to describe what they see. (Students should note the labels *BCE* and *CE*.)



- Tell students that *BCE* and *CE* are labels applied to years. Historians and others use these labels to indicate whether something took place a very long time ago, including ancient times, or whether it happened more recently. *BCE* stands for "before the Common Era" and refers to the years that happened a very long time ago. *CE* stands for "of the Common Era," which refers to more recent years, including the current year. The Common Era begins with 1 CE; years prior to that are referred to as BCE. Explain that the years in the Common Era are counted in the usual way: 1, 2, 3, and so on. Years in BCE, however, are counted backward from 1. Explain that, because of this backward counting, something that happened in 1000 BCE occurred before something that took place in 500 BCE.
- Remind students that a civilization is a group of people living together in a well-organized way. The ancient Greek and Roman civilizations were known for their advances in art, architecture, philosophy, and government. The ancient Greek civilization developed roughly around 1000 BCE and the ancient Roman civilization around 750 BCE. Note that these dates are approximate.
- Have students identify which civilization came first, using what they know about BCE. (ancient Greek civilization)
- Have student volunteers place the Greek civilization card (1000 BCE) and the Roman civilization card (750 BCE) on the appropriate places on the timeline.
- Remind students who participated in CKLA in Grade 4 that during *The Middle Ages* unit they learned that invading tribes contributed to the fall of the civilization that had been thriving during this ancient time. The time in Europe after the weakening and division of the Roman Empire and before the beginning of the Renaissance is known as the Middle Ages, or medieval times. The Middle Ages is generally thought to have existed between approximately 450 CE and the late 1400s CE. Note that there is overlap between different time periods.
- Have a student volunteer place the Middle Ages card on the timeline between 450 CE and 1400 CE.
- Tell students that in this unit they will study the time in Europe after the Middle Ages called the Renaissance. The Renaissance was a cultural movement in Italy and other parts of Europe from roughly the mid-1300s to the early 1600s.

- Label the Renaissance on the timeline accordingly.

Label a Map — 10 minutes

- Tell students the civilizations of ancient Greece and ancient Rome, the time period called the Middle Ages, and the Renaissance are connected by an important feature: geography.
- First have students look at the world map and locate the continent of Europe.
- Have students turn to Activity Page 1.1 and refer to the Map of Western Europe as they identify and label regions on their activity page.
  - The shaded areas were part of the ancient Roman civilization. The dotted areas were part of the ancient Greek civilization. Note that some areas on the map are both shaded and dotted. This means that both the ancient Greek and Roman civilizations developed in these shaded and dotted areas.
  - Use the Answer Key for Activity Page 1.1 in the Teacher Resources section at the back of this Teacher Guide to guide students as they locate the modern countries of Spain, France, England, Germany, and Italy, and label them on the Map of Western Europe. Life in regions where these countries now exist was discussed during *The Middle Ages* unit in Grade 4.
- Tell students that much of *The Renaissance* unit will focus on the Renaissance movement in Italy. Have students turn to the map of Renaissance Italy at the back of the Reader. Tell students that during the Renaissance, Italy was made up of city-states and was not one unified country as it is today. The white dotted lines on this map indicate the boundaries of those city-states at the time of the Renaissance. Just like countries, these city-states sometimes were at war with each other. This unit also covers how the Renaissance movement in Italy affected other western European countries during this time period.

Read an Excerpt from The Middle Ages *Unit* — 20 minutes

- Have students take out Activity Page 1.2.
- Tell students they will read a portion of a chapter from the Grade 4 Reader, *Knights, Castles, and Chivalry*, entitled "Merchants, Markets, and Mud: Towns in the Middle Ages," to review some information about the rise of the middle class in the Middle Ages. Read the text to students using guided reading supports. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.
- Throughout this lesson, and other lessons in this Teacher Guide, you will see certain questions or activities labeled either **Support** or **Challenge**. These questions and activities are not intended to be used in all situations. The items labeled **Support** provide additional scaffolding and should be used with classes that would benefit from additional support. The items labeled **Challenge** should be used with classes that would benefit from additional enrichment opportunities.

A [Read the title and The Big Question.]

B [Read page 28 aloud.]

Chapter 4

A Merchants, B Markets, and Mud:

Towns in the Middle Ages

THE BIG QUESTION
How did the growth of trade during the Middle Ages affect the way people lived?

It is raining again! You stand in a puddle on the edge of a narrow street. You have just entered town through one of two gates. The gates are the only ways in and out of this walled town. Inside the walls, tiny townhouses stand side-by-side. As you move through the crowd, you spot rats scurrying about, feeding on discarded trash. Nearby, you hear the varied cries of people selling fruits, vegetables, eggs, and pies. It is market day and people have set up their stalls in the town square.

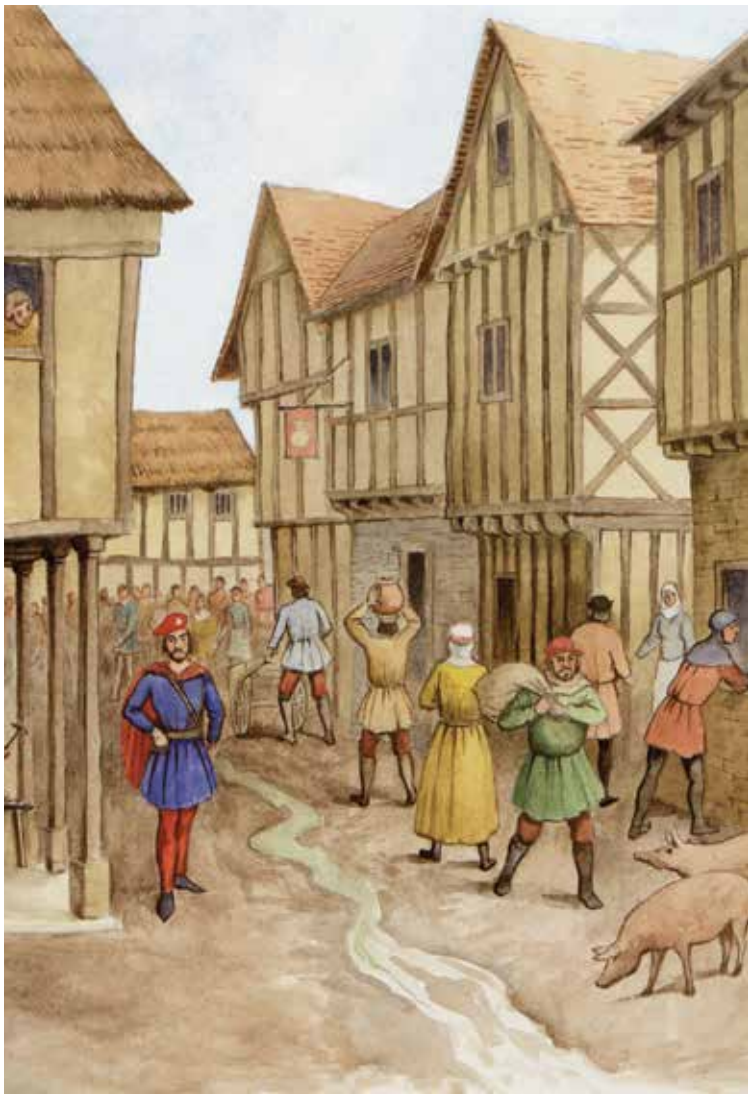
As you make your way through the muddy streets, you hear the sound of church bells. They ring out to sound the hour and to call people to church.



Metalworker's stall in medieval market

You have just caught a glimpse of a town in Europe during the late Middle Ages.

28



C

Streets in medieval towns were often crowded and muddy.

29

C *Inferential* Based on what you heard and what you see in the image on page 29, describe life in a town in the Middle Ages.

» Answers may vary, but should include that towns were crowded and noisy; there were people selling many different things, including fruits, vegetables, eggs, and pies; houses were placed close together; animals and rats roamed the streets; and there was a church.

A [Read page 30 aloud.]

B *Inferential* How did trade affect life in the Middle Ages?

» It encouraged the growth of towns and the creation of new jobs.

Support What is trade?

» Trade is the process of buying, selling, or exchanging items.

C *Literal* What class of people grew in importance as a result of this growth in trade?

» the middle class

Literal What groups of people made up the middle class?

» merchants and craftsmen

Challenge Why was this new class called the middle class?

» Merchants and craftsmen had social status in between (in the middle of) those who worked the land and were poor, and the nobility who were wealthy.

A In the early part of the Middle Ages, most people lived in the countryside. Between the years 1000 and 1350 CE, **fueled** by trade, towns began to grow. New jobs **emerged**, and, as a result, more and more people left the countryside to live and work in towns. **B**



Peasants farming in the countryside

With this growth in trade, an increased number of people became involved in commerce, or business. As a result, a class of people, called the middle class, grew in importance. **Merchants** and craftsmen were part of the middle class. Towns grew as the middle class created successful businesses, and therefore jobs. Some merchants became rich and influential members of town communities. **C**



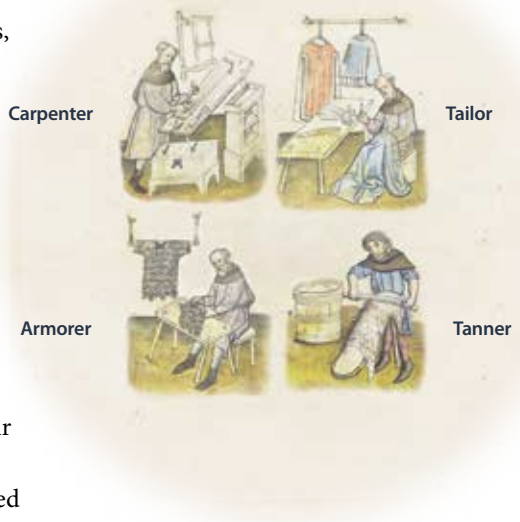
Merchants and artisans sold goods in town markets.

To protect their businesses, merchants established guilds in towns throughout Europe. Guilds were organizations made up of merchants. Guilds controlled wages as well as the price and quality of the goods the merchants sold.

30

D Not only did merchants **thrive**, so too did skilled craftsmen, such as carpenters, papermakers, glassmakers, and blacksmiths. Skilled craftsmen were also important members of town communities. They made and sold their goods in the towns in which they lived and worked. Just like merchants, skilled craftsmen protected their businesses by forming guilds. Only highly skilled craftsmen were invited to join these guilds. Many years of training went into becoming a skilled craftsman.

Medieval Craftsmen



There was a certain pattern to daily life in towns in the Middle Ages. From Monday to Saturday, towns were busy with the **hustle and bustle** of street vendors, shopkeepers, craftsmen, and market sellers. Pickpockets and purse snatchers were afoot, too. Shops opened as early as 6:00 a.m. Most towns held markets two or three times a week. Local farmers sold produce and animals. E


Town scene in medieval manuscript

D [Read page 31 aloud.]

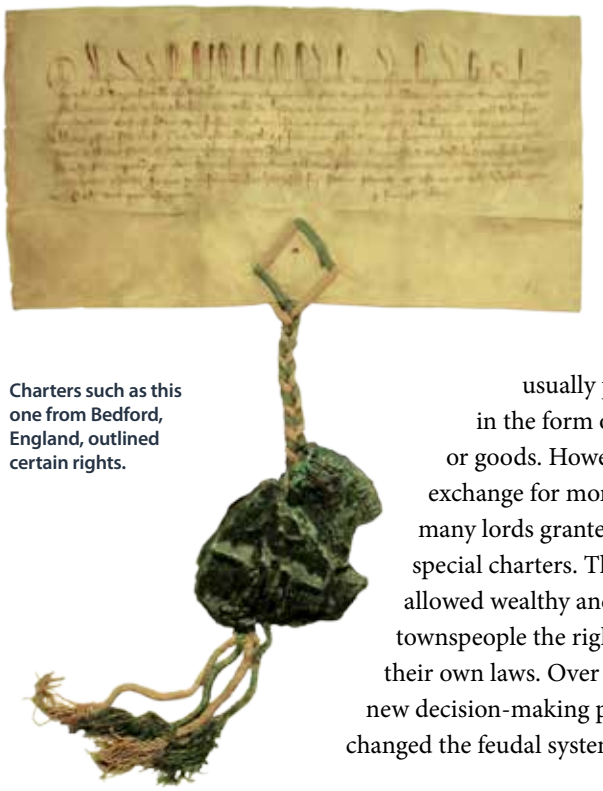
E *Inferential* Describe the life of someone in the middle class in the Middle Ages.

» Answers may vary, but should include that a middle-class person (who may have been a carpenter, papermaker, glassmaker, blacksmith, tailor, armorer, or tanner) would live and work in a town; may have belonged to a guild; would have started work early each day; and would have gone to a market two or three times a week.

A [Read page 32 aloud.]

B *Inferential* In what other ways did growth in trade and the importance of a middle class affect the development of towns in the Middle Ages?

» Answers may vary, but should include that the decision-making process changed because townspeople were sometimes allowed to make their own laws, and banks and universities were established.



Charters such as this one from Bedford, England, outlined certain rights.

A Towns were not outside the control of the local lord. Merchants and craftsmen usually paid lords in the form of money or goods. However, in exchange for money or goods, many lords granted towns special charters. The charters allowed wealthy and influential townspeople the right to make their own laws. Over time, this new decision-making process changed the feudal system.

With a growing economy, a banking system began to develop. The increasingly wealthy churches in towns created schools called universities. Places such as Oxford and Cambridge in England, and Paris in France, became important centers of learning. B



Construction on the chapel at Oxford University's Merton College began in the 1200s.

C It was not long before many European towns and cities became terribly overcrowded. People lived in small houses crowded together. The towns and cities were also disease-ridden. Rats scurrying about helped spread disease. Unless you lived in a castle, you did not have a toilet inside your home. Instead, people used chamber pots and threw the contents into the streets!



Rats spread disease in towns.

Local water supplies, polluted with the waste that was discarded daily, carried disease. Sickness and disease were common. The Black Death spread easily in such conditions.

As they did in the countryside, people in towns cooked on small fires inside their homes. Fires frequently broke out and were difficult to control. Townspeople were required to keep buckets of water outside their homes—just in case.



Fires spread quickly in medieval towns.

Many Middle Age towns were walled. People entering or leaving did so through gates. Often a toll, or fee, was charged to enter a town. A toll collector stood at the gate to collect the fee. The tolls were either paid in money or in goods. Gates were designed to keep criminals out, or if necessary, to lock criminals in so that they could be caught. There was no organized police force, but instead there were watchmen. Any member of the public could be asked to help catch an escaping criminal. The town gates were locked at night when the **curfew** bell sounded. D

C [Read page 33 aloud.]

D *Inferential* What were some difficulties middle class people in towns faced during the Middle Ages?

» Some difficulties during the Middle Ages were disease, rats, waste, and frequent fires.

Wrap Up — 5 minutes

- Use the following questions to discuss the lesson.

1. Identify what region of the world you will be studying in *The Renaissance* unit.
   » western Europe; specifically, Italy and parts of northern Europe
2. What is the name of the time period before the Renaissance movement?
   » the Middle Ages
3. *Inferential* What changes affected the middle class during the Middle Ages?
   » Answers may vary, but should include that middle class jobs increased because of a growth in trade; the economy improved; people moved to cities and towns; guilds developed; and craftsmen practiced their skills.

Materials

- *Patrons, Artists, and Scholars*
- world map
- Map of Western Europe
- Activity Pages 1.1, 1.3

READING — 45 minutes

Read-Aloud: Chapter 1 "An Italian Rebirth" — 40 minutes

Introduce the Reader — 5 minutes

- Ensure each student has a copy of the Reader, *Patrons, Artists, and Scholars*.
- Read the title of the Reader with students and explain that this Reader is a nonfiction, informational book, written to convey important concepts and ideas about the Renaissance.
- Have students turn to the table of contents. Either read several chapter titles from the table of contents aloud or have students read them. Ask students to describe the information they gather by reading the chapter titles in this table of contents.
- Give students a few moments to flip through the Reader and comment on the images they see.
- Ask students to share any comments they have about the Reader.

Introduce the Chapter — 5 minutes

- Tell students that you will read aloud Chapter 1, "An Italian Rebirth." They should follow along in their Reader as you read.
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.

- Begin by telling students the first vocabulary word they will encounter in this chapter is *expression*.
- Have them find the word on page 2 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary at the back of the Reader, locate *expression*, and then have a student read the definition.
- Explain the following:
  - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
  - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 1.3 while you read each word and its meaning noting that:
  - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
  - Words are listed in the order in which they appear in the chapter.

1. **expression**, ***n.*** the act of telling or showing thoughts or feelings; communication (**2**)
2. **cultural**, ***adj.*** **1.** of or relating to the fine arts (painting, music, etc.); **2.** of or relating to a particular group of people and their habits, traditions, and beliefs (**2**)
3. **revolutionary**, ***adj.*** causing or relating to a great change (**2**)
4. **inspire**, ***v.*** to influence or provide an idea about what to do or create (**inspired**) (**2**)
5. **philosophy**, ***n.*** the study of knowledge and truth (**philosophers**) (**2**)
6. **economy**, ***n.*** the system by which goods and services are made, bought, and sold (**4**)
7. **values**, ***n.*** strongly held beliefs about what is important (**6**)
8. **intellect**, ***n.*** intelligence; the ability to think in a logical way (***adj.*** **intellectual**) (**7**)
9. **patron**, ***n.*** a person who gives money and support to an artist in exchange for works of art (**patrons**) (**9**)

Vocabulary Chart for Chapter 1 "An Italian Rebirth"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	philosophy patron	expression cultural revolutionary inspire economy values intellect
Spanish Cognates for Core Vocabulary	filosofía patrón	expresión revolucionario inspirar economía intelecto
Multiple-Meaning Core Vocabulary Words	patron	expression
Sayings and Phrases	the likes of which	

- Read the purpose for reading from the board/chart paper:

> Read to learn what factors inspired the Renaissance movement.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> What factors inspired the Renaissance movement?

Read "An Italian Rebirth" 20 minutes

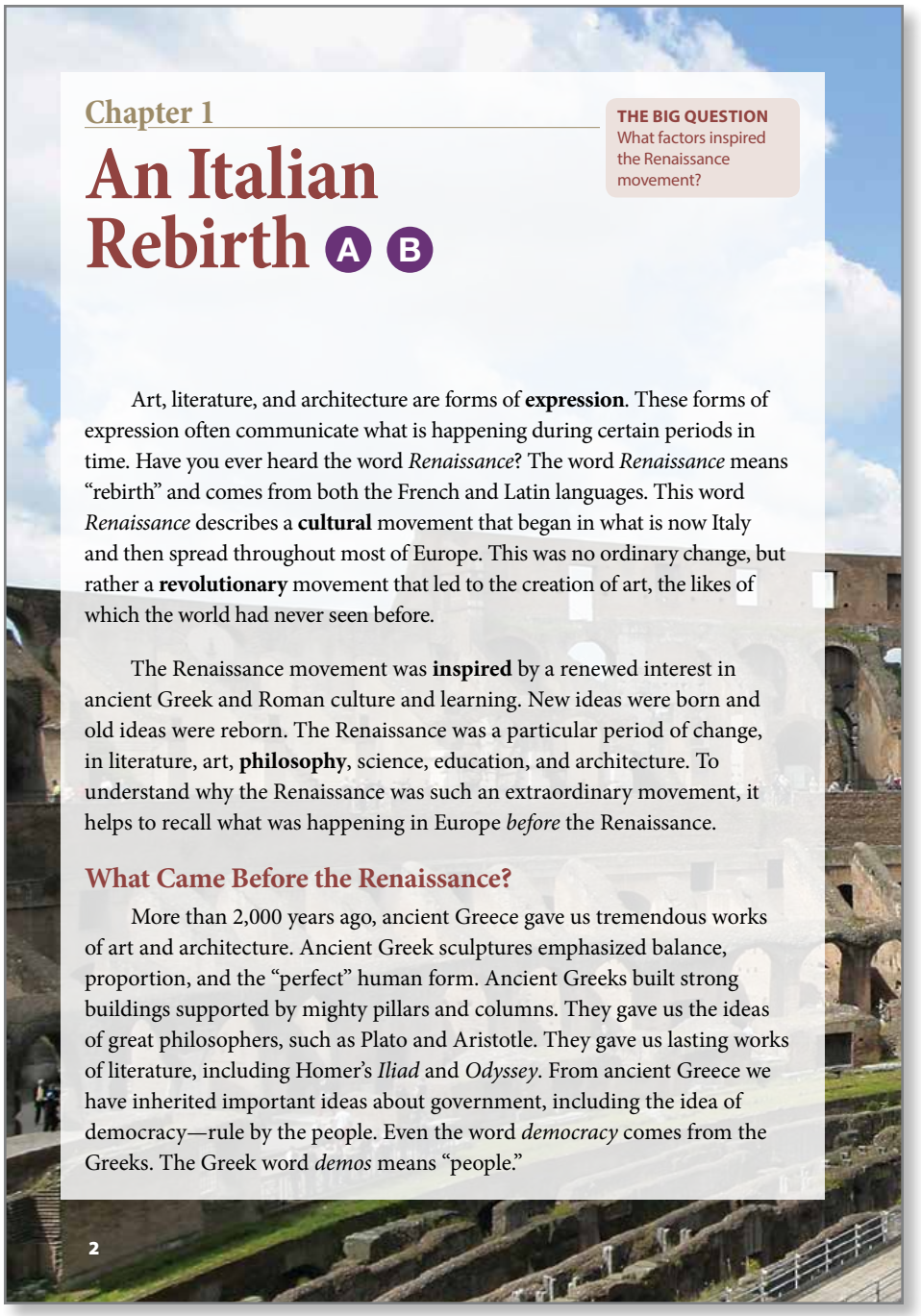
Read the chapter aloud, as students follow along in their Readers. As you read, stop to read and discuss the corresponding guided reading supports. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

At the top of the appropriate Reader page spreads throughout the Teacher Guide, you will find pronunciations for one or more unique content-related words found in the Reader that you may need assistance in pronouncing. In addition, the pronunciations for each chapter are listed on the activity pages with the chapter vocabulary.

Word(s)	CK Code
Renaissance	/ren*ə*zonts/
Iliad	/il*ee*ad/
Aeneid	/ə*nee*id/

A [Show students where Italy is located on the world map and the Map of Western Europe. You may also reference the locations of the ancient Greek and Roman civilizations, as was done during Core Connections.]

B [Read page 2 aloud.]



Chapter 1

An Italian Rebirth A B

THE BIG QUESTION
What factors inspired the Renaissance movement?

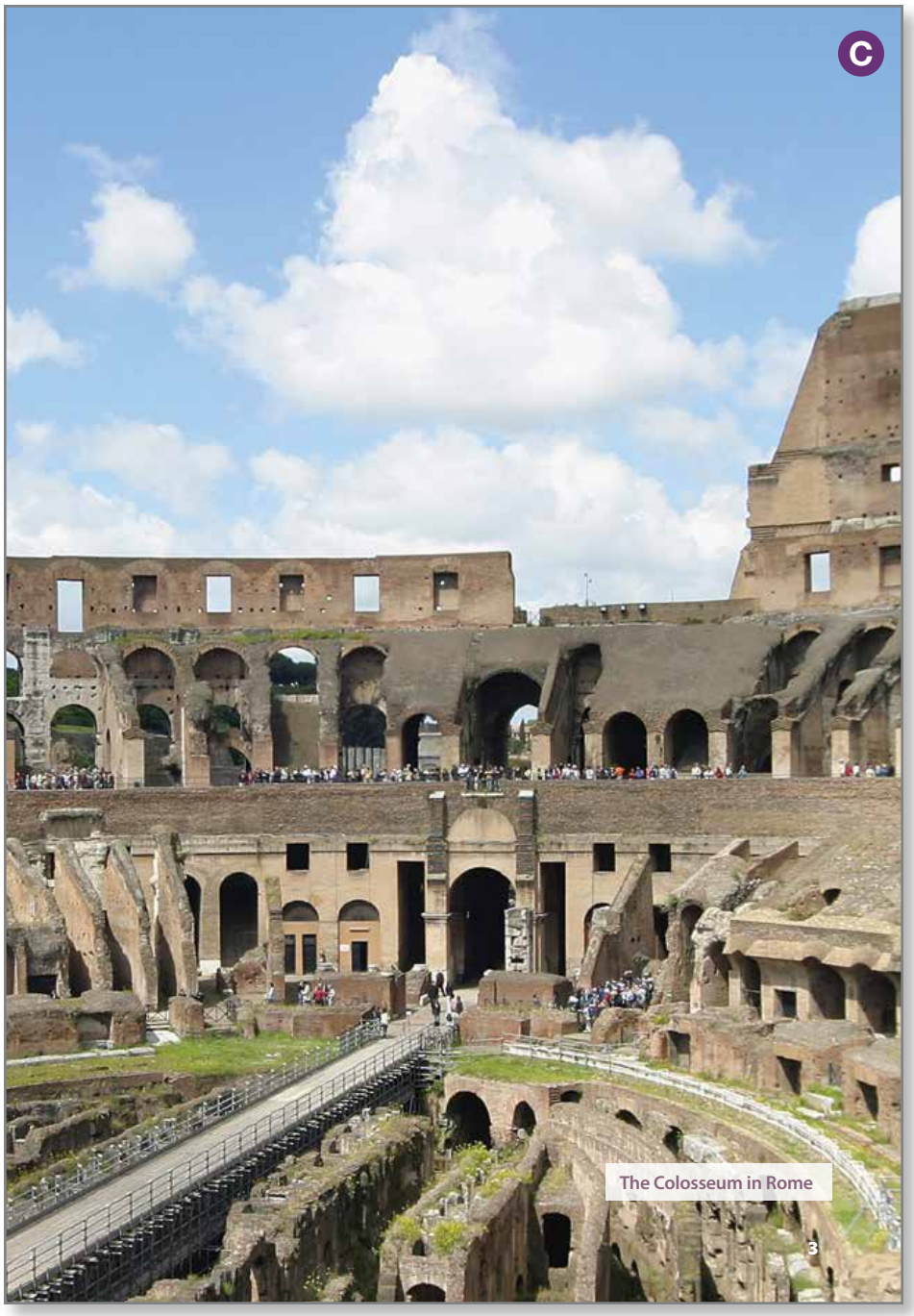
Art, literature, and architecture are forms of **expression**. These forms of expression often communicate what is happening during certain periods in time. Have you ever heard the word *Renaissance*? The word *Renaissance* means "rebirth" and comes from both the French and Latin languages. This word *Renaissance* describes a **cultural** movement that began in what is now Italy and then spread throughout most of Europe. This was no ordinary change, but rather a **revolutionary** movement that led to the creation of art, the likes of which the world had never seen before.

The Renaissance movement was **inspired** by a renewed interest in ancient Greek and Roman culture and learning. New ideas were born and old ideas were reborn. The Renaissance was a particular period of change, in literature, art, **philosophy**, science, education, and architecture. To understand why the Renaissance was such an extraordinary movement, it helps to recall what was happening in Europe *before* the Renaissance.

What Came Before the Renaissance?

More than 2,000 years ago, ancient Greece gave us tremendous works of art and architecture. Ancient Greek sculptures emphasized balance, proportion, and the "perfect" human form. Ancient Greeks built strong buildings supported by mighty pillars and columns. They gave us the ideas of great philosophers, such as Plato and Aristotle. They gave us lasting works of literature, including Homer's *Iliad* and *Odyssey*. From ancient Greece we have inherited important ideas about government, including the idea of democracy—rule by the people. Even the word *democracy* comes from the Greeks. The Greek word *demos* means "people."

2



The Colosseum in Rome

C [Direct students' attention to the image on pages 2 and 3 and point out that it is a photograph of a structure in Italy built by ancient Romans.]

Inferential Why might this picture of the Colosseum from ancient Rome be used as an image at the beginning of this chapter?

» Answers may vary, but should include that the people who lived in this area during the time of the Renaissance were inspired by things created by the ancient Romans.

A [Read page 4 to the end of the partial paragraph on page 5 aloud.]

B *Inferential* The word *renaissance* means "rebirth." Why is this an appropriate name for this period? What was born again?

» *Renaissance* is an appropriate name for this period because the ideas of ancient Greece and Rome were born again, or became important and influential once again.

Support Which ideas, inherited from ancient Greeks and Romans, inspired people during the Renaissance?

» Ideas from philosophers, works of literature and art, and the idea of democracy were inherited from ancient Greece. Ideas from architecture, literature, and art were inherited from ancient Rome.

C *Literal* How were ideas and writings of ancient Greece and Rome preserved during the Middle Ages?

» Monks in monasteries made copies of writings from ancient Greece and Rome. This preserved the ideas.

A Later, the ancient Romans built upon the ideas and achievements of the Greeks. Like the Greeks, Romans prized sculpture with mythological themes. The Romans also built great structures, such as the Colosseum, and perfected the use of the arch and dome. They left us powerful literature such as the *Aeneid* by Virgil. The mighty Roman armies conquered lands and established a vast empire.

Eventually, different warring tribes invaded the Roman Empire, weakening Rome's power. These warring tribes sought land. The resulting instability greatly diminished the influence of ancient Rome. Slowly but surely new cultural groups, no longer bound by ties to Rome, began to define themselves. The great Roman Empire declined and was eventually divided in half.

Moving On

Across western Europe, during the time that is considered to be the start of the Middle Ages, kingdoms and nations began to take shape. Trade, **economy**, laws, and systems of government were established. Cities and towns grew. Architectural styles and designs, among other forms of expression, became unique to the people of a particular land.

While the cultural achievements of the Greeks and Romans were admired, new, home-grown ideas began to thrive. Knowledge of the writings of the ancient Greeks and Romans was left in the hands of the few educated elite and in religious houses called monasteries. Some men and women devoted their lives to the Church. Men called monks lived in monastries. Women called nuns lived in convents. The monks made beautiful copies of writings from ancient Greece and Rome. If you wanted to make another copy of a book, you had to do it by hand. There were no printing presses and, of course, no copy machines or scanners. And so, quietly and in some ways secretly, the monks helped keep classical learning alive. **B** **C**

Passing the Torch

Monarchs and the Christian Church established laws and a sense of order. The Church was a powerful influence throughout western Europe during the Middle Ages. With its rituals and teachings, the Church was a very important part of the daily lives of medieval people. Everyone from rich



Chartres Cathedral, France

noblemen to poor peasants gave money, materials, and sometimes their labor to help build the magnificent churches of the Middle Ages.

D During the Middle Ages, impressive castles were constructed across the European landscape. Kings battled each other for land, and nations were born. People thought a lot about the path to heaven. Art was created to honor God, or to communicate stories from the Bible, which was important because few people were able to read during this time. To express religious devotion, medieval artists created stylized religious figures and moved away from the natural human form common in ancient Greek and Roman art. **E**

But as you know, history does not stand still. Things change and new ideas emerge. And so along came the Renaissance movement. But how, and why, the Renaissance movement emerged is the question.

D [Read the rest of page 5 aloud.]

E *Inferential* In what way was art during the Middle Ages different from the art created during ancient Greek and Roman times?

» The art in ancient Greek and Roman times used natural human forms, whereas medieval artists used stylized religious figures to show their religious devotion and to communicate stories from the Bible.

Word(s)	CK Code
Petrarch	/pet*rark/

A [Read pages 6 and 7 aloud.]

B *Inferential* Describe humanism and its influence during the Renaissance.

» Humanism was a movement to study the ideas of ancient Greece and Rome, and to explore the world at large. During the Renaissance, artists were influenced by ancient Greek and Roman art and often borrowed or improved upon techniques used during those times.

Support Which subjects were Renaissance thinkers increasingly interested in?

» Renaissance thinkers were increasingly interested in the heavens and stars, nature, the earth, and the human form.

Support What did Petrarch and his followers admire?

» Petrarch and his followers admired the classical values and teachings of ancient Greece and Rome.

Support What was this interest in art, literature, and government of ancient Greece and Rome called?

» humanism

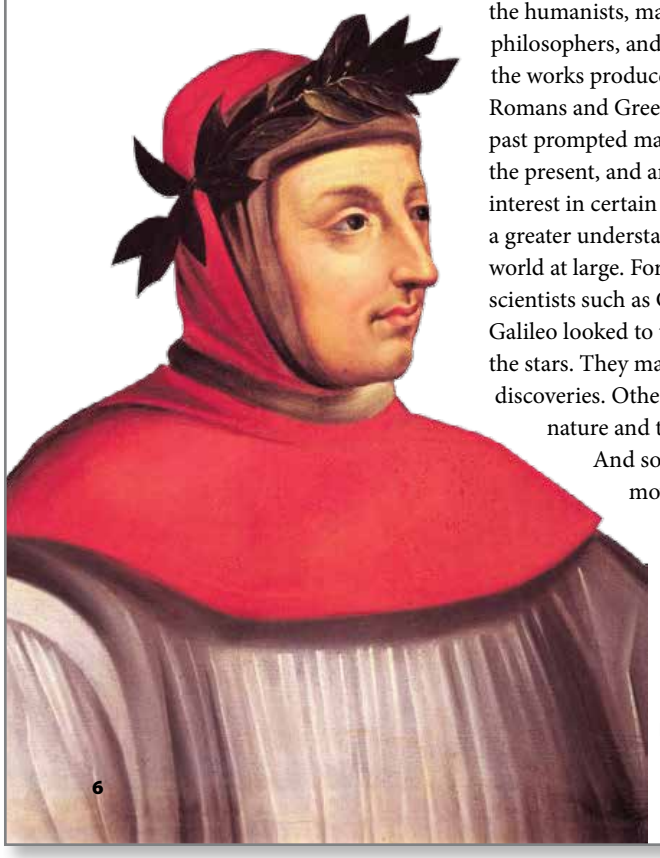
Support Notice the root word *human* in *humanism*. What does humanism promote?

» Humanism promotes the power and unique talents of the individual, including intellect, abilities, and the human form itself.

A Petrarch and Humanism

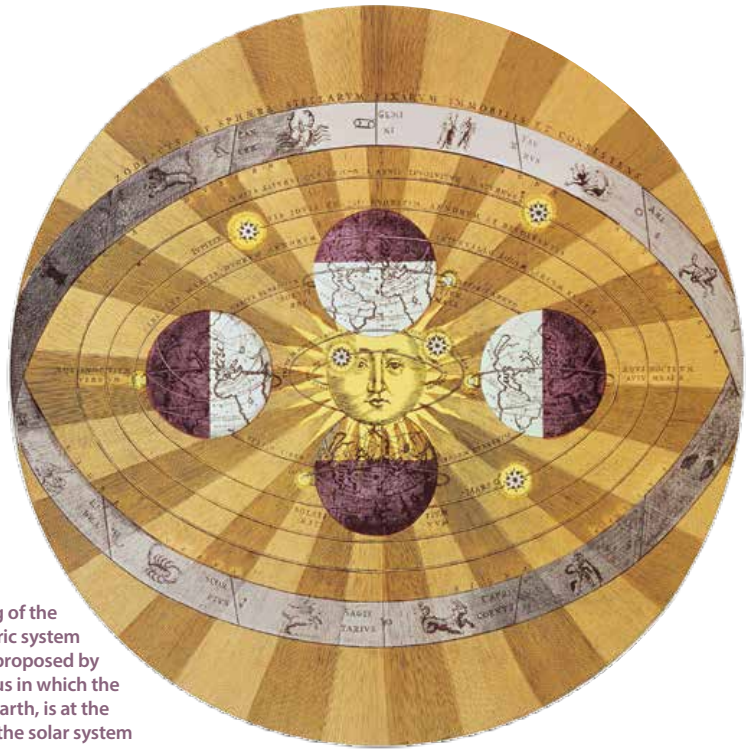
During the 1300s, there was a great Italian poet named Petrarch. He admired the classical **values** and teachings of ancient Greece and Rome. He filled his library with as many ancient books as he could find. He invited others to read and study these books as well.

Over the years, more and more people had the opportunity to learn about the literature, art, and government of ancient Greece and Rome. These people who admired ancient Greece and Rome were called humanists. Their intellectual and cultural interest in the art, literature, and government of ancient Greece and Rome was known as humanism.



Petrarch

Under the influence of the humanists, many artists, philosophers, and scientists studied the works produced by the ancient Romans and Greeks. A study of the past prompted many to examine the present, and an increased interest in certain subjects led to a greater understanding of the world at large. For example, some scientists such as Copernicus and Galileo looked to the heavens and the stars. They made astonishing discoveries. Others looked to nature and the physical earth. And so the Renaissance movement was born. **B**



A drawing of the heliocentric system that was proposed by Copernicus in which the sun, not Earth, is at the center of the solar system

In particular, breathtakingly beautiful art was produced. Renaissance artists developed techniques that allowed them to paint the human form in a much more realistic way. Humanists promoted the power and unique talents of the individual, both in terms of **intellect** and ability, but also in terms of the human form itself. An Italian architect, Leon Battista Alberti, summed up what you might call a Renaissance motto: "Men can do anything with themselves, if they will." William Shakespeare, the English playwright wrote, "What a piece of work is a man!" The great minds of the Renaissance expanded the themes of their work beyond the Biblical to include those of history, science, and literature. As a result, the people of the Renaissance made their mark upon the earth.

7

A [Read pages 8 and 9 aloud.].

B *Evaluative* Why were merchants able to help others write, study, and make works of art?

» Answers may vary, but should include that merchants and craftsmen grew in number as Italians became wealthier and cities grew; merchants and craftsmen were part of the middle class, which experienced increased power and status as it grew; merchants became interested in art; and, although they didn't have time to do anything related to art themselves, they had money to help others create it.

A The Middle Class

Typically, most people lived and died in the towns and rural areas where they were born. As had been the case for centuries, people belonged to groups, or classes, and social mobility was limited.



Hans Holbein the Younger's *Portrait of the Merchant Georg Gisze*, 1532 CE

However, during the late Middle Ages into the Renaissance period, as the Italians became wealthier and cities grew, there were more and more merchants and craftsmen. There were so many, in fact, that there was an expansion of the middle class, the class between those who worked the land and the nobility. As a result, the wealthy middle class grew in power and status. Bankers and merchants proved you didn't have to be born a nobleman to be rich and powerful. You could work hard and make money and rise in society. And with money comes political influence. The rise of the middle class was not restricted to Italy. The financial and political rise of this social group was evident throughout Europe. Without a doubt, the middle class assumed even greater influence during the Renaissance.

Patrons: Dollars for Scholars

So what do merchants and money have to do with the Renaissance? These wealthy merchants could read and write, although most people could not. As a result, some merchants or businessmen became interested in literature and art. Of course, most of them were so busy running their businesses that they didn't have time to write books or paint, but they had enough money to help others write, study, and create works of art. **B**

Some of the merchants became **patrons** of the writers and artists. For example, a rich banker might ask an artist to paint portraits of his wife and children. The banker would pay for the portraits. In addition, he might provide the artist with food, clothing, and a house while he worked. With the support of such rich patrons, many artists were able to explore their ideas and develop their skills. They no longer had to worry about how they were going to eat or where they were going to sleep. Later, you will read more about the Medici family, one of the most influential banking families and art patrons of all time.

And what did the patrons get out of all this? What was their reward for paying artists to create paintings, statues, books, and buildings? The patrons became famous. The works of art they commissioned signaled their power, prestige, and importance. They were admired and celebrated for the works they paid to have created. The artists and writers also made their mark in history. Shakespeare, perhaps the greatest writer of all, had royal and noble patrons. But it is his name that we remember today.



Giorgio Vasari's *Portrait of Lorenzo de' Medici*, 1533–1544 CE

The world was indeed changing. Exquisite works of art were created by people so extraordinary that it would be wonderful to have a time machine to take us back in history to meet them. But as we do not, we will just have to turn the pages of this book to learn about them instead! C

C *Inferential* How did patrons and artists help each other?

» Many patrons took care of artists' needs like food, shelter, and money, so that artists were able to concentrate on their work and not worry about basic needs. In return, artists created the art and literature patrons wanted.

Support What was the role of patrons during the Renaissance?

» Patrons supported artists by providing them with money, food, and a place to live.

Support What did patronage allow artists to do?

» Patronage allowed artists to have enough time and money to create pieces of art.

A [Read pages 10 and 11 aloud.]

A

The Middle Ages

The Middle Ages had its fair share of troubling times, but it was also a time of great achievement in art and learning. Let's examine some key achievements.

Western Europe

Universities were founded in cities such as Bologna, Oxford, Paris, and Cambridge. Hundreds of castles, such as Alcázar de Segovia in Spain and Dover Castle in England, were constructed in western Europe. The building of great cathedrals which took hundreds of years to complete was also undertaken during this age.



Alcázar de Segovia, Spain

Byzantine Civilization

When invading tribes destroyed and took over much of the Western Roman Empire, the Eastern Roman Empire, or Byzantine civilization, remained strong. The great city of Constantinople was the center of Byzantine civilization. Constantinople's central location made the city an important link between Europe and Asia. From about 300 to 1453 CE, Byzantine civilization was one of the most advanced in the world.



Hagia Sophia in Turkey was once a cathedral. It became a mosque when Constantinople, now Istanbul, was conquered by the Ottómen Turks.

10

B

Islamic Civilization

During the Middle Ages, many Muslim scholars made significant progress in math, science, and astronomy. Some scholars translated works by ancient Greek philosophers and scientists into Arabic, which helped preserve classical writings. A great thinker and writer named Ibn Sina wrote influential works of philosophy, poetry, and astronomy. He also made important medical discoveries about how to treat diseases.

A large part of Spain was conquered and settled by Muslims. Learning thrived in many Islamic cities. Cities such as Palencia, Valladolid, Salamanca, and Alcalá had libraries, schools, and universities. In the 900s, scholars from Africa, Asia, and Europe traveled to Córdoba to be part of a city rich in learning and the arts.

Beginning in the late 1000s, Christian forces started to drive the Muslims out of Spain. By the time of the reign of Ferdinand and Isabella—the king and queen who helped finance Columbus's voyage in 1492 CE—the Muslims had been driven out. They left behind, however, writings about science and philosophy that would contribute to the reawakening of learning in Italy during the Renaissance.



The Alhambra in Spain is a magnificent castle and fortress built by the Muslims.

B *Inferential* How did Islamic civilization help inspire the Renaissance?

» Islamic scholars during the Middle Ages made important discoveries in math, science, and astronomy. They also translated works by ancient Greek scientists and philosophers, which made certain that generations of future scholars could benefit from these ideas. These writings and ideas helped spark the ideas in Italy during the Renaissance, as they spread from Muslim cities in Spain to Italy.

Support [Show students where Spain and Italy are located on the Map of Western Europe.]

Support How did the Islamic civilization help preserve the classical works from ancient Greece and Rome?

» Scholars translated works by ancient Greek philosophers and scientists into Arabic.

Challenge How did Muslim scholars contribute to the Renaissance?

» Muslim scholars left behind writings about science and philosophy that contributed to the reawakening of learning in Italy during the Renaissance.

Note

Questions 1 and 2 relate to The Big Question of this chapter.

Discuss the Chapter and Wrap Up the Lesson — 10 minutes

- Use the following questions to discuss the chapter.

1. *Inferential* Explain how the interests and activities of humanists like Petrarch and his followers inspired the Renaissance movement.
   » Humanists studied writings from ancient Greece and ancient Rome, which led to the spread and influence of these ideas among scholars and artists during the Renaissance movement in Italy.
2. *Inferential* What other factors contributed to the Renaissance?
   » The appearance of patrons from the wealthy middle class allowed art and literature to blossom during the Renaissance.
3. *Evaluative* *Think Pair Share* [Have students interpret the following quote in relation to humanism: "What a piece of work is man!"]
   » Answers may vary, but should include that humanists believed the individual was powerful and had many talents.

- Ask several students to share the information exchanged between partners in the *Think Pair Share* activity.
- Have students take home Activity Page 1.4 to read and complete for homework.
- Have students take home Activity Page 1.5 to use as a reference throughout the unit.

Word Work: *Inspire* — 5 minutes

1. In the chapter you read, "The Renaissance movement was inspired by a renewed interest in ancient Greek and Roman culture and learning."
2. Say the word *inspire* with me.
3. *Inspire* means to influence or provide an idea about what to do or create.
4. Our family trip to Japan last summer inspired my mom to start cooking Japanese food more often.
5. Who or what has inspired you to do well in school? Be sure to use the word *inspire* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "_____ has inspired me because . . . "]
6. What part of speech is the word *inspire*?
   » verb

[Use a *Discussion* activity for follow-up.] Continue the discussion with your partner about who or what has inspired you to do well in school. Make sure you use the word *inspire* in complete sentences as you discuss this with your partner.

TAKE-HOME MATERIAL

Reading

- Have students take home Activity Page 1.4 to read and complete for homework.
- Have students take home Activity Page 1.5 to use as a reference throughout the unit.
- Have students take home a text selection from the *Fluency Supplement* if you are choosing to provide additional fluency practice.

Materials

- Activity Pages 1.4, 1.5
- *Fluency Supplement* selection (optional)

Lesson 2

Unit 4: The Renaissance

Note

This lesson provides an excellent opportunity for cross-curricular collaboration with an art teacher.

CORE CONTENT OBJECTIVES

Students will:

- ✓ Describe patrons as wealthy merchants who supported artists during the Renaissance movement
- ✓ Explain that the Renaissance was marked by an interest in the natural world

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Whole Group: Chapter 2 "The Early Renaissance"	40 min.	Answer Key for Activity Page 1.4; Activity Pages 1.4, 2.1; *Patrons, Artists, and Scholars*; image of the Pantheon (optional); Examples of Medieval Paintings (optional)
Word Work: *Embodiment*	5 min.	
Grammar		
Introduce Linking Verbs in the Past Tense	15 min.	Subject-Linking Verb Agreement in the Past Tense Poster; Subject-Linking Verb Agreement in the Past Tense Chart; writing journals
Morphology		
Introduce Prefixes *im–* and *in–*	15 min.	Activity Page 2.2
Writing		
Respond to a Writing Prompt	15 min.	Forms of Expression Writing Prompts; writing journals
Take-Home Material		
Morphology	*	Activity Page 2.2

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able to identify and describe techniques and features of Renaissance art and architecture.

Grammar: By the end of this lesson, students will be able to make subjects and linking verbs agree in the past tense.

Morphology: By the end of this lesson, students will be able to distinguish between root words and words with the prefixes *im–* and *in–* and use those words correctly in sentences.

Writing: By the end of this lesson, students will be able to respond to a writing prompt and generate thinking about different forms of expression.

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read to learn about techniques and features of Renaissance art and architecture.

- You may wish to show students an image of the dome of the Pantheon, the Roman ruin that inspired Brunelleschi. Alternatively, you may access a digital version of the Pantheon in the digital components for this unit.
- You may wish to show students examples of medieval paintings to contrast how depth and space are portrayed. Alternatively, you may access a digital version of Examples of Medieval Paintings in the digital components for this unit.

Grammar

- Prepare and display the Subject-Linking Verb Agreement in the Past Tense Poster. Alternatively, you may access a digital version in the digital components for this unit.

Subject (Noun or Pronoun)		**Agreement for Linking Verbs in the Past Tense**	
		to be	***to feel, look, taste, smell, sound***
Singular	I	was	felt, looked, smelled, sounded
	you	were	felt, looked, smelled, sounded
	he, she, it, the Medici family	was	felt, looked, tasted, smelled, sounded
Plural	we	were	felt, looked, smelled, sounded
	you	were	felt, looked, smelled, sounded
	they, the paintings	were	felt, looked, tasted, smelled, sounded

Note

You may wish to review the Subject-Linking Verb Agreement Poster from Lesson 6 of *The Adventures of Don Quixote* unit during the grammar lesson.

- Prepare and display the Subject-Linking Verb Agreement in the Past Tense Chart. Alternatively, you may access a digital version in the digital components for this unit.

Subject	Linking Verb	Agreement
I	to be	
you	to be	
she	to be	
the cathedral	to be	
we	to be	
they	to be	
Brunelleschi and Ghiberti	to be	
he	to feel	
the sculpture	to look	
the pasta	to taste	
the air after the rain	to smell	
the music from the flute	to sound	

Writing

- Prepare and display the Forms of Expression Writing Prompts on the board/chart paper. Alternatively, you may access a digital version in the digital components for this unit.

The first line of *Patrons, Artists, and Scholars* says, "Art, literature, and architecture are forms of expression." Think of an example of art, literature, or architecture you like. Describe it and write about why you like it.

In Chapter 1, "An Italian Rebirth," we read that literature and other writings of the ancient Greeks and Romans were copied by hand to reproduce them! Think about the time and work it would take to copy writings by hand. Write about whether you would like to have that job and explain why or why not.

READING — 45 minutes

Whole Group: Chapter 2 "The Early Renaissance" — 40 minutes

Review — 5 minutes

- Using the Answer Key at the back of this Teacher Guide, review student responses to the vocabulary activity on Activity Page 1.4, which was assigned for homework.

Introduce the Chapter — 10 minutes

- Tell students that they will read Chapter 2, "The Early Renaissance."
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *rivalry*.
- Have them find the word on page 12 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary at the back of the Reader, locate *rivalry*, and then have a student read the definition.
- Explain the following:
  - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
  - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 2.1 while you read each word and its meaning noting that:
  - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
  - Words are listed in the order in which they appear in the chapter.

Materials

- Answer Key for Activity Page 1.4
- Activity Pages 1.4, 2.1
- *Patrons, Artists, and Scholars*
- image of the Pantheon (optional)
- Examples of Medieval Paintings (optional)

1. **rivalry**, ***n.*** competition; a situation in which people or groups are competing with each other (**12**)
2. **dome**, ***n.*** a large, rounded roof or ceiling (**14**)
3. **guild**, ***n.*** an organized group of people who make or sell specific goods (**14**)
4. **lottery**, ***n.*** a system used to decide who will get something based on choosing names or numbers by chance (**15**)
5. **stance**, ***n.*** a way of standing (**15**)
6. **embodiment**, ***n.*** someone or something that is a visible representation or example of an idea, concept, etc. (**15**)
7. **apprentice**, ***v.*** to learn a skill or trade by working with a skilled craftsman for a period of time (**apprenticed**; ***n.*** **apprentice**) (**16**)
8. **theme**, ***n.*** the main subject being discussed in a piece of writing or depicted in a piece of art (**themes**) (**17**)

Vocabulary Chart for Chapter 2 "The Early Renaissance"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	dome guild apprentice	rivalry lottery stance embodiment theme
Spanish Cognates for Core Vocabulary		rivalidad lotería tema
Multiple-Meaning Core Vocabulary Words		stance
Sayings and Phrases	got cold feet	

- Read the purpose for reading from the board/chart paper:

> Read to learn about techniques and features of Renaissance art and architecture.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> What are techniques and features of Renaissance art and architecture?

Read "The Early Renaissance" 20 minutes

Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim.

Word(s)	CK Code
Brunelleschi	/broo*nel*es*kee/
Ghiberti	/gib*aer*tee/

A [Have students turn to the Map of Europe during the Renaissance in the back of the Reader and point to Florence.]

B [Have students read page 12 to the end of page 14 silently.]

C *Literal* Who was Filippo Brunelleschi?

» He was an architect who submitted a design for the doors for the Baptistery in Florence, Italy; he lost the design contest to Lorenzo Ghiberti.

D *Inferential* What does the word *surpassed* convey in the sentence, *When Ghiberti found out that he'd won, he bragged, "I have surpassed everyone"*? Try to use a synonym for *surpassed* in your answer.

» *Surpassed* means to go beyond someone or something or to be better than someone or something. A synonym for *surpassed* might be *beaten*, as in, "I have beaten everyone."



Chapter 2

The Early Renaissance A B

THE BIG QUESTION
What are techniques and features of Renaissance art and architecture?

What an exciting time to be alive! Painters, sculptors, architects, and philosophers were buzzing with ideas. With help from wealthy families and the Church, they created splendid projects. Let's meet three important artists from the Early Renaissance.

Brunelleschi Loses

Before Filippo Brunelleschi devoted himself to architecture, he worked as a goldsmith. In 1401 CE, when the city council of Florence invited artists to submit ideas for decorating the huge doors of a religious building called the Baptistery, Brunelleschi created a beautiful design. C

But his design didn't win. The winning design was submitted by Lorenzo Ghiberti. When Ghiberti found out that he'd won, he bragged, "I have surpassed everyone." The Florence city council offered to allow Brunelleschi to work as Ghiberti's assistant. But Ghiberti flatly refused his help. This started a lifelong **rivalry** between the men. D

After losing the contest, Brunelleschi decided to explore his interests in architecture. In the spirit of the Renaissance, he looked back to classical times.

Brunelleschi Wins

As the years passed, Brunelleschi took what he learned from the ancient Romans and began to develop his own ideas about architecture. Brunelleschi, like other Renaissance artists, began to move away from the complex medieval style of architecture in favor of the balance and symmetry of ancient Greek and Roman architecture. He had previously traveled to Rome to study

12



E [Direct students' attention to the image on pages 12 and 13. Tell students the image shows Florence and, specifically, the cathedral of Florence.]

A *Literal* What inspired Brunelleschi to cover the cathedral of Florence with a dome?

» Brunelleschi was inspired by a visit to Roman ruins, including the Pantheon.

Support [Present an image of the Pantheon.]

B *Inferential* What does the phrase *got cold feet* mean?

» It means they became worried about Brunelleschi's ability to do the project alone.

Roman ruins and had been inspired by the **dome** of the Pantheon. This inspiration came in handy when, in 1418 CE, the **Guild** of Wool Merchants in Florence announced another competition. They wanted to find someone who could solve a difficult architectural problem: how to put a roof over a huge space. A

The space was over the middle of the cathedral of Florence. Work had begun on the cathedral 80 years before Brunelleschi was born, but it still wasn't finished. The plans called for a roof to be placed over the middle of the church, an area 136 feet wide.

For years, the architects of Florence had been arguing about how to build this roof. Some people said it was impossible. But Brunelleschi approached the Wool Merchants and announced that he could do it. How? He had an idea for how to cover the space with a dome.

When the guild members demanded to see his plans, Brunelleschi refused. He claimed they would steal his ideas. To illustrate his point, Brunelleschi brought an egg to a guild meeting. Imagine you are a guild member at this meeting. You hear Brunelleschi ask, "Can any one of you make this egg stand on its head without toppling?"

No one replies. So, Brunelleschi cracks the egg on the table and balances it on its jagged top. One of your fellow guild members sneers, "We could have done that!"

But Brunelleschi responds, "That's precisely my point. If I tell you my plans to build the dome, you'll say you knew how to do it all along."

In the end, the guild members chose Brunelleschi to undertake the project. But then they got cold feet. They thought he needed someone to help him, so they picked Brunelleschi's old rival, Ghiberti. B

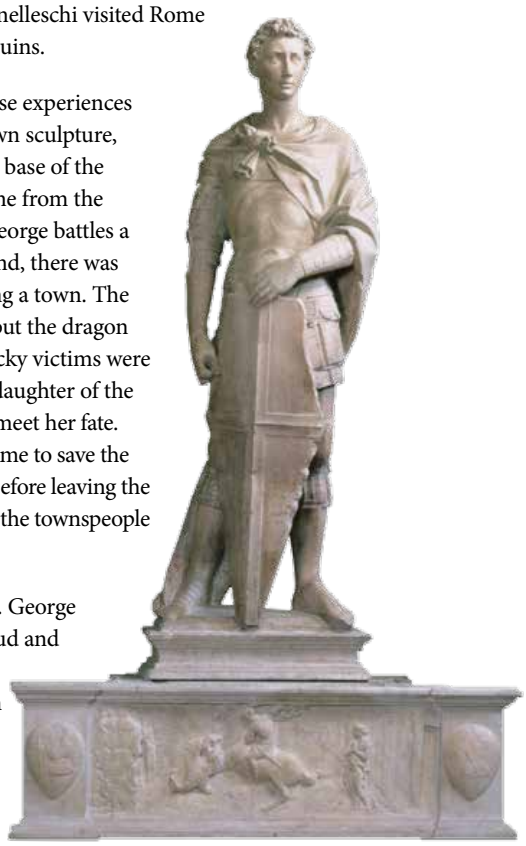
Brunelleschi was angry. He knew Ghiberti had no idea how to build the dome. So Brunelleschi pretended to be sick. While he lay in bed, all work stopped. Finally, the guild members told him that Ghiberti could do nothing without him. From then on, Brunelleschi alone was in charge.

C Donatello the Sculptor

The greatest sculptor of the Early Renaissance was known as Donatello. As a young man, Donatello helped Lorenzo Ghiberti decorate the doors of the Baptistery in Florence. Later, he worked with Ghiberti's rival, Brunelleschi. It seems that Donatello and Brunelleschi visited Rome together to study the ancient ruins.

Donatello drew from these experiences when he created his well-known sculpture, *St. George*. On the rectangular base of the statue, Donatello carved a scene from the popular legend in which St. George battles a dragon. According to the legend, there was once a fierce dragon terrorizing a town. The people fed the dragon sheep, but the dragon demanded humans. The unlucky victims were chosen by **lottery**. When the daughter of the king was chosen, she went to meet her fate. But St. George arrived just in time to save the princess and slay the dragon. Before leaving the scene, St. George converted all the townspeople to Christianity.

The standing figure of St. George that Donatello carved is a proud and confident warrior. His strong, muscular form shows through his armor. His watchful eyes and his slightly turned **stance** make him seem ready for whatever challenges may come his way. In this strong, watchful warrior, the people of Florence must have seen the **embodiment** of their own spirit. D



Renaissance sculptors such as Donatello captured human emotion in facial expressions and body positions that making their pieces highly realistic.

C [Have students read page 15 silently.]

D *Evaluative* The townspeople of Florence, Italy, considered St. George the embodiment of their town spirit. What does this tell us about the townspeople of Florence?

» Answers may vary, but should include that the people of Florence saw themselves as strong and ready for whatever challenges came their way, just like St. George.

Support What does *embodiment* mean?

» The word *embodiment* refers to someone or something that is a visible representation or example of an idea, concept, etc.

Support A sculptor is a person who makes art by carving or molding clay, stone, or metal.

Word(s)	CK Code
Botticelli	/bot*ə*chel*ee/
Medici	/med*ə*chee/
Savonarola	/sav*on*ə*roe*lə/

A [Have students read pages 16 and 17 silently.]

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

» *The Birth of Venus* shows a scene from classical mythology. Also, Botticelli painted Venus in a pose from an ancient Roman statue.

Support *Classical*, as it is used here, means of or relating to ancient Greece and Rome.

A A Little Barrel

Alessandro di Mariano Filipepi was his real name, but he was called Sandro Botticelli. *Botticelli* means "little barrel" in Italian. It is believed that the nickname was first applied to Botticelli's older brother, and, when young Sandro went to live with him, people started calling him Botticelli, too. While the nickname doesn't bring graceful images to mind, Botticelli's paintings are known for their grace, elegance, and beauty.

Botticelli was born in Florence in 1455 CE. He was first **apprenticed** to a goldsmith and then later to a famous painter. In 1481 CE he traveled to Rome, where he spent a year painting the walls of the Sistine Chapel. The Sistine Chapel is located in the Vatican, where the pope, the head of the Church, lives.

Botticelli's most famous painting, *The Birth of Venus*, shows a scene from classical mythology. Botticelli painted Venus in a pose from an ancient Roman statue, then added his own touches, such as the flowing hair and the almost-sad expression. The wind gods blow gentle breezes to move the goddess ashore. B



16

Botticelli was a favorite painter of wealthy patron Lorenzo de' Medici. Lorenzo and his family were one of the most influential banking families and art patrons. They supported artists like Botticelli financially so that they had time to create art. In return, the Medici family was admired for their contributions to the art world. However, Botticelli's association with the Medici family ended when the family left Florence after Lorenzo's death. Botticelli lost much of his financial support, too. The monk Savonarola took charge of the city of Florence and became the most powerful person in the city. Savonarola did not approve of paintings like *The Birth of Venus*.

Savonarola's sermons must have affected Botticelli deeply. He stopped painting scenes from classical mythology and turned his attention to religious **themes**. For example, instead of painting Venus, he painted Mary, the mother of Jesus. But he still painted her with grace and elegance. C

Wind gods (left) blowing the goddess Venus (right) ashore in Botticelli's *The Birth of Venus*, 1486 CE



17

C *Evaluative* Why might a change in patrons have influenced Botticelli's art?

» Patrons paid for artists' living expenses, so if a patron did not like an artist's work, he or she might stop paying for an artist's living expenses and stop supporting the artist's work. In addition, an artist would be expected to paint what the patron wanted. If the art Botticelli had done for a previous patron was not viewed positively by someone new in power, Botticelli may have wanted to create art that the new person in power approved of so he may secure a new patron.

Support How did Savonarola's rise to power in Florence affect what Botticelli chose to paint?

» Botticelli chose to paint religious themes rather than scenes from classical mythology after Savonarola, a monk, became the most powerful person in the city and disapproved of paintings like *The Birth of Venus*.

A [Have students read pages 18 and 19 silently.]

B *Literal* What is perspective?

» a way to show depth on a flat surface

Literal What is a vanishing point?

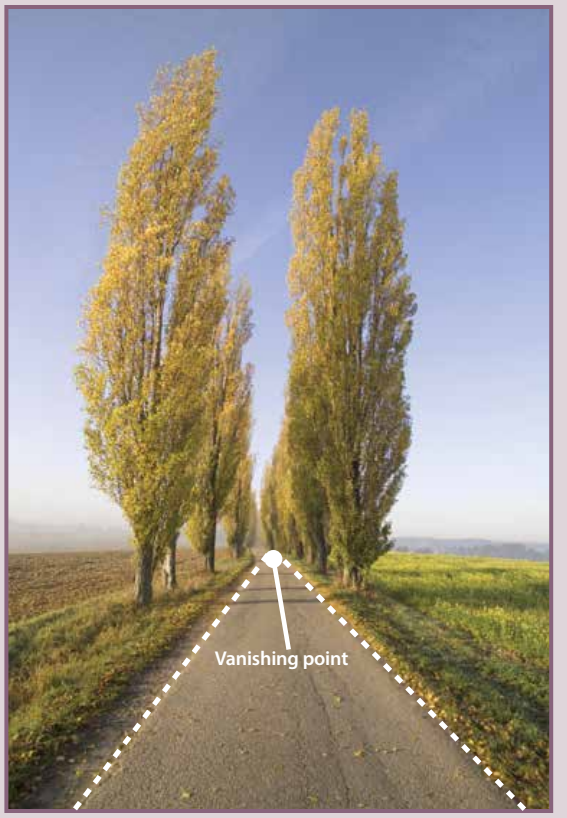
» the place where parallel lines appear to meet in the distance

[Point to the vanishing point on page 18.]

A

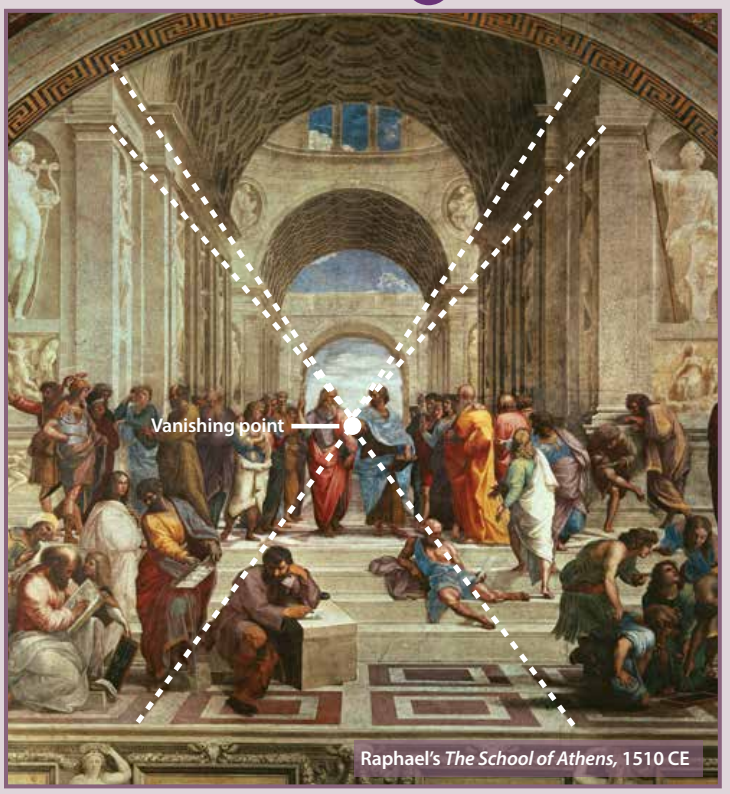
The Power of Perspective

The architect Brunelleschi inspired Renaissance artists when he developed the mathematical rules for perspective, a way of showing depth on a flat surface. Brunelleschi observed that when we look at things, objects that are close look bigger, while those that are far away look smaller. He also observed that if you stand between two parallel lines that stretch into the distance, the lines appear to come closer together until they meet at a point on the horizon. When the lines come together, they seem to vanish, so this point is called the vanishing point. B



These mathematical rules, or instructions on how to achieve a sense of perspective, were published. Even today, artists used these rules to create a sense of depth and space in their work.When applied, these rules are a tool for directing the viewer's eye to the most important subjects of a painting. This is in direct contrast to art from earlier times such as the Middle Ages, when depth and space were not highlighted. The Renaissance painter Raphael, in his painting *The School of Athens*, used the structure of the building and the pattern of the floor to create a sense of perspective. C

D



Raphael's *The School of Athens*, 1510 CE

C *Evaluative* Why might perspective be an important concept for painters?

» Answers may vary, but should include that it helps painters show what things look like in real life, almost as if someone could walk into the painting. During the Renaissance, artists were interested in the natural world, and perspective helped them to better show life on Earth as seen through human eyes. Lines of perspective help draw the viewer's eye to the vanishing point. Artists usually placed the most important thing in the painting at this central spot.

Support [Have students look out the window and show how big nearby objects are by extending their arms. Next, have students show with their hands how small faraway objects are.]

D *Inferential* [Refer to the image on page 19.] Note the dotted lines overlaid on the image. These lines come together at a vanishing point and demonstrate how Raphael used perspective to create a sense of depth and space in *The School of Athens.* Locate the vanishing point. If artists usually place the most important thing in their paintings at the vanishing point, what does that tell you about the two figures located at the vanishing point in *The School of Athens*?

» The two figures must be very important.

Note

Questions 1 and 2 relate to The Big Question of this chapter.

Discuss the Chapter and Wrap Up the Lesson — 5 minutes

- Use the following questions to discuss the chapter.

1. *Literal* What new techniques were used by Renaissance artists?
   » perspective and a vanishing point
2. *Inferential* What are some important features of Renaissance art and architecture?
   » Art was realistic and art and architecture were both based on classical ideas from Greece and Rome.

Word Work: *Embodiment* — 5 minutes

1. In the chapter you read, "In this strong, watchful warrior, the people of Florence must have seen the embodiment of their own spirit."
2. Say the word *embodiment* with me.
3. An embodiment is someone or something that is a visible representation or example of an idea or concept.
4. Many Americans believe the Statue of Liberty is the embodiment of freedom and the opportunities available in the United States.
5. What person, thing, or symbol do you think is the embodiment of the United States? Be sure to use the word *embodiment* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I think _____ is the embodiment of the United States because . . .]
6. What part of speech is the word *embodiment*?
   » noun

[Use a *Discussion* activity for follow-up.] Talk with your partner about something you think is the embodiment of kindness and generosity. Be sure to use the word *embodiment* in complete sentences as you discuss this with your partner.

GRAMMAR 15 minutes

Introduce Linking Verbs in the Past Tense

- Tell students that today they will learn about subject-linking verb agreement in the past tense. A linking verb connects the subject to words in the predicate that describe the subject. A linking verb does not show action. For example, *was*, which is the past-tense form of the verb *to be*, is an example of a linking verb.
- Remind students that there are a small number of other verbs that may also function as linking verbs, in addition to forms of the verb *to be*. Verbs associated with the five senses, such as *to feel*, *to look*, *to taste*, *to smell*, and *to sound*, can also act as linking verbs connecting the subject to words in the predicate that describe the subject. These linking verbs are typically followed by an adjective (e.g., *you looked happy*, etc.).
- Direct students' attention to the Subject-Linking Verb Agreement in the Past Tense Poster. Point out the following:
  - Unique verb forms of the past tense of the linking verb *to be* are used to show agreement with different subjects (e.g., *I was, you were, the paintings were*).
  - All plural subjects use the verb form *were*, as does the singular pronoun *you* when used as a subject.
  - When the singular pronoun *I* is the subject, the correct verb form is *was*.
  - When the singular noun or the pronouns *he*, *she*, or *it* is the subject, the correct verb form is *was*.
  - The past tense of the linking verb *to feel* is *felt* for all subjects. The past tense of the linking verbs *to look*, *taste*, *smell*, and *sound* are *looked*, *tasted*, *smelled*, and *sounded* for all subjects.

Materials

- Subject-Linking Verb Agreement in the Past Tense Poster
- Subject-Linking Verb Agreement in the Past Tense Chart
- writing journals

Note

Students who have had CKLA in earlier grades have had extensive practice with regular verbs and tenses. Students who have not had CKLA in earlier grades may benefit from additional work with the Grades 3 and 4 grammar lessons on verbs and tenses.

Note

Fill in the first seven rows of the chart during this lesson. If time permits, you may wish to fill in the rest of the chart.

Note

Students might respond by using the verb *to be* as a helping verb instead of a linking verb (e.g., *I was running to catch the school bus* instead of *I was exhausted after running to catch the school bus*.). Accept answers using both functions of the verb *to be*, making sure that the correct past-tense form of the verb is used.

Note

When you are writing about actions that have already happened, you usually add *–ed* to the end of the action word to form the past tense. When you are talking about actions that have already happened, the end of the action word sounds like /t/, /d/, or /ed/, depending on the ending sound of the present tense action word (e.g., *walked*—/t/; *spelled*—/d/; *lifted*—/ed/).

Materials

- Activity Page 2.2

- Direct students' attention to the Subject-Linking Verb Agreement in the Past Tense Chart you prepared in advance. Referencing the Subject-Linking Verb Agreement in the Past Tense Poster you have displayed, fill out the chart and help students to recognize how the subject and verb agree, using the following chart as reference.

Subject	Linking Verb	Agreement
I	to be	I was
you	to be	you were
she	to be	she was
the cathedral	to be	the cathedral was
we	to be	we were
they	to be	they were
Brunelleschi and Ghiberti	to be	Brunelleschi and Ghiberti were
he	to feel	he felt
the sculpture	to look	the sculpture looked
the pasta	to taste	the pasta tasted
the air after the rain	to smell	the air after the rain smelled
the music from the flute	to sound	the music from the flute sounded

- Now, have students orally create an expanded and complete sentence, using the first example in the chart—I was.
  - For example, *I was exhausted after running to catch the school bus.*
- Have students choose three examples from the chart and use those examples to write three completed and expanded sentences in their writing journals.

MORPHOLOGY 15 minutes

Introduce Prefixes *im–* and *in–*

- Refer to the Prefixes Poster from Unit 2 displayed in the classroom and read it with students.
- Tell students the two prefixes they will study this week are *im–* and *in–*. Explain that *im–* and *in–* mean "not."
- Write the prefix *im–* on the poster and point out that it is pronounced /im/. Write the prefix *in–* on the poster and point out that it is pronounced /in/. Write the meaning of the prefixes on the poster. ("not")
- Remind students there are other prefixes that mean "not," such as *un–*, *non–*, *dis–*, *il–*, and *ir–*.

- Share the following examples of words with other prefixes that mean “not”: *unoriginal*, *nondairy*, *dislike*, *illegible*, *irresponsible*.
- Explain that adding the prefixes *im–* and *in–* does not change the part of speech of the root word.
- Write *possible* on the board. Briefly discuss the meaning of the word and then use it in a sentence. (*Possible* means able to happen. It is *possible* that it may rain today.)
- Add the *im–* prefix to *possible* and have students read the new word; then discuss the meaning of the new word. (*Impossible* means not able to happen.) Tell students that the prefix *im–* is added to the beginning of words that begin with the letters ‘m’, ‘b’, and ‘p’. (These letters usually stand for the sounds /m/, /b/, and /p/, which are made using the lips.)
- Also point out that the prefix *im–* does not change the part of speech of *possible.* Both *possible* and *impossible* are adjectives.
- Share the following example of *impossible* used in a sentence:

  – It is *impossible* to be in two different places at the same time.

- Have students provide sentences using the word *impossible.* (Answers may vary.)
- Write *dependent* on the board. Briefly discuss the meaning of the word and then use it in a sentence. (*Dependent* means needing something else for support. Newborn puppies are *dependent* on their mother to feed and take care of them.)
- Add the *in–* prefix to *dependent* and have students read the new word; then discuss the meaning of the new word. (*Independent* means not needing something else for support; can function on its own. My cousin is *independent* from her parents; she lives on her own and pays her own bills.)
- Also point out that the prefix *in–* does not change the part of speech of *dependent*. Both *dependent* and *independent* are adjectives.
- Share the following example of *independent* used in a sentence:

  – My sister is very independent; she likes to do things without help from others.

- Have students provide sentences using the word *independent.* (Answers may vary.)
- Continue in this manner for the remaining *im–* and *in–* words, using the following chart as a guide.

Note

You will not write the information in the shaded columns on the board/chart paper as that information is intended for use during oral instruction. Complete as many examples as time permits.

- As you introduce the words, have students complete the chart on Activity Page 2.2.

Root Word	Meaning	Affixed Word	Meaning and Synonyms	Sentence
measurable	(adjective) large enough in size or amount to measure	immeasurable	(adjective) too large in size or amount to be measured	The boy's love for his dog is immeasurable.
mobile	(adjective) able to move	immobile	(adjective) not able to move	I was in such shock after falling that I was immobile for a few seconds and couldn't move.
patient	(adjective) able to be calm while waiting	impatient	(adjective) not able to be calm while waiting	The little girl was so impatient while waiting in line for ice cream that her aunt decided to leave the store.
polite	(adjective) showing good manners and being thoughtful of others	impolite	(adjective) rude; not showing good manners	The mother told her daughter it is impolite to leave a party without saying "thank you" and "good bye" to the host.
correct	(adjective) having no mistakes or errors	incorrect	(adjective) having mistakes or errors	Two quiz questions were incorrect, but my teacher let me redo the problems at home for extra credit.
definite	(adjective) already decided; not likely to change	indefinite	(adjective) not already decided; likely to change	My family's summer plans are indefinite; we are not sure what we will do or where we will go.
audible	(adjective) able to be heard; loud enough to hear	inaudible	(adjective) not able to be heard; too quiet to hear	When the microphone broke, our principal's speech became inaudible; we could not hear what he was saying from the back of the auditorium.
complete	(adjective) entire; whole; having all parts necessary	incomplete	(adjective) not finished; lacking some part	I had to turn in an incomplete project because I waited until the last minute to get it done and did not have time to finish it.

- Have students complete Activity Page 2.2 for homework.

WRITING — 15 minutes

Respond to a Writing Prompt

- Direct students' attention to the Forms of Expression Writing Prompts you displayed in advance.

> The first line of *Patrons, Artists, and Scholars* says, "Art, literature, and architecture are forms of expression." Think of an example of art, literature, or architecture you like. Describe it and write about why you like it.
>
> In Chapter 1, "An Italian Rebirth," we read that literature and other writings of the ancient Greeks and Romans were copied by hand to reproduce them! Think about the time and work it would take to copy writings by hand. Write about whether you would like to have that job and explain why or why not.

- Tell students they will choose one of the displayed writing prompts to write about.
- Select students to read the prompt choices aloud.
- Remind them that the goal is to get ideas flowing. Students should not worry about fixing a sentence or picking the perfect word. Rather, they should try to keep writing and adding thoughts the entire time.
- Answer any questions students may have to clarify the prompts.
- Tell students to select a prompt and write for the remainder of the time.
- Circulate and check in with students while they write. If a student is doing a lot of erasing and rewriting, prompt him/her to draw a line through the word(s) he/she wants to change and keep writing. If a student is hesitant to write, have him/her share thoughts orally, and then repeat a sentence that the student can write down to get started.

Materials

- Forms of Expression Writing Prompts
- writing journals

TAKE-HOME MATERIAL

Morphology

- Have students complete Activity Page 2.2 for homework.

Materials

- Activity Page 2.2

Lesson 3

Unit 4: The Renaissance

Note

This lesson provides an excellent opportunity for cross-curricular collaboration with an art teacher.

CORE CONTENT OBJECTIVES

Students will:

- ✓ Define the term *renaissance* as "rebirth"
- ✓ Explain that the Renaissance is so named because, during this period, there was a renewed interest in the literature, philosophy, art, and ideas of ancient Greece and Rome
- ✓ Describe how Leonardo da Vinci's works of art exemplify the Renaissance interest in the natural world and reflect the belief that man can do anything

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Small Group: Chapter 3 "The Spirit of the Renaissance"	40 min.	*Patrons, Artists, and Scholars*; Activity Pages 3.1, 3.2; Story of Carlo and Leonardo (optional); *The Last Supper* (optional)
Word Work: *Refinement*	5 min.	
Writing		
Write an Informational Paragraph	45 min.	Activity Page SR.2; Paragraph about a Paragraph; *Patrons, Artists, and Scholars*

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able to describe what is meant by "the spirit of the Renaissance" and how this relates to Leonardo da Vinci's work.

Writing: By the end of this lesson, students will be able to draft an informational paragraph using notes.

ADVANCE PREPARATION

Reading

- You may wish to make copies and highlight parts for Leonardo, Carlo, and the Narrator for a dramatic reading of the Story of Carlo and Leonardo, which can be found in the Teacher Resources section of this Teacher Guide. Alternatively, you may access a digital version in the digital components for this unit.
- You may wish to prepare and display an enlarged version of Leonardo da Vinci's *The Last Supper*. Alternatively, you may access a digital version in the digital components for this unit.

- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read to learn how the spirit of the Renaissance is represented in Leonardo da Vinci's work.

Writing

- Prepare and display an enlarged version of the Paragraph about a Paragraph, which is provided in Teacher Resources and as SR.2 in the back of the Activity Book. Alternatively, you may access a digital version in the digital components for this unit.
- You will need space on the board/chart paper to create a list with students to answer the question "What is humanism?" This list of humanism characteristics will be revisited in Lessons 5 and 6.

Morphology

- Collect Activity Page 2.2 to review and grade, as there are no morphology lessons today.

READING — 45 minutes

Small Group: Chapter 3 "The Spirit of the Renaissance" — 40 minutes

Introduce the Chapter — 5 minutes

- Tell students that they will read Chapter 3, "The Spirit of the Renaissance."
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *uncharted*.
- Have them find the word on page 21 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary at the back of the Reader, locate *uncharted*, and then have a student read the definition.
- Explain the following:
  - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*

Materials

- *Patrons, Artists, and Scholars*
- Activity Pages 3.1, 3.2
- Story of Carlo and Leonardo (optional)
- *The Last Supper (optional)*

  - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.

- Have students reference Activity Page 3.1 while you read each word and its meaning noting that:
  - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
  - Words are listed in the order in which they appear in the chapter.

1. **uncharted**, ***adj.*** unknown; not previously explored or experienced (**21**)
2. **spirit**, ***n.*** the most important characteristics or qualities of something (**22**)
3. **genius**, ***n.*** remarkable talent and creativity (**22**)
4. **commission**, ***v.*** to hire an artist to produce a work of art (**commissioned**) (**24**)
5. **betrayal**, ***n.*** the act of being disloyal to and dishonest with someone who trusts you (**24**)
6. **fresco**, ***n.*** a style of painting in which the artist first applies a layer of plaster onto a wall and then paints directly on the wet plaster; once dry, the paint and plaster become a part of the wall (**26**)
7. **restore**, ***v.*** to return something to an earlier or original condition by cleaning or repairing it (**restoring**) (**26**)
8. **refinement**, ***n.*** a small change that improves something (**refinements**) (**26**)
9. **portrait**, ***n.*** a painting, drawing, or photograph of a person that usually only includes the person's head and shoulders (**28**)
10. **visionary**, ***adj.*** having a powerful or far-reaching imagination (**28**)

Vocabulary Chart for Chapter 3 "The Spirit of the Renaissance"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	commission fresco portrait	uncharted spirit genius betrayal restore refinement visionary
Spanish Cognates for Core Vocabulary	comisión	genio restaurar refinamiento visionario
Multiple-Meaning Core Vocabulary Words	commission	
Sayings and Phrases	uncharted territory	

Read the purpose for reading from the board/chart paper:

> Read to learn how the spirit of the Renaissance is represented in Leonardo da Vinci's work.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> How is the spirit of the Renaissance represented in Leonardo da Vinci's ideas and accomplishments?

Establish Small Groups

Before reading the chapter, divide students into two groups using the following guidelines:

✪ **Small Group 1**: This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text. This is an excellent time to make notes in your anecdotal records. Students will complete Activity Page 3.2 with your support while reading the chapter.

✪ **Small Group 2**: This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the chapter, discuss it with others in Small Group 2, and then complete Activity Page 3.2. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 3.2 correctly. You may choose to do one of the following to address this:

  – collect the pages and correct them individually

  – provide an answer key to students to check their own or a partner's work after they have completed the activity page

  – confer with students individually or as a group at a later time

Over the course of the year, students may change groups, depending on individual students' needs.

Read "The Spirit of the Renaissance" — 20 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim.

You will read pages 20 and 21 as a whole group before students work in small groups.

Word(s)	CK Code
Vinci	/vin*chee/

A [Read pages 20 and 21 with the whole group before having students work in small groups.]

B [Point out that the italicized text on page 20 and part of page 21 indicates that this portion of the text is different from the text in the remainder of the chapter. The italicized text is an imagined dialogue, or conversation, between Leonardo and his assistant Carlo. Have students close their eyes and visualize the story of Leonardo and Carlo as you read aloud the italicized section. Alternatively, you may also make copies of this story, located in the Teacher Resources section of this Teacher Guide, and have three students read the story dramatically, assigning one student as Leonardo, one as Carlo, and one as the narrator. Encourage students to read with emotion and expression.]

Chapter 3

The Spirit of the Renaissance A B

THE BIG QUESTION
How is the spirit of the Renaissance represented in Leonardo da Vinci's ideas and accomplishments?

"I don't know why I let you talk me into this, Master Leonardo!" Carlo grumbled as he dragged an enormous contraption up the steep, rocky hill.

Leonardo da Vinci laughed quietly and said, "Here, let me help." He steadied one huge wing of the flying machine as he walked alongside his servant.

When they reached the summit, Leonardo gazed down at the streets and buildings of Florence. "Ah, Carlo, in a few moments, you will be sailing over our fair city," he said.

"Master," Carlo sighed, "I wish it were you who could experience that pleasure."

Leonardo fastened the straps around his servant's thin shoulders and waist. "Done!" he cried as he tightened the last leather tie.

"Master," Carlo protested, "I look like a giant dragonfly!"

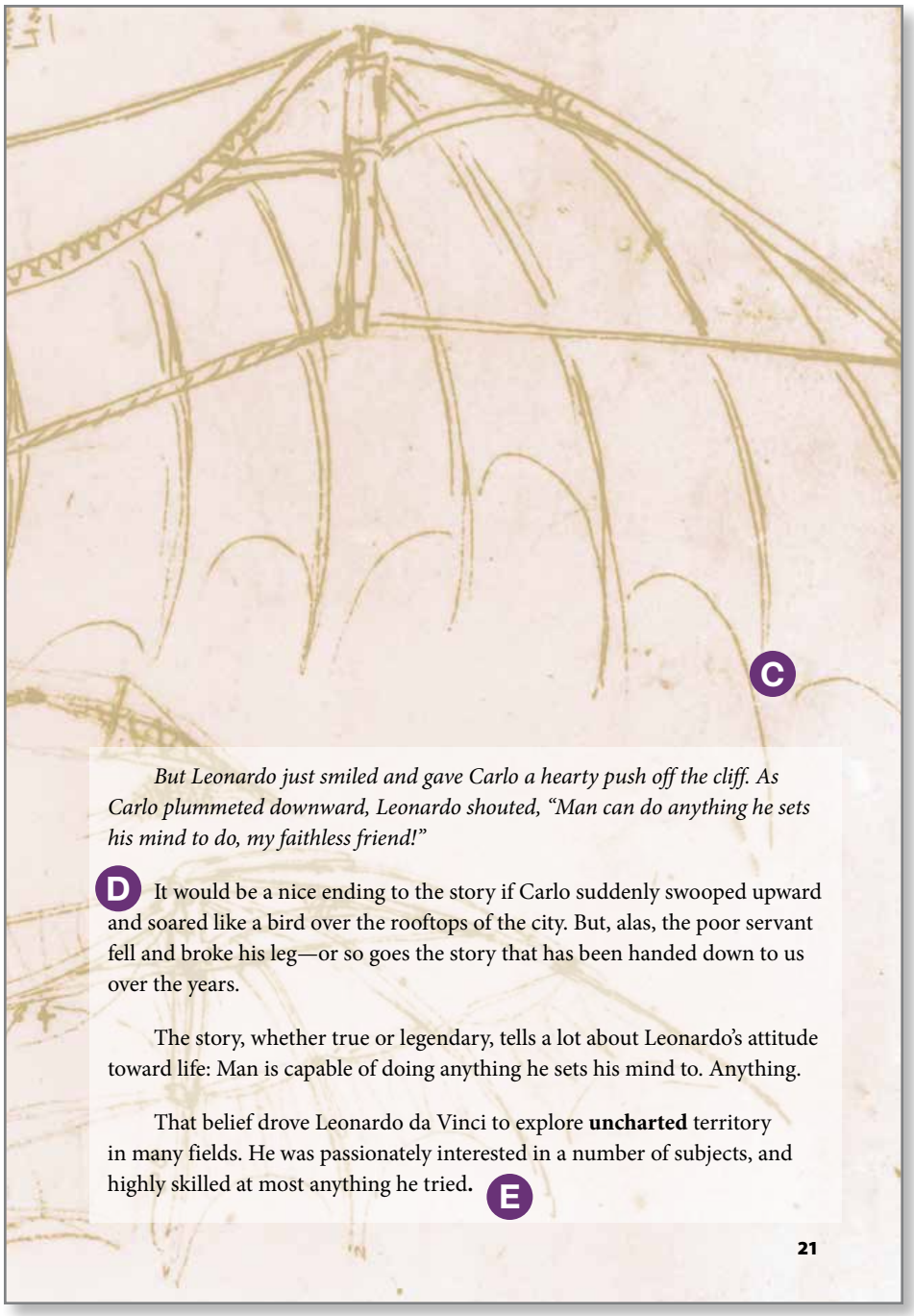
"Hush. If this works, your name will be known throughout history," replied Leonardo.

"If it doesn't work, I'll be history!" exclaimed Carlo.

Leonardo led Carlo to the edge of a high cliff. Carlo peered over, then made the sign of the cross.

"If you please, Master," said Carlo, "has it occurred to you that if God had intended man to fly, He would have given us wings?"

20



But Leonardo just smiled and gave Carlo a hearty push off the cliff. As Carlo plummeted downward, Leonardo shouted, "Man can do anything he sets his mind to do, my faithless friend!"

It would be a nice ending to the story if Carlo suddenly swooped upward and soared like a bird over the rooftops of the city. But, alas, the poor servant fell and broke his leg—or so goes the story that has been handed down to us over the years.

The story, whether true or legendary, tells a lot about Leonardo's attitude toward life: Man is capable of doing anything he sets his mind to. Anything.

That belief drove Leonardo da Vinci to explore **uncharted** territory in many fields. He was passionately interested in a number of subjects, and highly skilled at most anything he tried.

C *Inferential* [Have students examine the illustration in the background of pages 20 and 21.] How might this illustration connect to the story?

» The illustration appears to be of a wing, and it might be an illustration of Leonardo's flying machine.

D [Have students read the last three paragraphs on page 21 silently.]

E *Evaluative* Explain this quote in your own words: "Man can do anything he sets his mind to do!"

» People can do anything as long as they believe in themselves and never give up.

[Have students record their explanation of the quote for question 1 on Activity Page 3.2. Students should also record this example of Leonardo's work on the chart in question 2 on Activity Page 3.2.]

» Leonardo's creation of a flying machine relates to engineering and physics.

Word(s)	CK Code
Verrocchio	/ver*oe*kee*oe/

A [For the rest of the chapter, work with students in Small Group 1 while students in Small Group 2 work independently or in pairs.]

B [Have students read pages 22 and 23 silently.]

A B

An Amazing Apprentice

If we had to pick just one person to represent the **spirit** of the Renaissance, it might be Leonardo da Vinci. Painter, inventor, scientist, musician, and more, Leonardo embodies the belief that anything is possible.

He was born in 1452 CE in Vinci, a town near Florence. As a young boy, he worked as an apprentice to Andrea del Verrocchio, a leading painter and sculptor of Florence. Leonardo's work as an apprentice kept him busy from dawn to dusk. He swept floors, fetched supplies, and made brushes. He also practiced drawing and painting each day. It didn't take long for people to notice Leonardo's artistic **genius**.



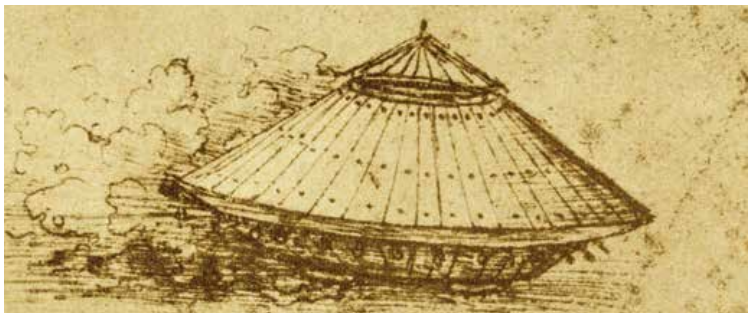
Andrea del Verrocchio, *The Baptism of Christ*, 1476 CE

22

Often, a master artist would paint the main features of a picture but leave it for an apprentice to finish the landscape or other smaller figures in the background. In 1476 CE, Verrocchio was working on a painting called *The Baptism of Christ*. Verrocchio painted one angel, and then asked Leonardo to paint another. Legend has it that Leonardo's angel looked so much better than Verrocchio's that the old master never picked up a brush again. C

Leonardo in Milan

When Leonardo was about 30 years old, he was invited to work for the Duke of Milan. While he lived in Milan, Leonardo continued to make works of art, but the Duke also employed him as a military engineer. Although Leonardo called war "beastly madness," he designed some very dangerous weapons, including an armored cart that resembled a tank.



Leonardo's sketch of armored cart

When the Duke wanted to impress his fellow noblemen, he asked Leonardo to organize spectacular festivals. Leonardo created fancy stage sets and selected the music. He even designed costumes.

While employed by the Duke of Milan, Leonardo constructed a huge monument made of terra cotta, a clay-like material. The monument was in the shape of a horse and was to feature the Duke of Milan's father as the rider. The gigantic clay model was supposed to be cast in bronze, but the Duke wound up using the bronze to make weapons for war. Worse yet, French soldiers invading Milan used the clay horse for target practice and completely destroyed it. D

C *Inferential* Even as an apprentice, how did Leonardo supposedly demonstrate his "artistic genius"?

» Answers may vary, but should include that he painted an angel in the background of his master's painting which was much better than the one painted by the master.

Support What sorts of tasks would an apprentice artist do for a master artist?

Apprentices would sweep floors, gather supplies, and make brushes. They would also practice drawing and painting and sometimes finish the background or smaller figures in their master's paintings.

Support According to legend, what happened after Leonardo outshone his master?

» The master gave up painting.

D [Have students record and explain one example from the text that illustrates the quote in the chart for question 2 on Activity Page 3.2.]

» Answers may vary, but should include that Leonardo succeeded in painting, engineering, and sculpting; he excelled with hard work and raw talent.

A [Have students read page 24 silently and continue to the end of the first paragraph on page 26.]

B [Have students record and explain another example from the text that illustrates the quote in the chart for question 2 on Activity Page 3.2.]

» Leonardo's creation of *The Last Supper* relates to painting.

A The Painter at Work

In Milan, Leonardo was kept busy working on all kinds of projects, including designing a whole new plan for the city. But did he ever find time to paint?

Yes, indeed he did.

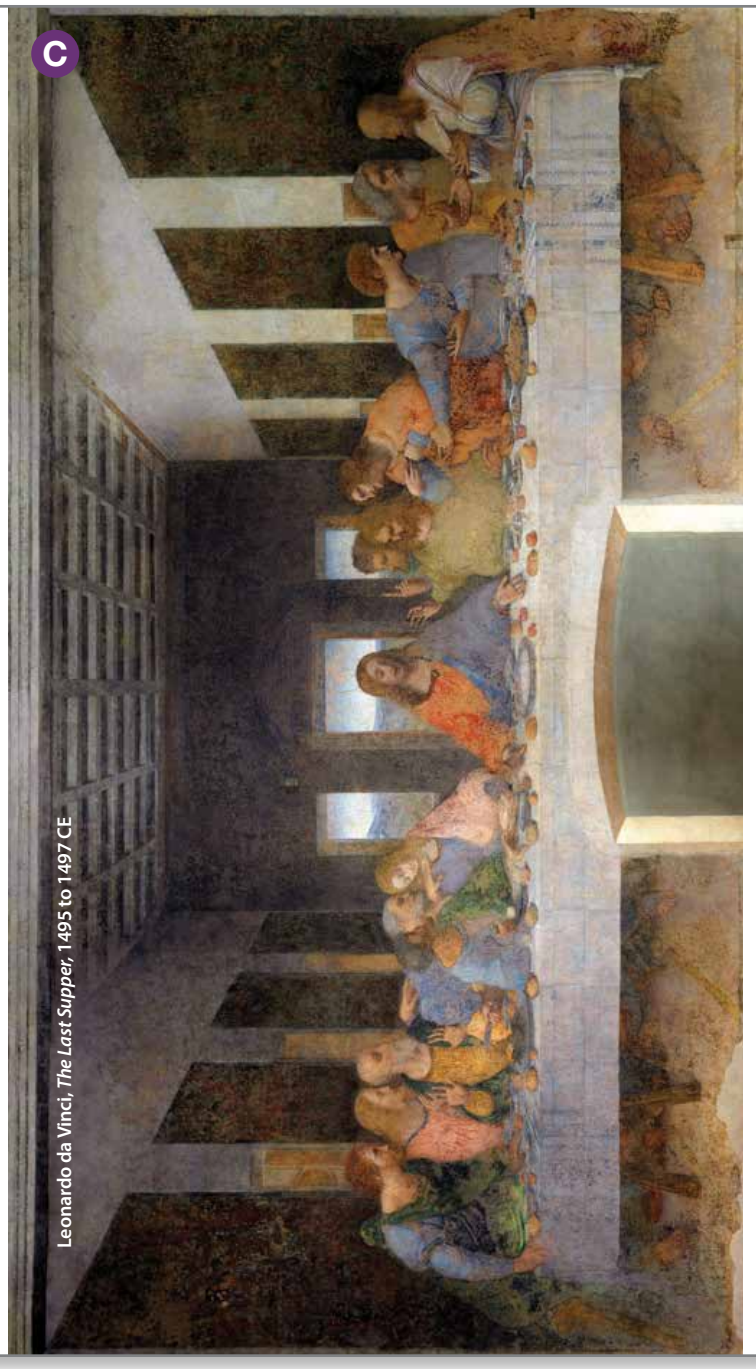
While he lived in Milan, Leonardo created one of his greatest paintings, *The Last Supper*. The painting was **commissioned** by the Duke of Milan. It shows Jesus having supper with his closest friends. Some scholars believe, in particular, Leonardo focused on the **betrayal** of Jesus Christ and the part of the story when Jesus made the shocking announcement, "One of you will betray me." Leonardo attempted to capture the very moment when the twelve apostles, Jesus's closest and most trusted followers, heard those words.

How do you paint 13 men at a table and still show all their facial expressions? Leonardo decided to place the apostles in groups of three, with Jesus seated alone in the middle. Notice how the artist isolates the figure of Judas, the betrayer of Jesus. Judas leans back, away from Jesus.

Leonardo paid careful attention to the men's faces and their gestures, especially their expressive hands. He wandered the streets of Milan searching for exactly the right faces and right poses to use as models for the people in this picture.

The Last Supper is painted on the wall of a dining hall in a monastery. While Leonardo worked on the painting, the head of the monastery, called the prior, became impatient for him to finish. He complained that Leonardo was lazy, and that the artist was spending too much time wandering the streets looking for the right face for Judas. Leonardo admitted that it was taking him a long time to find the right face for Judas. But he said to the prior, "If you're in a great hurry, then I could always use your face."

It took two years (from 1495-1497 CE) to finish *The Last Supper*. The painting made Leonardo famous throughout Europe. Other artists and engravers made copies of it for hundreds of years. **B**



Leonardo da Vinci, *The Last Supper*, 1495 to 1497 CE

The Bible tells us the story that in the hours before his capture, arrest, and crucifixion, Jesus had supper with his closest friends—his apostles. One of his friends, Judas, betrayed Jesus. This led to the arrest of Jesus. Jesus knew he would be betrayed.

25

C [Have students turn their Readers around so they can look closely at *The Last Supper* on page 25. You may wish to project this image (located in the digital components for this unit) that you can walk students through the painting using the accompanying descriptions.]

A [Have students read the rest of page 26 silently.]

B *Evaluative* What effect might the addition of the landscape (as seen through an open door and windows) have on the painting?

» Answers may vary, but should include that the open doors and windows frame the vanishing point or central figure in light, or that the addition of the far-off landscape adds to the depth of the painting.

Support How did Leonardo create depth in a flat painting?

» Leonardo used Brunelleschi's rules of perspective, using the lines of the ceiling to extend to the horizon where they meet at a vanishing point.

Support How did Leonardo refine, or improve upon, Brunelleschi's rules of perspective?

» Leonardo stated that objects in the distance should be painted with fewer details and weaker colors.

But the painting itself did not last very long. Leonardo experimented with a new **fresco** technique, using oil and varnish mixed in with his colors. The paint absorbed the moisture from the wall and crumbled over time. Recently, artists and scientists who specialize in **restoring** old paintings have used advanced techniques to try to make *The Last Supper* look more like Leonardo's original creation.

A

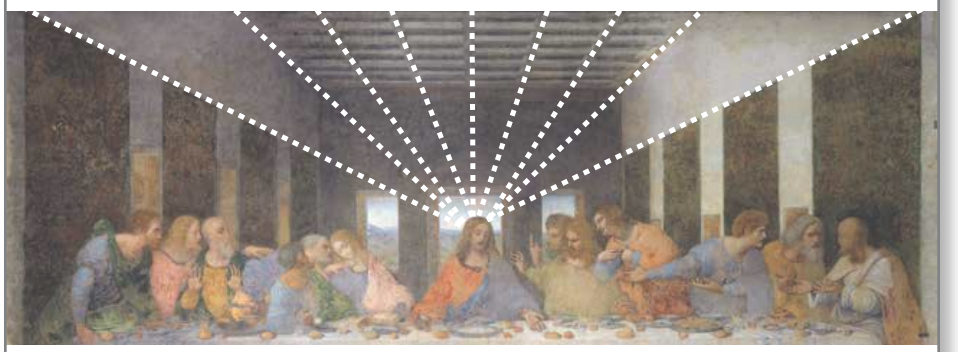
Putting Things in Perspective

The Last Supper is painted on a 14-by-30-foot wall. The wall, of course, is flat, but the painting seems to have depth. It almost seems as if you could walk through the open windows into the landscape in the background. To create a sense of depth in a painting, Leonardo used perspective. You can see how Leonardo directs the viewer's eye toward Jesus.

B

In *The Last Supper*, Leonardo followed the rules of perspective developed by Italian artist and architect Brunelleschi. If you were to extend the lines of the ceiling to the horizon, they would meet at a vanishing point in the center of the painting, somewhere behind the head of Jesus. This draws your attention to Jesus as the most important figure in the painting.

Leonardo also put an open door and windows behind Jesus. Through them you can see the landscape in the distance. In a book he wrote on painting techniques, Leonardo added some **refinements** to the rules of perspective. He said that when you paint objects at a distance, you should not make them too detailed, and you should make the colors a little weaker.



Lines meet at the vanishing point in Leonardo's painting, *The Last Supper,* 1495 to 1497 CE

26

C Leonardo the Scientist

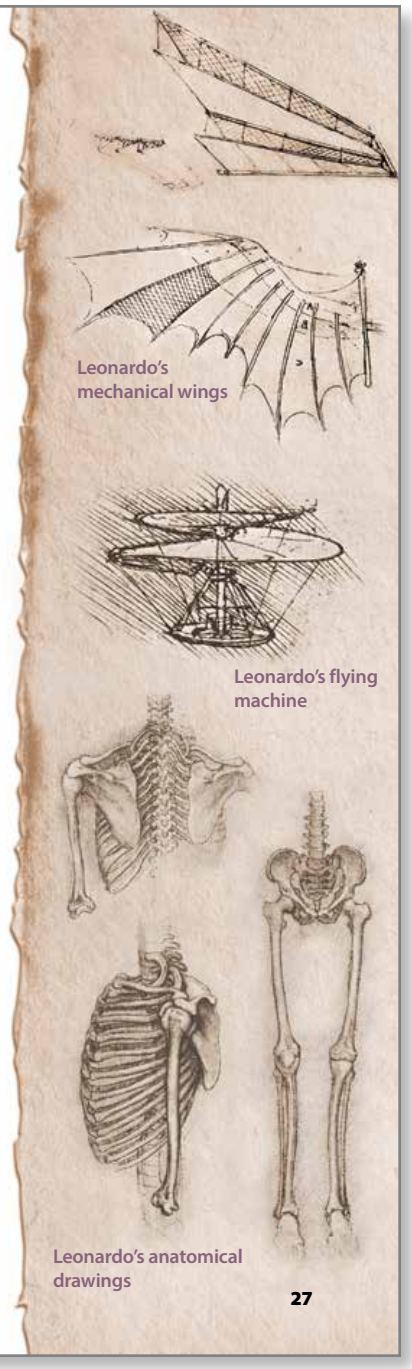
After he left Milan, Leonardo lived in several places, including his beloved city of Florence. For a while he worked as a map maker and military engineer, and he became friends with Niccolò Machiavelli, who worked in the government of Florence for many years.

In 1506 CE, Leonardo returned to Milan. As time went on, he became more interested in science than in art. In fact, at one point he wrote that he "could not bear the sight of a paintbrush."

When Leonardo looked at the sky and saw birds soaring gracefully through the air, he wondered, "How can man fly, too?" Being Leonardo, he got to work and designed several devices. He tried to make a model based on the way bats flew. He boarded up the windows of the room he worked in so no one would know if his flying machine failed.

D It didn't work. Still, Leonardo's attempts were far from total failures. In the course of his studies, he developed some of the basic ideas for parachutes and helicopters.

Leonardo explored almost every field of science, including optics, geology, botany, physics, and engineering. He made great advances in the study of anatomy. His notebooks are filled with highly detailed drawings of human bodies—not just the outside, but the inside, too. **E** **F**



Leonardo's mechanical wings

Leonardo's flying machine

Leonardo's anatomical drawings

Word(s)	CK Code
Machiavelli	/mok*ee*ə*vel*ee/

C [Have students read page 27 silently.]

D *Evaluative* What does Leonardo's attempt to make man fly tell us about his personality?

» Leonardo had great perseverance (or persistence or grit or determination), because he tried numerous times to create a flying machine.

Challenge How does the story of Leonardo and Carlo from the beginning of the chapter contribute to our knowledge of Leonardo's personality? How do the story and the text differ in conveying this information?

» In the story, Leonardo is optimistic and eager to try out his invention. In the text, Leonardo boards up the windows of the room so no one will know if his flying machine fails, suggesting he was not as optimistic in real life as he was in the story.

E *Evaluative* Based on this chapter, how is Leonardo an embodiment of the belief that man can do anything he sets his mind to?

» Answers may vary, but should include that anything Leonardo decided to do, he did. Leonardo's accomplishments were in a variety of subject areas, including different areas of art and science.

F [Have students record and explain another example from the text that illustrates the quote in the chart for question 2 on Activity Page 3.2.]

» Leonardo's highly detailed drawings of human bodies relate to anatomy.

Word(s)	CK Code
Giocondo	/joe*kun*doe/
sfumato	/sfoo*mot*oe/

A [Have students read page 28 silently and examine the image and captions on page 29.]

B *Evaluative* [Have students closely examine the *Mona Lisa* on page 29.] What did the technique of sfumato add to the *Mona Lisa*?

» Answers may vary, but should include that Mona Lisa's smile is quite mysterious and the soft, hazy look of the background adds to the mystery of the character.

Support What is sfumato?

» Sfumato is a way of painting that creates smooth changes between different areas of color and shading in a picture.

Support Where was sfumato used in the *Mona Lisa*?

» Sfumato was used to create a softness for the figure herself and a haziness for the landscape in the background of the *Mona Lisa*.

A Are You Smiling at Me?

While Leonardo lived in Milan for the second time, he painted what may be the most famous painting of all time. It is a **portrait** called *Mona Lisa*. For many years no one knew the identity of the woman in the picture. However, it is now believed to be Lisa Gherardini, wife of a Florentine cloth merchant named Francesco del Giocondo.

For hundreds of years, people have been fascinated by the *Mona Lisa*. Look at the way she smiles. Leonardo added to the mystery of *Mona Lisa* by painting an unusual, misty-looking landscape in the background. If you look closely, you will notice that Leonardo used an interesting technique called sfumato. Sfumato is a way of painting that creates smooth changes between different areas of color and shading in a picture. The end result is a soft, hazy, smoky look—the perfect background for this mysterious woman!

B Last Years

Leonardo lived in troubled times. When fighting broke out again in Milan, he moved to Rome and worked for Pope Leo X. But the pope seemed to favor other artists of the day. So, when King Francis I invited him to France, Leonardo left Italy, never to return. He advised the French king on many architectural projects before he died in 1519 CE.

Leonardo da Vinci was a man whose boundless curiosity, multiple talents, and **visionary** imagination summed up the spirit of the Renaissance.

Mirror Writing

Leonardo da Vinci constantly wrote in notebooks that he carried everywhere he went. In these notebooks he recorded his ideas, questions, and sketches—at least 10,000 pages of words on every imaginable topic. But, if you want to read them, you will need a mirror. Leonardo wrote from right to left, so all the letters are reversed!

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28



Leonardo's *Mona Lisa*, 1506 CE

The *Mona Lisa* has fascinated people for centuries, and in fact, she seems to have fascinated Leonardo as well. He kept the painting in his possession until his death in France, never delivering it to his patron, Francesco del Giocondo. Some have argued that he continued to work on the painting until he died.

29

C Challenge [Direct students to look at Leonardo's sketch, *The Head of a Woman* (also known as *La Scapigliata*), created around 1508, on the cover of the Reader. Ask students to compare and contrast it with the *Mona Lisa*, particularly the expression on both faces.]

» Answers may vary, but should include that they are similar in that they are both images of women; they are both realistic; and both women appear calm and have a small, subtle smile. They are different in that the *Mona Lisa* has more detail and color, and it was created with the sfumato technique.

Note

Activity Page 3.2 relates to The Big Question of this chapter.

Discuss the Chapter and Wrap Up the Lesson — 15 minutes

- Bring students back together as a class to prepare them for a discussion. Students will use their answers to questions 1 and 2 on Activity Page 3.2 in the discussion.
- Tell students that they will get into groups of two to four students and first discuss what the phrase *the spirit of the Renaissance* means, using Leonardo's accomplishments as a starting point. Groups should write down their thoughts under question 3 on Activity Page 3.2.
- Have each group share its definition of *the spirit of the Renaissance*.
  - » Answers may vary, but may include that the spirit of the Renaissance includes curiosity and willingness to explore the natural world and an interest in the capabilities of the human mind and body.
- Collect Activity Page 3.2 to review and grade at a later time.

Word Work: *Refinement* — 5 minutes

1. In the chapter you read, "In a book he wrote on painting techniques, Leonardo added some refinements to the rules of perspective."
2. Say the word *refinement* with me.
3. *Refinement* means a small change that improves something.
4. After the students wrote the rough draft of their essays, they worked with a partner to add refinements to their essays, such as more descriptive language or quotes from the text.
5. Think of a refinement you have made to your own writing recently. Be sure to use the word *refinement* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "A refinement I made to my writing recently was . . . "]
6. What part of speech is the word *refinement*?
   » noun

[Use a *Discussion* activity for follow-up.] We are constantly making refinements to what we do to make the next time go better, faster, smoother, etc. Talk to your partner about why people often want to make refinements to things that are already established. What is a refinement you would make if you could? Be sure to use the word *refinement* in the discussion.

WRITING 45 minutes

Write an Informational Paragraph

Review Paragraph Structure and Humanism 20 minutes

- Have students turn to Activity Page SR. 2. Remind them they used this paragraph during their Codex Project in Unit 2, *Early American Civilizations*.
- Explain that an effective informational paragraph does more than present a topic and details about that topic. Rather, there is a main idea, or point, about the topic presented, and the details specifically support the main idea.
- Have students read through Activity Page SR.2 silently.
- Use the following questions to review and discuss the Paragraph about a Paragraph:
  - What is the topic of this paragraph? (writing a paragraph)
  - What is the main idea? (guidelines help organize a paragraph)
  - Can you identify a detail that supports the main idea? (Answers may vary, but should come from any of the supporting sentences within the paragraph.)
  - How do the details effectively support the main idea? (Each detail logically relates to the main idea, because it either states or explains a guideline for organizing a paragraph. In addition, the information is fact-based.)
  - Why is the concluding sentence effective? (It restates the main idea by making a concluding point about why these guidelines create strong writing.)
- Tell students they will refer to Activity Page SR.2 as they write an informational paragraph about humanism.
- Tell students the Reader states, "These people who admired ancient Greece and Rome were called humanists." *Humanist* is the noun form referring to a person, and *humanism* is the noun form referring to the concepts in which humanists believed.
- Remind students they will focus on a piece of writing by selecting one specific moment, object, or idea and use precise details to write about it. Ask them to repeat what the focus of the informational paragraph will be. (humanism)
- Help students to identify information for the content of the informational paragraph by creating a list answering the question "What is humanism?" Refer to pages 6 and 7 of the Reader to identify information for the list.

Materials

- Activity Page SR.2
- Paragraph about a Paragraph
- *Patrons, Artists, and Scholars*

- Student responses should be similar to the following:

What is humanism?

- admiration of “classical values and teachings of ancient Greece and Rome”
- desirability of books and other written material
- interest in literature, art, government, philosophy, science
- fascination with “a greater understanding of the world at large”
- pursuit of discovery
- respect for “the power and unique talents of the individual”
- emphasis on realistic representation of the human form and portrayal of human emotion

- Tell students they will use this information as notes to inform their draft of an informational paragraph.

Write an Informational Paragraph 20 minutes

- Think aloud as you review the list of humanism characteristics to come up with a main idea. Clarify that your topic is humanism and your main idea provides an important point about humanism. For example, you could decide that because several details on the list relate to appreciating learning, you will start with an introductory sentence such as: *Many teachers would probably consider themselves humanists.*
- Have students talk about the list with a partner to generate ideas for their own main idea sentences. Tell them once they both have a main idea sentence, they should start drafting their informational paragraphs on their own paper.
- Circulate and check in with students as they work. Prompt students to review their main idea sentence, checking that it makes a point about the topic rather than just stating the topic. Also check for detail sentences that effectively support the main idea.

  Support Have students dictate an introductory sentence to you and start writing the rest of the paragraph independently after identifying which details from the class list they want to include.

Wrap Up 5 minutes

- Have students share their main idea sentence and their favorite supporting sentence. Ask each student who shares to explain why he or she thinks the detail sentence effectively supports the main idea.

  Feedback Provide reinforcing or corrective feedback for introductory sentences providing a main idea and detail sentences effectively supporting the main idea.

- Collect student informational paragraphs to review and monitor student progress. Written feedback may include comments such as:

- Your introductory sentence shares an interesting thought about humanism; this main idea makes me want to keep reading.
- You seem to be using supporting details in your introductory sentence. Look at the supporting details I circled. Together, what do they make you think of? That new idea might be your main idea!

Lesson 4

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Define the term *renaissance* as "rebirth"
- ✓ Explain that the Renaissance is so named because, during this period, there was a renewed interest in the literature, philosophy, art, and ideas of ancient Greece and Rome
- ✓ Explain that the Renaissance was marked by an interest in the natural world
- ✓ Describe how Leonardo da Vinci's works of art exemplify the Renaissance interest in the natural world and reflect the belief that man can do anything

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Close Reading: Chapter 3 "The Spirit of the Renaissance"	40 min.	*Patrons, Artists, and Scholars*; Activity Page 4.1
Word Work: *Uncharted*	5 min.	
Grammar		
Practice Linking Verbs in the Past Tense	15 min.	Subject-Linking Verb Agreement in the Past Tense Poster; Subject-Linking Verb Agreement in the Past Tense Chart; Activity Page 4.2
Morphology		
Practice Prefixes *im–* and *in–*	15 min.	Activity Page 4.3
Writing		
Respond to a Writing Prompt	15 min.	Spirit of the Renaissance Writing Prompts; writing journals
Take-Home		
Morphology		Activity Page 4.3

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able to identify how Leonardo da Vinci's accomplishments exemplified the Renaissance interest in the natural world and belief in man's abilities.

Grammar: By the end of this lesson, students will be able to make subject and linking verbs agree in the past tense.

Morphology: By the end of this lesson, students will have gained additional practice distinguishing between root words and words with the prefixes *im–* and *in–* and using those words correctly in sentences.

Writing: By the end of this lesson, students will be able to respond to a writing prompt and demonstrate an understanding of humanism in their writing.

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read closely to examine the author's words, sentences, and literary devices for a deeper understanding of how Leonardo's ideas and accomplishments represent the spirit of the Renaissance.

Writing

- Prepare and display the Spirit of the Renaissance Writing Prompts. Alternatively, you may access a digital version in the digital components for this unit.

> What does Alberti's statement, "Men can do anything with themselves, if they will," make you think of? Explain why the statement makes you think of it.
>
> Which area of study appeals to you the most: literature, art, government, philosophy, or science? Write about why that area of study is so interesting to you.

READING 45 minutes

Close Reading: Chapter 3 "The Spirit of the Renaissance" 40 minutes

Review the Chapter 5 minutes

- Tell students that they will reread Chapter 3, "The Spirit of the Renaissance."
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Read the purpose for reading from the board/chart paper:

> Read closely to examine the author's words, sentences, and literary devices for a deeper understanding of how Leonardo's ideas and accomplishments represent the spirit of the Renaissance.

Materials

- *Patrons, Artists, and Scholars*
- Activity Page 4.1

Note

Close reading lessons present excellent opportunities to ensure that English learners and other students who need additional support fully comprehend a reading selection.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> How is the spirit of the Renaissance represented in Leonardo da Vinci's ideas and accomplishments?

Close Reading

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of Chapter 3, "The Spirit of the Renaissance," are intended to provide this focus and are labeled as follows:

- *VOC* indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- *SYN* indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- *COMP* indicates questions or comments that focus on students' understanding of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- *LIT* indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

Read "The Spirit of the Renaissance" 20 minutes

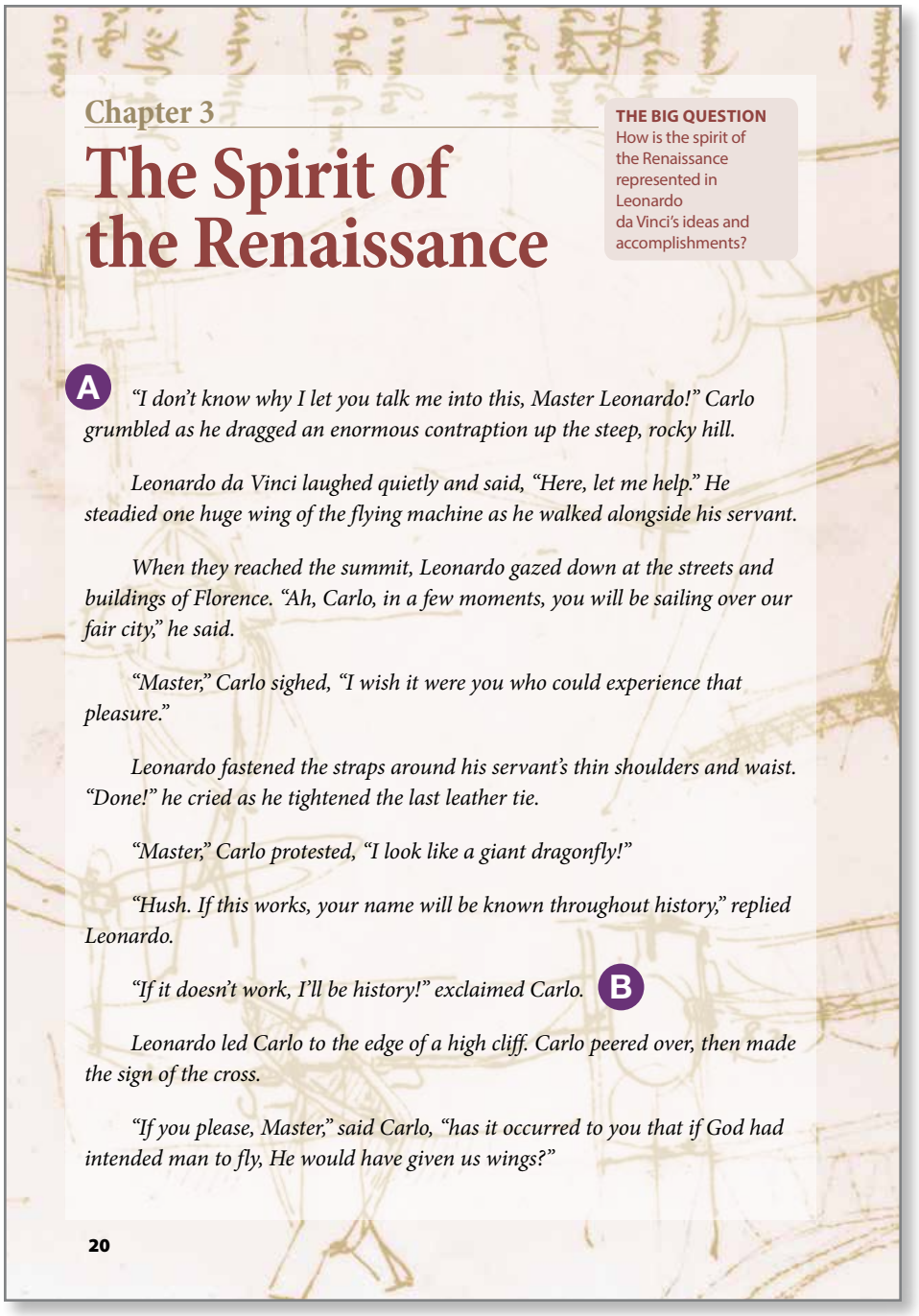
- Read the title of the chapter as a class, "The Spirit of the Renaissance." As you read portions of the chapter, pause to explain or clarify the text at each point indicated.

Word(s)	CK Code
Vinci	/vin*chee/

A [Have students read pages 20 and 21 silently.]

B *VOC Inferential* Carlo says, "If it doesn't work, I'll be history!" *I'll be history* is an idiom, or a phrase that does not make sense using the literal meaning of the individual words, but that has a meaning of its own. What does Carlo mean by saying, "I'll be history!"?

» Carlo means he might crash to the ground and die if the flying machine does not work.



Chapter 3

The Spirit of the Renaissance

THE BIG QUESTION
How is the spirit of the Renaissance represented in Leonardo da Vinci's ideas and accomplishments?

A *"I don't know why I let you talk me into this, Master Leonardo!" Carlo grumbled as he dragged an enormous contraption up the steep, rocky hill.*

Leonardo da Vinci laughed quietly and said, "Here, let me help." He steadied one huge wing of the flying machine as he walked alongside his servant.

When they reached the summit, Leonardo gazed down at the streets and buildings of Florence. "Ah, Carlo, in a few moments, you will be sailing over our fair city," he said.

"Master," Carlo sighed, "I wish it were you who could experience that pleasure."

Leonardo fastened the straps around his servant's thin shoulders and waist. "Done!" he cried as he tightened the last leather tie.

"Master," Carlo protested, "I look like a giant dragonfly!"

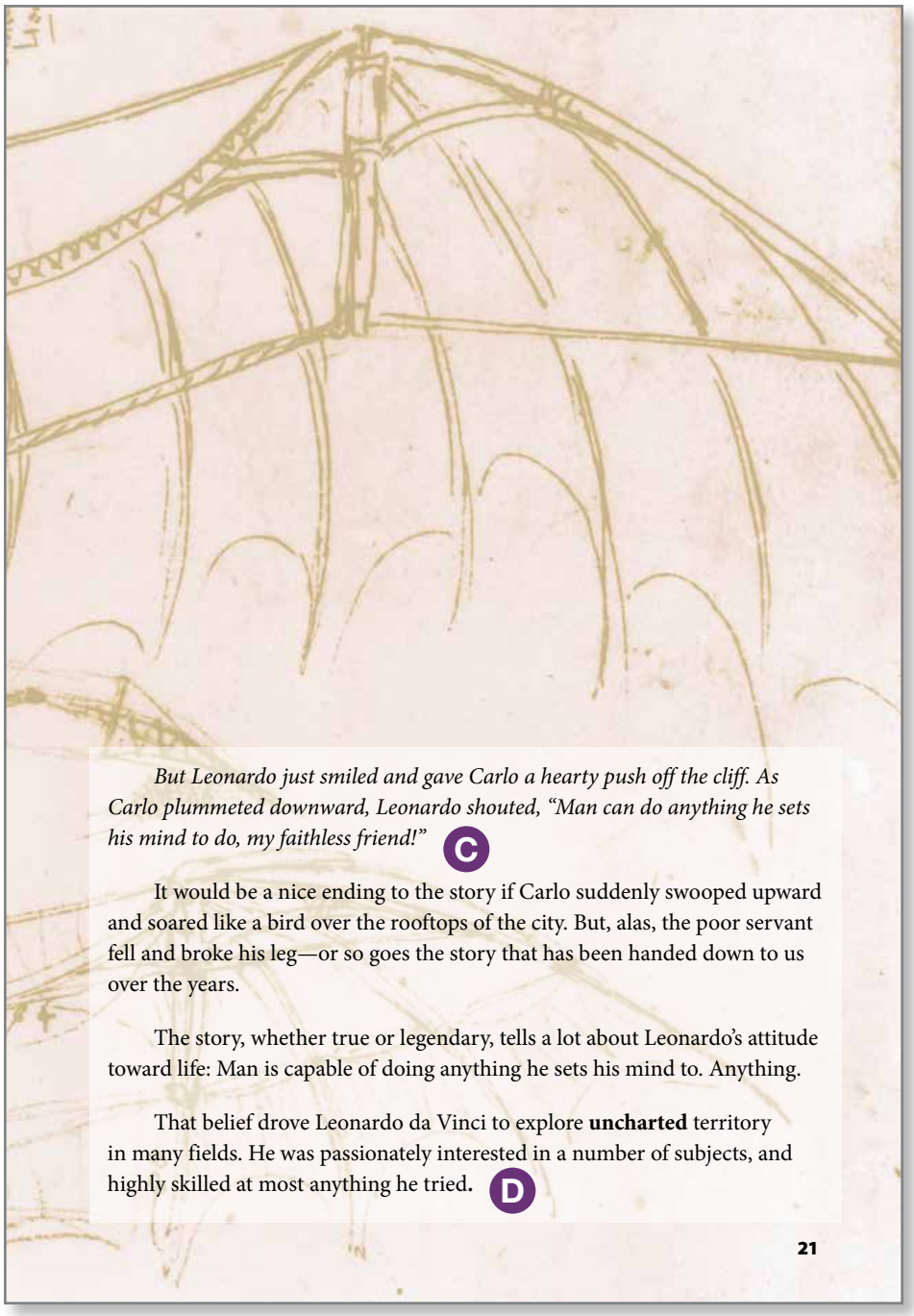
"Hush. If this works, your name will be known throughout history," replied Leonardo.

"If it doesn't work, I'll be history!" exclaimed Carlo. B

Leonardo led Carlo to the edge of a high cliff. Carlo peered over, then made the sign of the cross.

"If you please, Master," said Carlo, "has it occurred to you that if God had intended man to fly, He would have given us wings?"

20



But Leonardo just smiled and gave Carlo a hearty push off the cliff. As Carlo plummeted downward, Leonardo shouted, "Man can do anything he sets his mind to do, my faithless friend!" C

It would be a nice ending to the story if Carlo suddenly swooped upward and soared like a bird over the rooftops of the city. But, alas, the poor servant fell and broke his leg—or so goes the story that has been handed down to us over the years.

The story, whether true or legendary, tells a lot about Leonardo's attitude toward life: Man is capable of doing anything he sets his mind to. Anything.

That belief drove Leonardo da Vinci to explore **uncharted** territory in many fields. He was passionately interested in a number of subjects, and highly skilled at most anything he tried. D

21

C *VOC Inferential* Leonardo shouts, "Man can do anything he sets his mind to, my faithless friend!" What does the word *faithless* mean?

» The word *faith* means believing strongly in the truth or trustworthiness of a person or thing. So the word *faithless* means lacking such confident belief. If Carlo is faithless, then he is not confident about Leonardo's ideas.

COMP Inferential What evidence from this story supports Leonardo's characterization of Carlo as faithless?

» Carlo expresses doubt in Leonardo as they drag the flying machine up the hill.

D *VOC Inferential* The text says, "That belief drove Leonardo da Vinci to explore uncharted territory in many fields." What might the phrase *uncharted territory* mean?

» The phrase *uncharted territory* refers to new, unexplored ideas.

A [Have students read page 24 silently and continue to the end of the first paragraph on page 26.]

B *COMP Evaluative* Why did Leonardo focus on the arrangement of figures and their faces and expressions when painting *The Last Supper*?

» Answers may vary, but should include that he wanted to capture the very moment when the apostles heard Jesus's shocking announcement, "One of you will betray me."

A The Painter at Work

In Milan, Leonardo was kept busy working on all kinds of projects, including designing a whole new plan for the city. But did he ever find time to paint?

Yes, indeed he did.

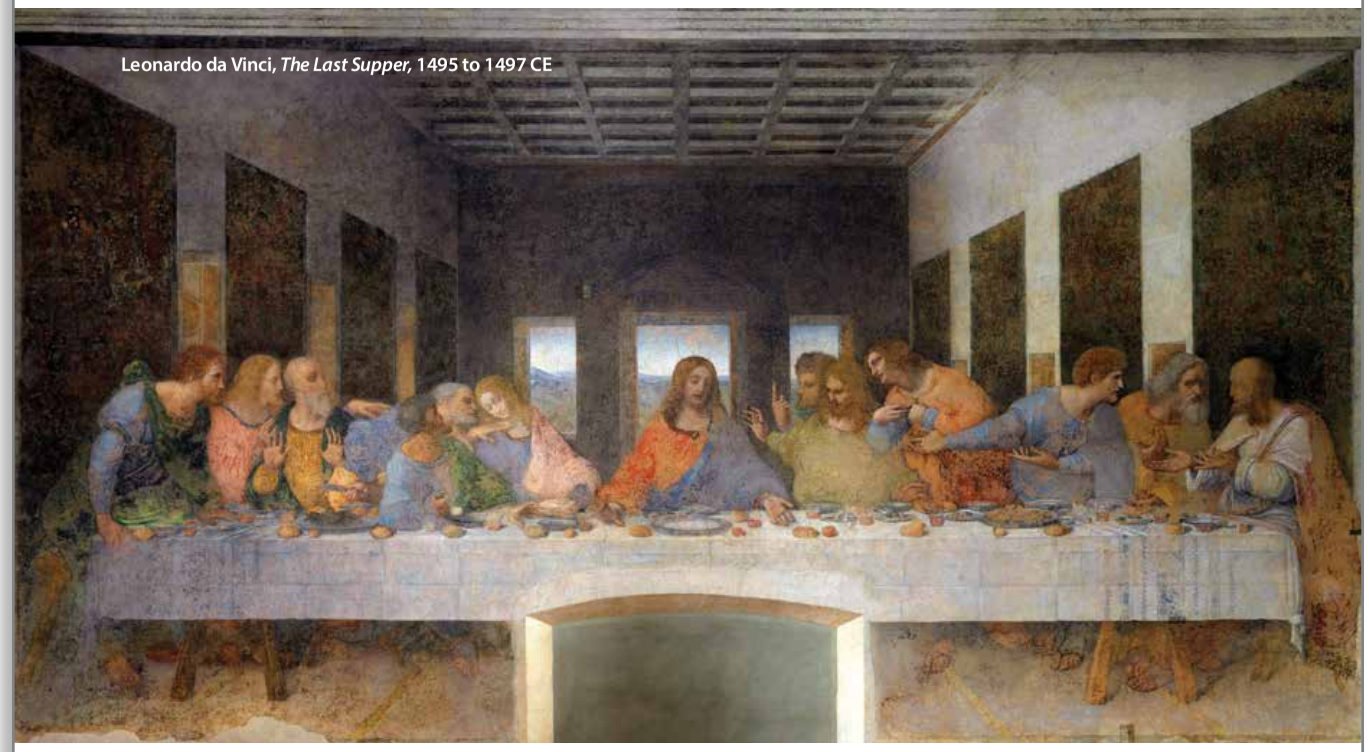
While he lived in Milan, Leonardo created one of his greatest paintings, *The Last Supper*. The painting was **commissioned** by the Duke of Milan. It shows Jesus having supper with his closest friends. Some scholars believe, in particular, Leonardo focused on the **betrayal** of Jesus Christ and the part of the story when Jesus made the shocking announcement, "One of you will betray me." Leonardo attempted to capture the very moment when the twelve apostles, Jesus's closest and most trusted followers, heard those words.

How do you paint 13 men at a table and still show all their facial expressions? Leonardo decided to place the apostles in groups of three, with Jesus seated alone in the middle. Notice how the artist isolates the figure of Judas, the betrayer of Jesus. Judas leans back, away from Jesus.

Leonardo paid careful attention to the men's faces and their gestures, especially their expressive hands. He wandered the streets of Milan searching for exactly the right faces and right poses to use as models for the people in this picture. B

The Last Supper is painted on the wall of a dining hall in a monastery. While Leonardo worked on the painting, the head of the monastery, called the prior, became impatient for him to finish. He complained that Leonardo was lazy, and that the artist was spending too much time wandering the streets looking for the right face for Judas. Leonardo admitted that it was taking him a long time to find the right face for Judas. But he said to the prior, "If you're in a great hurry, then I could always use your face."

It took two years (from 1495-1497 CE) to finish *The Last Supper*. The painting made Leonardo famous throughout Europe. Other artists and engravers made copies of it for hundreds of years.



Leonardo da Vinci, *The Last Supper,* 1495 to 1497 CE

The Bible tells us the story that in the hours before his capture, arrest, and crucifixion, Jesus had supper with his closest friends—his apostles. One of his friends, Judas, betrayed Jesus. This led to the arrest of Jesus. Jesus knew he would be betrayed.

A [Have students read the rest of page 26 silently.]

B *COMP Evaluative* How does perspective reflect the values and characteristics of the Renaissance movement?

» Answers may vary, but should include that perspective allows artists the ability to make art seem more naturalistic and life-like. This supports Renaissance ideals of increased attention to the human spirit, mind, capability, and its place in the natural world.

Support What did perspective allow Renaissance painters to do?

» Perspective allowed painters to give their paintings a sense of depth—meaning their paintings looked life-like and natural, as if you could walk into the room with Jesus and the apostles in *The Last Supper*. It also helped the viewer find the most important part of the painting.

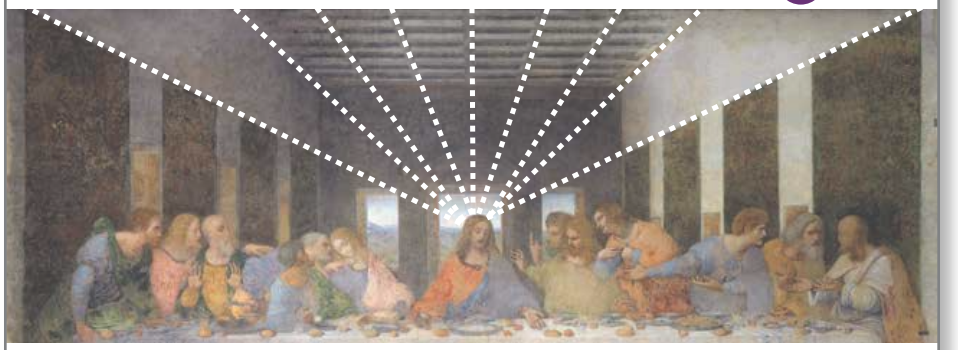
But the painting itself did not last very long. Leonardo experimented with a new **fresco** technique, using oil and varnish mixed in with his colors. The paint absorbed the moisture from the wall and crumbled over time. Recently, artists and scientists who specialize in **restoring** old paintings have used advanced techniques to try to make *The Last Supper* look more like Leonardo's original creation.

A Putting Things in Perspective

The Last Supper is painted on a 14-by-30-foot wall. The wall, of course, is flat, but the painting seems to have depth. It almost seems as if you could walk through the open windows into the landscape in the background. To create a sense of depth in a painting, Leonardo used perspective. You can see how Leonardo directs the viewer's eye toward Jesus.

In *The Last Supper*, Leonardo followed the rules of perspective developed by Italian artist and architect Brunelleschi. If you were to extend the lines of the ceiling to the horizon, they would meet at a vanishing point in the center of the painting, somewhere behind the head of Jesus. This draws your attention to Jesus as the most important figure in the painting.

Leonardo also put an open door and windows behind Jesus. Through them you can see the landscape in the distance. In a book he wrote on painting techniques, Leonardo added some **refinements** to the rules of perspective. He said that when you paint objects at a distance, you should not make them too detailed, and you should make the colors a little weaker. **B**



Lines meet at the vanishing point in Leonardo's painting, *The Last Supper,* 1495 to 1497 CE

C Leonardo the Scientist

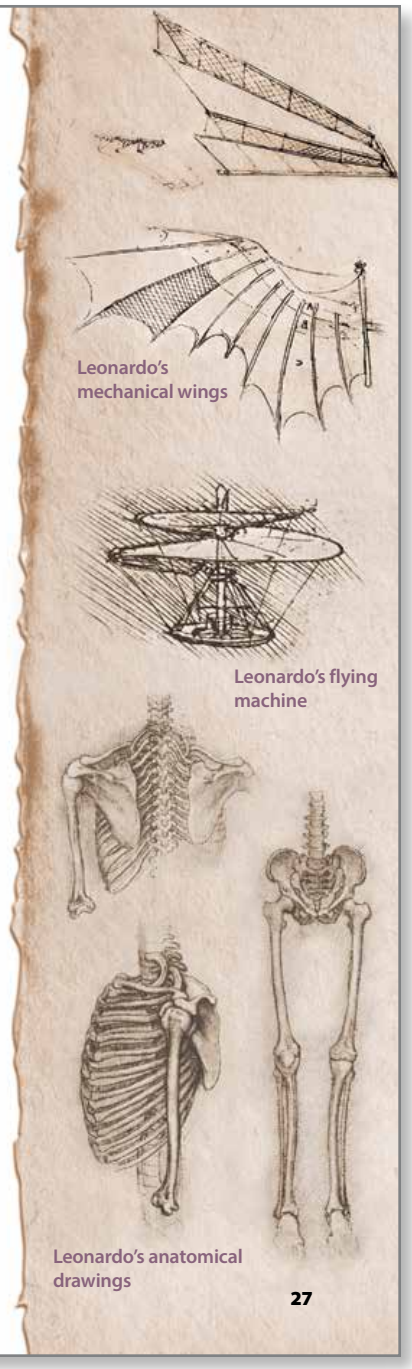
After he left Milan, Leonardo lived in several places, including his beloved city of Florence. For a while he worked as a map maker and military engineer, and he became friends with Niccolò Machiavelli, who worked in the government of Florence for many years.

In 1506 CE, Leonardo returned to Milan. As time went on, he became more interested in science than in art. In fact, at one point he wrote that he "could not bear the sight of a paintbrush." D

When Leonardo looked at the sky and saw birds soaring gracefully through the air, he wondered, "How can man fly, too?" Being Leonardo, he got to work and designed several devices. He tried to make a model based on the way bats flew. He boarded up the windows of the room he worked in so no one would know if his flying machine failed.

It didn't work. Still, Leonardo's attempts were far from total failures. In the course of his studies, he developed some of the basic ideas for parachutes and helicopters.

Leonardo explored almost every field of science, including optics, geology, botany, physics, and engineering. He made great advances in the study of anatomy. His notebooks are filled with highly detailed drawings of human bodies—not just the outside, but the inside, too. E



Leonardo's mechanical wings

Leonardo's flying machine

Leonardo's anatomical drawings

27

Word(s)	CK Code
Machiavelli	/mok*ee*ə*vel*ee/

C [Have students read page 27 silently.]

D *VOC Inferential* Leonardo wrote that "he could not bear the sight of a paintbrush." What does it mean to not be able to bear something?

» To not be able to bear something is to not be able to stand it or tolerate it. Leonardo grew tired of painting and didn't want to look at another paintbrush.

E *COMP Evaluative* How did Leonardo show interest in the natural world, a characteristic of the Renaissance movement?

» Answers may vary, but should include that Leonardo was interested in flying and in the human body; he worked as a mapmaker and military engineer; and he studied different areas of science (such as optics, geology, botany, physics, and engineering).

Note

Question 1 relates to The Big Question of this chapter.

Discuss the Chapter and Wrap Up the Lesson — 15 minutes

- Have students respond to the following question on Activity Page 4.1. Tell students they should include at least two pieces of evidence to support their response. Students may use Activity Page 3.2 for support.

1. *Inferential* How is the spirit of the Renaissance represented in Leonardo da Vinci's ideas and accomplishments?
   » Answers may vary, but should include that Leonardo's work in various areas of science indicates his curiosity and willingness to explore the natural world, while his work in various areas of art and perspective indicates his interest in the capabilities of the human mind and body.

   Support Define *spirit* as an attitude or feeling shared by a group that relates to a particular time.

- Allow volunteers to share their writing, and discuss the points students make.

Word Work: *Uncharted* — 5 minutes

1. In the chapter you read, "That belief [that man can do anything he sets his mind to] drove Leonardo da Vinci to explore uncharted territory in many fields."
2. Say the word *uncharted* with me.
3. *Uncharted* means unknown or not previously explored or experienced. The expression comes from cartographers (mapmakers) charting, or making, maps of faraway places. "Uncharted territory" would be an area or place of which little, if anything, is known.
4. When Christopher Columbus decided to sail west to find a new route to India, he thought he was entering uncharted territory; he didn't know there were already people living in the Americas.
5. What are some other examples of someone entering uncharted territory? You may wish to think of examples from the *Maya, Aztec, and Inca* Reader or *The Adventures of Don Quixote* Reader. Be sure to use the word *uncharted* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "_____ entered uncharted territory when . . . "]
6. What part of speech is the word *uncharted*?
   » adjective

[Use a *Discussion* activity for follow-up.] Describe a time when you entered uncharted territory—perhaps the first day at a new school, the first day on a new team, etc. Be sure to begin your responses with "I entered uncharted territory when . . ."

GRAMMAR 15 minutes

Practice Linking Verbs in the Past Tense

- Review the information on the Subject-Linking Verb Agreement in the Past Tense Poster with students. Remind students of the following:
  - All plural subjects use the verb form *were*, as does the singular pronoun *you* when used as a subject.
  - When *he*, *she*, *it*, or *I* is the subject, the correct verb form is *was*.
  - The past tense of the linking verb *to feel* is *felt* for all subjects. The past tense of the linking verbs *to look*, *taste*, *smell*, and *sound* are *looked*, *tasted*, *smelled*, and *sounded* for all subjects.
- Direct students' attention to the Subject-Linking Verb Agreement in the Past Tense Chart completed in Lesson 2. Review the "Agreement" column with students:

Subject	Linking Verb	Agreement
I	to be	I was
you	to be	you were
she	to be	she was
the cathedral	to be	the cathedral was
we	to be	we were
they	to be	they were
Brunelleschi and Ghiberti	to be	Brunelleschi and Ghiberti were
he	to feel	he felt
the sculpture	to look	the sculpture looked
the pasta	to taste	the pasta tasted
the air after the rain	to smell	the air after the rain smelled
the music from the flute	to sound	the music from the flute sounded

- Have students orally create an expanded and complete sentence, using the example in the chart—*he felt*.
  - For example, *He felt excited that the class was going to watch a play about the Renaissance.*
- Have students turn to Activity Page 4.2. Read the directions for each part of the activity page. Review the first completed example in both parts of the activity page.
- Have students complete the rest of Activity Page 4.2 independently. Circulate and check in with students as they complete the activity page, offering guidance and support as needed. If more time is needed, have them finish it for homework.
- If students complete Activity Page 4.2 in class, collect it to review and grade at a later time.

Materials

- Subject-Linking Verb Agreement in the Past Tense Poster
- Subject-Linking Verb Agreement in the Past Tense Chart
- Activity Page 4.2

Note

Students might respond by using the verb *to be* as a helping verb instead of a linking verb (e.g., *I was running to catch the school bus* instead of *I was exhausted after running to catch the school bus.*). Accept answers using both functions of the verb *to be*, making sure that the correct past tense form of the verb is used.

Materials

- Activity Page 4.3

MORPHOLOGY

15 minutes

Practice Prefixes *im–* and *in–*

- Review the definition of *prefix*: A prefix is a syllable or syllables placed at the beginning of a root word to change the word's meaning.
- Remind students that the prefixes *im–* and *in–* both mean "not" and are added to root words that are adjectives. The prefixes *im–* and *in–* do not change the part of speech of the new word; the new word is still an adjective.
- Tell students you will give them two word choices. Then, you will read a sentence and they must decide which word choice the sentence demonstrates.
- Practice with the following example:
  - *Patient* or *impatient?* Taya waited quietly for her mother to finish her phone call before asking for some more juice.
- Ask students if the sentence relates to the word *patient* or *impatient* and why. (*Patient*, because Taya is calm and quiet while waiting for her mother.)
- Continue in this manner with the remaining examples below:
  - *Correct* or *incorrect*? He rushed through his math test and made many silly mistakes. (*incorrect*)
  - *Mobile* or *immobile*? Despite years of hard work, Leonardo da Vinci could not get his flying machine to actually fly. (*immobile*)
  - *Definite* or *indefinite*? Clara's family's flight to Athens keeps getting delayed; they wonder if their plane will ever take off! (*indefinite*)
  - *Polite* or *impolite*? She made sure to write thank you notes to everyone who gave her a birthday gift. (*polite*)
  - *Complete* or *incomplete*? It took years for Leonardo to finish the painting *The Last Supper*. (*complete*)
- In the time remaining, have students think of sentences that correctly use one of the root words or affixed words. The sentences can relate to the text students have read or to their own lives. Call on a few students to share their sentences orally. (Answers may vary.)
- Have students turn to Activity Page 4.3. Briefly review the directions and have students complete it for homework.

WRITING 15 minutes

Respond to a Writing Prompt

- Tell students they will choose one of the displayed writing prompts to write about. The prompts relate to the spirit of the Renaissance, and they should use what they've learned about the Renaissance movement to help them respond to the prompt they select.
- Select students to read the prompt choices aloud.

> What does Alberti's statement, "Men can do anything with themselves, if they will," make you think of? Explain why the statement makes you think of it.
>
> Which area of study appeals to you the most: literature, art, government, philosophy, or science? Write about why that area of study is so interesting to you.

- Remind them the goal is to get ideas flowing. Students should not worry about fixing a sentence or picking the perfect word. Rather, they should try to keep writing and adding thoughts the whole time.
- Answer any questions students may have to clarify understandings about the prompts.
- Tell students to select a prompt and begin writing for the remainder of the time.
- Circulate and check in with students as they write. If a student is doing a lot of erasing and rewriting, prompt him/her to draw a line through the word(s) he/she wants to change and keep writing. If a student is hesitant to write, have him/her share thoughts orally, and then repeat a sentence that the student can write to get started.

Materials

- Spirit of the Renaissance Writing Prompts
- writing journals

TAKE-HOME MATERIAL

Morphology

- Have students complete Activity Page 4.3 for homework.

Materials

- Activity Page 4.3

Lesson 5

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Explain that the Renaissance was marked by an interest in the natural world
- ✓ Describe how Michelangelo's and Raphael's works of art exemplify the Renaissance interest in the natural world and reflect the belief that man can do anything
- ✓ Identify the Medici family in Florence and the popes in Rome as patrons of the arts and learning

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Whole Group: Chapter 4 "Michelangelo and Raphael"	40 min.	*Patrons, Artists, and Scholars*; Activity Pages 5.1, 5.2; Story of Michelangelo and Lorenzo de' Medici (optional)
Word Work: *Reluctantly*	5 min.	
Writing		
Write an Informational Paragraph	45 min.	*Patrons, Artists, and Scholars*; Paragraph about a Paragraph; Activity Page SR.2; Main Idea Choices; list of humanism characteristics

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able to describe the artistic achievements of Michelangelo and Raphael.

Writing: By the end of this lesson, students will be able to draft an informational paragraph using notes.

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

  > Read to learn about the artistic achievements of Michelangelo and Raphael.

- You may wish to make copies and highlight parts for Lorenzo, the Assistant, and the Narrator for a dramatic reading of the Story of Michelangelo and Lorenzo de' Medici, which is located in the Teacher Resources section of this Teacher Guide. This story could also be used as a fluency selection. Alternatively, you may access a digital version in the digital components of this unit.

Writing

- Display the enlarged version of the Paragraph about a Paragraph from Lesson 3. Alternatively, you may access a digital version in the digital components for this unit.
- Display the list of humanism characteristics generated in Lesson 3.
- Prepare and display the two Main Idea Choices on the board/chart paper. Alternatively, you may access a digital version in the digital components for this unit.

Raphael's *The School of Athens* uses techniques developed during the Renaissance movement.

Raphael's *The School of Athens* represents aspects of humanism valued during the Renaissance movement.

Grammar; Morphology

- Collect Activity Pages 4.2 (if completed for homework) and 4.3 to review and grade, as there are no grammar or morphology lessons today.

Fluency (optional)

- If students were assigned a selection from the *Fluency Supplement*, determine which students will read the selection aloud and when. See the Unit 1 Teacher Guide introduction for more information on using the *Fluency Supplement*.

READING 45 minutes

Whole Group: Chapter 4 "Michelangelo and Raphael" 40 minutes

Introduce the Chapter 5 minutes

- Tell students that they will read Chapter 4, "Michelangelo and Raphael."
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *accurately*.
- Have them find the word on page 30 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.

Materials

- *Patrons, Artists, and Scholars*
- Activity Pages 5.1, 5.2
- Story of Michelangelo and Lorenzo de' Medici (optional)

- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary at the back of the Reader, locate *accurately*, and then have a student read the definition.
- Explain the following:
  - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
  - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 5.1 while you read each word and its meaning noting that:
  - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
  - Words are listed in the order in which they appear in the chapter.

1. **accurately**, ***adv***. correctly; doing something without mistakes or errors (**30**)
2. **superior**, ***adj.*** of the highest quality (**30**)
3. **scholar**, ***n.*** **1.** a student; **2.** a person who has studied a subject for a long time and knows a lot about it (**30**)
4. **reluctantly**, ***adv.*** unwillingly or unenthusiastically (**32**)
5. **modest**, ***adj.*** shy and quiet; does not brag about oneself (**35**)
6. **portray**, ***v.*** to show someone or something in a painting, book, etc. (**37**)
7. **scaffold**, ***n.*** a temporary platform on which a person stands or sits while working high above the ground (**37**)
8. **Madonna**, ***n.*** another way to identify Mary, the mother of Jesus (**38**)
9. **epitaph**, ***n.*** something written or said in memory of a person who has died (**41**)

Vocabulary Chart for Chapter 4 "Michelangelo and Raphael"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	scaffold Madonna epitaph	accurately superior scholar reluctantly modest portray
Spanish Cognates for Core Vocabulary	epitafio	superior modesto
Multiple-Meaning Core Vocabulary Words		scholar
Sayings and Phrases	sparks were bound to fly	

- Read the purpose for reading from the board/chart paper:

> Read to learn about the artistic achievements of Michelangelo and Raphael.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> How is the spirit of the Renaissance represented in the artistic achievements of Michelangelo and Raphael?

Read "Michelangelo and Raphael" — 25 minutes

Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim.

Students will complete Activity Page 5.2 while reading this chapter.

Word(s)	CK Code
Buonarroti	/bwoe*naer*oe*tee/
Ghirlandaio	/geer*lan*die*oe/

A [Tell students you will read pages 30 and 31 as a whole group, either as a teacher read-aloud or as a student dramatic reading. If you are reading aloud, have students close their eyes and visualize the story of Michelangelo and Lorenzo de' Medici.

Alternatively, you could have three students read the story dramatically, using the script located in the Teacher Resources section of this Teacher Guide. Assign one student as Lorenzo de' Medici, one as Lorenzo's assistant, and one as the Narrator. Encourage students to read with emotion and expression.

After reading, note that the italicized text indicates this portion of the text is different from the text in the remainder of the chapter. It is an imagined scene that takes place between Lorenzo de' Medici, a wealthy and important banker who lived during the Renaissance, and his assistant.]

Chapter 4

Michelangelo and Raphael

THE BIG QUESTION
How is the spirit of the Renaissance represented in the artistic achievements of Michelangelo and Raphael?

A *One day, a group of boys were called to the home of the incredibly important Lorenzo de' Medici. What could a man so rich and powerful, a man people called "the Magnificent," want to tell these boys?*

Lorenzo looked at the boys and made an announcement. "You see this stone figure?" he said, pointing to an ancient Roman statue of a nature god called a faun. "A brilliant sculptor created this piece centuries ago. I want each of you to carve a statue exactly like this one."



Faun

Some of the boys groaned. Lorenzo paid no attention. "Work quickly and ***accurately,*** *" he said. "The young man who produces the best sculpture wins a place in my art school."*

Some time later, as Lorenzo strolled through his courtyard, he spotted one boy whose work looked far ***superior*** *to the rest. He turned to his assistant and asked, "Who is that child? Look at how he has carved the head of the faun. It's difficult to tell his work from the real thing!"*

The assistant checked his list. "Let's see. Michelangelo Buonarroti, second son of a former small-town mayor. Family is from minor nobility. Mother died when the boy was six. Hmm . . . not a very good Latin or Greek ***scholar****. Ran away from school a lot."*

"Ran away?"

"Yes, it seems he sneaked away from school to go to the churches, where he spent hours drawing copies of the paintings."

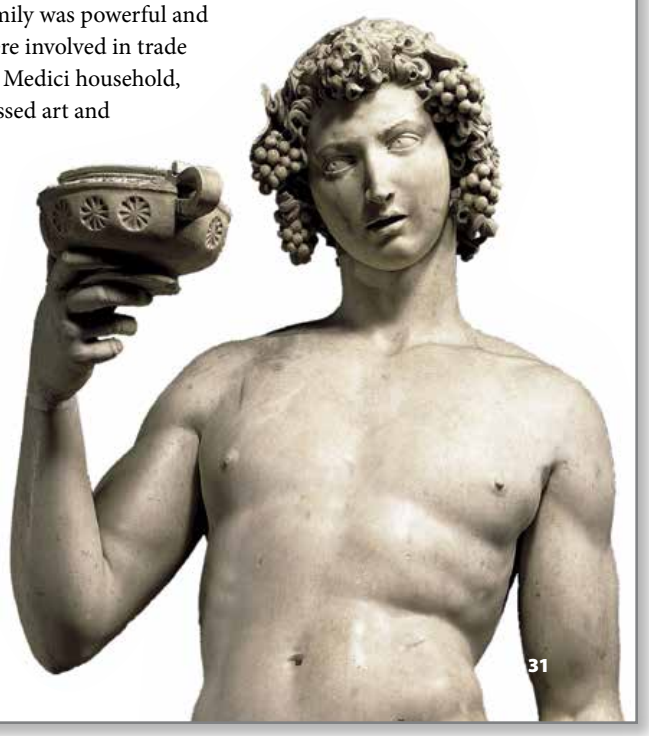
"Ah, a true art lover," said Lorenzo.

"Well, his father isn't. The father is upset that Michelangelo works as an apprentice in Ghirlandaio's studio. He thinks he should pursue a different profession."

Lorenzo walked up to Michelangelo and gazed at the faun's head the boy had carved. "That's a lovely sculpture," Lorenzo commented. Then he said, "Young man, come live in our home and learn what you can from us."

B Lorenzo de' Medici's invitation was a great honor, but Michelangelo's father wasn't thrilled. His father changed his mind, however, when Lorenzo offered him a job and gave Michelangelo a beautiful cloak and a handsome sum of money. C

The Medici family was powerful and influential. They were involved in trade and banking. In the Medici household, Michelangelo discussed art and literature with the finest minds of the time. He studied the old masters in sculpture and painting. His stay with the Medici family launched his career in the art world.



Michelangelo's *Bacchus*, 1497 CE

B [Have students read the rest of page 31 silently.]

C *Inferential* Lorenzo de' Medici gave Michelangelo a place to stay, a job, clothing, and money. What is the term for someone who supports an artist in this way? Think back to Chapter 1.

» *patron*

Evaluative Why might it be important to have such a powerful and influential patron?

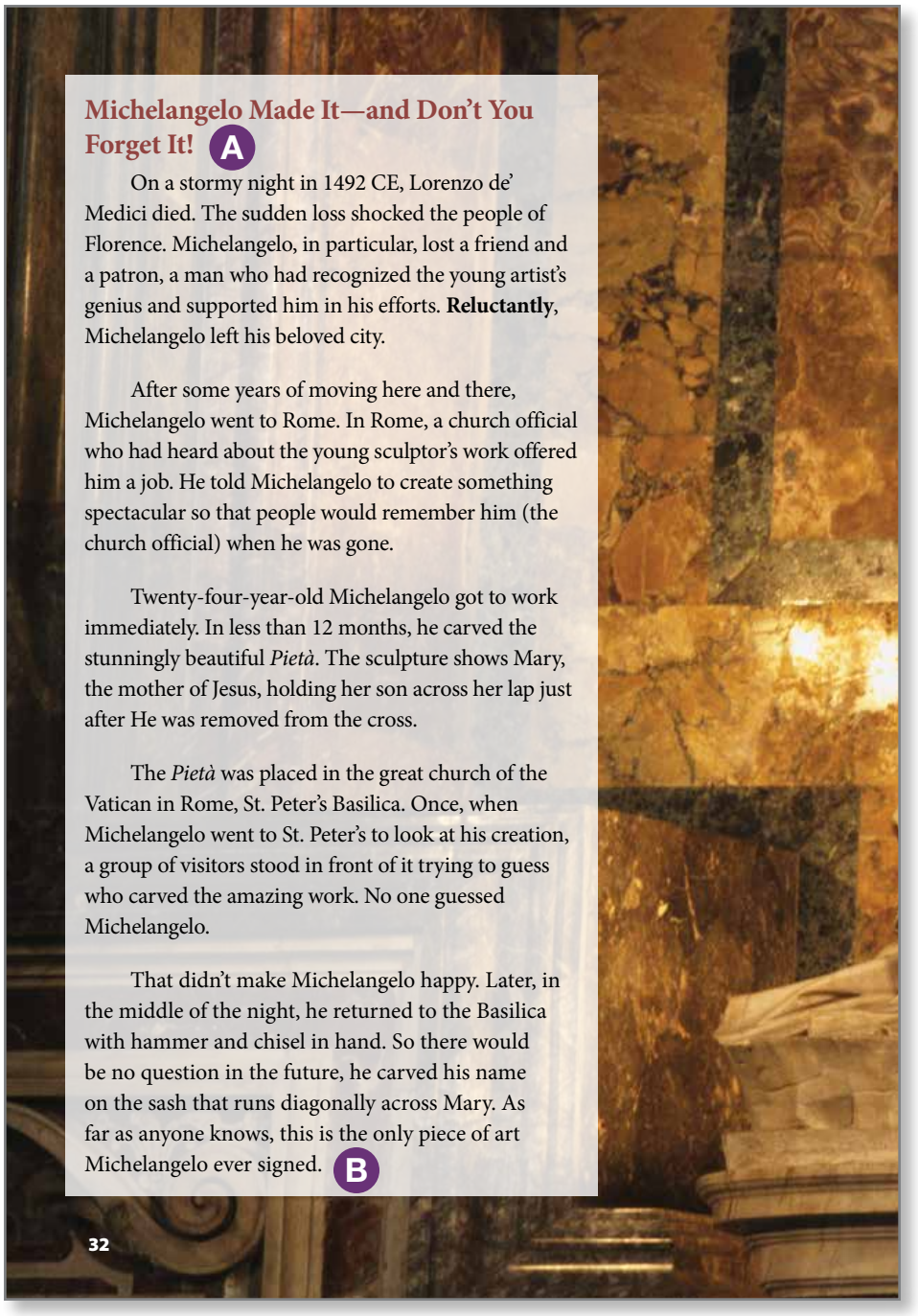
» Answers may vary, but should include that such a powerful and influential patron could provide many opportunities for an artist.

Word(s)	CK Code
Pietà	/pee*ae*tə/

A [Have students read page 32 silently.]

B *Inferential* What does the heading on this page refer to?

» The heading on this page refers to the story of how Michelangelo's famous *Pietà* was mistakenly thought to have been made by another artist. The story goes that Michelangelo chiseled his name on his sculpture in the middle of the night so no one would forget that he was the creator of the famous piece.



Michelangelo Made It—and Don't You Forget It! A

On a stormy night in 1492 CE, Lorenzo de' Medici died. The sudden loss shocked the people of Florence. Michelangelo, in particular, lost a friend and a patron, a man who had recognized the young artist's genius and supported him in his efforts. **Reluctantly**, Michelangelo left his beloved city.

After some years of moving here and there, Michelangelo went to Rome. In Rome, a church official who had heard about the young sculptor's work offered him a job. He told Michelangelo to create something spectacular so that people would remember him (the church official) when he was gone.

Twenty-four-year-old Michelangelo got to work immediately. In less than 12 months, he carved the stunningly beautiful *Pietà*. The sculpture shows Mary, the mother of Jesus, holding her son across her lap just after He was removed from the cross.

The *Pietà* was placed in the great church of the Vatican in Rome, St. Peter's Basilica. Once, when Michelangelo went to St. Peter's to look at his creation, a group of visitors stood in front of it trying to guess who carved the amazing work. No one guessed Michelangelo.

That didn't make Michelangelo happy. Later, in the middle of the night, he returned to the Basilica with hammer and chisel in hand. So there would be no question in the future, he carved his name on the sash that runs diagonally across Mary. As far as anyone knows, this is the only piece of art Michelangelo ever signed. B

32



Michelangelo's *Pietà*, 1499 CE

33

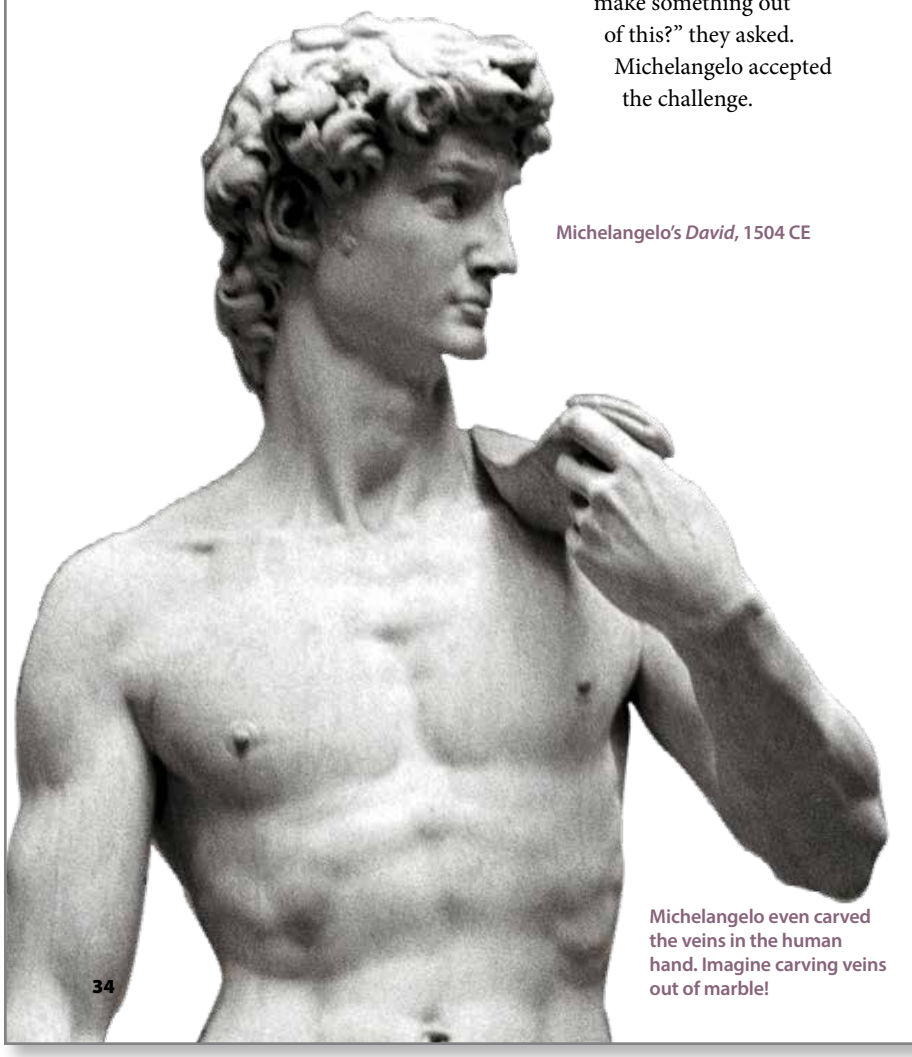
C [Have students closely examine Michelangelo's famous *Pietà* sculpture on page 33 and describe it in the chart on Activity Page 5.2. Note that students will complete the last column of the chart during the Discussion section.]

A [Have students read page 34 and the first two paragraphs on page 35 silently.]

A

From the Giant Comes the Giant Slayer

The *Pietà* made Michelangelo the most famous sculptor in Italy. In 1501 CE, he returned to Florence. There, officials of the cathedral showed Michelangelo a huge rectangular block of marble known as "the Giant." They showed him where another artist had begun to work on the huge block but then made a mess of it. The officials challenged Michelangelo: "Can you make something out of this?" they asked. Michelangelo accepted the challenge.



Michelangelo's *David*, 1504 CE

Michelangelo even carved the veins in the human hand. Imagine carving veins out of marble!

34

From the 20-foot block, he set out to carve a huge statue of David, the biblical hero who had used his slingshot to slay the giant enemy, Goliath.

It took Michelangelo two-and-a-half years to complete his statue of David. The figure stood almost 14 feet high and weighed 11,000 pounds. Like ancient Greek statues, Michelangelo's *David* shows a strong, muscular human form, almost a picture of perfection, a figure full of power and grace. B C

D Church Patronage: Julius II and Michelangelo

Pope Julius II was a man of great ambition, determination, and energy. When his mind was made up, you wouldn't want to be in his way. And he had a terrible temper. In other words, he was a lot like Michelangelo. So when these two powerful personalities came together, sparks were bound to fly.

Julius asked Michelangelo to come to Rome to construct a colossal tomb for him that would be built under the dome of St. Peter's Basilica. Julius was not **modest**—he wanted to be sure people remembered him.

Michelangelo agreed and set to work hauling in tons of stone from the cliffs of Carrara, where he spent his childhood. After great labor and expense, Michelangelo filled St. Peter's square with blocks of marble.

But then Julius gave an order to stop work on this expensive project. He also refused to pay Michelangelo. An angry Michelangelo packed his bags and headed back to Florence. An even angrier Julius sent a messenger to demand that Michelangelo return to Rome. Michelangelo told the messenger he would return when the pope paid what he owed him and stuck to his promises.

Did the pope apologize and pay Michelangelo, and did everyone live happily ever after? Definitely not! Julius sent furious commands to the leaders of Florence: "Send Michelangelo back to Rome," he said, "or I will send my armies to get him." A Florentine leader, who was also a friend of Michelangelo, suggested he return to Rome. After all, he told the angry artist, Florence did not wish to go to war for Michelangelo's sake!

B *Inferential* In an earlier chapter, we discussed Donatello's sculpture of St. George, who was famous for slaying a dragon and saving the daughter of the king. What do you think the phrase *giant slayer* in the heading means? Identify the giant(s).

» *Giant slayer* means one who kills a giant. There are two giants in this section: the huge block of marble known as "the Giant" and the Giant that David defeats in the biblical story.

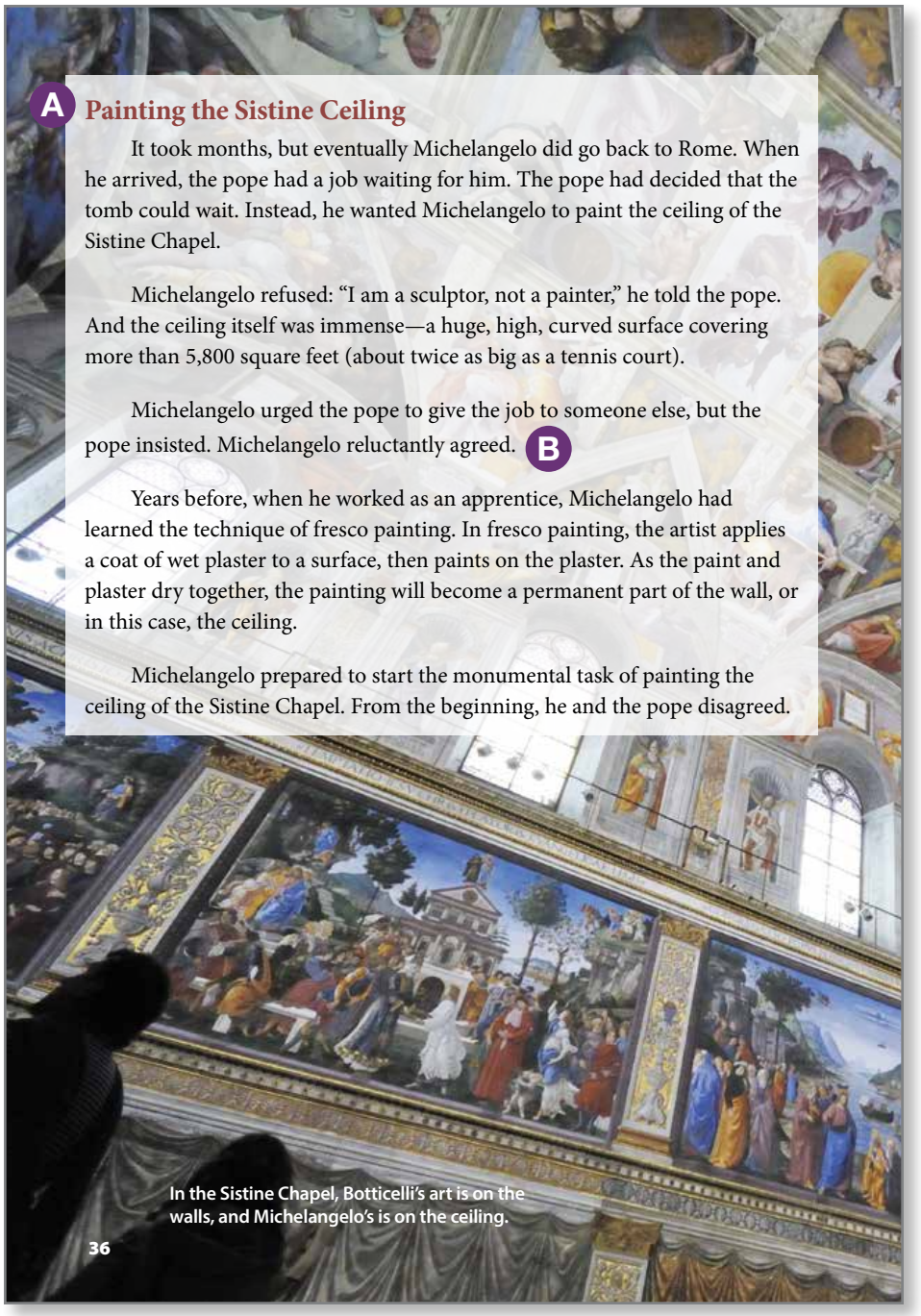
C [Have students closely examine Michelangelo's famous *David* sculpture on page 34 and describe it in the chart on Activity Page 5.2.]

D [Have students read the rest of page 35 silently.]

A [Have students read pages 36 and 37 silently.]

B *Inferential* What does the word *reluctantly* mean?

» unwillingly or unenthusiastically



A

Painting the Sistine Ceiling

It took months, but eventually Michelangelo did go back to Rome. When he arrived, the pope had a job waiting for him. The pope had decided that the tomb could wait. Instead, he wanted Michelangelo to paint the ceiling of the Sistine Chapel.

Michelangelo refused: "I am a sculptor, not a painter," he told the pope. And the ceiling itself was immense—a huge, high, curved surface covering more than 5,800 square feet (about twice as big as a tennis court).

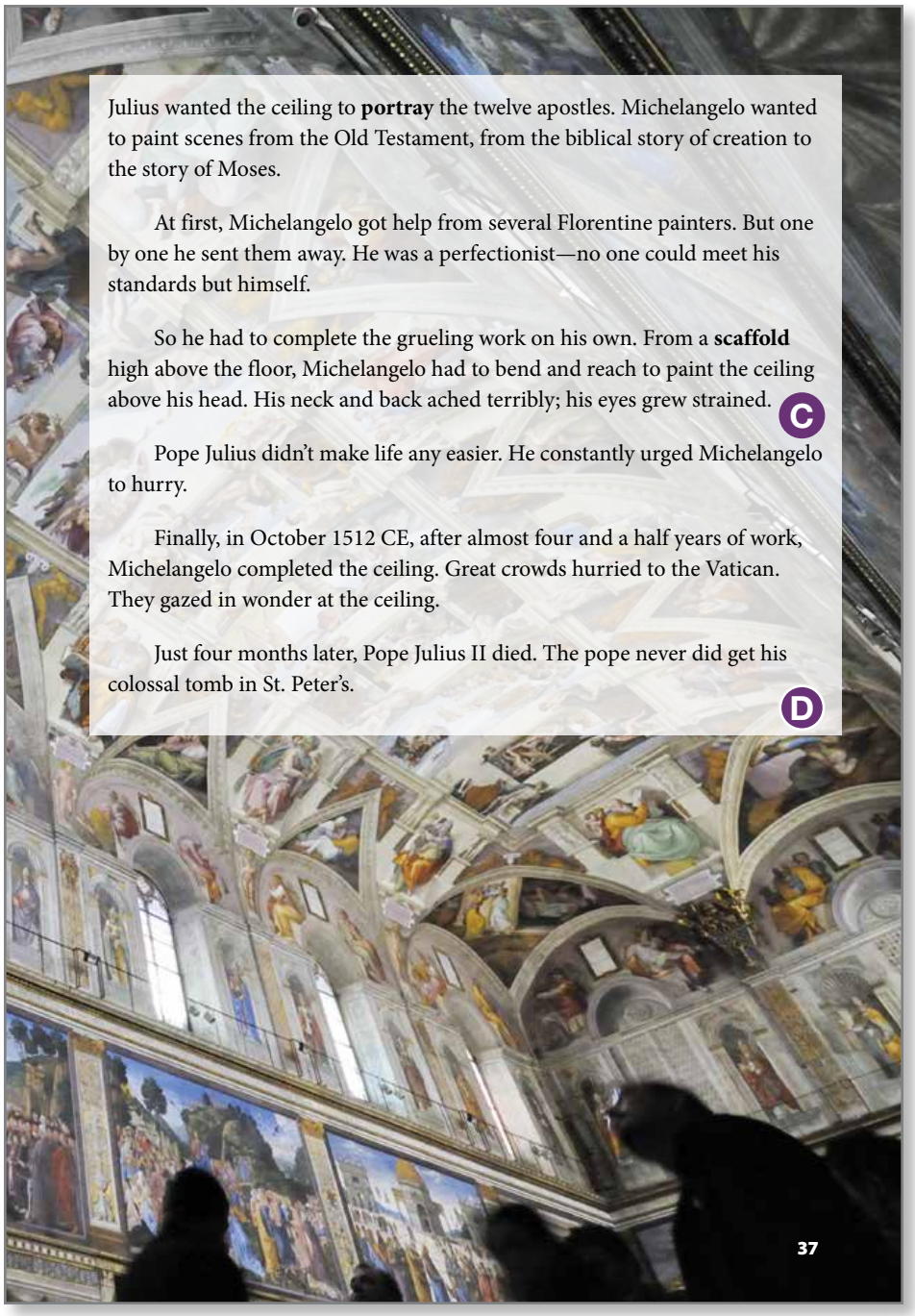
Michelangelo urged the pope to give the job to someone else, but the pope insisted. Michelangelo reluctantly agreed. **B**

Years before, when he worked as an apprentice, Michelangelo had learned the technique of fresco painting. In fresco painting, the artist applies a coat of wet plaster to a surface, then paints on the plaster. As the paint and plaster dry together, the painting will become a permanent part of the wall, or in this case, the ceiling.

Michelangelo prepared to start the monumental task of painting the ceiling of the Sistine Chapel. From the beginning, he and the pope disagreed.

In the Sistine Chapel, Botticelli's art is on the walls, and Michelangelo's is on the ceiling.

36



Julius wanted the ceiling to **portray** the twelve apostles. Michelangelo wanted to paint scenes from the Old Testament, from the biblical story of creation to the story of Moses.

At first, Michelangelo got help from several Florentine painters. But one by one he sent them away. He was a perfectionist—no one could meet his standards but himself.

So he had to complete the grueling work on his own. From a **scaffold** high above the floor, Michelangelo had to bend and reach to paint the ceiling above his head. His neck and back ached terribly; his eyes grew strained. C

Pope Julius didn't make life any easier. He constantly urged Michelangelo to hurry.

Finally, in October 1512 CE, after almost four and a half years of work, Michelangelo completed the ceiling. Great crowds hurried to the Vatican. They gazed in wonder at the ceiling.

Just four months later, Pope Julius II died. The pope never did get his colossal tomb in St. Peter's. D

37

C *Inferential* What factors made painting the ceiling of the Sistine Chapel a difficult task?

» Michelangelo was a perfectionist and did the work all by himself. He needed to use a scaffold to reach the ceiling. In addition, the ceiling was huge, high, and curved, making it difficult to paint.

Support A perfectionist is a person who stops at nothing to make sure his or her work has no flaws or mistakes.

D [Have students closely examine Michelangelo's painting of the ceiling of the Sistine Chapel on pages 36 and 37 and describe it in the chart on Activity Page 5.2.]

Word(s)	CK Code
Raffaello Sanzio	/raf*ie*el*oe/ /sonz*ee*oe/

A [Have students read page 38 silently.]

B *Literal* Why did Raphael have many people ready to pay him to paint?

» The other great painters of the time were growing old and developing interests in other fields.

C *Inferential* Why would many artists in the Middle Ages and the Renaissance want to paint the Madonna?

» Answers may vary, but should include that religion was very important to Europeans at the time and the Madonna was the mother of Jesus.

A The Great Raphael

Raphael was another talented artist of the period. He was born Raffaello Sanzio in 1483 CE. He was younger than both Leonardo and Michelangelo. Raphael lost both of his parents at an early age. By 11, he was on his own, working as an apprentice in a busy art studio.

In 1504 CE, when Raphael was 21, he moved to Florence where Michelangelo and Leonardo were already living. There, he studied the techniques of the older artists and learned to use them in his own paintings.

Remember, in those days artists supported themselves by getting commissions from patrons. The wealthy people of Florence were eager to own beautiful paintings. By the time Raphael arrived, both Leonardo and Michelangelo were not painting as much. As he aged, Leonardo grew more interested in math and science and was reluctant to paint at all. Michelangelo's energies were consumed by big projects assigned to him by the pope. So, young Raphael had many people ready to pay him to paint. **B**

While in Florence, Raphael created at least 17 paintings of the **Madonna**, or mother of Jesus, and the Holy Family for various individuals. If you look at one of Raphael's Madonnas and compare it to a Madonna painted during the Middle Ages, you will see how people's view of the world changed in the Renaissance. **C**

In the medieval image, the Madonna looks a little stiff. But the painting wasn't intended to be lifelike—its main purpose was to express religious devotion.

However, Raphael's painting is different. He presents natural human figures that are so lifelike, it is as if they could step out from the painting.



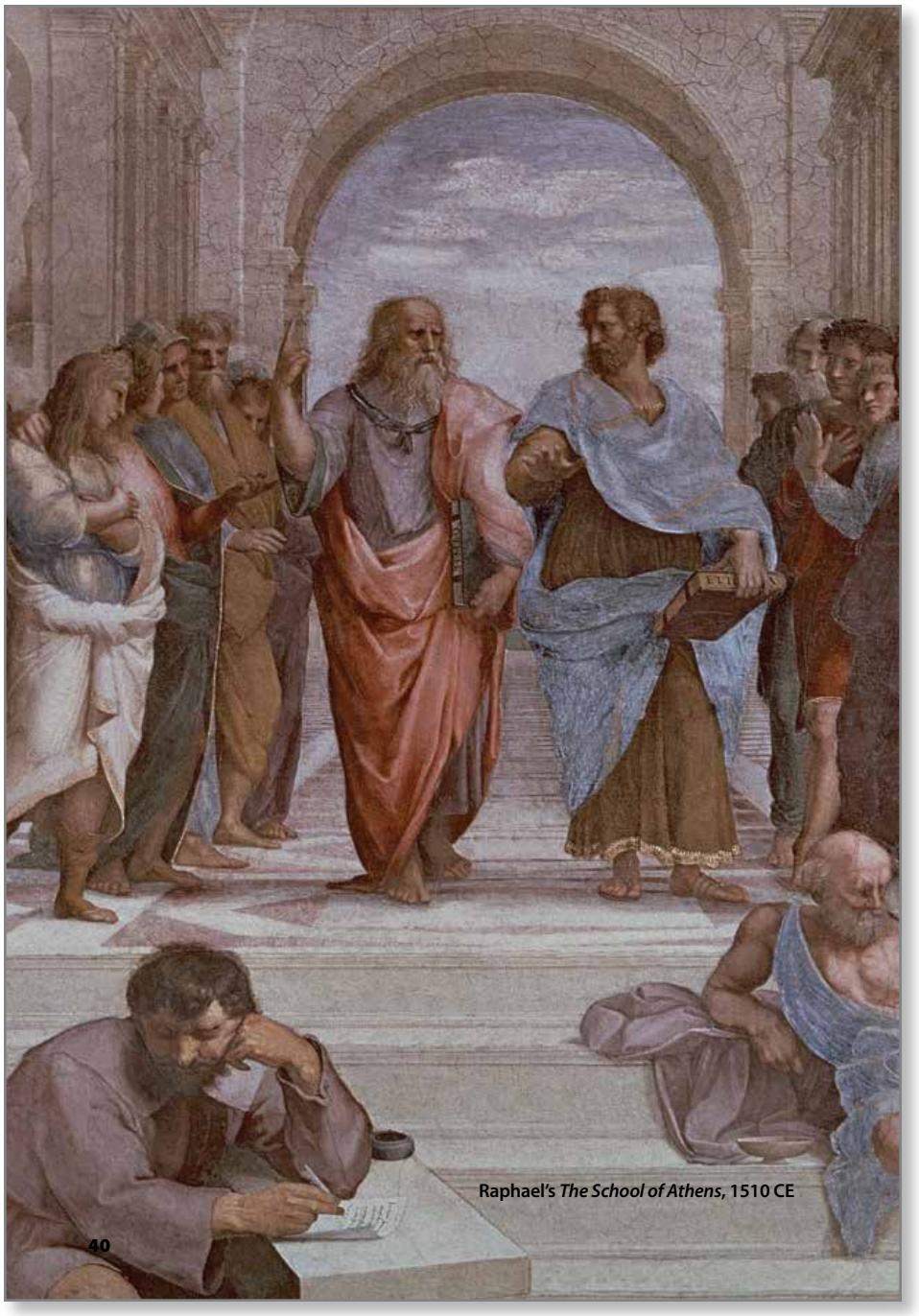
Cimabue's *Madonna and Child*, 1280 CE



Raphael's *Madonna of the Grand Duke*, 1505 CE

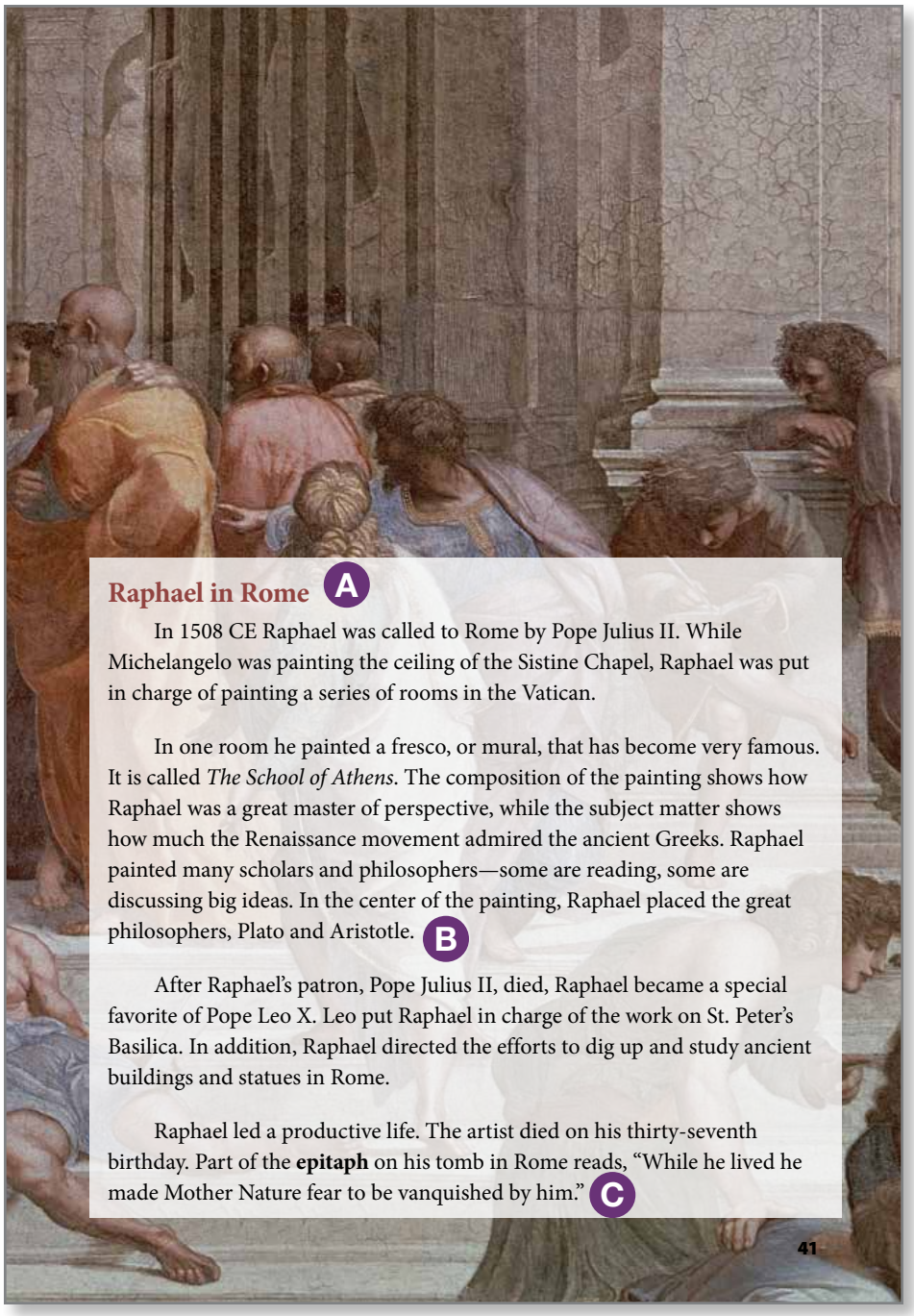
39

D [Have students closely examine Raphael's painting *Madonna of the Grand Duke* on page 39 and describe it in the chart on Activity Page 5.2. Note that students will compare the two Madonna paintings in the next lesson.]



Raphael's *The School of Athens*, 1510 CE

40



Raphael in Rome A

In 1508 CE Raphael was called to Rome by Pope Julius II. While Michelangelo was painting the ceiling of the Sistine Chapel, Raphael was put in charge of painting a series of rooms in the Vatican.

In one room he painted a fresco, or mural, that has become very famous. It is called *The School of Athens*. The composition of the painting shows how Raphael was a great master of perspective, while the subject matter shows how much the Renaissance movement admired the ancient Greeks. Raphael painted many scholars and philosophers—some are reading, some are discussing big ideas. In the center of the painting, Raphael placed the great philosophers, Plato and Aristotle. B

After Raphael's patron, Pope Julius II, died, Raphael became a special favorite of Pope Leo X. Leo put Raphael in charge of the work on St. Peter's Basilica. In addition, Raphael directed the efforts to dig up and study ancient buildings and statues in Rome.

Raphael led a productive life. The artist died on his thirty-seventh birthday. Part of the **epitaph** on his tomb in Rome reads, "While he lived he made Mother Nature fear to be vanquished by him." C

41

A [Have students read page 41 silently.]

B *Literal* Describe Raphael's famous mural *The School of Athens.*

» The painting is of Greek scholars and philosophers reading and discussing big ideas.

C [Have students closely examine Raphael's painting *The School of Athens* on pages 40 and 41 and describe it in the chart on Activity Page 5.2. Note that this is a close-up of a portion of the painting; the entire painting is reproduced on page 19 of the Reader.]

Note

Question 2 relates to The Big Question of this chapter.

Discuss the Chapter and Wrap Up the Lesson — 10 minutes

- Use the following to discuss the chapter.

1. *Evaluative* [Have students compare their descriptions of each piece of art on Activity Page 5.2 and complete the last column on the chart in pairs.]
2. *Inferential* How would you describe the artistic achievements of Michelangelo and Raphael?
   » Answers may vary, but should include that Michelangelo and Raphael both produced works of art that were large in scale and made lasting impressions.

Word Work: *Reluctantly* — 5 minutes

1. In the chapter you read, "Reluctantly, Michelangelo left his beloved city."
2. Say the word *reluctantly* with me.
3. *Reluctantly* means unwillingly or unenthusiastically.
4. When her mother called her inside for dinner, Ella reluctantly said goodbye to her friends and headed inside.
5. What is something you love doing? What is an activity that you reluctantly stop doing whenever you have to? Be sure to use the word *reluctantly* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I reluctantly stop . . ."]
6. What part of speech is the word *reluctantly*?
   » adverb

[Use an *Antonyms* activity for follow-up.] *Eagerly* is an antonym, or a word that means the opposite, of *reluctantly*. Tell your partner about a time you did something eagerly. Why did you do one activity eagerly and the other reluctantly?

WRITING 45 minutes

Write an Informational Paragraph

Review Paragraph Structure and Choose a Main Idea 15 minutes

- Remind students of the informational paragraph they wrote in Lesson 3 about humanism, and share that they will write another informational paragraph about a piece of art they have seen in the Reader: *The School of Athens*, by Raphael.
- Review how to compose an effective informational paragraph by reviewing the Paragraph about a Paragraph.
  - Have students refer to Activity Page SR.2.
  - Ask students what the difference is between the topic and main idea. (The topic is what the writing is about. The main idea is a point the writer makes about the topic.)
  - Ask what makes supporting details effective. (Supporting details are effective when they logically relate to the main idea and present information that is fact-based and hard to disagree with.)
  - Ask what makes a concluding sentence effective. (It restates the main idea by making a concluding point about it.)
- Remind students they focus on a piece of writing by selecting one specific moment, object, or idea and use precise details to write about it. Ask them to repeat what the focus of the informational paragraph will be. (Raphael's *The School of Athens*)
- Tell students they will choose from two main ideas for their informational paragraph about *The School of Athens*:

> Raphael's *The School of Athens* uses techniques developed during the Renaissance movement.
>
> Raphael's *The School of Athens* represents aspects of humanism valued during the Renaissance movement.

- Ask students to recall two techniques developed and used well by great artists during the Renaissance. (naturalism and perspective) Tell students if they choose the first main idea, their supporting details should provide examples from the painting of these two techniques.
- Ask students to recall aspects of humanism. Refer to the list of humanism characteristics generated in Lesson 3 to support students. Tell them if they choose the second main idea, their supporting details should include examples from the painting that represent items on this list.

Materials

- *Patrons, Artists, and Scholars*
- Paragraph about a Paragraph
- Activity Page SR.2
- Main Idea Choices
- list of humanism characteristics

Write an Informational Paragraph 20 minutes

- Have students select their main idea and start writing their informational paragraph.
- Circulate and check in with students as they work. Check for detail sentences that effectively support the main idea by being logically related and fact-based.

  Support Have students talk about *The School of Athens* relative to their main idea. Make a list of supporting details for them to work from as notes. Have students revisit the information on page 41 of the Reader. Students writing about techniques in the painting may also refer to the information found on pages 26 and 38 of the Reader.

Wrap Up 10 minutes

- Have students share their main idea sentence and their favorite supporting sentence. Ask each student who shares to explain why he or she feels the supporting sentence effectively supports the main idea.

  Feedback Provide reinforcing or corrective feedback about making detail sentences effectively support the main idea.

- Collect student informational paragraphs to review and monitor student progress. Written feedback may include comments such as:
  - You mention great examples of details from the painting to support Raphael's use of perspective and representations of natural human figures. Way to go!
  - The sentence I underlined is about humanism, but you didn't tell me how it is represented in Raphael's painting. Think about how it is represented and then rewrite the sentence to explain.

Lesson 6

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Describe how Michelangelo's and Raphael's works of art exemplify the Renaissance interest in the natural world and reflect the belief that man can do anything
- ✓ Identify the Medici family in Florence and the popes in Rome as patrons of the arts and learning

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Small Group: Chapter 4 "Michelangelo and Raphael"	40 min.	list of humanism characteristics; *Patrons, Artists, and Scholars*; Activity Pages 5.2, 6.1
Word Work: *Accurately*	5 min.	
Grammar		
Introduce Prepositions and Prepositional Phrases	15 min.	Prepositional Phrases Poster; Activity Page 6.2; a book; a pencil
Morphology		
Introduce Prefix *ex–*	15 min.	Activity Page 6.3
Spelling		
Introduce Spelling Words	15 min.	Activity Pages 6.4, 6.5, SR.3
Take-Home Material		
Grammar; Morphology; Spelling	*	Activity Pages 6.2–6.5; *Fluency Supplement* selection (optional)

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able to identify how the artistic achievements of Michelangelo and Raphael were characteristic of the Renaissance.

Grammar: By the end of this lesson, students will be able to identify and explain the function of prepositions and prepositional phrases in sentences.

Morphology: By the end of this lesson, students will be able to distinguish between root words and words with the prefix *ex–* and use those words correctly in sentences.

Spelling: By the end of this lesson, students will be prepared to practice spelling targeted words.

ADVANCE PREPARATION

Reading

- Display the list of humanism characteristics from Lesson 3.
- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read to better understand how the artistic achievements of Michelangelo and Raphael were characteristic of the Renaissance.

Grammar

- Prepare and display an enlarged version of the Prepositional Phrases Poster on the board/chart paper. Alternatively, you may access a digital version in the digital components for this unit. This poster will be used in subsequent lessons.

Function	Prepositional Phrases
Place	at the elementary school
	in his messy backpack
Time	around 3:30 in the afternoon
	after a big and tasty dinner
Partner	with her little sister, Min-jun
	without their dog

Fluency (optional)

- Choose and make sufficient copies of a text selection from the online *Fluency Supplement* to distribute and review with students for additional fluency practice. If you choose to do a fluency assessment, you will assess students in Lesson 10. See the Unit 1 Teacher Guide introduction for more information on using the *Fluency Supplement*.

READING — 45 minutes

Small Group: Chapter 4 "Michelangelo and Raphael" — 40 minutes

Review — 5 minutes

- Remind students they wrote a paragraph about humanism in a previous lesson. Post the list of humanism characteristics generated in Lesson 3. Tell students this list contains good examples of characteristics of the Renaissance movement. Review each bullet point.

What is humanism?

- admiration of "classical values and teachings of ancient Greece and Rome"
- desirability of books and other written material
- interest in literature, art, government, philosophy, science
- fascination with "a greater understanding of the world at large"
- pursuit of discovery
- respect for "the power and unique talents of the individual"
- emphasis on realistic representation of the human form and portrayal of human emotion

- Ask students how Leonardo da Vinci's accomplishments are characteristic of the Renaissance.
  - Answers may vary, but should include that Leonardo da Vinci was interested in and eager to discover things about different areas of art and science. For example, Leonardo worked in art to create paintings and costumes, and in engineering to design flying machines and military weapons.

Review the Chapter — 5 minutes

- Tell students they will reread Chapter 4, "Michelangelo and Raphael."
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.

Materials

- list of humanism characteristics
- *Patrons, Artists, and Scholars*
- Activity Pages 5.2, 6.1

- You may wish to review the following vocabulary words before you reread the chapter:

1. **accurately**, ***adv.*** correctly; doing something without mistakes or errors (**30**)
2. **superior**, ***adj.*** of the highest quality (**30**)
3. **scholar**, ***n.*** **1.** a student; **2.** a person who has studied a subject for a long time and knows a lot about it (**30**)
4. **reluctantly**, ***adv.*** done unwillingly or unenthusiastically (**32**)
5. **modest**, ***adj.*** shy and quiet; does not brag about oneself (**35**)
6. **portray**, ***v.*** to show someone or something in a painting, book, etc. (**37**)
7. **scaffold**, ***n.*** a temporary platform on which a person stands or sits while working high above the ground (**37**)
8. **Madonna**, ***n.*** another way to identify Mary, the mother of Jesus (**38**)
9. **epitaph**, ***n.*** something written or said in memory of a person who has died (**41**)

- Remind students they can look up a word in the glossary if they forget its meaning.
- Read the purpose for reading from the board/chart paper:

> Read to better understand how the artistic achievements of Michelangelo and Raphael were characteristic of the Renaissance.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> How is the spirit of the Renaissance represented in the artistic achievements of Michelangelo and Raphael?

- Have students take out the completed Activity Page 5.2 from Lesson 5. On this activity page, students took notes on famous works of art by the artists Michelangelo and Raphael. Students will need Activity Page 5.2 to complete Activity Page 6.1 later in this lesson.

Establish Small Groups

Before reading the chapter, divide students into two groups using the following guidelines:

- ✪ **Small Group 1**: This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text. This is an excellent time to make notes in your anecdotal records. Students will complete Activity Page 6.1 with your support after reading.

- ✪ **Small Group 2**: This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the chapter, discuss it with others in Small Group 2, and then complete Activity Page 6.1. Make arrangements to check that students in Small Group 2 have answered the question on Activity Page 6.1 correctly. You may choose to do one of the following to address this:

  – collect the pages and correct them individually

  – provide an answer key to students to check their own or a partner's work after they have completed the activity page

  – confer with students individually or as a group at a later time

Over the course of the year, students may change groups, depending on individual students' needs.

Read "Michelangelo and Raphael" 20 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim.

Word(s)	CK Code
Buonarroti	/bwoe*naer*oe*tee/
Ghirlandaio	/geer*lan*die*oe/

A [Have students read pages 30 and 31 silently.]

B *Evaluative* Lorenzo asks the boys to carve a statue exactly like an ancient Roman statue of a faun. How is this task characteristic of the Renaissance movement?

» Answers may vary, but should include that during the time of the Renaissance movement, people showed admiration for ancient Greek and Roman culture and art. By asking the boys to replicate an ancient Roman statue, Lorenzo is emphasizing the importance of knowledge of ancient Roman art.

[Have students take the following note on Activity Page 6.1.]

» admiration for ancient Greek and Roman works

Chapter 4

Michelangelo and Raphael

THE BIG QUESTION
How is the spirit of the Renaissance represented in the artistic achievements of Michelangelo and Raphael?

A

One day, a group of boys were called to the home of the incredibly important Lorenzo de' Medici. What could a man so rich and powerful, a man people called "the Magnificent," want to tell these boys?

Lorenzo looked at the boys and made an announcement. "You see this stone figure?" he said, pointing to an ancient Roman statue of a nature god called a faun. "A brilliant sculptor created this piece centuries ago. I want each of you to carve a statue exactly like this one." **B**



Faun

Some of the boys groaned. Lorenzo paid no attention. "Work quickly and ***accurately,*** *" he said. "The young man who produces the best sculpture wins a place in my art school."*

Some time later, as Lorenzo strolled through his courtyard, he spotted one boy whose work looked far ***superior*** *to the rest. He turned to his assistant and asked, "Who is that child? Look at how he has carved the head of the faun. It's difficult to tell his work from the real thing!"*

The assistant checked his list. "Let's see. Michelangelo Buonarroti, second son of a former small-town mayor. Family is from minor nobility. Mother died when the boy was six. Hmm . . . not a very good Latin or Greek ***scholar****. Ran away from school a lot."*

"Ran away?"

"Yes, it seems he sneaked away from school to go to the churches, where he spent hours drawing copies of the paintings."

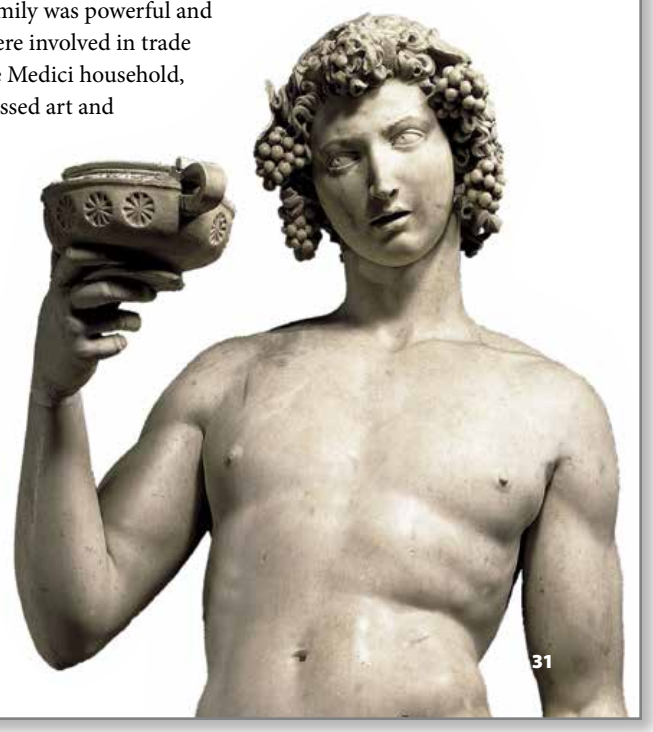
"Ah, a true art lover," said Lorenzo.

"Well, his father isn't. The father is upset that Michelangelo works as an apprentice in Ghirlandaio's studio. He thinks he should pursue a different profession."

Lorenzo walked up to Michelangelo and gazed at the faun's head the boy had carved. "That's a lovely sculpture," Lorenzo commented. Then he said, "Young man, come live in our home and learn what you can from us."

Lorenzo de' Medici's invitation was a great honor, but Michelangelo's father wasn't thrilled. His father changed his mind, however, when Lorenzo offered him a job and gave Michelangelo a beautiful cloak and a handsome sum of money. **C**

The Medici family was powerful and influential. They were involved in trade and banking. In the Medici household, Michelangelo discussed art and literature with the finest minds of the time. He studied the old masters in sculpture and painting. His stay with the Medici family launched his career in the art world. **D**



Michelangelo's *Bacchus*, 1497 CE

C *Evaluative* How is Michelangelo's relationship with the Medici family typical of the Renaissance?

» Answers may vary, but should include that during the Renaissance, the increasing wealth and literacy of the middle class created patronage, a system in which people with money supported artists and scholars. This support won patrons an impressive collection of art and the admiration of others.

Support *A handsome sum of money* refers to an impressive amount of money.

Support The phrase *old masters* refers to artists of skill recognized for their talent and precision. Michelangelo would have studied the famous artists, or masters, who came before him.

Support What did his relationship with the Medici family allow Michelangelo to do?

» Michelangelo's relationship with the Medici family allowed him to discuss art and literature with the finest minds of the time, study the old masters in sculpture and painting, and launch his career in the art world.

D [Have students take the following note on Activity Page 6.1.]

» patronage from wealthy merchants

Word(s)	CK Code
Pietà	/pee*ae*tə/

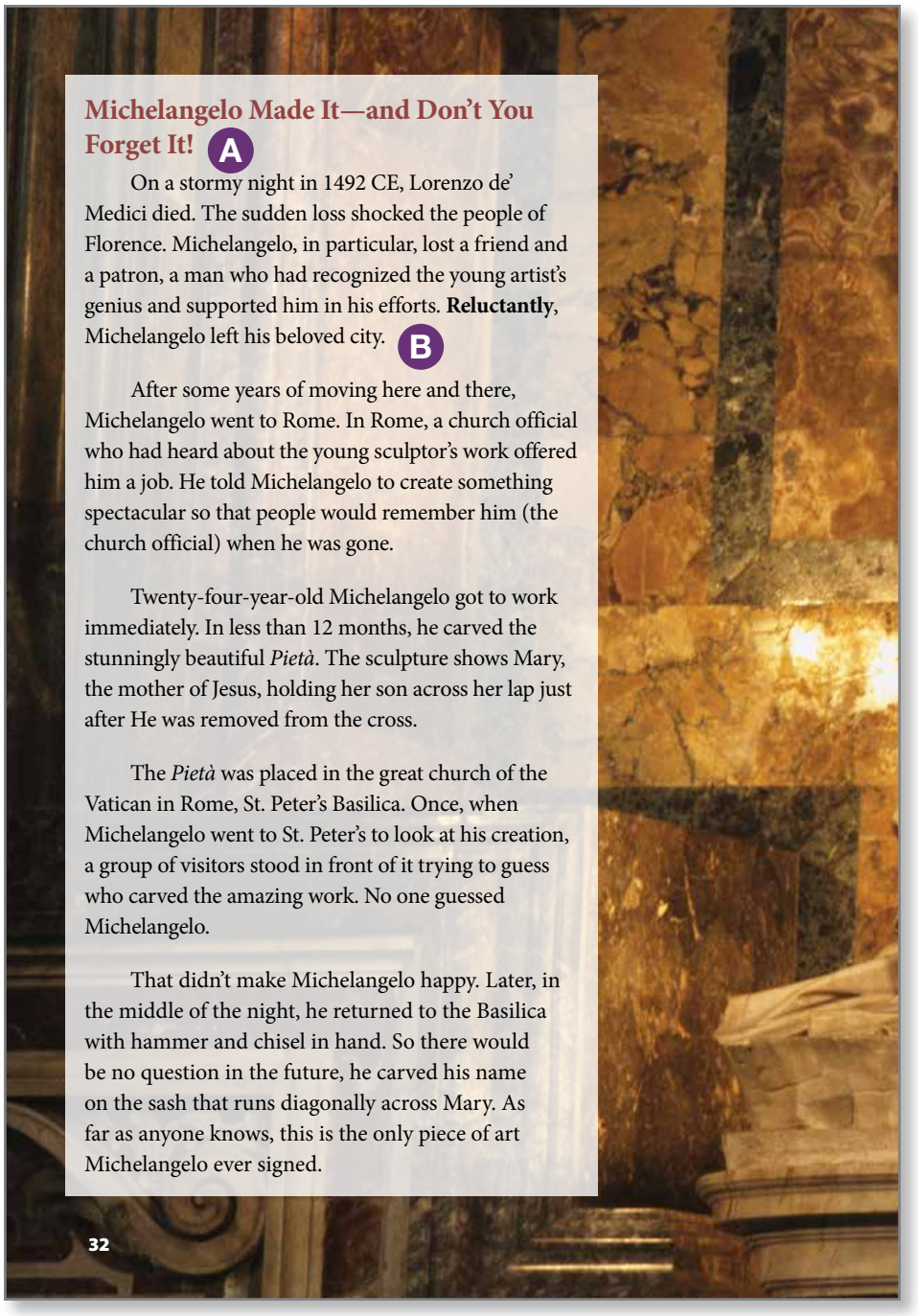
A [Have students read page 32 silently.]

B *Inferential* Why did Michelangelo leave Florence after Lorenzo died?

» Michelangelo left Florence because he no longer had the financial support of his patron. He would have to find a patron and financial support elsewhere.

Evaluative What does Michelangelo's leaving Florence tell you about the lives of artists during the Renaissance?

» Artists needed their patrons' money and support. When that support went away, artists had to pick up and move on in search of another patron.



Michelangelo Made It—and Don't You Forget It! A

On a stormy night in 1492 CE, Lorenzo de' Medici died. The sudden loss shocked the people of Florence. Michelangelo, in particular, lost a friend and a patron, a man who had recognized the young artist's genius and supported him in his efforts. **Reluctantly**, Michelangelo left his beloved city. B

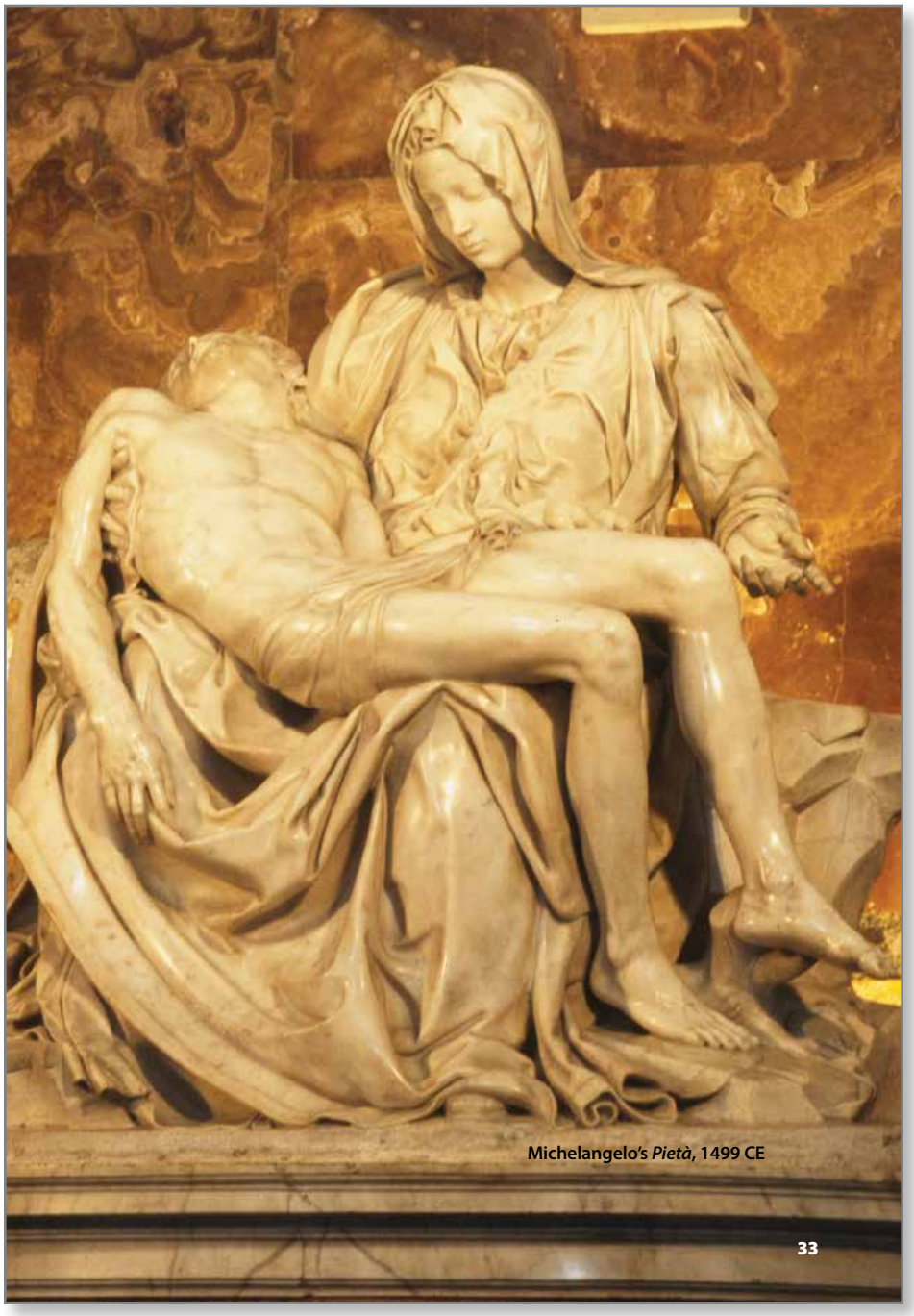
After some years of moving here and there, Michelangelo went to Rome. In Rome, a church official who had heard about the young sculptor's work offered him a job. He told Michelangelo to create something spectacular so that people would remember him (the church official) when he was gone.

Twenty-four-year-old Michelangelo got to work immediately. In less than 12 months, he carved the stunningly beautiful *Pietà*. The sculpture shows Mary, the mother of Jesus, holding her son across her lap just after He was removed from the cross.

The *Pietà* was placed in the great church of the Vatican in Rome, St. Peter's Basilica. Once, when Michelangelo went to St. Peter's to look at his creation, a group of visitors stood in front of it trying to guess who carved the amazing work. No one guessed Michelangelo.

That didn't make Michelangelo happy. Later, in the middle of the night, he returned to the Basilica with hammer and chisel in hand. So there would be no question in the future, he carved his name on the sash that runs diagonally across Mary. As far as anyone knows, this is the only piece of art Michelangelo ever signed.

32



Michelangelo's *Pietà*, 1499 CE

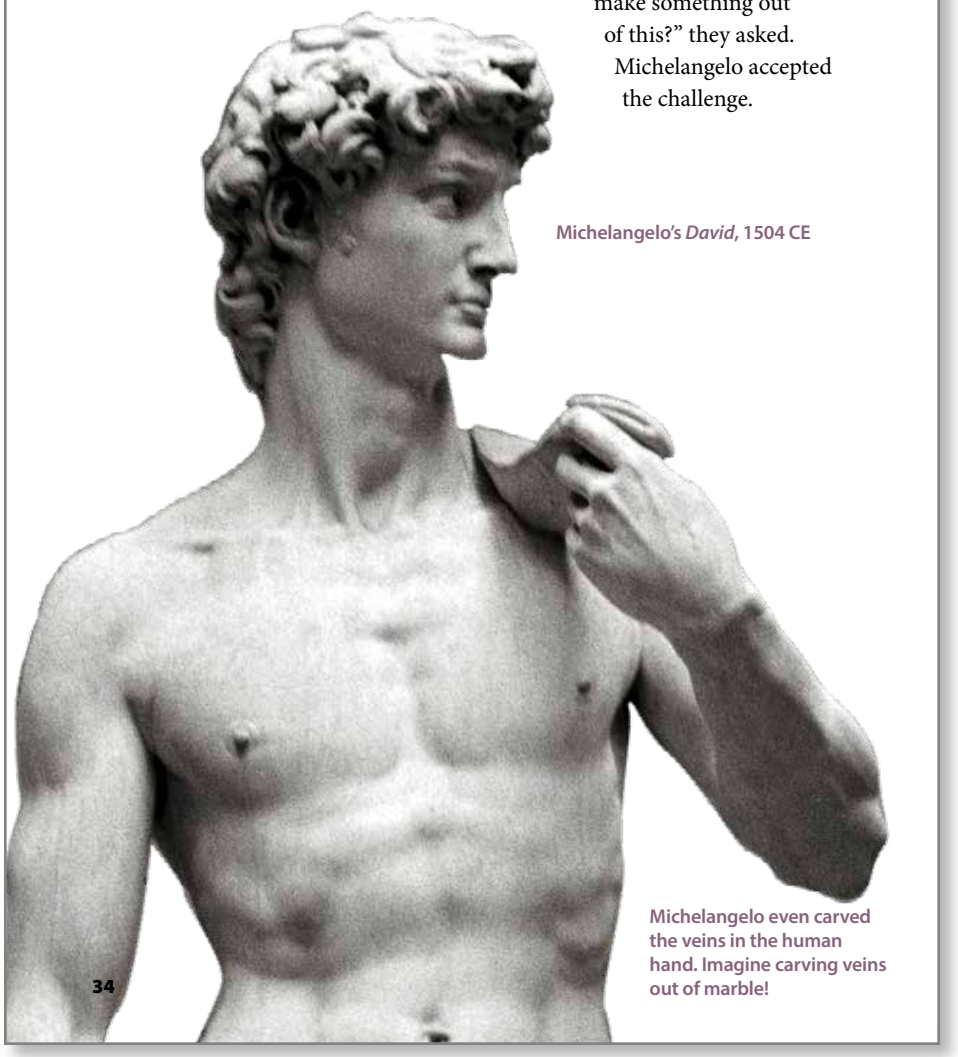
33

A [Have students read pages 34 and 35 silently.]

A

From the Giant Comes the Giant Slayer

The *Pietà* made Michelangelo the most famous sculptor in Italy. In 1501 CE, he returned to Florence. There, officials of the cathedral showed Michelangelo a huge rectangular block of marble known as "the Giant." They showed him where another artist had begun to work on the huge block but then made a mess of it. The officials challenged Michelangelo: "Can you make something out of this?" they asked. Michelangelo accepted the challenge.



Michelangelo's *David*, 1504 CE

Michelangelo even carved the veins in the human hand. Imagine carving veins out of marble!

34

From the 20-foot block, he set out to carve a huge statue of David, the biblical hero who had used his slingshot to slay the giant enemy, Goliath.

It took Michelangelo two-and-a-half years to complete his statue of David. The figure stood almost 14 feet high and weighed 11,000 pounds. Like ancient Greek statues, Michelangelo's *David* shows a strong, muscular human form, almost a picture of perfection, a figure full of power and grace. B

Church Patronage: Julius II and Michelangelo

Pope Julius II was a man of great ambition, determination, and energy. When his mind was made up, you wouldn't want to be in his way. And he had a terrible temper. In other words, he was a lot like Michelangelo. So when these two powerful personalities came together, sparks were bound to fly.

Julius asked Michelangelo to come to Rome to construct a colossal tomb for him that would be built under the dome of St. Peter's Basilica. Julius was not **modest**—he wanted to be sure people remembered him.

Michelangelo agreed and set to work hauling in tons of stone from the cliffs of Carrara, where he spent his childhood. After great labor and expense, Michelangelo filled St. Peter's square with blocks of marble.

But then Julius gave an order to stop work on this expensive project. He also refused to pay Michelangelo. An angry Michelangelo packed his bags and headed back to Florence. An even angrier Julius sent a messenger to demand that Michelangelo return to Rome. Michelangelo told the messenger he would return when the pope paid what he owed him and stuck to his promises.

Did the pope apologize and pay Michelangelo, and did everyone live happily ever after? Definitely not! Julius sent furious commands to the leaders of Florence: "Send Michelangelo back to Rome," he said, "or I will send my armies to get him." A Florentine leader, who was also a friend of Michelangelo, suggested he return to Rome. After all, he told the angry artist, Florence did not wish to go to war for Michelangelo's sake!

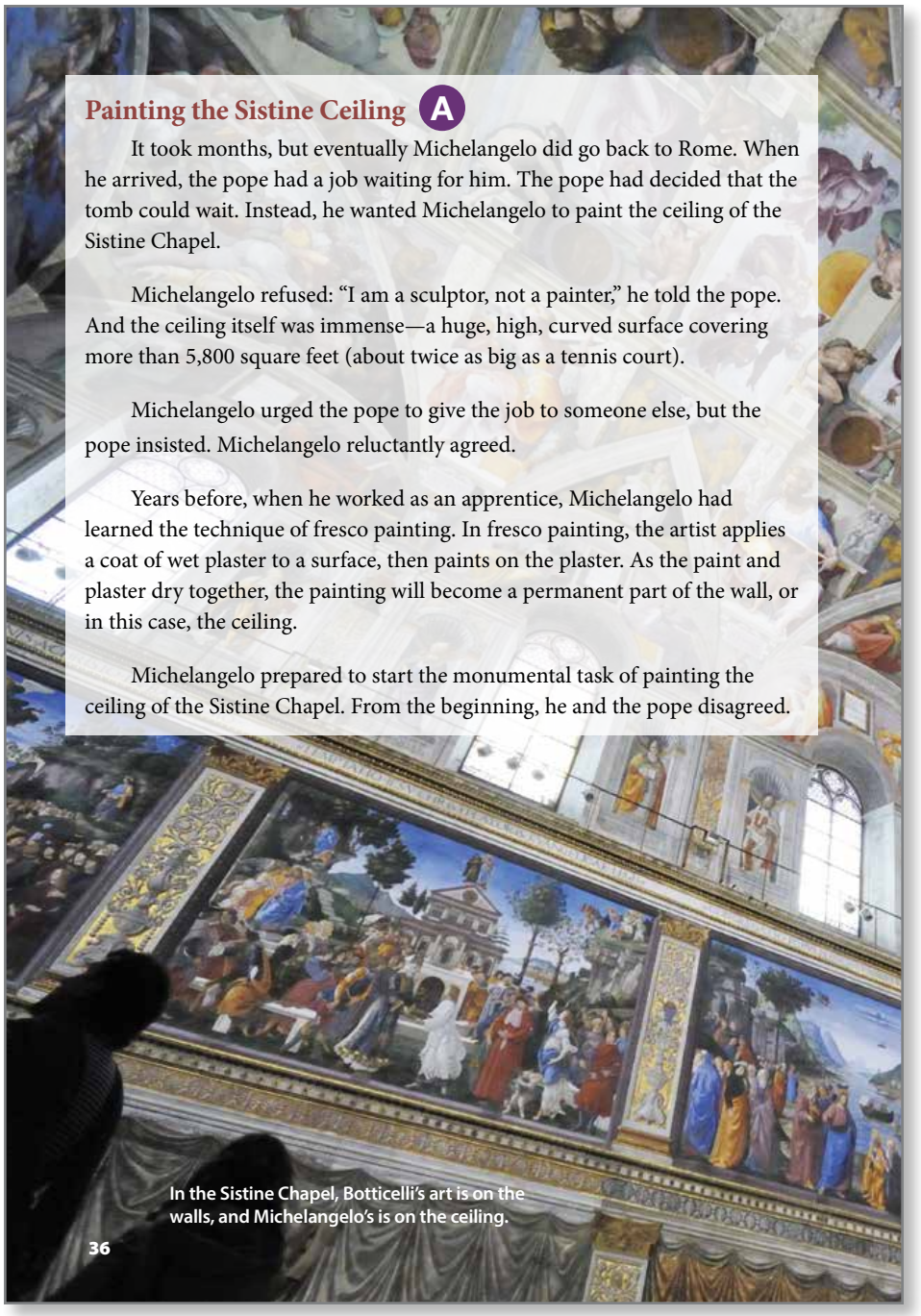
B *Evaluative* The text says, "Like ancient Greek statues, Michelangelo's *David* shows a strong, muscular human form, almost a picture of perfection, a figure full of power and grace." Which characteristics of this sculpture mirror characteristics of the Renaissance?

» Michelangelo's sculpture of *David* shows Renaissance characteristics in the perfect muscular form influenced by ancient Greek and Roman sculpture and the powerful stance and determined gaze of David.

[Have students take the following note on Activity Page 6.1.]

» realistic representation of the human form and portrayal of human emotion

A [Have students read pages 36 and 37 silently.]



Painting the Sistine Ceiling A

It took months, but eventually Michelangelo did go back to Rome. When he arrived, the pope had a job waiting for him. The pope had decided that the tomb could wait. Instead, he wanted Michelangelo to paint the ceiling of the Sistine Chapel.

Michelangelo refused: "I am a sculptor, not a painter," he told the pope. And the ceiling itself was immense—a huge, high, curved surface covering more than 5,800 square feet (about twice as big as a tennis court).

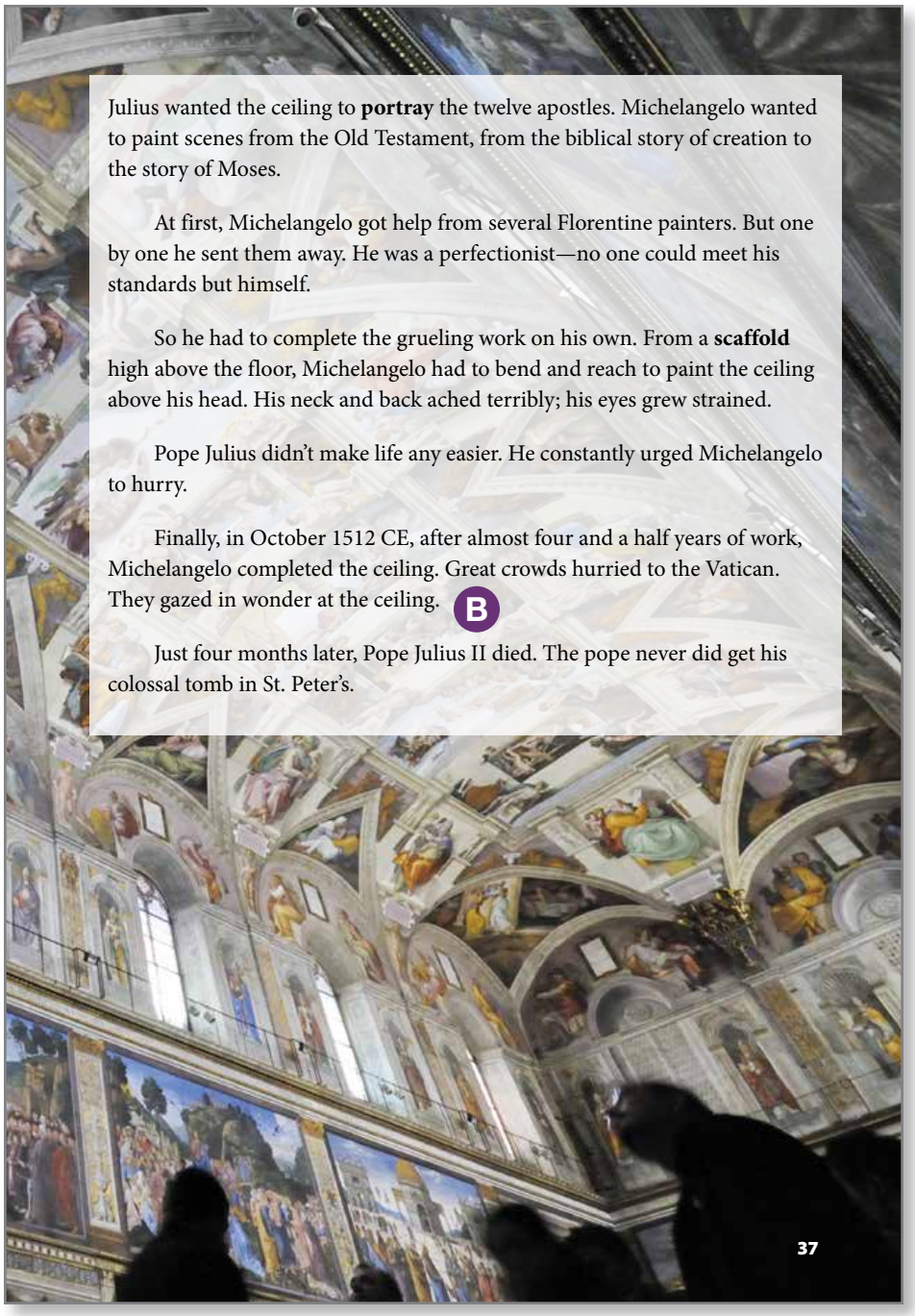
Michelangelo urged the pope to give the job to someone else, but the pope insisted. Michelangelo reluctantly agreed.

Years before, when he worked as an apprentice, Michelangelo had learned the technique of fresco painting. In fresco painting, the artist applies a coat of wet plaster to a surface, then paints on the plaster. As the paint and plaster dry together, the painting will become a permanent part of the wall, or in this case, the ceiling.

Michelangelo prepared to start the monumental task of painting the ceiling of the Sistine Chapel. From the beginning, he and the pope disagreed.

In the Sistine Chapel, Botticelli's art is on the walls, and Michelangelo's is on the ceiling.

36



Julius wanted the ceiling to **portray** the twelve apostles. Michelangelo wanted to paint scenes from the Old Testament, from the biblical story of creation to the story of Moses.

At first, Michelangelo got help from several Florentine painters. But one by one he sent them away. He was a perfectionist—no one could meet his standards but himself.

So he had to complete the grueling work on his own. From a **scaffold** high above the floor, Michelangelo had to bend and reach to paint the ceiling above his head. His neck and back ached terribly; his eyes grew strained.

Pope Julius didn't make life any easier. He constantly urged Michelangelo to hurry.

Finally, in October 1512 CE, after almost four and a half years of work, Michelangelo completed the ceiling. Great crowds hurried to the Vatican. They gazed in wonder at the ceiling. B

Just four months later, Pope Julius II died. The pope never did get his colossal tomb in St. Peter's.

37

B *Evaluative* How does Michelangelo's painting of the Sistine Chapel ceiling illustrate the quote, "Man is capable of anything he sets his mind to"?

» Answers may vary, but should include that Michelangelo overcame many obstacles to complete the painting of the Sistine Chapel ceiling: he saw himself as a sculptor, not a painter; he decided to complete the work without help; the ceiling was very large; the work was quite grueling and physically demanding.

Word(s)	CK Code
Raffaello Sanzio	/raf*ie*el*oe/ /sonz*ee*oe/

A [Have students read page 38 silently.]

B *Evaluative* What is similar about the medieval painting on page 38 and the Renaissance painting on page 39? What is different?

» Answers may vary, but should include that these paintings are similar because they show the Madonna holding baby Jesus. The paintings are different in the way in which the subjects in the paintings were painted—the Renaissance painting shows the subjects as lifelike, with soft facial expressions, whereas the medieval painting does not. In the medieval painting, both subjects look very serious, dark, and not very lifelike.

A The Great Raphael

Raphael was another talented artist of the period. He was born Raffaello Sanzio in 1483 CE. He was younger than both Leonardo and Michelangelo. Raphael lost both of his parents at an early age. By 11, he was on his own, working as an apprentice in a busy art studio.

In 1504 CE, when Raphael was 21, he moved to Florence where Michelangelo and Leonardo were already living. There, he studied the techniques of the older artists and learned to use them in his own paintings.

Remember, in those days artists supported themselves by getting commissions from patrons. The wealthy people of Florence were eager to own beautiful paintings. By the time Raphael arrived, both Leonardo and Michelangelo were not painting as much. As he aged, Leonardo grew more interested in math and science and was reluctant to paint at all. Michelangelo's energies were consumed by big projects assigned to him by the pope. So, young Raphael had many people ready to pay him to paint.

While in Florence, Raphael created at least 17 paintings of the **Madonna**, or mother of Jesus, and the Holy Family for various individuals. If you look at one of Raphael's Madonnas and compare it to a Madonna painted during the Middle Ages, you will see how people's view of the world changed in the Renaissance.

In the medieval image, the Madonna looks a little stiff. But the painting wasn't intended to be lifelike—its main purpose was to express religious devotion.

However, Raphael's painting is different. He presents natural human figures that are so lifelike, it is as if they could step out from the painting. **B**



Cimabue's *Madonna and Child*, 1280 CE



Raphael's *Madonna of the Grand Duke*, 1505 CE

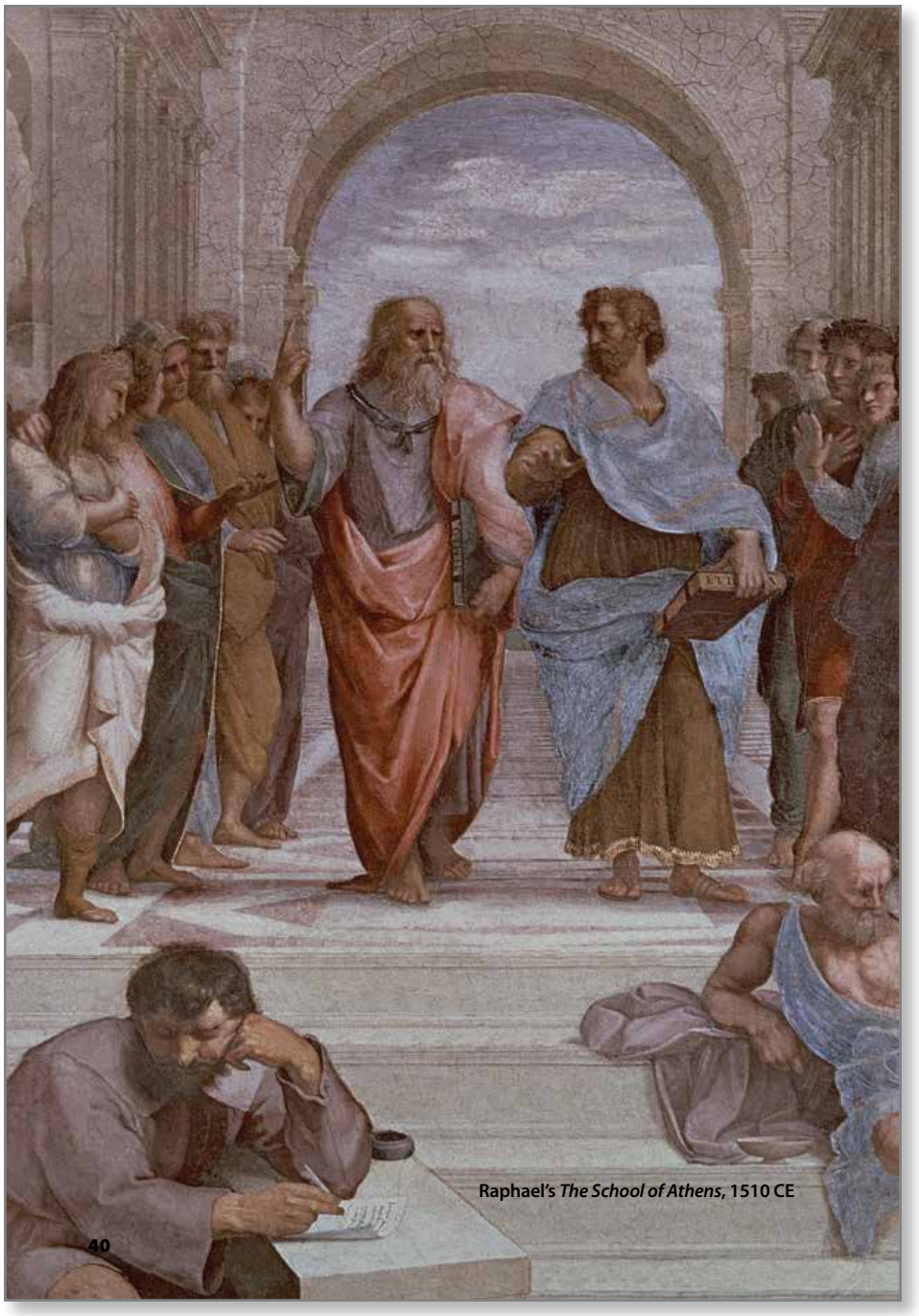
39

C *Evaluative* How is Raphael's painting, *Madonna of the Grand Duke*, characteristic of the Renaissance?

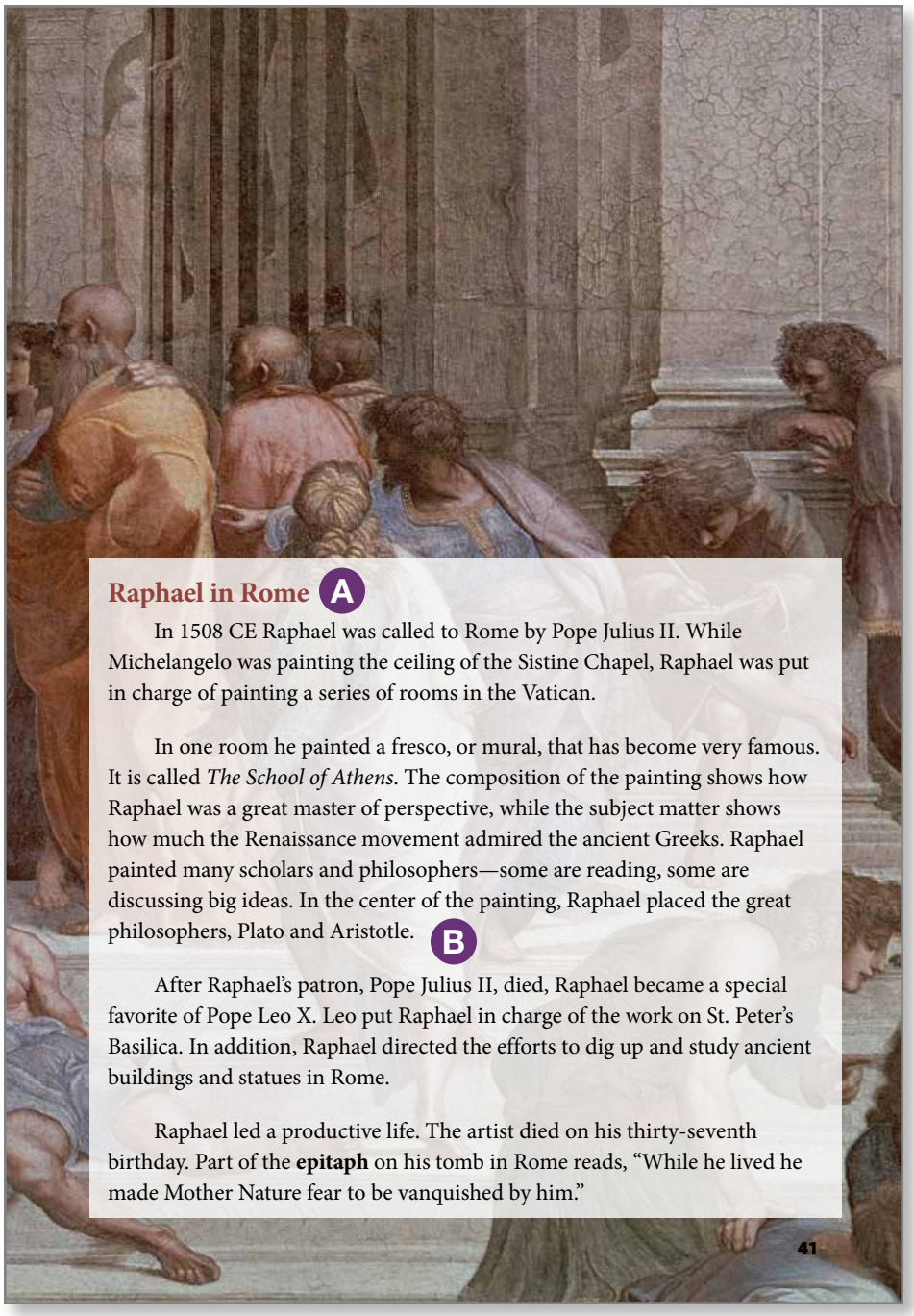
» Answers may vary, but should include its emphasis on the naturalistic representation of the human form and portrayal of human emotion are characteristic of the Renaissance.

[Have students take the following note on Activity Page 6.1.]

» naturalistic representation of human form and portrayal of human emotion



Raphael's *The School of Athens*, 1510 CE



Raphael in Rome A

In 1508 CE Raphael was called to Rome by Pope Julius II. While Michelangelo was painting the ceiling of the Sistine Chapel, Raphael was put in charge of painting a series of rooms in the Vatican.

In one room he painted a fresco, or mural, that has become very famous. It is called *The School of Athens*. The composition of the painting shows how Raphael was a great master of perspective, while the subject matter shows how much the Renaissance movement admired the ancient Greeks. Raphael painted many scholars and philosophers—some are reading, some are discussing big ideas. In the center of the painting, Raphael placed the great philosophers, Plato and Aristotle. B

After Raphael's patron, Pope Julius II, died, Raphael became a special favorite of Pope Leo X. Leo put Raphael in charge of the work on St. Peter's Basilica. In addition, Raphael directed the efforts to dig up and study ancient buildings and statues in Rome.

Raphael led a productive life. The artist died on his thirty-seventh birthday. Part of the **epitaph** on his tomb in Rome reads, "While he lived he made Mother Nature fear to be vanquished by him."

41

A [Have students read page 41 silently.]

B *Inferential* [Have students review their description of *The School of Athens* on Activity Page 5.2.] What characteristics of *The School of Athens* make it a great representation of Renaissance art?

» The painting uses perspective and includes images of important people—scholars and philosophers—from ancient Greece.

Note

Question 1 relates to The Big Question of the chapter.

Discuss the Chapter and Wrap Up the Lesson — 10 minutes

- Bring students back together as a class.
- Use the following question to discuss the chapter. Students can use their completed Activity Page 6.1 to respond.

1. *Evaluative* How is the spirit of the Renaissance represented in the artistic achievements of Michelangelo and Raphael?
   » Answers may vary, but may include the variety of subjects (from ancient Greek and Roman influences to religious subjects) that Michelangelo and Raphael covered in their artwork and naturalism in depiction of human figures, detailed, lifelike bodies, muscles, expressive emotions, etc.

- Collect Activity Page 6.1 to review and grade at a later time.

Word Work: *Accurately* — 5 minutes

1. In the chapter you read, "'Work quickly and accurately,' he said."
2. Say the word *accurately* with me.
3. *Accurately* means correctly, without mistakes or errors.
4. Miranda accurately recorded the score each time someone scored a goal in the soccer game.
5. What are some things that are important to do accurately? Be sure to use the word *accurately* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "It is important to accurately _____."]
6. What part of speech is the word *accurately*?
   » adverb

[Use a *Making Choices* activity for follow-up.] An antonym, or word with an opposite meaning, of *accurately* is *inaccurately*. I am going to read several sentences. If the sentence I read is an example of something being done accurately, say, "That is done accurately." If the sentence I read is not an example of something being done accurately, say, "That is done inaccurately."

1. Jonathan did not measure the ingredients for the cake, and, as a result, it did not turn out well.
   » That is done inaccurately.
2. Scientists use many different scientific instruments to predict thunderstorms.
   » That is done accurately.
3. After carefully completing the 20 problems, Carlos knew he did well on the math test.
   » That is done accurately.
4. Elizabeth cut the wrapping paper without measuring, so she had too little to wrap the gift.
   » That is done inaccurately.
5. The doctor observes the patient and reviews test results to diagnose the illness before deciding how to treat it.
   » That is done accurately.

GRAMMAR 15 minutes

Introduce Prepositions and Prepositional Phrases

- Tell students that today they will learn about a part of speech called a preposition.
- Tell students that a preposition shows the relationship between a noun or a pronoun and another word or phrase in a sentence.
- A preposition gives more information about where something happens (place), when something happens (time), or who or what the subject or object of the sentence is with (partner).
- A preposition often answers the questions *Where?* or *When?* or *With whom?*
- Hold up a pencil and a book and tell students you will use these items to help them understand prepositions that tell about place or location.
- Hold the pencil above the book and ask students, “Where is the pencil?” Tell students that the preposition describing the location of the pencil is *above*.
- Place the pencil below the book. Ask students to tell you the preposition describing the location of the pencil. (*below*)
- Place the pencil inside the book and ask students to tell you the preposition describing the location of the pencil. (*inside*)
- Ask students if they can think of other prepositions for place or location and record their answers on the board.

Materials

- Prepositional Phrases Poster
- Activity Page 6.2
- a book
- a pencil

– Answers may vary, but should include: *on*, *in*, *at*, *behind*, *in front of*, *under*, *over*, *below*, *above*, *beside*, *next to*, *between*, etc.

- Tell students that prepositions are often used in prepositional phrases. A phrase is made up of two or more words. A prepositional phrase contains a preposition and other words that may include an article (*a*, *an*, *the*) and a noun (*dog*, *basketball*). There may also be a possessive noun or pronoun (*Jake's*, *my*), adjectives (*red*, *hairy*), and adverbs (*quickly*, *extremely*).
- Refer to the Prepositional Phrases Poster. Point out the column labeled "Function."
- Tell students that prepositional phrases give information about place, or where something happens (at the elementary school), or about the location of an object (in his messy backpack).
- Help students to point out the prepositions and other parts of speech on the poster.
  – For example, in the first row, *at* is the preposition followed by an article (*the*), an adjective (*elementary*), and a noun (*school*).

Function	Prepositional Phrases
Place	at the elementary school
	in his messy backpack
Time	around 3:30 in the afternoon
	after a big and tasty dinner
Partner	with her little sister, Min-jun
	without their dog

- Have students turn to Activity Page 6.2. Read the directions and review the example with them.
- Guide students through the first sentence, making sure they are able to identify the correct preposition (*in*) and the prepositional phrase (*a busy area downtown*) by circling the preposition and by underlining the prepositional phrase.
- Have students complete Activity Page 6.2 for homework, or if you feel they need more assistance, complete it as a teacher-guided activity.

Note

For this lesson, you will focus on prepositions for place. Prepositions of time and partner will be covered in Lesson 9.

MORPHOLOGY — 15 minutes

Introduce Prefix *ex–*

- Point to the Prefixes Poster on display in the classroom and read it.
- Tell students the prefix they will study this week is *ex–*. Explain that *ex–* means "away" or "out."
- Write the prefix *ex–* on the poster and point out that it is pronounced /ex/. Write the meaning of the prefix on the poster ("away" or "out").
- Explain that adding the prefix *ex–* does not change the part of speech of the root word and that *ex–* can be added to root words of any part of speech.
- Write *exhale* on the board/chart paper. With the meaning of *ex–* in mind, ask students to discuss the possible meaning of *exhale*.
- Briefly discuss the meaning of the word and then use it in a sentence. (*Exhale* means to breathe out. "I didn't realize I had been holding my breath until I finally *exhaled*.")
- Have students provide sentences using the word *exhale.* (Answers may vary.)
- Continue in this manner for the remaining *ex–* words, using the following chart as a guide.

Affixed Word	Meaning	Sentence
exhale	(verb) to breathe out	Whenever I feel worried, I just slowly inhale and exhale 10 times because it helps me calm down.
excavate	(verb) to uncover something by digging it out and removing dirt that covers it	My aunt excavates sites to find evidence of dinosaurs.
exclude	(verb) to leave something out	The teacher reminded students not to exclude important information from their paragraph.
export	(verb) to send a product out of country to be sold in another country	Brazil exports many products to the United States.
expel	(verb) to force something out	My cousin was expelled from the movie theater for talking loudly on his cell phone during a movie.
extract	(verb) to remove something by pulling it out	We extracted the seeds from the lemon slices before making lemonade.
exit	(noun; verb) a way out of a place; to go out of a place	Whenever I board an airplane, I always double-check where the emergency exits are.
exterior	(noun) outside; an outer part or surface	We had to use a special paint to coat the exterior of our house—the paint had to be able to withstand the hot sun and thunderstorms.

- Have students complete Activity Page 6.3 for homework.

Materials

- Activity Page 6.3

Note

You will not write the information in the shaded columns on the board/chart paper as that information is intended for use during oral instruction. Complete as many examples as time permits.

Materials

- Activity Pages 6.4, 6.5, SR.3

Note

Remember to point out specific spelling patterns in each word and their relationship to the sounds and spellings on the Individual Code Chart.

SPELLING

15 minutes

Introduce Spelling Words

- Explain that students will practice 10 words related to the content of the Reader, *Patrons, Artists, and Scholars*. These words do not follow one single spelling pattern. Tell students they will be assessed on these words and will write a dictated sentence including one or more of these words in Lesson 10.
- Introduce the words by writing them on the board/chart paper. First say the word aloud, and then sound out each syllable, naming each letter aloud as you write it. Continue syllable by syllable until the word is spelled correctly. You may wish to use the pronunciation chart to guide students in saying the words.

1. achievement
2. architect
3. create
4. culture
5. imagine
6. invention
7. literature
8. movement
9. rebirth
10. sculptor

Pronunciation/Syllabication Chart

The following chart includes pronunciation and syllabication information for the spelling words. The first column lists the words. The second column breaks the words into decodable sounds based on the Core Knowledge code approach to decoding words. The third column lists syllable types in each word. This information is provided so you can present these new, unfamiliar spelling words in a way that calls upon and reinforces the manner in which students were taught to decode and encode in the earlier grades.

Students who participated in CKLA instruction in Grades K–2 have been taught to read and spell using an explicit, systematic phonics approach. These students will be most successful in learning to spell increasingly challenging words if they are encouraged to segment each word into manageable syllables and then make use of the specific letter-sound code knowledge they were taught in earlier grades. This letter-sound knowledge is summarized on the Individual Code Chart, which lists each sound in the English language, followed by all the possible ways that the given sound could be spelled; the spellings for each sound are listed in the order of frequency with which they occur in English, from most frequent to least frequent spelling. The Individual Code Chart is located in the Activity Book (Activity Page SR.3) and in the Yearlong Teacher Resources, in the Grade 5 Ancillary Materials.

As you introduce and write each word, it may be helpful if you point out particular spelling patterns within each word and show students where these spellings are reflected on the Individual Code Chart. For example, you might note that the word

sculptor includes a less common spelling for /er/ in the second syllable of the word (i.e., the second syllable is pronounced /ter/, but spelled 'tor') and then point out the 'or' spelling for /er/ that is included on the Individual Code Chart.

If you are unfamiliar with the CKLA phonics approach and/or have limited phonics training, you may also find the following materials in the Yearlong Teacher Resources helpful: "Using Chunking to Decode Multisyllable Words" and "Sound and Spelling of Schwa."

If you have taught CKLA in Grades K–3, you will notice the sound-spelling notation is different in Grade 5 than in previous grades. In Grades K–3, we noted each individual sound spelling within //. For example, the sound spellings for *costly* would be /k//o//s//t/*/l//ee/. In Grade 5, we use a sound-spelling notation that follows linguistic and dictionary conventions, making each notation easier to see and read. For example, the word *costly* is now notated as /kost*lee/.

Word	CK Code	Syllable Type
achievement	/ə*cheev*ment/	ə*digraph*closed
architect	/ar*kə*tekt/	r-controlled*ə*closed
create	/kree*aet/	open*closed
culture	/kəl*cher/	ə*r-controlled
imagine	/im*aj*in/	closed*closed*digraph
invention	/in*ven*shən/	closed*closed*ə
literature	/lit*er*ə*cher/	closed*r-controlled*ə*r-controlled
movement	/moov*ment/	digraph*closed
rebirth	/ree*berth/	open*r-controlled
sculptor	/skəlp*ter/	ə*r-controlled

- After writing and pronouncing the words, use the following chart to define each word and provide an example of how to use it in a sentence.

Spelling Word	Definition	Example Sentence
achievement	an accomplishment	Painting the Sistine Chapel was a great achievement for Michelangelo.
architect	a person who designs buildings	The architect wondered how he should design the roof of the cathedral.
create	to make something using the imagination	Refined techniques improved the way Renaissance artists created beautiful pieces of art.
culture	the way of living, including ideas, arts, and customs, of a particular group of people	The culture of the ancient Greek and Roman societies was reborn in Renaissance Italy.
imagine	to form a mental image	I cannot imagine how scary it would have been to try out Leonardo's flying machine!
invention	a new creation	Leonardo's flying machine was a creative invention, even though it did not work.
literature	writings in prose or poetry	*The Prince* is one piece of Renaissance literature.
movement	a noticeable change in the way people behave or think	The Renaissance was a cultural movement where changes occurred in the arts, sciences, and education.
rebirth	a revival; a new birth	The Renaissance was a rebirth in the interest of Greek and Roman ideas and learning.
sculptor	an artist who carves or molds material such as clay, stone, or metal	Donatello the sculptor carved a scene from the popular legend in which St. George battles a dragon.

- Tell students the word list will remain on display until the assessment so they can refer to it until then.
- Have students take home Activity Pages 6.4 and 6.5 to practice spelling the words.

Materials

- Activity Pages 6.2–6.5
- *Fluency Supplement* selection (optional)

TAKE-HOME MATERIAL

Grammar; Morphology; Spelling

- Have students take home Activity Pages 6.2 and 6.3 to complete for homework.
- Have students take home Activity Pages 6.4 and 6.5 to practice spelling words.
- Have students take home a text selection from the *Fluency Supplement* if you are choosing to provide additional fluency practice.

Lesson 7

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Explain that the growth of trade increased the wealth and influence of the middle class during the Renaissance movement
- ✓ Identify the Medici family in Florence and the popes in Rome as patrons of the arts and learning
- ✓ Explain that patrons' motivation for supporting art was linked to the fame it brought them

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Read-Aloud: Chapter 5 "The Bankers Who Loved Art"	40 min.	*Patrons, Artists, and Scholars*; Activity Pages 7.1, 7.2
Word Work: *Shrewd*	5 min.	
Writing		
Present Informational Writing	45 min.	Activity Page 7.3; Informational Paragraph Presentations Chart; informational paragraphs; timer

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able to describe the motivation of Renaissance patrons to commission art.

Writing: By the end of this lesson, students will be able to present informational writing to a small audience and identify supporting details for a topic.

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read to learn what motivated Renaissance patrons to commission art.

Materials

- *Patrons, Artists, and Scholars*
- Activity Pages 7.1, 7.2

Writing

- Ensure students have their informational paragraphs from Lessons 3 and 5.
- Plan to assign students to groups of four or five to present their informational paragraphs.
- Prepare and display an enlarged version of the Informational Paragraph Presentations Chart on Activity Page 7.3. Alternatively, you may access a digital version in the digital components for this unit.
- You will need a timer to track student presentations in groups.

Grammar; Morphology; Spelling

- Collect Activity Pages 6.2, 6.3, and 6.5 to review and grade, as there are no grammar, morphology, or spelling lessons today.

READING — 45 minutes

Read-Aloud: Chapter 5 "The Bankers Who Loved Art" — 40 minutes

Introduce the Chapter — 5 minutes

- Tell students you will read aloud Chapter 5, "The Bankers Who Loved Art." They should follow along in their Reader as you read.
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *shrewd*.
- Have them find the word on page 42 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary at the back of the Reader, locate *shrewd*, and then have a student read the definition.
- Explain the following:
  - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
  - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.

- Have students reference Activity Page 7.1 while you read each word and its meaning noting that:
  - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
  - Words are listed in the order in which they appear in the chapter.

1. **shrewd**, ***adj.*** clever; able to understand things and make good judgments (**42**)
2. **scribe**, ***n.*** long ago, a person who copied manuscripts and books (**scribes**) (**42**)
3. **translate**, ***v.*** to change words from one language into another language (**42**)
4. **virtue**, ***n.*** morally good behavior or character (**47**)
5. **insult**, ***n.*** a rude or offensive act or statement (***v.*** **insulted**) (**47**)
6. **corrupt**, ***adj.*** dishonest (**47**)

Vocabulary Chart for Chapter 5 "The Bankers Who Loved Art"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	scribe	shrewd translate virtue insult corrupt
Spanish Cognates for Core Vocabulary	escriba	virtud insulto corrupto
Multiple-Meaning Core Vocabulary Words		corrupt
Sayings and Phrases	exchange foreign money	

- Read the purpose for reading from the board/chart paper:

> Read to learn what motivated Renaissance patrons to commission art.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> What motivated Renaissance patrons to commission so much art?

Read "The Bankers Who Loved Art" 20 minutes

Read the chapter aloud, as students follow along in their Readers. As you read, stop to read and discuss the corresponding guided reading supports. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

Chapter 5

The Bankers Who Loved Art

THE BIG QUESTION
What motivated Renaissance patrons to commission so much art?

A The Medici family of Florence was incredibly wealthy. You have already heard some stories about Lorenzo de' Medici and the artists he supported. Let's first learn more about Lorenzo's grandfather, Cosimo, who really established the family as patrons of great art.


Cosimo de' Medici

By the mid-1400s, Cosimo de' Medici had built a thriving international banking business, taking advantage of the success of Italian merchants trading goods with other countries. Bankers would charge fees to exchange foreign money for local money and to provide loans to customers. He and his family made the city of Florence the banking center of Europe. B

Like his ancestors, Cosimo was a **shrewd** businessman. However, something else also captured his interest.

Cosimo had grown up surrounded by the ruins of the Roman Empire. As a child, he had looked at the crumbling buildings and wondered: 'Who were these Romans? What can I learn from them?'

As an adult, Cosimo collected rare books and manuscripts. He hired **scribes** to copy and **translate** them. He made sure his own children read great works by the Roman poet Virgil and the Greek philosopher Plato. He built libraries. C

42

A [Read page 42 aloud.]

B *Literal* How did the Medici family's involvement in banking allow them to become wealthy?

» Increased trade between countries allowed bankers, such as the Medici family, to charge fees to exchange types of money and provide loans to customers.

Support Different countries have different currencies, or forms of money. In order to do business in a country, you must use the particular currency, or type of money, from that country. We use dollars as our currency in the United States. What types of currency are used in other countries?

» Answers may vary, but may include the peso in Mexico, the quetzal in Guatemala, the lempira in Honduras, the pound in England, the euro in many European countries, the yen in Japan, etc.

C *Literal* What things did Cosimo de' Medici do that demonstrated he was a humanist of the Renaissance?

» Cosimo built libraries, collected rare books, and had his children read great works by ancient Romans and ancient Greeks.



Gallery of the Palazzo Medici

43

D *Inferential* [Direct students to the image and caption on page 43.] This image is from the Medici family home. What inferences can you draw about the Medici family from the image?

» Answers may vary, but should include that the Medici family was wealthy and interested in art.

A [Read page 44 and the first two paragraphs on page 45 aloud.]

B *Inferential* Explain the meaning of the heading, "Who's Really in Charge?"

» The heading refers to how Cosimo ruled the city—by putting his friends in charge instead of properly elected officials.

Support What is democracy?

» Democracy is rule by the people, which is an idea from the ancient Greeks.

Support How was democracy supposed to work in Florence?

» Democracy was supposed to work with guild members electing councilmen to govern the city.

Support How did the government actually work in Florence?

» Cosimo made sure his friends were elected to govern the city, instead of letting the guild members decide who to elect as councilmen.

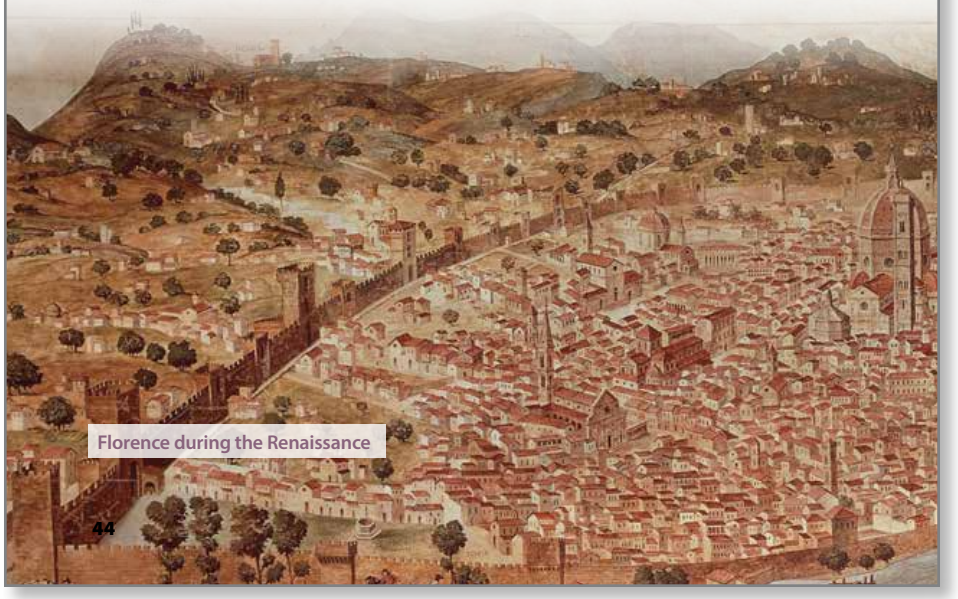
A Who's Really in Charge? B

Cosimo de' Medici was a great patron of the arts. The Medici family home became a gathering place for thinkers and artists from around the world. Many artists lived with Cosimo as they worked on their statues and paintings.

One idea from the ancient Greeks really appealed to Cosimo de' Medici. This was the idea of democracy—rule by the people. Cosimo liked the idea of creating a new society in Florence modeled on Greek ideas. But for Cosimo, democracy was only an idea. In reality, the city of Florence was not run in a democratic way because Cosimo controlled Florence.

Here is the way democracy was supposed to work in Florence: The craftsmen and merchants of Florence joined together in special groups called *guilds*, such as the wool merchants' guild, the silk weavers' guild, and the doctors' and pharmacists' guild. The guild members elected councilmen, and these councilmen were supposed to govern the city.

That was a step toward democracy. But it was Cosimo who told guild members which councilmen to elect. These men were friends of his who followed his suggestions closely. By this method, Cosimo de' Medici indirectly ruled Florence for 30 years.



Florence during the Renaissance

The citizens of Florence liked Cosimo well enough that they did not protest his way of ruling the city. After all, Cosimo successfully protected the city from its enemies. He made generous gifts to charity. Business in Florence was booming.

When Cosimo de' Medici died at the age of 76, the grateful people of Florence gave him the title "Father of Our Country."

C Like Father, Not Like Son

After Cosimo's death, his son Piero took charge of Florence. Piero suffered from gout, a painful disease of the joints, and had to be carried from place to place on a stretcher.

Piero did not inherit his father's leadership or banking skills, but he did love art. Frail Piero ruled only a few years before he died. Piero's son, Lorenzo, became ruler of Florence when he was only 20 years old.

Lively, dashing, and popular, Lorenzo was the opposite of his sickly father. He played sports, wrote songs, and loved to discuss poetry and philosophy. Lorenzo enjoyed the good life so much that when his father died, he hesitated to take charge of Florence. He soon realized, however, that in Florence, if you weren't in charge, you wouldn't stay wealthy. His peacemaking skills won the hearts of his countrymen and the respect of other leaders in Europe. People began to call him "Lorenzo the Magnificent."



C [Read the rest of page 45 aloud.]

A [Read pages 46 and 47 aloud.]

B *Evaluative* Why did the Medici family support artists?

» Answers may vary, but should include that the Medici family supported artists for the fame and celebrity it brought to them as much as for their admiration of ancient Greek and Roman values.

C **Support** Who was Savonarola?

» Savonarola was a monk who came to live in Florence. He delivered harsh sermons and was critical of the ways that the Medici family and others lived in Florence.

Support Why did Savonarola criticize the Medici family?

» Savonarola criticized the Medici family for eating and drinking too much, wearing fancy clothes, and caring too much about their belongings.

D **Challenge** Explain the meaning of the simile that Savonarola used when he said a good monk is "like a good watchdog—when a thief comes along and throws him a bone, he puts it to one side and goes on barking."

» Answers may vary, but may include that a good monk keeps his beliefs and practices even if tempted by others to do otherwise.

A

Patron and Poet

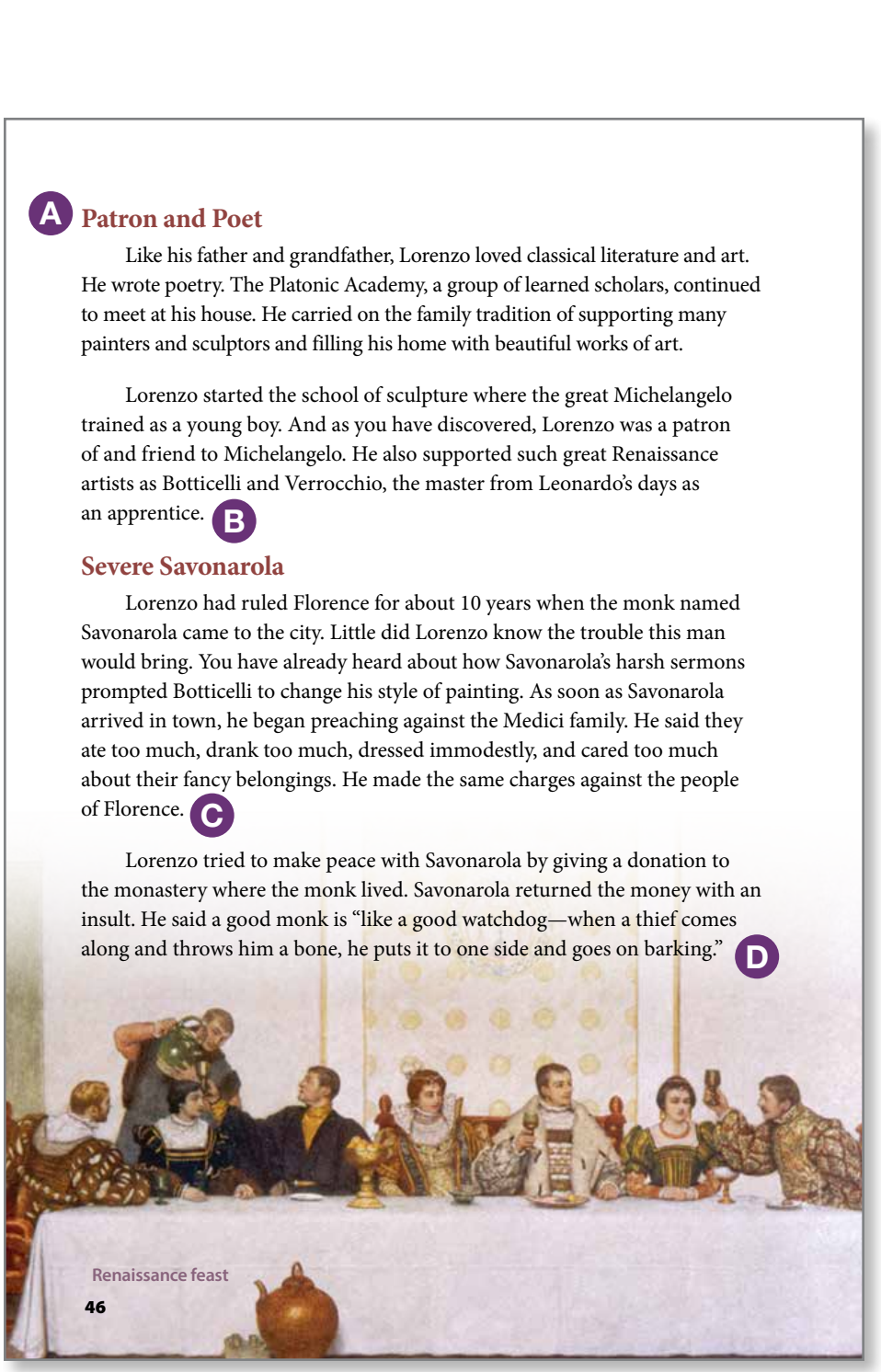
Like his father and grandfather, Lorenzo loved classical literature and art. He wrote poetry. The Platonic Academy, a group of learned scholars, continued to meet at his house. He carried on the family tradition of supporting many painters and sculptors and filling his home with beautiful works of art.

Lorenzo started the school of sculpture where the great Michelangelo trained as a young boy. And as you have discovered, Lorenzo was a patron of and friend to Michelangelo. He also supported such great Renaissance artists as Botticelli and Verrocchio, the master from Leonardo's days as an apprentice. **B**

Severe Savonarola

Lorenzo had ruled Florence for about 10 years when the monk named Savonarola came to the city. Little did Lorenzo know the trouble this man would bring. You have already heard about how Savonarola's harsh sermons prompted Botticelli to change his style of painting. As soon as Savonarola arrived in town, he began preaching against the Medici family. He said they ate too much, drank too much, dressed immodestly, and cared too much about their fancy belongings. He made the same charges against the people of Florence. **C**

Lorenzo tried to make peace with Savonarola by giving a donation to the monastery where the monk lived. Savonarola returned the money with an insult. He said a good monk is "like a good watchdog—when a thief comes along and throws him a bone, he puts it to one side and goes on barking." **D**



Renaissance feast

The End of the Medici Family

In 1492 CE, Lorenzo died at the age of 43, leaving his 21-year-old son Piero in charge. This Piero was known as "Piero the Unfortunate" because of his poor judgment and complete lack of political knowledge.

Two years later, the French invaded Florence, and Piero was forced to leave the city. Angry mobs broke into the Medici family home and tore it to pieces, destroying or selling off many valuable items. E

After Piero's departure, Savonarola took charge of the city for a while. He had a grand plan to turn Florence into a model city of Christian **virtue**. But his expectations were too high, and his rules were too strict. For example, he sent out bands of men who patrolled the streets and carried sticks to beat anyone whose clothing they thought was too fancy.



Savonarola

Although Savonarola's message was harsh, many people listened to him. Once he urged his followers to build a huge bonfire in the town square. He told the people of Florence to throw in their "vanities," the things he considered fancy and unnecessary. Men and women tossed jewelry and expensive clothing, even paintings and books, into the roaring blaze, which is remembered as the "bonfire of the vanities."

Although Savonarola was a monk, he openly **insulted** the powerful leader of the Church, the pope. He said that Pope Alexander VI was **corrupt**. At first, the pope ordered Savonarola to stop giving sermons. This didn't quiet the angry monk. Later, the pope excommunicated Savonarola, which means he took away his membership of the Church. Then Savonarola was accused of the crime of heresy—of holding beliefs that disagreed with the Church. Back then, the Church was very powerful and demanded that people follow its rules. It was a serious crime to be a heretic. Eventually, Savonarola angered the Church so much that he was arrested, convicted, and executed. F

47

E *Inferential* What factors contributed to the fall of the Medici family?

» Piero's weak leadership and the French invasion led to the fall of the Medici family.

F **Challenge** What impact do you think the fall of the Medici family and the rule of Florence by Savonarola had on the Renaissance movement in Florence?

» Answers may vary, but should include that the movement was hurt by the fall of the Medici family and the rule of Savonarola, as the work of artists and scholars in Florence lost a primary source of support and even became condemned—burning paintings and books in the "bonfire of the vanities." Savonarola took over the city and condemned those who wore fancy clothing and jewelry and had expensive books and paintings.

A [Read pages 48 and 49 aloud.]

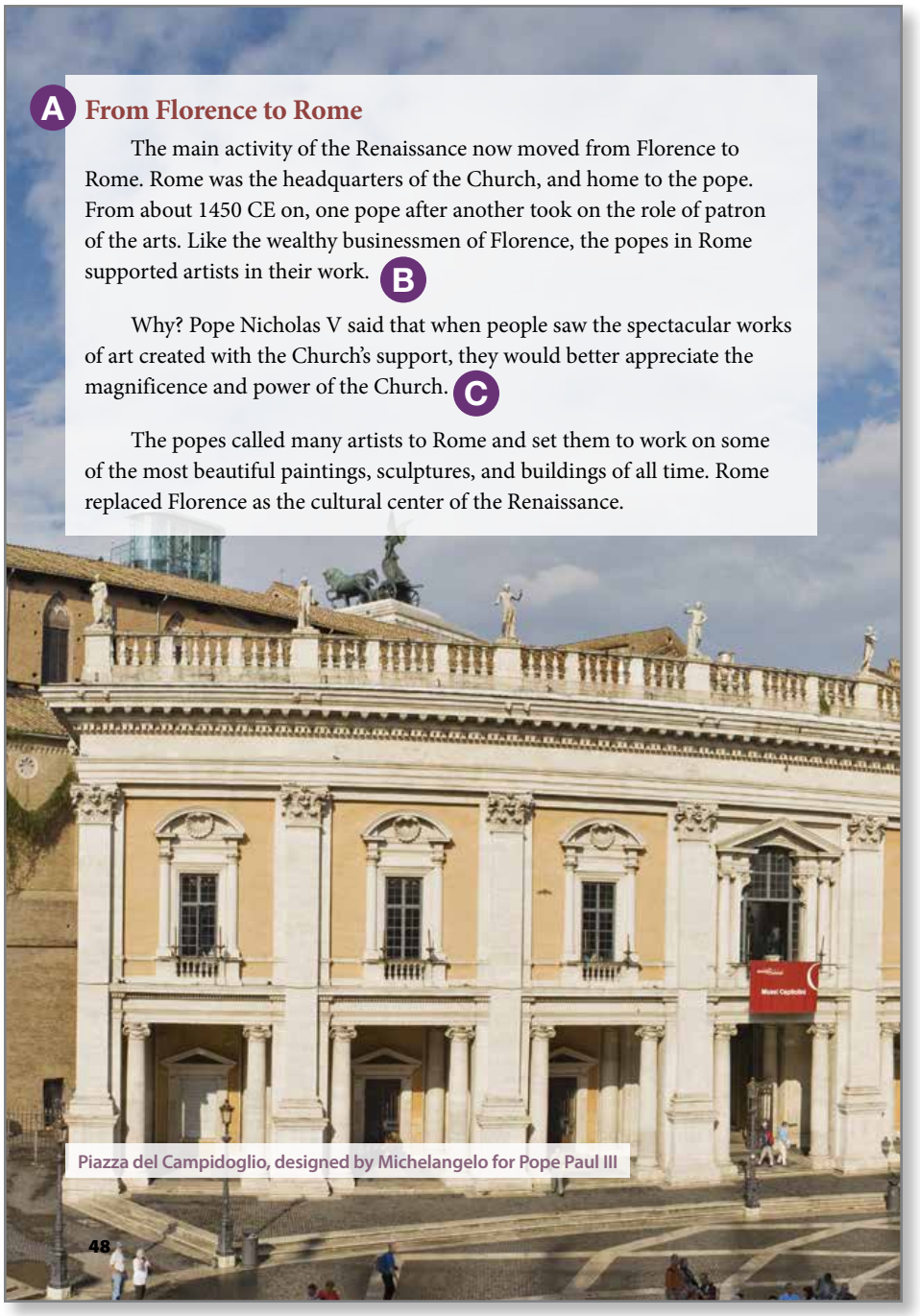
B *Literal* After the end of the patronage of the Medici family in Florence, where did the primary focus of the Renaissance movement shift and why?

» The primary focus of the Renaissance movement shifted to Rome because the popes, who lived in Vatican City near Rome, became patrons of artists.

Support [Have students locate Florence and Rome on the map of Renaissance Italy in the back of the Reader.]

C *Literal* Why did the popes in Rome support artists?

» The popes believed that when people saw the spectacular works of art created with the Church's support, they would better appreciate the magnificence and power of the Church.



A

From Florence to Rome

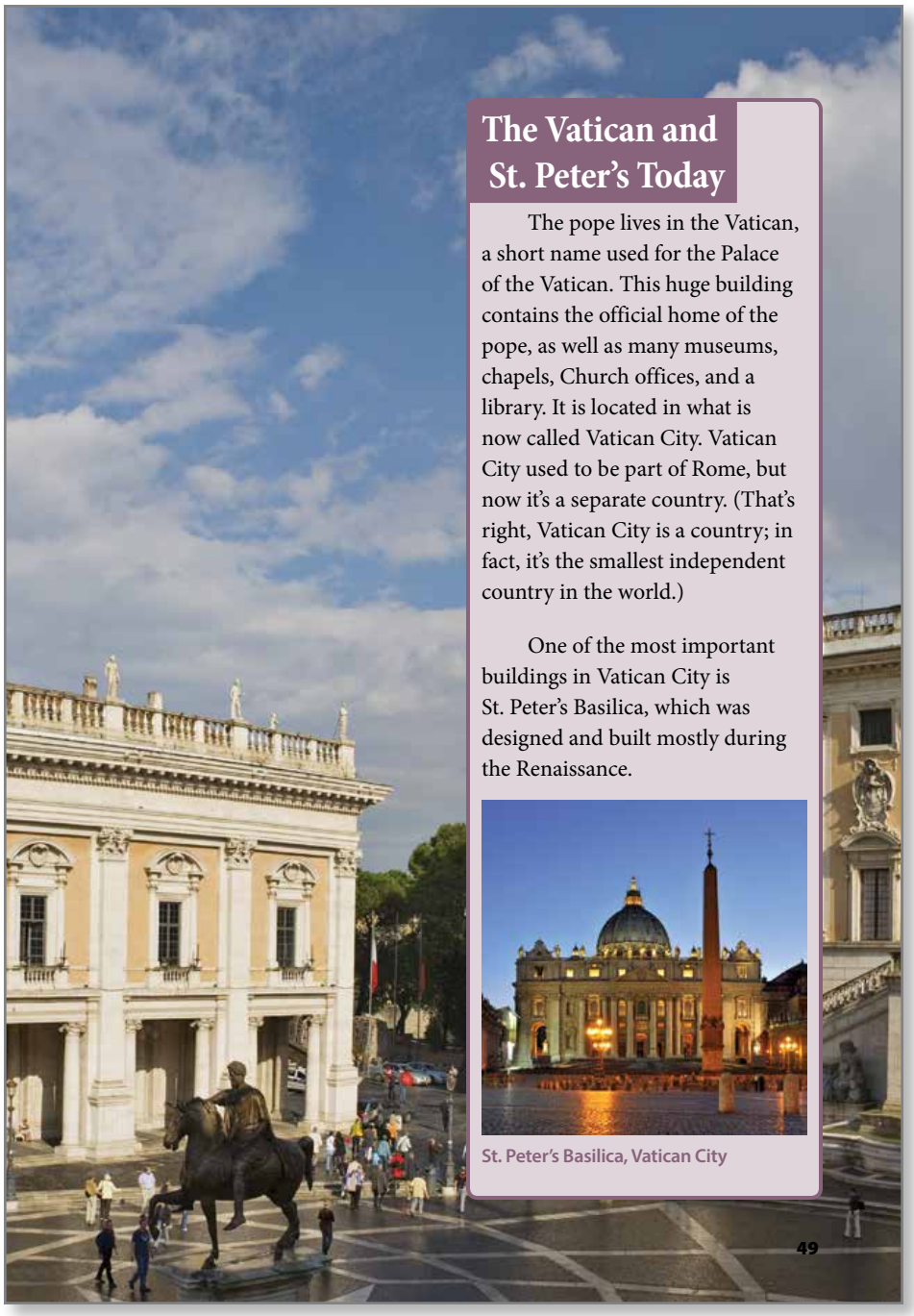
The main activity of the Renaissance now moved from Florence to Rome. Rome was the headquarters of the Church, and home to the pope. From about 1450 CE on, one pope after another took on the role of patron of the arts. Like the wealthy businessmen of Florence, the popes in Rome supported artists in their work. B

Why? Pope Nicholas V said that when people saw the spectacular works of art created with the Church's support, they would better appreciate the magnificence and power of the Church. C

The popes called many artists to Rome and set them to work on some of the most beautiful paintings, sculptures, and buildings of all time. Rome replaced Florence as the cultural center of the Renaissance.

Piazza del Campidoglio, designed by Michelangelo for Pope Paul III

48



The Vatican and St. Peter's Today

The pope lives in the Vatican, a short name used for the Palace of the Vatican. This huge building contains the official home of the pope, as well as many museums, chapels, Church offices, and a library. It is located in what is now called Vatican City. Vatican City used to be part of Rome, but now it's a separate country. (That's right, Vatican City is a country; in fact, it's the smallest independent country in the world.)

One of the most important buildings in Vatican City is St. Peter's Basilica, which was designed and built mostly during the Renaissance.

St. Peter's Basilica, Vatican City

Word(s)	CK Code
Titian	/tish*ən/

A [Read page 50 aloud.]

B [Have students turn to the maps at the back of the Reader. Have them locate Italy on the Map of Europe during the Renaissance, and the cities of Florence, Rome, and Venice on the map of Renaissance Italy.]

C *Inferential* What factors in Venice contributed to the city becoming a significant source of patronage during the Renaissance?

» Strong trade created wealth and a strong fleet of ships created power. This money and stability allowed people to pursue and support the arts.

A Venice: The Floating City

B The Republic of Venice, a great trading center of the Renaissance, was a city-state north of Florence and Rome. Venice is perched on the Adriatic Sea, between Europe and Asia. In the Middle Ages, the merchants of Venice were trading in Constantinople and as far away as China. The Venetians loaded their ships with silver, wine, and woolen cloth from Europe, as well as fine glassware produced in Venice, to trade with merchants to the east. They returned with silk and porcelain from China or spices from the East Indies. By the 1400s, Venice was known for more than just trading. It had built a fleet of ships and won battles to take over neighboring city-states. Venice became very wealthy and powerful.

During the Renaissance, wealthy Venetians not only supported many artists, they also built a city that is a work of art. Venice is a city on the water—not just near but *on* the water. The city rests on more than 100 small islands. To connect many of the islands, the Venetians built bridges as well as a maze of narrow waterways. These waterways, called canals, crisscrossed the city and made it possible to get from one little island to another. The most famous of the canals, the Grand Canal, winds through the city for about two miles. Even today, people travel on the canals in long, sleek, flat-bottomed boats called gondolas.

At the heart of the city's life was the huge open area called St. Mark's Square, where thousands of pigeons flock before the doors of the magnificent church called St. Mark's Basilica. **C**

The Master of Color

Titian was considered to be the greatest Venetian artist of the 1500s. He is perhaps best known for his use of vibrant color. Titian's portraits reveal his ability to capture his subjects' personalities. As well as people, his paintings often contain mythological and religious themes.



Titian's *Charles V at Mühlberg*, 1548 CE



Map of Venice from the early 1600s

51

Note

Question 1 relates to The Big Question of the chapter.

Discuss the Chapter and Wrap Up the Lesson — 15 minutes

- Have students respond to The Big Question in five or six sentences on Activity Page 7.2. Tell students that they should include at least two pieces of evidence to support their response.

1. *Inferential* What motivated wealthy patrons, such as the Medici family, to commission so much art? What motivated religious patrons, such as popes, to commission so much art? How are their reasons similar?
   » Answers may vary, but may include that the Medici family was inspired by their love of ancient Greek and Roman ideas, art, and literature to support and surround themselves with art and classical ideas. The Medici family became famous for supporting artists. Religious patrons hoped that by supporting art, they would inspire people with the power of the Church and the power of God. The reasons are similar because both wanted to create beautiful things and become known for their support of artists and art.

- Allow students to share their writing and discuss the points they make.

Word Work: *Shrewd* — 5 minutes

1. In the chapter you read, "Like his ancestors, Cosimo was a shrewd businessman."
2. Say the word *shrewd* with me.
3. *Shrewd* means clever or able to understand things and make good judgments.
4. My mother has a shrewd financial sense and she is always able to find the best price for whatever she wants to buy.
5. How would someone who is shrewd begin to complete a large amount of homework? Be sure to use the word *shrewd* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "Someone who is shrewd would . . ."]
6. What part of speech is the word *shrewd*?
   » adjective

[Use a *Making Choices* activity for follow-up.] The following sentences describe situations in which someone can be described as shrewd or not shrewd. Say, "That is shrewd," if the sentence describes a situation in which someone can be described as shrewd. Say, "That is not shrewd," if the sentence describes a situation in which someone can be described as not shrewd.

1. My teacher listened carefully to the news report and questioned whether or not both sides of the issue were presented.
   » That is shrewd.
2. My cousin did not carefully read the contract before signing the papers to buy a house.
   » That is not shrewd.
3. They bought the first plane tickets to Italy that they could find; they did not research cheaper prices or better departure times.
   » That is not shrewd.
4. We decided to take extra water on our hike on a very hot day.
   » That is shrewd.

WRITING 45 minutes

Present Informational Writing

Model Presenting Informational Writing 10 minutes

- Tell students they will choose one of their informational paragraphs composed in Lesson 3 and Lesson 5 to present to a small group. They will listen to each other to identify the main idea and points within the paragraph that support the main idea.
- Have students turn to Activity Page 7.3.

Topic	Humanism	*The School of Athens*
What is the main idea?		
How is the main idea supported?		

- Explain the Informational Paragraph Presentations Chart, using the following as a guide:
  - The question in the first row prompts students to notice the main idea, or point made about the topic, which is often stated in the introductory or topic sentence.
  - The question in the second row prompts students to identify supporting information for the point made about the topic.
- Tell students they will make notes in the chart as they listen to other students present their paragraphs.

Materials

- Activity Page 7.3
- Informational Paragraph Presentations Chart
- informational paragraphs
- timer

- Before listening to and taking notes about each other's informational paragraphs, tell students they will practice by listening to a paragraph from the Reader.
- Model presenting informational writing:
  - Review expectations for speaking: use appropriate volume for the group and speak at a slower pace.
  - Remind students to be respectful listeners by keeping their bodies still, making eye contact, and using appropriate nonverbal responses, such as subtle facial expressions.
  - Read the sample informational paragraph about Savonarola from the bottom of page 47 aloud.

> Although Savonarola was a monk, he openly insulted the powerful leader of the Church, the pope. He said that Pope Alexander VI was corrupt. At first, the pope ordered Savonarola to stop giving sermons. This didn't quiet the angry monk. Later, the pope excommunicated Savonarola, which means he took away his membership in the Church. Then Savonarola was accused of the crime of heresy—of holding beliefs that disagreed with the Church. Back then, the Church was very powerful and demanded that people follow its rules. It was a serious crime to be a heretic. Eventually, Savonarola angered the Church so much that he was arrested, convicted, and executed.

- Have students refer to the chart on Activity Page 7.3 and discuss the answers to the questions with a partner. Note the question below the chart does not need to be discussed now; it will be addressed after listening to their classmates' writing.
- Then review answers to the questions on the chart with the whole group as they relate to the sample informational paragraph.
  - Main idea about Savonarola (He disagreed with the Church.)
  - Supporting information for the main idea (He insulted the pope and suffered division from the Church leading to his death; he was ordered to stop giving sermons; and he was excommunicated, accused of heresy, arrested, convicted, and executed.)

Practice Presenting Informational Writing — 25 minutes

- Have students move into their presentation groups and assign the order for presenting. Remind them to have the informational paragraph they selected, Activity Page 7.3, and a pencil with them.
- Determine the amount of time each student will have to present based upon the number of students and the allotted time for this activity.
- Use a timer to time the turns for the groups:
  - Prompt the first speaker to stand up with his/her paragraph.

  - Remind the seated students to use respectful listening and take notes on the activity page once the speaker finishes.
  - Say “begin” and start the timer.
  - Once the speakers have finished and the listeners have had about three minutes to write their notes, tell groups to prepare for the next speaker.
  - Repeat until all students have had a turn.
- Circulate and check in with groups to offer reminders about respectful speaking and listening and to support students as they take notes in the chart.

Wrap Up 10 minutes

- Tell students to refer to their notes and think about all the paragraphs they have heard to respond to the question below the chart on Activity Page 7.3. Remind them that effective supporting information is logically related to the topic by reinforcing the main idea and contains fact-based details.
- Select students to share their responses to the question below the chart.

  Feedback Provide reinforcing and corrective feedback about student identification of supporting information that is logically related to a point about a topic.
- Collect Activity Page 7.3 to review and monitor student progress. Tell students you will circle the parts of their response that identify relevant supporting information and add a star if the response explains how the supporting information reinforces the point about the topic.

MID-UNIT CONTENT ASSESSMENT

- You may wish to pause one day before proceeding to Lesson 8 so you can assess students’ comprehension of the domain content presented in the Reader thus far. During your next ELA period, administer the Mid-Unit Content Assessment (Activity Page PP.1), which will take approximately 30–45 minutes for students to complete. You may choose to collect the assessments so a grade can be assigned and/or you may review the answers with students after they complete the assessment. You may use the remainder of the period for remediation and/or enrichment, including having students reread Reader chapters or read *Fluency Supplement* selections.

Materials

- Activity Page PP.1

Note

This is a good opportunity to use the Tens scoring system to gather formative assessment data. Information about the Tens scoring system appears in the Yearlong Teacher Resources.

Lesson 8

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Identify *The Prince* and *The Courtier* as Renaissance literature
- ✓ Explain that Renaissance ideals of a courtier and a prince are exemplified in the writings of Castiglione and Machiavelli
- ✓ Describe the similarities and differences between *The Prince* and *The Courtier*

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Whole Group: Chapter 6 "Morals, Modesty, and Manners"	40 min.	*Patrons, Artists, and Scholars*; Activity Pages 8.1, 8.2
Word Work: *Machiavellian*	5 min.	
Writing		
Take Notes for a Biography	45 min.	Activity Pages 8.4, SR.4, SR.5; Biography Notes Chart; Biography Rubric; Raphael Text; *Patrons, Artists, and Scholars*
Take-Home Material		
Reading	*	Activity Page 8.3

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able to describe *The Prince* and *The Courtier* as works of Renaissance literature that address ideals for behavior.

Writing: By the end of this lesson, students will be able to identify relevant information in a text and take notes for biography research.

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read to learn about the Renaissance ideals of behavior for leaders and members of the court.

Writing

- Prepare and display an enlarged version of the Biography Notes Chart from Activity Page 8.4. Alternatively, you may access a digital version in the digital components for this unit.
- Prepare and display an enlarged version of the Biography Rubric provided in Teacher Resources. Alternatively, you may access a digital version in the digital components for this unit.
- Prepare and display the Raphael Text provided in Teacher Resources. Alternatively, you may access a digital version in the digital components for this unit.

READING 45 minutes

Whole Group: Chapter 6 "Morals, Modesty, and Manners" 40 minutes

Review 5 minutes

- Review information from previous lessons by asking the following question: What are some characteristics often conveyed in art from the Renaissance?
  - List student responses on the board/chart paper, which may include: "admiration for ancient Greek and Roman works," "naturalistic representation of human form and power of the individual," and "portrayal of human emotion."

Introduce the Chapter 5 minutes

- Tell students they will read Chapter 6, "Morals, Modesty, and Manners."
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *morals*.
- Have them find the word on page 52 of the Reader. Explain that this vocabulary word is in the chapter title.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary at the back of the Reader, locate *morals*, and then have a student read the definition.
- Explain the following:
  - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*

Materials

- *Patrons, Artists, and Scholars*
- Activity Pages 8.1, 8.2

  - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.

- Have students reference Activity Page 8.1 while you read each word and its meaning noting that:
  - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
  - Words are listed in the order in which they appear in the chapter.

1. **morals**, ***n.*** ideas and beliefs about what is right and wrong (**52**)
2. **reputation**, ***n.*** the opinion or perception that other people have about someone or something (**54**)
3. **pessimistic**, ***adj.*** having a negative or gloomy attitude; expecting that the worst will always happen (**54**)
4. **brute**, ***n.*** someone who is mean, tough, and/or a bully (**54**)
5. **witty**, ***adj.*** clever; funny (**58**)
6. **custom**, ***n.*** a tradition practiced by a culture or group of people (**customs**) (**59**)
7. **indulge**, ***v.*** to treat oneself or take much more than needed (**59**)

Vocabulary Chart for Chapter 6 "Morals, Modesty, and Manners"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary		morals reputation pessimistic brute witty custom indulge
Spanish Cognates for Core Vocabulary		reputación pesimista bruto costumbre
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	keep his word means to achieve his ends gain his favor in the company of others	

- Read the purpose for reading from the board/chart paper:

> Read to learn about the Renaissance ideals of behavior for leaders and members of the court.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> What were the Renaissance ideals of how a prince or a courtier should act?

Read "Morals, Modesty, and Manners" 20 minutes

Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim.

A [Have students read page 52 and the first paragraph on page 54 silently.]

B *Inferential* Explain what Niccolò Machiavelli meant when he wrote, "A wise leader cannot and should not keep his word when keeping it is not to his advantage."

» Answers may vary, but should include that even if a leader says or promises that he will (or will not) do something, he should evaluate each situation and weigh the pros and cons of following through on his promise.

Support Why did Machiavelli decide to write *The Prince*, a book about the art of politics?

» He witnessed struggles between various groups and people, and he decided he needed to write a book about how a prince should rule his people and stay in power.

Chapter 6

Morals, Modesty, and Manners

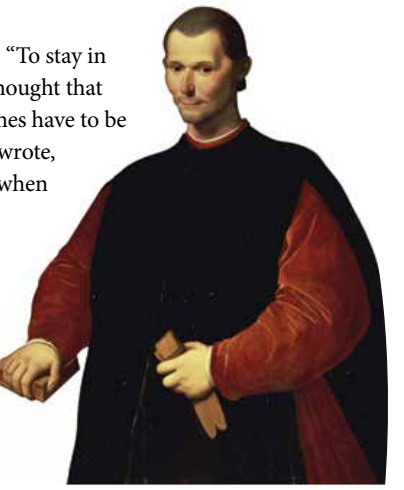
THE BIG QUESTION
What were the Renaissance ideals of how a prince or a courtier should act?

A Niccolò Machiavelli worked for the government of Florence in the late 1400s. He witnessed the Medici family fall from power, and he witnessed the bitter struggles between the city-states in Italy, between city-states and foreign countries, and between the pope and other rulers.

All this fighting among rulers made him think. He thought about how a prince should rule his people. Because of all the fighting, he especially thought about how a prince should defend himself against enemies and remain in power. He wrote his ideas in a famous book called *The Prince*. This book was a study of the art of politics and its publication caused much discussion among the rulers of the time.

B What is the chief goal of a prince? "To stay in power," said Machiavelli. Machiavelli thought that to keep his power, a prince might at times have to be dishonest. "A wise leader," Machiavelli wrote, "cannot and should not keep his word when keeping it is not to his advantage."

Machiavelli asked, "Is it better [for a prince] to be loved than to be feared, or the reverse?" Machiavelli said that a prince should wish to be both loved and feared. But he also said that if a ruler had to choose one or the other, then it would be better for people to fear him.



Niccolò Machiavelli

52

C

I

IL PRINCIPE
DI NICOLO MACHIAVELLI
SEGRETARIO ET CITTADINO
FIORENTINO.

Quante siano le specie de i Principati; & con quali modi si acquistino. CAP. I.

TVTTI li Stati, tutti i Dominj che hanno hauuto & hanno Imperio sopra gli huomini, sono stati & sono o Republiche ò Principati. I Principati sono ò hereditarij, de' quali il sangue del loro Signore ne sia stato lungo tempo Principe; ò e' sono nuoui. I nuoui, ò sono nuoui tutti; come fu Milano à Francesco Sforza; ò sono come membra aggiunti à lo Stato hereditario del Principe che li acquista; come è il Regno di Napoli al Re di Spagna: Sono questi dominj così acquistati, ò consueti à viuere sotto vn Principe, ò vsi ad essere liberi; & acquistansi ò con l'armi d'altri, ò con proprie; ò per fortuna, ò per virtu.

De i Principati hereditarij CAP II.

IO lascerò indietro il ragionare delle Republiche, perche altra volta ne ragionai à lungo. Volterommi solo al Principato; & anderò nel ritessere queste orditure di sopra, disputando come questi Principati si possono gouernare & mantenere. Dico adunque che nelli Stati hereditarij & assuefatti al sangue del loro Principe, sono assai minori difficultà à mantenerli che ne' nuoi: perche basta solo, non trapassare l'ordine de' suoi antenati, & dipoi, temporeggiare con li accidenti. In modo che si tal Principe è di ordinaria industria, sempre si manterrà nel suo Stato, se non è vna straordinaria & eccessiua forza che ne lo priua; & priuato che ne sia, quantunque di sinistro habbia lo occupatore, lo racquista. Noi habbiamo in Italia per essempio il Duca di Ferrara, il quale non hà retto à gli assalti de' Venitiani nel LXXXIIII. *ne à quegli di Papa Iulio nel* X. *per al-*

a

The first page of *The Prince* by Machiavelli

53

C [Have students describe what they see on page 53.]

» Answers may vary, but may include that it is the first page of *The Prince* and it is not written in English (it is written in Italian).

Word(s)	CK Code
Borgia	/bor*jə/

A *Evaluative* The adjective *Machiavellian* was created to describe people who act in a way that is selfish or dishonest. What things did Machiavelli write in *The Prince* that led to the creation of this adjective?

» Machiavelli wrote that a prince's main goal is to stay in power, even if it means he must be dishonest to stay in power. He also wrote that it is best if a prince is both loved and feared, but if he has to choose one, it is better to be feared than to be loved.

B [Have students read the rest of page 54 and page 55 silently.]

C *Literal* What are the two different views of Machiavelli among historians?

» Some historians believe Machiavelli does not deserve a bad reputation because he was writing about what people do, not what they should do when he wrote *The Prince*. Other historians believe Machiavelli was pessimistic, or had a negative attitude about people, expecting the worst of them.

These ideas and others were misinterpreted and have given Machiavelli a bad **reputation** over the years. Even today, if you describe someone as "Machiavellian," you mean that person is crafty, sneaky, power-hungry, and willing to use any means to achieve his or her ends. **A**

B ## Get Real!

Some historians think Machiavelli doesn't deserve his bad reputation. They say he was a wise man who preferred a government in which the people had a say, as it had been back in the Roman Republic. They say that in *The Prince,* Machiavelli was just being realistic. He was simply writing about what men do, rather than what they should do, and the challenges of governing a large population.

C But others disagree. They think that Machiavelli had a too dark and **pessimistic** view of human nature. They think that people aren't as bad as Machiavelli thought.

The Bad Borgias

When Machiavelli wrote about princes who didn't keep their promises, he often had the Borgia family in mind.

Many historians agree that the Borgias were often cruel, dangerous, and violent people. Rodrigo Borgia, who became Pope Alexander VI, holds the unpleasant reputation of being one of the most corrupt popes of all times. In *The Prince*, Machiavelli wrote this about Alexander VI: "There never was a man more effective in swearing that things were true, and the greater the oaths with which he made a promise, the less he observed it."

Rodrigo's second son, Cesare Borgia, was considered to be a **brute**. Unfortunately, he was put in charge of an army. Machiavelli traveled with Cesare at times and was impressed by his military skills. Cesare knew how to get power and keep it. He ruthlessly tried to conquer everything that lay in his path.

When Cesare decided he wanted to take possession of the city of Camerino, he visited his friend, the Duke of Urbino. Cesare asked to borrow all of Urbino's cannons so he could use them to attack Camerino.

The Duke, a trusting man, agreed to Cesare's request. But that night, Cesare marched back into his friend's city and conquered Urbino with its own cannons!

Later, Cesare went on to capture Camerino by deception, too. He negotiated with the rulers of the city. If they would surrender, then Cesare promised to let them off easily. They agreed to surrender. Then Cesare betrayed them. As soon as Cesare and his army entered the city, he gave orders for the rulers to be killed.



Cesare Borgia

Fortunately, the Borgias did not stay in power long. Rodrigo Borgia, also known as Pope Alexander VI, died in 1503 CE. Cesare was chased out of Italy. He died in battle in Spain at the age of 31. D



Urbino, Italy

55

D *Inferential* What things did some members of the Borgias family do that led some people to think Machiavelli wrote *The Prince* with that family in mind?

» Answers may vary, but may include that Rodrigo Borgia became one of the most corrupt popes of all time; that Cesare Borgia lied to the Duke of Urbino and captured Urbino with its own cannons; and Cesare captured Camerino by deception and then betrayed the rulers of the city and ordered them to be killed.

A [Have students read the first paragraph on page 56 and skim the rest of the page. Explain that they will focus more on these excerpts from *The Prince* in the next lesson.]

B *Literal* What did Machiavelli say influenced his creation of *The Prince*?

» He was influenced by works of history by "the ancients," the classical writers of Greece and Rome.

A

From *The Prince*

Machiavelli also greatly admired ancient Greece and ancient Rome. In a letter he wrote to a friend, Machiavelli said that he wrote *The Prince* after reading many works of history by "the ancients," the classical writers of Greece and Rome. "I give myself completely over to the ancients," Machiavelli said. Here are some excerpts from *The Prince*. **B**

"Anyone who determines to act in all circumstances the part of a good man must come to ruin among so many who are not good. Hence, if a prince wishes to maintain himself, he must learn how not to be good, and to use that ability or not as is required."

"The experience of our times shows that the princes who have done great things are the ones who have taken little account of their promises and who have known how to addle the brains of men with their craft."

"If men were all good, this advice would not be good, but since men are wicked and do not keep their promises to you, you likewise do not have to keep your promises to them."

"So far as he is able, a prince should stick to the path of good but, if the necessity arises, he should know how to follow evil."

56

C Castiglione and *The Courtier*

In the early 1500s, Baldassar Castiglione wrote *The Book of the Courtier*. It's commonly known as *The Courtier* for short. In great detail, the book describes how the ideal courtier should behave.

What's a Courtier?

The word *court* is in *courtier*. There is the kind of court where trials take place with a judge and sometimes a jury. But this is a different kind of court—the court of a king or prince. A prince's court might mean the palace or mansion where the prince lives. The court also includes the royal family, servants, officers, and advisers of the prince.

A *courtier* is a person who spends a lot of time at the court of the prince. Sometimes, when people refer to a courtier, they mean a person who hangs around the prince and flatters him and tries to gain his favor. But this doesn't apply to all courtiers. D


IL CORTEGIANO
DEL CONTE
BALDASSARE
CASTIGLIONE.
Riueduttо, & corretto da ANTONIO
CICCARELLI da Fuligni, Dottore
in Theologia.
Al Sereniſſimo Signor Duca d'Vrbino:

Part of the title page of *The Book of the Courtier*

Word(s)	CK Code
Castiglione	/kast*ig*lee*oe*nee/

C [Have students read page 57 silently.]

D **Support** [Review the multiple meanings of *court* as discussed in the text.]

- » *court*—place where trials take place
- » *court*—palace or mansion where the prince lives
- » *court*—people, such as the royal family, servants, officers, and advisers of the prince

Word(s)	CK Code
sprezzatura	/spret*so*tor*ə/

A [Have students read page 58 silently.]

B *Evaluative* In what ways are *The Prince* and *The Courtier* similar, and in what ways are they different?

» They are similar in that they both give advice to a group of people about the proper way to behave. They are different in that *The Prince* tells a ruler, a prince, how to behave to keep power, and *The Courtier* tells a courtier, or one who spends a lot of time around a ruler, such as a prince, how to behave to stay in favor among royals and nobles.

A *The Book of the Courtier* describes the right ways to behave at court among royals and nobles. It describes the ideals of courtly life.



Baldassar Castiglione

Castiglione said that a lady should be "**witty**, elegant, and cultured." He said a gentleman should be "loyal to his prince and courteous to women." The courtier should be "athletic, sensitive, artistic, and well-educated."

A perfect courtier should be able to do everything well: he should be a skilled horseman, a bold soldier in battle, a graceful dancer, and more. He should be "well built and shapely of limb," not too short or too tall. And he should be a remarkable athlete: he should excel in jousting, wrestling, tennis, and spear-throwing! But, said Castiglione, the courtier should avoid some activities, "such as turning somersaults, rope-walking, and the like, which ... little befit a gentleman."

You might think that a courtier who can do everything well would be rather conceited. But it's important, Castiglione said, to be "gentle, modest, and reserved." In other words, don't be a show-off.

Most important of all, the courtier "must accompany his actions, gestures, habits, in short his every movement, with grace." Even when the courtier is doing something very difficult, he should do it so gracefully that it looks easy. The Italian word for this quality is *sprezzatura*. It means the ability to make things look easy, as though you hardly have to try or think about what you're doing. **B**

C

Della Casa's Guide to Manners of the Renaissance

During the Renaissance, what people considered "good manners" changed quite a bit. In the 1500s, Giovanni della Casa wrote a book about etiquette, or the **customs** for polite behavior. Della Casa was a poet and diplomat from Florence. The book, known in Italian as *Il Galateo,* is largely addressed to his nephew, and therefore takes on a familiar tone, though he intended to reach a wide range of people.

Della Casa detailed proper ways to sit and stand in the company of others. He explained how best to blow your nose, to cut your nails, and to chew your food. He even discussed situations where it might be okay —or not—to express your feelings. The excerpts below reveal just how important good manners and polite behavior were to della Casa.

"It is moreover extremely indecent to spit, cough, and expectorate (as it were) in company, as some hearty fellows are apt to do: and more so, when you have blown your nose, to draw aside and examine the contents of your handkerchief; as if you expected pearls or rubies to distill from your brain. These kinds of habits, in good company, are so very nauseous and disgusting, that if we **indulge** ourselves in them, no one can be very fond of our acquaintance."

"It is also an inelegant custom, for any one to apply his nose, by way of smelling to a glass of wine, which another person is to drink; or to a plate of meat, which another is to eat. Nay, I would not advise anyone to smell to anything, which he himself intends to eat or drink: since there is a possibility, at least, that his nose may drop upon it; or the very idea may offend the company, though by good luck that accident may not then befall them."

"What now can we suppose…to say to those people, whom we sometimes see thrusting, like hogs, their very *snouts* into their soup, so as not once to lift up their eyes from their hands, from what is set before them? Who, with their cheeks inflated as if they were sounding a trumpet, or puffing up the fire, do not so properly eat, as devour their food?"

D

C [Have students read page 59 silently.]

D *Evaluative* How is Giovanni della Casa's *Il Galateo* similar to *The Prince* and *The Courtier*?

» Answers may vary, but may include that all three books explain the ways people should behave.

Challenge How is della Casa's *Il Galateo* different from *The Prince* and *The Courtier*?

» Answers may vary, but may include that *The Prince* and *The Courtier* were written for people in power (*The Prince*) or those who were close to the people in power (*The Courtier*), whereas *Il Galateo* was written to advise a wide range of people about good manners.

Note

The Discussion questions and Activity Page 8.2 relate to The Big Question of this chapter.

Discuss the Chapter and Wrap Up the Lesson — 10 minutes

- Using Activity Page 8.2, record information about each of the following three works of Renaissance literature: *The Prince*, *The Courtier*, and *Il Galateo*. Complete notes on the advice provided in each work with evidence from the text, which may include the following:

Title	*The Prince*	*The Courtier*	*Il Galateo*
Author	Niccolò Machiavelli	Baldassar Castiglione	Giovanni della Casa
Audience	princes	courtiers	a wide range of people
Advice	• It is acceptable for princes to be dishonest to remain in power. • It is better for a prince to be feared than to be loved.	• A lady should be witty, elegant, and cultured. • A gentleman should be athletic, sensitive, artistic, and well-educated. • Do everything perfectly and remain modest. • Make all things look graceful and easy.	• All people should follow guidelines for polite behavior when others are around.

- Use the following questions to discuss the chapter.

1. *Inferential* Explain the title for this chapter, "Morals, Modesty, and Manners."
   » Answers may vary, but should reflect the understanding that *The Prince* addresses the morality of a prince's behavior, *The Courtier* addresses the value of modesty for a courtier, and *Il Galateo* addresses general manners for any person.
2. *Evaluative* What is a common theme across all three examples of Renaissance literature?
   » All three works address ideals of behavior.

- Have students take home Activity Page 8.3 to read and complete for homework.

Word Work: *Machiavellian* — 5 minutes

1. Machiavelli's ideas about how a leader should govern gave rise to a new word which is a synonym for *clever in a dishonest way.* This word is *Machiavellian*.
2. Say the word *Machiavellian* with me.
3. *Machiavellian* means using clever tricks to achieve something.
4. The governor used Machiavellian tactics in order to get elected as he made promises he knew he would never keep.
5. What sorts of Machiavellian tactics did the Borgia family use to stay in power? Be sure to use the word *Machiavellian* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "The Borgia family was *Machiavellian* when they…"]
6. What part of speech is the word *Machiavellian*?
   » adjective

[Use a *Discussion* activity for follow-up.] Talk with your partner about whether or not the Medici family's control of Florence was achieved in a Machiavellian manner. Be sure to use the word *Machiavellian* in complete sentences as you discuss this with your partner.

Note

Today's Word Work departs from the usual practice of selecting a vocabulary word from the chapter to instead highlight a popular, modern idiom derived from Machiavelli's legacy.

WRITING — 45 minutes

Take Notes for a Biography

Model Taking Notes for a Biography — 20 minutes

- Tell students they will be writing a biography of one of the artists they read about from the Renaissance: Brunelleschi, Leonardo, or Michelangelo.
- Remind students that when they focus a piece of writing they select one specific moment, object, or idea and use precise details to write about it. The focus of the biography will be the person they select to write about.
- Have students recall the biography genre from the *They Call Me Güero* unit. Review that a biography is text written about the life of a real person, by someone other than the person whose life is being described. Biographies focus on providing factual information.
- Tell students they will first take notes from the Reader. The Reader will be their primary, or main and most important, source of information for their biography research. They will work with a second source in the next writing lesson.

Materials

- Activity Pages 8.4, SR.4, SR. 5
- Biography Notes Chart
- Biography Rubric
- Raphael Text
- *Patrons, Artists, and Scholars*

- Review note-taking techniques. Remind students they learned about note-taking for informational writing in the *Early American Civilizations* unit.
  - Search the text for information related to the topic.
  - Record notes in fragments and use paraphrasing to avoid plagiarism.
- Have students turn to Activity Page 8.4.
- Tell students they will choose one of the artists from the three listed and take notes about the artist from the Reader.

Biography Notes Chart	
Early Years (childhood, family)	
Projects/ Accomplishments • Name and Location • Patronage • Interesting Facts	
What made him great?	

References for _____ Biography		
Title	Date	Source

- Review the categories on the Biography Notes Chart.
  - "Early Years": This will include information about the artist's childhood, family, or life when they started as an artist.
  - "Projects/Accomplishments": This will include information about significant works the artist created. For each work, note the name, location, patronage, and interesting facts. Tell students they will later create a diary entry about one of the artist's projects.
  - "What made him great?": This will include information about why the artist is remembered.
- Have students turn to the Biography Rubric (Activity Page SR.4) and point out how the criteria you introduced for the project are included in the rubric. This rubric will be used to assess this writing project.
- Display the Raphael Text and model searching for information for each note-taking category. Underline or highlight relevant information in the text and think aloud about which category the information falls under.
  - For "Early Years": birth name was Raffaello Sanzio; born in 1483; lost his parents when he was a child; by 11 years old he was working as an apprentice in an art studio; 1504 moved to Florence; studied the techniques of Michelangelo and Leonardo.

  - For "Projects/Accomplishments": the painting *The School of Athens*, located in the Vatican in Rome, commissioned by Pope Julius II, reflecting admiration for the ancient Greeks; multiple paintings of the Madonna and Jesus's family for patrons in Florence.
  - For "What made him great?": masterful representation of natural, human form; application of perspective.

- Tell students they will begin their list of sources on the back of Activity Page 8.4. For Raphael you would fill in "Raphael" in the blank for the title of the chart, and in the first row write and underline "Patrons, Artists, and Scholars" for the title of the primary source, "2014" for the date it was published, and "book" for the type of source. Note: The title would be in italics if the text is word processed.

Take Notes for a Biography — 20 minutes

- Tell students to think about the person they are most interested in writing about, circle his name, and write a sentence explaining their choice at the top of Activity Page 8.4.

  Support Have students skim the chapters indicated on the activity page to refresh their memory about the three choices.

- Have students turn to the chapter indicated for the person they selected and start taking notes.
- Circulate and check in with students. Review student sentences explaining their choice and if the sentence is vague, encourage them to provide more concrete reasons for the choice. Also ensure students are in the right section of the Reader for the person selected and that their note-taking is done with sentence fragments and paraphrasing.

Wrap Up — 5 minutes

- Prompt students to record their primary source on the back of Activity Page 8.4 if they have not already done so.
- Have a few students share examples of notes where they used paraphrasing. Have them read the line from the text and then their paraphrased notes.

  Feedback Provide reinforcing or corrective feedback for student use of fragments and paraphrasing in their notes.

- Collect Activity Page 8.4 to review and monitor student progress. Written feedback may include comments such as:
  - Great job using your own words to paraphrase this information from the text.
  - This fact is so interesting! I hope you write more about it in the biography.
  - Reread this fact in the text. Make sure your paraphrasing does not change the information.

– This is a full sentence. Try taking out the words I crossed out to make a sentence fragment.

Guidance for Teacher Use of Rubrics

Rubrics are provided for evaluation of the content and structure of student writing composed within each unit. The criteria within the descriptions correspond to what is taught in the writing lessons. *Exemplary* to *Beginning* performance columns provide graduated descriptions for each criterion. The columns for *Strong*, *Developing*, and *Beginning* performance are shaded to help students initially attend to the description for *Exemplary* performance. Rubrics allow teachers and students to identify graduated steps for improvement when aspects of the writing do not meet all the criteria taught. To do this, teachers (and students) may highlight the language from each row that best describes student writing. Consider the following sample rubric with bolding. The rubric communicates a corresponding piece of writing that was evaluated as:

- Strong for the introductory section
- Developing for the body section
- Strong for the concluding section
- between Strong and Exemplary for the structure of the piece

	Exemplary	Strong	Developing	Beginning
Hook	Diary entry is a creative expression of the relevant content from the artist's perspective	**Diary entry expresses the relevant content from the artist's perspective**	Diary entry is incomplete in relevant content	Diary entry includes little or no relevant content
Introduction	All information is relevant to the early years of the artist's life	**Most information is relevant to the early years of the artist's life**	Some information is relevant to the early years of the artist's life	Little to no information is relevant to the early years of the artist's life
Body	All information is relevant to the projects/ accomplishments of the artist	Most information is relevant to the projects/ accomplishments of the artist	**Some information is relevant to the projects/ accomplishments of the artist**	Little to no information is relevant to the projects/ accomplishments of the artist
Conclusion	All information addresses what makes the artist great	**Most information addresses what makes the artist great**	Some information addresses what makes the artist great	Little to no information addresses what makes the artist great

	Exemplary	Strong	Developing	Beginning
Structure of the Piece	**All sentences in paragraphs are presented logically**	Most sentences in paragraphs are presented logically	Some sentences in paragraphs are presented logically	Connections between sentences in paragraphs are confusing
	All information has been paraphrased	Most information has been paraphrased	Some information has been paraphrased	Little information has been paraphrased
	Information from sources beyond the Reader is incorporated in a complementary way	Information from sources beyond the Reader is incorporated throughout the biography	**Information from sources beyond the Reader is incorporated sparingly**	Information from sources beyond the Reader is not incorporated
	Headings reflect purposeful and clever revision	Heading revisions loosely connect to the information within the section	Heading revisions do not connect to the information within the section	Headings are not revised from the notes categories

TAKE-HOME MATERIAL

Reading

- Have students take home Activity Page 8.3 to read to a family member and complete for homework. Tell them they will also need Activity Page 8.3 for homework for the next lesson.

Materials

- Activity Page 8.3

Lesson 9

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Identify *The Prince* and *The Courtier* as Renaissance literature
- ✓ Explain that Renaissance ideals of a courtier and a prince are exemplified in the writings of Castiglione and Machiavelli
- ✓ Describe the similarities and differences between *The Prince* and *The Courtier*

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Close Reading: Chapter 6 "Morals, Modesty, and Manners"	40 min.	Answer Key for Activity Page 8.3; Activity Pages 8.3, 9.1; *Patrons, Artists, and Scholars*
Word Work: *Witty*	5 min.	
Grammar		
Practice Prepositions and Prepositional Phrases	15 min.	Prepositional Phrases Poster; Activity Page 9.2
Morphology		
Practice Prefix *ex–*	15 min.	Practice Prefix *ex–* Chart; Activity Page 9.3
Spelling		
Practice Spelling Words	15 min.	Activity Pages 9.4, SR.3
Take-Home Material		
Reading; Morphology	*	Activity Pages 8.3, 9.1, 9.3

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able to explain how the author's words, sentences, and literary devices provide a deeper understanding of "Morals, Modesty, and Manners."

Grammar: By the end of this lesson, students will have had additional practice using prepositions and prepositional phrases.

Morphology: By the end of this lesson, students will be able to distinguish between root words and words with the prefixes *ex–* and use those words correctly in sentences.

Spelling: By the end of this lesson, students will have gained additional practice spelling targeted words.

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read closely to examine the author's words, sentences, and literary devices for a deeper understanding of the ideals of behavior as presented in some Renaissance literature.

Morphology

- Prepare and display an enlarged version of the following Practice Prefix *ex–* Chart. Alternatively, you may access a digital version in the digital components for this unit.

Word Choices	Sentences
1. *exhaled, expelled, extracted, excluded*	The pope excommunicated or _____ Savonarola from the Church for holding beliefs that disagreed with the Church.
2. *excavated, exterior, exit, exported*	Venetians became very wealthy by trading with other countries; they _____ glassware and took in silk and spices from China and the East Indies.
3. *exhale, excavate, expel, exterior*	If I were Carlos trying out Leonardo's flying machine, I bet I would be so scared I would forget to _____ .
4. *extracted, exit, excluded, exported*	Renaissance scholars _____ ideas and inspiration from ancient Greek and Roman artists and philosophers.
5. *expel, exterior, excavate, exit*	Archaeologists _____ at the site of ancient Roman ruins in Italy to this day.
6. *extracted, exit, expelled, excluded*	The poor were largely _____ from the increasing wealth due to trade during the Renaissance.
7. *exclude, export, exterior, export*	The _____ of the cathedral of Florence is quite impressive, especially when you see the dome rising above smaller buildings.

Materials

- Answer Key for Activity Page 8.3
- Activity Pages 8.3, 9.1
- *Patrons, Artists, and Scholars*

Note

Close reading lessons present excellent opportunities to ensure that English learners and other students who need additional support fully comprehend a reading section.

READING 45 minutes

Close Reading: Chapter 6 "Morals, Modesty, and Manners" 40 minutes

Review 5 minutes

- Using the Answer Key at the back of this Teacher Guide, review student responses to Activity Page 8.3, which was assigned for homework.

Review the Chapter

- Tell students they will reread Chapter 6, "Morals, Modesty, and Manners."
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Read the purpose for reading from the board/chart paper:

> Read closely to examine the author's words, sentences, and literary devices for a deeper understanding of the ideals of behavior as presented in some Renaissance literature.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> What were the Renaissance ideals of how a prince or a courtier should act?

Close Reading

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

Read "Morals, Modesty, and Manners" 25 minutes

- Read the title of the chapter as a class, "Morals, Modesty, and Manners." As you read portions of the chapter, pause to explain or clarify the text at each point indicated.

Word(s)	CK Code
Borgia	/bor*jə/

A [Have students read the section "The Bad Borgias" on pages 54 and 55 silently.]

B *SYN Inferential* The sentence at the end of the fifth paragraph on page 54 is a complex one, so let's break it apart to see what it conveys. What does the first part of this sentence, "There never was a man more effective in swearing that things were true" mean?

» It means that the man Machiavelli wrote about, Pope Alexander VI, was very good at convincing people something was true.

SYN Inferential What does the last part of this statement, "and the greater the oaths with which he made a promise, the less he observed it," mean?

» It means that the more strongly he promised something, the more likely he was to ignore his promise.

COMP Inferential Explain what this entire sentence means in your own words.

» Machiavelli thought Pope Alexander VI was very good at convincing people something was true, but the more strongly he promised something, the more likely he was to ignore his promise.

These ideas and others were misinterpreted and have given Machiavelli a bad **reputation** over the years. Even today, if you describe someone as "Machiavellian," you mean that person is crafty, sneaky, power-hungry, and willing to use any means to achieve his or her ends.

Get Real!

Some historians think Machiavelli doesn't deserve his bad reputation. They say he was a wise man who preferred a government in which the people had a say, as it had been back in the Roman Republic. They say that in *The Prince,* Machiavelli was just being realistic. He was simply writing about what men do, rather than what they should do, and the challenges of governing a large population.

But others disagree. They think that Machiavelli had a too dark and **pessimistic** view of human nature. They think that people aren't as bad as Machiavelli thought.

A The Bad Borgias

When Machiavelli wrote about princes who didn't keep their promises, he often had the Borgia family in mind.

Many historians agree that the Borgias were often cruel, dangerous, and violent people. Rodrigo Borgia, who became Pope Alexander VI, holds the unpleasant reputation of being one of the most corrupt popes of all times. In *The Prince*, Machiavelli wrote this about Alexander VI: "There never was a man more effective in swearing that things were true, and the greater the oaths with which he made a promise, the less he observed it." B

Rodrigo's second son, Cesare Borgia, was considered to be a **brute**. Unfortunately, he was put in charge of an army. Machiavelli traveled with Cesare at times and was impressed by his military skills. Cesare knew how to get power and keep it. He ruthlessly tried to conquer everything that lay in his path.

When Cesare decided he wanted to take possession of the city of Camerino, he visited his friend, the Duke of Urbino. Cesare asked to borrow all of Urbino's cannons so he could use them to attack Camerino.

The Duke, a trusting man, agreed to Cesare's request. But that night, Cesare marched back into his friend's city and conquered Urbino with its own cannons!



Cesare Borgia

Later, Cesare went on to capture Camerino by deception, too. He negotiated with the rulers of the city. If they would surrender, then Cesare promised to let them off easily. They agreed to surrender. Then Cesare betrayed them. As soon as Cesare and his army entered the city, he gave orders for the rulers to be killed.

Fortunately, the Borgias did not stay in power long. Rodrigo Borgia, also known as Pope Alexander VI, died in 1503 CE. Cesare was chased out of Italy. He died in battle in Spain at the age of 31.



Urbino, Italy

55

A [Have students read page 56 silently.]

B *SYN Inferential* What did Machiavelli mean when he said, "I give myself completely over to the ancients"?

» He meant that he admired the writers and historians of ancient Greece and Rome, and that his writing of *The Prince* was greatly influenced by them.

Support What clue does the text provide to help you determine who "the ancients" were?

» When a word or phrase is used in a text that may be unfamiliar to the audience, it is often followed by a comma and a word or phrase that defines the unfamiliar text. In this text, in the third line of the paragraph, the words *the ancients* appear in quotation marks followed by a comma and the phrase *the classical writers of Greece and Rome*.

C *COMP Evaluative* What view of human nature is represented in these four passages?

» These four passages indicate that Machiavelli thought people were both good and bad, and that a leader might need to be dishonest to stay in power.

COMP Inferential What words or phrases from these four passages support the view of human nature presented in the passages?

» Answers may vary, but may include: *Anyone who determines to act in all circumstances the part of a good man must come to ruin among so many who are not good; men are wicked and do not keep their promises to you*.

Support What does Machiavelli mean in the second passage when he says that the greatest princes are those "who have taken little account of their promises"?

» He means that the greatest princes are those who don't always keep their promises.

A

From *The Prince*

Machiavelli also greatly admired ancient Greece and ancient Rome. In a letter he wrote to a friend, Machiavelli said that he wrote *The Prince* after reading many works of history by "the ancients," the classical writers of Greece and Rome. "I give myself completely over to the ancients," Machiavelli said. Here are some excerpts from *The Prince*. **B**

"Anyone who determines to act in all circumstances the part of a good man must come to ruin among so many who are not good. Hence, if a prince wishes to maintain himself, he must learn how not to be good, and to use that ability or not as is required."

"The experience of our times shows that the princes who have done great things are the ones who have taken little account of their promises and who have known how to addle the brains of men with their craft."

"If men were all good, this advice would not be good, but since men are wicked and do not keep their promises to you, you likewise do not have to keep your promises to them."

"So far as he is able, a prince should stick to the path of good but, if the necessity arises, he should know how to follow evil."

56

C

Castiglione and *The Courtier*

In the early 1500s, Baldassar Castiglione wrote *The Book of the Courtier*. It's commonly known as *The Courtier* for short. In great detail, the book describes how the ideal courtier should behave.

What's a Courtier?

The word *court* is in *courtier*. There is the kind of court where trials take place with a judge and sometimes a jury. But this is a different kind of court—the court of a king or prince. A prince's court might mean the palace or mansion where the prince lives. The court also includes the royal family, servants, officers, and advisers of the prince.

A *courtier* is a person who spends a lot of time at the court of the prince. Sometimes, when people refer to a courtier, they mean a person who hangs around the prince and flatters him and tries to gain his favor. But this doesn't apply to all courtiers.


IL CORTEGIANO
DEL CONTE
BALDASSARE
CASTIGLIONE.

Riuedutto, & corretto da ANTONIO
CICCARELLI da Fuligni, Dottore
in Theologia.

Al Sereniſſimo Signor Duca d'Vrbino:

Part of the title page of *The Book of the Courtier*

Word(s)	CK Code
sprezzatura	/spret*so*tor*ə/

A [Have students read page 58 silently.]

B *SYN Inferential* In the third paragraph, the author uses an exclamation point to end the sentence "And he should be a remarkable athlete: he should excel in jousting, wrestling, tennis, and spear-throwing!" An author's use of punctuation can help to set the tone of his or her writing. What tone does the author set here by using an exclamation point?

» It sets a tone of surprise or amazement. The author seems to be surprised that Castiglione would expect anyone to be able to do all of the listed things well.

Challenge How is Castiglione's advice about being an athlete similar to the spirit of the Renaissance?

» The spirit of the Renaissance included pursuits in multiple fields of study (e.g., philosophy, art, music, government, etc.). This diversity of knowledge was valued, and similarly, Castiglione is saying ability in multiple sports is valued.

C *VOC Inferential* What are some antonyms for the word *conceited* in the fourth paragraph?

» Answers may vary, but may include *modest*, *humble*, and *reserved*.

SYN Inferential Some antonyms for the word *conceited*, such as *modest* and *reserved*, appear at the end of the same paragraph in which that word appears. What clue do you see in this paragraph that alerts you to the fact that those words are antonyms for *conceited*?

» The word *but* in this paragraph indicates that the information that follows that word will be different from, and the opposite of, the information that comes before the word *but*.

A *The Book of the Courtier* describes the right ways to behave at court among royals and nobles. It describes the ideals of courtly life.



Baldassar Castiglione

Castiglione said that a lady should be "**witty**, elegant, and cultured." He said a gentleman should be "loyal to his prince and courteous to women." The courtier should be "athletic, sensitive, artistic, and well-educated."

A perfect courtier should be able to do everything well: he should be a skilled horseman, a bold soldier in battle, a graceful dancer, and more. He should be "well built and shapely of limb," not too short or too tall. And he should

B be a remarkable athlete: he should excel in jousting, wrestling, tennis, and spear-throwing! But, said Castiglione, the courtier should avoid some activities, "such as turning somersaults, rope-walking, and the like, which ... little befit a gentleman."

C You might think that a courtier who can do everything well would be rather conceited. But it's important, Castiglione said, to be "gentle, modest, and reserved." In other words, don't be a show-off.

Most important of all, the courtier "must accompany his actions, gestures, habits, in short his every movement, with grace." Even when the courtier is doing something very difficult, he should do it so gracefully that it looks easy. The Italian word for this quality is *sprezzatura*. It means the ability to make things look easy, as though you hardly have to try or think about what you're doing.

58

D

Della Casa's Guide to Manners of the Renaissance

During the Renaissance, what people considered "good manners" changed quite a bit. In the 1500s, Giovanni della Casa wrote a book about etiquette, or the **customs** for polite behavior. Della Casa was a poet and diplomat from Florence. The book, known in Italian as *Il Galateo,* is largely addressed to his nephew, and therefore takes on a familiar tone, though he intended to reach a wide range of people.

Della Casa detailed proper ways to sit and stand in the company of others. He explained how best to blow your nose, to cut your nails, and to chew your food. He even discussed situations where it might be okay —or not—to express your feelings. The excerpts below reveal just how important good manners and polite behavior were to della Casa.

E "It is moreover extremely indecent to spit, cough, and expectorate (as it were) in company, as some hearty fellows are apt to do: and more so, when you have blown your nose, to draw aside and examine the contents of your handkerchief; as if you expected pearls or rubies to distill from your brain. These kinds of habits, in good company, are so very nauseous and disgusting, that if we **indulge** ourselves in them, no one can be very fond of our acquaintance."

"It is also an inelegant custom, for any one to apply his nose, by way of smelling to a glass of wine, which another person is to drink; or to a plate of meat, which another is to eat. Nay, I would not advise anyone to smell to anything, which he himself intends to eat or drink: since there is a possibility, at least, that his nose may drop upon it; or the very idea may offend the company, though by good luck that accident may not then befall them."

"What now can we suppose…to say to those people, whom we sometimes see thrusting, like hogs, their very *snouts* into their soup, so as not once to lift up their eyes from their hands, from what is set before them? Who, with their cheeks inflated as if they were sounding a trumpet, or puffing up the fire, do not so properly eat, as devour their food?"

D [Have students read page 59 silently.]

E *COMP Inferential* Explain the advice della Casa gives in the third paragraph.

» He says that it is not polite to blow one's nose in public. He says it is especially bad manners, after blowing your nose, to look at the contents of the handkerchief because that is a disgusting habit that will make others not want to be around you.

Discuss the Chapter and Wrap Up the Lesson 10 minutes

- Use the following questions to discuss the chapter.

1. *Evaluative* Remember the quote from Chapter 1, "Men can do anything with themselves, if they will." Explain how each of the following people might interpret this quote: a prince, a courtier, and a gentleman/lady.
   » Answers may vary, but may include the following: a prince should be in complete control; a courtier should be good at all things; and a gentleman/lady should have good manners at all times.
2. *Inferential* How do *The Prince*, *The Courtier*, and *Il Galateo* respectively support a prince, courtier, and gentleman/lady in accomplishing the abilities they strive to master?
   » These works of literature provide guidelines for each type of person regarding the abilities valued for each.

- Have students take home Activity Page 9.1 to complete for homework. Remind students to use Activity Page 8.3 as they complete Activity Page 9.1.

Word Work: *Witty* 5 minutes

3. In the chapter you read, "Castiglione said that a lady should be 'witty, elegant, and cultured.'"
4. Say the word *witty* with me.
5. *Witty* means clever and funny.
6. Mr. Simpson made a witty comment about a book we were reading in class, which made everyone laugh.
7. What are some other examples of witty comments you have made or heard? Be sure to use the word *witty* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I thought it was witty when _____."]
8. What part of speech is the word *witty*?
   » adjective

[Use a *Synonyms and Antonyms* activity for follow-up.] I am going to say several words. If the word is a synonym, or a word with a similar meaning, of *witty*, say, "That is a synonym of *witty*." If the word is an antonym, or a word with an opposite meaning, of *witty*, say, "That is an antonym of *witty*."

1. humorous
   » That is a synonym of *witty*.
2. amusing
   » That is a synonym of *witty*.
3. dull
   » That is an antonym of *witty*.
4. entertaining
   » That is a synonym of *witty*.
5. boring
   » That is an antonym of *witty*.

GRAMMAR 15 minutes

Practice Prepositions and Prepositional Phrases

- Remind students they have learned about the parts of speech called prepositions and prepositional phrases.
- Remind students that a preposition gives more information about where something happens (place), when something happens (time), or who or what the subject or object of the sentence is with (partner). A preposition often answers the questions *Where? When?* or *With whom?*
- Remind students a prepositional phrase contains a preposition and other words that could include: articles, nouns, possessive nouns or pronouns, adjectives, and adverbs.
- Refer to the Prepositional Phrases Poster with students. Focus on the function of particular prepositional phrases and whether they are used to give information about place, time, or partner.
  - Review that prepositional phrases can give information about place, that is about where something happens or about the location of an object.
  - Tell students that prepositional phrases can also give information about time, that is about when something happens (*around 3:30 in the afternoon*). This function is labeled as time. Other prepositions that show time include: *in*, *on*, *at*, *for*, *before*, *after*, *during*, etc.
  - Prepositional phrases can also tell about the people or things that are with the subject or object of the sentence (*with her little sister, Min-jun*). This function is labeled as partner.

Materials

- Prepositional Phrases Poster
- Activity Page 9.2

- Have students create a prepositional phrase for each type of function to include on the poster.
- Have students turn to Activity Page 9.2. Read the directions and review the example with students.
- Have students complete Activity Page 9.2 independently.

  Support Students may complete Activity Page 9.2 in partners, or you may wish to complete it as a teacher-guided activity.

- Collect Activity Page 9.2 to review and grade at a later time.

MORPHOLOGY 15 minutes

Materials

- Practice Prefix *ex–* Chart
- Activity Page 9.3

Practice Prefix *ex–*

- Review the definition of prefix: A prefix is a syllable or syllables placed at the beginning of a root word to change the word's meaning.
- Remind students that the prefix *ex–* means "away" or "out." The prefix *ex–* does not change the part of speech of the root word.
- Direct students' attention to the Practice Prefix *ex–* Chart you prepared in advance.
- Tell students you will read a sentence aloud that is missing a word. Then, students must decide which word from the four options in the chart best fits in the blank. Point out the word choices are listed in the left column and the sentences are in the right column.
- Practice with the first sentence from the Practice Prefix *ex–* Chart.
- Ask students if they know the correct word to complete the sentence. (*Expelled*, because it means to force something or someone out.)

  Support Ask which words students could eliminate from the list to narrow down the options. Remind students of word meanings, if necessary.

- Continue in this manner with the remaining sentences as time permits.

Word Choices	Sentences
1. *exhaled, expelled, extracted, excluded*	The pope excommunicated or _____ Savonarola from the Church for holding beliefs that disagreed with the Church.
2. *excavated, exterior, exit, exported*	Venetians became very wealthy by trading with other countries; they _____ glassware and took in silk and spices from China and the East Indies.
3. *exhale, excavate, expel, exterior*	If I were Carlos trying out Leonardo's flying machine, I bet I would be so scared I would forget to _____ .

Word Choices	Sentences
4. *extracted, exit, excluded, exported*	Renaissance scholars _____ ideas and inspiration from ancient Greek and Roman artists and philosophers.
5. *expel, exterior, excavate, exit*	Archaeologists _____ at the site of ancient Roman ruins in Italy to this day.
6. *extracted, exit, expelled, excluded*	The poor were largely _____ from the increasing wealth due to trade during the Renaissance.
7. *exclude, export, exterior, export*	The _____ of the cathedral of Florence is quite impressive, especially when you see the dome rising above smaller buildings.

- Have students turn to Activity Page 9.3. Briefly review the directions and have students complete it for homework. Remind students to read the sentences carefully.

SPELLING

15 minutes

Practice Spelling Words

- Tell students they will practice writing the spelling words. Remind students they may use the Individual Code Chart on Activity Page SR.3 while they practice.
- Have students turn to Activity Page 9.4, explaining that the spelling words are listed in the box on the activity page and on the board/chart paper from Lesson 6.
- Have students work independently or in pairs to create a sentence for each word in the box.
- Collect Activity Page 9.4 to review and grade at a later time.
- Remind students that they will have a spelling assessment in the next lesson.

Materials

- Activity Pages 9.4, SR.3

TAKE-HOME MATERIAL

Reading; Morphology

- Have students take home Activity Pages 9.1 and 9.3 to complete for homework.
- Have students take home Activity Page 8.3 to reference while completing Activity Page 9.1.

Materials

- Activity Pages 8.3, 9.1, 9.3

Lesson 10

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Explain how the Renaissance movement affected women, fashion, and family life
- ✓ Describe the cultural norms set for women during the Renaissance movement
- ✓ Identify ways some women challenged the cultural norms for women during the Renaissance movement

LESSON AT A GLANCE	TIME	MATERIALS
Spelling		
Assessment	15 min.	Activity Page 10.1
Reading		
Small Group: Chapter 7 "Women in the Renaissance"	40 min.	Answer Key for Activity Page 9.1; Activity Pages 9.1, 10.2, 10.3; *Patrons, Artists, and Scholars*
Word Work: *Fortunately*	5 min.	
Writing		
Take Notes for a Biography	30 min.	*Patrons, Artists, and Scholars*; Activity Page 8.4; Biography Notes Chart; Raphael, Brunelleschi, Leonardo, and Michelangelo Second Sources
Take-Home Material		
Reading	*	Activity Page 10.4

Primary Focus of Lessons

Spelling: Students will be assessed on their knowledge of the correct spelling of the targeted words.

Reading: By the end of this lesson, students will be able to describe the opportunities the Renaissance movement afforded to some wealthy women of the time.

Writing: By the end of this lesson, students will be able to identify complementary information in a second source for biography research.

ADVANCE PREPARATION

Spelling

- Erase or cover the list of spelling words prior to the assessment.

Reading

- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read to learn about the opportunities the Renaissance movement afforded to some wealthy women of the time.

Writing

- Display the Biography Notes Chart from Lesson 8.
- Display the Raphael Second Source document provided in Teacher Resources. Alternatively, you may access a digital version in the digital components for this unit.
- Make copies of the Second Source document about Brunelleschi, Leonardo, or Michelangelo, also provided in Teacher Resources, for the students who selected each.
- Return Activity Page 8.4 to students to use during the writing lesson.

Fluency (optional)

- If students were assigned a selection from the *Fluency Supplement*, determine which students will read the selection aloud and when. See the Unit 1 Teacher Guide introduction for more information on using the *Fluency Supplement*.

Morphology

- Collect Activity Page 9.3 to review and grade as there is no morphology lesson today.

Materials

- Activity Page 10.1

Note

This is a good opportunity to use the Tens scoring system to gather formative assessment data. Information about the Tens scoring system appears in the Yearlong Teacher Resources in the Grade 5 Ancillary Materials.

SPELLING

15 minutes

Assessment

- Have students turn to Activity Page 10.1 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

1. rebirth	The Renaissance was a rebirth of ideas from the ancient Greeks and Romans.
2. invention	Leonardo explored the fields of science and created more than one invention based on his studies.
3. imagine	I like to imagine what it would have been like to be alive during the Renaissance.
4. achievement	The painting *The Last Supper* is a stunning achievement from the Renaissance.
5. create	I wish I could create masterpieces like Leonardo da Vinci.
6. culture	The culture of the Renaissance was inspired by the ideals of humanism.
7. literature	Shakespeare's plays are examples of Renaissance literature.
8. architect	The architect looked to ancient Greek buildings for inspiration.
9. sculptor	The sculptor started with a block of marble, and ended with a statue of a goddess.
10. movement	The Renaissance movement was a time when patrons supported artists who created incredible works of art.

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write the following sentence as dictated.

> The architect worked long hours to create the plan for his building.

- Repeat the sentence slowly several times, reminding students to check their work for appropriate capitalization and punctuation.
- Collect all spelling assessments to grade later. Use of the template provided at the end of this lesson is highly recommended to identify and analyze students' errors.

READING — 45 minutes

Small Group: Chapter 7 "Women in the Renaissance" — 40 minutes

Review — 5 minutes

- Using the Answer Key at the back of this Teacher Guide, review student responses to Activity Page 9.1, which was assigned for homework.

Introduce the Chapter — 5 minutes

- Tell students they will read Chapter 7, "Women in the Renaissance."
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *norms*.
- Have them find the word on page 60 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary at the back of the Reader, locate *norms*, and then have a student read the definition.
- Explain the following:
  - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
  - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 10.2 while you read each word and its meaning noting that:
  - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
  - Words are listed in the order in which they appear in the chapter.

Materials

- Answer Key for Activity Page 9.1
- Activity Pages 9.1, 10.2, 10.3
- *Patrons, Artists, and Scholars*

1. **norms**, ***n.*** customs; standards of acceptable behavior (**60**)
2. **fortunately**, ***adv.*** luckily; by good fortune (**60**)
3. **alliance**, ***n.*** a formal agreement to work together (**alliances**) (**60**)
4. **fashion**, **1. *v.*** to make, shape, or form; **2. *n.*** a popular way of dressing during a particular time or among a particular group of people (**62**)
5. **obstacle**, ***n.*** a challenge; something that blocks the way or makes it more difficult to do something else (**obstacles**) (**64**)
6. **prominent**, ***adj.*** important; well-known; easily seen (**64**)
7. **reminiscent**, ***adj.*** similar to something else (**64**)
8. **status symbol**, ***n.*** something someone owns that shows he or she is wealthy or important (**66**)

Vocabulary Chart for Chapter 7 "Women in the Renaissance"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary		norms fortunately alliance fashion obstacle prominent reminiscent status symbol
Spanish Cognates for Core Vocabulary		norma afortunadamente alianza obstáculo prominente reminiscencia símbolo de estatus
Multiple-Meaning Core Vocabulary Words		fashion
Sayings and Phrases	all of [age] wasted no time capture her likeness on canvas in their own right	

- Read the purpose for reading from the board/chart paper:

> Read to learn about the opportunities the Renaissance movement afforded to some wealthy women of the time.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> What opportunities did the Renaissance movement afford to some wealthy women of the time?

Establish Small Groups

Before reading the chapter, divide students into two groups using the following guidelines:

✪ **Small Group 1**: This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text. This is an excellent time to make notes in your anecdotal records. Students will complete Activity Page 10.3 with your support while they read.

✪ **Small Group 2**: This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the chapter, discuss it with others in Small Group 2, and then complete Activity Page 10.3. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 10.3 correctly. You may choose to do one of the following to address this:

- collect the pages and correct them individually
- provide an answer key to students to check their own or a partner's work after they have completed the activity page
- confer with students individually or as a group at a later time

Over the course of the year, students may change groups, depending on individual students' needs.

Read "Women in the Renaissance" 20 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim.

Word(s)	CK Code
Francesco Gonzaga	/fran*ches*koe/ /gon*zog*ə/

A [Have students read pages 60 and 61 silently.]

B *Inferential* In what ways did Isabella d'Este's father's beliefs and behavior influence her life?

» Isabella's father thought girls should be educated just like boys. When she was only six years old, she knew Latin and Greek and played the lute. He arranged her marriage to a son from a powerful ruling family.

[Have students record the answer(s) to question 1 on Activity Page 10.3.]

Chapter 7

Women in the Renaissance

THE BIG QUESTION
What opportunities did the Renaissance movement afford to some wealthy women of the time?

A Although many Renaissance women ran a household as expected by the cultural **norms** of the day, some women became powerful and influential despite all that stood in their way. One such woman was Isabella d'Este.



Isabella d'Este

Isabella was born in the Italian city-state of Ferrara in 1474 CE. **Fortunately**, her father, the Duke of Ferrara, believed in the importance of educating both his sons *and* his daughters.

Isabella blossomed into a brilliant student. When she was only six years old, she knew Latin and Greek and played the lute, a popular instrument during the Renaissance, similar to a guitar. She was a feisty little girl who could and would debate anyone on any topic. Other children called her "La Prima Donna" or "The First Lady." **B**

Engaged at Six!

As was the custom long ago, the Duke of Ferrara arranged marriages for his children. Arranged marriages allowed powerful families to form political ties and **alliances** with other powerful families. So, at the tender age of six years old, Isabella became engaged to Francesco Gonzaga of Mantua. But he was much older—all of 14!

60

The wedding took place when Isabella turned 16, a normal age in those times for a girl to get married. Through this marriage Isabella became related to many ruling families in Italy.

After Isabella moved to Mantua, a beautiful city in northern Italy, she wasted no time getting involved in the politics of the city. Francesco was often away, fighting one battle after another with various city-states and countries. When Francesco was out of town, Isabella skillfully governed the people.

In 1509 CE, while Francesco was leading troops against the city of Venice, he was captured and put in jail for several years. With Francesco gone, it might have seemed like a good opportunity to the princes of unfriendly city-states to try to take over Mantua. But Isabella made it clear to potential enemies that she was very much in charge and they had better not try anything. While Francesco was in prison, she managed to fight off enemies and form strong alliances with other rulers.

Once released from jail, Isabella's husband left to fight more battles. He fought against the French for a few years, and died in 1519 CE.

After that, Isabella led Mantua on her own. She kept her enemies out and made certain that both Mantua and her home city of Ferrara stayed independent and unharmed. C



Ducal palace in Mantua where Isabella lived

C *Inferential* How did Isabella's arranged marriage position her for power later in life?

» Isabella's arranged marriage made her related to many important ruling families in Italy and led her to govern Mantua.

Support What does it mean that Isabella's father arranged her marriage?

» It means he selected the man she would marry.

[Have students record the answer(s) to question 2 on Activity Page 10.3.]

A [Have students read page 62 silently.]

B *Evaluative* How do Isabella's achievements compare to the primary expectations for a woman born into a noble, wealthy family?

» Answers may vary, but may include that Isabella's achievements as a ruler and patron are astonishing compared to the expectations for women born into wealthy families. Usually noble women during this time period were expected only to marry and have children.

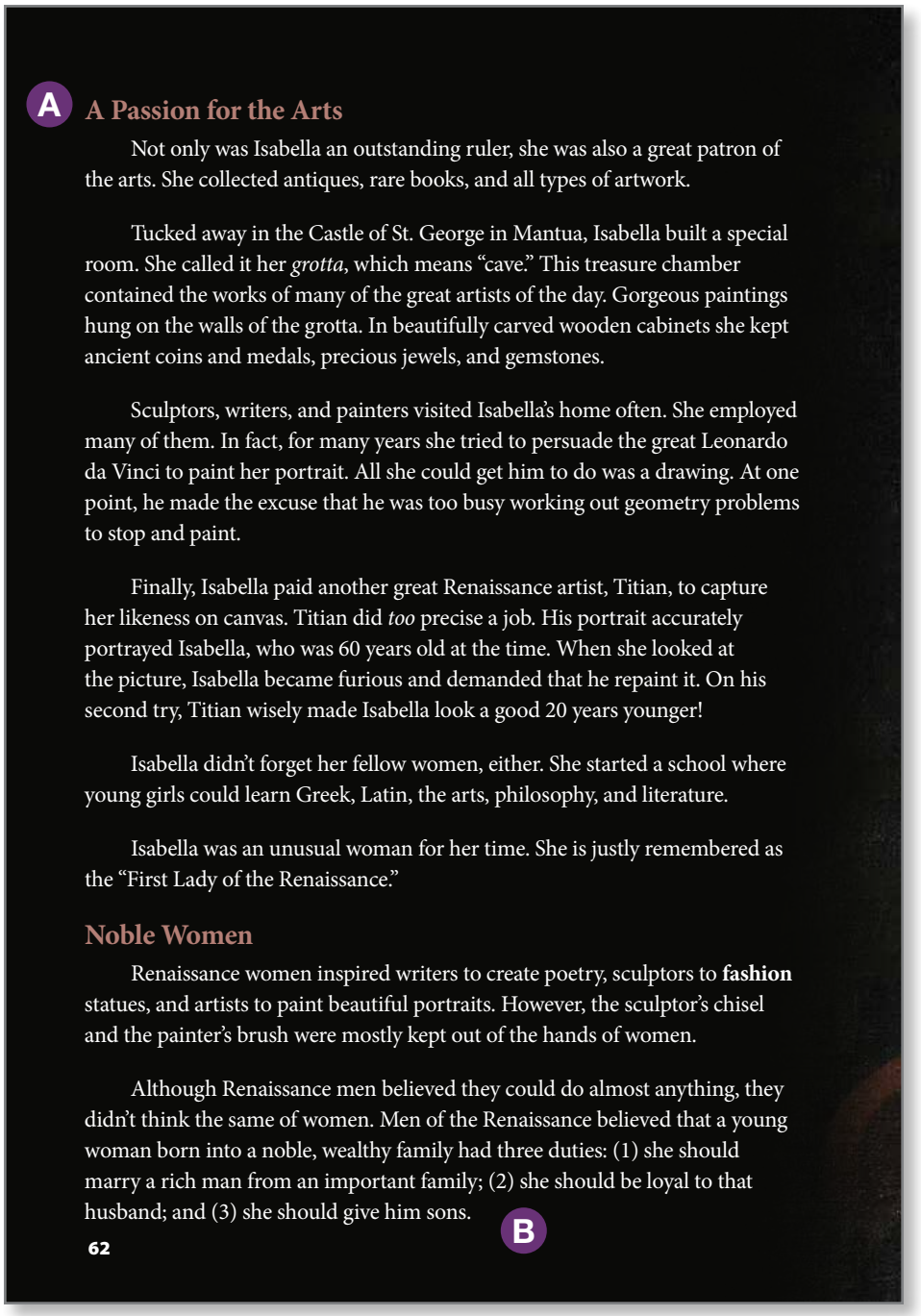
Support Identify Isabella's achievements.

» Isabella governed the people of Mantua in place of her husband, defended Mantua from invaders, was a great patron of artists and scholars, and established a school for girls. During the Renaissance, ruling, defending against invaders, being a patron, and establishing schools were things usually only done by men.

Support Identify the primary expectations for both men and women born into noble, wealthy families at this time.

» A woman born into a noble, wealthy family at this time was expected to get married, be loyal to her husband, and have sons. Women were generally not educated like men were; women were expected to do other things, such as focusing on their family duties, which would leave little time for becoming artists; men of the time did not believe women could do things like paint and sculpt.

[Have students record the answer(s) to question 3 on Activity Page 10.3.]



A

A Passion for the Arts

Not only was Isabella an outstanding ruler, she was also a great patron of the arts. She collected antiques, rare books, and all types of artwork.

Tucked away in the Castle of St. George in Mantua, Isabella built a special room. She called it her *grotta*, which means "cave." This treasure chamber contained the works of many of the great artists of the day. Gorgeous paintings hung on the walls of the grotta. In beautifully carved wooden cabinets she kept ancient coins and medals, precious jewels, and gemstones.

Sculptors, writers, and painters visited Isabella's home often. She employed many of them. In fact, for many years she tried to persuade the great Leonardo da Vinci to paint her portrait. All she could get him to do was a drawing. At one point, he made the excuse that he was too busy working out geometry problems to stop and paint.

Finally, Isabella paid another great Renaissance artist, Titian, to capture her likeness on canvas. Titian did *too* precise a job. His portrait accurately portrayed Isabella, who was 60 years old at the time. When she looked at the picture, Isabella became furious and demanded that he repaint it. On his second try, Titian wisely made Isabella look a good 20 years younger!

Isabella didn't forget her fellow women, either. She started a school where young girls could learn Greek, Latin, the arts, philosophy, and literature.

Isabella was an unusual woman for her time. She is justly remembered as the "First Lady of the Renaissance."

Noble Women

Renaissance women inspired writers to create poetry, sculptors to **fashion** statues, and artists to paint beautiful portraits. However, the sculptor's chisel and the painter's brush were mostly kept out of the hands of women.

Although Renaissance men believed they could do almost anything, they didn't think the same of women. Men of the Renaissance believed that a young woman born into a noble, wealthy family had three duties: (1) she should marry a rich man from an important family; (2) she should be loyal to that husband; and (3) she should give him sons.

B

62



Titian's second portrait of Isabella d'Este, 1536 CE

63

Word(s)	CK Code
Sofonisba Anguissola	/soe*foe*neez*bə/ /ang*wee*soe*lə/
Amilcare Anguissola	/ə*meel*ko*rae/ /ang*wee*soe*lə/
Gian Paolo Zappi	/jon/ /pou*loe/ /zap*ee/

A [Have students read page 64 silently.]

B *Evaluative* Compare what Sofonisba's father and Isabella's father did for each of them when they were young to help them accomplish what they did later in life.

» Both Sofonisba and Isabella were educated at a time when many girls were not. Isabella also had an arranged marriage into a powerful family. Sofonisba had training with prominent local artists.

[Have students record the answer(s) to question 4 on Activity Page 10.3.]

C *Inferential* What does it mean that Lavinia Fontana's family paintings "were reminiscent of Sofonisba Anguissola"?

» It means they were similar to the family paintings created by Sofonisba Anguissola.

[Have students record the answer(s) to question 5 on Activity Page 10.3.]

A Overcoming Obstacles

Some women overcame the **obstacles** of their time and became respected artists in their own right. Well-known for her portrait work, Sofonisba Anguissola (1530–1625 CE) is one of the earliest known female artists. Most female artists of the time were the daughters of painters. However, Sofonisba's father was not a painter but a wealthy nobleman.

The oldest of seven children, Sofonisba had five younger sisters and a brother. Her father, Amilcare Anguissola, read and lived by the famous words of Castiglione's *The Courtier*, including the importance of educating young women. Both Sofonisba and her sister Elena lived and trained with **prominent** local artists. Under her father's encouragement, Sofonisba received early inspiration from notable artists including Michelangelo. As a young artist, Sofonisba trained three of her younger sisters to be painters. B

Her most well-known works include many self-portraits and the famous family portrait *Lucia, Minerva, and Europa Anguissola Playing Chess*. Lucia, Minerva, and Europa are three of her younger sisters. The painting captures a glimpse of noble family life during this time.

One of the first-known women to paint large figure paintings was the daughter of Italian painter Prospero Fontana. Lavinia Fontana (1552–1614 CE) received patronage from the family of Pope Gregory XIII and painted portraits of many well-known individuals. Recognized for her attention to detail and the use of vibrant colors, her self-portraits and family paintings were **reminiscent** of Sofonisba Anguissola. Lavinia married lesser-known artist Gian Paolo Zappi, who ultimately worked as her agent. C



Lavinia Fontana's, *Self Portrait at the Spinet*, 1578 CE

64



Sofonisba Anguissola's,
Self-Portrait, 1556 CE

65

A [Have students read pages 66 and 67 silently.]

B *Literal* Provide an example of how a monarch influenced how people looked during the Renaissance.

» Because Queen Elizabeth I had red hair and a high forehead, other women dyed their hair red and shaved their hairlines to look like her.

A Renaissance Style

During the European Renaissance, there was more freedom in the style of dress, and headdresses allowed more hair to show than had previously been considered acceptable. The high collars and starched ruffs, or pleated collars, of this period led to upswept hairstyles that were sometimes formed over a wire frame in a heart shape. In England a variety of beards, mustaches, and hairstyles for men became popular during the reign of Henry VIII. The popularity of Queen Elizabeth I inspired her subjects to wear red wigs or dye their hair red and shave their hairlines to give the appearance of a high forehead like hers. B

Toward the end of the 1500s, a red-blonde hair color was popularized in paintings by Italian artist Titian. To achieve the color, Venetian women applied mixtures of alum, sulfur, soda, and rhubarb to their hair and sat in the sun to let it dry. A new custom in Renaissance France was to grind flowers into a powder and apply the mixture to hair. Blonde hair was considered especially stylish for women. Women often bleached their hair to make it blonde. Wigs or fake locks of hair made from yellow or white silk were also common.

Clothing was an important **status symbol** during the Renaissance. The wealthy dressed in fancy clothing. A wealthy person would have a variety of clothes made from fine materials, furs, and silks. Peasants, on the other hand, typically had only one or two sets of clothing. Wealthy men wore colorful tights or stockings with a shirt and tight-fitting coat called a doublet.



Renaissance fashion

66

They also often wore hats. Wealthy women wore long dresses with high waists and puffy sleeves and shoulders. Sometimes their dresses were embellished with embroidery stitched with gold and silver thread. Women had elaborate gold jewelry decorated with expensive jewels like pearls and sapphires. In some areas, laws that had been in effect since the early 1300s prevented the lower classes from wearing nice clothes. In England there were many laws that specified who could wear what types of clothes. Only certain social classes could wear clothes of specific colors and materials. In some areas only nobles were allowed to wear fur. C

Marriages to Keep the Peace

During the Renaissance, in upper-class families most marriages were arranged by parents, usually while the children were still young. Therefore, men and women did not usually date each other, fall in love, and then get married.

Fathers preferred that their daughters marry rich and powerful men from other city-states or countries. There was a good reason for this. When the daughter of a prince in one city-state married the son of a ruler in another city-state, the two families would be much less likely to go to war. With a son, daughter, and grandchildren between them, the two rulers would have too much in common to fight each other.

This practice of arranged political marriages became common all across Europe. After a while, many of the ruling families were related to each other.



D The wedding of Catherine de' Medici to Prince Henry of France

C *Inferential* If you saw a person walking down the street during the Renaissance period, how would you know his or her degree of wealth and social class?

» You would be able to determine a person's degree of wealth and social class by his or her fashion. Peasants often only had one or two sets of clothing, and in some places there were laws against lower classes wearing nice clothes. Sometimes laws specified who could wear what types of clothes. Wealthy people had a variety of clothes, often of fine materials, such as fur and silk, of high style, such as doublets and puffy sleeves, and complemented with accessories, such as jewelry and hats.

[Have students record the answer(s) to question 6 on Activity Page 10.3.]

D *Literal* How did many of the European ruling families become related to one another?

» Fathers of young girls in upper-class families would arrange the marriages of their daughters to rich and ruling families from other city-states.

Support Why did the European ruling families practice arranged marriage?

» When the daughter of a ruler in one city-state married the son of a ruler in another city-state, the two families would be much less likely to go to war.

Note

Question 1 relates to The Big Question of this chapter.

Discuss the Chapter and Wrap Up the Lesson — 10 minutes

- Bring students back together and use the following question to discuss the chapter.

1. *Evaluative* Describe the opportunities the Renaissance movement afforded to some wealthy women that were not typical for women at that time.
   » Answers may vary, but may include that typically, although men in the Renaissance were thought to be able to do anything, this was not the view of women. In general, a woman was considered to have three duties: (1) marry a rich man from an important family; (2) be loyal to her husband; and (3) give her husband sons. There were exceptions to the typical role of women during the Renaissance. Some wealthy families educated their daughters and supported their interests in art and learning. Some women ruled and defended city-states. Others amassed large collections of art and supported artists with their patronage. Still other women trained with prominent artists and became renowned for their own works of art.

- Tell students they will take home Activity Page 10.4 to read and complete for homework.

Word Work: *Fortunately* — 5 minutes

1. In the chapter you read, "Fortunately, her father, the Duke of Ferrara, believed in the importance of educating both his sons and his daughters."
2. Say the word *fortunately* with me.
3. *Fortunately* means luckily or by good fortune.
4. I didn't know it was going to rain; fortunately, I had an umbrella in my book bag.
5. What are some examples of times when you felt fortunate? Be sure to use the word *fortunately* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "[situation]; fortunately, [solution]."
6. What part of speech is the word *fortunately*?
   » adverb

[Use a *Making Choices* activity for follow-up.] An antonym, or word with an opposite meaning, of *fortunately* is *unfortunately*. I am going to read several sentences that have a blank. Fill in the blank with either the word *fortunately* or its opposite, *unfortunately*.

1. I was running late to the bus stop and was scared I was going to miss the bus; _____, the bus driver saw me running and waited for me.
   » fortunately
2. I forgot to have my mom sign the permission slip for the field trip; _____, it rained and the field trip was postponed for the next week.
   » fortunately
3. I was so excited to hear we were going to start playing soccer in gym class; _____, I had forgotten my sneakers and had to sit out.
   » unfortunately
4. My aunt tried to make it to my birthday party on Saturday; _____, her flight was delayed and she did not make it in time.
   » unfortunately
5. I was nervous because I had forgotten my homework; _____, the teacher gave the class an extra day to turn it in.
   » fortunately

WRITING 30 minutes

Take Notes for a Biography

Model Taking Notes for a Biography 10 minutes

- Tell students you learn more about a topic when you gather information from more than one source. So far, they have gathered information about the person they selected as the subject of a biography from their primary source, the Reader. Today students will use a second source to gather more information for their biography.
- Explain that information sources come in many forms: books, websites, video, interviews, and more. The second source students will use today is a document, which is an important paper that provides information.
- Discuss how multiple sources may confirm (tell the same thing), complete (fill in gaps in information), or contradict (tell something different) each other. As a researcher, students should know the following:
  - Information that confirms provides confidence in the knowledge someone already has. Repeated information should not be written down again when taking notes. The source, nonetheless, should be written down.
  - Information that completes helps fill in knowledge gaps. This information should be grouped with the related information when taking notes.

Materials

- *Patrons, Artists, and Scholars*
- Activity Page 8.4
- Biography Notes Chart
- Raphael, Brunelleschi, Leonardo, and Michelangelo Second Sources

  - Information that contradicts creates questions about the knowledge. Additional sources should be consulted to provide clarity and to help the student determine the most accurate information.

- Have students refer to Activity Page 8.4 as you model selecting information from a second source about Raphael.
- Refer to the Biography Notes Chart from Lesson 8. If you did not fill in the notes from Lesson 8, remind students of the information you identified for Raphael from the Reader as you model.
  - For "Early Years": birth name was Raffaello Sanzio; born in 1483; lost his parents when he was a child; by 11 years old he was working as an apprentice in an art studio; 1504 moved to Florence; studied the techniques of Michelangelo and Leonardo.
  - For "Projects/Accomplishments": the painting *The School of Athens*, located in the Vatican in Rome, commissioned by Pope Julius II, reflecting admiration for the ancient Greeks; multiple paintings of the Madonna and Jesus's family for patrons in Florence;
  - For "What made him great?": masterful representation of natural, human form; application of perspective.
- Read the Raphael Second Source document. Underline or highlight relevant information in the text and think aloud about which category the information falls under.
  - For "Early Years": n/a
  - For "Projects/Accomplishments": worked in Duke of Urbino's court, portrait of Castiglione, and friends with Castiglione
  - For "What made him great?": n/a
  - Point out that the mention of painting in the Vatican is confirming information which does not need to be repeated in the notes.

    Support Transfer the information selected into fragments and paraphrasing on the Biography Notes Chart.

- Tell students they will add their second source to their list of sources on Activity Page 8.4. Remind them to underline the title, use "2014" for the date of publication, and write "document" for the source. Note: The title should be in italics if word processed.

Practice Taking Notes for a Biography — 15 minutes

- Distribute copies of the Second Source documents about Brunelleschi, Leonardo, and Michelangelo, and have students start taking notes. Tell them to first complete taking notes from the Reader if needed. If they have completed taking notes from the Reader, they should read and take notes from their second source.
- Circulate and check in with students. Check that students are appropriately incorporating information from their second source based on whether it is

confirming, completing, or contradicting; also check that they are using fragments and paraphrasing for note-taking.

Wrap Up 5 minutes

- Prompt students to record their second source at the bottom of Activity Page 8.4 if they have not already done so.
- Have a few students share a note they added from the second source and explain why it is complementary information.

  Feedback Provide reinforcing or corrective feedback for students' identification of complementary information from a second source.

- Collect Activity Page 8.4 to review and monitor student progress. Written feedback may include comments such as:
  - These words and phrases will help you include interesting information about what made him great.
  - Great job working in information from your second source! I noticed you only added new information. Way to go!
  - You have important facts about this painting. What about it was interesting to you? Including this will make your writing more interesting to read.
  - Skim back through your sources and see if you can find two more facts about his early years.

TAKE-HOME MATERIAL

Reading

- Have students take home Activity Page 10.4 to read and complete for homework.

Materials

- Activity Page 10.4

SPELLING ASSESSMENT ANALYSIS

Spelling Analysis Chart

Student	1. rebirth	2. invention	3. imagine	4. achievement	5. create	6. culture	7. literature	8. architect	9. sculptor	10. movement

- It may be helpful to refer back to the Pronunciation/Syllabication Chart.

Word	CK Code	Syllable Type
achievement	/ə*cheev*ment/	ə*digraph*closed
architect	/ar*kə*tekt/	r-controlled*ə*closed
create	/kree*aet/	open*closed
culture	/kəl*cher/	ə*r-controlled
imagine	/im*aj*in/	closed*closed*digraph
invention	/in*ven*shən/	closed*closed*ə
literature	/lit*er*ə*cher/	closed*r-controlled*ə*r-controlled
movement	/moov*ment/	digraph*closed
rebirth	/ree*berth/	open*r-controlled
sculptor	/skəlp*ter/	ə*r-controlled

- Students might make the following errors:
  - *achievement*: using ‘ee’ or ‘ea’ instead of ‘ie’ for /ee/
  - *create*: using ‘ee’ instead of ‘e’ for /ee/
  - *architect*: using ‘c’ or ‘k’ or ‘ck’ instead of ‘ch’ for the first /k/
  - *culture*, *literature*: using ‘cher’ instead of ‘ture’ for /cher/
  - *imagine*: using ‘i’ instead o ‘i-e’ for /in/
  - *invention*: using ‘shun’ instead of ‘tion’ for /shən/
  - *movement*: using ‘oo’ instead of ‘o_e’ for /oo/
  - *rebirth*: using ‘er’ for ‘ir’ for /er/
  - *sculptor*: using ‘er’ for ‘or’ for /er/
- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record any student errors. For example:
  - Is the student consistently making errors on specific vowels? Which ones?
  - Is the student consistently making errors at the ends of the words?
  - Is the student consistently making errors in multisyllable words, but not single-syllable words?
- Also examine the dictated sentence for errors in capitalization and punctuation.

Lesson 11

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Explain how the Renaissance movement affected women, fashion, and family life
- ✓ Describe the cultural norms set for women during the Renaissance movement
- ✓ Identify ways some women challenged the cultural norms for women during the Renaissance movement

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Partner: Chapter 7 "Women in the Renaissance"	40 min.	Answer Key for Activity Page 10.4; Activity Pages 10.4, 11.1; *Patrons, Artists, and Scholars*; Women in the Renaissance Chart
Word Work: *Obstacle*	5 min.	
Grammar		
Introduce Correlative Conjunctions	15 min.	Correlative Conjunctions Poster; Activity Page 11.2
Morphology		
Introduce Root *serv*	15 min.	Activity Page 11.3
Spelling		
Introduce Spelling Words	15 min.	Activity Pages 11.4, 11.5, SR.3
Take-Home Material		
Morphology; Spelling	*	Activity Pages 11.3–11.5; *Fluency Supplement* selection (optional)

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able to describe the cultural norms set for women in the Renaissance and identify ways women challenged those norms.

Grammar: By the end of this lesson, students will be able to use the correlative conjunctions *either/or*, *neither/nor*, *both/and*, and *not only/but also*.

Morphology: By the end of this lesson, students will be able to identify the meaning of words with the root *serv* and use these words correctly in sentences.

Spelling: By the end of this lesson, students will be prepared to practice spelling targeted words.

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read to learn what the cultural norms were for women during the Renaissance movement, and how some women challenged those norms.

- Prepare and display an enlarged version of the Women in the Renaissance Chart on Activity Page 11.1. Alternatively, you may access a digital version in the digital components for this unit.

Cultural Norms	Isabella d'Este	Sofonisba Anguissola	Lavinia Fontana

Grammar

- Prepare and display an enlarged version of the following Correlative Conjunctions Poster. Alternatively, you may access a digital version of the digital components for this unit.

Correlative Conjunctions	Function	Example
either/or	alternative	After dinner, we can **either** play a board game **or** watch a movie.
neither/nor	alternative	The baby could **neither** crawl **nor** walk yet.
both/and	addition	**Both** Lou **and** Nader are absent today.
not only/but also	addition	Abeni is **not only** smart, **but also** kind.

Fluency (optional)

- Choose and make sufficient copies of a text selection from the online *Fluency Supplement* to distribute and review with students for additional fluency practice. If you choose to do a fluency assessment, you will assess students in Lesson 15. See the Unit 1 Teacher Guide introduction for more information on using the *Fluency Supplement*.

Materials

- Answer Key for Activity Page 10.4
- Activity Pages 10.4, 11.1
- *Patrons, Artists, and Scholars*
- Women in the Renaissance Chart

READING 45 minutes

Partner: Chapter 7 "Women in the Renaissance" 40 minutes

Review the Chapter 10 minutes

- Using the Answer Key for Activity Page 10.4, review student responses on Activity Page 10.4, which was assigned for homework.
- Tell students they will reread Chapter 7, "Women in the Renaissance."
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Review the chapter using the following questions:
- What does the word *norms* mean?
  - standards of acceptable behavior
- How did the people of the Renaissance decide who to marry?
  - Marriages were arranged by fathers for their children while their children were still young.
- What practice resulted in many of the ruling families of Europe being related to one another?
  - Political marriages were arranged between ruling families all across Europe because this arrangement made it less likely the various city-states would go to war with one another.
- You may wish to review the following vocabulary words before you reread the chapter:

1. **norms, *n.*** customs; standards of acceptable behavior (**60**)
2. **fortunately**, ***adv.*** luckily; by good fortune (**60**)
3. **alliance**, ***n.*** a formal agreement to work together (**alliances**) (**60**)
4. **fashion**, **1. *v.*** to make, shape, or form; **2. *n.*** a popular way of dressing during a particular time or among a particular group of people (**62**)
5. **obstacle**, ***n.*** a challenge; something that blocks the way or makes it more difficult to do something else (**obstacles**) (**64**)
6. **prominent**, ***adj.*** important; well-known; easily seen (**64**)
7. **reminiscent**, ***adj.*** similar to something else (**64**)
8. **status symbol**, ***n.*** something someone owns that shows he or she is wealthy or important (**66**)

- Remind students they can look up a word in the glossary if they forget its meaning.
- Read the purpose for reading from the board/chart paper:

> Read to learn what the cultural norms were for women during the Renaissance movement, and how some women challenged those norms.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> What opportunities did the Renaissance movement afford to some wealthy women of the time?

Read "Women in the Renaissance" — 20 minutes

Pair students to read and discuss the chapter. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English language learners with native speakers. Student pairings should change throughout the year. As students read, circulate among the class, monitoring students' focus and progress.

- Using established procedures, have students read the chapter in pairs. Students may ask their partner for help sounding out or defining words, as necessary. Have students make a note of vocabulary, phrases, or concepts they do not understand, noting the page number, so they may seek clarification.
- Have students complete Activity Page 11.1 with their partners while they read.

Note

Activity Page 11.1 and questions 1–3 relate to The Big Question of this chapter.

Discuss the Chapter and Wrap Up the Lesson — 10 minutes

Review the correct answers to Activity Page 11.1 with the whole class by recording student responses on the Women in the Renaissance Chart. Use the following questions to prompt discussion about the chart.

1. *Literal* What were the cultural norms for women in the Renaissance?
   - » Answers may vary, but may include that they were expected to marry men chosen for them by their fathers, who would usually choose rich men from important families; they were expected to marry at a young age; they were expected to be loyal to their husbands; they were expected to give their husbands sons; they were not expected to receive the type of education usually given to men; they were not expected or permitted to do some of the things men were doing, such as paint or sculpt; and they were expected to wear the clothes, jewelry, and hairstyles that were status symbols of their wealth.
2. *Inferential* How did Isabella d'Este challenge the cultural norms for women in the Renaissance?
   - » Answers may vary, but may include that she received an education similar to that usually given only to men; she governed Mantua when her husband was away, fighting in other city-states and countries; she fought off enemies who tried to invade Mantua, and formed alliances to help protect it; she continued to rule Mantua after her husband died; she was a patron of the arts; and she started a school where young girls could learn Greek, Latin, the arts, philosophy, and literature.
3. *Inferential* How did Sofonisba Anguissola challenge the cultural norms for women in the Renaissance?
   - » Answers may vary, but may include that she became one of the earliest-known female artists whose father was not an artist; she trained with prominent local artists; and she trained three of her sisters to be painters.
4. *Inferential* How did Lavinia Fontana challenge the cultural norms for women in the Renaissance?
   - » Answers may vary, but should include that she was one of the first-known women to paint large figure paintings; she received patronage from Pope Gregory XIII; and she painted portraits of many well-known people.
5. *Evaluative* *Think Pair Share* Which of these three women do you think did the most to challenge the norms set for women during the Renaissance? Use evidence from the text to support your answer.
   - » Answers may vary, but should be supported with evidence from the text.

Word Work: *Obstacle* — 5 minutes

1. In the chapter you read, "Some women overcame the obstacles of their time and became respected artists in their own right."
2. Say the word *obstacle* with me.
3. An obstacle is a challenge; something that makes it more difficult to do something else.
4. After the storm, tree branches in the road created obstacles for drivers trying to get home.
5. What are some obstacles you have faced before? Be sure to use the word *obstacle* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "One obstacle I have faced was . . ."]
6. What part of speech is the word *obstacle*?
   » noun

[Use a *Synonym and Antonym* activity for follow-up.] What are some synonyms, or words that have a similar meaning, of *obstacle*? [Prompt students to provide words like *barrier*, *difficulty*, and *problem*.] What are some words or phrases that are antonyms, or words that have the opposite meaning, of *obstacle*? [Prompt students to provide words like *aid*, *assistance*, and *support*. As students discuss synonyms and antonyms, guide them to use the word *obstacle* in a complete sentence: "An antonym of *obstacle* is *support*."].

GRAMMAR — 15 minutes

Introduce Correlative Conjunctions

- Tell students that today they will learn about sets of words that go together called *correlative conjunctions*.
- Write the word *correlative* on the board. Circle 'co'. Tell students that 'co' means "together." Correlative conjunctions are words that work together in pairs to relate one part of a sentence to another part of a sentence.
- Refer to the Correlative Conjunctions Poster. Explain that these are just four examples of correlative conjunctions that are commonly used.
- Have different students read the example sentences on the poster. After each sentence, discuss the following about each correlative conjunction:

Materials

- Correlative Conjunctions Poster
- Activity Page 11.2

Correlative Conjunctions	Function	Example
either/or	alternative	After dinner, we can **either** play a board game **or** watch a movie.
neither/nor	alternative	The baby could **neither** crawl **nor** walk yet.
both/and	addition	**Both** Lou **and** Nader are absent today.
not only/but also	addition	Abeni is **not only** smart, **but also** kind.

  - The correlative conjunctions *either/or* show an alternative, indicating that you can choose between two things: You can play a board game or watch a movie.
  - The correlative conjunctions *neither/nor* also show an alternative, indicating that the two things cannot happen: The baby could not crawl or walk.
  - The correlative conjunctions *both/and* show addition by adding two subjects or objects together: Lou and Nader are absent.
  - The correlative conjunctions *not only/but also* show addition by adding two nouns, two verbs, or two adjectives together: Abeni is smart and kind.

- Have students turn to Activity Page 11.2. Read the directions and guide students through the first sentence, making sure they are able to complete the sentence with the correct correlative conjunction.
- Have students complete Activity Page 11.2 independently.

  Support Students may complete Activity Page 11.2 in partners, or you may wish to complete it as a teacher-guided activity.

- Collect Activity Page 11.2 to review and grade at a later time.

MORPHOLOGY 15 minutes

Materials

- Activity Page 11.3

Introduce Root *serv*

- Remind students that prefixes are added to the beginning of root words, and suffixes are added to the end of root words to make new words. Today they will focus on a word part that is a Latin root and can appear at different places within a word.
- Explain to students that a root is a main element of a word that forms the base of its meaning.
- Write the Latin root *serv* on the Roots Poster on display in the classroom from Unit 5. Tell students that it is pronounced /serv/.
- Explain that *serv* means “to save, protect, or serve.” Add this meaning to the poster.
- Explain that adding prefixes and suffixes can change the part of speech of a root. Tell students that words with the root *serv* can be nouns, verbs, or adjectives.

- Write *preserve* on the board. Briefly discuss the part of speech and the meaning of the word. (*Preserve* is a verb. It means to protect something in order to keep it safe or in good condition.)
- Remind students that they read about how Muslim scholars helped to *preserve* the classical writings of ancient Greek philosophers and scientists by translating their works into Arabic.
- Have students provide sentences using the word *preserve*. (Answers may vary.)
- Continue in this manner for the remaining *serv* words, using the following chart as a guide.

Affixed Word	Meaning	Example Sentence
serve	(verb) to give food or drink to people; to perform a duty or job	The waiter served the guests their dinner.
service	(noun) an act of helping; work performed by one who serves; a religious ceremony	The firefighter was praised for her service to the city.
servant	(noun) a person who is hired to do household duties such as cleaning and cooking	The royal family had many servants working in their palace.
reserved	(adjective) put aside or saved for a particular purpose; not openly expressing feelings or opinions	The front rows of the theater are reserved for the parents of students who are in the play.
conserve	(verb) to keep safe from loss, waste, or destruction	It is important to conserve fresh water because the earth's supply is limited.

- Have students turn to Activity Page 11.3. Briefly review the directions. Complete the first sentence together as a class. Have students complete the rest of Activity Page 11.3 for homework.

SPELLING 15 minutes

Introduce Spelling Words

- Explain that students will practice 10 words related to the content of the Reader, *Patrons, Artists, and Scholars*. These words do not follow one single spelling pattern. Tell students they will be assessed on these words and will write a dictated sentence including one or more of these words in Lesson 15.
- This list includes words from the Reader and their antonyms. Review that antonyms are the words opposite in meaning to one another. Have students provide a few examples of antonyms.
- Introduce the words by first sharing a word from the Reader, and then providing its antonym, writing them on the board/chart paper. First say the word aloud, and then sound out each syllable, naming each letter aloud as you write it. Continue

Note

You will not write the information in the shaded columns on the board/chart paper, as that information is intended for use during oral instruction. Complete as many examples as time permits.

Materials

- Activity Pages 11.4, 11.5, SR.3

Note

Remember to point out specific spelling patterns in each word and their relationship to the sounds and spellings on the Individual Code Chart (Activity Page SR.3).

syllable by syllable until the word is spelled correctly. You may wish to use the pronunciation chart to guide students in saying the words.

Word from Reader	Antonym
1. apprentice	2. expert
3. democracy	4. tyranny
5. extraordinary	6. conventional
7. rivalry	8. harmony
9. stunning	10. mundane

Pronunciation/Syllabication Chart

The following chart includes pronunciation and syllabication information for the spelling words. The first column lists the words. The second column breaks the words into decodable sounds based on the Core Knowledge code approach to decoding words. The third column lists syllable types in each word. This information is provided so you can present these new, unfamiliar spelling words in a way that calls upon and reinforces the manner in which students were taught to decode and encode in the earlier grades.

As you introduce and write each word, it may be helpful if you point out particular spelling patterns within each word and show students where these spellings are reflected on the Individual Code Chart. For example, you might note that the word *rivalry* includes a schwa sound (/ə/) in the second syllable of the word (i.e., the second syllable is pronounced /vəl/, but spelled 'val') and then point out the 'al' spelling for /əl/ that is included on the Individual Code Chart.

If you are unfamiliar with the CKLA phonics approach and/or have limited phonics training, you may also find the following materials in the Yearlong Teacher Resources helpful: "Using Chunking to Decode Multisyllable Words" and "Sound and Spelling of Schwa."

If you have taught CKLA in Grades K–3, you will notice that the sound spelling notation is different in Grade 5 than in previous grades. In Grades K–3, we noted each individual sound spelling within //. For example, the sound spellings for *costly* would be /k//o//s//t/*/l//ee/. In Grade 5, we use a sound-spelling notation that follows linguistic and dictionary conventions, making each notation easier to see and read. For example, the word *costly* is now notated as /kost*lee/.

Words	CK Code	Syllable Type
apprentice	/ə*pren*tis/	ə*closed*closed
expert	/ex*spert/	closed*r-controlled
democracy	/də*mok*rə*see/	ə*closed*ə*open
tyranny	/teer*ə*nee/	r-controlled*ə*open
extraordinary	/ex*stror*din*aer*ee/	closed*r-controlled*closed*r-controlled*open
conventional	/kən*ven*shən*əl/	*ə*closed*ə*ə
rivalry	/rie*vəl*ree/	open*ə*open
harmony	/har*mə*nee/	r-controlled*ə*open
stunning	/stun*ing/	closed*closed
mundane	/mun*daen/	closed*digraph

- After writing and pronouncing the words, use the following chart to define each word and provide an example of how to use it in a sentence.

Spelling Word	Definition	Example Sentence
apprentice	a person who works for another in order to learn a trade	She worked as an apprentice to learn how to make quilts from her grandmother.
expert	a person who has a lot of experience in a job or activity	James, the office expert, had worked there for over 30 years.
democracy	government where the people vote to choose leaders	Paloma voted each election because he felt it was an important duty of being part of a democracy.
tyranny	government where one ruler has total power	American citizens may have a hard time imagining living under a tyranny and not being able to vote for their leaders.
extraordinary	unusual because of how good something is	Even though Iman had only read the book one time, she could remember an extraordinary amount of details.
conventional	usual because of how typical something is	At Ulari's school, it is conventional to have a break starting in December.
rivalry	competition between people or groups	The rivalry between the two tennis players was intense!
harmony	agreement	Once everyone understood the situation, harmony was restored and people were happy again.
stunning	very surprising or beautiful	The artist created stunning work that would be studied for many years.
mundane	common and ordinary	Shira had a hard time focusing on the mundane tasks when it was so pretty outside.

- Tell students that the word list will remain on display until the assessment so they can refer to it until then.
- Have students turn to Activity Pages 11.4 and 11.5. Explain that they will take home Activity Page 11.4 to practice spelling the words and complete Activity Page 11.5 for homework.

Materials

- Activity Pages 11.3–11.5
- *Fluency Supplement* selection (optional)

TAKE-HOME MATERIAL

Morphology; Spelling

- Have students take home Activity Pages 11.3 and 11.5 to complete for homework.
- Have students take home Activity Page 11.4 to practice their spelling words.
- Have students take home a text selection from the *Fluency Supplement* if you are choosing to provide additional fluency practice.

Lesson 12

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Explain how the Renaissance movement impacted artists in northern Europe
- ✓ Describe the depictions found in the paintings of artists from northern Europe

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Read-Aloud: Chapter 8 "The Northern Renaissance"	40 min.	*Patrons, Artists, and Scholars*; Activity Pages 12.1, 12.2
Word Work: *Promote*	5 min.	
Writing		
Draft a Biography	45 min.	Activity Page 8.4; Biography Notes Chart; Sequence Words and Phrases; writing journals
Take-Home Material		
Reading	*	Activity Page 12.3

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able to describe the impact the Italian Renaissance movement had on artists from northern Europe.

Writing: By the end of this lesson, students will be able to draft sentences for their biography using their research notes.

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read to learn about the impact the Renaissance movement in Italy had on the artists of northern Europe.

Note

This lesson provides an excellent opportunity for cross-curricular collaboration with an art teacher.

Materials

- *Patrons, Artists, and Scholars*
- Activity Pages 12.1, 12.2

Writing

- Display the Biography Notes Chart from Lesson 8. If you have not been completing your own notes chart about Raphael in the previous lessons, refer to the sample provided in Teacher Resources. Alternatively, you may access a digital version in the digital components for this unit.
- Prepare and display an enlarged version of the list of Sequence Words and Phrases provided in Teacher Resources. Alternatively, you may access a digital version in the digital components for this unit.

Morphology; Spelling

- Collect Activity Pages 11.3 and 11.5 to review and grade, as there are no morphology or spelling lessons today.

READING — 45 minutes

Read-Aloud: Chapter 8 "The Northern Renaissance" — 40 minutes

Review — 5 minutes

- Review the characteristics of Italian Renaissance art.
  - admiration for ancient Greek and Roman culture, naturalistic and lifelike human form, and use of perspective
- You may choose to show students artwork that displays these characteristics, such as *The School of Athens* (pages 19, 40, and 41 of the Reader) and *The Last Supper* (page 25 of the Reader).

Introduce the Chapter — 5 minutes

- Tell students you will read aloud Chapter 8, "The Northern Renaissance." They should follow along in their Reader as you read.
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *keen*.
- Have them find the word on page 70 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary at the back of the Reader, locate *keen* and then have a student read the definition.

- Explain the following:
  - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
  - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 12.1 while you read each vocabulary word and its meaning noting that:
  - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
  - Words are listed in the order in which they appear in the chapter.

1. **keen**, ***adj.*** strong and observant (**70**)
2. **plunge**, ***v.*** to fall or jump suddenly from a high place (**plunged**) (**73**)
3. **foreground**, ***n.*** the part of a picture that appears closest to the viewer (**73**)
4. **renowned**, ***adj.*** famous; known and admired by many people (**75**)
5. **controversial**, ***adj.*** related to or causing much discussion, disagreement, or argument (**75**)
6. **promote**, ***v.*** to publicize and support (**promoted**) (**75**)
7. **denounce**, ***v.*** to publicly state that something or someone is bad or wrong (**75**)
8. **doctrine**, ***n.*** a set of ideas or beliefs that are taught or believed to be true (**75**)

Vocabulary Chart for Chapter 8 "The Northern Renaissance"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	doctrine	keen plunge foreground renowned controversial promote denounce
Spanish Cognates for Core Vocabulary	doctrina	denunciar
Multiple-Meaning Core Vocabulary Words		keen promote
Sayings and Phrases	a taste for head on at first glance body of work	

- Read the purpose for reading from the board/chart paper:

> Read to learn about the impact the Renaissance movement in Italy had on the artists of northern Europe.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> How did the Renaissance movement in Italy impact the artists of northern Europe?

Read "The Northern Renaissance" 20 minutes

Read the chapter aloud, as students follow along in their Readers. As you read, stop to read and discuss the corresponding guided reading supports. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

Word(s)	CK Code
Jan van Eyck	/yon/ /von/ /iek/

A [Read page 68 and the caption on page 69 aloud.]

B [Refer to the Map of Europe during the Renaissance at the back of the Reader. Have students locate Flanders.]

C *Evaluative* How do van Eyck's innovations add to the innovations of Italian Renaissance artists?

» Answers may vary, but should include that van Eyck discovered new ways to show light and texture, which could add new features to the lifelike paintings that were the focus of Italian Renaissance artists.

Support What innovations did van Eyck develop?

» Van Eyck developed new kinds of oil paint and new ways to show light and texture in paintings.

Support For whom did van Eyck paint *The Arnolfini Portrait*?

» Van Eyck painted it for an Italian businessman living in Flanders.

Support Who was this person to van Eyck?

» This person was van Eyck's patron.

Chapter 8

The Northern Renaissance

THE BIG QUESTION
How did the Renaissance movement in Italy impact the artists of northern Europe?

A Until now, we have only read about the Renaissance movement in Italy. The Renaissance reached other parts of Europe as well.

Scholars and artists in other countries were also enjoying a rebirth of learning. Sometimes these scholars and artists visited the city-states of Italy, especially Florence, and brought ideas and artwork back to their home countries. These countries included Germany and the region that used to be called Flanders, which is now part of the Netherlands and Belgium. **B**

We are going to read about four painters: two were German, and two were Flemish, which means they were from Flanders. Because they lived in countries north of Italy, people often say that they are part of "The Northern Renaissance."

The Master of Detail

Jan van Eyck was born in about 1390 CE. He lived in Flanders. Van Eyck's countrymen called him the "King of the Painters." He is one of the early figures involved in the Northern Renaissance. Van Eyck painted at about the same time that Brunelleschi was working as an architect in Italy.

Van Eyck developed new kinds of oil paint that gave his pictures a sharp and brilliant look. He discovered new ways to show light and texture in his paintings. He could realistically portray the tiniest details in a painting. In a painting of Giovanni Arnolfini, a portrait that van Eyck painted for an Italian businessman living in Flanders, van Eyck emphasized the texture of the subjects' clothing, as well as the light pouring through the open window. **C**



Jan van Eyck's *The Arnolfini Portrait*, 1434 CE

69

Word(s)	CK Code
Albrecht Dürer	/ol*brekt/ /due*rer/

A [Read page 70 and the caption on page 71 aloud.]

B [Refer to the Map of Europe during the Renaissance at the back of the Reader. Point to the Holy Roman Empire, which encompasses what is now Germany.]

C *Evaluative* The text says, "Dürer was a proud supporter of the Renaissance movement." Find two pieces of evidence from the text that support this statement.

» Answers may vary, but may include the fact that he painted so many portraits and self-portraits in an attempt to understand the humanity of his subjects; Dürer's expertise at capturing human expressions and emotion; and the fact that he perfected the art of portraiture, which focused on the individual.

A Dürer: Self-Portrait of the Artist

Albrecht Dürer was born in 1471 CE to Hungarian parents living in Germany. (He was just a little older than Michelangelo, who was born in 1475 CE.) Dürer was fascinated by the artistic developments happening in Italy at the time. He made two trips to Italy in order to learn as much as he could from the great masters.

Dürer was a proud supporter of the Renaissance movement. The very fact that he painted so many portraits and self-portraits demonstrates his desire to understand the humanity of his subjects. It shows his belief in the importance of the individual, especially one particular individual—himself!

Dürer began sketching himself when he was only 13 and would continue to capture his likeness in self-portraits throughout his career. In the *Self-Portrait* he painted in 1498 CE, Dürer shows himself as a handsome young man with a taste for fine clothes. It is a painting that reveals how much he has been influenced by his Italian masters. In the famous *Self-Portrait* painted in 1500 CE, Dürer looks directly at us with bold, confident eyes. Many portraits at the time showed the person from the side, or a three-quarters angle, rather than head on. Dürer perfected the art of portraiture. His **keen** artist's eye captured not only a range of human expressions and emotions, but also that of skin tone and texture.



Dürer's *Self-Portrait*, 1498 CE

Dürer was not only a great painter, he was also a master of the art of making prints with woodcuts or engravings. As a young apprentice he learned how to make woodcuts by carving pictures in blocks of wood, as well as engravings by using a sharp tool to cut an image into a metal plate. He would spread ink on the carved wood or the metal plate then print the image on paper. Dürer's woodcuts and engravings made him famous, partly because they could be quickly and easily reproduced, so many people could see them.

70



Dürer's *Self-Portrait*, 1500 CE

71

Word(s)	CK Code
Pieter Bruegel	/pee*ter/ /broi*gəl/

A [Read pages 72 and 73 aloud.]

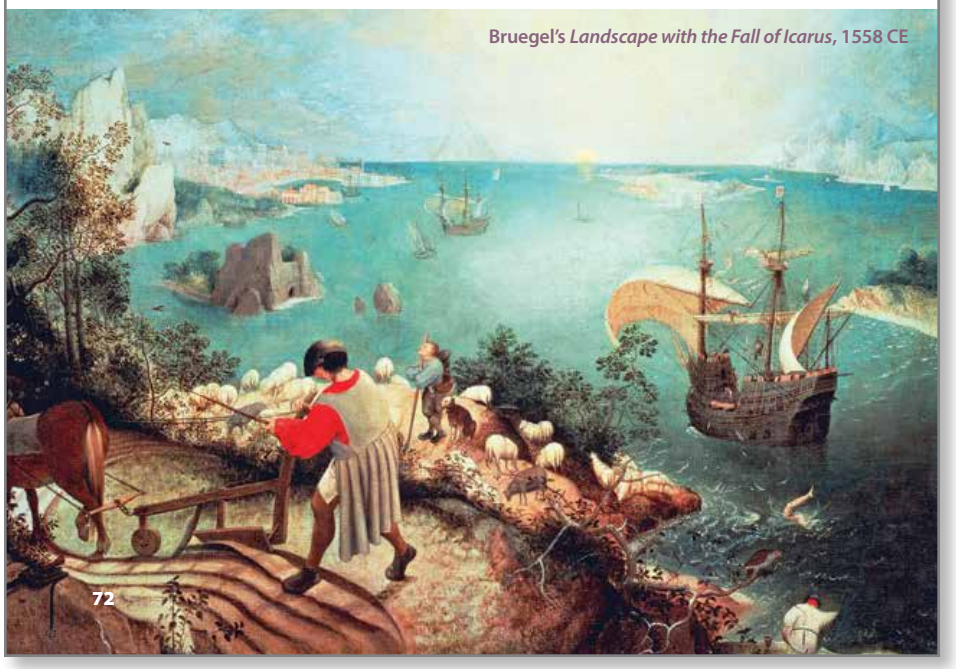
B [Refer to the Map of Europe during the Renaissance at the back of the Reader. Have students locate Antwerp, a city in what is now Belgium.]

A Pieter Bruegel the Elder

Pieter Bruegel the Elder was born in the city of Antwerp, which is in the country we now call Belgium. (He is called the Elder because his son, Pieter the Younger, was a painter, too.) Like Venice and Florence in Italy, Antwerp was a busy trading city with many banks and businesses—which meant there were many wealthy people ready to buy works of art. Most of these people wanted paintings in the style of the great Italian masters such as Michelangelo and Raphael. So Bruegel traveled to Italy to see what he could learn. B

When it came to painting, however, Bruegel went his own way. You won't find heroic-looking, muscular figures such as the ones Michelangelo painted on the ceiling of the Sistine Chapel. You won't find many scenes from classical mythology in Bruegel's work. His paintings are very different from anything like Botticelli's *Birth of Venus*.

One of the few paintings in which Bruegel did choose to use a classical myth as the theme is *Landscape with the Fall of Icarus*. It's as though Bruegel were saying, "What's all the fuss about these myths? I'll give you a painting about a myth, but in my own way."



Bruegel's *Landscape with the Fall of Icarus*, 1558 CE

72

Bruegel's way was to make the myth only a small part of the painting. He chose the Greek myth of Daedalus, the master inventor, and his son Icarus. For King Minos, Daedalus designed a giant maze called the Labyrinth, from which no one could escape. Later, when the king grew angry with Daedalus, he locked him in the Labyrinth along with Icarus. But Daedalus soon came up with a plan to escape. Little by little, he gathered many feathers, then fastened them together with wax to make wings like those of a bird. He and his son used the wings to fly out of the Labyrinth. But in his excitement Icarus ignored his father's warnings not to fly too high. Up and up he flew until the sun began to melt the wax. The feathers fell from his wings, and down **plunged** Icarus into the sea.

Bruegel's painting shows the fall of Icarus, though at first glance you might not even notice it. Look at the bottom right corner of the painting. Do you see two legs sticking out of the water near the ship? That's Icarus falling into the water—and that's all of the myth Bruegel chose to show. Bruegel draws our attention away from the myth and makes us look at everyday life, at the farmer plowing and the shepherd with his flock. C

Bruegel is best known for his pictures of everyday people. For example, he painted *Peasant Wedding* (also known as *The Wedding Feast*) in the late 1560s. Bruegel shows the peasants as he saw them. He doesn't try to "prettify" the scene. This is not a fancy feast. The simple food is being carried on rough boards. In the **foreground**, you can see a child licking her fingers, making sure she gets every last bit out of the bowl. In the middle left, the piper is looking hungrily at the food passing by. He's probably hoping there will be some food left for him after he finishes playing!



Bruegel's *Peasant Wedding*, 1567 CE

Bruegel's sons, grandsons, and even great-grandsons became artists. But none equaled or surpassed his great works.

C *Inferential* What did Bruegel do differently than Italian Renaissance artists?

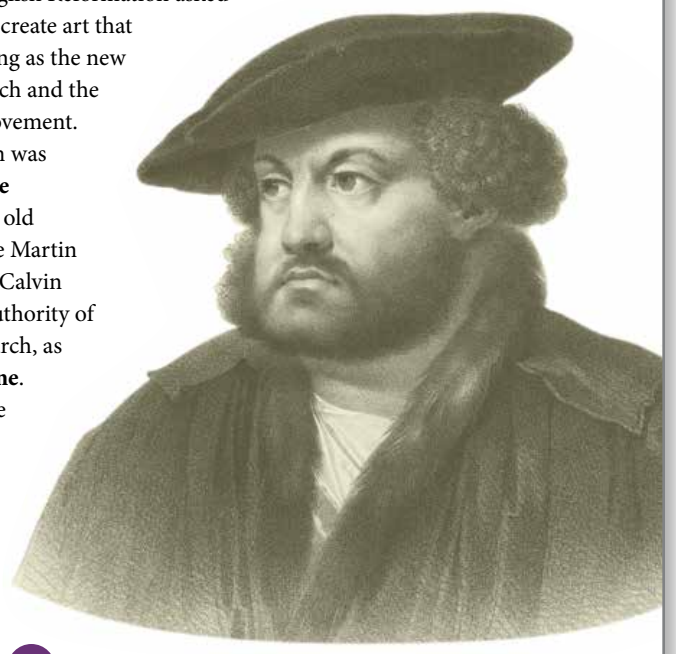
» Bruegel generally chose to paint everyday scenes instead of religious or mythological scenes. Even when he painted *Landscape with the Fall of Icarus* based on the myth of Daedalus and Icarus, Icarus is not a central figure in the painting; only his legs are painted.



74 Holbein's *Portrait of Sir Thomas More*, 1527 CE

A Hans Holbein the Younger

German painter, draftsman, and designer Hans Holbein the Younger (1497–1543 CE) came from a family of notable artists. His father, Hans Holbein the Elder, was a **renowned** artist. His uncle and brother were acclaimed artists, too. Following the tradition of Albrecht Dürer, Hans Holbein the Younger was a master portrait artist. He knew many famous humanist scholars of the time and painted many of their portraits. For example, he created portraits of the great Renaissance scholar Erasmus and the English humanist Sir Thomas More. Hans Holbein the Younger was painting in Europe when religious division created a movement called the Reformation. He worked and painted at the court of King Henry VIII during this time of religious upheaval when the English Church split apart from the Catholic Church and the pope. He painted government ministers, Church leaders, kings, queens and at the time, **controversial** religious leaders. The leaders of the English Reformation asked Hans Holbein to create art that **promoted** the king as the new head of the Church and the new religious movement. Art in every form was used to **denounce** the pope and the old Church. Men like Martin Luther and John Calvin challenged the authority of the Catholic Church, as well as its **doctrine**. Hans Holbein the Younger created a body of work that allows us to know the faces of the people who helped transform western Europe.



C Holbein

Word(s)	CK Code
Hans Holbein	/hons/ /hoel*bien/

A [Read page 75 aloud.]

B [Refer to the Map of Europe during the Renaissance at the back of the Reader. Have students locate the Holy Roman Empire, or what is now Germany, and England.]

C *Literal* Why did the leaders of the English Reformation ask Holbein to create art?

» The leaders of the English Reformation asked Holbein to create art to denounce the pope and the old Church and promote the king and the new religious movement.

Support What new religious movement occurring during the time Hans Holbein was painting?

» The new religious movement was the English Reformation, which was when the English Church split from the Catholic Church. The English Reformation challenged the Catholic Church's authority and doctrine.

Note

Question 1 relates to The Big Question of this chapter.

Discuss the Chapter and Wrap Up the Lesson — 10 minutes

- Have students respond to the following questions on Activity Page 12.2. Tell students that they should include at least two pieces of evidence to support their response.

1. *Evaluative* How did the Renaissance movement in Italy impact the artists of northern Europe? Provide examples to support your answer.
   » Answers may vary, but may include that the Renaissance movement in Italy caused a rebirth of learning, and the artists of northern Europe also experienced this revived focus on learning.
2. *Evaluative* In what ways did the artists in northern Europe differ from artists of the Renaissance movement in Italy?
   » Answers may vary but should include that the artists in northern Europe placed less emphasis on ancient Greek and Roman and religious subject matter and paid increased attention to detail of light and texture and highlighted contemporary issues (Bruegel depicting peasant life; Holbein depicting religious division); etc.

- Tell students to take home Activity Page 12.3 to read to a family member for fluency.

Word Work: *Promote* — 5 minutes

1. In the chapter you read, "The leaders of the English Reformation asked Hans Holbein to create art that promoted the king as the new head of the Church and the new religious movement."
2. Say the word *promote* with me.
3. *Promote* means to publicize and support.
4. The colorful posters in the cafeteria promoted healthy lunches to school children.
5. What are some examples of things you would like to see promoted in your school? Be sure to use the word *promote* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I would like to see _____ promoted because . . ."]
6. What part of speech is the word *promote*?
   » verb

[Use an *Antonyms* activity for follow-up.] What does the word *promote* mean? What are some antonyms, or words that have the opposite meaning, of *promote*? [Prompt students to provide words like *denounce*, *discourage*, and *play down*.] With a partner, create a sentence for each of the antonyms.

WRITING 45 minutes

Draft a Biography

Model Drafting a Biography 10 minutes

- Tell students they will begin drafting their biography by referring to the completed Biography Notes Chart from Activity Page 8.4.
- Model setting up the title and headings on the board/chart paper.
  - As you write "Raphael" as the title, tell students the title should be the person's name, centered on the page, and in bold (if word processing) or underlined (if handwriting).
  - As you write "Early Years" as the first heading, tell students the headings should be the categories from the Biography Notes Chart, left justified, and in bold (if word processing) or underlined (if handwriting).
- Model beginning to draft the biography using the Raphael information.
  - Remind students that most of their notes are in sentence fragments, which are incomplete sentences because they do not include a subject and/or predicate, or do not express a complete idea.
  - Tell them the next step is to select information from the notes about Raphael's early years to draft complete sentences.
  - Think aloud as you decide to lead with "birth name was Raffaello Sanzio" and "born in 1483," to compose the initial sentence.
  - Explain that you selected two notes related to the same concept, or general idea about Raphael—his birth—to put together in a sentence.
  - As you write the initial sentence, remind students to indent the first sentence of each paragraph.

> The great Renaissance artist, Raphael, was named Raffaello Sanzio when he was born in 1483 CE.

  - Think aloud as you follow the initial sentence with "lost his parents when he was a child" and compose the second sentence.

> During his childhood, he lost both of his parents.

  - Point out the use of *during* as a signal phrase for sequence. Remind students that biography writing often follows the sequence of events in the person's life, and have them refer to the list of Sequence Words and Phrases on display.

Materials

- Activity Page 8.4
- Biography Notes Chart
- Sequence Words and Phrases
- writing journals

- Explain that this sequence of information creates a logical flow because providing a fact about Raphael's childhood after information about his birth keeps the information in chronological order, or the order in which events happened in his life.
- Continue in this fashion for additional sentences and sections until students have had adequate modeling to begin.

Practice Drafting a Biography — 30 minutes

- Tell students to take out Activity Page 8.4 and their writing journals. Remind students to start by setting up their title and the first heading.
- Circulate and check in with students as they begin drafting. Ensure students are formatting their title and headings correctly and using their notes appropriately to draft complete sentences.

  Support Have students who may benefit from more guided practice with composing sentences join you in a small group, while those who demonstrate a strong understanding of composing sentences continue working independently.

  Support Have students circle the information from their notes as they select it for each new sentence and then cross it off once each sentence is drafted.

Wrap Up — 5 minutes

- Have a few students share a section they drafted.

  Feedback Provide reinforcing or corrective feedback about the logical flow of information and the appropriate use of sequence words and phrases.

- Collect biography drafts to review and monitor student progress. Written feedback may include comments such as:
  - I like how you used a variety of sequence words and phrases. It helps your sentences flow together.
  - You put information into a logical sequence as you drafted. Way to go!
  - The sentence I underlined is a fragment. Decide what's missing: subject, predicate, or both, and complete the sentence.
  - The sequence phrase I circled is a little awkward. See if a different phrase or no phrase at all would work better.

TAKE-HOME MATERIAL

Reading

- Have students take home Activity Page 12.3 to read to a family member for fluency.

Materials

- Activity Page 12.3

Lesson 13

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Identify Cervantes and Shakespeare as important authors who wrote during the Renaissance movement
- ✓ Explain how Cervantes and Shakespeare embody the Renaissance movement

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Whole Group: Chapter 9 "Popular Prose on Page and Stage"	40 min.	*Patrons, Artists, and Scholars*; Activity Page 13.1
Word Work: *Anxious*	5 min.	
Writing		
Create Headings for a Biography	45 min.	*Patrons, Artists, and Scholars*; Activity Page 8.4; biography drafts
Take-Home Material		
Reading; Writing	*	Activity Page 13.2; biography drafts

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able explain how Cervantes and Shakespeare embody the ideals of the Renaissance movement.

Writing: By the end of this lesson, students will be able to craft creative, purposeful headings for a biography.

ADVANCE PREPARATION

Reading

- Write the following purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit:

> Read to learn about two great authors who wrote during the Renaissance movement.

Writing

- Return students' biography drafts to use during the writing lesson.

Materials

- *Patrons, Artists, and Scholars*
- Activity Pages 13.1

READING 45 minutes

Whole Group: Chapter 9 "Popular Prose on Page and Stage" 40 minutes

Review 5 minutes

- Review information from the previous lesson by asking the following questions:
  - Name artists of the Northern Renaissance.
    - » Van Eyck, Dürer, Bruegel, and Holbein were some artists of the Northern Renaissance.
  - What did artists of the Northern Renaissance focus on in their work?
    - » The artists of the Northern Renaissance focused on details in their work.
  - How were Northern Renaissance artists influenced by the Italian Renaissance movement?
    - » Northern Renaissance artists were influenced by the Italian Renaissance movement's emphasis on the naturalistic human form and expression.

Introduce the Chapter 5 minutes

- Tell students they will read Chapter 9, "Popular Prose on Page and Stage."
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *literate*.
- Have them find the word on page 76 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary at the back of the Reader, locate *literate*, and then have a student read the definition.
- Explain the following:
  - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
  - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 13.1 while you read each word and its meaning noting that:
  - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.

– Words are listed in the order in which they appear in the chapter.

1. **literate**, ***adj***. able to read and write fluently (**76**)
2. **ransom**, ***n.*** money that is paid to free someone who was captured (**76**)
3. **anxious**, ***adj.*** nervous; worried (**78**)
4. **linger**, ***v.*** to wait around or stay longer (**82**)
5. **vulgar**, ***adj.*** impolite; crude; inappropriate (**82**)
6. **thatched**, ***adj.*** made from straw (**85**)

Vocabulary Chart for Chapter 9 "Popular Prose on Page and Stage"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	thatched	literate ransom anxious linger vulgar
Spanish Cognates for Core Vocabulary		ansioso vulgar
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	literary landscape win a popularity contest behind bars well received damsels in distress at heart all's well that ends well	

- Read the purpose for reading from the board/chart paper:

> Read to learn about two authors who wrote during the Renaissance movement.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> How did writers, such as Cervantes and Shakespeare, embody the ideals of the Renaissance?

Read "Popular Prose on Page and Stage" 20 minutes

Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim.

A **Support** [Discuss the title of the chapter: the word *prose* refers to the ordinary language used in speaking and writing. The word *page* refers to the page of a book, while the word *stage* refers to a place where plays are performed.]

B [Have students read page 76 silently and look at the image on page 77. Remind students they read *The Adventures of Don Quixote* in an earlier unit.]

C *Inferential* What words or phrases in the text let you know that *The Adventures of Don Quixote* was a popular novel that transformed literature?

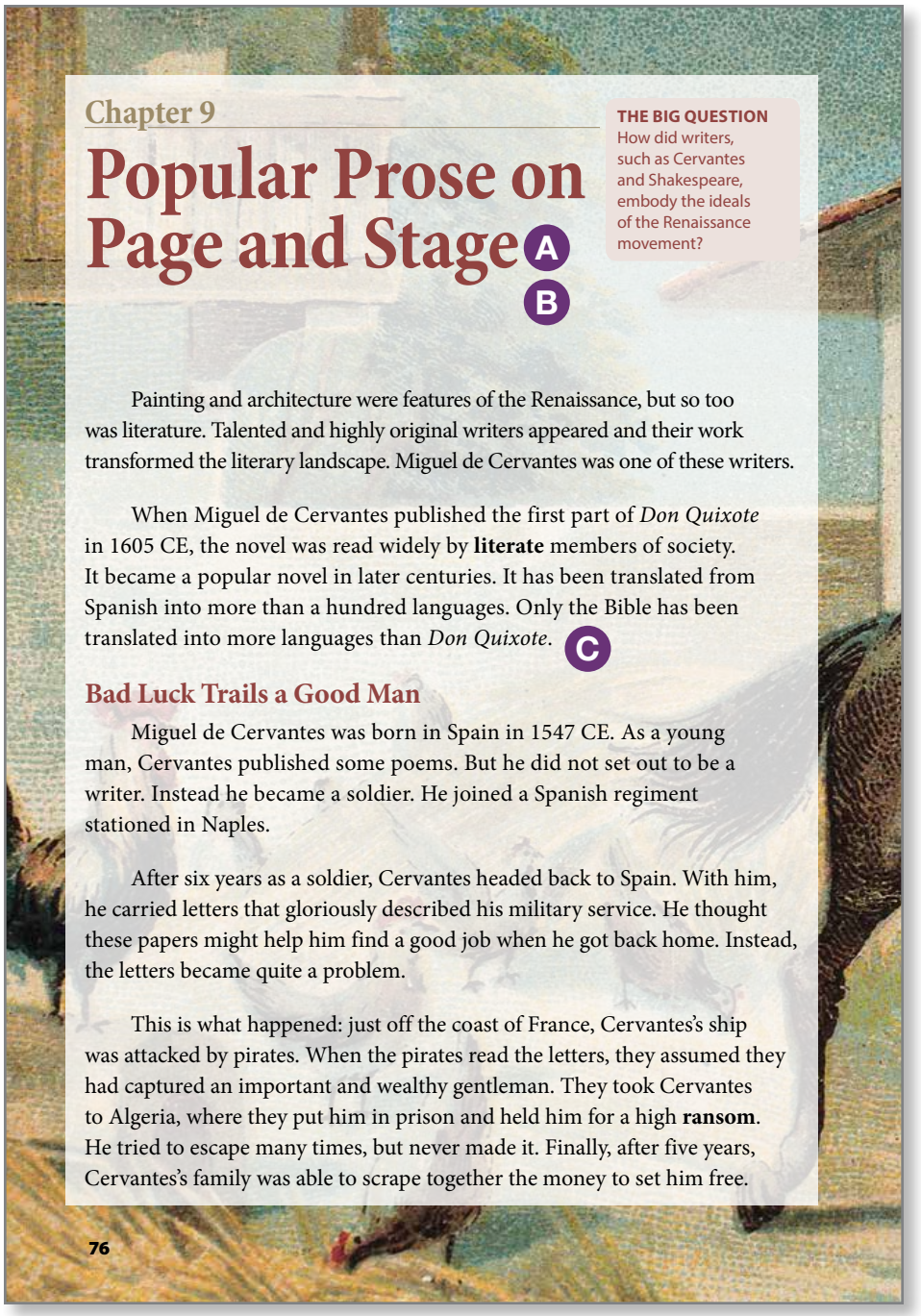
» It was widely read by literate members of society; it was a popular novel in later centuries; and only the Bible has been translated into more languages.

Support What does the word *transformed* mean?

» caused a significant, or important, change

Support You learned the word *translate* in an earlier lesson. What does it mean to translate something?

» It means to change the text from one language to another.



Chapter 9

Popular Prose on Page and Stage A B

THE BIG QUESTION
How did writers, such as Cervantes and Shakespeare, embody the ideals of the Renaissance movement?

Painting and architecture were features of the Renaissance, but so too was literature. Talented and highly original writers appeared and their work transformed the literary landscape. Miguel de Cervantes was one of these writers.

When Miguel de Cervantes published the first part of *Don Quixote* in 1605 CE, the novel was read widely by **literate** members of society. It became a popular novel in later centuries. It has been translated from Spanish into more than a hundred languages. Only the Bible has been translated into more languages than *Don Quixote*. C

Bad Luck Trails a Good Man

Miguel de Cervantes was born in Spain in 1547 CE. As a young man, Cervantes published some poems. But he did not set out to be a writer. Instead he became a soldier. He joined a Spanish regiment stationed in Naples.

After six years as a soldier, Cervantes headed back to Spain. With him, he carried letters that gloriously described his military service. He thought these papers might help him find a good job when he got back home. Instead, the letters became quite a problem.

This is what happened: just off the coast of France, Cervantes's ship was attacked by pirates. When the pirates read the letters, they assumed they had captured an important and wealthy gentleman. They took Cervantes to Algeria, where they put him in prison and held him for a high **ransom**. He tried to escape many times, but never made it. Finally, after five years, Cervantes's family was able to scrape together the money to set him free.

76

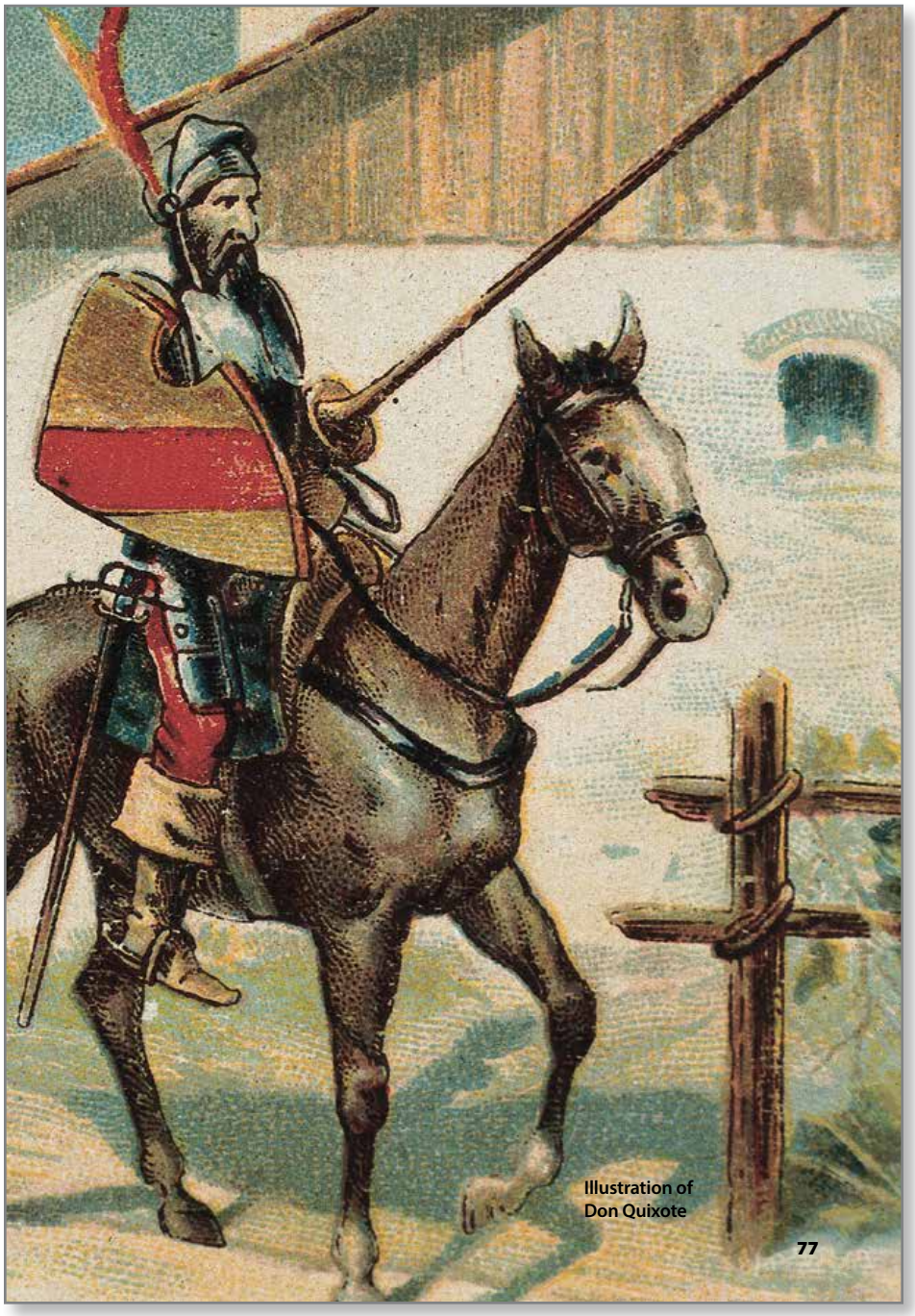


Illustration of
Don Quixote

77

A [Have students read pages 78 and 79 silently.]

B *Inferential* In what ways does the heading on page 76 ("Bad Luck Trails a Good Man") apply to Cervantes's life?

» Answers may vary, but may include that he did a good job in the military, and received letters that should have helped him find a good job but ended up getting him captured by pirates; although he worked hard at writing and became famous, he never became rich; and as a tax collector, he entrusted some tax money with an innkeeper he thought he could trust, but the man ran off with the money and Cervantes ended up in jail.

Challenge The heading "Bad Luck Trails a Good Man," refers to Cervantes. In what way could this heading also apply to the character Don Quixote?

» Although Don Quixote was quixotic, or idealistic in an unrealistic way, he was also a good man who believed in helping people in need. His adventures, however, often brought him bad luck. For example, when he freed the prisoners in chains, which he believed was the right thing to do, the prisoners threw stones at him and the guards hit him.

A

Back in Jail

When a soldier with a distinguished war record returned from battle, he could usually get a good job with a nobleman. But Cervantes received no such reward. So there he was, 33 years old and out of work. What to do? Why not try writing again?

And boy, did he write! Cervantes churned out dozens and dozens of poems and plays. Although people liked his work, he still didn't make much money. To put bread on the table, he took a job with the government.

In one of his government jobs, Cervantes got into trouble again. He was working as a tax collector—a job that's not likely to help anyone win a popularity contest. Once, when he had collected a lot of tax money, Cervantes felt **anxious** about carrying it as he traveled along the roads. He left the money with an innkeeper he thought he could trust. When he returned to get the money, the innkeeper had run off with it! The government held Cervantes responsible for the stolen money. Since he couldn't repay it all, he was thrown in jail.

Some people believe that while Cervantes was in jail, he came up with the idea for *Don Quixote*, and perhaps even wrote some of the book behind bars. When Cervantes published *The History of Don Quixote de la Mancha* in 1605 CE, it was well received. It made Cervantes famous, but not rich.

Near the end of his life, Cervantes did find a patron whose support allowed him to concentrate on his writing. He wrote a second part to *Don Quixote* and more short stories. He completed a novel just four days before he died in Madrid in 1616 CE.

B

What's So Great About *Don Quixote*?

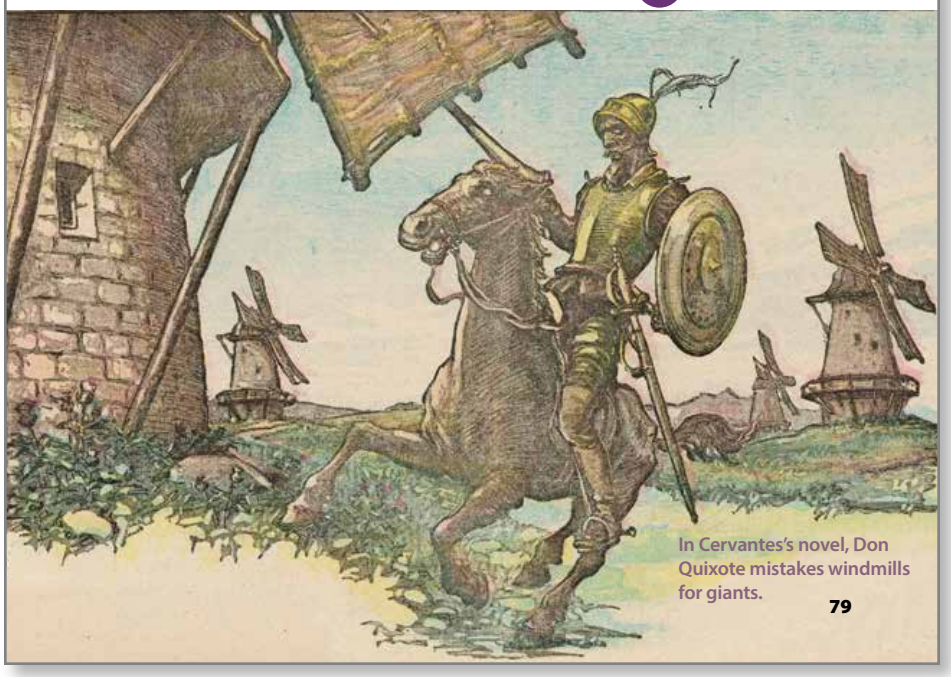
Don Quixote was written about 400 years ago. Why has it remained so popular?

For one thing, much of the book is very funny. There's a story that once the king of Spain was looking out a window when he saw a man who, while reading a book, kept slapping his leg and roaring with laughter. "I'll bet," said the king, "that he's reading *Don Quixote*."

Cervantes wrote *Don Quixote* to make fun of books about romance and chivalry. These books, which were very popular in Cervantes's time, told stories of brave knights in shining armor who set out to rescue damsels in distress. They were full of fantastic adventures, powerful magicians, fierce dragons, and brave deeds.

And so Cervantes created Don Quixote. (Don is a title of respect, like Sir in English.) The Don is an elderly gentleman who loves to read romances about the knights of the Middle Ages. In fact, he reads so many romances that he loses touch with reality. He begins to believe the romances are true—that all the enchantments and battles and rescues really happened. Soon, he doesn't just want to read about knights anymore—instead, he decides to become one. His goal is to wander the world in search of adventures and to gain fame and honor by his daring deeds.

A man who attacks windmills may seem foolish, and Don Quixote does many foolish things. But the more you get to know Don Quixote, the more you begin to see that he is, at heart, noble and generous—sometimes a lot more noble and generous than the world around him. C



In Cervantes's novel, Don Quixote mistakes windmills for giants.

79

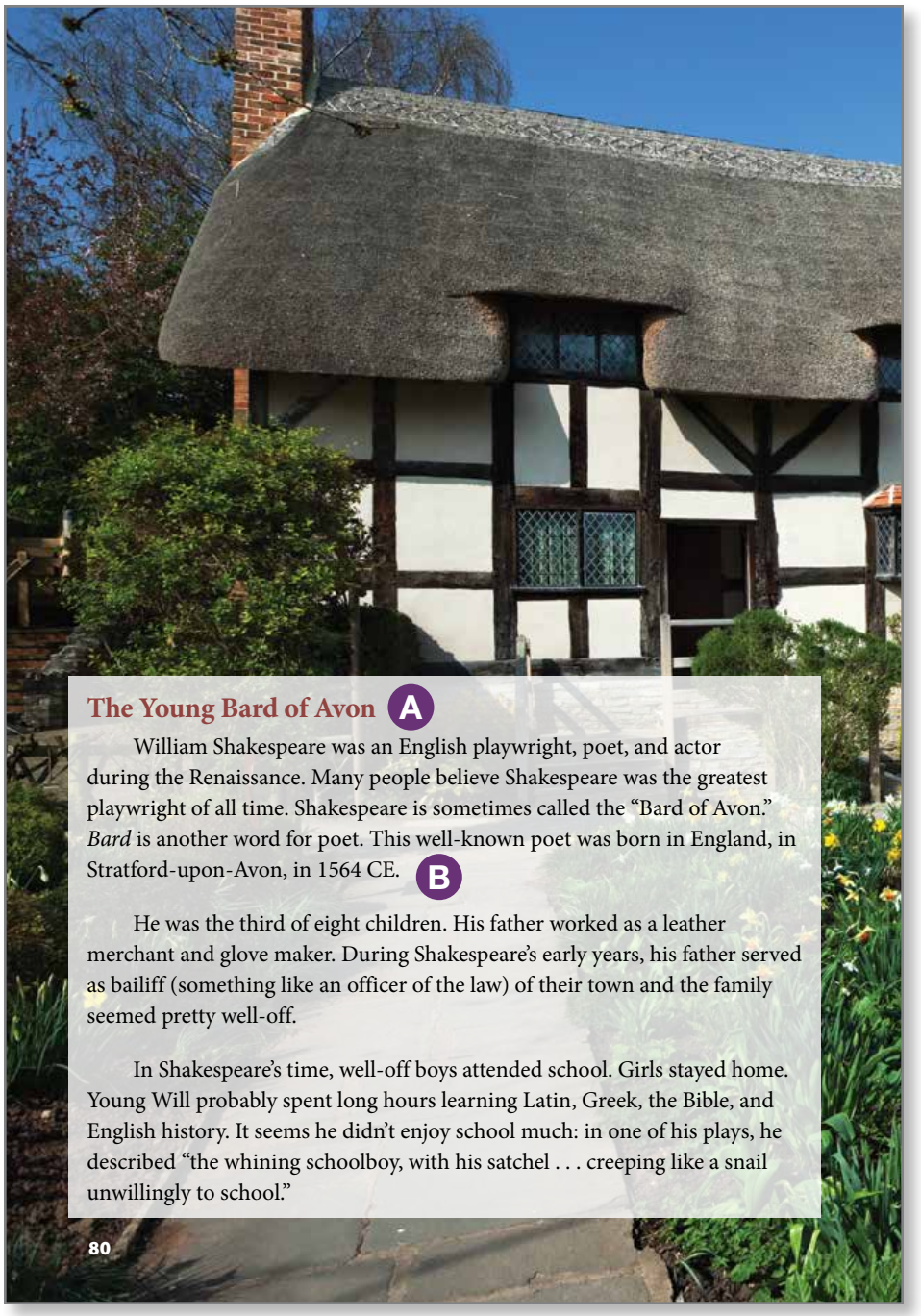
C *Inferential* Look at the image on page 79 and describe the scene from *The Adventures of Don Quixote* depicted in this image.

» This image depicts the scene in *The Adventures of Don Quixote* in which Don Quixote believes the windmills he sees are giants who will hurt people. He decides to fight the giants to protect others from them. In doing so, Don Quixote is hit by one of the windmills and is thrown off his horse.

A [Have a student read page 80 continuing to the end of the section on page 82 aloud.]

B *Literal* Who was William Shakespeare?

» He was an English playwright, poet, and actor who lived during the Renaissance; he is considered by many to be the greatest playwright of all time; and he is known as the "Bard of Avon."



The Young Bard of Avon A

William Shakespeare was an English playwright, poet, and actor during the Renaissance. Many people believe Shakespeare was the greatest playwright of all time. Shakespeare is sometimes called the "Bard of Avon." *Bard* is another word for poet. This well-known poet was born in England, in Stratford-upon-Avon, in 1564 CE. B

He was the third of eight children. His father worked as a leather merchant and glove maker. During Shakespeare's early years, his father served as bailiff (something like an officer of the law) of their town and the family seemed pretty well-off.

In Shakespeare's time, well-off boys attended school. Girls stayed home. Young Will probably spent long hours learning Latin, Greek, the Bible, and English history. It seems he didn't enjoy school much: in one of his plays, he described "the whining schoolboy, with his satchel . . . creeping like a snail unwillingly to school."

80


Shakespeare married Anne Hathaway. It's believed that Shakespeare met his wife near her family home. Today, many people visit this home now known as Anne Hathaway's Cottage.
81

A [Have students read the rest of page 82 silently.]

B *Inferential* Why are some things about Shakespeare's life that are known and other things that are unknown?

» Answers may vary, but may include that, because he was not a famous person in the early part of his life, no one was keeping very detailed records of what he did; details from that early part of his life come from the town's official records, such as those involving baptisms, marriages, and deaths. More is known about his later life because he was becoming a popular and famous playwright.

By the time Shakespeare reached college age, his father had become so poor that he owed money, couldn't pay taxes, and didn't show his face in public for fear of being thrown in jail. It's likely that the Shakespeare family didn't have enough money to pay for a college education for William.

What did William do when he finished his schooling? No one knows for sure.

A The Lost Years

There's a lot about Shakespeare's life we don't know. No one even knows for sure the exact date of Shakespeare's birthday.

Most of the information we have about Shakespeare comes from the town's official records of baptisms, marriages, and deaths. We also know a little from what his friends wrote about him. Over the years, scholars have closely examined the available documents, as well as Shakespeare's own writings, to put together a picture of the playwright's life. Sometimes parts of the picture are missing, and then scholars have to use whatever evidence they have to make an informed guess.

We *do* know that 18-year-old William married 26-year-old Anne Hathaway in 1582 CE. Over the next few years, Anne gave birth to their daughter Susanna, followed by twins, a daughter named Judith and a son named Hamnet.

After the twins were born, Shakespeare did not **linger** very long in Stratford-upon-Avon. We're not certain why he left. Nor does anyone know what Shakespeare did during what are called "The Lost Years" from 1582 to 1592 CE.

We do know that by 1592 CE, Shakespeare had arrived in London and was establishing a reputation as a playwright, actor, and poet. Some of his more highly educated competitors said his plays were "**vulgar**." But the people loved his work, and the royalty also enjoyed them. His acting company frequently performed in the court of Queen Elizabeth and later for King James. **B**

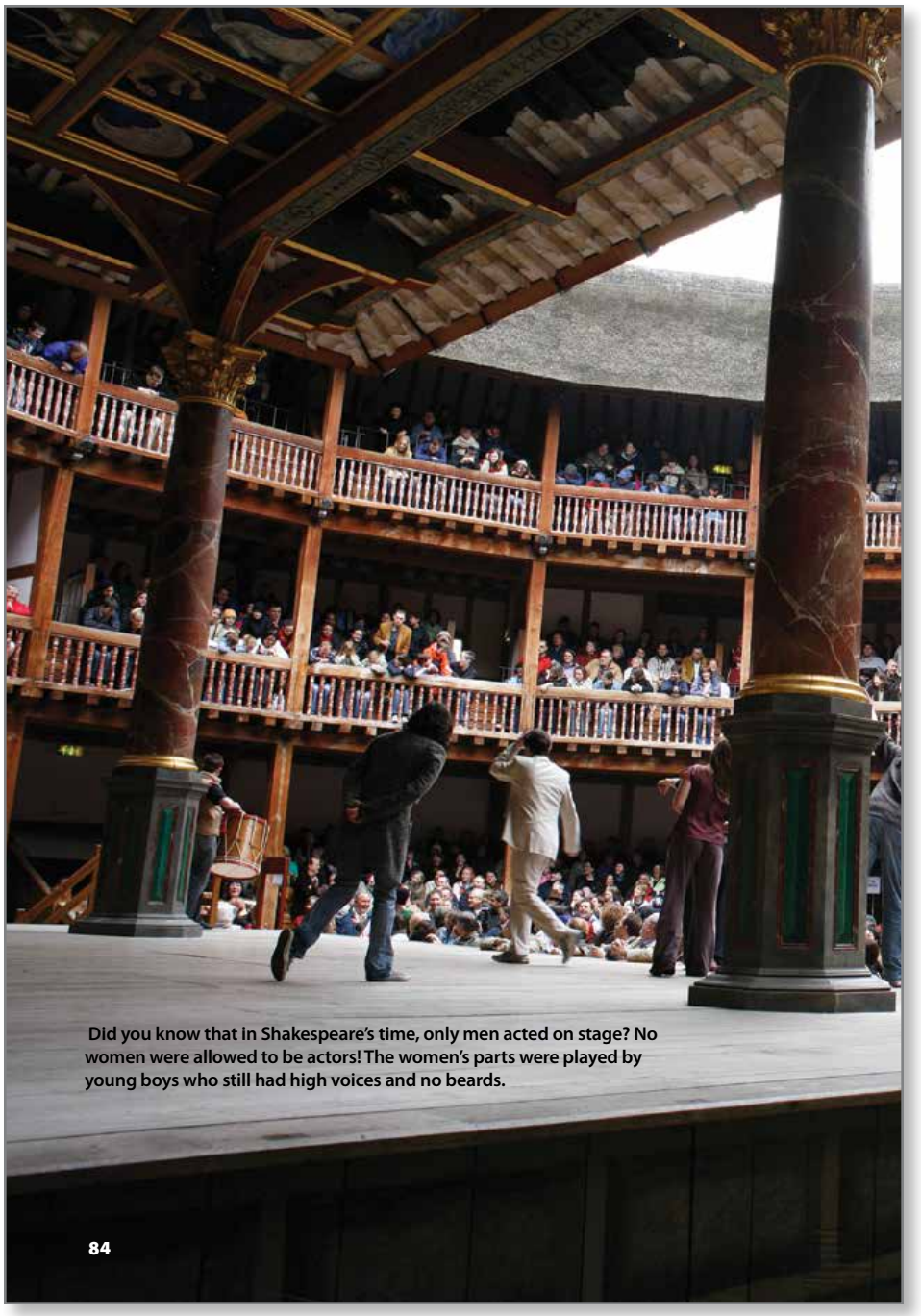


Elizabeth I, Queen of England 83

C [Have students examine the image on page 83.]

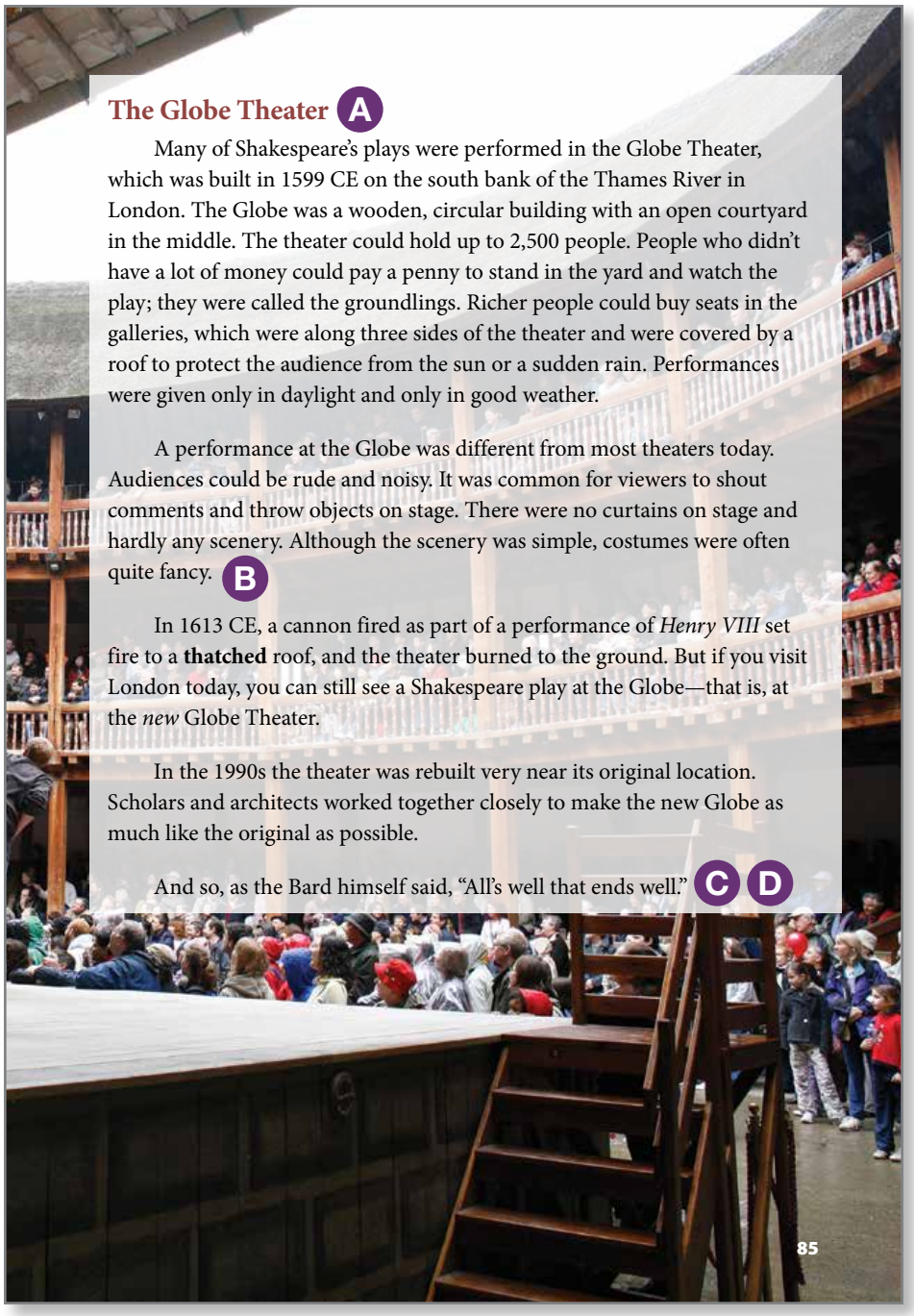
D *Inferential* How can you tell the woman in this image lived during the Renaissance movement? Refer to Chapter 7 for evidence to support your answer.

» The woman's fashion in this image is similar to that worn by wealthy women during the Renaissance. The dress looks like it is made from fine material, it is long with puffy sleeves and shoulders, and it has a high pleated collar. She is also wearing an upswept hairstyle that was often worn during this time.



Did you know that in Shakespeare's time, only men acted on stage? No women were allowed to be actors! The women's parts were played by young boys who still had high voices and no beards.

84



The Globe Theater A

Many of Shakespeare's plays were performed in the Globe Theater, which was built in 1599 CE on the south bank of the Thames River in London. The Globe was a wooden, circular building with an open courtyard in the middle. The theater could hold up to 2,500 people. People who didn't have a lot of money could pay a penny to stand in the yard and watch the play; they were called the groundlings. Richer people could buy seats in the galleries, which were along three sides of the theater and were covered by a roof to protect the audience from the sun or a sudden rain. Performances were given only in daylight and only in good weather.

A performance at the Globe was different from most theaters today. Audiences could be rude and noisy. It was common for viewers to shout comments and throw objects on stage. There were no curtains on stage and hardly any scenery. Although the scenery was simple, costumes were often quite fancy. B

In 1613 CE, a cannon fired as part of a performance of *Henry VIII* set fire to a **thatched** roof, and the theater burned to the ground. But if you visit London today, you can still see a Shakespeare play at the Globe—that is, at the *new* Globe Theater.

In the 1990s the theater was rebuilt very near its original location. Scholars and architects worked together closely to make the new Globe as much like the original as possible.

And so, as the Bard himself said, "All's well that ends well." C D

Word(s)	CK Code
Thames	/temz/

A [Have students read page 85 silently.]

B *Evaluative* How was Shakespeare's Globe Theater different from theaters where plays are performed today?

» Answers may vary, but may include that the audiences in the Globe were often rude and noisy, and audiences today are usually expected to be quiet and respectful; audience members at the Globe commonly threw objects on the stage; and there was no curtain and very little scenery at the Globe.

C [Have students examine the image on page 84 and read the caption that accompanies the image.]

D [Tell students they will reread this chapter in the next lesson and discuss pages 86 and 87 then.]

Note

Question 2 relates to The Big Question of this chapter.

Discuss the Chapter and Wrap Up the Lesson — 10 minutes

- Use the following questions to discuss the chapter.

1. *Literal* Which countries were Cervantes and Shakespeare from?
   » Cervantes was from Spain, and Shakespeare was from England.

   Inferential What does the fact that Cervantes was from Spain and Shakespeare was from England tell you about the impact of the Italian Renaissance on the rest of Europe?
   » The rebirth of learning reached other parts of Europe and influenced writers such as Cervantes and Shakespeare.
2. *Evaluative* In what ways do Cervantes and Shakespeare embody Renaissance characteristics?
   » Answers may vary, but should include that Cervantes believed that "Men can do anything with themselves, if they will" so he created a character who believed he could wander the world in search of adventures and fame and honor by his daring deeds; he relied on a patron to support him while he created his literary works; and, although he encountered some bad luck in his life, he continued to write poems, plays, and stories; he shared the humanists' interest in literature, a fascination with "a greater understanding of the world at large," and a respect for "power of the human spirit and mind." Shakespeare also relied on various patrons to support him and shared the humanists' fascination with the world at large and their belief in the individual.

- Have students take home Activity Page 13.2 to read and complete for homework.

Word Work: *Anxious* — 5 minutes

1. In the chapter you read, "Once, when he had collected a lot of tax money, Cervantes felt anxious about carrying it as he traveled along the roads."
2. Say the word anxious with me.
3. *Anxious* means nervous or worried.
4. Mr. Rodriguez told his students that they did not need to be anxious about the test if they read the book thoroughly.
5. Have you ever been anxious about anything? Be sure to use the word *anxious* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I was anxious when . . ."]
6. What part of speech is the word *anxious*?
   » adjective

[Use an *Antonyms* activity for follow-up.] An antonym, or a word with the opposite meaning, of the word *anxious* is *calm*. I will read several sentences that contain a blank. Fill in the blank with the word *anxious* or its antonym, *calm*.

1. When she saw the storm clouds filling the sky, Sasha became _____.
   » anxious
2. Listening to the soft, peaceful music made Trevor feel _____.
   » calm
3. Some people do not like to speak in front of large crowds, so they get _____ before giving an important speech.
   » anxious
4. Mr. Jackson was afraid of heights, so he felt _____ when he had to climb a ladder to paint the ceiling.
   » anxious

WRITING 45 minutes

Create Headings for a Biography

Model Creating Headings 20 minutes

- Tell students they will craft creative, purposeful headings for the sections of their biography writing and finish drafting the biography today.
- Have students take out the *Patrons, Artists, and Scholars* and turn to Chapter 9 to look at headings in the Reader.
- Explain that the title of a chapter is a heading for the entire chapter.
- *Think Pair Share* Read the title of Chapter 9, "Popular Prose on Page and Stage." Why did the author craft this title for this chapter?
- Guide student thinking to the following understandings:
  - The two authors highlighted in this chapter are Cervantes and Shakespeare. Cervantes is well-known for a book (page) and Shakespeare is well-known for his plays (stage).
  - Both forms of writing are prose, and both are noteworthy for their popularity.
  - The title is creative in the use of alliteration and rhyme. Remember alliteration means the use of words beginning with the same letter or sound. Rhyme means the repetition of ending sounds.
  - The title summarizes the primary, or main, concepts from the entire chapter.

Materials

- *Patrons, Artists, and Scholars*
- Activity Page 8.4
- biography drafts

- Have each pair examine the headings throughout the chapter related to Cervantes or Shakespeare and allow several minutes for discussion, followed by a whole group share.
- During and after student pair discussions, guide student thinking to the understandings presented in the following chart.

Heading	Author Referenced	Explanation	Creative Aspect	Purposeful Aspect
Bad Luck Trails a Good Man	Cervantes	Cervantes was such a *good man* that he had letters about his glorious military service. However, on his trip home, he is followed (trailed) by *bad luck*, because pirates read the letters, thought he was important and wealthy, and held him for ransom.	Use of **antonyms** (good/bad)	**Characterize** Cervantes (good) and this life event (bad)
Back in Jail	Cervantes	Cervantes had another bad luck life event that resulted in getting put *back in jail*.	Use of a **connecting word** (back)	**Highlight** the life event (jail again) rumored to be when he thought of *Don Quixote*
What's So Great About *Don Quixote*?	Cervantes	*Don Quixote* made Cervantes famous particularly because the humor made it popular (*so great*).	Use of a **question format**	**Ask** about the topic
The Young Bard of Avon	Shakespeare	Shakespeare is referred to as the *Bard of Avon*, because he is a poet (*bard*) born in Avon, and this section describes his life when he was *young*.	Use of a **phrase from the text** (Bard of Avon)	**Identify** the time period of life (young) and descriptive terms (bard and Avon)
The Lost Years	Shakespeare	Information is *lost* about the *years* of Shakespeare's early adulthood.	Use of **figurative language** (years are not really lost)	**Describe** the period of Shakespeare's life
The Globe Theater	Shakespeare	*The Globe Theater* was an important location because so many of Shakespeare's plays were performed there.	N/A	**Name** an important fact

Support As the words in bold from the chart are addressed, create a list of the heading techniques to display for students to reference later. Start the list with *alliteration*, *rhyme*, and *summarize,* which were addressed in the discussion about the title.

Practice Creating Headings for a Biography — 20 minutes

- Tell students to take out Activity Page 8.4 and their biography drafts.
- Point out that the title is simply the person's name, and the headings are simply pulled from the Biography Notes Chart.
- Have students craft their own creative and purposeful title and headings for the sections of their biography. Remind them to:
  - Select a primary concept from the sections to make the headings and title purposeful.
  - Use the heading techniques identified from Chapter 9 to make it creative.
- Tell students it is often easier to craft a title or heading after the writing for the section is complete. Therefore, they should finish drafting a section before crafting a heading for it, and finish drafting the entire biography before crafting a title.
- Circulate and check in with students as they continue to draft and begin to revise their title and headings. Support students by helping them identify primary concepts from their drafted sections and apply techniques discussed craft creative and purposeful headings.

Wrap Up — 5 minutes

- Have several students share their favorite revised heading.

  Feedback Provide reinforcing or corrective feedback for the use of identified heading techniques to highlight a primary concept and achieve creative and purposeful headings.

- Have students who have not finished drafting their biography complete it for homework.
- Collect completed biography drafts to review and monitor student progress. Written feedback may include comments such as:
  - This heading is catchy! Nice use of alliteration.
  - Nice job working the notes from your second source in for this section. I like the way you connected information here with the phrase I circled.
  - Look at the two sentences I underlined. They basically say the same thing. Try to write a new sentence that combines these two.

Materials

- Activity Page 13.2
- biography drafts

TAKE-HOME MATERIAL

Reading; Writing

- Have students take home Activity Page 13.2 to read and complete.
- Have students who have not finished drafting their biography complete it for homework.

Lesson 14

Unit 4: The Renaissance

CORE CONTENT OBJECTIVES

Students will:

- ✓ Identify Cervantes and Shakespeare as important authors who wrote during the Renaissance movement
- ✓ Explain the meaning of famous Shakespearean lines

LESSON AT A GLANCE	TIME	MATERIALS
Reading		
Close Reading: Chapter 9 "Popular Prose on Page and Stage"	40 min.	Answer Key for Activity Page 13.2; Activity Page 13.2; *Patrons, Artists, and Scholars*
Word Work: *Linger*	5 min.	
Grammar		
Practice Correlative Conjunctions	15 min.	Correlative Conjunctions Poster; Activity Page 14.1
Morphology		
Practice Root *serv*	15 min.	Activity Page 14.2
Spelling		
Practice Spelling Words	15 min.	Activity Pages 14.3, SR.3

Primary Focus of Lessons

Reading: By the end of this lesson, students will be able to explain how the author's words, sentences, and literary devices provide a deeper understanding of particular Renaissance authors and their literature.

Grammar: By the end of this lesson, students will have had additional practice using the correlative conjunctions *either/or*, *neither/nor*, *both/and*, and *not only/but also*.

Morphology: By the end of this lesson, students will have had additional practice using words with the root *serv* in sentences.

Spelling: By the end of this lesson, students will have gained additional practice spelling targeted words.

Materials

- Answer Key for Activity Page 13.2
- Activity Page 13.2
- *Patrons, Artists, and Scholars*

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.

> Read closely to examine the author's words, sentences, and literary devices for a deeper understanding of particular Renaissance authors and their literature.

Grammar

- Display the Correlative Conjunctions Poster from Lesson 11.

READING 45 minutes

Close Reading: Chapter 9 "Popular Prose on Page and Stage" 40 minutes

Review 5 minutes

- Using the Answer Key at the back of this Teacher Guide, review student responses to Activity Page 13.2, which was assigned for homework.

Review the Chapter

- Tell students they will reread Chapter 9, "Popular Prose on Page and Stage."
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Read the purpose for reading from the board/chart paper:

> Read closely to examine the author's words, sentences, and literary devices for a deeper understanding of particular Renaissance authors and their literature.

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before reading the chapter.

> How did writers, such as Cervantes and Shakespeare, embody the ideals of the Renaissance movement?

Close Reading

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

Read "Popular Prose on Page and Stage" 25 minutes

- Read the title of the chapter as a class, "Popular Prose on Page and Stage." As you read portions of the chapter, pause to explain or clarify the text at each point indicated.

Note

Close reading lessons present excellent opportunities to ensure that English learners and other students who need additional support fully comprehend a reading selection.

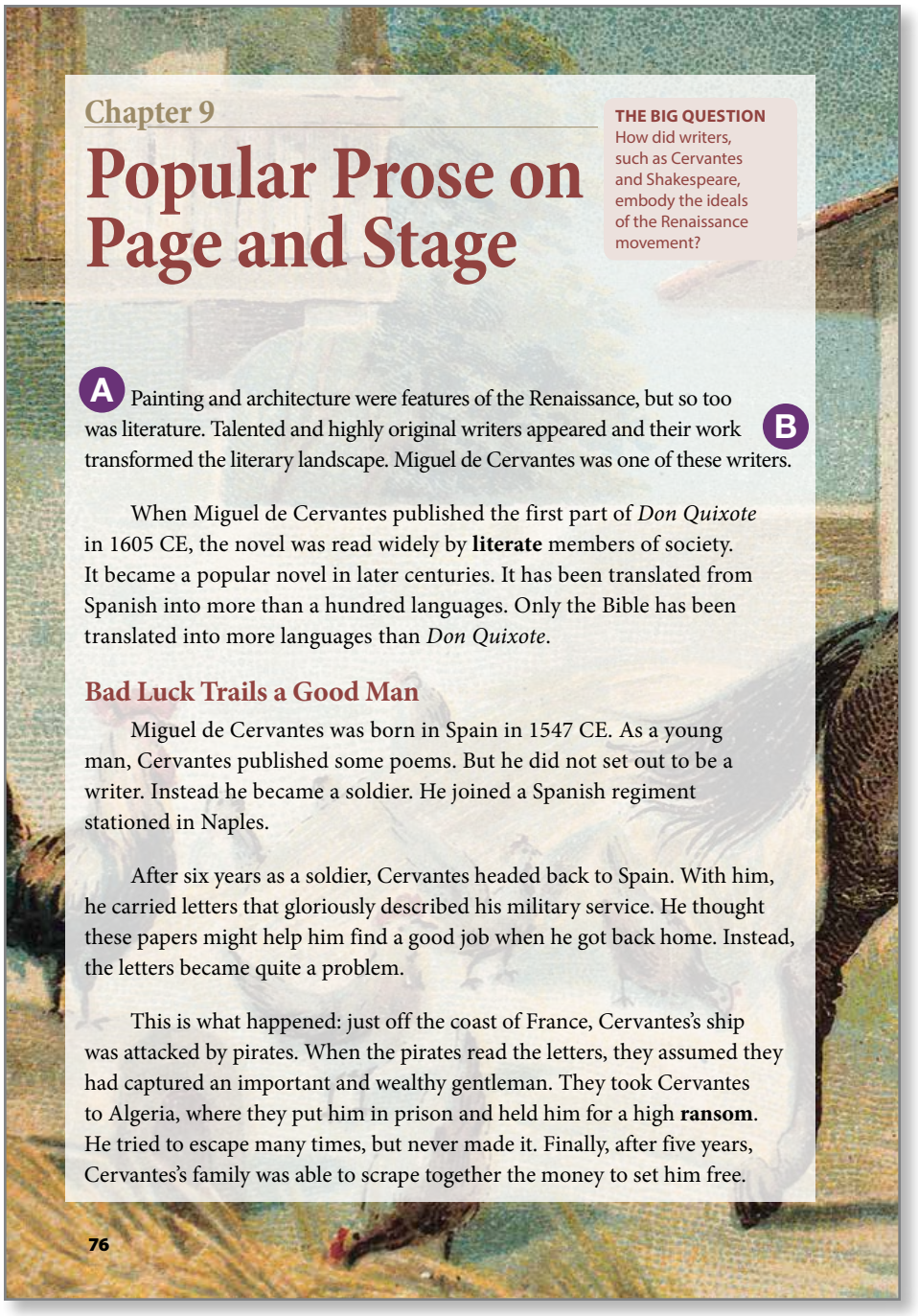
A [Have students read the first paragraph on page 76 silently.]

B *VOC Inferential* What does the phrase *their work transformed the literary landscape* mean?

» It means their work caused a significant change in literature.

Support The word *landscape* has several different meanings. It can mean scenery or a particular area of activity. Which meaning of the word is used here?

» a particular area of activity



Chapter 9

Popular Prose on Page and Stage

THE BIG QUESTION
How did writers, such as Cervantes and Shakespeare, embody the ideals of the Renaissance movement?

A Painting and architecture were features of the Renaissance, but so too was literature. Talented and highly original writers appeared and their work transformed the literary landscape. Miguel de Cervantes was one of these writers. B

When Miguel de Cervantes published the first part of *Don Quixote* in 1605 CE, the novel was read widely by **literate** members of society. It became a popular novel in later centuries. It has been translated from Spanish into more than a hundred languages. Only the Bible has been translated into more languages than *Don Quixote*.

Bad Luck Trails a Good Man

Miguel de Cervantes was born in Spain in 1547 CE. As a young man, Cervantes published some poems. But he did not set out to be a writer. Instead he became a soldier. He joined a Spanish regiment stationed in Naples.

After six years as a soldier, Cervantes headed back to Spain. With him, he carried letters that gloriously described his military service. He thought these papers might help him find a good job when he got back home. Instead, the letters became quite a problem.

This is what happened: just off the coast of France, Cervantes's ship was attacked by pirates. When the pirates read the letters, they assumed they had captured an important and wealthy gentleman. They took Cervantes to Algeria, where they put him in prison and held him for a high **ransom**. He tried to escape many times, but never made it. Finally, after five years, Cervantes's family was able to scrape together the money to set him free.

76

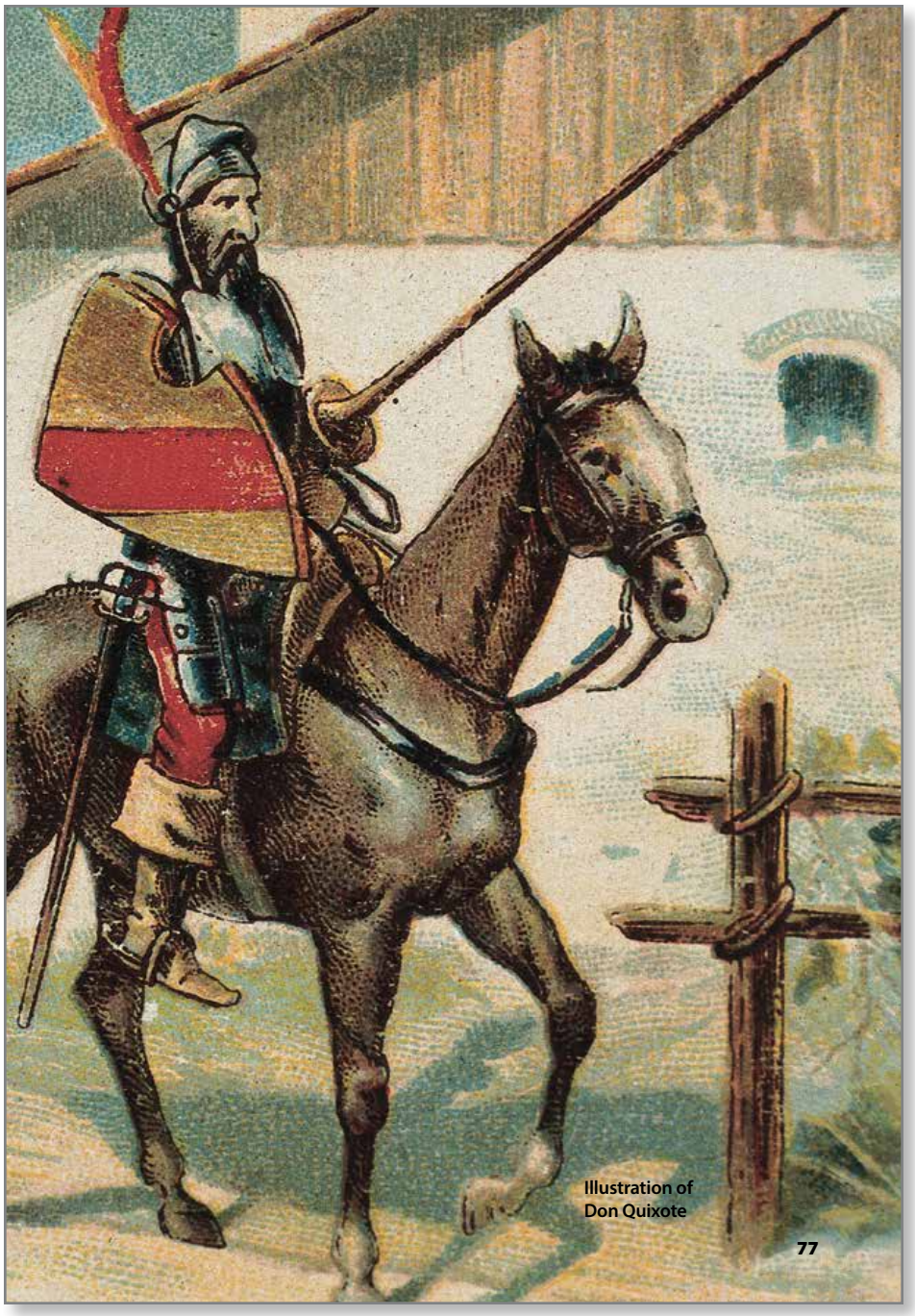


Illustration of
Don Quixote

77

A [Have students read the first paragraph on page 78 silently.]

B *LIT Inferential* The author ends this paragraph with two questions, but they are not questions the reader is expected to answer. Questions someone asks that are not intended to be answered are called rhetorical questions. Why do you think the author asks, "What to do? Why not try writing again?"

» Answers may vary, but should include that the author wants the reader to better understand what Cervantes may have been thinking.

C [Have students read the second paragraph on page 78 silently.]

D *VOC Inferential* The phrase *put bread on the table* is an idiom. What does this idiom mean?

» It means to earn money to provide things, such as food, for the household.

Support What is an idiom?

» It is a phrase that does not make sense using the meaning of the individual words, but that has meaning of its own.

Support How did Cervantes earn enough money to *put bread on the table*?

» He took a job with the government.

E [Have students read the third and fourth paragraphs on page 78 silently.]

F *VOC Inferential* The author says Cervantes' *The History of Don Quixote de la Mancha* was well-received. What does the phrase *well-received* mean?

» It means people liked it.

VOC Inferential What words or phrases in this paragraph give clues to the meaning of *well-received*?

» *It made Cervantes famous.*

A

Back in Jail

When a soldier with a distinguished war record returned from battle, he could usually get a good job with a nobleman. But Cervantes received no such reward. So there he was, 33 years old and out of work. What to do? Why not try writing again? **B**

C And boy, did he write! Cervantes churned out dozens and dozens of poems and plays. Although people liked his work, he still didn't make much money. To put bread on the table, he took a job with the government. **D**

E In one of his government jobs, Cervantes got into trouble again. He was working as a tax collector—a job that's not likely to help anyone win a popularity contest. Once, when he had collected a lot of tax money, Cervantes felt **anxious** about carrying it as he traveled along the roads. He left the money with an innkeeper he thought he could trust. When he returned to get the money, the innkeeper had run off with it! The government held Cervantes responsible for the stolen money. Since he couldn't repay it all, he was thrown in jail.

Some people believe that while Cervantes was in jail, he came up with the idea for *Don Quixote*, and perhaps even wrote some of the book behind bars. When Cervantes published *The History of Don Quixote de la Mancha* in 1605 CE, it was well received. It made Cervantes famous, but not rich. **F**

Near the end of his life, Cervantes did find a patron whose support allowed him to concentrate on his writing. He wrote a second part to *Don Quixote* and more short stories. He completed a novel just four days before he died in Madrid in 1616 CE.

What's So Great About *Don Quixote*?

Don Quixote was written about 400 years ago. Why has it remained so popular?

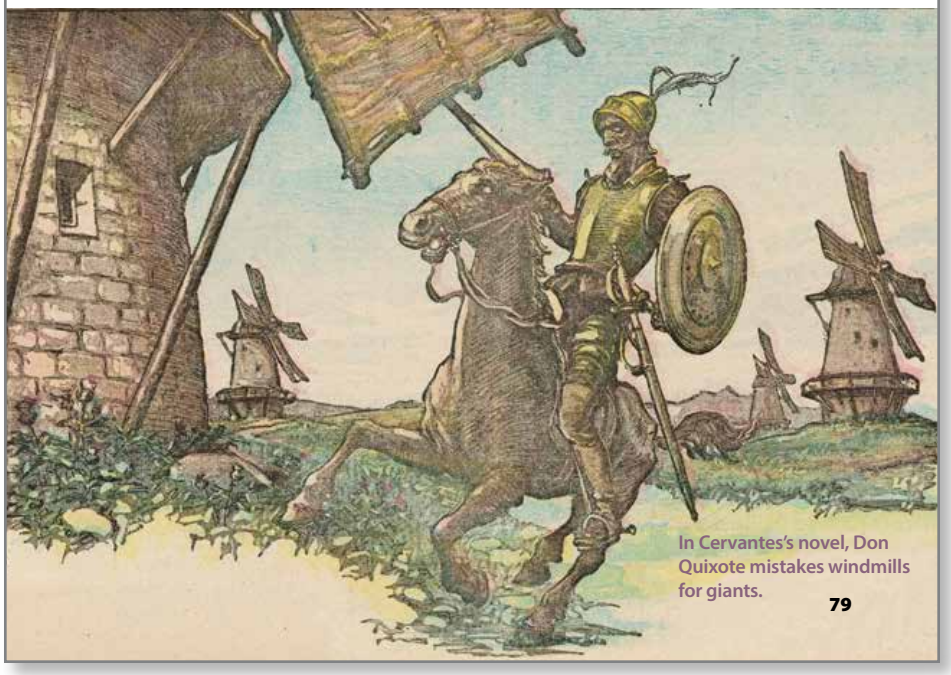
For one thing, much of the book is very funny. There's a story that once the king of Spain was looking out a window when he saw a man who, while reading a book, kept slapping his leg and roaring with laughter. "I'll bet," said the king, "that he's reading *Don Quixote*."

78

Cervantes wrote *Don Quixote* to make fun of books about romance and chivalry. These books, which were very popular in Cervantes's time, told stories of brave knights in shining armor who set out to rescue damsels in distress. They were full of fantastic adventures, powerful magicians, fierce dragons, and brave deeds.

And so Cervantes created Don Quixote. (Don is a title of respect, like Sir in English.) The Don is an elderly gentleman who loves to read romances about the knights of the Middle Ages. In fact, he reads so many romances that he loses touch with reality. He begins to believe the romances are true—that all the enchantments and battles and rescues really happened. Soon, he doesn't just want to read about knights anymore—instead, he decides to become one. His goal is to wander the world in search of adventures and to gain fame and honor by his daring deeds.

A man who attacks windmills may seem foolish, and Don Quixote does many foolish things. But the more you get to know Don Quixote, the more you begin to see that he is, at heart, noble and generous—sometimes a lot more noble and generous than the world around him.



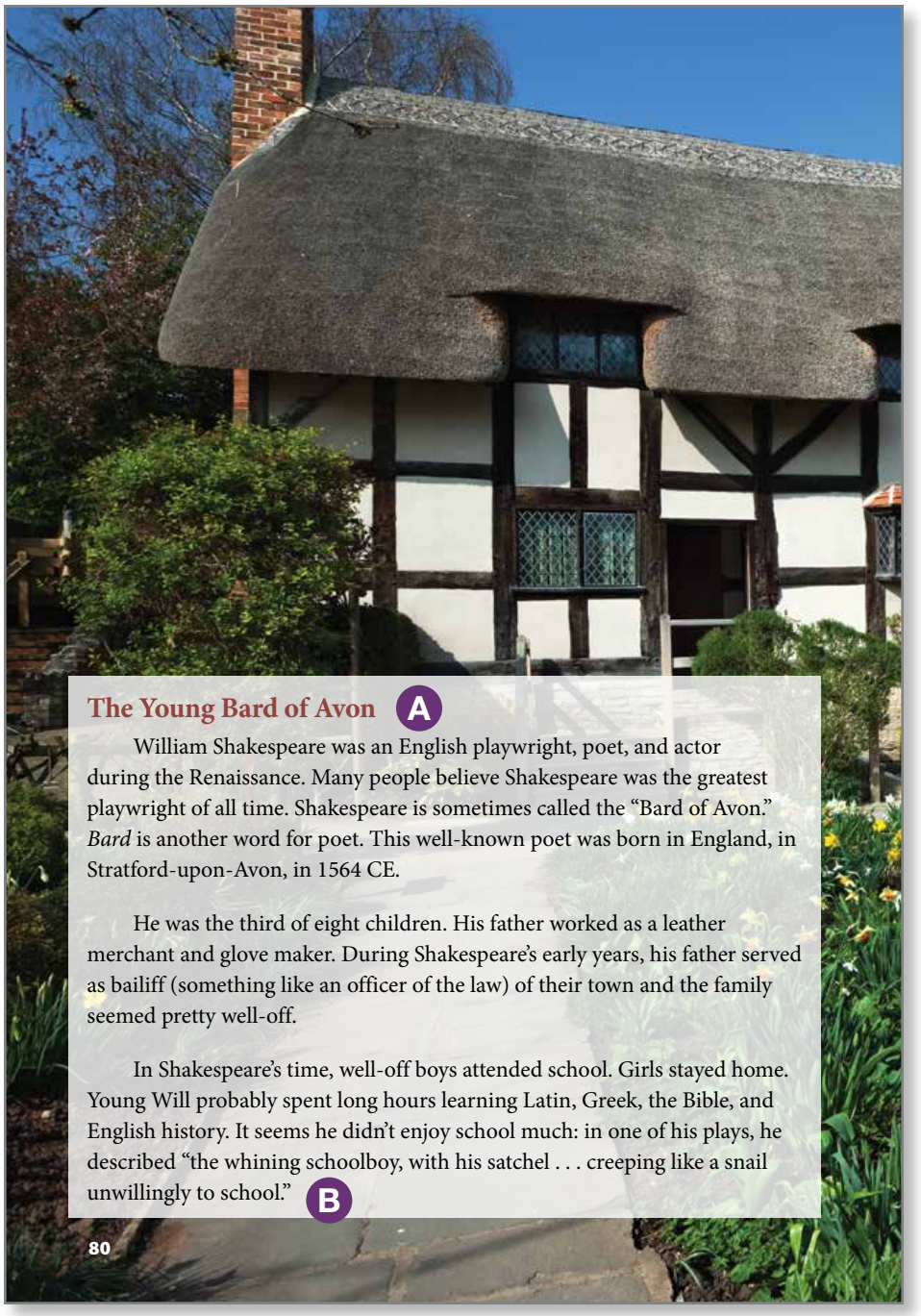
In Cervantes's novel, Don Quixote mistakes windmills for giants.

79

A [Have students read page 80 silently.]

B *COMP Literal* In the last paragraph, what evidence does the author give to support the statement describing Shakespeare's feelings about school?

» The author quotes from one of Shakespeare's plays that describes a young boy "creeping like a snail unwillingly to school."



The Young Bard of Avon A

William Shakespeare was an English playwright, poet, and actor during the Renaissance. Many people believe Shakespeare was the greatest playwright of all time. Shakespeare is sometimes called the "Bard of Avon." *Bard* is another word for poet. This well-known poet was born in England, in Stratford-upon-Avon, in 1564 CE.

He was the third of eight children. His father worked as a leather merchant and glove maker. During Shakespeare's early years, his father served as bailiff (something like an officer of the law) of their town and the family seemed pretty well-off.

In Shakespeare's time, well-off boys attended school. Girls stayed home. Young Will probably spent long hours learning Latin, Greek, the Bible, and English history. It seems he didn't enjoy school much: in one of his plays, he described "the whining schoolboy, with his satchel . . . creeping like a snail unwillingly to school." B

80



Shakespeare married Anne Hathaway. It's believed that Shakespeare met his wife near her family home. Today, many people visit this home now known as Anne Hathaway's Cottage.

81

A [Have students read the section under "The Lost Years" on page 82 silently.]

B *COMP Inferential* Why are the years of Shakespeare's life between 1582 and 1592 CE called "The Lost Years"?

» No one knows for sure what Shakespeare did during that 10-year period; it does not mean that he was lost.

By the time Shakespeare reached college age, his father had become so poor that he owed money, couldn't pay taxes, and didn't show his face in public for fear of being thrown in jail. It's likely that the Shakespeare family didn't have enough money to pay for a college education for William.

What did William do when he finished his schooling? No one knows for sure.

A The Lost Years

There's a lot about Shakespeare's life we don't know. No one even knows for sure the exact date of Shakespeare's birthday.

Most of the information we have about Shakespeare comes from the town's official records of baptisms, marriages, and deaths. We also know a little from what his friends wrote about him. Over the years, scholars have closely examined the available documents, as well as Shakespeare's own writings, to put together a picture of the playwright's life. Sometimes parts of the picture are missing, and then scholars have to use whatever evidence they have to make an informed guess.

We *do* know that 18-year-old William married 26-year-old Anne Hathaway in 1582 CE. Over the next few years, Anne gave birth to their daughter Susanna, followed by twins, a daughter named Judith and a son named Hamnet.

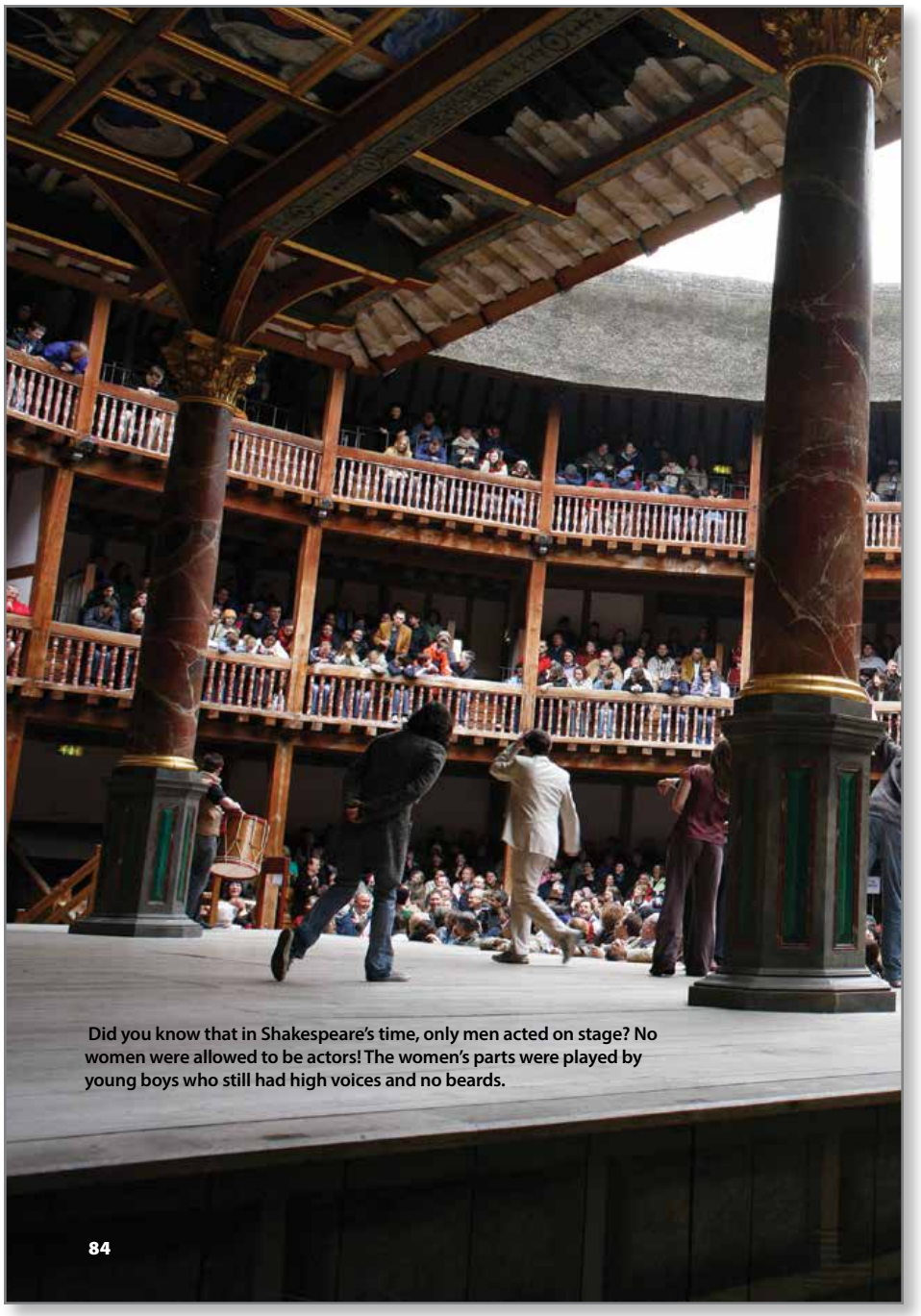
After the twins were born, Shakespeare did not **linger** very long in Stratford-upon-Avon. We're not certain why he left. Nor does anyone know what Shakespeare did during what are called "The Lost Years" from 1582 to 1592 CE. **B**

We do know that by 1592 CE, Shakespeare had arrived in London and was establishing a reputation as a playwright, actor, and poet. Some of his more highly educated competitors said his plays were "**vulgar**." But the people loved his work, and the royalty also enjoyed them. His acting company frequently performed in the court of Queen Elizabeth and later for King James.



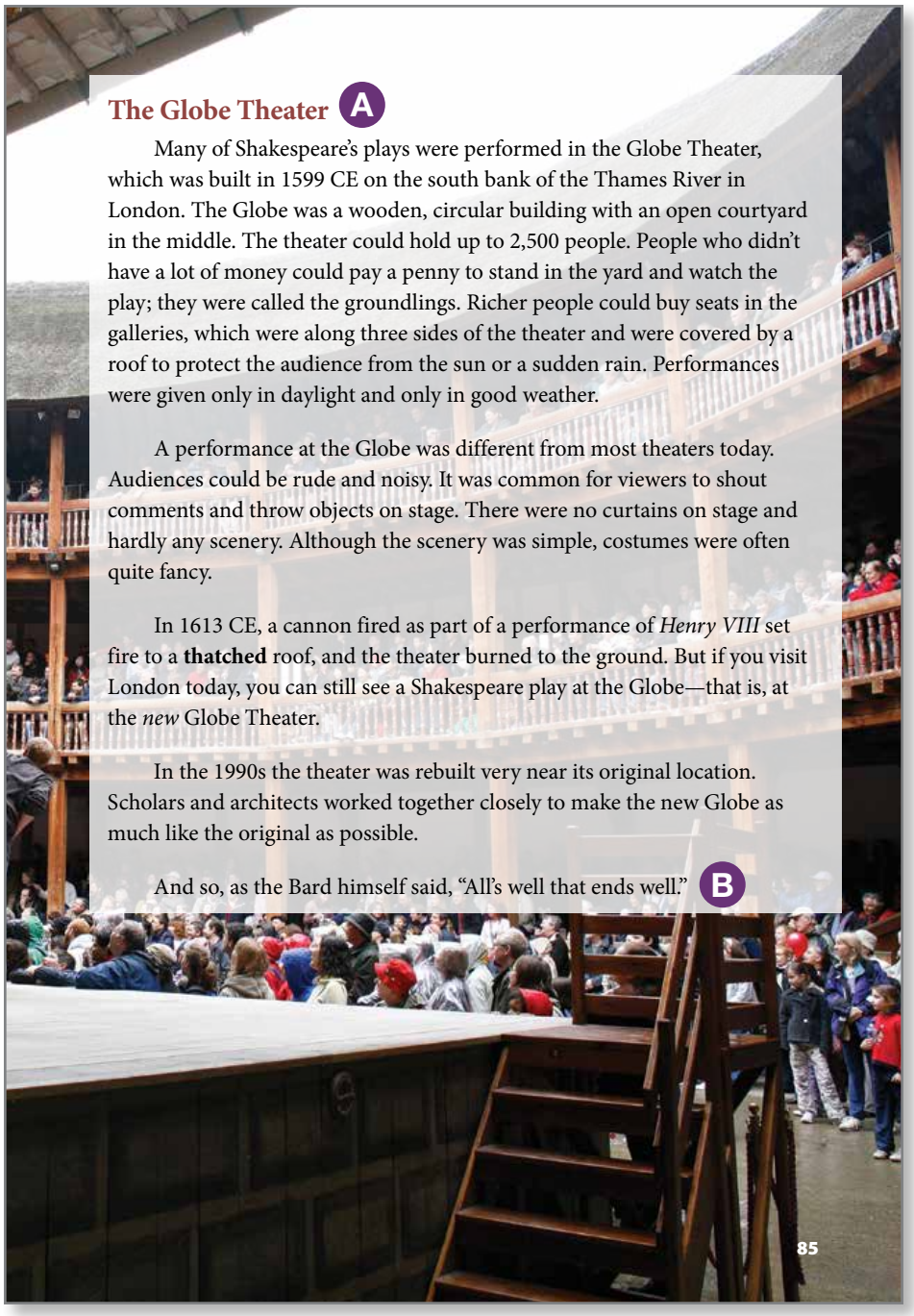
Elizabeth I, Queen of England

83



Did you know that in Shakespeare's time, only men acted on stage? No women were allowed to be actors! The women's parts were played by young boys who still had high voices and no beards.

84



The Globe Theater A

Many of Shakespeare's plays were performed in the Globe Theater, which was built in 1599 CE on the south bank of the Thames River in London. The Globe was a wooden, circular building with an open courtyard in the middle. The theater could hold up to 2,500 people. People who didn't have a lot of money could pay a penny to stand in the yard and watch the play; they were called the groundlings. Richer people could buy seats in the galleries, which were along three sides of the theater and were covered by a roof to protect the audience from the sun or a sudden rain. Performances were given only in daylight and only in good weather.

A performance at the Globe was different from most theaters today. Audiences could be rude and noisy. It was common for viewers to shout comments and throw objects on stage. There were no curtains on stage and hardly any scenery. Although the scenery was simple, costumes were often quite fancy.

In 1613 CE, a cannon fired as part of a performance of *Henry VIII* set fire to a **thatched** roof, and the theater burned to the ground. But if you visit London today, you can still see a Shakespeare play at the Globe—that is, at the *new* Globe Theater.

In the 1990s the theater was rebuilt very near its original location. Scholars and architects worked together closely to make the new Globe as much like the original as possible.

And so, as the Bard himself said, "All's well that ends well." B

A [Have students read page 85 silently.]

B *VOC Inferential* The phrase *all's well that ends well* is an idiom and the title of one of Shakespeare's plays. What does it mean?

» It means that problems that may occur along the way do not matter very much if things turn out as hoped in the end.

Support Who is the Bard, and why is he or she called that?

» Shakespeare is known as the Bard because the word means *poet*, and he is famous for writing poetry, among other things.

A [Have several students take turns reading page 86 aloud.]

B *LIT Inferential* Of the five expressions on page 86, which are similes?

» *as quiet as a lamb* and *dead as a doornail*

Support A simile compares two things using the words *like* or *as*.

C *VOC Inferential* What does the expression *tongue-tied* mean?

» It means that someone is not saying something very clearly; someone is talking as if his or her tongue were tied in knots.

VOC Inferential What does the expression *seen better days* mean?

» It refers to something that is old and worn out but had, at one time, been new.

VOC Inferential What does the expression *eaten out of house and home* mean?

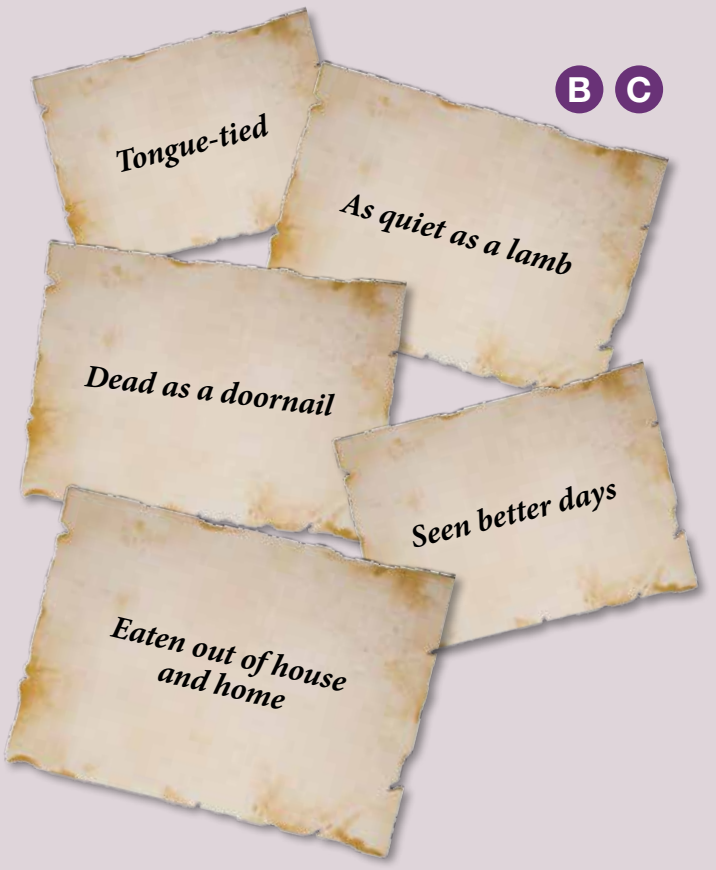
» It means that someone has eaten everything that was in someone's house.

A

Shakespeare's Words

These phrases and lines come from the pen of the man most people consider the greatest playwright of all time, William Shakespeare. Along with the Bible, the works of Shakespeare have had a greater influence on English language and literature than anything by any other writers.

Have you ever heard any of these expressions?



86

D Have you ever come across any of these famous lines?

All's well that ends well.

A horse! A horse! My kingdom for a horse!

If music be the food of love, play on.

Sweets to the sweet.

Romeo, Romeo! Wherefore art thou Romeo?

Something is rotten in the state of Denmark.

To be, or not to be: that is the question.

Friends, Romans, countrymen, lend me your ears.

All the world's a stage and all the men and women merely players.

Shakespeare wrote many poems, but he is best known for writing plays. When Shakespeare wrote his plays, England was ruled by Queen Elizabeth I and later King James I. Elizabeth was a powerful and intelligent leader, and very popular with the English people. The arts thrived during the reign of Queen Elizabeth. She filled her court with poets, playwrights, and musicians.

If you haven't read one of Shakespeare's plays yet, you probably will soon!

D [Have students take turns reading the famous lines on page 87 aloud. Have students discuss whether they have ever heard any of the famous lines. Try to use some of these expressions, as appropriate, in the classroom throughout the remainder of the year.]

Discuss the Chapter and Wrap Up the Lesson — 10 minutes

- Use the following question to discuss the chapter.

1. *Inferential* *Think Pair Share* The last quote on page 87 ("All the world's a stage and all the men and women merely players.") is one of the Shakespearean lines quoted most often. What might this line mean?
   » Answers may vary, but should include that life is like a play, and people are like the actors, acting out different roles during their lifetimes.

Word Work: *Linger* — 5 minutes

1. In the chapter you read, "After the twins were born, Shakespeare did not linger very long in Stratford-upon-Avon."
2. Say the word *linger* with me.
3. *Linger* means to wait around or stay longer.
4. Although Rosita wanted to linger and talk with her friends after school, she had to hurry home.
5. When was a time you wanted to linger somewhere? Be sure to use the word *linger* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I wanted to linger . . ."]
6. What part of speech is the word *linger*?
   » verb

[Use a *Synonyms* activity for follow-up.] What does the word *linger* mean? What are some synonyms, or words that have a similar meaning, of *linger*? [Prompt students to provide words like *remain*, *stay*, and *delay*.] With a partner, create a sentence for each of the synonyms he or she provides.

GRAMMAR — 15 minutes

Practice Correlative Conjunctions

- Remind students that they have learned about the part of speech called correlative conjunctions.
- Remind students that correlative conjunctions are words that work together in pairs to relate one part of a sentence to another part of a sentence.
- Review the Correlative Conjunctions Poster from Lesson 11 with students.

Materials

- Correlative Conjunctions Poster
- Activity Page 14.1

Correlative Conjunctions	Function	Example
either/or	alternative	After dinner, we can **either** play a board game **or** watch a movie.
neither/nor	alternative	The baby could **neither** crawl **nor** walk yet.
both/and	addition	**Both** Lou **and** Nader are absent today.
not only/but also	addition	Abeni is **not only** smart, **but also** kind.

- Have students turn to Activity Page 14.1. Read the directions. Have students write a sentence for the first correlative conjunction. Check to make sure they are able to write a correct sentence using that correlative conjunction.
- Have students complete Activity Page 14.1 independently.

MORPHOLOGY 15 minutes

Practice Root *serv*

- Ask students what the root *serv* means. (save, protect, or serve)
- Explain that you will give students two word choices, each of which features the root *serv*. Then, you will read a statement and students must decide which word the statement demonstrates.
  - *Service* or *servant*? The school offers many programs to help students and their families. (*service*)
  - *Conserve* or *preserve*? The government passed a law that prohibits the cutting down of trees in the forest in order to keep the forest safe. (*preserve*)
  - *Reserved* or *deserve*? The mayor thinks the student group should get a reward for their community service. (*deserve*)
  - *Conserve* or *preserve*? In an effort to save electricity, the family made sure all the lights were turned off before they left their home. (*conserve*)
- Have students turn to Activity Page 14.2. Read the directions and tell students to work in pairs to complete it.
- As time allows, ask a few partner pairs to share their sentences aloud.
- Collect Activity Page 14.2 to review and grade at a later time.

Materials

- Activity Page 14.2

Materials

- Activity Pages 14.3, SR.3

SPELLING 15 minutes

Practice Spelling Words

- Tell students they will practice writing the spelling words. Remind students they may use the Individual Code Chart (Activity Page SR.3) while they practice.
- Have students turn to Activity Page 14.3, explaining that the spelling words are listed in the box on the activity page and on the board/chart paper from Lesson 11.
- Have students read #1 silently and fill in the blank. After students complete #1, call on one student to read #1 aloud with the spelling word in the blank.
- Ask students if anyone had a different answer. Discuss the correct answer to ensure students understand why it is correct.
- Discuss the proper spelling of the word in the blank, referencing the list of this week's spelling words. Have students compare their spelling with the spelling in the table.
- Have students move on to #2 and complete the rest of the first section of the activity page in the same manner. Then have students continue to work silently on the second section of the activity page.
- Collect Activity Page 14.3 to review and grade at a later time.
- Remind students that they will have a spelling assessment in the next lesson.

Lesson 15

Unit 4: The Renaissance

LESSON AT A GLANCE	TIME	MATERIALS
Spelling		
Assessment	15 min.	Activity Page 15.1
Unit Assessment		
Unit Assessment	75 min.	Activity Page 15.2
Optional Fluency Assessment		Student Copy of Fluency Assessment text; Recording Copy of Fluency Assessment text, one for each student; Fluency Scoring Sheet, one for each student

ADVANCE PREPARATION

Spelling

- Erase or cover the list of spelling words prior to the assessment.

Unit Assessment

- Determine how many students will be assessed for fluency, and make that number of copies of the Recording Copy of "Michelangelo" and the Fluency Scoring Sheet.

Fluency (optional)

- If students were assigned a selection from the *Fluency Supplement*, determine which students will read the selection aloud and when. See the Unit 1 Teacher Guide introduction for more information on using the *Fluency Supplement*.

SPELLING 15 minutes

Assessment

- Have students turn to Activity Page 15.1 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

Materials

- Activity Page 15.1

Note

This is a good opportunity to use the Tens scoring system to gather formative assessment data. Information about the Tens scoring system appears in the Yearlong Teacher Resources.

1. harmony	Harmony was restored after the friends sat down to talk.
2. conventional	I was not excited about the dinner because the meal was so conventional.
3. stunning	The special effects in the movie were stunning.
4. democracy	Living in a democracy means we can vote for our leaders.
5. extraordinary	The use of color in the portrait was extraordinary.
6. apprentice	The apprentice watched his teacher carefully so he could learn.
7. mundane	The children's morning was filled with mundane chores.
8. rivalry	The ongoing rivalry between the boys sparked a fight before the race had even begun.
9. expert	The expert teacher helped the new teacher set up her classroom.
10. tyranny	One leader ruled the entire country, making it a tyranny.

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write the following sentence as dictated.

> Her parents used their connections so she could be an apprentice to an extraordinary artist.

- Repeat the sentence slowly several times, reminding students to check their work for appropriate capitalization and punctuation.
- Collect all spelling assessments to grade later. Use of the template provided at the end of this lesson is highly recommended to identify and analyze students' errors.

UNIT ASSESSMENT 75 minutes

Materials

- Activity Page 15.2

Note

This is a good opportunity to use the Tens scoring system to gather formative assessment data. Information about the Tens scoring system appears in the Yearlong Teacher Resources.

Unit Assessment

- Make sure each student has a copy of Activity Page 15.2. You may have collected this activity page from students at the beginning of the unit.
- Tell students they will read two selections, answer questions about each, and respond to a writing prompt. In the next sections, they will answer grammar and morphology questions evaluating the skills they have practiced in this unit.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure

everyone is working individually. Assist students as needed, but do not provide them with answers.

Reading Comprehension

- The reading comprehension section of the Unit Assessment contains two selections and accompanying questions. The first selection is about Venice during the Renaissance. The second selection includes excerpts from letters written by an artist to his patron during the Renaissance.
- These texts were selected using guidance from the Common Core State Standards (CCSS) and recommendations from Student Achievement Partners (AchievetheCore.org). These texts are considered worthy of students' time to read and meet the expectations for text complexity at Grade 5. The texts feature core content and domain vocabulary from *The Renaissance* unit that students can draw on in service of comprehending the text.
- The questions pertaining to these texts are aligned to the CCSS and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might address multiple standards. In general, the selected-response items address Reading standards and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper and pencil format.

Optional Fluency Assessment

You may wish to assess students' fluency in reading using the selection "Michelangelo." Assessing fluency requires that you work one-on-one with individual students to administer the assessment. Because this assessment requires you to work with one student at a time, you may wish to administer it either while other students complete the unit assessment or at a different time while students read enrichment selections and complete accompanying activity pages. Alternatively, you may have other time during the school day when you can administer this assessment as well.

Administration Instructions

- Turn to the student copy of "Michelangelo" that follows the Unit Assessment Analysis section. This is the text students will read aloud. Turn to this copy each time you administer this assessment.
- Using one Recording Copy of "Michelangelo" for each student, create a running record as you listen to each student read orally.
- Call the student you will assess to come sit near you.
- Explain that you are going to ask him or her to read a selection aloud and you are going to take some notes as he or she reads. Also, explain that he or she should not rush but rather read at his or her regular pace.

Materials

- Student Copy of Fluency Assessment text
- Recording Copy of Fluency Assessment text, one for each student
- Fluency Scoring Sheet, one for each student

- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy using the following guidelines:

Words read correctly	No mark is required.
Omissions	Draw a long dash above the word omitted.
Insertions	Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted.
Words read incorrectly	Write an "X" above the word.
Substitutions	Write the substitution above the word.
Self-corrected errors	Replace original error mark with an "SC."
Teacher-supplied words	Write a "T" above the word (counts as an error).

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark where the student was in the text at that point. Allow the student to finish reading the selection aloud.
- Assess the student's comprehension of the selection by asking him or her to respond orally to the following questions:

1. *Literal* What did Michelangelo do whenever he had spare time?
   » Michelangelo drew, or made sketches on the walls.
2. *Inferential* During the Renaissance movement, who generally earned more money—an artist or a businessman?
   » a businessman
3. *Literal* Besides drawing, what else was Michelangelo good at doing?
   » He was good at carving statues and copying other's carvings.
4. *Literal* When Michelangelo copied the marble statue head, what made his statue better than the original?
   » He added his own touches to the statue, such as making it have an open mouth to show the teeth and tongue.

- Repeat this process for additional students as needed. Scoring can be done later, provided you have kept running records and marked the last word students read after one minute elapsed.

SPELLING ASSESSMENT ANALYSIS

Spelling Analysis Chart

Student	1. harmony	2. conventional	3. stunning	4. democracy	5. extraordinary	6. apprentice	7. mundane	8. rivalry	9. expert	10. tyranny

- It may be helpful to refer back to the Pronunciation/Syllabication Chart from Lesson 11.

Words	CK Code	Syllable Type
apprentice	/ə*pren*tis/	ə*closed*closed
expert	/ex*pert/	closed*r-controlled
democracy	/də*mok*rə*see/	ə*closed*ə*open
tyranny	/teer*ə*nee/	r-controlled*ə*open
extraordinary	/ex*stror*din*aer*ee/	closed*r-controlled*closed* r-controlled*open
conventional	/kən*ven*shən*əl/	ə*closed*ə*ə
rivalry	/rie*vəl*ree/	open*ə+l*open
harmony	/har*mə*nee/	r-controlled*ə*open
stunning	/stun*ing/	closed*closed
mundane	/mun*daen/	closed*closed

- Students may make the following errors:
  - *harmony*: using 'ie,' 'ey,' or 'ee' instead of 'y' for /ee/
  - *conventional*: using 'shun' instead of 'tion' for /shən/; using 'ul' instead of 'al' for /əl/
  - *democracy*: using 'u' instead of 'e' for /ə/; using 's' or 'ss' instead of 'c' for /s/; using 'ie,' 'ey,' or 'ee' instead of 'y' for /ee/
  - *extraordinary*: using 'ie,' 'ey,' or 'ee' instead of 'y' for /ee/
  - *apprentice*: using 'i' instead of 'ie' for /i/; using 's' or 'ss' instead of 'c' for /s/
  - rivalry: using 'ul' instead of 'al' for /əl/; using 'ie,' 'ey,' or 'ee' instead of 'y' for /ee/
  - *tyranny*: using 'e' or 'ee' instead of 'y' for the first /ee/; using 'ie,' 'ey,' or 'ee' instead of 'y' for the second /ee/
- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record any student errors. For example:
  - Is the student consistently making errors on specific vowels? Which ones?
  - Is the student consistently making errors at the end of the words?
  - Is the student consistently making errors in multisyllable words, but not single-syllable words?
- Also, examine the dictated sentence for errors in capitalization and punctuation.

UNIT ASSESSMENT ANALYSIS

Quantitative and Qualitative Analysis of the Text

The texts used in the reading comprehension assessment, "Venice: Jewel of the Adriatic" (informational text) and "Venice, 6th January, 1506 CE" (literary text), have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts, Supplement to Appendix A, "New Research on Text Complexity," (CoreStandards.org/resources). Both selections fall within the Common Core 4th–5th Grade Band.

Reading Comprehension Item Annotations and Correct Answers

***Note**: To receive a point for a two-part question, students must correctly answer both parts of the question.

Item	Correct Answer	Standards
***1 Part A** *Inferential*	B	RI.5.1, RI.5.2
***1 Part B** *Evaluative*	Most of them have rich marble chimney pieces, gold-colored bedframes and doors, and beautiful furnishings.	RI.5.1, RI.5.2
2 *Inferential*	A	RI.5.4
3 *Literal*	B and E	RI.5.1, RI.5.8
4 *Literal*	D and E	RI.5.1, RI.5.4
5 *Evaluative*	D	RI.5.1, RI.5.2
6 *Inferential*	D	RI.5.1, RI.5.8
7 *Evaluative*	A	RL.5.1, RL.5.3
***8 Part A** *Inferential*	D	RL.5.1, RL.5.4
***8 Part B** *Inferential*	B and F	RI.5.1, RL.5.4
9 *Inferential*	Pros: There were many good people to meet. There were patrons like Bellini to support artists. Cons: Trade was expensive. Many artists were dishonest.	RL.5.1, RL.5.6, W.5.4
10 *Inferential*	Dürer borrowed money from his friend, Pirckheimer. He wrote about making a painting for the Germans. He also wrote about making a painting for Bellini.	RL.5.1, W.5.4

Writing Prompt Scoring

The writing prompt addresses CCSS W.5.2a–e, L.5.1, L.5.2, and L.5.6.

Score	4	3	2	1
Criteria	Two appropriate character traits are clearly identified for Dürer. The answer provides at least two examples from the text supporting the traits.	One appropriate character trait is clearly identified for Dürer. The answer provides at least one example from the text supporting the traits.	The answer identifies a trait Dürer clearly does not possess. The answer lacks an appropriate supporting example from the text for the identified character trait.	The answer lacks an identification of character traits. The answer lacks any supporting examples from the text.

Grammar Answer Key

Subject Nouns or Pronouns	**Linking Verb**	**Agreement in the Past Tense**
Michelangelo	to feel	1. Michelangelo felt
patrons	to seem	2. patrons seemed
philosophers	to think	3. philosophers thought
Leonardo da Vinci	to see	4. Leonardo da Vinci saw
the Renaissance	to be	5. the Renaissance was
women of the Renaissance	to be	6. women of the Renaissance were
I	to have	7. I had
she	to want	8. she wanted

9. Answers may vary, but must include the correct subject-linking verb agreements in the past tense and a sentence-level clue that shows the action occurred in the past.
10. Answers may vary, but must include the correct subject-linking verb agreements in the past tense and a sentence-level clue that shows the action occurred in the past.
11. in; function: place
12. with; function: partner
13. after; function: time
14. in; function: place
15. away; function: place; against; function: partner

16. out; place
17. Answers may vary, but should demonstrate correct use of *either/or*, *neither/nor*, *both/and*, or *not only/but also*.
18. Answers may vary, but should demonstrate correct use of *either/or*, *neither/nor*, *both/and*, or *not only/but also*.
19. Answers may vary, but should demonstrate correct use of *either/or*, *neither/nor*, *both/and*, or *not only/but also*.
20. Answers may vary, but should demonstrate correct use of *either/or*, *neither/nor*, *both/and*, or *not only/but also*.

Morphology Answer Key

1. B
2. D
3. B
4. exhaled
5. impatient
6. excluded
7. Part A: C
   Part B: Answers may vary, but should demonstrate the correct usage of the word *reserved*.

Optional Fluency Assessment Scoring

The following is the text for the Optional Fluency Assessment, titled "Michelangelo." Turn to this copy of the selection each time you administer this assessment.

You will also find a Recording Copy of the text for doing a running record of oral reading for each student you assess. There is also a Fluency Scoring Sheet. Make as many copies of the Recording Copy and the Fluency Scoring Sheet as you need, having one for each student you assess.

Michelangelo

As Michelangelo grew up, his interests were clear. He did not care about school, but let him but have pencil and paper and his mind was wide awake at once. Every spare moment he spent making sketches on the walls. But his father would not hear of the boy becoming an artist. It would be much more fitting that Michelangelo should go into the silk and wool business and learn to make money.

But there was no point in trying to make the boy try to learn business. Scold as they might, Michelangelo cared for nothing but his pencil. Little by little, his father began to see that he had to let his son create art.

Michelangelo and his friend went to study in the gardens of San Marco and work with Lorenzo the Magnificent. Without needing a lesson, Michelangelo began to copy the statues in terra-cotta, and his work was very clever.

"See what you can do with marble," Lorenzo said to him. Michelangelo had never handled a chisel before, but he chipped and cut away the marble so marvelously that life seemed to spring out of the stone. There was a marble head in the garden, and Michelangelo set to copy it. Such a wonderful copy did Michelangelo make that Lorenzo was amazed. It was even better than the original. The boy had introduced ideas of his own and had made the laughing mouth a little open to show the teeth and the tongue.

Student Name _____ Date_____

Recording Copy

Michelangelo

As Michelangelo grew up, his interests were clear. He did not care 12
about school, but let him but have pencil and paper and his mind was 26
wide awake at once. Every spare moment he spent making sketches on 38
the walls. But his father would not hear of the boy becoming an artist. 52
It would be much more fitting that Michelangelo should go into the silk 65
and wool business and learn to make money. 73

But there was no point in trying to make the boy try to learn 87
business. Scold as they might, Michelangelo cared for nothing but his 98
pencil. Little by little, his father began to see that he had to let his son 114
create art. 116

Michelangelo and his friend went to study in the gardens of San 128
Marco and work with Lorenzo the Magnificent. Without needing a 138
lesson, Michelangelo began to copy the statues in terra-cotta, and his 150
work was very clever. 154

"See what you can do with marble," Lorenzo said to him. 165
Michelangelo had never handled a chisel before, but he chipped and 176
cut away the marble so marvelously that life seemed to spring out of 189
the stone. There was a marble head in the garden, and Michelangelo 201
set to copy it. Such a wonderful copy did Michelangelo make that 213
Lorenzo was amazed. It was even better than the original. The boy had 226
introduced ideas of his own and had made the laughing mouth a little 239
open to show the teeth and the tongue. 247

Word Count: 247

Student Name _____ Date_____

Fluency Scoring Sheet

		Words Read in One Minute
———		**Uncorrected Mistakes in One Minute**
		W.C.P.M.

W.C.P.M.	**National Percentiles for Winter, Grade 5**
182	90th
156	75th
127	50th
99	25th
74	10th
Comprehension Total _____ / 4	

Guidelines for Fluency Assessment Scoring

To calculate a student's W.C.P.M. (Words Correct Per Minute) score, use the information you wrote on the Recording Copy and follow these steps. You may wish to have a calculator available.

1. Count Words Read in One Minute. This is the total number of words the student read or attempted to read in one minute. It includes words the student read correctly as well as words the student read incorrectly. Write the total in the box labeled Words Read in One Minute.
2. Count the Uncorrected Mistakes in One Minute. You noted these on the Recording Copy. They include words read incorrectly, omissions, substitutions, and words you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the Fluency Scoring Sheet. (A mistake that the student self-corrects is not counted as a mistake.)
3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from your Recording Copy for anecdotal purposes.

As you evaluate W.C.P.M. scores, here are some factors to consider.

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. However, a major goal of Grade 5 is to read with sufficient fluency to ensure comprehension and independent reading of school assignments in this and subsequent grade levels. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year. For example, if you administered the assessment during the winter of Grade 5, and a student scored 130 W.C.P.M., you should interpret this as within the normal, expected, and appropriate range for that student.

Oral Reading Fluency Norms for Grade 5 from Hasbrouck and Tindal (2006)

Percentile	Fall W.C.P.M.	Winter W.C.P.M.	Spring W.C.P.M.
90	166	182	194
75	139	156	168
50	110	127	139
25	85	99	109
10	61	74	83

Reference

Hasbrouck, Jan and Gerald A. Tindal. "Oral reading fluency norms: A valuable assessment tool for reading teachers." *The Reading Teacher* 59 (2006): 636–644.

Lesson 16

Unit 4: The Renaissance

LESSON AT A GLANCE	TIME	MATERIALS
Writing		
Create a Diary Entry	90 min.	*Patrons, Artists, and Scholars*; Activity Pages 16.1, SR.4; Diary Entry Notes Chart; Sample Diary Entry for Raphael
Take-Home Material		
Writing	*	diary entry draft; Activity Page 16.1

Primary Focus of Lesson

Writing: By the end of this lesson, students will be able to blend fact and fiction to create a diary entry written in first person.

ADVANCE PREPARATION

Writing

- Prepare and display an enlarged version of the Diary Entry Notes Chart from Activity Page 16.1. Alternatively, you may access a digital version in the digital components for this unit.
- Prepare and display an enlarged version of the Sample Diary Entry for Raphael on Activity Page 16.1. Alternatively, you may access a digital version in the digital components for this unit.

Materials

- *Patrons, Artists, and Scholars*
- Activity Pages 16.1, SR.4
- Diary Entry Notes Chart
- Sample Diary Entry for Raphael

WRITING 90 minutes

Create a Diary Entry

Introduce the Diary Entry 15 minutes

- Tell students they will write a diary entry to include at the beginning of their biography about Brunelleschi, Leonardo, or Michelangelo.
- Explain that a diary entry is writing people do, usually just for themselves, to record life experiences and includes their own thoughts and feelings.
- Remind students they focus on a piece of writing by selecting one specific moment, object, or idea and use precise details to write about it. The focus of the diary entry will be what the subject of their biography experienced while completing one of his famous projects.

- Tell students they will follow the same process they did for their biography writing by taking notes and then referring to those notes to compose their writing. However, students will write the diary entry from the perspective of the artist who is the subject of their biography. That is, the diary entry will be written from the first-person point of view, using words like *I*, *me*, and *my*.
- Explain that the diary entry will include a combination of fact and fiction: the facts are the true information researched about the famous project, and the fiction will be what you imagine the artist's thoughts and feelings might have been related to the project.
- Have students practice recognizing the difference between facts about a project and fiction about the artist's thoughts or feelings by identifying the fact and fiction in each of the following statements. The statements are from Raphael's perspective about being hired to create a painting of the Madonna. Read each aloud. You may wish to have students discuss their answers with a partner before responding.
  - Upon my arrival in Florence, I have found that Michelangelo and Leonardo are not painting as much these days, and I am excited to have so many patrons looking to hire me instead.
    - » Fact: arrival in Florence; Michelangelo and Leonardo are not painting as much
    - » Fiction: I am excited
  - Another patron has requested a painting of the Madonna, and while some may think it is boring to paint the same image over and over, I look forward to the opportunity to perfect my vision.
    - » Fact: another painting of the Madonna
    - » Fiction: I look forward to perfecting my vision
  - I could stay up all night working to capture the beauty of the naturalistic look that people want in their paintings today.
    - » Fact: people want a naturalistic look in a painting
    - » Fiction: I could stay up all night working

Model Taking Notes for a Diary Entry 25 minutes

- Tell students they will take notes from the Reader. Briefly review note-taking.
  - Search the text for information related to the topic
  - Record notes in fragments and use paraphrasing to avoid plagiarism
- Have students take out Activity Page 16.1, and explain that the chart at the top of the page gives them choices for their diary entry depending on the person they wrote about in the biography, and the chart at the bottom of the page is for notes.
- Review the categories in the Diary Entry Notes Chart.
  - Renaissance Artist: Name of the artist written about in the biography

  - Project and Location: Name of the project this person did and where it is located
  - Patronage: Name of the person who commissioned and supported the project
  - Interesting Facts: May include information about what the artist wanted to accomplish, difficulty and duration of the work, facts about the outcome, etc.
- Have students turn to the Biography Rubric (Activity Page SR.4) and look at the first row on the rubric. Remind them of the criteria for an exemplary diary entry: The diary entry is a creative expression of the relevant content from the artist's perspective.
- Have students follow along in their Reader as you model searching for information for each category for Raphael's work, *The School of Athens*. Point out relevant information in the text (page 41) and think aloud about which category of the chart on Activity Page 16.1 the information falls under.
  - Renaissance Artist: Raphael
  - Project and Location: *The School of Athens*; part of painting a series of rooms in the Vatican, Rome
  - Patronage: Pope Julius II
  - Interesting Facts: painting reflects techniques developed during the Renaissance movement (e.g., perspective)

    Support Paraphrase the information selected into fragments and paraphrasing on the Diary Entry Notes Chart.
- Tell students they will finish planning their diary entry by responding to the question on the back of Activity Page 16.1. Explain that so far they have collected facts for their writing; when they imagine what the artist may have been thinking and feeling, they will incorporate fiction into the writing.
- Share that for Raphael you imagine:
  - He might have felt weary, or tired, from painting so much of the Vatican.
  - Painting on a wall takes a toll, or is hard, on his whole body.
  - He feels motivated or excited about honoring Plato and Aristotle.
- Tell students to read the completed Sample Diary Entry for Raphael on Activity Page 16.1, and notice the blend of fact and fiction as they read by:
  - underlining the facts
  - circling the points about what they imagine were Raphael's thoughts and feelings

Practice Taking Notes and Drafting for a Diary Entry — 40 minutes

- Have students refer to Activity Page 16.1, choose which project they want to write about for their Renaissance artist, go to the Reader page(s) indicated for the selected project, and start taking notes.

- Tell students that once they complete their Diary Entry Notes Chart, they should then respond to the question on the back and work on drafting their diary entry on their own paper.
- Circulate and check in with students as they take notes and draft. Ensure students paraphrase using sentence fragments for their notes, blending the factual information with their fictional guesses about the person's thoughts and feelings in their draft, and writing in first person.
- If students complete their draft, pair them to exchange drafts and complete the same fact/fiction identification task they did with the sample Raphael diary entry:
  - underline the facts
  - circle the Renaissance artist's thoughts and feelings

Wrap Up 10 minutes

- Have students share their favorite sentence from their diary entry that combines fact and fiction in the same sentence.

  Feedback Provide reinforcing or corrective feedback for students' blending of fact and fiction and their use of first person voice.

- Have students who have not finished drafting their diary entry complete it for homework.
- Collect diary entry drafts to review and monitor student progress. Written feedback may include comments such as:
  - Nice job including all the facts from your notes chart.
  - I like the blend of fact and fiction in this sentence.
  - This fact is written almost word for word from the Reader. Use the key words I circled to write a new sentence in your own words.
  - There's a great opportunity to include how he might have been feeling with this fact. Rewrite the sentence to include what you imagine his feelings were and see if you like it.

TAKE-HOME MATERIAL

Writing

- Have students who have not finished drafting their diary entry complete it for homework. Remind them they will need to refer to Activity Page 16.1 as they write.

Materials

- diary entry draft
- Activity Page 16.1

Lesson 17

Unit 4: The Renaissance

LESSON AT A GLANCE	TIME	MATERIALS
Writing		
Revise a Biography	90 min.	Activity Pages 16.1, 17.1, 17.2, SR.4; Revise to Expand a Sample Biography; *Patrons, Artists, and Scholars*; biography drafts; diary entry drafts; Biography Rubric

Primary Focus of Lesson

Writing: By the end of this lesson, students will be able to revise their writing and share it to get peer feedback.

ADVANCE PREPARATION

Writing

- Prepare and display an enlarged version of the Revise to Expand a Sample Biography on Activity Page 17.1. Alternatively, you may access a digital version in the digital components for this unit.
- The enlarged version of the Biography Rubric used in Lessons 8 and 16 should be displayed.

Materials

- Activity Pages 16.1, 17.1, 17.2, SR.4
- Revise to Expand a Sample Biography
- *Patrons, Artists, and Scholars*
- biography drafts
- diary entry drafts
- Biography Rubric

WRITING 90 minutes

Revise a Biography

Model Revising to Expand a Sample Biography 25 minutes

- Tell students they will work in the revising stage of the writing process to expand on important and interesting details in their biography writing.
- Have students turn to Activity Page 17.1 and explain that they will practice revising to expand writing before doing the same with their own biographies.
- Have students read silently the biography paragraph about Raphael's early years on Activity Page 17.1.
- Read the paragraph aloud and stop when you notice an important or interesting detail that you want to expand upon. Read from the heading to the word *apprentice*.

- Have students write the word *apprentice* on the first "Detail" line below the paragraph.
- Think aloud as you remember there is a definition of *apprentice* in the glossary and you read about being an apprentice in Chapter 3, "The Spirit of the Renaissance."
- Work with students to write two or three sentences about being an apprentice using what you know from these sources. Point out that you want the sentences to relate to Raphael, and since being an apprentice was one of his experiences, you want to write about what it was like. (Answers may vary, but should include: being an apprentice was hard work; and an apprentice was busy either helping with chores or practicing what he or she learned from the master artist.)
- Tell students you now have sentences expanding on an important detail from the biography.
- Select a student to read the next sentence aloud, and identify Florence as another detail you know more about from the Reader. Have students write *Florence* on the next "Detail" line.
- Select a student to read the final sentence aloud, and identify Michelangelo and Leonardo as details you want to expand upon. Have students write *Michelangelo* and *Leonardo* on the final "Detail" line.
- Think aloud to guide students to refer back to the Reader to write two or three expansion sentences about Florence and Michelangelo and Leonardo. Remind them to refer to the Reader and write sentences that relate to Raphael.
  - Expanded information about Florence (throughout the Reader): great place for an artist to live, learn, and work; Renaissance movement thrived there; many great artists lived and worked there; many famous works were created and remain there today; Medici family was powerful and a great patron of the arts there
  - Expanded information about Michelangelo and Leonardo (pages 23–26, 32–35): Leonardo's use of natural human figures (e.g., *The Baptism of Christ*) and his use of perspective (e.g., *The Last Supper*); Michelangelo's use of natural human figures (e.g., *Pietà*)
- Summarize by having students explain what you did as a whole group to create potential revisions for the biography of Raphael.

Revise to Expand a Biography — 35 minutes

- Return completed Activity Page 16.1 to students who finished during the previous lesson.

  Support Create a small group comprised of students who completed Activity Page 16.1 for homework. Work with those students to provide feedback on their diary entries before they begin revising to expand their biographies.

- Have students turn to Activity Page 17.2, their own biography drafts, and their diary entry drafts.
- Tell students to start by reading through their writing and circling details they could expand upon.

- Once they have circled the details they feel are important or interesting, tell students to choose three details to expand upon, using Activity Page 17.2. Remind them to think about whether each detail relates to the artist they wrote about. This thinking will help them choose which details are worth expanding.
- Circulate and check in with students to help them find relevant information in the Reader for each detail.

Share to Evaluate a Biography Draft 20 minutes

- As students complete the detail expansion portion of Activity Page 17.2, pair them to share their biography writing with each other.
- Tell students they may read each other's writing silently or take turns reading aloud.
- Explain that they should give each other at least one compliment and ask at least one question to help the writer evaluate his or her own writing.
- After sharing, students should complete the rest of Activity Page 17.2 by:
  - taking notes from the discussion with their partner
  - referring to the Biography Rubric on Activity Page SR.4 to evaluate their own writing
  - recording two revision goals
- Have students continue working on revising their draft based on their revision goals.

  Support Once all students have been paired to share their writing, work individually with students who would benefit from working closely with you for the remainder of the lesson.

Wrap Up 10 minutes

- Have a few students share a revision goal and explain what they did or plan to do to address it.

  Feedback Point out when and how student revision goals connect to the Biography Rubric.

- Collect Activity Page 17.2 to review and monitor student progress. Written feedback may include comments such as:
  - This is a great detail to expand because it helps you understand more about the artist's life.
  - Nice job using information from the Reader to compose your expansion sentences.
  - I don't know how this connects to your artist. Can you explain how it connects? If not, you might not want to include this expansion.
  - The information I put in a box might not be true. It is logical, but it wasn't in the Reader. Try rewriting the sentence by sticking to information you know is true.

Lesson 18

Unit 4: The Renaissance

LESSON AT A GLANCE	TIME	MATERIALS
Writing		
Edit and Publish a Biography	90 min.	Activity Pages 8.4, 17.2, SR.5, SR.6; Biography Format; biography drafts; diary entry drafts; Biography Editing Checklist

Primary Focus of Lessons

Writing: By the end of this lesson, students will be able to use an editing checklist to edit and publish a biography.

ADVANCE PREPARATION

Writing

- If computers are available for word processing to publish, arrange for student access.
- Prepare and display an enlarged version of the Biography Format on Activity Page SR.5. Alternatively, you may access a digital version in the digital components for this unit.
- Prepare and display an enlarged version of the Biography Editing Checklist on Activity Page SR.6. Alternatively, you may access a digital version in the digital components for this unit.

WRITING 90 minutes

Edit and Publish a Biography

Format a Biography 45 minutes

- Tell students they will work in the editing stage of the writing process to prepare their biography writing for publication. They will present their published biography to the class during the next lesson.
- Have students turn to Activity Page SR.5, the Biography Format. Refer students to the Word Processed or Handwritten version according to the method they will use for publishing. Point out the following format elements:
  - titles set on their own lines and centered

Materials

- Activity Pages 8.4, 17.2, SR.5, SR.6
- Biography Format
- biography drafts
- diary entry drafts
- Biography Editing Checklist

  - headings set on their own lines and left-justified
  - titles and headings underlined (if handwritten) or in bold (if word processed)
  - sources in the reference list underlined (if handwritten) or in italics (if word processed) and followed by the publication date in parentheses
- Have students turn to Activity Page SR.6, the Biography Editing Checklist. Prompt students to read through the criteria for each section of the checklist silently and ask if they have any questions.
- Remind students to keep the criteria on the checklist in mind as they edit and format their biography. Tell them they will have a chance to use the checklist with a partner to do a final clean-up of mechanics as the writing is prepared for publication.
- Have students use their biography draft, diary entry draft, revisions from Activity Page 17.2, and list of sources from Activity Page 8.4 to edit and format their biography writing.
- Explain that students will use the diary entry as a hook to engage the reader. To do this, they should place the diary entry before the biography portion of their writing.

  Support Remind students that "The Story of Carlo and Leonardo" and "The Story of Michelangelo and Lorenzo de' Medici" were used to engage the reader prior to reading informational text.

- Circulate and check in with students. Check that student writing is rewritten in the appropriate format and facilitate student transitions to the next steps of the lesson.

Edit a Biography 25 minutes

- As students finish rewriting and formatting their biography writing, pair them to exchange their biographies and review them using Activity Page SR.6.
- After partners finish reviewing each other's writing, have students complete the final editing of their own writing and note two personal editing goals at the bottom of the checklist.
- Have students word process or handwrite the published version of their writing.

Practice Presenting a Biography 15 minutes

- As students complete final editing, pair them to practice presenting their biographies by reading them aloud for fluency.

Wrap Up 5 minutes

- Discuss the writing process with students. Ask them to share which tasks were easiest and which ones were the most challenging at different points in the process.

Lesson 19

Unit 4: The Renaissance

LESSON AT A GLANCE	TIME	MATERIALS
Writing		
Present a Biography	90 min.	published biographies; Biography Presentations Writing Prompt; timer; writing journals

Primary Focus of Lessons

Writing: By the end of this lesson, students will have orally presented their biography to an audience and reflected on the information presented.

ADVANCE PREPARATION

Writing

- Determine if all students will have time to present to the whole class, or if the class needs to be divided into groups to complete presentations. The lesson allows for a total of 55 minutes for presentations, and each student should be allotted three to four minutes for speaking and transition time.
- You will need a timer to track student presentations in groups.
- Write the Biography Presentations Writing Prompt on the board/chart paper. Alternatively, you may access a digital version in the digital components for this unit.

Which Renaissance artist do you admire most and why?

WRITING 90 minutes

Present a Biography

Review Speaking and Listening Expectations 5 minutes

- Have students take out their published biography writing.
- Remind students of the following:
  - use appropriate volume for the group and pace for a speech (purposefully slowed down)

Materials

- published biographies
- Biography Presentations Writing Prompt
- timer
- writing journals

  - be respectful listeners by keeping bodies still, making eye contact, and using appropriate nonverbal responses, such as subtle facial expressions

- Tell students that their purpose for listening is to think about which artist they admire the most and why. They will discuss and write about this information at the end of this lesson.

Present a Biography 60 minutes

- Begin student presentations in the grouping you chose in advance.
- While students present, monitor for appropriate speaking and listening behaviors and use a timer to pace the presentations.
- After approximately half of the students have presented, provide a five-minute intermission.
- Complete student presentations.

Write a Journal Response 15 minutes

- Tell students to reflect on the presentations they heard.
- Direct students' attention to the writing prompt you prepared in advance. Call on a student to read it aloud.

Which Renaissance artist do you admire most and why?

- Have students take out their journals and respond to the Biography Presentations Writing Prompt.
- Tell students to include vocabulary and information from the Renaissance unit in their response.
- Circulate and check in with students while they write. If a student is doing a lot of erasing and rewriting, prompt him/her to draw a line through the word(s) he/she wants to change and keep writing. If a student is hesitant to write, have him/her share thoughts orally, and then repeat a sentence that the student can write to get started.

Wrap Up 10 minutes

- Have several students share their journal entry.

  Feedback Provide reinforcing or corrective feedback for student reference to information from the presentations, core vocabulary, or other information learned in the Renaissance unit.

- Collect published biographies to evaluate using the Biography Rubric and Biography Editing Checklist provided in Teacher Resources.

Pausing Point

Unit 4: The Renaissance

End-of-Unit Content Assessment

Use the first day of the Pausing Point to administer the assessment of content knowledge acquired by reading *Patrons, Artists, and Scholars*. Make sure each student has a copy of Activity Page PP.2. You may have collected this activity page from students at the beginning of the unit.

- Allow students as much time as they need to complete the assessment during the first Pausing Point day. In most cases, this assessment will take approximately 30 to 45 minutes.
- Tell students to read and answer the questions about what they have learned about the Renaissance. Encourage students to do their best and review their work once they have finished.
- Circulate around the room as students complete the assessment to ensure that everyone is working individually.
- Use the following Remediation and Enrichment suggestions to plan activities for the remainder of the first Pausing Point day.

Content Assessment Answer Key

1. B
2. D
3. A
4. B
5. D
6. C
7. A and D
8. D
9. C
10. B
11. A
12. B
13. B
14. A
15. D
16. C
17. A
18. A
19. A
20. B

Materials

- Activity Page PP.2

Note

This is a good opportunity to use the Tens scoring system to gather formative assessment data. Information about the Tens scoring system appears in the Yearlong Teacher Resources.

Pausing Point for Differentiation of Instruction

Please use the final four days of this unit (or three days if you chose to pause one day after Lesson 7) to address results of the Content Assessment, Unit Assessment (for reading comprehension; fluency, if applicable; grammar; and morphology), and spelling assessments. Use each student's scores on the Unit Assessment to determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

Remediation

Content

If students demonstrate a need for remediation on any of *The Renaissance* content, refer to the Reader chapters covering that content. You may wish to reteach any such chapter as a teacher read-aloud, regardless of the type of reading lesson initially used for that chapter. Additionally, you should focus more heavily on the questions labeled **Support** in the Teacher Guide materials for that chapter.

Reading Comprehension

It is important to understand that poor performance on the Reading Comprehension section of the end-of-unit assessment may be attributable to any number of factors. To ascertain which remediation efforts will be most worthwhile, it is highly recommended that you ask any student who performed poorly on this section to read at least one of the assessment passages aloud to you orally, one on one. As the student reads, make note of any words the student struggles with or reads incorrectly. If the student occasionally misreads words in the text, analyze the types of errors in code knowledge and consult the CKLA *Decoding and Encoding Remediation Supplement*. This online publication provides further guidance in assessing, analyzing, and remediating specific decoding skills so targeted remediation can be provided. If the student frequently misreads words in the text, this is indication of a more global decoding problem that may require further assessment and remediation by a reading specialist. The *Decoding and Encoding Remediation Supplement* can be accessed online in the Ancillary Materials, located here: https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-fifth-grade/.

If the student does not misread words, but reads haltingly, a lack of fluency may impede comprehension. Administer the optional fluency assessment to verify whether the student's reading rate is below the norm. If so, remediation efforts should be targeted at building fluency.

Once the student finishes reading the passage(s) aloud, ask the comprehension questions orally. Analyze whether the student makes errors on the same questions answered incorrectly on the written assessment, as well as the type of questions answered incorrectly. Does the student have difficulty answering particular types of questions? If so, guided rereading of specific chapters in a small group setting with

other students who are struggling may be helpful. Choose chapters that were not already used for small group instruction and provide specific guidance as to how to use the text to arrive at the correct answer.

Also analyze whether there was a marked difference between the student's comprehension of the informational and literary passages. Good performance on the informational passage requires students to use the domain specific vocabulary and knowledge presented throughout the unit. Students who performed poorly on the informational passage may benefit from rereading chapters from the unit, with more intensive focus on the domain vocabulary.

Good performance on the literary passage of this assessment requires some knowledge of domain specific vocabulary from this unit (though not to the same extent as the informational passage), as well as general knowledge of Tier 2 and academic vocabulary. Students who performed poorly on the literary passage, but did well on the informational passage, may benefit from specific practice with Tier 2 and academic vocabulary.

Fluency

Students who struggle with fluency will benefit from having multiple opportunities to reread a particular text. If students demonstrate a need for remediation related to fluency, you may have them either reread selections from the Reader or choose an excerpt from the *Fluency Supplement*.

Grammar and Morphology

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 5, consult the CKLA Grade 3 Skills Strand materials or the Grade 4 materials for additional grammar and morphology lessons and activities. Alternatively, for students who demonstrate a general proficiency in grammar and morphology, but who demonstrate a need for remediation in connection with specific skills covered in *The Renaissance*, you may provide more targeted remediation by reteaching only those lessons in this unit. For additional practice with the grammar and morphology skills taught in this unit, you may wish to have students complete the Pausing Point activity pages in the Activity Book.

Spelling

If students demonstrate a need for remediation in spelling, but they exhibit general proficiency in code knowledge, have them use the Individual Code Chart to assist in spelling unfamiliar words, syllable by syllable.

If students exhibit specific code knowledge problems, as revealed by the spelling assessment analyses, they may benefit from remediation to target specific letter-sound correspondences. You may access the *Decoding and Encoding Remediation Supplement* online in the Ancillary Materials for Grade 5.

Writing

- Use time during the Pausing Point to revisit students' biographies. Meet briefly with individual students to discuss areas in which improvement is needed.
- You may suggest that students needing more practice revise portions of their biography with your feedback or compose new sections (e.g., write a diary entry about a different project for the artist written about or write about the early years of a different Renaissance artist). Provide additional structure and guidance for students, making copies of both Activity Page SR.4 (the Biography Rubric) and Activity Page SR.6 (the Biography Editing Checklist) available, and circulate and check in with students as they write.

Enrichment

If students have mastered the content and skills in the *The Renaissance* unit, their experience with the domain concepts may be enriched by the following activities:

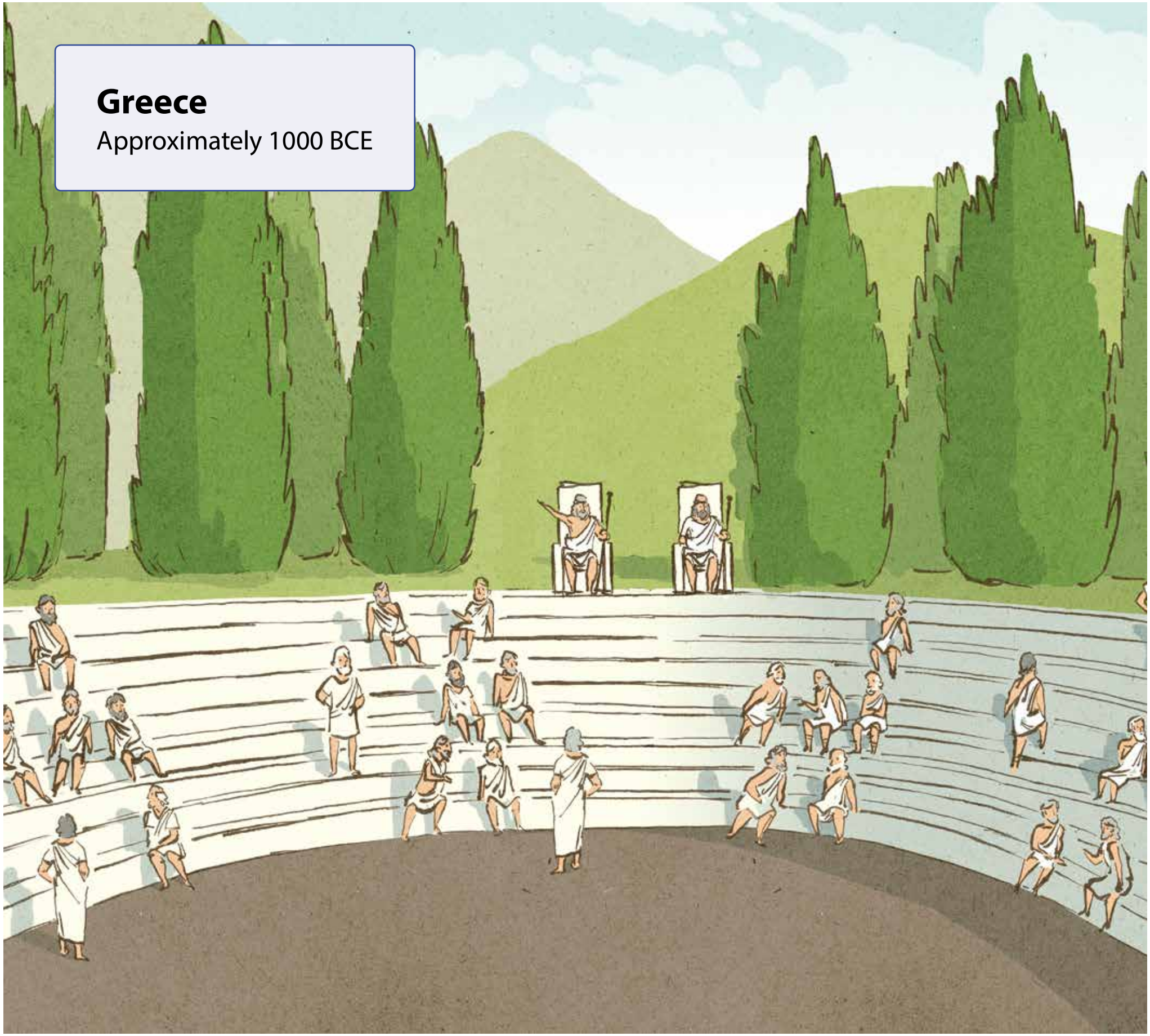
- Students may read the enrichment selection contained in the Reader. The selection contains information about music and dancing during the Renaissance. The Activity Book contains an activity page students can complete as they read this selection.
- Students may respond to any of the following writing prompts, including conducting independent research as necessary to support their response:
  - Convert a vignette from *Patrons, Artists, and Scholars* into a play scene (e.g., Leonardo and his apprentice from pages 20–21).
  - Create an advertisement announcing a viewing of Isabella d'Este's grotta.
  - Choose a portrait from the Renaissance Portrait Gallery at the end of the Reader, and use what you learned about the individual and about Renaissance style to write about the person.
- Students may share, either with a small group or with the class, the writing they generated during this unit or in response to the writing prompts in this Enrichment section.

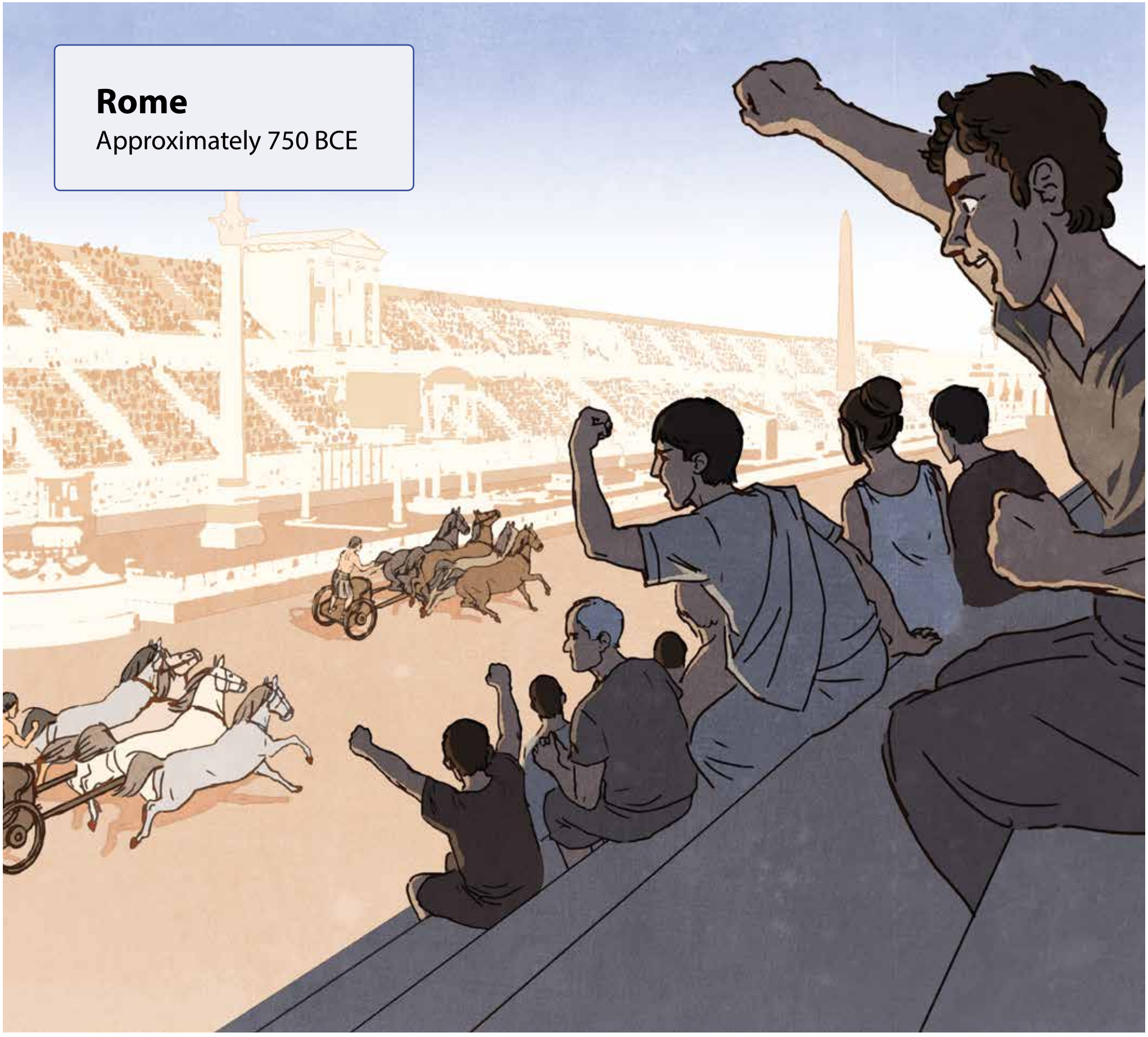
Teacher Resources

Unit 4: The Renaissance

In this section, you will find:

- Timeline Cards
- Pronunciation Guide for *Patrons, Artists, and Scholars*
- Glossary for *Patrons, Artists, and Scholars*
- Paragraph about a Paragraph
- Biography Rubric
- Story of Carlo and Leonardo
- Story of Michelangelo and Lorenzo de' Medici
- Raphael Text
- Raphael Second Source
- Brunelleschi Second Source
- Leonardo Second Source
- Michelangelo Second Source
- Raphael Biography Notes
- Sequence Words and Phrases
- Biography Editing Checklist
- Resources for the Enrichment Selection in *Patrons, Artists, and Scholars*
- Activity Book Answer Key


Greece
Approximately 1000 BCE


Rome
Approximately 750 BCE

The Middle Ages in Europe

Approximately 450–1400 CE



Pronunciation Guide for *Patrons, Artists, and Scholars*

The following are pronunciations for unique words in the order they first appear in *Patrons, Artists, and Scholars*, translated into Core Knowledge code. Syllables are divided with an asterisk (*).

Chapter 1	
Renaissance	/ren*ə*zonts/
Iliad	/il*ee*ad/
Aeneid	/ə*nee*id/
Petrarch	/pet*rark/

Chapter 2	
Brunelleschi	/broo*nel*es*kee/
Ghiberti	/gib*aer*tee/
Botticelli	/bot*ə*chel*ee/
Medici	/med*ə*chee/
Savonarola	/sav*on*ə*roe*lə/

Chapter 3	
Vinci	/vin*chee/
Verrocchio	/ver*oe*kee*oe/
Machiavelli	/mok*ee*ə*vel*ee/
Giocondo	/joe*kun*doe/
sfumato	/sfoo*mot*oe/

Chapter 4	
Buonarroti	/bwoe*naer*oe*tee/
Ghirlandaio	/geer*lan*die*oe/
Pietà	/pee*ae*tə/
Raffaello Sanzio	/raf*ie*el*oe/ /sonz*ee*oe/

Chapter 5	
Titian	/tish*ən/

Chapter 6	
Borgia	/bor*jə/
Castiglione	/kast*ig*lee*oe*nee/
sprezzatura	/spret*so*tor*ə/

Chapter 7	
Francesco Gonzaga	/fran*ches*koe/ /gon*zog*ə/
Sofonisba Anguissola	/soe*foe*neez*bə/ /ang*wee*soe*lə/
Amilcare Anguissola	/ə*meel*ko*rae/ /ang*wee*soe*lə/
Gian Paolo Zappi	/jon/ /pou*loe/ /zap*ee/

Chapter 8	
Jan van Eyck	/yon/ /von/ /iek/
Albrecht Dürer	/ol*brekt/ /due*rer/
Pieter Bruegel	/pee*ter/ /broi*gəl/
Hans Holbein	/hons/ /hoel*bien/

Chapter 9	
Thames	/temz/

Glossary for *Patrons, Artists, and Scholars*

A

accurately, ***adv.*** correctly; doing something without mistakes or errors

alliance, ***n.*** a formal agreement to work together (**alliances**)

anxious, ***adj.*** nervous; worried

apprentice, ***v.*** to learn a skill or trade by working with a skilled craftsman for a period of time (**apprenticed; *n.* apprentice**)

B

betrayal, ***n.*** the act of being disloyal to and dishonest with someone who trusts you

brute, ***n.*** someone who is mean, tough, and/or a bully

C

commission, ***v.*** to hire an artist to produce a work of art (**commissioned**)

composer, ***n.*** someone who writes music (**composers**)

composition, ***n.*** a song or piece of music that has been written (**compositions**)

contemporary, ***adj.*** modern; current

controversial, ***adj.*** related to or causing much discussion, disagreement, or argument

corrupt, ***adj.*** dishonest

cultural, ***adj.*** **1.** of or relating to the fine arts (painting, music, etc.) **2.** of or relating to a particular group of people and their habits, traditions, and beliefs

custom, ***n.*** a tradition practiced by a culture or group of people (**customs**)

D

denounce, ***v.*** to publicly state that something or someone is bad or wrong

doctrine, ***n.*** a set of ideas or beliefs that are taught or believed to be true

dome, ***n.*** a large, rounded roof or ceiling

E

economy, ***n.*** the system by which goods and services are made, bought, and sold

embodiment, ***n.*** someone or something that is a visible representation or example of an idea, concept, etc.

epitaph, ***n.*** something written or said in memory of a person who has died

expression, ***n.*** the act of telling or showing thoughts or feelings; communication

F

fashion, **1.** ***v.*** to make, shape, or form; **2.** ***n.*** a popular way of dressing during a particular time or among a particular group of people

foreground, ***n.*** the part of a picture that appears closest to the viewer

fortunately, ***adv.*** luckily; by good fortune

fresco, ***n.*** a style of painting in which the artist first applies a layer of plaster onto a wall and then paints directly on the wet plaster; once dry, the paint and plaster become a part of the wall

G

genius, ***n.*** remarkable talent and creativity

guild, ***n.*** an organized group of people who make or sell specific goods

I

indulge, ***v.*** to treat oneself or take much more than needed

inspire, ***v.*** to influence or provide an idea about what to do or create (**inspired**)

insult, ***n.*** a rude or offensive act or statement (***v.*** **insulted**)

intellect, ***n.*** intelligence; the ability to think in a logical way (***adj.*** **intellectual**)

K

keen, ***adj.*** strong and observant

L

linger, ***v.*** to wait around or stay longer

literate, ***adj.*** able to read and write fluently

lottery, ***n.*** a system used to decide who will get something based on choosing names or numbers by chance

M

Madonna, ***n.*** another way to identify Mary, the mother of Jesus

melody, ***n.*** main theme or tune in a song

modest, ***adj.*** shy and quiet; does not brag about oneself

morals, ***n.*** ideas and beliefs about what is right and wrong

N

norms, ***n.*** customs; standards of acceptable behavior

O

obstacle, ***n.*** a challenge; something that blocks the way or makes it more difficult to do something else (**obstacles**)

P

patron, ***n.*** a person who gives money and support to an artist in exchange for works of art (**patrons**)

pessimistic, ***adj.*** having a negative or gloomy attitude; expecting that the worst will always happen

philosophy, ***n.*** the study of knowledge and truth (**philosophers**)

plunge, ***v.*** to fall or jump suddenly from a high place (**plunged**)

portrait, ***n.*** a painting, drawing, or photograph of a person that usually only includes the person's head and shoulders

portray, ***v.*** to show someone or something in a painting, book, etc.

prominent, ***adj.*** important; well-known; easily seen

promote, ***v.*** to publicize and support (**promoted**)

R

ransom, ***n.*** money that is paid to free someone who was captured

refinement, ***n.*** a small change that improves something (**refinements**)

reluctantly, ***adv.*** unwillingly or unenthusiastically

reminiscent, ***adj.*** similar to something else

renowned, ***adj.*** famous; known and admired by many people

reputation, ***n.*** the opinion or perception that other people have about someone or something

restore, ***v.*** to return something to an earlier or original condition by cleaning or repairing it (**restoring**)

revolutionary, ***adj.*** causing or relating to a great change

rivalry, ***n.*** competition; a situation in which people or groups are competing with each other

S

sacred, ***adj.*** holy; deserving of special respect

scaffold, ***n.*** a temporary platform on which a person stands or sits while working high above the ground

scholar, ***n.*** **1.** a student; **2.** a person who has studied a subject for a long time and knows a lot about it

scribe, ***n.*** long ago, a person who copied manuscripts and books (**scribes**)

secular, ***adj.*** not connected to religion

sheet music, ***n.*** music printed on individual pieces of paper rather than in a book

shrewd, ***adj.*** clever; able to understand things and make good judgments

soothing, ***adj.*** calming; comforting; relaxing

spirit, ***n.*** the most important characteristics or qualities of something

stance, ***n.*** a way of standing

status symbol, ***n.*** something someone owns that shows he or she is wealthy or important

superior, ***adj.*** of the highest quality

T

thatched, ***adj.*** made from straw

theme, ***n.*** the main subject being discussed in a piece of writing or depicted in a piece of art (**themes**)

translate, ***v.*** to change words from one language into another language

U

uncharted, ***adj.*** unknown; not previously explored or experienced

V

values, ***n.*** strongly held beliefs about what is important

virtue, ***n.*** morally good behavior or character

visionary, ***adj.*** having a powerful or far-reaching imagination

vulgar, ***adj.*** impolite; crude; inappropriate

W

witty, ***adj.*** clever; funny

Paragraph about a Paragraph

Writers often organize good paragraphs using a common set of guidelines. First, writers include a topic sentence to introduce the topic or main idea of the paragraph. The topic sentence tells what the paragraph will be about. Next, writers include supporting sentences to explain the topic or main idea. Writers usually include at least three to five sentences to give the reader supporting details and facts about the topic or main idea. Including interesting facts and details helps make the paragraph informative and interesting to read. It is important that the sentences stick to the topic. Finally, writers end the paragraph with a concluding sentence, or their final thought about the topic or main idea. Using these guidelines can be helpful to writing a clear and informative paragraph.

Biography Rubric

	Exemplary	Strong	Developing	Beginning
Hook	Diary entry is a creative expression of the relevant content from the artist's perspective	Diary entry expresses the relevant content from the artist's perspective	Diary entry is incomplete in relevant content	Diary entry includes little or no relevant content
Introduction	All information is relevant to the early years of the artist's life	Most information is relevant to the early years of the artist's life	Some information is relevant to the early years of the artist's life	Little to no information is relevant to the early years of the artist's life
Body	All information is relevant to the projects/ accomplishments of the artist	Most information is relevant to the projects/ accomplishments of the artist	Some information is relevant to the projects/ accomplishments of the artist	Little to no information is relevant to the projects/ accomplishments of the artist
Conclusion	All information addresses what makes the artist great	Most information addresses what makes the artist great	Some information addresses what makes the artist great	Little to no information addresses what makes the artist great
Structure of the Piece	All sentences in paragraphs are presented logically	Most sentences in paragraphs are presented logically	Some sentences in paragraphs are presented logically	Connections between sentences in paragraphs are confusing
	All information has been paraphrased	Most information has been paraphrased	Some information has been paraphrased	Little information has been paraphrased
	Information from sources beyond the Reader is incorporated in a complementary way	Information from sources beyond the Reader is incorporated throughout the biography	Information from sources beyond the Reader is incorporated sparingly	Information from sources beyond the Reader is not incorporated
	Headings reflect purposeful and clever revision	Heading revisions loosely connect to the information within the section	Heading revisions do not connect to the information within the section	Headings are not revised from the notes categories

Guidance for Teacher Use of Rubrics

Rubrics are provided for evaluation of the content and structure of student writing composed within each unit. The criteria within the descriptions correspond to what is taught in the writing lessons. "Exemplary" to "Beginning" performance columns provide graduated descriptions for each criterion. The columns for "Strong," "Developing," and "Beginning" performance are shaded to help students initially attend to the description for "Exemplary" performance. The rubrics allow teachers and students to identify graduated steps for improvement when aspects of the writing do not meet all the taught criteria. To do this, teachers (and students) may highlight the language from each row that best describes the student writing.

Story of Carlo and Leonardo

Narrator: *Carlo drags an enormous contraption up the steep, rocky hill.*

Carlo: *I don't know why I let you talk me into this, Master Leonardo!*

Leonardo: [laughs quietly] *Here, let me help.*

Narrator: *Leonardo steadied one huge wing of the flying machine as he walked alongside his servant. When they reached the summit, Leonardo gazed down at the streets and buildings of Florence.*

Leonardo: *Ah, Carlo, in a few moments, you will be sailing over our fair city.*

Carlo: [sighing] *Master, I wish it were you who could experience that pleasure.*

Narrator: *Leonardo fastened the straps around his servant's thin shoulders and waist.*

Leonardo: *Done!* [tighten the last leather tie]

Carlo: *Master, I look like a giant dragonfly!*

Leonardo: *Hush. If this works, your name will be known throughout history.*

Carlo: *If it doesn't work, I'll be history!*

Narrator: *Leonardo led Carlo to the edge of a high cliff. Carlo peered over, then made the sign of the cross.*

Carlo: *If you please, Master, has it occurred to you that if God had intended man to fly, he would have given us wings?*

Narrator: *But Leonardo just smiled and gave Carlo a hearty push off the cliff. As Carlo plummeted downward, Leonardo shouted.*

Leonardo: *Man can do anything he sets his mind to do, my faithless friend!*

Story of Michelangelo and Lorenzo de' Medici

Narrator: *One day, a group of boys were called to the home of the incredibly important Lorenzo de' Medici. What could a man so rich and powerful, a man people called "the Magnificent," want to tell these boys?*

Lorenzo: [looking at the boys and pointing to an ancient Roman statue of a nature god called a faun] *You see this stone figure? A brilliant sculptor created this piece centuries ago. I want each of you to carve a statue exactly like this one.*

Narrator: *Some of the boys groaned. Lorenzo paid no attention.*

Lorenzo: *Work quickly and accurately. The young man who produces the best sculpture wins a place in my art school.*

Narrator: *Sometime later, as Lorenzo strolled through his courtyard, he spotted one boy whose work looked far superior to the rest. He turned to his assistant.*

Lorenzo: *Who is that child? Look at how he has carved the head of the faun. It's difficult to tell his work from the real thing!*

The Assistant: [checking his list] *Let's see. Michelangelo Buonarroti, second son of a former small-town mayor. Family is from minor nobility. Mother died when the boy was six. Hmm . . . not a very good Latin or Greek scholar. Ran away from school a lot.*

Lorenzo: *Ran away?*

The Assistant: *Yes, it seems he sneaked away from school to go to the churches, where he spent hours copying the paintings.*

Lorenzo: *Ah, a true art lover.*

The Assistant: *Well, his father isn't. The father is upset that Michelangelo works as an apprentice in Ghirlandaio's studio. He thinks he should pursue a different profession.*

Narrator: *Lorenzo walked up to Michelangelo and gazed at the faun's head the boy had carved.*

Lorenzo: *That's a lovely sculpture. Young man, come live in our home and learn what you can from us.*

The Great Raphael

Raphael was another talented artist of the period. He was born Raffaello Sanzio in 1483 CE. He was younger than both Leonardo and Michelangelo. Raphael lost both of his parents at an early age. By 11, he was on his own, working as an apprentice in a busy art studio.



Cimabue's *Madonna and Child*, 1280 CE



Raphael's *Madonna of the Grand Duke*, 1505 CE

In 1504 CE, when Raphael was 21, he moved to Florence where Michelangelo and Leonardo were already living. There, he studied the techniques of the older artists and learned to use them in his own paintings.

Remember, in those days artists supported themselves by getting commissions from patrons. The wealthy people of Florence were eager to own beautiful paintings. By the time Raphael arrived, both Leonardo and Michelangelo were not painting as much. As he aged, Leonardo grew more interested in math and science and was reluctant to paint at all. Michelangelo's energies were consumed by big projects assigned to him by the head of the Church, the pope. So, young Raphael had many people ready to pay him to paint.

While in Florence, Raphael created at least 17 paintings of the **Madonna**, or mother of Jesus, and the Holy Family for various individuals. If you look at one of Raphael's Madonnas and compare it to a Madonna painted during the Middle Ages, you will see how people's view of the world changed in the Renaissance.

In the medieval image, the Madonna looks a little stiff. But the painting wasn't intended to be lifelike—its main purpose was to express religious devotion.

But Raphael's painting is different. He presents very natural, human figures that are so lifelike, it is as if they could step out from the painting.

Raphael in Rome

In 1508 CE Raphael was called to Rome by Pope Julius II. While Michelangelo was painting the ceiling of the Sistine Chapel, Raphael was put in charge of painting a series of rooms in the Vatican.

In one room he painted a fresco, or mural, that has become very famous. It is called *The School of Athens*. The composition of the painting shows how Raphael was a great master of perspective, while the subject matter shows how much the Renaissance movement admired the ancient Greeks. Raphael painted many scholars and philosophers—some are reading, some are discussing big ideas. In the center of the painting, Raphael placed the great philosophers, Plato and Aristotle.

After Raphael's patron, Pope Julius II, died, Raphael became a special favorite of Pope Leo X. Leo put Raphael in charge of the work on St. Peter's Basilica. In addition, Raphael directed the efforts to dig up and study ancient buildings and statues in Rome.

Raphael led a productive life, but a short one. The artist died on his thirty-seventh birthday. Part of the **epitaph** on his tomb in Rome reads, "While he lived he made Mother Nature fear to be vanquished by him."

An Author and a Painter Meet

In the early 1500s, culture was thriving in Urbino, a hill town in central Italy. A few years after painting for the Church in Rome, Raphael went to work in the Duke of Urbino's court. There he met the famous author Castiglione, who also served the duke. The two men became friends and Raphael painted a portrait of Castiglione. The beautiful painting portrays Castiglione as a distinguished gentleman.

Brunelleschi Second Source

During the Renaissance movement artists applied techniques that enabled them to create paintings that looked lively and more like the world around them. Brunelleschi was one such innovator who helped make this possible.

Brunelleschi was a painter, sculptor, and architect who worked in Florence and Rome in the early 1400s. He made a significant contribution helping artists of the day create more naturalistic depictions of life. Brunelleschi was inspired by an essay on architecture written by an ancient Roman writer named Vitruvius. Vitruvius described how buildings and other objects painted on a flat surface could be made to "advance and recede." These aspects of distance make paintings look more naturalistic and almost three dimensional. Brunelleschi applied what he learned from Vitruvius' essay to a drawing he made of the public square in front of the cathedral of Florence. In doing so, he arrived at a mathematical formula for perspective. Artists who applied Brunelleschi's mathematical formula for perspective to art could create a more accurate, naturalistic sense of space in their work.

Brunelleschi taught the principals of perspective to many Renaissance painters, who used it to produce magnificent naturalistic art. Renaissance painters were now able to place naturalistic figures in naturalistic backgrounds. They began to create spaces so naturalistic that viewers felt they could step through the painting into the world depicted.

Brunelleschi's rediscovery of perspective was a good example of how Renaissance artists managed to go forward by looking backward. Brunelleschi learned what he could from the ancient writers and then used what he had learned to improve his own art. By devoting himself to naturalism and teaching others how to use the principles of perspective, he helped foster a new appreciation for art and paved the way for a great flowering of the arts in Florence.

Leonardo Second Source

Leonardo was born in 1452 CE near the village of Vinci, about 60 miles from Florence. When he was about 15, his father took him to meet a famous artist in Florence. He persuaded the artist to make his son an apprentice. About five years after he began his apprenticeship, Leonardo established his own workshop in Florence. Leonardo followed passions in many different areas of study, and it seemed he could master anything he set his mind to.

Leonardo was about 30 years old when he heard the Duke of Milan wanted to hire a military engineer, a painter, an architect, and a sculptor. Leonardo offered himself as one person who could do all four jobs. The duke would not be disappointed.

In fact, Leonardo applied himself in many fields. He designed a device that allowed a person to study the total eclipse of the sun without damaging the eye. He designed the first parachute. He designed a model city with two levels and a series of underground canals. An accomplished musician, he even invented musical instruments, such as mechanized drums and keyboards for wind instruments.

Leonardo spent countless hours observing nature, drawing and recording what he saw. He also studied mathematics because he believed it was the foundation of art. One of his famous drawings illustrates a formula that states that the span of a man's outstretched arms is equal to his height. Leonardo left behind many detailed and highly accurate drawings of human anatomy and of various mechanical devices.

Leonardo was inspired by the ancient Roman civilization. He was devoted to knowledge and beauty in all its forms and expressions. The ancient Romans would certainly have admired Leonardo da Vinci.

Michelangelo Second Source

Michelangelo was a multi-talented artist. Although he considered himself to be simply a sculptor, he was also a marvelous painter and architect who changed the face of Rome.

Pietà

Michelangelo's first major work in Rome was a sculpture commissioned by the pope. He was hired to create a large marble statue of Mary, the mother of Jesus, holding and mourning her dead son. This exquisite sculpture, inspired by a painting, is called the *Pietà*.

Michelangelo's extraordinary lifelike *Pietà* was said to be the most beautiful work of marble in all of Rome. It remains in Rome today, and each year hundreds of thousands of visitors to St. Peter's Basilica continue to marvel at this magnificent sculpture.

Sistine Chapel

The pope also hired Michelangelo to paint the ceiling of the Sistine Chapel where many ceremonies were held. The work was extremely difficult. Michelangelo spent nearly four years painting from the scaffolding he designed to reach the ceiling.

The finished work was a masterpiece. The paintings depicted many scenes from the Old Testament. The Sistine Chapel ceiling is Michelangelo's most famous work.

Medici Church

In 1517 CE, Michelangelo returned to Florence and began work on the Medici family church. He was asked to design the façade, or front, of the building. Michelangelo went on to design the tombs of both Lorenzo de' Medici and his brother Giuliano. He also agreed to design a library to be attached to the Medici church.

Final Days

The artist continued working almost until the day he died in 1564 CE. Michelangelo was buried in Florence as he had wished. Michelangelo never married and left no children. He said, his wife "was his art," and his children were "the works [he] shall leave" behind.

Biography Notes Chart

Early Years (childhood, family)	• birth name was Raffaello Sanzio • born in 1483 • lost his parents when he was a child • by eleven years old he was working as an apprentice in an art studio • 1504 moved to Florence • studied the techniques of Michelangelo and Leonardo
Projects/Accomplishments • **Name and Location** • **Patronage** • **Interesting Facts**	• the painting *The School of Athens* – located in the Vatican in Rome – commissioned by Pope Julius II – reflecting admiration for the ancient Greeks • worked in Duke of Urbino's court • portrait of Castiglione • friends with Castiglione
What made him great?	• multiple paintings of the Madonna and the Holy Family for patrons in Florence • masterful representation of natural, human form • masterful application of perspective

References for Raphael Biography

Title	Date	Source (type of material, such as book)
Patrons, Artists, and Scholars	2014	Book
Raphael Second Source	2014	Document

Sequence Words and Phrases

first, second, third, and so forth	consequently
next	previously
then	before this
following this	during
at this time	simultaneously
now	concurrently
at this point	thus
after	therefore
afterward	hence
subsequently	soon
finally	

Biography Editing Checklist

Editing Checklist	Notes
Meaning	
Is correct grammar used?	
• Sentences are complete with subject and predicate.	
• Sentences are appropriate length (no run-ons).	
• The student has been supported with corrections for parts of speech, verb tense, and more complex sentence structure.	
• Sequence words appropriately convey time and order.	
Format	
Does the student use appropriate formatting for the piece of writing?	
• Paragraphs are indented.	
• Titles are set on their own line and centered on the page.	
• Headings are set on their own line and left justified.	
• There is a reference list at the end in the appropriate format.	
Capitals	
Is capitalization appropriately applied?	
• All sentences begin with a capital letter.	
• All proper nouns are capitalized.	
• Titles and headings have appropriate capital letters.	
Spelling	
Are all words spelled correctly?	
• Words using Core Knowledge Code are spelled appropriately.	
• Words from spelling and morphology lessons are spelled accurately.	
• The student has been supported with identifying misspellings to be looked up in reference sources as needed.	
Punctuation	
Is punctuation appropriately applied?	
• All sentences have appropriate ending punctuation.	
• Commas, quotation marks and apostrophes are used correctly for the ways they have been taught.	
• Titles and headings are underlined or bold.	
• Sources in the reference list are underlined or in italics.	

Guidance for Teacher Use of Editing Checklists

Editing checklists allow students and teachers to evaluate students' command of language conventions and writing mechanics within unit writing projects. They serve a different purpose than rubrics; rubrics measure the extent to which students apply specific instructional criteria they have been building toward across the unit whereas editing checklists measure the extent to which students apply English language conventions and general writing mechanics. With regard to expectations

for accountability, we recommend using the editing checklist to measure students' command of language conventions and writing mechanics only when students have received the appropriate instructional support and specific opportunity to review their writing for that purpose.

Evaluating Student Writing

Make enough copies of the rubric and editing checklist found in this section for evaluating each student's writing piece.

Resources for the Enrichment Selection in *Patrons, Artists, and Scholars*

The enrichment selection in *Patrons, Artists, and Scholars* is intended to be used at your discretion. It is intended to be read by more advanced readers, as it is more difficult to read and includes more challenging vocabulary than Chapters 1–9. You may want to assign this selection to students who need more challenging reading material. An introduction to the selection is provided here. Core vocabulary is also listed for the selection; these words are bolded in the Reader and appear in the glossary.

Core Vocabulary for "Masses, Dances, and Love Songs: Music in the Renaissance"

"Masses, Dances, and Love Songs: Music in the Renaissance" describes the influence of Renaissance ideas on musical creation during this time period. Activity Page E1.1 corresponds to this enrichment selection.

The following core vocabulary words are bolded in the selection and appear in the glossary. Remind students they can look up a word in the glossary if needed.

1. **melody**, ***n.*** main theme or tune in a song (**88**)
2. **soothing**, ***adj.*** calming, comforting, relaxing (**88**)
3. **sheet music**, ***n.*** music printed on individual pieces of paper rather than in a book (**88**)
4. **contemporary**, ***adj.*** modern, current (**88**)
5. **composition**, ***n.*** a song or piece of music that has been written (**compositions**) (**88**)
6. **composer**, ***n.*** someone who writes music (**composers**) (**90**)
7. **sacred**, ***adj.*** holy; deserving of special respect (**90**)
8. **secular**, ***adj.*** not connected to religion (**90**)

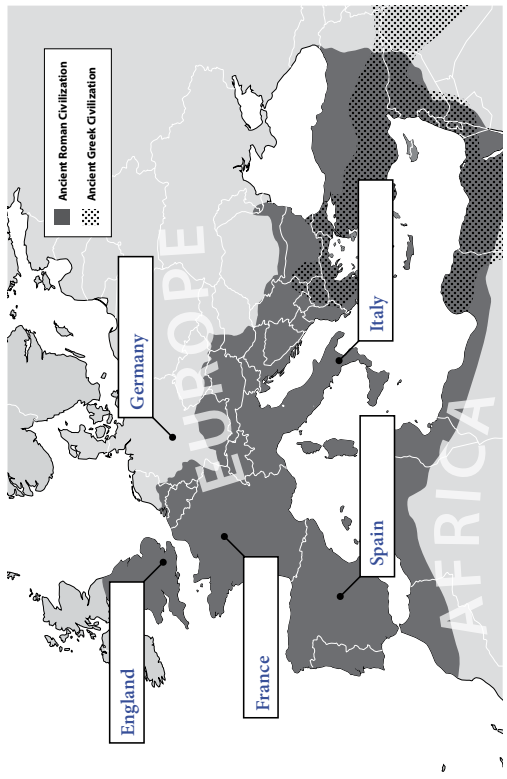
Vocabulary Chart for "Masses, Dances, and Love Songs: Music in the Renaissance"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	melody sheet music composition composer sacred secular	soothing contemporary
Spanish Cognates for Core Vocabulary	melodía compositor sagrado secular	contemporánea
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

NAME: _____

DATE: _____

1.1 ACTIVITY PAGE

Map of Western Europe



NAME: _____

DATE: _____

1.4 CONTINUED TAKE-HOME

Write the correct vocabulary word to complete each sentence.

values	philosophy	revolutionary
cultural	intellect	patron

1. My grandmother is a(n) patron of the library. She donates money to keep the library going.
2. The invention of the internet was a(n) revolutionary development in the way people were able to communicate with each other.
3. Some of the values my teacher thinks are important are: be kind to others, do your best, and be respectful.
4. Thomas Edison was a famous inventor praised for his intellect and creativity.
5. The dance classes at our school are inspired by the cultural traditions of students' families.
6. My sister is studying philosophy at the state university. When she came home for winter break, she talked nonstop about great thinkers and their great ideas.

NAME: _____

DATE: _____

2.2 TAKE-HOME

im– and *in–*: Prefixes Meaning "not"

Fill in the following chart with the missing words, parts of speech, and meanings.

root word, (*part of speech*) meaning	affixed word, (*part of speech*) meaning
mobile, *adj.* able to move	**immobile**, ***adj.*** not able to move
audible, ***adj.*** able to be heard; loud enough to hear	inaudible, *adj.* not able to be heard; not loud enough to hear
correct, *adj.* without mistakes or errors; perfect	**incorrect**, ***adj.*** having mistakes or errors
patient, ***adj.*** able to be calm while waiting	impatient, *adj.* not able to be calm while waiting
complete, *adj.* finished; containing all parts	**incomplete**, ***adj.*** not finished; lacking some part(s)

Write the correct word to complete each sentence.

definite	incomplete	inaudible	immobile
complete	indefinite	mobile	audible

1. She spoke so softly that her words were almost inaudible; I had to ask her to speak a bit louder.
2. Once my baby sister learned to crawl, she became mobile. We had to baby-proof the house and remove anything dangerous within her reach.
3. Our summer plans were still indefinite because my mom did not know if she could take time off from work.
4. The school rules were definite; we were absolutely not allowed to run inside.
5. My sister's collection of state coins is incomplete; she is still missing two.
6. Write your own sentence using one of the words left in the box.
   Answers may vary, but should be a complete sentence that uses one of the following words: *complete*, *immobile*, *audible*.

Activity Book Answer Key

NAME: _____

DATE: _____

3.2 ACTIVITY PAGE

The Spirit of the Renaissance

Complete questions 1 and 2 while reading the chapter in a small group.

1. Explain this quote in your own words: "Man can do anything he sets his mind to do!"

Answers may vary, but should be a complete sentence that explains the quote.

2. As you read the chapter, note examples from the text that illustrate the quotation. Explain why you think each example illustrates the quotation. Also note the area of study that the example displays.

Examples of "Man can do anything he sets his mind to do!"		
Page(s)	Example and Explanation	Area of Study (painting, science, engineering, sculpture, physics, anatomy, etc.)
pages 22-23	Leonardo's hard work and growing talent helped him excel in painting, engineering, organizing festivals, and sculpting.	painting, engineering, sculpture
pages 24-25	Leonardo was so determined to capture just the right faces and gestures in *The Last Supper* that he spent two years working on the painting.	painting
page 27	Leonardo made numerous attempts to create a flying machine. Even though he was unsuccessful in creating a flying machine, he made great discoveries that enabled future scientists to succeed.	design of flying machines

NAME: _____

DATE: _____

3.2 CONTINUED ACTIVITY PAGE

Complete question 3 with discussion groups after reading the chapter.

3. What does the phrase *the spirit of the Renaissance* mean, and why is this a good title for this chapter?

Answers may vary, but may include that the spirit of the Renaissance refers to: the curiosity of the people and their willingness to explore the physical world; an overall interest in the capabilities of the human mind and body. "The Spirit of the Renaissance" is a good title for this chapter because Leonardo da Vinci's life provides an excellent example of the Renaissance spirit (curiosity, interest in the world, and the capabilities of the human mind and body).

NAME: _____

DATE: _____

4.1 ACTIVITY PAGE

Reading Response: "The Spirit of the Renaissance"

Respond to the following prompt in five to seven sentences. Include two or more pieces of evidence in your response. You may use Activity Page 3.2 for support.

How is the spirit of the Renaissance represented in Leonardo da Vinci's ideas and accomplishments?

Answers may vary, but should include specific examples of Leonardo's work, indicating his curiosity and willingness to explore the physical world, his interest in the capabilities of the human mind and body, and his quest for knowledge about the world. These may include his obsession with flying and his use of perspective and natural human form in paintings like *The Last Supper*.

NAME: _____

DATE: _____

4.2 ACTIVITY PAGE

Subject-Linking Verb Agreement in the Past Tense

Fill in the "Agreement in the Past Tense" column of the chart using the information provided. The first two are done for you. Then, complete the activity that follows.

Subject	Linking Verb	Agreement in the Past Tense
the castles	to be	the castles were
they	to be	they were
Donatello	to be	Donatello was
he	to be	he was
St. George (sculpture)	to be	the St. George sculpture was
it	to be	it was
you	to be	you were
I	to feel	I felt
the painting	to look	the painting looked
the choir	to sound	the choir sounded

Choose five "Agreement in the Past Tense" statements from the chart. Use those statements to write five complete and expanded sentences.

Example: The tourists in Italy thought the castles were very beautiful.

1. Answers may vary, but should be complete sentences with correct subject-linking verb agreement in the past tense.
2. Answers may vary, but should be complete sentences with correct subject-linking verb agreement in the past tense.
3. Answers may vary, but should be complete sentences with correct subject-linking verb agreement in the past tense.
4. Answers may vary, but should be complete sentences with correct subject-linking verb agreement in the past tense.
5. Answers may vary, but should be complete sentences with correct subject-linking verb agreement in the past tense.

NAME: _____

DATE: _____

4.3 TAKE-HOME

Practice Prefixes *im–* and *in–*

Write the correct word to complete each sentence.

1. Once our class has studied Canada, our study of countries in North America will be _____complete_____ (incomplete, complete, definite, indefinite); we will have studied every country in North America.
2. The impact of ancient Greece and ancient Rome on the Renaissance is _____immeasurable_____ (measurable, immeasurable, polite, impolite); people during the Renaissance were inspired by nearly every aspect of these ancient civilizations.
3. The babysitter is very _____patient_____ (impolite, polite, patient, impatient) with my little brother; she will play with him for hours on end.
4. My uncle is always on time, so I know that when he says he will be at our house for dinner by seven, it is _____definite_____ (mobile, immobile, definite, indefinite) that he will be here by seven.
5. Flora's little brother can be very _____impatient_____ (impatient, patient, incomplete, complete); he kicks and screams when he does not get what he wants right away.
6. We carefully checked each problem to make sure the answer was _____correct_____ (correct, incorrect, immeasurable, measurable).

For each word, write a sentence using the word. Be sure to use correct capitalization and punctuation.

1. *mobile*

   Answers may vary, but should be a complete sentence that uses *mobile* correctly.

2. *indefinite*

   Answers may vary, but should be a complete sentence that uses *indefinite* correctly.

NAME: _____

DATE: _____

5.2 ACTIVITY PAGE

Michelangelo and Raphael

Complete the chart using Chapter 4, "Michelangelo and Raphael."

Artist	Famous Art Work	Description (What is it? What was it made of? How was it made?)	Why do we remember this art work today? What makes it amazing?
Michelangelo	1. *Pietà*	The *Pietà* is a sculpture of Mary holding her son, Jesus, after he was removed from the cross.	Answers may vary, but may include its realism and beauty.
	2. *David*	The *David* is a 14-foot statue that shows a strong muscular human form.	Answers may vary, but may include that Michelangelo created a masterpiece from a mistake.
	3. Sistine Chapel ceiling	The ceiling of the Sistine Chapel depicts scenes from the Old Testament.	Answers may vary, but may include the monumental size and scope of the ceiling fresco.
Raphael	1. *Madonna of the Grand Duke*	This painting shows Mary holding the baby Jesus.	Answers may vary, but may include the realistic look of Raphael's Madonna.
	2. *The School of Athens*	This painting shows scholars and philosophers reading and discussing big ideas.	Answers may vary, but may include Raphael's talent in showing perspective.

NAME: _____

DATE: _____

6.1 ACTIVITY PAGE

Take Notes on "Michelangelo and Raphael"

As you read Chapter 4, take notes based on The Big Question: How is the spirit of the Renaissance represented in the artistic achievements of Michelangelo and Raphael? Be sure to note the page number where you found the information.

Page Number	Notes
30	admiration for ancient Greek and Roman works
31	patronage from wealthy merchants
35	realistic representation of human form and portrayal of human emotion
38	realistic representation of human form and portrayal of human emotion

NAME: _____

DATE: _____

6.2 TAKE-HOME

Prepositions and Prepositional Phrases

Circle the preposition and underline the prepositional phrase in each sentence.

Example: Caris walked (through) the quiet woods.

1. Paulo worked (in) a busy area downtown.
2. When he was 30 years old, Leonardo da Vinci moved (to) Milan.
3. The bus will come to pick us up (across) the street.
4. Vicky always leaves her backpack (beside) the front door.
5. The boy fell (onto) the sidewalk and scraped his knee.
6. The soccer field is (behind) the library.
7. Michelangelo's *Pietà* is (in) St. Peter's Basilica.
8. The library books are (on) the bookshelf.
9. Mary's mother found her keys (between) two books.
10. Donatello and Brunelleschi went (to) Rome together to study the ancient ruins.

NAME: _____

DATE: _____

6.3 TAKE-HOME

ex–: Prefix Meaning "away" or "at"

Write the correct word to complete each sentence.

exhale	export	exclude	exterior
extract	excavate	exit	expel

1. A car wash usually cleans the **exterior** of the car, but you cannot forget to take care of the inside.
2. A fire **exit** should only be used in case of emergency.
3. My dentist had to **extract** my wisdom teeth, as they were taking up too much space in my mouth and crowding my other teeth.
4. My uncle is a history expert and decided to **excavate** our backyard to look for Civil War artifacts.
5. Sarah did not want to **exclude** anybody, so she invited everyone to her party.
6. To relax, you should inhale through your nose and **exhale** through your mouth.

Write your own sentences using the remaining words.

1. **Answers may vary, but should be a complete sentence that uses and defines one of the following words: *export*, *expel*.**

2. **Answers may vary, but should be a complete sentence that uses and defines one of the following words: *export*, *expel*.**

NAME: _____

DATE: _____

6.5 TAKE-HOME

Practice Spelling Words

Write the spelling word under its definition. Then identify the word's part of speech.

achievement	architect	create	culture	imagine
invention	literature	movement	rebirth	sculptor

1. to make something using the imagination
   Spelling Word: **create**
   Part of Speech: **verb**
2. a new creation
   Spelling Word: **invention**
   Part of Speech: **noun**
3. an artist who carves or molds material such as clay, stone, or metal
   Spelling Word: **sculptor**
   Part of Speech: **noun**
4. a person who designs buildings
   Spelling Word: **architect**
   Part of Speech: **noun**
5. the way of living, including ideas, arts, and customs, of a particular group of people
   Spelling Word: **culture**
   Part of Speech: **noun**

Activity Book Answer Key

6. a noticeable change in the way people behave or think
   Spelling Word: movement
   Part of Speech: noun

7. a revival; a new birth
   Spelling Word: rebirth
   Part of Speech: noun

8. an accomplishment
   Spelling Word: achievement
   Part of Speech: noun

9. writings in prose or poetry
   Spelling Word: literature
   Part of Speech: noun

10. to form a mental image
    Spelling Word: imagine
    Part of Speech: verb

NAME: _____ **7.2** ACTIVITY PAGE
DATE: _____

Reading Response: "The Bankers Who Loved Art"

Respond to the following prompt in five to seven sentences. Include at least two pieces of evidence in your response.

What motivated wealthy patrons, such as the Medici family, to commission so much art? What motivated religious patrons, such as popes, to commission so much art? How are their reasons similar?

Answers may vary, but may include that wealthy patrons, such as the Medici family, were inspired by their love of ancient Greek and Roman ideas, art, and literature to support artists of their day. Religious patrons hoped that people would be inspired by the power of the Church when they viewed magnificent works of art commissioned by the Church. The reasons are similar because both wealthy and religious patrons wanted to surround themselves with beautiful things and be known for their support of artists and art.

NAME: _____ **7.3** ACTIVITY PAGE
DATE: _____

Informational Paragraph Presentations

Topic	Humanism	*The School of Athens*
What is the main idea?	Answers may vary, but should reflect the main idea, or point made about the topic, and include supporting details from student presentations on Humanism and *The School of Athens*.	
How is the main idea supported?		

Of the informational paragraphs you just heard, think of one you felt was particularly effective. What made it so effective?

Answers may vary. The first sentence should identify a particularly effective presentation. The remaining sentences should include the supporting details used to reinforce the main idea in a way that makes it difficult for the audience to disagree.

NAME: _____ **8.2** ACTIVITY PAGE
DATE: _____

Literature in the Renaissance

Record information about each work of Renaissance literature using evidence from the text.

Title	*The Prince*	*The Courtier*	*Il Galateo*
Author	Niccolò Machiavelli	Baldassar Castiglione	Giovanni della Casa
Audience	princes	courtiers	a wide range of people
Advice	Answers may vary, but may include: • It is acceptable for princes to be dishonest to remain in power. • It is better for a prince to be feared than to be loved.	Answers may vary, but may include: • A lady should be witty, elegant, and cultured. • A gentleman should be athletic, sensitive, artistic, and well-educated. • Do everything perfectly and remain modest. • Make all things look graceful and easy.	Answers may vary, but may include: • guidelines for polite behavior when others are around

Each of the following statements describes The Prince, The Courtier, *or* Il Galateo. *Beneath each statement, circle the name of the book described.*

1. This book was written to advise the average person on how to behave in public.

   The Prince *The Courtier* (*Il Galateo*)

2. The views written in this book led to the creation of the adjective *Machiavellian*, meaning selfish or dishonest.

   (*The Prince*) *The Courtier* *Il Galateo*

3. This book described the ideal behavior of people who were close to, and advised, princes and those in power.

   The Prince (*The Courtier*) *Il Galateo*

4. Some historians think this book was written with the Borgia family in mind.

   (*The Prince*) *The Courtier* *Il Galateo*

5. This book says that it is better for princes to be feared than to be loved.

   (*The Prince*) *The Courtier* *Il Galateo*

6. This book advises people to be "gentle, modest, and reserved."

   The Prince (*The Courtier*) *Il Galateo*

Morals, Modesty, and Manners

Each of the statements in Box A relate to the advice given to one of the three groups addressed in The Prince, The Courtier, *and* Il Galateo *(princes, courtiers, or the general public). Place each statement from Box A in the correct column of Box B to indicate from which piece of literature it comes. Refer to Activity Page 8.3 as you complete this chart.*

Box A:

A lady should be witty, elegant, and cultured.	Do not smell another person's food or drink.	A man should be gentle, modest, and reserved.
Do not spit in public.	Try to be feared rather than to be loved.	It is acceptable to be dishonest if it gives you an advantage.
If necessary, follow the path of evil rather than of good.	A gentleman should be able to do everything well.	A person should always move gracefully, making everything look easy.
A man should not be too short or too tall.	It is acceptable to break promises to other people because they will probably break their promises to you.	Do not eat your food quickly or devour your food.

Box B:

Princes	Courtiers	General Public
If necessary, follow the path of evil rather than of good.	A lady should be witty, elegant, and cultured.	Do not spit in public.
Try to be feared rather than to be loved.	A man should not be too short or too tall.	Do not smell another person's food or drink.
It is acceptable to break promises to other people because they will probably break their promises to you.	A gentleman should be able to do everything well.	Do not eat your food quickly or devour your food.

It is acceptable to be dishonest if it gives you an advantage.	A man should be gentle, modest, and reserved.	
	A person should always move gracefully, making everything look easy.	

Practice Prepositions

Use a preposition from the word box to complete each sentence. Some prepositions will be used more than once. Then write the function (place, time, or partner) in the box below the preposition.

at	with	after	for
to	in	from	

Example: Michelangelo ran away **from** (place) school a lot as a child.

1. Michelangelo went **to** (place) the churches to study and copy the paintings there.

2. Lorenzo de' Medici invited Michelangelo to live **in** (place) his home and learn about art.

3. Michelangelo discussed art and literature **with** (partner) the finest minds of the time.

4. **After** (time) Lorenzo de' Medici died, Michelangelo left his home and traveled **to** (place) Rome.

Activity Book Answer Key

Activity Book Answer Key

5. Michelangelo worked on the statue of David for time two-and-a-half years.

6. The pope asked Michelangelo to paint the ceiling of the Sistine Chapel. Michelangelo looked at place the ceiling, saw how huge it was, and refused!

7. But the pope insisted. Finally, after time four-and-a-half years of work, Michelangelo completed painting the ceiling.

NAME: _____

DATE: _____

9.3 TAKE-HOME

Practice Prefix *ex–*

Write the correct word to complete each sentence.

1. We excavated (exhaled, excavated) the site of the old school to see what the school was like long ago.

2. The cost of the school field trip excluded (excluded, exported) the price of lunch.

3. My mom had to use tweezers to extract (expel, extract) the splinter from my finger.

4. It is important to look for an emergency exit (exit, exterior) whenever you enter a new building.

Write a sentence using each of the following words.

5. *exhale*

Answers may vary, but should be a complete sentence that uses *exhale* correctly.

6. *exterior*

Answers may vary, but should be a complete sentence that uses *exterior* correctly.

NAME: _____

DATE: _____

9.4 ACTIVITY PAGE

Practice Spelling Words

For each spelling word, write a complete sentence.

achievement	architect	create	culture	imagine
invention	literature	movement	rebirth	sculptor

1. Answers may vary, but should be complete sentences with the correct use of each spelling word.
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

8. _____
9. _____
10. _____

NAME: _____ **10.1** ACTIVITY PAGE

DATE: _____

Spelling Assessment

Write the spelling words as your teacher calls them out.

1. achievement
2. architect
3. create
4. culture
5. imagine
6. invention
7. literature
8. movement
9. rebirth
10. sculptor

Write the sentence as your teacher calls it out.

The architect worked long hours to create the plan for his building.

NAME: _____ **10.3** ACTIVITY PAGE

DATE: _____

Women in the Renaissance

Answer the following questions on the lines provided. Remember to answer in complete sentences, using information from the text to support your answers.

1. In what ways did Isabella d'Este's father's beliefs and behavior influence her life?

Isabella's father thought girls should be educated just like boys. When she was only six years old, she knew Latin and Greek and played the lute. Isabella's father arranged her marriage to a son from a powerful ruling family.

Page(s) 60

2. How did Isabella's arranged marriage position her for power later in life?

As a result of Isabella's arranged marriage, she became related to many important ruling families in Italy. After moving to Mantua, she became involved in politics and proved that she could govern the people well.

Page(s) 61

3. How do Isabella's achievements compare to the expectations for a woman born into a noble, wealthy family?

Answers may vary, but might include that Isabella's achievements as a ruler and patron are astonishing compared to the expectations for women born into wealthy families. Usually noble women during this time period were expected to marry and have children.

Page(s) 62

4. Compare what Sofonisba's father and Isabella's father did for each of them when they were young to help them accomplish what they did later in life.

Both Sofonisba and Isabella were educated at a time when many girls were not. Isabella's father arranged her marriage to a powerful family and Sofonisba's father encouraged her to train with prominent local artists.

Page(s) 64

5. What does it mean that Lavinia Fontana's family paintings were reminiscent of Sofonisba Anguissola?

It means that Lavinia Fontana's family paintings were similar to those created by Sofonisba Anguissola.

Page(s) 64

NAME: _____ **10.3** CONTINUED ACTIVITY PAGE

DATE: _____

6. If you saw a man and woman walking down the street during the Renaissance period, how would you know their degree of wealth and social class?

Fashion was a clear indicator of a person's wealth and social class. Wealthy people wore a variety of stylish clothes, made of fine materials and complemented with accessories, such as jewelry and hats. Peasants had far fewer and far less colorful clothing.

Page(s) 66, 67

Activity Book Answer Key

NAME: _____

DATE: _____

10.4 CONTINUED — TAKE-HOME

The following words or phrases were used in "Women in the Renaissance." For each word or phrase, pick an activity and complete the chart below.

alliance obstacles arranged status symbol	**Vocabulary Activities** 1. Write a definition in your own words. 2. Provide a synonym (similar meaning). 3. Provide an antonym (opposite meaning). 4. Use the word in a sentence. 5. Provide another word that the word or phrase makes you think of and explain why. (*Apple* makes me think of bananas because they are both fruits.) 6. Think of an example of the word or phrase and write about it. (An example of *fruit* is cantaloupe. It is a melon that is white on the outside and orange on the inside. They are really tasty in the summer.)

Word or Phrase	Activity	Activity Response
Answers may vary.		

NAME: _____

DATE: _____

11.1 ACTIVITY PAGE

Women in the Renaissance Chart

Complete this activity page as you read with your partner. In the first column, list evidence from the text that describes the way women were expected to behave during the Renaissance. In each of the other three columns, list evidence from the text that describes the ways in which these women challenged those norms.

Cultural Norms	Isabella d'Este	Sofonisba Anguissola	Lavinia Fontana
Answers may vary, but should include that women were expected to marry the men chosen for them by their fathers, usually rich men from important families; they were expected to marry at a young age; they were expected to be loyal to their husbands; they were expected to give their husbands sons; they were not expected to receive the type of education usually given to boys; they were not expected or permitted to do some of the things men were doing, such as paint or sculpt; and they were expected to wear the clothes, jewelry, and hair styles that were a status symbol of their wealth.	Answers may vary, but should include that Isabella received an education usually reserved for boys; she governed Mantua when her husband was away; she fought off invaders and formed alliances to help protect Mantua; she continued to rule Mantua after her husband died; she was a patron of the arts; and she started a school where young girls could learn Greek, Latin, the arts, philosophy, and literature.	Answers may vary, but should include that Sofonisba became one of the earliest-known female artists whose father was not an artist; she trained with prominent local artists; and she trained three of her sisters to be painters.	Answers may vary, but may include that she was one of the first-known women to paint large figure paintings; she received patronage from Pope Gregory XIII; and she painted portraits of many well-known people.

NAME: _____

DATE: _____

11.2 ACTIVITY PAGE

Correlative Conjunctions

Complete the sentences below using the correct correlative conjunctions from the word box. Some correlative conjunctions will be used more than once.

either/or	neither/nor
both/and	not only/but also

1. The word *Renaissance* comes from **both** the French **and** Latin languages.
2. Peasants **neither** had fancy clothing, **nor** had much wealth.
3. Machiavelli thought that princes could **either** be loved **or** feared.
4. Castiglione said that a lady should **both** be witty, **and** elegant.
5. Castiglione said that a courtier should **not only** be athletic, **but also** artistic.
6. Castiglione warned that a courtier should **neither** be conceited **nor** be a show-off.
7. When Isabella was only six years old, she knew **both** Latin **and** and Greek.
8. Isabella was **not only** an outstanding ruler, **but also** a great patron of the arts.

Activity Book Answer Key

NAME: _____

DATE: _____

11.3 TAKE-HOME

Root *serv*

Write the correct word to complete each sentence. You may need to add –ed, –ing, *or* –s *to make the word correctly fit in the sentence.*

preserve	reserved	servant
serve	service	

1. Scholars during the Renaissance ___preserved___ ancient writings by making sure they were in a safe place.
2. The ___servant___ busily planned for the royal family's upcoming ball.
3. Castiglione said that it is important for courtiers not to show off but be gentle and ___reserved___.
4. The soldier ___served___ in the king's army for 20 years.
5. After creating countless paintings and portraits for the patron's family, the artist was praised for his ___service___ to the family.

Write a sentence using the word provided. Be sure to use correct capitalization and punctuation.

1. *service*

   Answers may vary, but should be a complete sentence that uses *service* correctly.

2. *servant*

   Answers may vary, but should be a complete sentence that uses *servant* correctly.

3. *preserve*

   Answers may vary, but should be a complete sentence that uses *preserve* correctly.

NAME: _____

DATE: _____

11.5 TAKE-HOME

Practice Spelling Words

Match the antonyms with the correct words from the word box.

extraordinary	rivalry	apprentice
democracy	stunning	

Word from Reader	Antonym
1. extraordinary	2. conventional
3. stunning	4. mundane
5. apprentice	6. expert
7. democracy	8. tyranny
9. rivalry	10. harmony

Pick three of the spelling words and write an additional antonym for the word. You may use a dictionary to help you.

Spelling Word	Antonym
	Answers may vary and should be appropriate alternate antonyms for the selected spelling words.

NAME: _____

DATE: _____

12.2 ACTIVITY PAGE

Reading Response: "The Northern Renaissance"

Respond to the following questions. Include evidence from the text to support your responses.

1. How did the Renaissance movement in Italy impact the artists of northern Europe?

   Answers may vary, but may include that the Renaissance movement in Italy caused a rebirth of learning, and the artists of northern Europe also experienced this revived focus on learning.

Page(s) _____

Activity Book Answer Key

2. In what ways did the artists in northern Europe differ from artists of the Renaissance movement in Italy?

Answers may vary, but may include that the artists in northern Europe placed less emphasis on ancient Greek and Roman and religious subject matter. Instead, they paid greater attention to detail of light and texture and highlighted contemporary issues (Bruegel depicting peasant life; Holbein depicting religious division); etc.

Page(s) _____

NAME: _____

DATE: _____

13.2 CONTINUED TAKE-HOME

Write the correct word to complete each sentence.

literate	anxious
linger	vulgar

1. Cervantes must have felt ___anxious___ when he was captured by pirates off the coast of France.
2. Many ___literate___ people in Europe during the Renaissance enjoyed reading *Don Quixote*.
3. Some highly educated playwrights of his time criticized Shakespeare's plays as being too ___vulgar___.
4. Tourists visiting London today can see a play in the new Globe Theater and then ___linger___ in the theater after the performance to explore the building.

NAME: _____

DATE: _____

14.1 ACTIVITY PAGE

Practice Correlative Conjunctions

Create two sentences using the correlative conjunctions provided.

Correlative Conjunctions	Example
either/or	After dinner, we can **either** play a board game **or** watch a movie.
neither/nor	The baby could **neither** crawl **nor** walk yet.
both/and	**Both** Lou **and** Nader are absent today.
not only/but also	Abeni is **not only** smart, **but also** kind.

1. *either/or*

Answers may vary, but should be complete sentences with correct use of the designated correlative conjunctions.

2. *either/or*

Answers may vary, but should be complete sentences with correct use of the designated correlative conjunctions.

3. *neither/nor*

Answers may vary, but should be complete sentences with correct use of the designated correlative conjunctions.

4. *neither/nor*

Answers may vary, but should be complete sentences with correct use of the designated correlative conjunctions.

5. *both/and*

Answers may vary, but should be complete sentences with correct use of the designated correlative conjunctions.

6. *both/and*

Answers may vary, but should be complete sentences with correct use of the designated correlative conjunctions.

7. *not only/but also*

Answers may vary, but should be complete sentences with correct use of the designated correlative conjunctions.

8. *not only/but also*

Answers may vary, but should be complete sentences with correct use of the designated correlative conjunctions.

NAME: _____

DATE: _____

14.2 ACTIVITY PAGE

Root *serv*

Write a sentence using the word provided. Be sure to use correct capitalization and punctuation.

1. *serve*

   Answers may vary, but should be a complete sentence that correctly uses the word *serve*.

2. *preserve*

   Answers may vary, but should be a complete sentence that correctly uses the word *preserve*.

3. *conserve*

   Answers may vary, but should be a complete sentence that correctly uses the word *conserve*.

Write the correct word to complete each sentence.

4. After 30 years of ___service___ to her state, the senator retired.
   (serve, servant, preserve, service)

5. In an effort to ___preserve___ the dinosaur bones, the archeologists put them in a climate-controlled room.
   (reserve, preserve, conserve, serve)

6. This room is ___reserved___ for a special event.
   (conserved, serviced, preserved, reserved)

7. **Challenge** Using your knowledge of the root *serv* and the meaning of the word *conserve*, determine the meaning of the word *conservation*. Then write a sentence using the word *conservation*.

   Root: *serv*
   Word: *conserve* (verb)
   Meaning: to keep safe from loss, water, or destruction
   New Word: *conservation* (noun) [Hint: the suffix *–tion* means "the act of"]
   Meaning: Answers may vary, but should correctly define *conservation* as the act of keeping safe from destruction.

   Sentence:

   Answers may vary, but should include a complete sentence that correctly uses *conservation*.

NAME: _____

DATE: _____

14.3 ACTIVITY PAGE

Practice Spelling Words

Write the correct word to complete each sentence. As you write each word, remember to spell it syllable by syllable. Words will not be used more than once; some words will not be used.

apprentice	expert	democracy	tyranny	extraordinary
conventional	rivalry	harmony	mundane	stunning

1. As a(n) ___apprentice___ at his job, Hugo was learning all of the tricks of the trade and was well-respected.
2. Voting for our leaders and laws is something Americans can do since we are part of a(n) ___democracy___.
3. The ___mundane___ after-school routine was to walk inside, take off your shoes, wash your hands, and finish your homework.
4. The government was a(n) ___tyranny___, not allowing citizens to vote for new leaders.
5. I had never seen such a(n) ___extraordinary___ piece of artwork before. It was stunning!
6. Everyone knew about the ___rivalry___ between the two champions and closely watched as they prepared for the match.

For each remaining spelling word, write a sentence using the word. Be sure to use correct capitalization and punctuation.

1. Answers may vary, but should be complete sentences using *expert*, *conventional*, *harmony*, and *stunning* correctly.
2.
3.
4.

Activity Book Answer Key

NAME: _____

DATE: _____

15.1 ASSESSMENT

Spelling Assessment

Write the spelling words as your teacher calls them out.

1. harmony
2. conventional
3. stunning
4. democracy
5. extraordinary
6. apprentice
7. mundane
8. rivalry
9. expert
10. tyranny

Write the sentence as your teacher calls it out.

Her parents used their connections so she could be an apprentice to an extraordinary artist.

NAME: _____

DATE: _____

15.2 CONTINUED ASSESSMENT

10 Titian's paintings conveyed emotions and feelings. His use of color and his new use of oil paints gave his works a rich and luxurious feel. Among Titian's most famous paintings is *The Assumption of the Virgin*. This powerful work illustrated the Virgin Mary being taken to heaven.

Decline of Venice

11 Venice eventually lost its place as the world's most important trading power. One reason for this decline was the Muslim Turks' successful challenge of Venetian dominance in the Mediterranean. In addition, Portuguese explorers discovered new sea routes to the Far East. These new trade routes turned trade away from the Mediterranean and the Middle East to the Atlantic Ocean. However, Venice remained an independent state until it became part of the new nation of Italy in 1866.

Questions

The following question has two parts. Answer Part A and then answer Part B.

1. **Part A**: Which statement best expresses the main idea of paragraph 3?
   - A. The town of Venice had more than 400 bridges.
   - (B.) The town of Venice was wealthy and filled with expensive things.
   - C. Many buildings in Venice rest on pillars driven in the mud.
   - D. Many canals connected the islands of Venice.

   Part B: In paragraph 3, underline the sentence that provides the best evidence for the answer to Part A.

   Most of them have rich marble chimney pieces, gold-colored bedframes and doors, and beautiful furnishings.

2. In paragraph 4, the author asks, "How did Venice gain its prosperity?" What is a synonym of the word *prosperity*?
   - (A.) success or wealth
   - B. illness
   - C. health
   - D. failure or poverty

3. What are two reasons the author gives to support the point that Venice was able to become a strong, rich city?
   - A. Venice's islands are located in the middle of a lagoon.
   - (B.) Venetians created an extensive trading empire.
   - C. Not all Venetians could participate in government.
   - D. The families named in the *Golden Book* became hereditary rulers of Venice.
   - (E.) Venice had the military force it needed to defend a large trading empire.
   - F. Visitors to Venice admired the city.

4. In paragraph 3, which two words help the reader understand what the word *splendid* means?
   - A. city
   - B. diplomat
   - C. visitors
   - (D.) beautiful
   - (E.) impressed
   - F. Venetians

5. Which statement best represents the main idea of this selection about Venice?
   - A. With its island and canals, Venice was an interesting city to visit.
   - B. Venice had an effective and strong form of government during the Renaissance.
   - C. There were a lot of beautiful things to see in Venice during the Renaissance.
   - (D.) Venice was a powerful trading city and made important contributions to the Renaissance movement.

6. Read the following sentence from "Venice: Jewel of the Adriatic."

> These new trade routes turned trade away from the Mediterranean and the Middle East to the Atlantic Ocean.

Which point is the author supporting by including this sentence in the selection?
   - A. how difficult it is to learn about people based on the objects they have left behind
   - B. that objects that were considered worthless in the past are also worthless in the present
   - C. that throughout history people have fought over valuable objects
   - (D.) that Venice's trading power eventually started to decline

Reading Comprehension Informational Score: _____/6 points

7th February, 1506 CE

6 Dear Master, I wrote to you recently. I hope the letter reached you. In the meantime my mother has written to me, scolding me for not writing to you. She also said you are unhappy with me because I do not write to you. She said I must apologize to you. I do not have a good excuse, except that I am lazy about writing and you have not been at home. As soon as I knew you were at home or were coming home, I wrote to you at once. Therefore I most humbly beg you to forgive me, for I have no other friend on earth but you. I hope you are not angry with me, because you are like a father to me.

7 How I wish you were here at Venice. There are so many good fellows among the Italians who seek my company more and more every day. This makes me very happy. Some of the men who show me friendship are scholars, good lute-players, and pipers, painters, and honest and noble men. On the other hand, there are also faithless, lying, thievish rascals. I did not believe such evil people could exist on earth. They are so deceptive that if you do know them, you would think they were the nicest men on earth. I cannot help laughing to myself when they talk to me. They know people are aware of their evil acts, but that does not bother them.

8 I have many good friends among the Italians who warn me not to eat and drink with their painters. They say many painters are my enemies and copy my work in the churches and wherever they can find it. Even though they copy my work, they criticize it and claim it is not done in the antique style. They also say it is no good, but the famous painter, Bellini, has praised me highly to many gentlemen. He would like to have something of mine. He even came to me himself and asked me to create something for him. He said that he would pay well for it too. Everyone tells me what an honest man he is, so that I am really friendly with him. He is very old and yet he is the best painter of all.

—Albrecht Dürer

Questions

7. What do these two letters help the reader understand about the relationship between Pirckheimer and Dürer?
   - (A.) Pirckheimer supports Dürer and they are close.
   - B. Dürer does not get along with Pirckheimer.
   - C. Pirckheimer and Dürer work together as artists.
   - D. Dürer is the master of Pirckheimer.

The following question has two parts. Answer Part A and then answer Part B.

8. **Part A**: Dürer writes, "They are so deceptive that if you do know them, you would think they are the nicest men on earth." What does the word *deceptive* mean?
   - A. cruel
   - B. friendly
   - C. entertaining
   - (D.) misleading

   Part B: In paragraph 7, which two words help the reader understand what the word *deceptive* means?
   - A. scholars
   - (B.) lying
   - C. noble
   - D. painters
   - E. honest
   - (F.) thievish

9. Based on Dürer's descriptions, what are two good things (pros) and two bad things (cons) about living in Venice during the Renaissance?

Pros About Living in Venice	Cons About Living in Venice
There were many good people to meet.	Trade was expensive.
There were patrons like Bellini to support artists.	Many artists were dishonest.

10. Describe how Dürer made a living and include examples from the text.

Dürer borrowed money from his friend, Pirckheimer. He wrote about making a painting for the Germans. He also wrote about making a painting for Bellini.

Activity Book Answer Key

Activity Book Answer Key

Reading Comprehension Literary Score: _____/4 points

Reading Comprehension Total _____/10 points

To receive a point for a two-part question (e.g., 1 and 8), students must correctly answer both parts of the question.

Writing Prompt: Through his letters to Pirckheimer, you learn about character traits of Dürer. Discuss two character traits of Dürer, providing examples from the text to support your answer. Write your response in the lines provided.

Answers may vary, but should include two character traits of Dürer and support from the text.

Writing Prompt Score: _____/4 points

NAME: _____

DATE: _____

15.2 CONTINUED ASSESSMENT

Grammar

Using the information provided in the "Subject" and "Linking Verb" columns of the following chart, fill in the "Agreement in the Past Tense" column so that the subject and verb provided are in agreement in the past tense.

Subject	Linking Verb	Agreement in the Past Tense
Michelangelo	to feel	1. Michelangelo felt
patrons	to seem	2. patrons seemed
philosophers	to think	3. philosphers thought
Leonardo da Vinci	to see	4. Leonardo da Vinci saw
the Renaissance	to be	5. the Renaissance was
women of the Renaissance	to be	6. women of the Renaissance were
I	to have	7. I had
she	to want	8. she wanted

Write complete sentences for any two of the subject-verb agreement statements you created in the chart above. Include a sentence-level clue that tells the reader the sentence is in past tense.

9. Answers may vary, but must include the correct subject-linking verb agreements in the past tense and a sentence-level clue that shows the action occurred in the past.

10. Answers may vary, but must include the correct subject-linking verb agreements in the past tense and a sentence-level clue that shows the action occurred in the past.

Use the correct preposition from the word box to complete each sentence. Some prepositions will be used more than once. Then write the function (place, time, or partner) in the box below the preposition.

in	against	out
with	after	away

11. Isabella was born **in** (place) the Italian city-state of Ferrara.

12. She studied in school along **with** (partner) her brothers and sisters.

13. **After** (time) her 16th birthday, Isabella married Francesco Gonzaga of Mantua.

14. Mantua is a beautiful city **in** (place) northern Italy.

15. Franceso was often **away** (place), fighting battles **against** (partner) other city-states and countries.

16. When Francesco was **out** (place) of town, Isabella governed the people.

NAME: _____

DATE: _____

15.2 CONTINUED ASSESSMENT

For each pair of words, write a sentence using the correlative conjunctions correctly.

either/or	neither/nor
both/and	not only/but also

17. Answers may vary, but should demonstrate correct use of *either/or*, *neither/nor*, *both/and*, or *not only/but also*.

18. _____

19. _____

20. _____

Grammar Score: _____/20 points

Morphology

1. Which of the following words is a synonym for *inaudible*?
   - A. sound
   - (B.) silent
   - C. applause
   - D. loud

2. Which of the following words is an antonym for *inaudible*?
   - A. sight
   - B. music
   - C. volume
   - (D.) loud

3. My final project for class was incomplete. What does this mean about my project?
   - A. The project was about interesting things.
   - (B.) The project was not finished.
   - C. The project was the best one.
   - D. The project was completed.

NAME: _____
DATE: _____

15.2 CONTINUED — ASSESSMENT

Write the correct word to complete each sentence.

4. I took a deep breath in, and then slowly _____exhaled_____ out for the doctor.
   (inhaled, exhaled, imported, exported)

5. The pope was _____impatient_____ for Michelangelo to finish painting the Sistine Chapel.
   (patient, impatient, polite, impolite)

6. Food and drinks are _____excluded_____ from the price of admission; you have to pay extra to eat and drink.
   (excluded, exuded, exported, excavated)

This question has two parts. Answer Part A and then answer Part B.

7. **Part A**: What does the root *serv* mean?
   - A. spend
   - B. watch
   - (C.) save
   - D. get rid of

   Part B: Write a sentence using the word *reserved*. Be sure the sentence demonstrates the meaning of the word.

   Answers may vary, but should demonstrate correct use of the word *reserved*.

Morphology Score: _____/7 points
To receive a point for a two-part question (e.g., 7), students must correctly answer both parts of the question.

What might this Renaissance artist have been thinking and feeling while working on this project?

Answers may vary depending upon the project selected, but should include possible thoughts and feelings from the artist's perspective.

Sample Diary Entry: Raphael

Oh, I am weary! Pope Julius II has put me in charge of painting many rooms of the Vatican here in Rome. Painting on a canvas takes its toll on my arm, but painting on a wall takes its toll on my entire body. The current section I toil on gives me renewed motivation, though. I call it *The School of Athens*. I must say my use of perspective is strong in the painting, and it is an honor to center the piece with two Greek greats: Plato and Aristotle.

NAME: _____
DATE: _____

17.1 ACTIVITY PAGE

Revise Biography Writing

Growing Up Fast

Most 11-year-olds today are busy playing with friends and going to school. Not Raphael; he had to grow up fast. Raphael was born in 1483 and named Raffaello Sanzio. He lost his parents as a child and was working by the time he was 11 years old. Raphael worked in an art studio as an apprentice. About 10 years later, in 1504, Raphael moved to Florence. There he studied techniques of two great master artists: Michelangelo and Leonardo.

Detail: apprentice

Expansion: Answers may vary, and should utilize information from the definition of apprentice, as well as the related section on page 22-23, to compose sentences relevant to the Raphael context. For example: *Being an apprentice was hard work. An apprentice was busy either helping with chores or practicing what he or she learned from the master artist.*

Detail: Florence

Expansion: Answers may vary, and should utilize information from the Reader about Florence to compose sentences relevant to the Raphael context. For example: *Renaissance movement thrived there, many great artists lived and worked there, many famous works were created and remain there today, Medici family was powerful and a great patron of the arts there.*

Activity Book Answer Key

Detail: Michelangelo and Leonardo

Expansion: Answers may vary, and should utilize information from the Reader about Michelangelo and Leonardo to compose sentences relevant to the Raphael context. For example: Leonardo's use of natural, human figures (e.g., *The Baptism of Christ*) and use of perspective (e.g., *The Last Supper*), and Michelangelo's use of natural, human figures (e.g., *Pieta*).

NAME: _____ **17.2** ACTIVITY PAGE

DATE: _____

Revise Biography Writing

Artist in Biography: _____

Detail: _____

Expansion: _____

Answers may vary based on unique student writing. Details should be important or interesting information. Expansions should be based on information from the Reader and relevant to the biography writing.

Detail: _____

Expansion: _____

Answers may vary based on unique student writing. Details should be important or interesting information. Expansions should be based on information from the Reader and relevant to the biography writing.

Detail: _____

Expansion: _____

Answers may vary based on unique student writing. Details should be important or interesting information. Expansions should be based on information from the Reader and relevant to the biography writing.

First, write notes about any compliments or questions your partner gave you about your biography writing that you want to remember.

Answers may vary, but should include compliments or questions from their partner.

Next, use the Biography Rubric to evaluate your own writing.

Then, considering the feedback you received and the additional evaluation you did with the Biography Rubric, set two revision goals for your biography writing.

1. Answers may vary, but should relate to partner feedback and/or rubric criteria.

2. Answers may vary, but should relate to partner feedback and/or rubric criteria.

NAME: _____ **PP.1** ASSESSMENT

DATE: _____

Mid-Unit Content Assessment

1. *Renaissance* is a word that means _____.
   - A. studies
   - B. philosophy
   - C. artwork
   - (D.) rebirth

2. The Renaissance movement was inspired by the ideas of which two ancient civilizations?
   - A. Istanbul
   - (B.) Greece
   - (C.) Rome
   - D. France

3. All of the following are examples of interest in what topic during the Renaissance?

exploration of lesser-known parts of the world
scientific observation and investigation
art featuring the human form

(A.) the natural world
B. the Church
C. perspective
D. the pope

4. Which statement best supports the idea that the Medici family were great patrons of the arts?
A. By the mid-1400s, Cosimo had built a thriving international banking business, taking advantage of the success of Italian merchants trading goods with other countries.
(B.) The Medici family home became a gathering place for thinkers and artists from around the world.
C. Lorenzo disliked art, classical literature, poetry, and philosophy
D. Cosimo told the guild members which councilmen to elect.

NAME: _____
DATE: _____

PP.1 CONTINUED ASSESSMENT

5. The text states, ". . . there was a great expansion of the middle class, the class between those who worked the land and the nobility." What contributed to the increase of the middle class?
A. the lack of social mobility
B. the growth of farmers
C. the increase of power in the Church
(D.) the increase of trade

6. How did wealthy merchant patrons support artists during the Renaissance?
A. Patrons were celebrated for the works they paid to have created.
B. Patrons sold the paintings for a large amount of money.
(C.) Patrons provided food, clothing, and housing for artists.
D. Patrons learned how to become great artists.

7. Besides the Medici family, what other influential and powerful people were patrons of the arts during the Renaissance?
A. scholars
B. artisans
C. peasants
(D.) popes in Rome

8. In addition to interest in art, literature, sculpture, and architecture, what else motivated patrons to support art?
(A.) fame for supporting great art
B. concern about artists disliking them
C. fear of the Church
D. trade

9. Leonardo da Vinci, Michelangelo, and Raphael represent the spirit of the Renaissance with their beliefs about man. What is this belief?
A. all men are good
(B.) man can do anything
C. man needs help from others
D. man cannot learn about everything

10. Which of the following is an example of details in the work of Michelangelo and Raphael that embody features of Renaissance art?
A. emotionless expressions
B. lack of detail in human figures
(C.) realism in the depiction of human figures
D. focus on scenes in nature

Mid-Unit Content Assessment total: _____/10 points

NAME: _____
DATE: _____

PP.2 ASSESSMENT

End-of-Unit Content Assessment

1. Which of the following statements best supports the idea that the word *Renaissance* means "rebirth"?
A. Forms of expression created during the Renaissance communicated what was happening during that time period.
(B.) During the Renaissance, new ideas were born and old ideas were reborn.
C. The Renaissance movement was a revolutionary movement that led to the creation of art, the likes of which the world had never seen before.
D. The Renaissance movement was inspired by an interest in modern culture and learning.

2. The term *classical works* refers to:
A. stain glass windows
B. Leonardo's art
C. the Colosseum in Rome
(D.) works from ancient Greece and Rome

Activity Book Answer Key

3. "Admiration of the classical values and teachings of ancient Greece and Rome" and "promotion of the power and unique talents of the individual" best characterize:
   - (A.) humanism
   - B. the Church
   - C. nobility
   - D. the Middle Ages

4. Fill in the blank:

Increased _____ in Italy contributed to the growth of wealth and influence among the growing middle class.

   - A. patronage
   - (B.) trade
   - C. fame
   - D. interest in art

5. All of the following are examples of what topic during the Renaissance?

As the Italians became wealthier and cities grew, there were more and more merchants and craftsmen.
They had enough money to help others write, study, and make works of art.
They were admired and celebrated for the works they paid to have created.

   - A. Scholars and artists in other countries were also enjoying a rebirth of learning.
   - B. The wealthy middle class grew in power and status.
   - C. A prince should rule his people in a certain way.
   - (D.) Patrons supported artists while they created art.

NAME: _____
DATE: _____

PP.2 CONTINUED ASSESSMENT

6. Which of the following statements describes a patron?
   - A. A patron swept floors, fetched supplies, and made brushes.
   - B. A patron would charge fees to exchange foreign money for local money and to provide loans to customers.
   - (C.) A patron might provide the artist with food, clothing, and a house while the artist worked.
   - D. A patron was part of a special group of craftsmen and merchants of Florence who joined together.

7. Which two statements best support the idea that the Renaissance was marked by an interest in the natural world?
   - (A.) A study of the past prompted many to examine the present, and an increased interest in certain subjects led to a greater understanding of the world.
   - B. More and more people had the opportunity to learn about the literature, art, and government of ancient Greece and Rome.
   - C. By the mid-1400s, Cosimo de' Medici had built a thriving international banking business, taking advantage of the success of Italian merchants trading goods with other countries.
   - (D.) Renaissance artists developed techniques that allowed them to paint the human form in a much more realistic way.

8. The text states, "Painter, inventor, scientist, musician, and more, Leonardo embodies the belief that anything is possible." Which of the following statements provides the best support for this quotation?
   - A. Leonardo practiced drawing and painting every day.
   - B. In Milan, Leonardo continued to make works of art, but also worked as a military engineer, designing an early version of a tank.
   - C. It didn't take long for people to notice Leonardo's artistic genius.
   - (D.) Leonardo was a man of boundless curiosity, multiple talents, and visionary imagination.

9. Which of Michelangelo's works of art is described as a "strong, muscular human form?"
   - A. carving of a faun's head
   - B. *Pietà*
   - (C.) *David*
   - D. ceiling of the Sistine Chapel

10. Raphael's *The School of Athens* represents the idea that man can do anything through its:
   - A. use of perspective
   - (B.) depiction of many scholars and philosophers learning about a variety of ideas
   - C. lifelike presentation of human figures
   - D. placement of Plato and Aristotle in the center

11. Which words accurately complete the following sentence:

_____ was a highly influential source of patronage in Florence and _____ was one of the most important patrons in Rome.
   - (A.) *The Medici family* and *the pope*
   - B. *The pope* and *the Medici family*
   - C. *The Medici family* and *Savonarola*
   - D. *Nobility* and *the pope*

12. Patrons supported painters and sculptors because:
   - A. they were good friends with the artists.
   - (B.) the amazing works they commissioned brought their families fame.
   - C. it made them wealthy.
   - D. it promoted democracy.

NAME: _____
DATE: _____

PP.2 CONTINUED ASSESSMENT

13. How did Machiavelli think a prince should rule his people?
   - A. A leader should be kind and tell the truth no matter what.
   - (B.) A wise leader cannot and should not keep his word when keeping it is not to his advantage.
   - C. He should be "gentle, modest, and reserved."
   - D. The prince should "accompany his actions, gestures, habits, in short his every movement, with grace."

14. Which of the following statements describes how artists in northern Europe embodied features of Renaissance art?
   - (A.) Artists in northern Europe realistically portrayed the tiniest details in works of art.
   - B. Artists in northern Europe only painted to express their religious devotion.
   - C. Artists in northern Europe were inspired by and often included figures from ancient Greek and Roman mythology as the center pieces of their works of art.
   - D. Artists in northern Europe avoided use of perspective in their paintings.

15. What advice did Castiglione give to Renaissance courtiers?
   - A. Courtiers should let others know when they are doing something extremely well.
   - B. Courtiers should always smell their prince's food to ensure that it is safe.
   - C. Castiglione told courtiers how best to blow their noses, cut their nails, and chew their food.
   - (D.) They should be loyal and able to do everything well.

16. All of the following are examples of what topic during the Renaissance?

Isabella d'Este managed to fight off enemies and form strong alliances with other rulers.
Not only was Isabella d'Este an outstanding ruler, she was also a great patron of the arts.
Lavinia Fontana received patronage from the family of a pope and painted portraits of many well-known individuals.
Sofonisba Anguissola lived and trained with prominent local artists.

A. Scholars and artists in other countries were also enjoying a rebirth of learning.
B. The Renaissance movement set expectations for how women should act.
(C.) Some Renaissance women challenged the cultural norms expected of women at that time.
D. Artists required the support of patrons to create art.

17. Which of the following statements supports the idea that clothing was a status symbol during the Renaissance?

(A.) Wealthy persons could be identified by their clothing made from furs and silks.
B. All social classes could wear the same types of clothes.
C. Peasants typically had many sets of clothing.
D. During the Renaissance, there was less freedom in the style of dress and headdresses.

NAME: _____
DATE: _____

PP.2 ASSESSMENT
CONTINUED

18. Which of the following statements supports the idea that the Renaissance movement impacted artists from northern Europe?

(A.) Like Venice and Florence in Italy, Antwerp was a busy trading city with many banks and businesses and many wealthy people ready to buy works of art.
B. Scholars and artists never left their home countries and had to develop ideas on their own.
C. Artists in northern Europe depicted the every day lives of peasants.
D. Dürer made two trips to Germany to learn as much as he could from the great masters.

19. *The History of Don Quixote de la Mancha*, by Cervantes, is a notable literary work from the Renaissance largely because of its popularity as a:

(A.) very funny story.
B. guide book for good manners.
C. history of Cervantes' life.
D. play performed in the Globe Theater.

20. Many people believe that Shakespeare is the greatest playwright of all time. Which of the following statements is characteristic of performances of his plays during the Renaissance?

A. The performances were held indoors at an exquisite royal theater.
(B.) Audiences were rude, noisy, and threw objects on stage.
C. Only wealthy people could attend the performances.
D. Actors were thrown in jail if the audience did not enjoy the performance.

End-of-Unit Content Assessment total: _____/20 points

NAME: _____
DATE: _____

PP.3 ASSESSMENT

Subject-Linking Verb Agreement in the Past Tense

Fill in the "Agreement in the Past Tense" column using the information provided. The first two are done for you.

Subject	Linking Verb	Agreement in the Past Tense
the patrons	to be	the patrons were
they	to be	they were
Isabella	to be	Isabella was
she	to be	she was
David (sculpture)	to be	the sculpture of David was
it	to be	it was
you	to be	you were
Machiavelli	to feel	Machiavelli felt
the castle	to look	the castle looked
the band	to sound	the band sounded

Choose five subject-linking verb agreement in the past tense statements from the chart. Use those statements to write five complete and expanded sentences.

1. Answers may vary, but should be complete sentences with correct subject-linking verb agreement in the past tense.
2. _____
3. _____
4. _____
5. _____

Activity Book Answer Key

NAME: _____

DATE: _____

PP.4 ASSESSMENT

Prepositional Phrases

Underline the prepositional phrase(s) in each sentence and circle the preposition(s).

Example: Daniel walked (through) the quiet halls after lunchtime.

1. The school is located (in) the center (of) the city.
2. George carefully walked (across) the street.
3. Candice's aunt will pick her up (at) 6 o'clock.
4. Jordan never goes anywhere (without) his lucky charm.
5. Nadia rode her bicycle (to) her friend's house (after) she finished her homework.
6. Leo goes (with) his grandfather (to) the library (on) Tuesdays.
7. (After) brushing his teeth, George walked (up) the stairs (with) his storybook.
8. The dog ran (to) its owner (with) a ball (in) its mouth.

NAME: _____

DATE: _____

PP.5 ASSESSMENT

Writing Sentences Using Prepositional Phrases

First, circle the preposition in the prepositional phrase. Second, write the function of the preposition in the box below: place, time, or partner. Third, write a sentence using the prepositional phrase.

1. (around) the world

place

Answers may vary, but should include *around the world.*

2. (down) the hill

place

Answers may vary, but should include *down the hill.*

3. (at) school

place

Answers may vary, but should include *at school.*

4. (after) school

time

Answers may vary, but should include *after school.*

5. (in) the mornings

time

Answers may vary, but should include *in the mornings.*

6. (with) my cousins

partner

Answers may vary, but should include *with my cousins.*

Complete the following sentences using the correlative conjunctions from the word box.

either/or	neither/nor
both/and	not only/but also

1. When Gianna moved to Italy, she could **both** speak **and** read Italian.
2. Everyone at our school does several different jobs. Mr. Jenkins is **both** the school librarian **and** a cafeteria helper.
3. We get to choose one game during recess, so we usually choose to play **either** kickball **or** basketball.
4. Most students love fifth grade because it is **not only** challenging, **but also** exciting.
5. **Neither** my mother **nor** my father likes it when I argue with my little sister.

NAME: _____

DATE: _____

PP.5 CONTINUED ASSESSMENT

Write a sentence using the correlative conjunction provided.

6. *either/or*

Answers may vary, but should include complete sentences that use the correlative conjunctions correctly.

7. *neither/nor*

Answers may vary, but should include complete sentences that use the correlative conjunctions correctly.

8. *both/and*

Answers may vary, but should include complete sentences that use the correlative conjunctions correctly.

9. *not only/but also*

Answers may vary, but should include complete sentences that use the correlative conjunctions correctly.

NAME: _____

DATE: _____

PP.6 ASSESSMENT

Prefixes *im–* and *in–*

Write the correct word to complete each sentence.

1. Our vacation plans are _____indefinite_____ because my mom is still not sure if she can take the time off from work.
   (definite, indefinite, correct, incorrect)

2. I am helping my aunt teach my cousin how to be _____polite_____ and use words like *please* and *thank you*.
   (polite, mobile, impolite, measurable)

3. We sat so far back in the auditorium that the speaker's speech was _____inaudible_____.
   (audible, inaudible, patient, impatient)

4. I am so excited my project is _____complete_____ a few days early!
   (mobile, immobile, complete, incomplete)

5. Our town has two _____mobile_____ library vans that visit neighborhoods that do not have bus access.
   (immobile, mobile, measurable, immeasurable)

For each word, write a sentence using the word.

1. *measurable*

   Answers may vary, but should include complete sentences that use each word correctly.

2. *impatient*

3. *incorrect*

4. *audible*

Activity Book Answer Key

NAME: _____

DATE: _____

PP.7 ASSESSMENT

Prefix *ex–*

Write the correct word to complete each sentence.

1. The price of our ticket to the water park _____excluded_____ meals, snacks, and drinks.
   (excluded, exhaled, expelled, exported)

2. When we dug the foundation for a new garage, we _____excavated_____ old tin cans and an old gardening trowel.
   (exterior, excavated, exported, excluded)

3. The country was rich in iron ore, so it _____exported_____ that in exchange for goods that it could not make on its own.
   (exported, expelled, exterior, excluded)

4. The house on the beach had an _____exterior_____ shower for rinsing sand off of your feet.
   (exit, extract, expel, exterior)

5. The lifeguard _____expelled_____ us kids from the pool because it was time for only adults to swim.
   (exhaled, expelled, exterior, exit)

For each word, write a sentence using the word.

1. *exhale*

   Answers may vary, but should include complete sentences that use each word correctly.

2. *extract*

3. *exit*

Activity Book Answer Key

NAME: _____

DATE: _____

PP.8 ASSESSMENT

Root *serv*

For each word, write a complete sentence using the word. Be sure to use correct capitalization and punctuation.

1. *service*

   Answers may vary, but should be complete sentences that use *service* correctly.

2. *reserved*

   Answers may vary, but should be complete sentences that use *reserved* correctly.

3. *preserve*

   Answers may vary, but should be complete sentences that use *preserve* correctly.

Write the correct word to complete each sentence.

4. It is important for museums and churches to _____preserve_____ works
   (conserve, service, preserve, reserve)
   of art from the Renaissance.

5. Leonardo fastened a pair of wings he had made on his _____servant_____,
   (serve, servant, preserve, service)
   Carlo, to see if man could fly.

6. Michelangelo tried to take breaks in order to _____conserve_____ his
   (reserve, preserve, conserve, serve)
   energy as he painted the ceiling of the Sistine Chapel.

Challenge Using your knowledge of the root *serv* and the meaning of the word *reserved*, determine the meaning of the word *reservation*. Then write a sentence using the word *reservation*.

Root: *serv*
Word: *reserved* (adjective)
Meaning: put aside or saved for a particular purpose
New Word: *reservation* (noun) [Hint: the suffix *–tion* means "the act of"]
Meaning: Answers may vary, but should correctly define *reservation* as the act of putting something aside for a particular purpose.

Sentence:

Answers may vary, but should include a complete sentence that correctly uses *reservation*.

NAME: _____

DATE: _____

E1.1 ACTIVITY PAGE

Masses, Dances, and Love Songs: Music in the Renaissance

As you read the selection, takes notes on the information related to sacred and secular music in the chart provided.

Sacred	Secular
• the Mass contained important sacred music • words were in Latin • *a cappella* means "in the style of the chapel," which is music sung by voices without instruments • Josquin Desprez was a famous composer of sacred music	• music enjoyed outside of church • during the Renaissance, it often included songs about love or songs that told amusing stories • Josquin Desprez was also a famous composer of secular music • *madrigals*, songs for four or five voices and sung in polyphony • included music written for instruments as dance music • dance music was often played in pairs: one slow (*pavane*) and one fast (*galliard*)

Based on what you read, do you think John Dowland was a composer of sacred or secular music? What evidence from the text leads you to your conclusion?

Answers may vary, but should be complete sentences identifying John Dowland's music as sacred or secular with text evidence supporting the conclusion.

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Unit 4
The Renaissance
Teacher Guide

GRADE 5

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