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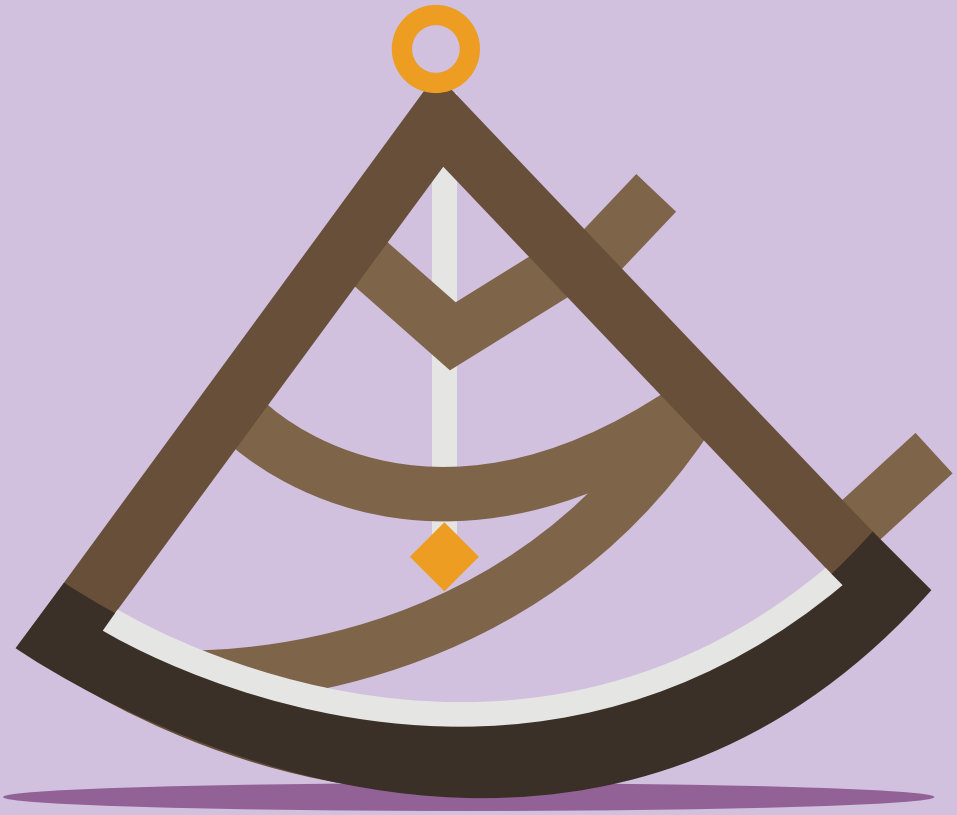

Grade 5

Unit 2 | Teacher Guide

The Renaissance: Art and Culture

Grade 5 | Unit 2

The Renaissance:
Art and Culture

Teacher Guide

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Grade 5 | Unit 2

Introduction

THE RENAISSANCE: ART AND CULTURE

This introduction includes the necessary background information to teach The Renaissance: Art and Culture 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 the writing, spelling, grammar, or morphology skills covered in Lessons 1–7. Each lesson will require a total of 90 minutes. Lesson 15 is devoted to a unit assessment, while 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.

WHY THE RENAISSANCE UNIT IS IMPORTANT

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, and it is suggested you consult with the art teacher before beginning the unit.

The Big Idea of this unit is that the Renaissance was a cultural movement that began in Italy and then 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 become patrons and support artists. 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 artistic masters such as Leonardo da Vinci, Michelangelo, Raphael, Donatello, Brunelleschi, Botticelli, Bruegel, Dürer, Van Eyck, Machiavelli, Castiglione, Cervantes, and Shakespeare.

The Renaissance unit also provides opportunities for students to build content knowledge and draw connections to social studies and science subject areas but does not explicitly teach the Texas Essential Knowledge and Skills standards for Social Studies and Science. At times throughout the unit, you may wish to build on class discussions to support students in making cross-curricular connections to the strands of Culture and Social studies skills from the social studies discipline and Scientific Investigation and reasoning from the science discipline.

Prior Knowledge

Students who have received instruction in the program 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.

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.

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 the 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. 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.

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 devoted exclusively to writing instruction.

FLUENCY SUPPLEMENT

A separate component, the Fluency Supplement, is available on the program's digital components site. This component was created to accompany materials for Grades 4 and 5. It consists of selections from a variety of genres, including poetry, folklore, and fables. These selections provide additional opportunities for students to practice reading with fluency and expression (prosody). There are sufficient selections so you may, if desired, use one selection per week. For more information on implementation, please consult the supplement.

TEACHER RESOURCES

At the back of this Teacher Guide, you will find a section titled "Teacher Resources." In this section, you will find the following:

- Timeline Cards
- Glossary for *Patrons, Artists, and Scholars*
- Pronunciation Guide for *Patrons, Artists, and Scholars*
- Paragraph about a Paragraph
- Biography Rubric
- Stories
- Second Sources
- Raphael Biography Notes
- Sequence Words and Phrases
- Biography Editing Checklist
- Resources for the Enrichment Selection in *Patrons, Artists, and Scholars*
- Activity Book Answer Key

DIGITAL COMPONENTS

In the Advance Preparation section of each lesson, you will be instructed to create various posters, charts, or graphic organizers for use during the lesson. Many of these items, along with other images such as maps or diagrams, are also available on the program's digital components site.

LESSON

1

Discovering the Topic: The Renaissance

PRIMARY FOCUS OF LESSON

Core Connections

Students will make inferences about the civilizations and time periods that led to the Renaissance based on details from the text. TEKS 5.6.F; TEKS 5.7.E

Reading

Students will explain the relationship between factors that inspired the Renaissance movement using evidence from the text, "An Italian Rebirth." TEKS 5.6.G; TEKS 5.6.I; TEKS 5.7.C; TEKS 5.7.E

FORMATIVE ASSESSMENT

Activity Page 1.1	**Map of Western Europe** Identify Spain, France, England, Germany, and Italy on a Map of Western Europe. TEKS 5.7.E
Factors that Inspired the Renaissance Chart	**Factors that Inspired the Renaissance Chart** Identify factors that led to the Renaissance, and explain how they inspired the movement. TEKS 5.6.G; TEKS 5.7.C

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.6.G** Evaluate details read to determine key ideas; **TEKS 5.6.I** Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down; **TEKS 5.7.C** Use text evidence to support an appropriate response.

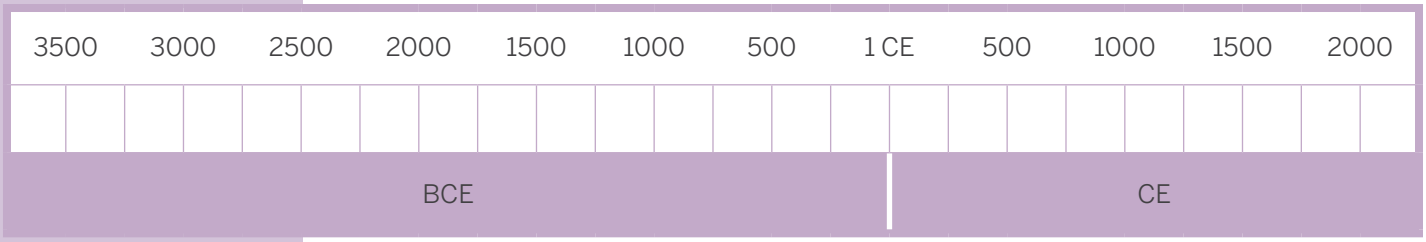
LESSON AT A GLANCE

	Grouping	Time	Materials
Core Connections (30 min.)			
Introduce Primary Focus, Word Work	Whole Group	5 min.	❑ Unit 2 timeline ❑ three timeline cards ❑ World Map (Digital Components) ❑ Map of Western Europe (Digital Components) ❑ Museum Picture cards ❑ Read-Aloud text: "Merchants, Markets, and Mud: Towns in the Middle Ages" ❑ Activity Pages 1.1, 1.2
Pre-Renaissance Timeline	Whole Group/ Partner	10 min.	
Label a Map	Whole Group/ Partner	10 min.	
Activating Knowledge (optional)	Whole Group/ Partner	20 min. (optional)	
Wrap-Up	Whole Group	5 min.	
Reading (60 min.)			
Introduce the Reader	Whole Group	5 min.	❑ *Patrons, Artists, and Scholars* ❑ Board/chart paper ❑ World Map (Digital Components) ❑ Map of Western Europe (Digital Components) ❑ Purpose for Reading/The Big Question (Digital Components) ❑ Activity Pages 1.1, 1.3 ❑ Sticky notes ❑ Factors That Inspired the Renaissance Chart (Digital Components)
Read for Gist	Whole Group/ Partner	20 min.	
Reread to Explain	Whole Group/ Partner/ Independent	25 min.	
Lesson Wrap-Up	Whole Group	10 min.	
Take-Home Material			
Reading			❑ Activity Pages 1.4, 1.5 ❑ Fluency Supplement selection (optional)

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 2 timeline on the board/chart paper. Place this timeline where it can be displayed for the duration of this unit and the next unit, The Reformation.
- Locate the three timeline cards in the Teacher Resources section of the Teacher Guide.



Note: 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 the program to distinguish between ancient and modern times.

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

- Prepare the Museum Picture Walk by photocopying or printing pictures from the chapter "Merchants, Markets, and Mud: Towns in the Middle Ages" from the student Activity Book. Display the pictures around the room in a gallery style setting.

Reading

- This lesson contains a Think-Pair-Share activity.
- Write The Purpose for Reading and The Big Question 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.
- 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.
- Create the following Factors that Inspired the Renaissance chart on the board/chart paper. Place this chart where it can be displayed for the duration of the lesson. Alternatively, you may access a digital version in the digital components for this unit.

Factor that Inspired the Renaissance	How did this factor inspire the Renaissance?	Evidence from the Text

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.

ACADEMIC VOCABULARY

concept, n. a general idea about a topic

convey, v. to make something known; to communicate

document, 1. **n.** an important paper that provides information; 2. **v.** to give evidence of an event or opinion

factor, n. cause or reason

primary, adj. most important; main

prose, n. a traditional style of writing that is not poetry

refer, v. to call attention to something; to look at something for information

Spanish Cognates for Academic Vocabulary in "The Renaissance"

1. concepto
2. document
3. prosa
4. referir

Start Lesson

Lesson 1: Discovering the Topic: The Renaissance

Core Connections

30M

Primary Focus: Students will make inferences about the civilizations and time periods that led to the Renaissance based on details from the text.

TEKS 5.6.F; TEKS 5.7.E

INTRODUCE PRIMARY FOCUS, WORD WORK (5 MIN.)

- Post the primary focus and invite students to read aloud. Underline the word *inspired*. Invite students to say the word with you. Ask students what the term means. Listen for responses like, "inspire means to influence or provide an idea about what to do or create."

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

- Give an example of something that inspired you. For example, "Our family trip to Japan last summer inspired me to start cooking Japanese food more often." If further clarification is needed, ask students to share examples of things that inspire them. Examples may include who or what inspires them to do well in school.
    - 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 _____. "

  What part of speech is the word *inspire*?

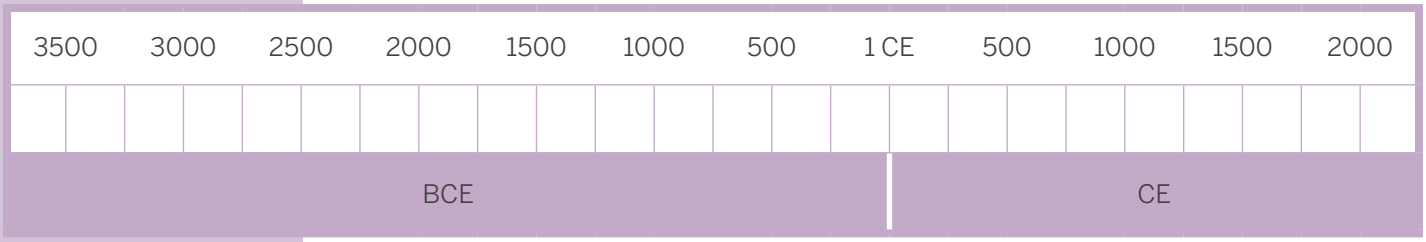
    » verb

- Use a discussion activity for follow-up. Tell students, "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."
- Explain to students that in this unit they will be learning about the Renaissance movement, which happened many years ago. Tell students that today they will learn about what inspired, or influenced, the start of the movement.
- Circle the word *inferences*. Review what it means to infer something. If necessary, explain that to make an inference is when a reader uses what they already know about a topic combined with what the text says about the topic to figure out something that is not explicitly stated.
- Explain to students that today they will learn about the events leading up to the Renaissance and make inferences about why they influenced the start of this movement.
- Explain that before jumping into learning about this topic and reading the first chapter of the Reader, students will first discuss some things that will help them understand what they will learn in this unit.

PRE-RENAISSANCE TIMELINE (10 MIN.)

- Remind students who participated in the program in previous grades that they have learned about several civilizations from ancient times. Cold call a student to explain what we mean when we refer to *ancient times*. Listen for responses like, "Times long ago." If further clarification is needed, remind students that 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, and 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 developed 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)
- Invite students to turn and talk with a neighbor, discussing where they would place the Greek civilization card and the Roman civilization card on the timeline. Cold call students to place the Greek civilization card (1000 BCE) and the Roman civilization card (750 BCE) on the appropriate places on the timeline.
- Tell students that the time in Europe between the weakening and division of the Roman Empire and 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.

- Invite students to turn and discuss with a partner where they would place the Middle Ages card on the timeline. Cold call a student to 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 MIN.)

Activity Page 1.1

- Have students turn to Activity Page 1.1. and ask them which part of the world is shown on this map. If necessary, point out "Europe" and "Africa" the labels on the map. You may also, show this area on a world map so they can see where this area is in relation to the United States.
- Invite students to turn and talk with a partner, discussing the other features they notice and things they are wondering about on the map. After 1 or 2 minutes, cold call several students to share what their partner noticed and wondered. Listen for students sharing observations such as:
    - The map is shaded with different shades of gray and dots.
    - The key shows one shade of gray identified as "Ancient Roman Civilization."
    - The key shows the dots identified as "Ancient Greek Civilization."
    - The white lines indicate different countries.
    - There are blank labels pointing to different parts of the map.
- If necessary, explain to students that the shaded areas were part of the ancient Roman civilization and the dotted areas were part of the ancient Greek civilization.
    - 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.

- Remind students that the Middle Ages also took place in Europe. Point out that the civilizations of ancient Greece and ancient Rome, the time period called the Middle Ages, and the Renaissance are all connected.

Check for Understanding

Ask students to examine the map to think about what might connect the countries. Listen for students to recognize that these time periods all occurred in Western Europe, so they are all connected by an important feature: geography. If necessary for students who are struggling, demonstrate on the map how all of the countries are connected through geography.

- Explain to 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.

ACTIVATING KNOWLEDGE (20 MIN.) (OPTIONAL)

Note: You may feel your students have sufficient background knowledge about the Middle Ages. If so, skip to the next lesson segment. If you feel your students would benefit from an additional review of this time period, continue this lesson segment.

- Tell students that before they begin investigating the Renaissance movement, they need to learn about the time period that led up to it: the Middle Ages.

- Explain the Museum Picture walk activity to students.
    - Explain to students that during the Museum Picture walk they will walk around the room to view the posted pictures, speak quietly, look at but not touch the displays, and make space for others to see what is posted, just like when visiting a real museum.
    - Have student partners circulate throughout the classroom to view the displayed pictures that you prepared in advance.
    - Give students a minute or two to look at each picture and discuss with their partner what they notice about the Middle Ages time period.
    - Have student partners describe what they see or notice about the Middle Ages on a blank sheet of paper.
    - Conclude the Museum Picture walk once student partners have had a chance to view all or most of the displayed pictures.
- To debrief, invite students to turn to Activity Page 1.2.
- Explain to students that all of the Museum Pictures came from a text called "Merchants, Markets, and Mud: Towns in the Middle Ages." Ask students to share an inference about what each picture is depicting, reminding students that readers make an *inference* when they use what they already know about a topic combined with what the text says about the topic to figure out something that is not explicitly stated. Encourage students to reference the notes that they recorded during the Museum Picture walk when making an inference.
- Tell students they will read portions of the chapter to learn some information about the rise of the middle class in the Middle Ages. Read the text to students using guided reading supports.

Activity Page 1.2

Check for Understanding

Invite students to compare what they noticed in the pictures during the Museum Picture walk with what they read about the Middle Ages in the chapter. If necessary, for students who are struggling, provide a sentence starter, such as "I inferred . . . but the actual picture showed . . ."

Chapter 4

Merchants, 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.

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ENGLISH LANGUAGE LEARNERS

Reading for Information
Reading/Viewing Closely

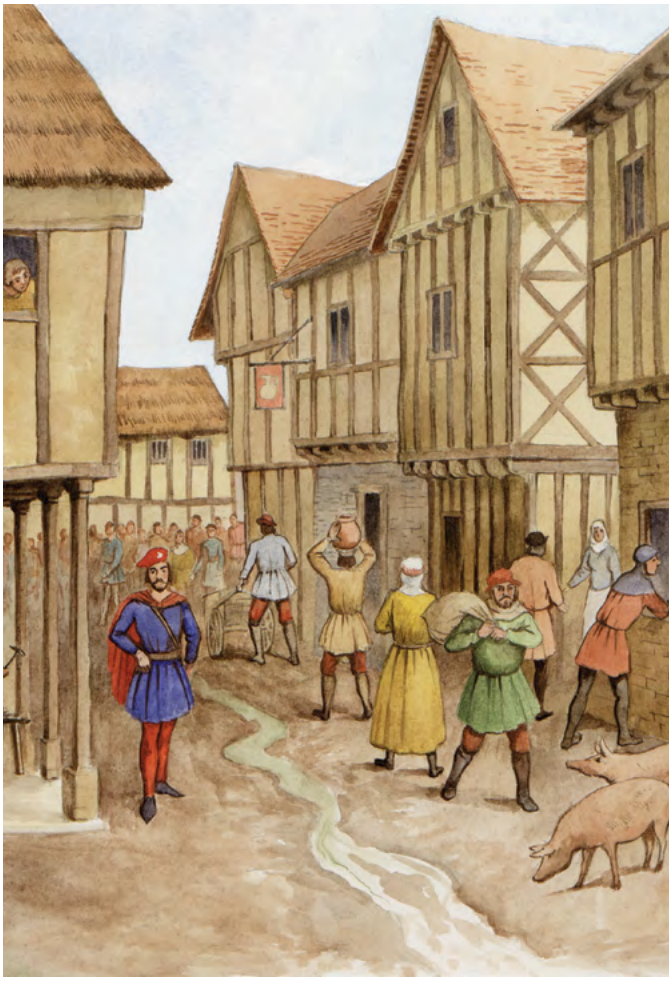
Beginning
Provide prompting and support for students while reading this chapter by asking simple yes/no questions.

Intermediate
Redirect students to the text for key information. Ask students to give a one-sentence summary after reading each page.

Advanced/Advanced High
Provide support for understanding key words and information from the chapter as needed.

ELPS 4.E

- Read the title and The Big Question.
- Read page 28 aloud.



Streets in medieval towns were often crowded and muddy.

29

- Read the caption aloud.

  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; there was a church.

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.

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.

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

Support

What is trade?

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

- Read page 30 aloud.

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

- Have the class work with a partner. Direct partner 1 to reread the second paragraph, and partner 2 to reread the third paragraph.

  Literal. How did trade affect life in the Middle Ages?

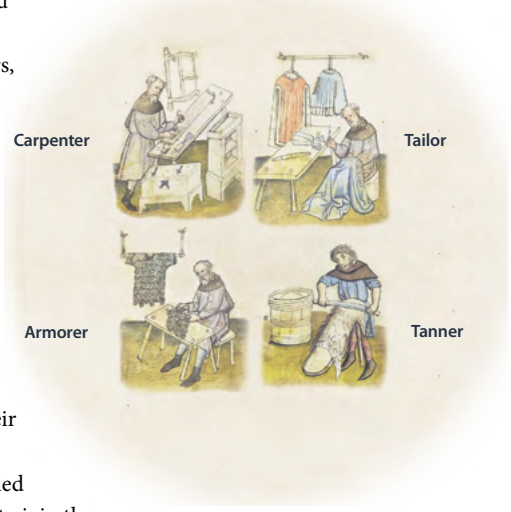
  » It encouraged the growth of towns and the creation of new jobs. The middle class grew. Merchants established guilds to protect their businesses.

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.

Medieval Craftsmen



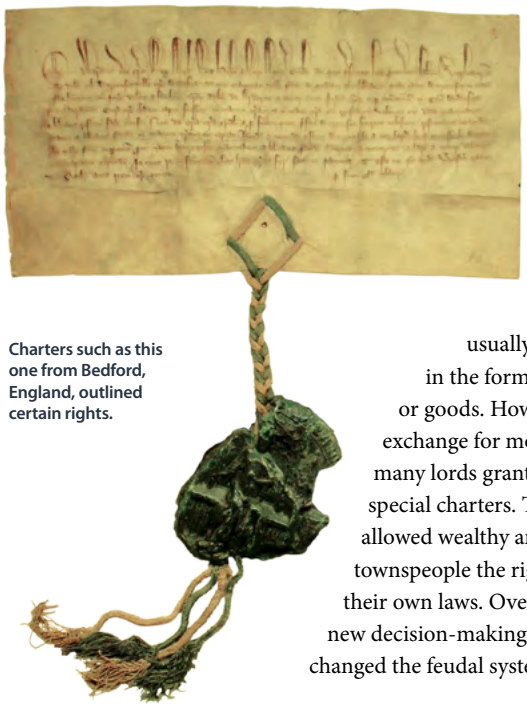
Not only did merchants **thrive**, so too did skilled craftsmen, such as carpenters, papermakers, glassmakers, and blacksmiths. Skilled craftsmen were also important members of town communities. They made and sold their goods in the towns in which they lived and worked. Just like merchants, skilled craftsmen 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.

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.

Town scene in medieval manuscript

31

- Read page 31 aloud.



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

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.

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

32

- Read page 32 aloud. Tell to students that a charter is like a contract or written agreement.

  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 wealthy townspeople were sometimes allowed to make their own laws, and banks and universities were established.

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.

33

- Read page 33 aloud.

  Literal. 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.

Check for Understanding

How did trade positively affect life in the Middle Ages?

» Answers may vary, but should include that it encouraged the growth of towns, the middle class grew, and the decision-making process changed because wealthy townspeople were sometimes allowed to make their own laws. If necessary, direct students who are struggling to specific pages in the text to find evidence of the positive effects.

How did trade negatively affect life in the Middle Ages?

» The towns and cities became overcrowded, which enabled diseases to spread easily. If necessary, direct students who are struggling to specific pages in the text to find evidence of the negative effects.

WRAP-UP (5 MIN.)

- 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.

Lesson 1: Discovering the Topic: The Renaissance

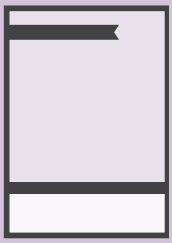
Reading

60M

Primary Focus: Students will explain the relationship between factors that inspired the Renaissance movement using evidence from the text, "An Italian Rebirth." **TEKS 5.6.G; TEKS 5.6.I; TEKS 5.7.C; TEKS 5.7.E**

INTRODUCE THE READER (5 MIN.)

Student Reader: *Patrons, Artists, and Scholars*



- Ensure each student has a copy of the Reader, *Patrons, Artists, and Scholars*.
- Read the title of the Reader with students and ask, "What is the genre of this book?" Listen for students identifying it as a nonfiction, informational book. Ask, "What is a nonfiction, informational book?" Listen for responses like, "A nonfiction, informational book is explanatory, providing facts and other information about real topics."
- Have students turn to the table of contents. Either read several chapter titles from the table of contents aloud or have students read them. Explain that reading chapter titles in a book can be very informative. Ask students to describe what 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 what they notice.

TEKS 5.6.G Evaluate details read to determine key ideas; **TEKS 5.6.I** Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

- If students do not comment on the bolded words or the glossary on their own, point out the first word—*expression*—on page 2. Ask, "Why might the author have chosen to print this word in bold?" Listen for responses like, "to show the reader it is an important word," or, "to show the reader that it's a word that is defined in the glossary."
- If necessary, explain that the glossary contains definitions of all the vocabulary words in this Reader, and that each word from the glossary is bolded the first time it appears in the chapter. Have students refer to the glossary at the back of the Reader, locate *expression*, then have a student read the definition.
- Explain the following:
    - the part of speech
    - alternate forms of the 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.

Activity Page 1.3

Vocabulary

expression, n. the act of telling or showing thoughts or feelings; communication (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)

revolutionary, adj. causing or relating to a great change (2)

inspire, v. to influence or provide an idea about what to do or create (inspired) (2)

philosophy, n. the study of knowledge and truth (philosophers) (2)

economy, n. the system by which goods and services are made, bought, and sold (4)

values, n. strongly held beliefs about what is important (6)

intellect, n. intelligence; the ability to think in a logical way (adj. intellectual) (7)

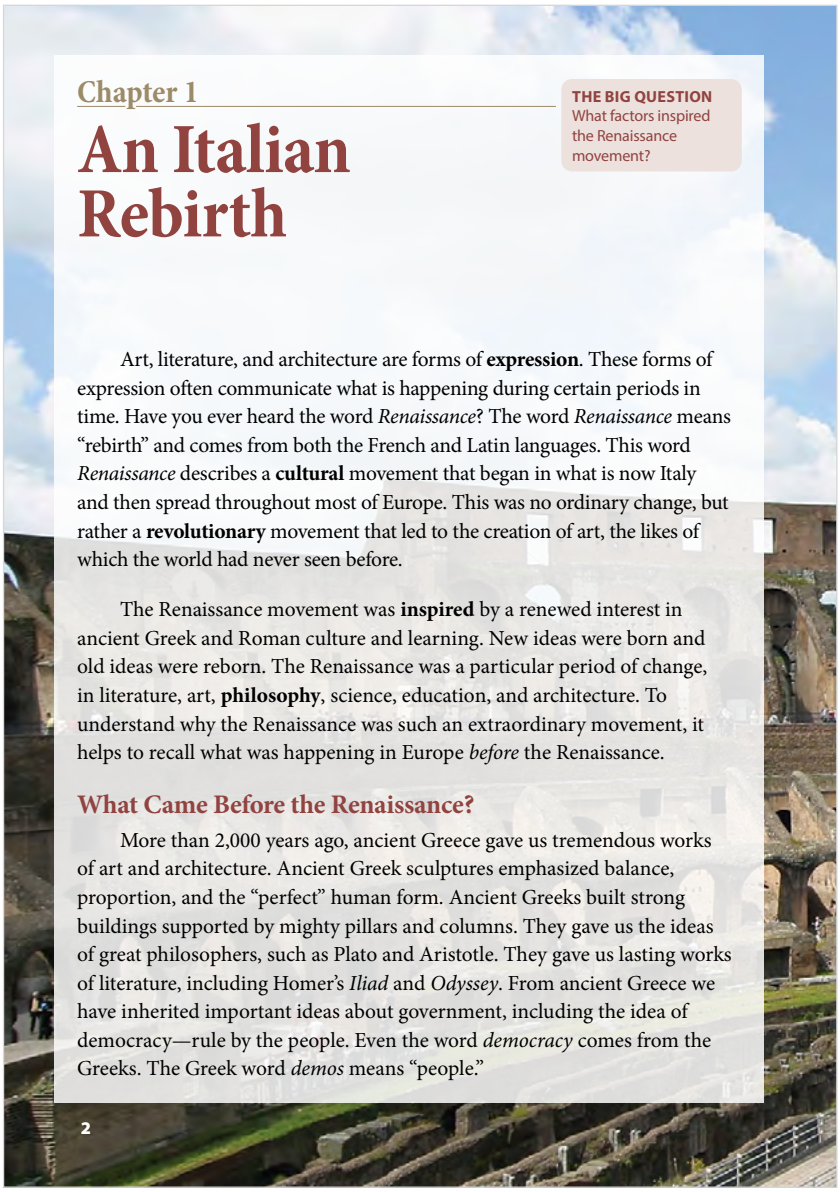
patron, n. a person who gives money and support to an artist in exchange for works of art (patrons) (9)

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
Multiple-Meaning Core Vocabulary Words	patron	expression
Sayings and Phrases	the likes of which	

- Ask students to share any other comments they have about the Reader.

READ FOR GIST (20 MIN.)

- 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.
- Remind students of the primary focus for this part of the lesson:
  - Students will explain the relationship between factors that inspired the Renaissance movement using evidence from the text, "An Italian Rebirth."
- Explain to students that they will read this chapter several times. Tell students that the first time they read the text, they might not understand every word or idea. Explain that good readers read texts over and over for different reasons.
- Tell students that the first time they read this text, you will be reading it aloud to them while they read along silently and listen for the gist, or what it is mostly about.



Chapter 1

An Italian Rebirth

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

- Read page 2 of the text aloud and invite students to follow along on their copy. 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.
- Pause at the end of page 2 and ask, "What is this page mostly about?" Model thinking about the gist for this page and write the gist in the margin or on a sticky note.

- Read aloud the caption on page 3.

Check for Understanding

In pairs, invite students to turn and talk, discussing the gist of this page and writing it in the margin or on a sticky note. Cold call students to share the gist of page 3. If necessary for students who are struggling, model using the headings, pictures, and captions to think aloud about the big idea of this page.

- Repeat for the remaining pages of the chapter, modeling thinking about the gist as necessary.

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 monasteries. 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.

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.

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.

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

5

Petrarch and Humanism

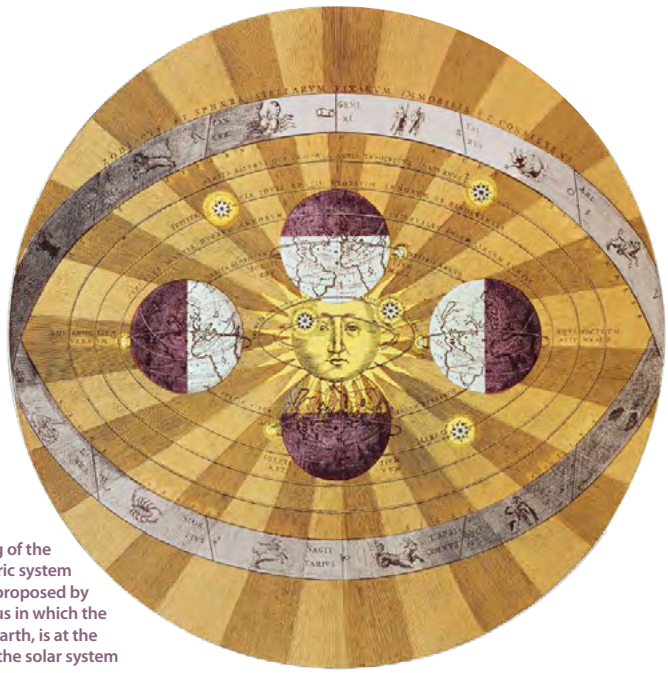
During the 1300s, there was a great Italian poet named Petrarch. He admired the classical **values** and teachings of ancient Greece and Rome. He filled his library with as many ancient books as he could find and invited others to read and study these books, as well.

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.

6

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 and made astonishing discoveries. Others looked to nature and the physical earth. The Renaissance movement was born.



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

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. With money came 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 and 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.

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, and, 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. Artists with patrons 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.

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

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. Yet it is his name that we remember today.

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!

9

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.

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, with cities such as Palencia, Valladolid, Salamanca, and Alcalá having 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 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.

REREAD TO EXPLAIN (25 MIN.)

- Have one student read The Big Question at the beginning of the chapter. Ensure students understand the meaning of The Big Question before rereading the chapter.
    - What factors inspired the Renaissance movement?
- Remind students that their focus for today is explaining the relationship between the factors that inspired the Renaissance, or, explaining how the factors inspired the movement. Tell students that they will be rereading parts of the chapter with this in mind.
- Tell students that before they can explain how different factors inspired the Renaissance, they first need to identify *what* factors inspired the Renaissance.
- Direct students' attention to the Factors that Inspired the Renaissance chart and explain that they will use this chart to record their thinking. Invite students to copy down the blank chart on loose-leaf paper or in their notebooks.
- Invite students to skim page 2 of the text, looking for information about what specific factors inspired the Renaissance. If necessary, model briefly, including the following:
    - rereading the gist statement from the previous lesson segment
    - skimming the text using text features like bolded or italicized words, captions, and headings
    - noticing the bolded word *inspired* and the information that follows, "a renewed interest in ancient Greek and Roman culture and learning."
- Pause at the end of page 2 and ask, "What factors inspired the Renaissance?" Model writing the factors identified on this page in the appropriate column of the chart.
- Invite students to read aloud page 3 in pairs, discussing any factors that inspired the Renaissance described on this page and writing them on their charts. Cold call students to share whole group.
- Repeat for the remaining pages of the chapter, modeling and checking in with students as necessary. Students should identify the following factors:
    - The humanist movement grew, so more people had the opportunity to learn about the literature, art, and government of ancient Greece and Rome. (page 6)
    - Humanists promoted the human form and looking beyond the Bible. (page 7)
    - There were more merchants and craftsmen, so the middle class grew and became more influential. (page 8)

Factors that Inspired the Renaissance Chart

Check for Understanding

Ask students to turn and talk with a different partner, sharing one factor they identified in the chapter that inspired the Renaissance. Direct students who may be struggling to look back to specific pages in the text.

- Tell students that now that they've identified what factors inspired the Renaissance, they need to consider *how* the factors inspired the movement.
- Model thinking about how the first factor, the humanist movement grew, inspired the Renaissance. As you model, be sure to think aloud about what happened as a result of this factor and record your thinking on the Factors that Inspired the Renaissance Chart.
- Invite students to work with a partner, thinking about how the remaining factors inspired the Renaissance using evidence from the chapter. Have students record their thinking on their charts.
- Cold call students to share whole group. Students should identify the following results:
  - As people studied the past, they became more interested in the present and started making big scientific and artistic discoveries. (page 6)
  - People began thinking and creating beyond the Bible—their works covered themes like history, science, and literature. (page 7)
  - Some merchants who were interested in the arts became patrons for writers and artists, which let artists explore their ideas and become more skillful without worrying about money or where they would live. (page 9)

LESSON WRAP-UP (10 MIN.)

- Use the following questions to discuss the chapter.

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

1. **Literal.** 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.

ENGLISH LANGUAGE LEARNERS

Reading for Information

Reading/Viewing Closely

Beginning
Provide 1:1 prompting and support for students while reading this by asking simply yes/no questions.

Intermediate
Redirect students to key sections of the text.

Advanced/Advanced High
Provide support for understanding key words and information from the chapter as needed.

ELPS 4.E

2. **Inferential.** How did people and their interests contribute 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.

End Lesson

Lesson 1: Discovering the Topic: The Renaissance

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.

Activity Pages 1.4 and 1.5

LESSON

2

Reading Informational Texts for Details: "The Early Renaissance"

PRIMARY FOCUS OF LESSON

Reading

Students describe the techniques and features of Renaissance art and architecture by quoting accurately from the text, "The Early Renaissance."

TEKS 5.6.B; TEKS 5.7.C; TEKS 5.7.E

Writing

Students gather information about the techniques and features of Renaissance art and architecture by paraphrasing information in notes.

TEKS 5.7.D

Grammar

Students use the past tense to convey various times, sequences, states, and conditions. TEKS 5.11.D.i; TEKS 5.11.D.ii

Morphology

Students use resources to determine the meaning and word origin of unfamiliar prefixes and accurately read multisyllabic words with the prefixes *im–* and *in–* out of context. TEKS 5.2.A.iv; TEKS 5.3.A; TEKS 5.3.C

FORMATIVE ASSESSMENT

Techniques and Features of Renaissance Art and Architecture	**Techniques and Features of Renaissance Art and Architecture** Explain and describe techniques and features of Renaissance art and architecture by quoting accurately from the text and paraphrasing information in notes. TEKS 5.7.C; TEKS 5.7.D; TEKS 5.7.E

TEKS 5.6.B Generate questions about text before, during, and after reading to deepen understanding and gain information; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 5.11.D** Edit drafts using standard English conventions, including: (i) complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; (ii) past tense of irregular verbs; **TEKS 5.2.A.iv** Demonstrate and apply phonetic knowledge by decoding words using advanced knowledge of the influence of prefixes and suffixes on base words; **TEKS 5.3.A** Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin; **TEKS 5.3.C** Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo.

Activity Page 2.2 ***im-* and *in-*: Prefixes Meaning "not"** Fill in a chart that demonstrates understanding of the prefixes *im–* and *in–*. TEKS 5.2.A.iv; TEKS 5.3.C

Oral Reading Check-In **Oral Reading Check-In** Accurately read multisyllabic words with the prefixes *im–* and *in–* out of context. TEKS 5.2.A.iv

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Review	Whole Group	5 min.	❑ Answer Key for Activity Page 1.4 ❑ Activity Pages 1.4, 2.1 ❑ Primary Focus (Digital Components) ❑ Purpose for Reading/The Big Question (Digital Components) ❑ *Patrons, Artists, and Scholars* ❑ Examples of Medieval Paintings (optional) (Digital Components) ❑ Writing journals
Introduce the Chapter	Whole Group	5 min.	
Read Chapter 2 for Gist	Whole Group/ Partner	15 min.	
Reread Chapter 2 for Details	Whole Group/ Partner/ Independent	10 min.	
Disscussion and Wrap-Up	Whole Group	5 min.	
Word Work: *Embodiment*	Whole Group	5 min.	
Writing (15 min.)			
Paraphrasing Information	Whole Group/ Independent	15 min.	❑ Writing journals
Language (30 min.)			
Grammar	Whole Group/ Partner	15 min.	❑ Subject–Linking Verb Agreement in the Past Tense Poster (Digital Components) ❑ Subject–Linking Verb Agreement in the Past Tense Chart (Digital Components) ❑ Writing journals
Morphology	Whole Group/ Partner	15 min.	❑ Activity Page 2.2
Take-Home Material			
Morphology			❑ Activity Page 2.2

ADVANCE PREPARATION

Reading

- Write "The Primary Focus" on the board/chart paper. Alternatively, you may access a digital version in the digital components for this unit.
- Prepare and display the Purpose for Reading/The Big Question. Alternatively, you may access a digital version in the digital components for this unit.
- You may wish to show students examples of medieval paintings to demonstrate 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.
- Prepare and display the Techniques and Features of Renaissance Art and Architecture chart on the board/chart paper. Please note that the heading for the right-hand column has been intentionally left blank and will be filled in during the Writing segment of the lesson.

Technique or Feature	Quote from the Text	Page	

Language

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-Linking Verb Agreement in the Past Tense			
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

- 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	

ACADEMIC VOCABULARY

accurately, adv. doing something free from mistakes

describe, v. to represent or give an account of in words

explain, v. 1. to make plain or understandable; 2. To give the reason for or cause of

features, n. parts or details that stand out

paraphrase, n. a way of stating something again by giving the meaning in different words

quote, v. 1. to repeat (someone else's) words exactly; 2. to give as an example; 3. to set off written material by quotation marks

technique, n. a method of accomplishing a desired aim

Spanish Cognates for Academic Vocabulary

- describer
- técnica

Start Lesson

Lesson 2: Reading Informational Texts for Details: "The Early Renaissance"

Reading

45M

Primary Focus: Students describe the techniques and features of Renaissance art and architecture by quoting accurately from the text, "The Early Renaissance."

TEKS 5.6.B; TEKS 5.7.C; TEKS 5.7.E

REVIEW (5 MIN.) TEKS 5.6.B

- Invite students to Think-Pair-Share about the new topic they are learning about, asking them to think specifically of one new thing they learned about the topic in Lesson 1. Cold call students to share with the whole group, validating responses as appropriate.
- 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.
- Encourage students to ask or jot down questions as they read. After they finish reading, they can come back to those questions and discuss them with a partner or reread to learn more.

TEKS 5.6.B Generate questions about text before, during, and after reading to deepen understanding and gain information; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

INTRODUCE THE CHAPTER (5 MIN.)

- Post The Primary Focus and invite students to read it aloud together. Circle the words *art* and *architecture*. Ask students what these words mean. Listen for responses like, "Art is works that artists create, like paintings or sculptures," and, "Architecture is designing and building buildings or other structures."
- Underline the phrase *quoting accurately*. Give students a minute to turn and talk, discussing what this phrase means. Cold call on students to share what their partners said, listening for responses like, "Quoting accurately means to say word for word what a text says."
- Tell students that they will continue learning about the Renaissance today as they read Chapter 2, "The Early Renaissance." Explain that they will be thinking about the techniques and features of the art and architecture created during the Renaissance, and what made art and architecture unique during this period.
- 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 that the first vocabulary word they will encounter in this chapter is *rivalry*.
- Have them find the word on page 12 of the Reader. Remind students that each vocabulary word is bolded the first time it appears in the chapter.
- Have students refer to the glossary at the back of the Reader and locate *rivalry*. Have a student read the definition.
- Review the following:
    - the part of speech
    - alternate forms of the word
- Have students reference Activity Page 2.1 while you read each word and its meaning.

Activity Page 2.1

rivalry, n. competition; a situation in which people or groups are competing with each other (12)

dome, n. a large, rounded roof or ceiling (14)

guild, n. an organized group of people who make or sell specific goods (14)

lottery, n. a system used to decide who will get something based on choosing names or numbers by chance (15)

stance, n. a way of standing (15)

embodiment, n. someone or something that is a visible representation or example of an idea, concept, etc. (15)

apprentice, v. to learn a skill or trade by working with a skilled craftsman (apprenticed; **n.** apprentice) (16)

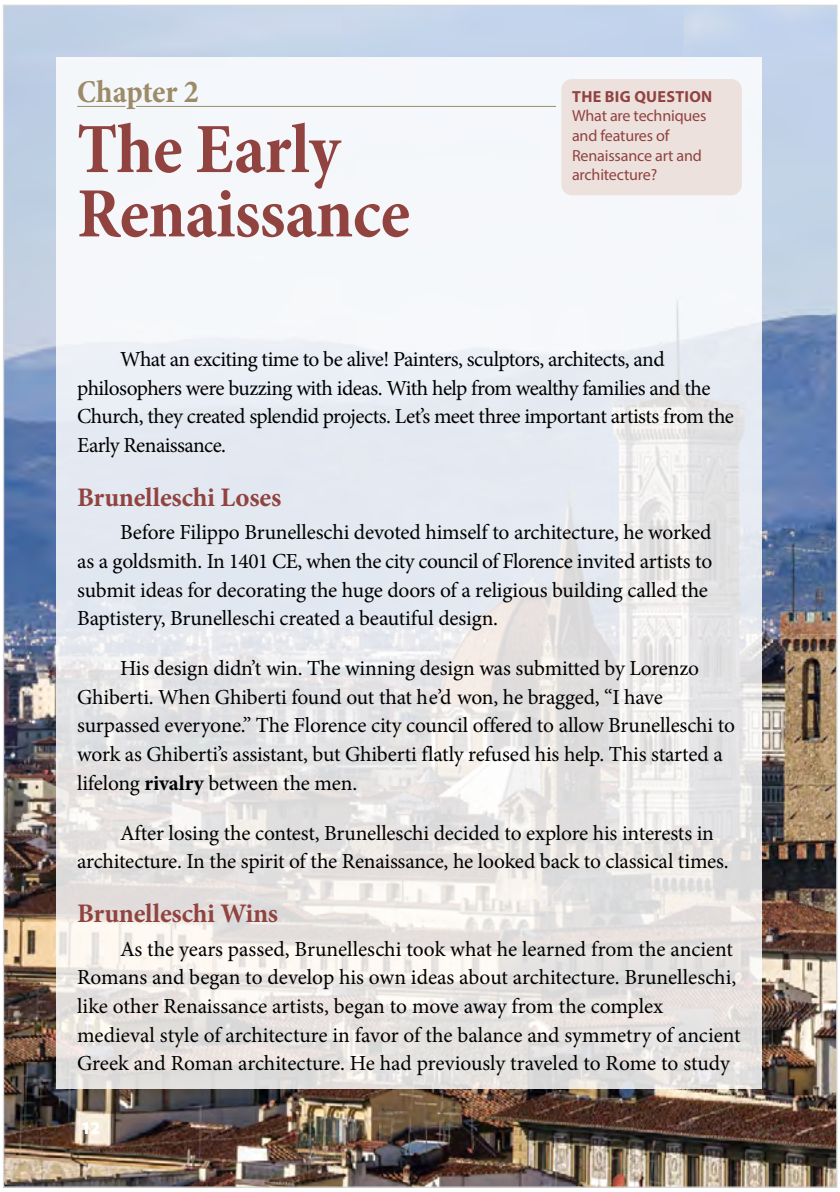
theme, n. a subject being discussed in a piece of writing or depicted in a piece of art (themes) (17)

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
Multiple-Meaning Core Vocabulary Words		stance
Sayings and Phrases	got cold feet	

- 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 CHAPTER 2 FOR GIST (15 MIN.)

- Explain to students that they will be reading this chapter several times, as they did in Lesson 1. Remind students that the first time they read the text, they might not understand every word or idea. Remind students that good readers often read texts over and over for a variety of different reasons.
- Tell students that the first time they read this text, you will guide them through it as they think about the gist.
- Invite students to turn and talk, discussing what it means to read for gist. Listen for students to explain that it means to think about what the section of the text is mostly about.



Chapter 2

The Early Renaissance

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.

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.

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

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

- Have students turn to the Map of Europe During the Renaissance in the back of the Reader and point to Florence.
- Review each word from the Chapter using the pronunciation guide. Have students chorally repeat.
- Have students silently read pages 12-14.

ENGLISH LANGUAGE LEARNERS

Reading for Information
Reading/Viewing Closely

Beginning
Provide 1:1 prompting and support for students as they read this by asking simple yes/no questions.

Intermediate
Redirect students to the text for key information. Ask them to give a one-sentence summary after reading each page.

Advanced/Advanced High
Provide support for understanding key words and information from the chapter as needed.

ELPS 4.E

Cathedral of Florence
13

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.

The space was over the middle of the cathedral of Florence. Work had begun on the cathedral eighty 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 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!"

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. Then they got cold feet and thought he needed someone to help him, so they picked Brunelleschi's old rival, Ghiberti.

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.

14

Literal. Who was Filippo Brunelleschi?

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

- Direct students' attention to the image on pages 12 and 13. Tell students the image shows Florence, specifically the Cathedral of Florence.

Check for Understanding

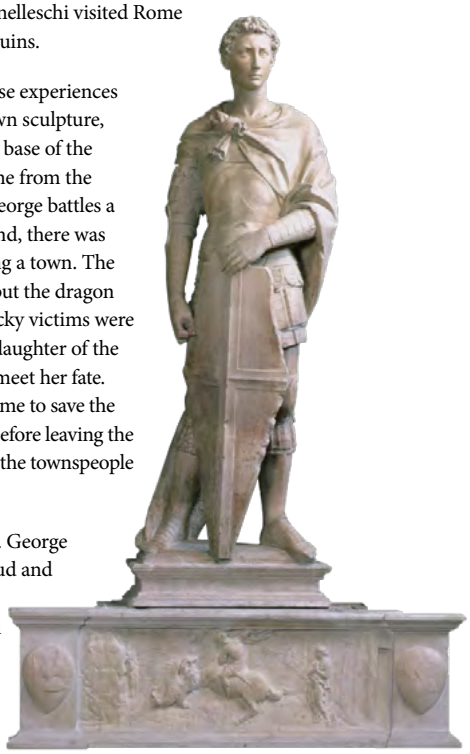
Invite students to turn and talk, discussing the gist of this section and writing it in the margin or on a sticky note. If necessary for students who are struggling, model using the headings, pictures, and captions to think aloud about the big idea of this page.

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.



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

15

- Have students read page 15 silently.

  Literal. What does *embodiment* mean?

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

  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.

- Invite students to turn and talk, discussing the gist of this section and writing it in the margin or on a sticky note. If necessary, model thinking about the gist.

Challenge

Ask students to describe someone that they consider to be the embodiment of their town's or school's spirit. Have students explain the reasons for their choice and give details illustrating why the person or figure they selected would be a good representative for their town or school.

Support

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

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 may not 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 Catholic 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

16

- Review the words in the pronunciation table with students. Have students chorally repeat.
- Have students read pages 16 and 17 silently.

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

expression. The wind gods blow gentle breezes to move the goddess ashore.

Botticelli was a favorite painter of wealthy patron Lorenzo de' Medici. Lorenzo and his family were one of the most influential banking families and patrons of the arts. 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.

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

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.

- Invite students to turn and talk, discussing the gist of this section and writing it in the margin or on a sticky note. If necessary, model thinking about the gist.

Support

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

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.

18

- Have students read pages 18 and 19 silently.

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.

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

19

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.

Support

Have students look out the window and show how big nearby objects appear by extending their arms. Next have students show with their hands how small faraway objects appear.

Check for Understanding

Why might perspective be an important concept for painters?

» Answers should include that it helps painters show what things look like in real life and draw the viewer's eye to the vanishing point. Direct students who may be struggling to look back at the paintings, and point out the lines of perspective.

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.

- Invite students to turn and talk, discussing the gist of this section and writing it in the margin or on a sticky note. If necessary, model thinking about the gist.

REREAD CHAPTER 2 FOR DETAILS (10 MIN.)

- Remind students that in today's lesson, they are reading to learn about the techniques and features of Renaissance art and architecture.
- Explain to students that they will now have a chance to reread chapter 2, looking specifically for techniques and features of Renaissance art and architecture—what made the paintings, sculptures, and buildings special during the Renaissance.
- Remind students that they should also be focused on quoting accurately from the text, or finding word for word what the text says about these techniques and features. Tell students that they will record their notes in their writing journals.
- Invite students to create the following chart on a new, clean page of their writing journals or on a sheet of loose-leaf paper:

Technique or Feature	Quote from the Text	page	

- Point out that the right column is blank, and tell students not to write anything in this column for now.
- Explain to students that they will use this chart to keep track of their thinking as they reread the chapter. Model looking for what the text says about the techniques and features of Renaissance art and architecture on page 12. Be sure to model:
    - skimming the text for the artistic technique or architectural feature
    - recording word for word, with quotation marks, what the text says about the artistic technique or architectural feature
    - recording the page number on which the quote appears
- Give students a few minutes to work with a partner, rereading pages 12–15 and looking for what the text says about the techniques and features of Renaissance art and architecture.
- Bring students back together to share with the whole group, modeling looking for what the text says and writing down quotes from the text as necessary.

Techniques and Features of Renaissance Art and Architecture

- Allow students the option to either work with a partner or on their own to reread the remainder of the chapter, looking for and writing down what the text says about the techniques and features of Renaissance art and architecture. Circulate the classroom and check in with students as they work, reminding them to record word for word using quotation marks in the second column, and to record the page number on which the quote appears in the third column.

DISCUSSION AND WRAP-UP (5 MIN.)

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

- Use the following questions to discuss the chapter:

1. **Literal.** What new techniques were used by Renaissance artists?
    - » perspective and 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 MIN.)

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. Say, "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."

Lesson 2: Reading Informational Texts for Details: "The Early Renaissance"

Writing

15M

Primary Focus: Students gather information about the techniques and features of Renaissance art and architecture by paraphrasing information in notes.

TEKS 5.7.D

PARAPHRASING INFORMATION (15 MIN.)

- Direct students' attention to the primary focus. Underline the word *paraphrasing* and ask students what this term means. Listen for responses like, "It means to put information into your own words."
- Ask students why it is important to paraphrase information from the text. Listen for responses like, "It helps show that you understand what the author is trying to say about the ideas in the text."
- Explain to students that they will now paraphrase the information they collected about the techniques and features of Renaissance art and architecture. Tell students they will do this by putting the quotes about these techniques and features into their own words.
- Direct students' attention to the chart they created in the previous lesson segment. Invite students to fill in the heading for the column on the right with "In my own words _____."
- Model paraphrasing the first technique—balance and symmetry of architecture—from page 12. Be sure to model:
  - rereading page 12 to remind yourself what the text says about this technique
  - rephrasing the quote in your own words orally
  - writing the paraphrased quote in the column on the right

Check for Understanding

Ask, "What do you notice about what I've written in the right-hand column?" Student responses may include: It's written in note form; the words are different from the quote but they mean the same thing; it's written in your own words. Prompt students who may be struggling by asking them to compare what you've written to the original quote.

TEKS 5.7.D Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

Techniques and Features of Renaissance Art and Architecture

ENGLISH LANGUAGE LEARNERS

Writing Informational Texts
Writing Texts to Explain Information

Beginning
Provide 1:1 prompting and support for students while paraphrasing information. Consider allowing students to write the paraphrased information in their home languages.

Intermediate
Redirect students to the text for key vocabulary terms. Ask students to give synonyms for different words or phrases.

Advanced/Advanced High
Provide support for paraphrasing information as needed.

ELPS 5.B

- Invite students to continue independently paraphrasing the quotes they collected. Circulate the classroom and check in with students while they work. If a student is doing a lot of erasing and rewriting, prompt them to draw a line through the word(s) they want to change and keep writing. If a student is hesitant to write, have the student share thoughts orally, and then repeat a sentence that they can write down to get started.

Lesson 2: Reading Informational Texts for Details: "The Early Renaissance"

Language

30M

GRAMMAR (15 MIN.)

Primary Focus: Students use the past tense to convey various times, sequences, states, and conditions. **TEKS 5.11.D.i; TEKS 5.11.D.ii**

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

- Tell students that today they will learn about subject–linking verb agreement in the past tense. Display a picture of a chain, point to the links, and explain that like the links of a chain, a linking verb connects the subject to words in the predicate that describe the subject. A linking verb does not show action.
- Ask students to turn and talk, brainstorming examples of linking verbs. If necessary, share with students that *was*, the past-tense form of the verb *to be,* is one example. Listen for students to share other linking verbs such as *am, went, does, get,* etc.
- 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.).

TEKS 5.11.D Edit drafts using standard English conventions, including: (i) complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; (ii) past tense of irregular verbs.

- Display the following linking verbs:
  - *to be, feel, look, taste, smell, sound*

Check for Understanding

Invite students to work with a partner to write at least three sentences using these linking verbs in the present tense. If necessary, remind students that the present tense indicates that the action is happening right now, relative to the speaker or writer. If necessary, model using an example like *I am happy* or *They look tired*.

- Ask students what tense a writer would use if writing about action that happened an hour ago, yesterday, or last year. Listen for students to describe this tense as the past tense.

Subject–Linking Verb Agreement in the Past Tense Poster

- 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 a singular noun or one of 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.

Subject–Linking Verb Agreement in the Past Tense Chart

- 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 in the Past Tense		
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*.

Check for Understanding

Have students go back to their three sentences written in the present tense and use those examples to write three completed and expanded sentences in the past tense in their writing journals. If necessary, redirect students to your example expanded sentence and point out the differences from the original (*I was*).

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 (*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/).

MORPHOLOGY (15 MIN.)

Primary Focus: Students use resources to determine the meaning and word origin of unfamiliar prefixes and accurately read multisyllabic words with the prefixes *im–* and *in–* out of context. **TEKS 5.2.A.iv; TEKS 5.3.A; TEKS 5.3.C**

- Write "possible" on the board. Briefly discuss the meaning of the word and then use it in a sentence. (*Possible* means "able to happen." For example: It is possible that it may rain today.)
- Write the prefix *im–* on the board. Tell students that they can use a dictionary to find the meanings of unfamiliar words, including affixes such as *im–*. Add that they can also use a dictionary to find the origins of unfamiliar words and affixes, or where those words and affixes come from. Knowing the origin of a word or affix often helps a reader determine the word's meaning.
- Model using a dictionary (print or digital) to look up the prefix *im–*. Tell students that the prefix comes from the Latin prefix *im–*, which means "not." Explain that this tells us that adding the prefix *im–* to a word is the same as adding the word not to its meaning. For example, if the word possible means "able to happen," then the word impossible must mean "not able to happen." **TEKS 5.3.A**
- 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." For example: Newborn puppies are dependent on their mother to feed and take care of them.)
- Write the prefix *in–* on the board. Again, model for students how to find the origin of the prefix in the dictionary. Tell them that the prefix *in–* is another Latin prefix that means "not." **TEKS 5.3.A**

TEKS 5.2.A.iv Demonstrate and apply phonetic knowledge by decoding words using advanced knowledge of the influence of prefixes and suffixes on base words; **TEKS 5.3.A** Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin; **TEKS 5.3.C** Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo.

- Add the prefix *in–* to the word dependent and have students read the new word. Guide them to see that if *dependent* means "needing something else for support," then *independent* must mean "not needing something else for support."
- 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.)
- Tell students the two prefixes they will study this week are *im–* and *in–*.

Check for Understanding

Ask students to turn and talk, using the words *impossible* and *independent* to discuss what they think *im–* and *in–* mean. Cold call on a student to share whole class. Listen for students explaining that these prefixes mean "not." If necessary, remind students of the meaning of each word and prompt them to think about the similarities between these meanings.

- Refer to the Prefixes Poster from Unit 1 displayed in the classroom and read it with students.
- Write the prefix *im–* on the poster and ask students to say the prefix out loud. Listen for students pronouncing it *im*. Write the prefix *in–* on the poster and ask students to say the prefix out loud together. Listen for students pronouncing it *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*.
- Tell students that the prefix *im–* is added to the beginnings 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.)

Activity Page 2.2

- Have students turn to the chart on Activity Page 2.2.
- Direct students' attention to the headings of the chart. Read the headings aloud. Clarify as necessary.
- Invite students to read aloud the first word in the "Affixed Word" column, the part of speech, and the word's meaning: "**immobile, adj.** not able to move."

- As a class, brainstorm several sentences using the word *immobile*. Invite students to choose one sentence and write it on their charts in the box with the word *immobile*. Listen for sentences like "The baby is immobile because she isn't crawling yet," and "My car broke down and is immobile."
- Invite students to turn and talk, underlining the prefix of the affixed word and then discussing what the root word is and the meaning of that root word. If necessary, model briefly by underlining *im* and thinking aloud about the meaning of *mobile* using the meaning "able to move."
- Invite the class to write the word "mobile" and the meaning in the appropriate spot on the chart, leaving a space to fill in the part of speech.
- As a class, brainstorm several sentences using the word *mobile*. Invite students to choose one sentence and write it on their charts in the box with the word *mobile*. Listen for sentences like "I fixed my bike's flat tire and now it's mobile," and "My brother broke his ankle but has a walking cast so he's still mobile."
- Invite students to turn and talk, discussing what part of speech *mobile* is. If necessary, have students look back at the sentences they brainstormed using the word. Listen for students noticing that *mobile* describes the subject of their sentences, and so is an adjective. Have students write "adj." in the appropriate spot on their charts.
- Invite students to turn and talk, discussing whether they think the prefixes *im–* and *in–* change the part of speech of the root word. If necessary, direct students back to the example words *independent, impossible,* and *immobile*. Have students share whole class, listening for students noticing that the prefixes *im–* and *in–* do not change the part of speech of the root word.
- Direct students' attention to the word *audible* on their charts. Invite students to work with a partner to decide which prefix to add to this word, the affixed word's part of speech, and the affixed word's meaning. After a few minutes, have them share with the whole class, recording students' responses in the appropriate spot on the chart.
- Invite students to continue in this manner for the remaining *im–* and *in–* words.
- As students are working, check in with each student to informally assess their ability to read multisyllabic words with the prefixes *im–* and *in–*. Point to a word on their chart and ask them to read the word to you. Make note of students who struggle with this task and check in with them before Lesson 4, when these prefixes will be revisited.

Oral Reading Check-In

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.

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 or parts	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.

End Lesson

Lesson 2: Reading Informational Texts for Details: "The Early Renaissance"

Take-Home Material

LANGUAGE

Morphology

- Have students complete Activity Page 2.2 for homework.

Activity Page 2.2

LESSON

3

Making Inferences: Leonardo da Vinci's Ideas and Accomplishments

PRIMARY FOCUS OF LESSON

Reading

Students will make inferences about Leonardo da Vinci's ideas and accomplishments using evidence from the text, "The Spirit of the Renaissance." TEKS 5.6.F; TEKS 5.7.E

Writing

Students will plan an informational paragraph about da Vinci's ideas and accomplishments by identifying a topic, reasons, and evidence related to the topic. TEKS 5.7.C; TEKS 5.11.A

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

FORMATIVE ASSESSMENT

Activity Page 3.2	**The Spirit of the Renaissance** Make inferences about how Leonardo da Vinci's accomplishments demonstrate how man can do anything he sets his mind to. TEKS 5.6.F
Informational Paragraph Plan	**Informational Paragraph Plan** Identify a topic, reasons, and supporting text evidence related to the topic. TEKS 5.7.C; TEKS 5.11.A

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Introduce the Chapter	Whole Group	5 min.	❑ *Patrons, Artists, and Scholars* ❑ Activity Pages 3.1, 3.2
Read For Gist	Small Group	15 min.	❑ "Story of Carlo and Leonardo" (optional) (Digital Components)
Reread to Make Inferences	Whole Group/ Partner	20 min.	❑ *The Last Supper* (optional) (Digital Components)
Discussion and Wrap-Up	Whole Group/ Small Group	15 min.	❑ Purpose for Reading/The Big Question (Digital Components)
Word Work: *Refinement*	Whole Group	5 min.	
Writing (30 min.)			
Plan an Informational Paragraph	Whole Group/ Partner/ Independent	25 min.	❑ Writing journals ❑ *Patrons, Artists, and Scholars*
Wrap-Up	Whole Group	5 min.	

ADVANCE PREPARATION

Reading

- Divide the class 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 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.
- Create the chart Examples of "Man can do anything he sets his mind to do!" on the board/chart paper.

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.)**

Writing

- Write the Informational Paragraph Plan on the board/chart paper.

Informational Paragraph Plan		
Topic Sentence:		
Reason	**Text Evidence**	**Explanation of Evidence**
Precise Vocabulary:		

Language

Morphology

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

ACADEMIC VOCABULARY

accomplishments, n. things you do successfully

betrayal, n. the act of being disloyal to and dishonest with someone who trusts you

genius, n. remarkable talent and creativity

ideas, n. something you think of or imagine

inference, n. something inferred

refinement, n. a small change that improves something (*refinements*)

restore, v. to return something to an earlier or original condition by cleaning or repairing it (*restoring*)

spirit, n. the most important characteristics or qualities of something

uncharted, adj. unknown; not previously explored or experienced

visionary, n. having a powerful or far-reaching imagination

Spanish Cognates for Academic Vocabulary

- genio
- idea
- restaurar
- espíritu

Start Lesson

Lesson 3: Making Inferences: Leonardo da Vinci's Ideas and Accomplishments

Reading

60M

Primary Focus: Students will make inferences about Leonardo da Vinci's ideas and accomplishments using evidence from the text, "The Spirit of the Renaissance." **TEKS 5.6.F; TEKS 5.7.E**

INTRODUCE THE CHAPTER (5 MIN.)

- Write the primary focus for this lesson segment and invite students to chorally read it aloud. Circle the words *ideas* and *accomplishments*. Ask students what these terms mean. Listen for responses like, "Ideas are something you think of or imagine," and, "Accomplishments are things you do successfully."

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

- Underline the word *inference*. Give students a minute to turn and talk, discussing what this word means. Cold call on students to share what their partner shared, listening for responses like, "An inference is when a reader uses what they already know about a topic, combined with what the text says about the topic, to figure out something that is not explicitly stated."
- 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 turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that 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.
- Have students refer to the glossary at the back of the Reader and locate *uncharted*, then have a student read the definition.
- Explain the following:
    - the part of speech
    - alternate forms of the word
- Have students reference Activity Page 3.1 while you read each word and its meaning.

Activity Page 3.1

uncharted, adj. unknown; not previously explored or experienced (21)

spirit, n. the most important characteristics or qualities of something (22)

genius, n. remarkable talent and creativity (22)

commission, v. to hire an artist to produce a work of art (commissioned) (24)

betrayal, n. the act of being disloyal to and dishonest with someone who trusts you (24)

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)

restore, v. to return something to an earlier or original condition by cleaning or repairing it (restoring) (26)

refinement, n. a small change that improves something (refinements) (26)

portrait, n. a painting, drawing, or photograph of a person that usually only includes the person's head and shoulders (28)

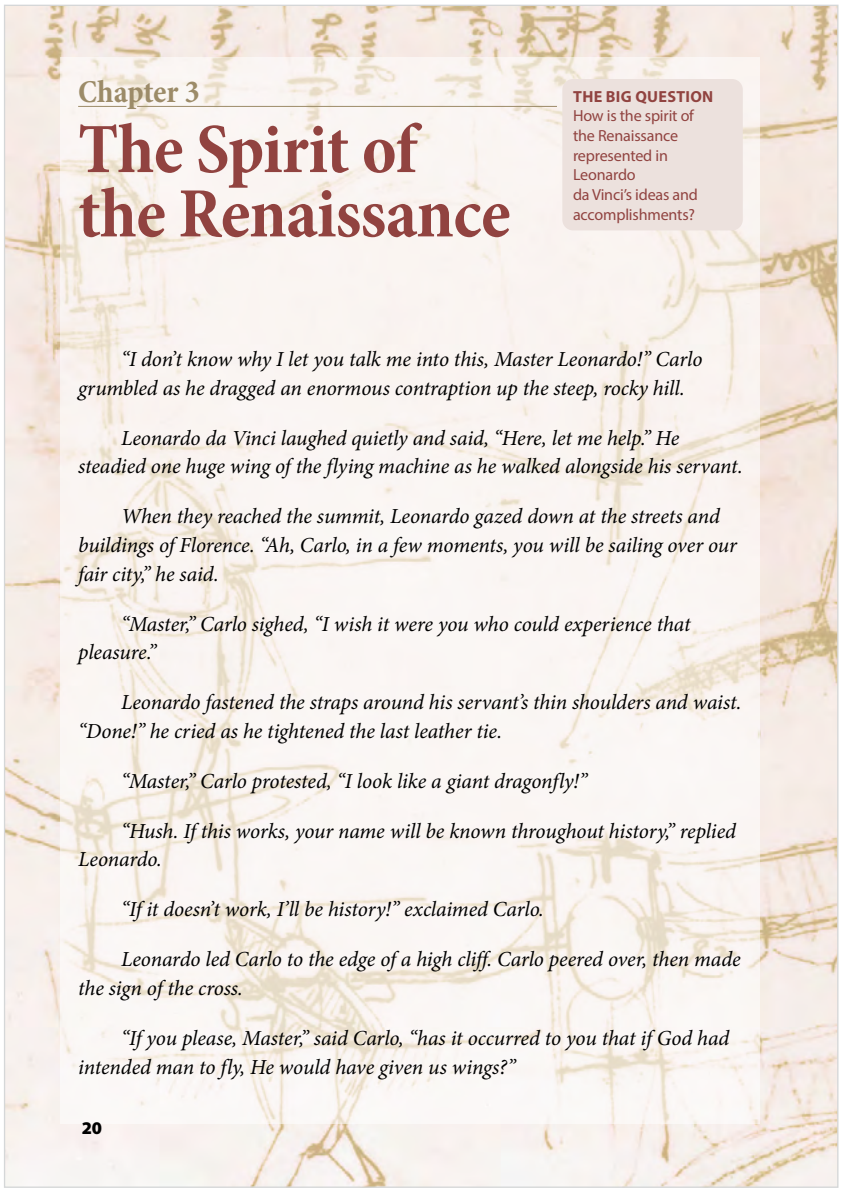
visionary, adj. having a powerful or far-reaching imagination (28)

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
Multiple-Meaning Core Vocabulary Words	commission	
Sayings and Phrases	uncharted territory	

- Have one student read The Big Question at the beginning of the chapter. Ensure that 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?
- Explain to students that they will be reading this chapter in small groups. Invite students to transition to these predetermined groups.

READ FOR GIST (15 MIN.)

- Explain to students that, like in previous lessons, they will be reading this chapter several times. Remind students that the first time they read it, they might not understand every word or idea. Remind students that good readers read texts over and over for a variety of different reasons.
- Invite students to turn and talk, discussing what it means to read for gist. Listen for students explaining that it means to think about what the section of the text is mostly about.



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?

"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.

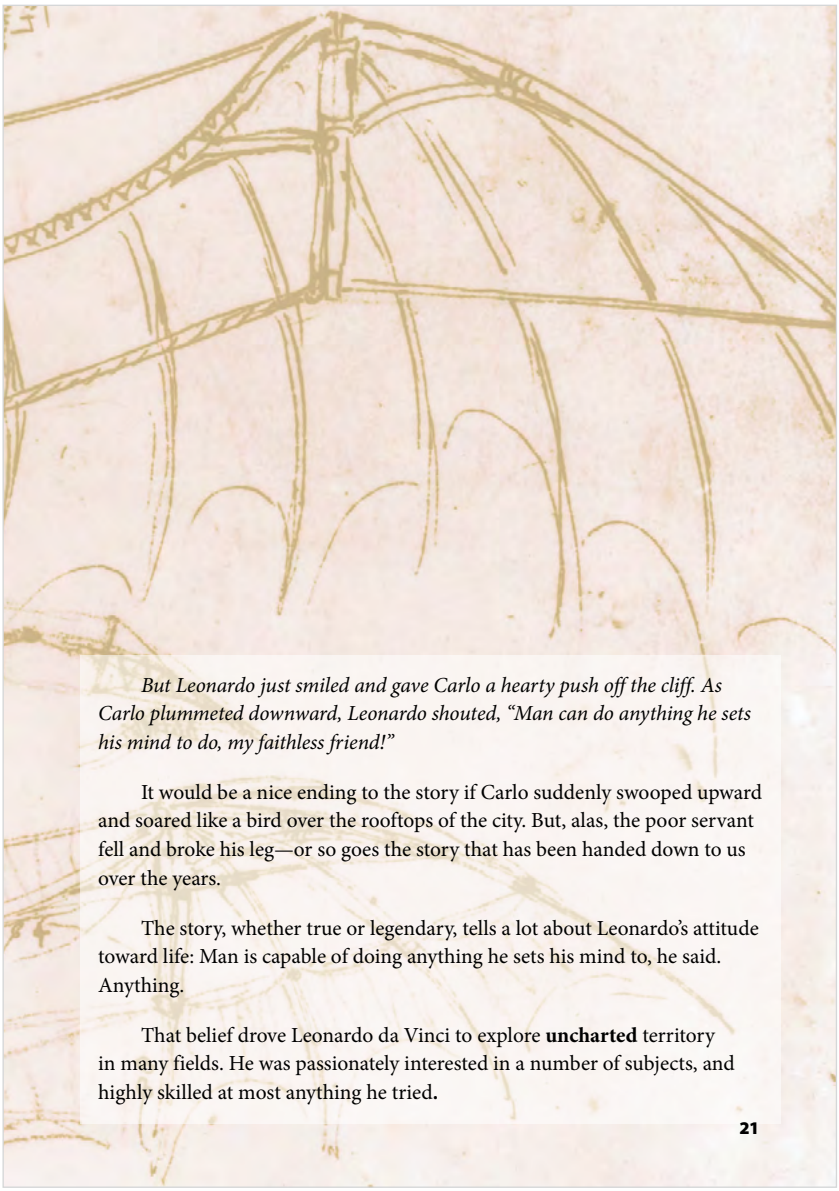
"If you please, Master," said Carlo, "has it occurred to you that if God had intended man to fly, He would have given us wings?"

20

- The following guided reading supports are intended for use with Small Group 1.

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

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



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, he said. 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.

21

- 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.

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.

- Have students read the last three paragraphs on page 21 silently.

Check for Understanding

Invite students to turn and talk, discussing the gist of pages 20 and 21, and then writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

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.

Leonardo 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

- Have students read pages 22 and 23 silently.

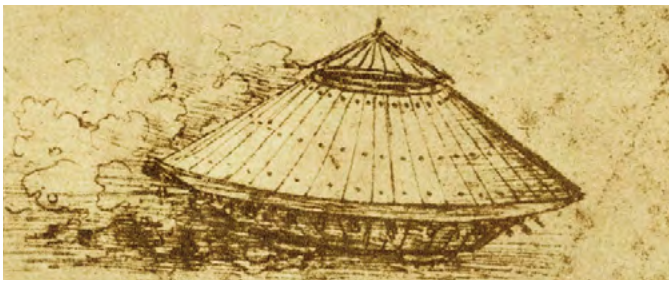
Pronunciation Table	
Word(s)	**CK Code**
Verrocchio	/ver*oe*kee*oe/

- For the rest of the chapter, work with students in Small Group 1 while students in Small Group 2 work independently or in pairs. Remind students in Small Group 2 to stop at the end of each page to discuss what that page was mostly about.
- Tell students in Group 1 that as they read the rest of this text, you will guide them as they think about the gist.

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.

Leonardo in Milan

When Leonardo was about thirty 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.

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 that was much better than the one painted by the master.

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

» The master gave up painting.

- Invite students to turn and talk, discussing the gist of pages 22 and 23, and then writing it in the margin or on a sticky note. If necessary, model thinking about the gist.

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.

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. 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 that, 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 thirteen 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.

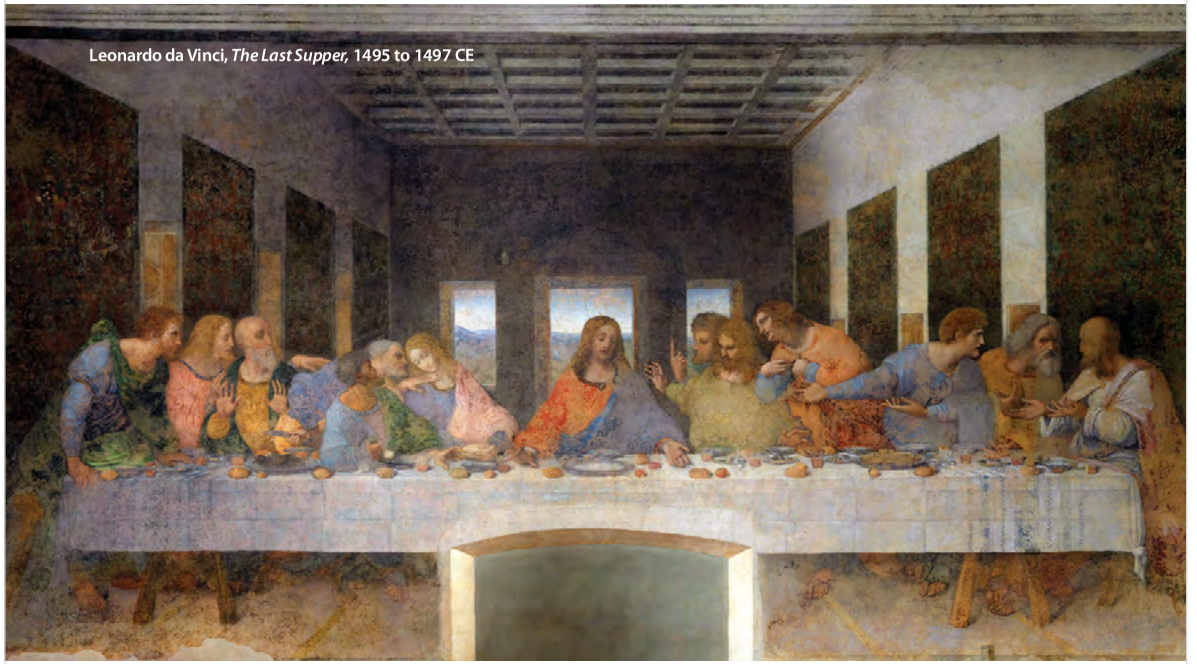
Leonardo paid careful attention to the men's faces and their gestures, especially their expressive hands. He wandered the streets of Milan searching for exactly the right faces and right poses to use as models for the people in this painting.

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.

24

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



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

25 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.

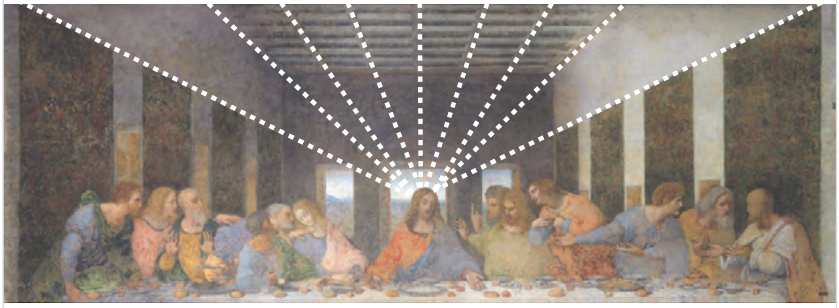
The painting itself did not last very long. Leonardo experimented with a new **fresco** technique, using oil and varnish mixed in with his colors. The paint absorbed the moisture from the wall and crumbled over time. Recently, artists and scientists who specialize in **restoring** old paintings have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

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.



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

26

- Invite students to turn and talk, discussing the gist of this section, and then writing it in the margin or on a sticky note. If necessary, model thinking about the gist.
- Have students rotate their readers 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) so you can walk students through the painting using the accompanying descriptions.
- Have students read the rest of page 26 silently.

Evaluative. What effect does 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.

Literal. 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.

- Invite students to turn and talk, discussing the gist of this section, and then writing it in the margin or on a sticky note. If necessary, model thinking about the gist.

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.

Leonardo the Scientist

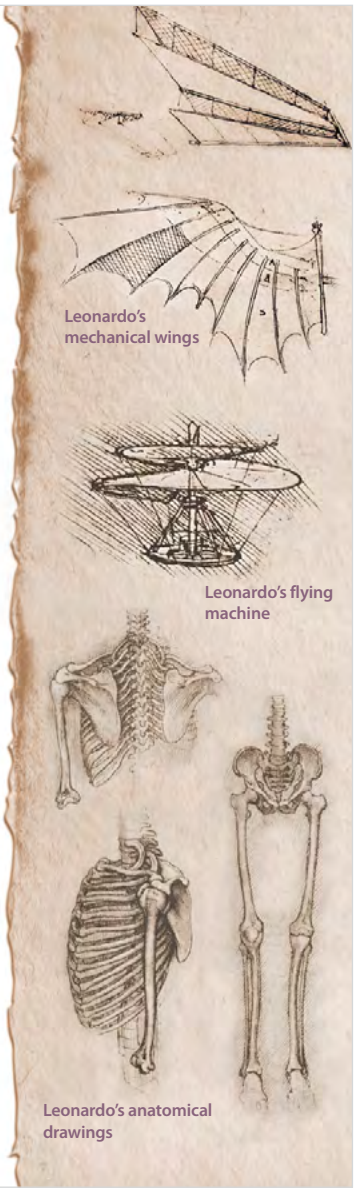
After he left Milan, Leonardo lived in several places, including his beloved city of Florence. For a while he worked as a map maker and military engineer, and he became friends with Niccolò Machiavelli, who worked in the government of Florence for many years.

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.

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.



Leonardo's mechanical wings

Leonardo's flying machine

Leonardo's anatomical drawings

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

- Have students read page 27 silently.

  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 at 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 that he was not as optimistic in real life as he was in the story.

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.

- Invite students to turn and talk, discussing the gist of this section, and then writing it in the margin or on a sticky note. If necessary, model thinking about the gist.

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, 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!

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!

28

- Have students read page 28 silently and examine the image and captions on page 29.

Pronunciation Table	
Word(s)	**CK Code**
Giocondo	/joe*kun*doe/
Sfumato	/sfoo*mot*oe/

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

- Invite students to turn and talk, discussing the gist of this section, and then writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist.

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 was created with the sfumato technique.

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*.

REREAD TO MAKE INFERENCES (20 MIN.)

- Remind students that today they are focused on making inferences about Leonardo da Vinci's ideas and accomplishments—things he thought of and things that he did.
- Direct students to turn back to page 21 and reread the last line of the first paragraph:
    - "Man can do anything he sets his mind to do...!"

Check for Understanding

Invite students to turn and talk, explaining this quote in their own words. Cold call on students to share with the whole group, listening for responses like "People can do anything as long as they believe in themselves." If necessary, prompt students to break down the first part of the sentence and then the second part of the sentence.

Activity Page 3.2

- Have students record their explanation of the quote for question 1 on Activity Page 3.2.

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

- Explain to students that they will continue working in small groups to reread the chapter with this quote in mind. Tell students they will be looking for text evidence that is an example of this statement, and explain how it is an example of the quote.
- Invite students to turn back and reread pages 20-21 to themselves, looking for an example showing that people can do anything as long as they believe in themselves. Tell students to show thumbs up when they have found an example.
- Display the chart in question 2 on Activity Page 3.2 and invite students to turn to this page in their Activity Books. Think aloud to model finding an example on page 20 that shows that people can do anything as long as they put their mind to it. Model recording this example and an explanation of how it relates to the quote, writing something like:

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.)**
20–21	Leonardo's creation of a flying machine, because no one had ever tried to create a flying machine before	engineering and physics

Check for Understanding

Invite students to continue rereading the chapter and looking for examples that support the quote. Support students as necessary. Direct students who may be struggling back to specific pages in the text, reminding them that they should note both the example and an explanation of how it relates to the quote on their charts.

- After 10 minutes, bring students back together as a whole group. Cold call on students to share the examples they found in the chapter supporting the quote, "Man can do anything he sets his mind to do!" Answers may vary, but should include the following:

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.)**
22–23	Leonardo succeeded in painting, engineering, and sculpting because of his hard work and raw talent	painting, engineering, sculpture
24–25	Leonardo's creation of *The Last Supper*	painting
27	Leonardo's highly detailed drawings of human bodies	anatomy

DISCUSSION AND WRAP-UP (15 MIN.)

- 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 MIN.)

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."

ENGLISH LANGUAGE LEARNERS

Reading for Information
Reading/Viewing Closely

Beginning
Provide 1:1 prompting and support for students during Activity Page 3.2.

Intermediate
Allow students to partner with a classmate to complete Activity Page 3.2.

Advanced/Advanced High
Preview/review directions for Activity Page 3.2 as needed to ensure the student understands each task.

ELPS 4.F

Lesson 3: Making Inferences: Leonardo da Vinci's Ideas and Accomplishments

Writing

30M

Primary Focus: Students will plan an informational paragraph about da Vinci's ideas and accomplishments by identifying a topic, reasons, and evidence related to the topic. **TEKS 5.7.C; TEKS 5.11.A**

PLAN AN INFORMATIONAL PARAGRAPH (25 MIN.)

- Tell students that over the next two lessons they will be planning and drafting an informational paragraph based on the information they have read in Chapter 3.
- Direct students' attention to the prompt for their paragraphs:
  - How is the spirit of the Renaissance represented in Leonardo da Vinci's ideas and accomplishments
- Remind students that when writing informational pieces, they will focus their writing by selecting one specific moment, object, or idea and use precise details to write about it.

Check for Understanding

Ask students to turn and talk, discussing what the focus of the paragraph will be. Listen for responses like "It will be about how things da Vinci did showed the spirit of the Renaissance." If necessary, prompt students by reminding them that *spirit* can be defined as an attitude or feeling shared by a group that relates to a particular time.

- Display the Informational Paragraph Plan and explain to students that they will be recording their plan for their paragraphs using this graphic organizer. On a new, clean page of their writing journals or on loose-leaf paper, invite students to create the graphic organizer, leaving space to add in their own notes.

Informational Paragraph Plan

TEKS 5.7.C Use text evidence to support an appropriate response; **TEKS 5.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.

Informational Paragraph Plan		
Topic Sentence:		
Reason	**Text Evidence**	**Explanation of Evidence**
Precise Vocabulary:		

- Invite students to turn and talk with a partner, brainstorming at least two possible topic sentences for their paragraphs. Cold call on several students to share their topic sentences and record them on the displayed Informational Paragraph Plan. Listen for responses like:
  - Leonardo da Vinci's ideas and accomplishments represented the spirit of the Renaissance in many ways.
  - There are many things Leonardo da Vinci thought and did that showed the spirit of the Renaissance.

Check for Understanding

Invite students to write a topic sentence in the appropriate spot on their graphic organizers. Tell students that they may use one they created, or one shared with the whole group. If students are struggling, remind them that a topic sentence captures the central idea of the paragraph and ask, "What will be the central idea of your paragraph?"

- Remind students that strong informational paragraphs include several reasons that support the topic sentence. Invite students to turn and talk with a partner, discussing possible reasons that support the topic. Cold call on several students to share their reasons and record them on the displayed Informational Paragraph Plan. Listen for responses like:
    - Leonardo worked in different areas of science.
    - Leonardo studied anatomy.
    - Leonardo was interested in painting and sculpture.

Check for Understanding

Invite students to write three reasons in the appropriate spots on their graphic organizers. Tell students they may use the reasons they brainstormed with their partners, or ones shared with the class. If students are struggling, remind them that a reason must support the central idea and ask, "What are examples of how da Vinci's ideas represented the spirit of the Renaissance?"

- Remind students that in addition to strong reasons, informational paragraphs must include evidence that supports the reasons.
- Ask, "What kind of evidence should our paragraphs include?" Listen for responses like "concrete details, quotes, or other information and examples that support the topic."
- Ask, "For our paragraphs, where do we find this kind of evidence?" Listen for students recognizing that they will need to look back through the chapter to find this evidence.
- Point out the last row of the graphic organizer: "Precise Vocabulary." Explain to students that as they look back through the chapter, they should record any words they think they may want to use in their paragraphs. Give an example of a word that might be used and record it on the displayed plan (for example, *accomplishment* or *explored*).
- Tell students that they should leave the right-hand column, "Explanation of Evidence," blank for now.
- Give students 15 minutes to independently look back through Chapter 3 for evidence that supports each reason they identified. Tell students to record the evidence and any precise vocabulary words they think they may want to use in the appropriate spots on their graphic organizers.

ENGLISH LANGUAGE LEARNERS

Writing Texts to Explain Information

Beginning
Provide 1:1 prompting and support for students as they plan their informational paragraphs. Consider allowing students to write the plan in their home language.

Intermediate
Redirect students to the text for key vocabulary terms. Ask students to give a synonym for different words or phrases.

Advanced/Advanced High
Provide support for planning their informational paragraphs as needed.

ELPS 5.F

WRAP-UP (5 MIN.)

- Have students share their topic sentences, their favorite reasons, and the supporting text evidence. Ask each student who shares to explain why they think the reason effectively supports the central idea.
- **Feedback.** Provide reinforcing or corrective feedback for topic sentences providing a central idea and reasons and text evidence that effectively support the central idea.
- Explain to students that they will use this information as notes to inform their draft of an informational paragraph, which they will draft in the next lesson.

End Lesson

LESSON

4

Writing Informational Texts: Leonardo da Vinci's Ideas and Accomplishments

PRIMARY FOCUS OF LESSON

Reading

Students will make inferences about how da Vinci's ideas and accomplishments represented the spirit of the Renaissance using evidence from the text.

TEKS 5.6.F

Writing

Students will write an informational paragraph about da Vinci's ideas and accomplishments by using reasons and evidence related to the topic.

TEKS 5.12.B

Grammar

Students will recognize and correct inappropriate shifts in verb tense.

TEKS 5.11.D.i; TEKS 5.11.D.ii

Morphology

Students will use the prefixes *im–* and *in–* as clues to determine the meaning of words. TEKS 5.3.C

FORMATIVE ASSESSMENT

Informational Paragraph Plan	**Informational Paragraph Plan** Explain how da Vinci's ideas and accomplishments represented the spirit of the Renaissance. TEKS 5.12.B
Activity Page 4.1	**Reading Response: "The Spirit of the Renaissance"** Write an informational paragraph about da Vinci's ideas, accomplishments. TEKS 5.12.B
Activity Page 4.2	**Subject-Linking Verb Agreement in the Past Tense** When given a subject and linking verb, write the agreement in the past tense. TEKS 5.11.D.i; TEKS 5.11.D.ii

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 5.11.D** Edit drafts using standard English conventions, including: (i) complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; (ii) past tense of irregular verbs; **TEKS 5.3.C** Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (30 min.)			
Review the Chapter	Whole Group	5 min.	❑ *Patrons, Artists, and Scholars* ❑ Informational Paragraph Plan
Rereading Closely	Whole Group/ Partner	15 min.	
Lesson Wrap-Up	Whole Group/ Independent	5 min.	
Word Work: *Uncharted*	Whole Group	5 min.	
Writing (30 min.)			
Review Paragraph Structure	Whole Group	10 min.	❑ Activity Page SR.2 ❑ Paragraph about a Paragraph (Digital Components) ❑ Informational Paragraph Plan ❑ Activity Page 4.1
Write an Informational Paragraph	Whole Group/ Independent	15 min.	
Lesson Wrap-Up	Whole Group	5 min.	
Language (30 min.)			
Grammar	Whole Group/ Partner	20 min.	❑ Subject-Linking Verb Agreement in the Past Tense Poster (Digital Components) ❑ Subject-Linking Verb Agreement in the Past Tense Chart (Digital Components) ❑ Subject-Linking Verb Agreement Practice Paragraph ❑ Board/Chart Paper ❑ Activity Page 4.2
Morphology	Whole Group	10 min.	❑ Activity Page 4.3
Take-Home Material			
Grammar and Morphology			❑ Activity Pages 4.2, 4.3

ADVANCE PREPARATION

Reading

- Display the Informational Paragraph Plan begun in the Writing segment of Lesson 3.
- Write the Purpose for Reading/The Big Question 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.

Language

Grammar

- Display the Subject-Linking Verb Agreement in the Past Tense Poster and Subject-Linking Verb Agreement in the Past Tense chart from Lesson 2.
- Prepare and display the Subject-Linking Verb Agreement Practice Paragraph by writing the following on the board/chart paper. Please note that the mistakes in verb tense are intentional and will be corrected during the Grammar lesson segment.
    - 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 is 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 looks so much better than Verrocchio's that the old master never picked up a brush again.

Universal Access

- Create sentence frames to support students in writing their informational paragraphs. Create a bank of transitional words or phrases to choose from to support organization of the paragraphs. Create a checklist of steps to take when editing a paragraph for inappropriate shifts in verb tense.

ACADEMIC VOCABULARY

accomplishments, n. things you do successfully.

betrayal, n. the act of being disloyal to and dishonest with someone who trusts you

evidence, n. an outward sign; proof

genius, n. remarkable talent and creativity

idea, n. something you think of or imagine

inappropriate, adj. not appropriate; unsuitable

inference, n. something inferred

reason, n. a statement given to explain something

refinement, n. a small change that improves something (refinements)

restore, v. to return something to an earlier or original condition by cleaning or repairing it (restoring)

spirit, n. the most important characteristics or qualities of something

uncharted, adj. unknown; not previously explored or experienced

visionary, n. having a powerful or far-reaching imagination

Spanish Cognates for Academic Vocabulary

1. evidencia
2. genio
3. idea
4. razonar
5. restaurar
6. espíritu

Start Lesson

Lesson 4: Writing Informational Texts: Leonardo da Vinci's Ideas and Accomplishments

Reading

30M

Primary Focus: Students will make inferences about how da Vinci's ideas and accomplishments represented the spirit of the Renaissance using evidence from the text. **TEKS 5.6.F**

REVIEW THE CHAPTER (5 MIN.)

- Post the primary focus for this lesson segment and cold call on a student to read it aloud. If necessary, clarify the meanings of the words *ideas* and *accomplishments*.
- Remind students that in Lesson 3, they made inferences and began planning an informational paragraph about da Vinci's ideas and accomplishments. Tell students that today, they will reread parts of Chapter 3 closely in order to add to their planning for their paragraphs, which they will draft later in the lesson.
- Have students turn to the table of contents, locate the chapter, and turn to the first page of the chapter.
- 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?
- Remind students that this question is what they will be writing about in their informational paragraphs and invite students to take out their Informational Paragraph Plans and display the class version begun in Lesson 3. Explain to students that they will be using this to take notes on as they reread the chapter.

Informational Paragraph Plans

REREADING CLOSELY (15 MIN.)

- 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.

TEKS 5.6.F Make inferences and use evidence to support understanding.

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?

"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.

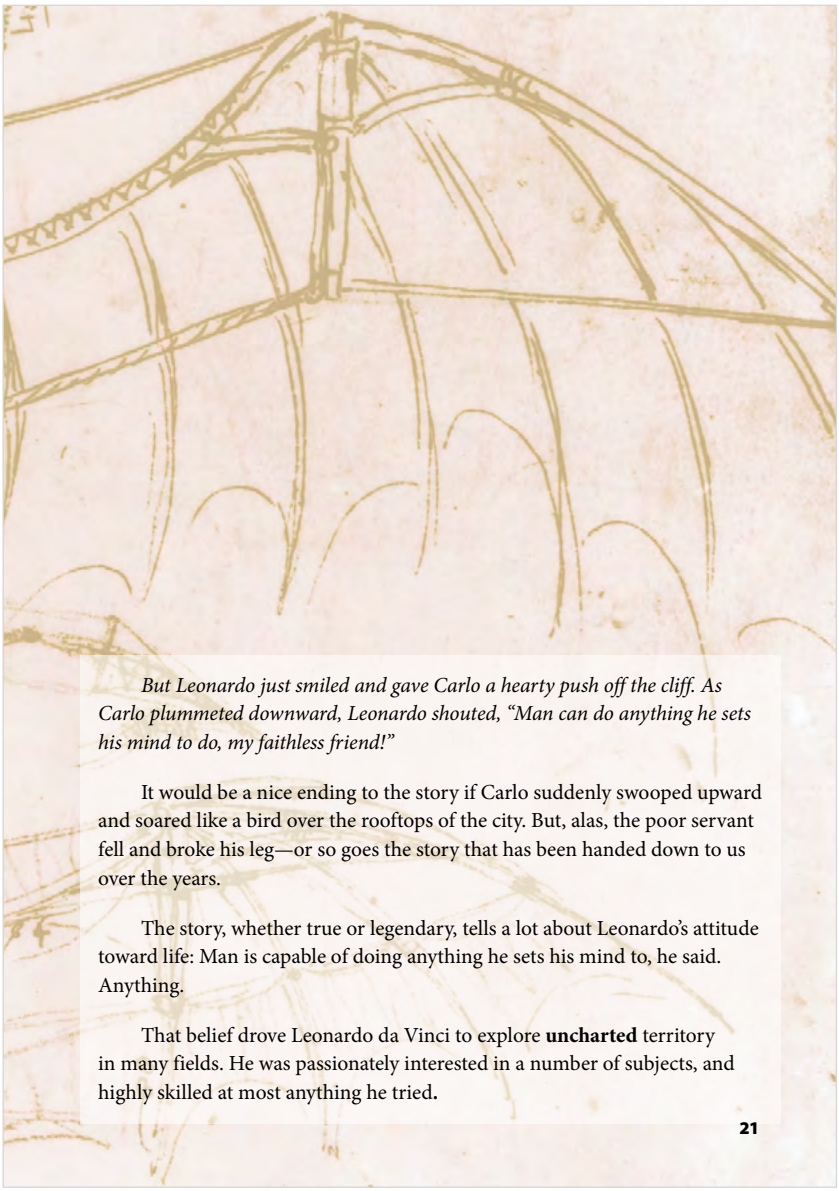
Leonardo led Carlo to the edge of a high cliff. Carlo peered over, then made the sign of the cross.

"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

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

- Have students silently read pages 20 and 21.



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, he said. 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.

21

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.

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.

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.

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.

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.

Leonardo 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

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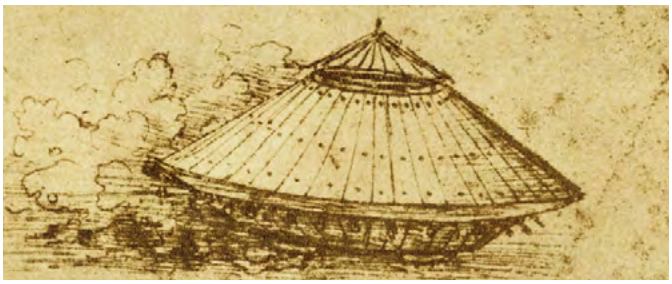
Often, a master artist would paint the main features of a picture but leave it for an apprentice to finish the landscape or other smaller figures in the background. In 1476 CE, Verrocchio was working on a painting called *The Baptism of Christ*. Verrocchio painted one angel, and then asked Leonardo to 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.

Leonardo in Milan

When Leonardo was about thirty 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.

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. 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 that, 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 thirteen 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 painting.

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.

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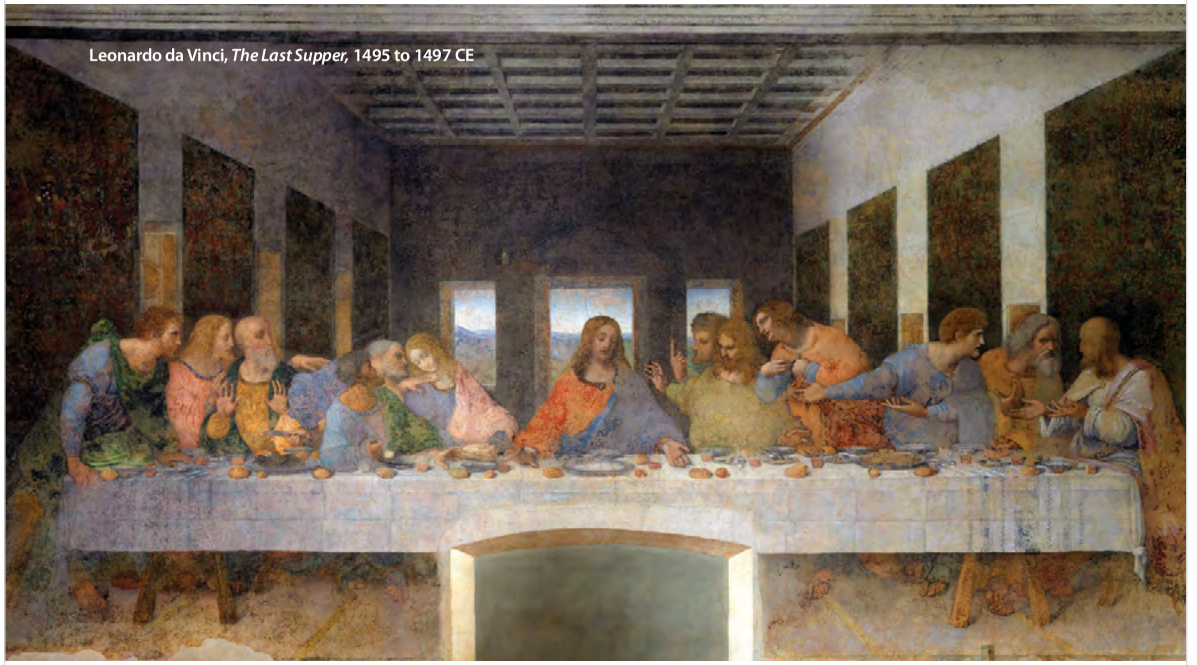
- Have students silently read page 24, continuing until the end of the first paragraph on page 26.



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

25 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.

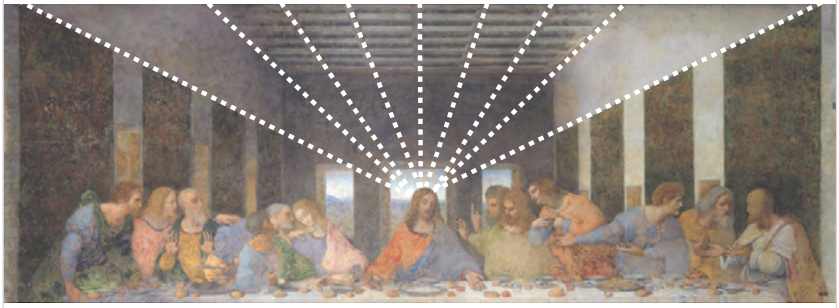
The painting itself did not last very long. Leonardo experimented with a new **fresco** technique, using oil and varnish mixed in with his colors. The paint absorbed the moisture from the wall and crumbled over time. Recently, artists and scientists who specialize in **restoring** old paintings have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

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.



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

26

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."

- Have students read the rest of page 26 silently.

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 lifelike. This supports Renaissance ideals of increased attention to the human spirit, mind, capability, and its place in the natural world.

- Point out that da Vinci's use of perspective was one of his great accomplishments.

Check for Understanding

Invite students to make notes on their Informational Paragraph Plan explaining how the text evidence related to da Vinci's interest in painting demonstrates how his ideas and accomplishments represent the spirit of the Renaissance. If necessary, direct students back to specific parts of the text.

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.

Leonardo the Scientist

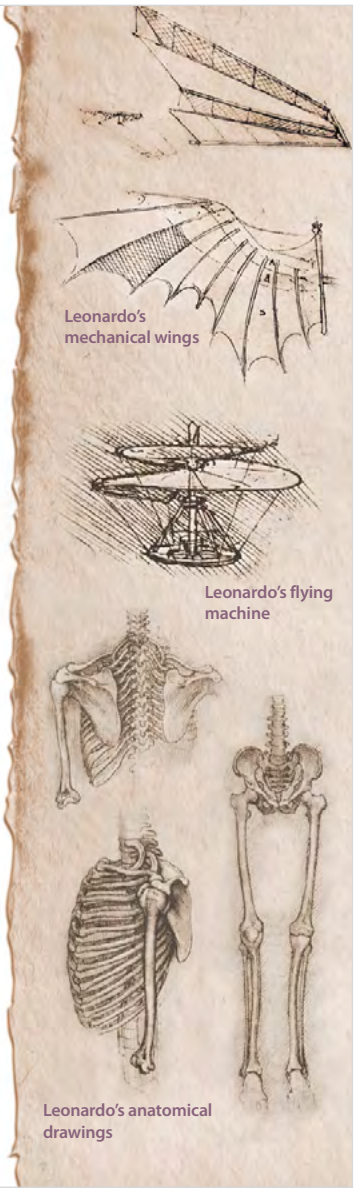
After he left Milan, Leonardo lived in several places, including his beloved city of Florence. For a while he worked as a map maker and military engineer, and he became friends with Niccolò Machiavelli, who worked in the government of Florence for many years.

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.

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.



Leonardo's mechanical wings

Leonardo's flying machine

Leonardo's anatomical drawings

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

Challenge

Ask students to use evidence from the text to discuss how Leonardo used his experience as an artist to help him in his work as a scientist.

- Have students read page 27 silently.

  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.

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).

Check for Understanding

Invite students to make notes on their Informational Paragraph Plan explaining how the text evidence related to Leonardo's interest in the natural world demonstrates how his ideas and accomplishments represent the spirit of the Renaissance. If necessary, direct students back to specific parts of the text.

ENGLISH LANGUAGE LEARNERS

Reading for Information
Reading/ Viewing Closely

Beginning
Provide 1:1 prompting and support for students as they add notes to the Informational Paragraph Plan.

Intermediate
Prompt students to work with a partner to orally discuss the main points and supporting evidence and to add notes to their Informational Paragraph Plan.

Advanced/Advanced High
Preview/Review directions for the Informational Paragraph Plan as needed to ensure the student understands each task.

ELPS 4.G

LESSON WRAP-UP (5 MIN.)

Note: Question 1 relates to The Big Question of this chapter.

- Invite students to make additional notes on their Informational Paragraph Plan explaining how the text evidence they identified in Lesson 3 demonstrates how da Vinci's ideas and accomplishments represent the spirit of the Renaissance.
- Allow volunteers to share their explanations and discuss the points students make. Remind students that they will have a chance to use these plans to draft their informational paragraphs later in the lesson.

WORD WORK: *UNCHARTED* (5 MIN.)

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 _____."

Lesson 4: Writing Informational Texts: Leonardo da Vinci's Ideas and Accomplishments

Writing

30M

Primary Focus: Students will write an informational paragraph about da Vinci's ideas and accomplishments by using reasons and evidence related to the topic. TEKS 5.12.B

REVIEW PARAGRAPH STRUCTURE (10 MIN.)

- Explain to students that they will now use their Informational Paragraph Plans to write a paragraph about Leonardo da Vinci's ideas and accomplishments. Tell them that before they begin writing, they must first review how strong informational paragraphs are structured. Have students turn to Activity Page SR. 2.
- Explain that an effective informational paragraph does more than present a topic and details about that topic. Rather, there is a central idea, or point, about the topic presented, and the details specifically support the central 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 central idea?
        - guidelines to help organize a paragraph
    - Can you identify a detail that supports the central idea?
        - Answers may vary, but should come from any of the supporting sentences within the paragraph.

Activity Page SR.2

TEKS 5.12.B Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft.

- How do the details effectively support the central idea?
  - Each detail logically relates to the central 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 central 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 their informational paragraphs.

WRITE AN INFORMATIONAL PARAGRAPH (15 MIN.)

- Display the Informational Paragraph Plan and invite students to look back at their own graphic organizers. Explain to students that they will use this plan to help write their paragraphs. Remind students that effective paragraphs clearly state the topic. Ask students where they can find this information on their graphic organizers. Listen for students to notice that they already wrote this in the topic sentence section of their graphic organizers.
- Remind students that their topic sentences will be the first sentence of their paragraphs.
- Remind students that effective paragraphs include details that support the central idea. Ask students where they can find this information on their graphic organizers. Listen for students to notice that they already planned these details in the "Reason," "Text Evidence," and "Explanation of Evidence" columns.
- Point out the Precise Vocabulary section of their graphic organizers. Remind students to use the words they collected in this section throughout their paragraphs as necessary.
- Invite students to start drafting their informational paragraphs on Activity Page 4.1.
- Circulate the classroom and check in with students as they work. Prompt students to review their central 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 central idea.

ENGLISH LANGUAGE LEARNERS

Writing

Writing Texts to Explain Information

Beginning
Provide 1:1 prompting and support for students while drafting their informational paragraphs. Consider providing sentence frames for each sentence in the paragraph.

Intermediate
Have students practice their paragraph orally prior to writing it. Provide a bank of transitional words or phrases to choose from to support organization of the paragraph.

Advanced/Advanced High
Provide support for drafting their informational paragraphs as needed.

ELPS 5.F

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.

Activity Page 4.1

LESSON WRAP-UP (5 MIN.)

- Have students share their central idea sentence and their favorite supporting sentence. Ask each student who shares to explain why they think the detail sentence effectively supports the central idea.
- **Feedback.** Provide reinforcing or corrective feedback for introductory sentences providing a central idea and detail sentences effectively supporting the central idea.
- Collect student informational paragraphs to review and monitor student progress. Your written feedback may include comment 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 central idea.

Lesson 4: Writing Informational Texts: Leonardo da Vinci's Ideas and Accomplishments

Language

30M

GRAMMAR (20 MIN.)

Primary Focus: Students will recognize and correct inappropriate shifts in verb tense. **TEKS 5.11.D.i; TEKS 5.11.D.ii**

- 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.

TEKS 5.11.D Edit drafts using standard English conventions, including: (i) complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; (ii) past tense of irregular verbs.

- 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 in the Past Tense		
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."

  Note: Students might respond by using the verb *to be* as a helping verb instead of a linking verb (for example, "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.

Activity Page 4.2

- 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.
- Give students 5 minutes to complete the first page independently. Circulate the classroom and check in with students as they complete this page, offering guidance and support as needed. Cold call students to review their answers whole class.
- Explain to students that writers use the appropriate tense in their writing to convey various times, sequences, states, and conditions. If necessary, review verb tenses that have been previously discussed.

- Explain to students that writers typically use a consistent tense. Tell students that as writers, they must be able to recognize and correct inappropriate shifts in tense. Display the Subject-Linking Verb Agreement Practice Paragraph. Explain that this excerpt from their chapter needs some editing because there is not a consistent use of verb tense. Some of these sentences use the appropriate tense, while some do not.
- Ask students to think back to their readers and the verb tense used throughout. Students should notice that it is mostly written in the past tense. Tell students that informative pieces about historical events usually use the past tense.
- Explain to students that they will need to correct the inappropriate shifts in tense for the Subject-Linking Verb Agreement Practice Paragraph. Tell students that they first must identify all of the verbs.
- Read the paragraph aloud to students or invite them to read it to themselves. Read it a second time, sentence by sentence, cold calling students to come to the chart and underline the verbs.
- Explain that now that they have identified the verbs, they next need to go back and correct any inappropriate shifts in verb tense. Model with the first two sentences. Be sure to think aloud about whether the verb tense is appropriate for the meaning the author is trying to convey. Refer to the Subject-Linking Verb Agreement in the Past Tense Poster and Subject-Linking Verb Agreement in the Past Tense chart when making any corrections.

Check for Understanding

Invite students to reread the third and fourth sentences with a partner and correct any inappropriate shifts in verb tense. Cold call students to share with the whole class. If necessary, remind students that the verbs should reflect the past tense and should make sense with the meaning the author is trying to convey.

- Tell students that they will now edit their informational paragraphs for inappropriate shifts in verb tense. Ask students to turn and talk with a partner, telling each other what they will look for while editing their paragraphs. Listen for students explaining that they will first identify all of the verbs in their paragraphs, and then they will check these verbs to be sure they reflect the past tense and also make sense with the meaning they were trying to convey.

- Give students several minutes to independently reread and edit their paragraphs for appropriate verb tense.

Check for Understanding

Circulate the classroom and, check in with students as they work. If necessary, prompt students to first find all of the verbs in their paragraphs, then to check that they are written in the past tense. Prompt students to refer to the Subject-Linking Verb Agreement in the Past Tense Poster and Subject-Linking Verb Agreement in the Past Tense chart when making any corrections.

- If students finish early, have them complete the rest of Activity Page 4.2 independently. Circulate the classroom 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.

MORPHOLOGY (10 MIN.)

Primary Focus: Students will use the prefixes *im–* and *in–* as clues to determine the meaning of words. TEKS 5.3.C

- 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.
- Ask students to chorally say what the prefixes *im–* and *in–* both mean ("not"). Ask students to chorally say the part of speech of the root words that they are added to (adjectives). Remind students that 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 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.

TEKS 5.3.C Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo.

ENGLISH LANGUAGE LEARNERS

Learning About How English Works
Using Verbs and Verb Phrases

Beginning
Provide 1:1 prompting and support for students as they edit their paragraphs. Create a checklist of steps to take when editing a paragraph for inappropriate shifts in verb tense.

Intermediate
Allow students to read their paragraph aloud to a partner before editing.

Advanced/Advanced High
Provide support for editing their paragraphs as needed.

ELPS 5.D

- 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.

End Lesson

Lesson 4: Writing Informational Texts: Leonardo da Vinci's Ideas and Accomplishments

Take-Home Material

LANGUAGE

Grammar

- Have students complete Activity Page 4.2 for homework if they did not complete it in class.

Morphology

- Have students complete Activity Page 4.3 for homework.

Activity Page 4.2

Activity Page 4.3

LESSON

5

Making Inferences: Michelangelo's and Raphael's Artistic Achievements

PRIMARY FOCUS OF LESSON

Reading

Students make inferences about the artistic achievements of Michelangelo and Raphael using evidence from the text. TEKS 5.6.F; TEKS 5.7.D; TEKS 5.7.E

Writing

Students draft an informational paragraph about Raphael's artistic achievements by identifying a topic and using related reasons and evidence. TEKS 5.11.A; TEKS 5.12.B

FORMATIVE ASSESSMENT

Activity Page 5.2	**Michelangelo and Raphael** Describe the artistic achievements of Michelangelo and Raphael using evidence from the text. TEKS 5.6.F
Informational Paragraph Plan	**Informational Paragraph Plan** Identify a topic, reasons, and supporting text evidence related to the topic. TEKS 5.11.A
Informational Paragraph	**Informational Paragraph** Write an informational paragraph about Raphael's artistic achievements including a clear topic and reasons and evidence related to the topic. TEKS 5.12.B

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 5.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (50 min.)			
Introduce the Chapter	Whole Group	5 min.	❑ *Patrons, Artists, and Scholars* ❑ Activity Pages 5.1, 5.2 ❑ Sticky notes (optional) ❑ "Story of Michelangelo and Lorenzo de' Medici" (optional) (Digital Components) ❑ Purpose for Reading/The Big Question (Digital Components)
Read Chapter 4 for Gist	Whole Group/ Partner/ Independent	15 min.	
Reread to Make Inferences	Whole Group/ Partner	15 min.	
Discussion and Wrap-Up	Whole Group	10 min.	
Word Work: *Reluctantly*	Whole Group	5 min.	
Writing (40 min.)			
Plan an Informational Paragraph	Whole Group/ Independent	15 min.	❑ *Patrons, Artists, and Scholars* ❑ Paragraph about a Paragraph (Digital Components) ❑ Informational Paragraph Plan ❑ Writing journal ❑ Loose-leaf paper (optional) ❑ Activity Page SR.2 ❑ Central Idea Choices (Digital Components) ❑ Humanism Characteristics List
Write an Informational Paragraph	Individual	20 min.	
Wrap-Up	Whole Group	5 min.	

ADVANCE PREPARATION

Reading

- Prepare and display the Purpose for Reading/The Big Question. Alternatively, you may access a digital version of this in the digital components for this unit.
- 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.
- 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 Lesson 6.
- Prepare and display the writing prompt.
    - After examining Raphael's *The School of Athens* closely, write a paragraph in which you describe the painting and explain how it represents aspects of humanism valued during the Renaissance movement. Support your response with evidence from the text.
- Write the Informational Paragraph Plan on the board/chart paper.

Informational Paragraph Plan		
Topic Sentence:		
Reason	**Text Evidence**	**Explanation of Evidence**
Precise Vocabulary:		

Language

- 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.

Universal Access

- Create sentence frames to support students in writing their informational paragraphs. Create a bank of transitional words or phrases to choose from to support organization of the paragraphs.

ACADEMIC VOCABULARY

accurately, adv. correctly; doing something without mistakes or errors (30)

modest, adj. shy and quiet; does not brag about oneself (35)

portray, v. to show someone or something in a painting, book, etc. (37)

reluctantly, adv. unwillingly or unenthusiastically (32)

scholar, n. 1. a student; 2. a person who has studied a subject for a long time and knows a lot about it (30)

superior, adj. of the highest quality (30)

Spanish Cognates for Academic Vocabulary

- modesto
- superior

Start Lesson

Lesson 5: Making Inferences: Michelangelo's and Raphael's Artistic Achievements

Reading

50M

Primary Focus: Students make inferences about the artistic achievements of Michelangelo and Raphael using evidence from the text.

TEKS 5.6.F; TEKS 5.7.D; TEKS 5.7.E

INTRODUCE THE CHAPTER (5 MIN.)

- 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.
- Have students refer to the glossary at the back of the Reader and locate *accurately*, then have a student read the definition.
- Explain the following:
  - the part of speech
  - alternate forms of the word
- Have students reference Activity Page 5.1 while you read each word and its meaning.

Activity Page 5.1

accurately, adv. correctly; doing something without mistakes or errors (30)

superior, adj. of the highest quality (30)

scholar, n. 1. a student; 2. a person who has studied a subject for a long time and knows a lot about it (30)

reluctantly, adv. unwillingly or unenthusiastically (32)

modest, adj. shy and quiet; does not brag about oneself (35)

portray, v. to show someone or something in a painting, book, etc. (37)

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

scaffold, n. a temporary platform on which a person stands or sits while working high above the ground (37)

Madonna, n. another way to identify Mary, the mother of Jesus (38)

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
Multiple-Meaning Core Vocabulary Words		scholar
Sayings and Phrases	sparks were bound to fly	

- 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?
- Explain to students that they will make inferences about the artistic achievements of Michelangelo and Raphael using evidence from the text.

READ CHAPTER 4 FOR GIST (15 MIN.)

- Explain to students that like in previous lessons, they will read this chapter several times. Remind students that the first time they read the chapter, they might not understand every word or idea. Remind students that good readers read texts over and over for a variety of different reasons. Tell students that the first time they read this chapter, they will read for gist.
- Invite students to turn and talk with a partner, discussing what it means to read for gist. Listen for students to explain that it means to think about what the section of the text is mostly about.

Chapter 4

Michelangelo and Raphael

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

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?"

30

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

- Tell students the class 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, 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.

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

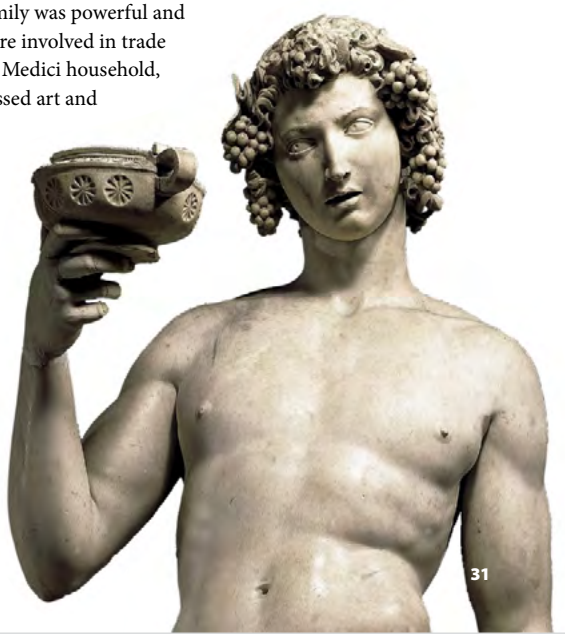
"Ah, a true art lover," said Lorenzo.

"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.

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

31

- Have students read the rest of page 31 silently.

  Literal. 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.

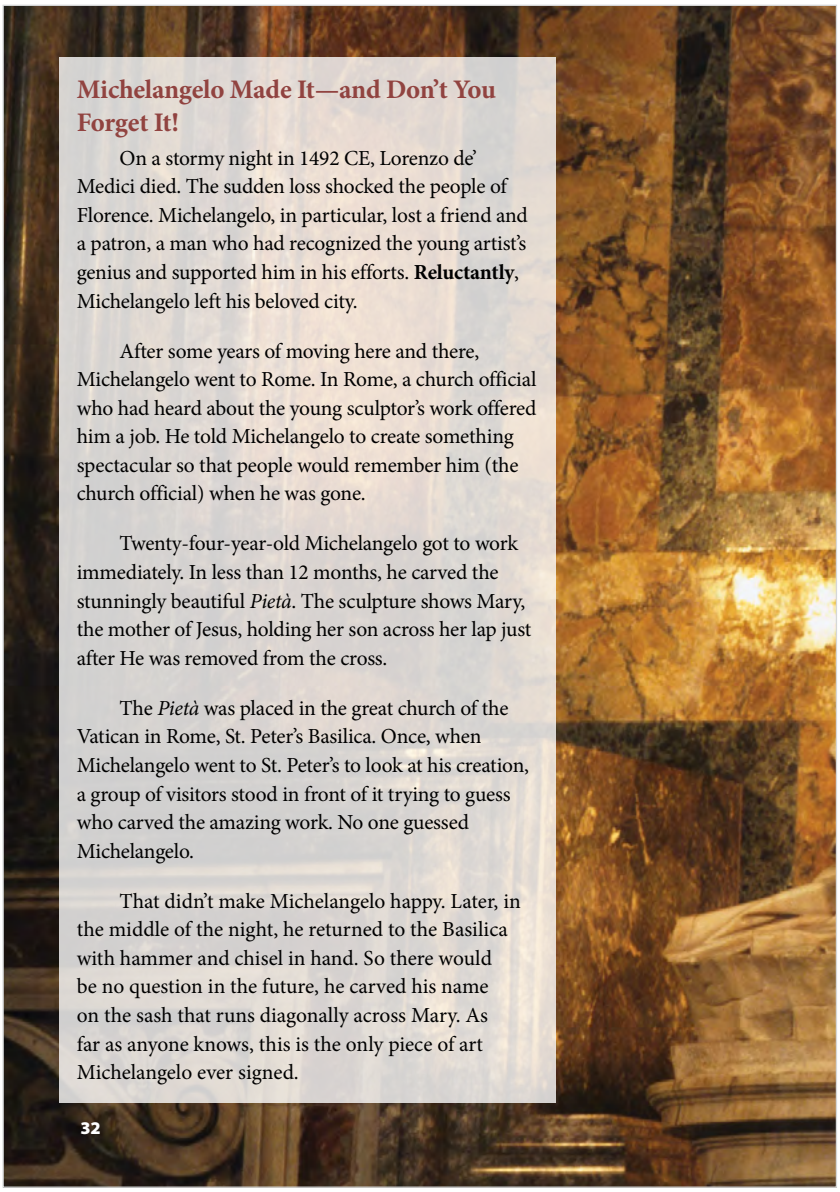
  » patron

  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.

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of pages 30 and 31 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.



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

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.

32

Pronunciation Table	
Word(s)	**CK Code**
Pietà	/pee*ae*tə/

- Have students silently read page 32.

  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.

Check for Understanding

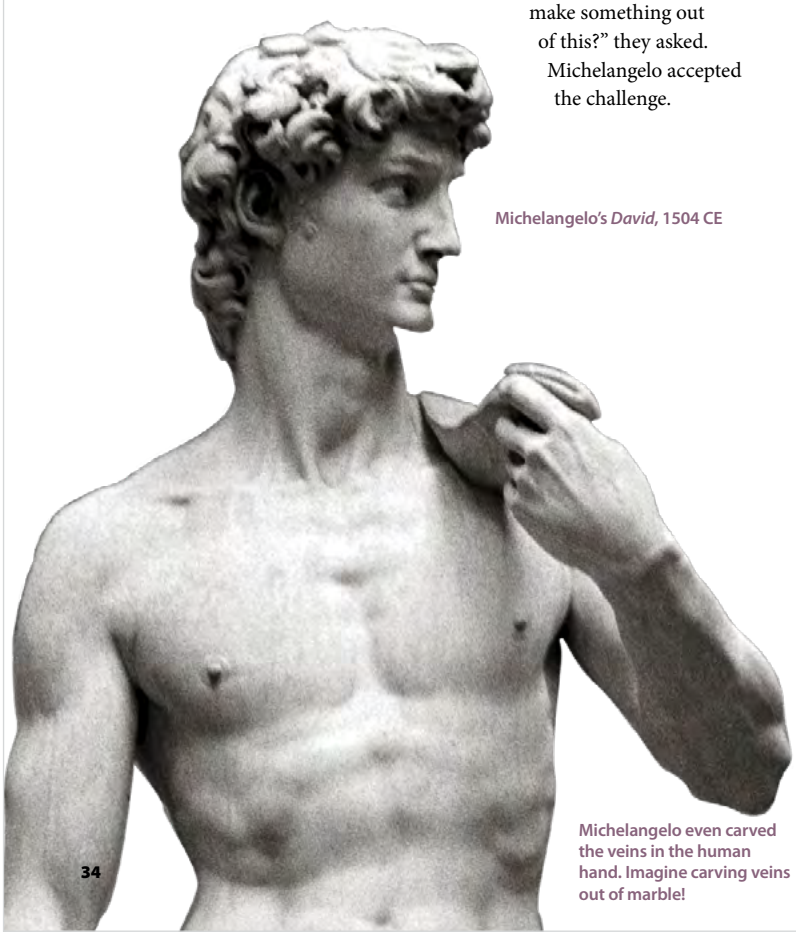
Invite students to turn and talk with a partner, discussing the gist of page 32 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

Michelangelo's *Pietà*, 1499 CE

33

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

- Have students read page 34 and the first two paragraphs on page 35 silently.

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.

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!

35

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.

- Have students silently read the rest of page 35.

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of pages 34 and 35 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

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.

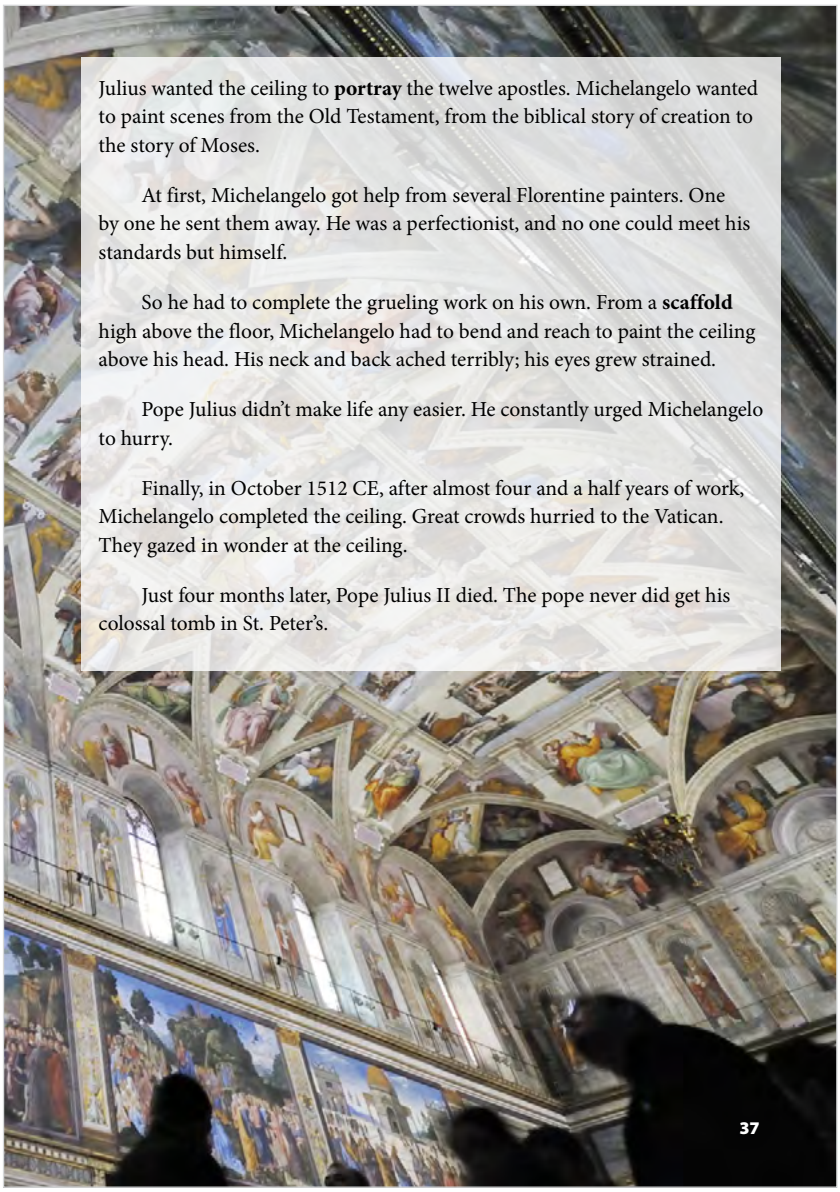
Years before, when he worked as an apprentice, Michelangelo had learned the technique of fresco painting. In fresco painting, the artist applies a coat of wet plaster to a surface, then paints on the plaster. As the paint and plaster dry together, the painting will become a permanent part of the wall,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

- Have students read pages 36 and 37 silently.



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. One by one he sent them away. He was a perfectionist, and 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.

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

Inferential. What does the word *reluctantly* mean?

» unwillingly or unenthusiastically

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 their work has no flaws or mistakes.

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of pages 36 and 37 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

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.

Cimabue's *Madonna and Child*, 1280 CE

38

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

- Have students silently read page 38.

  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.

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.

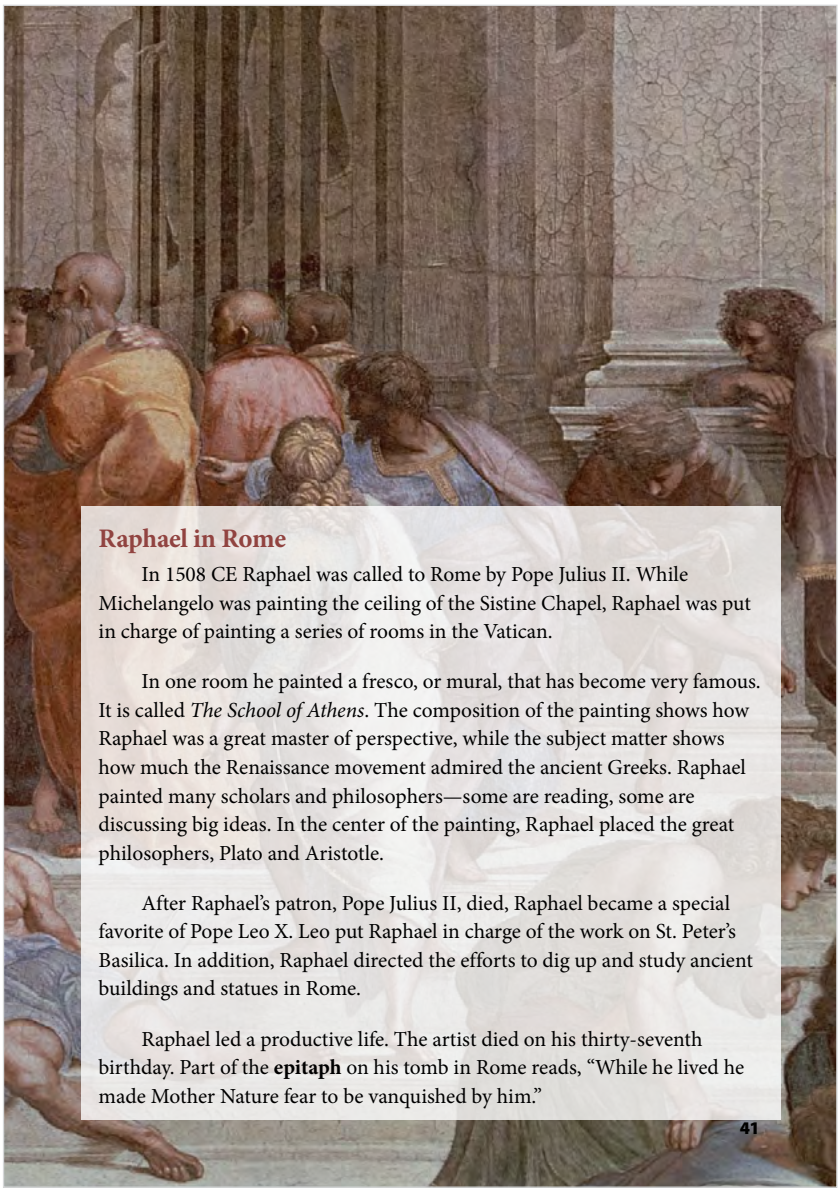
Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of page 38 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

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

39

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



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. 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

- Have students silently read page 41.

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

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

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of page 41 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

REREAD TO MAKE INFERENCES (15 MIN.)

- Remind students that today they are focused on making inferences about the artistic achievements of Michelangelo and Raphael. If necessary, review what it means to make an inference.
- Invite students to turn to Activity Page 5.2 and to turn back to page 33 in their Readers.
- Have students closely examine Michelangelo's famous *Pietà* sculpture on page 33 and describe it to a partner. Cold call on students to share their observations with the whole class.
- Model making notes on the displayed copy of Activity Page 5.2. Be sure to model describing what the piece of art depicts, what it was made of, and how it was made. Model going back to the text and accurately quoting any relevant information, noting it in the "Description" column.
- Invite students to add their own notes about the *Pietà* sculpture on their charts in the "Description" column. Note that students will complete the last column of the chart during the Discussion section.
- Invite students to continue independently examining and making notes on Activity Page 5.2 about the following works:
  - Michelangelo's famous *David* sculpture on page 34
  - Michelangelo's painting of the ceiling of the Sistine Chapel on pages 36 and 37
  - Raphael's painting *Madonna of the Grand Duke* on page 39
  - Raphael's painting *The School of Athens* on pages 40 and 41

  Note: Students will compare the two Madonna paintings in the next lesson. Note that Raphael's painting *The School of Athens* on pages 40 and 41 is a close-up of a portion of the painting; the entire painting is reproduced on page 19 of the Reader.

Activity Page 5.2

ENGLISH LANGUAGE LEARNERS

Reading for Information
Reading/Viewing Closely

Beginning
Provide 1:1 prompting and support for students as they read for gist and add notes to Activity Page 5.2.

Intermediate
Allow students to work with a partner to add notes to their Activity Page 5.2.

Advanced/Advanced High
Preview/Review directions for Activity Page 5.2 as needed to ensure the student understands each task.

ELPS 4.G

DISCUSSION AND WRAP-UP (10 MIN.)

Note: Question 2 relates to The Big Question of this chapter.

- 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 of 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 MIN.)

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 stopped _____."

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?

Lesson 5: Making Inferences: Michelangelo's and Raphael's Artistic Achievements

Writing

40M

Primary Focus: Students draft an informational paragraph about Raphael's artistic achievements by identifying a topic and using related reasons and evidence. **TEKS 5.11.A; TEKS 5.12.B**

PLAN AN INFORMATIONAL PARAGRAPH (15 MIN.)

- Remind students of the informational paragraph they planned and wrote in Lessons 3 and 4 about Leonardo da Vinci's ideas and accomplishments. 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.

Activity Page SR.2.

- Have students refer to Activity Page SR.2.
- Ask students to describe the difference is between the topic and central idea.
  - » The topic is what the writing is about. The central 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 central idea and present information that is fact-based and hard to disagree with.
- Ask what makes a concluding sentence effective.
  - » It restates the central idea by making a concluding point about it.
- Remind students that they will focus on a piece of writing by selecting one specific moment, object, or idea and then use precise details to write about it.
- Direct students' attention to the displayed informational paragraph prompt and cold call on a student to read it aloud:
  - ◦ After examining Raphael's *The School of Athens* closely, write a paragraph in which you describe the painting and explain how it represents aspects of humanism valued during the Renaissance movement. Support your response with evidence from the text.
- Ask students to repeat what the focus of the informational paragraph will be.
  - » Raphael's *The School of Athens* and how it represents aspects of humanism

TEKS 5.11.A Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 5.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft.

- Ask students to recall aspects of humanism, creating a list answering the question "What is humanism?" If necessary, refer to pages 6 and 7 of the Reader to help students identify information for the list.
- 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
- Display the Informational Paragraph Plan and explain to students that they will record their plan for their paragraphs using this graphic organizer, just as they did in Lesson 3. On a new, clean page of their writing journals or on loose-leaf paper, invite students to create the graphic organizer, leaving space to add in their own notes.

Informational Paragraph Plan

Informational Paragraph Plan		
Topic Sentence:		
Reason	**Text Evidence**	**Explanation of Evidence**
Precise Vocabulary:		

- Invite students to Think-Pair-Share-Write, thinking about a topic sentence for their informational paragraph about *The School of Athens* and writing it in the appropriate spot on their graphic organizers. As students share, listen for responses like:
  - 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.

Informational Paragraph

Check for Understanding

Invite students to continue planning their paragraphs independently. If necessary, remind students that strong informational paragraphs include several reasons that support the topic sentence, evidence that supports the reasons, and explanations of how the text evidence supports the topic. Allow students to refer to Activity Page 5.2 as needed.

ENGLISH LANGUAGE LEARNERS

Writing
Writing Texts to Explain Information

Beginning
Provide 1:1 prompting and support for students while they draft their informational paragraphs. Consider providing sentence frames for each sentence in the paragraph.

Intermediate
Have students practice their paragraphs orally prior to writing them. Provide a bank of transitional words or phrases for students to choose from to support organization of the paragraph.

Advanced/Advanced High
Provide support for drafting their informational paragraphs as needed.

ELPS 5.F

WRITE AN INFORMATIONAL PARAGRAPH (20 MIN.)

- Have students use their planning graphic organizers to start writing their informational paragraph.
- **Support.** If necessary, model using the planning graphic organizer to write the first two or three sentences of the paragraph.

Check for Understanding

Check in with students as they work. Check for detail sentences that effectively support the central idea by being logically related and fact-based. If necessary, refer students back to page 41 of the Reader and have students talk about the painting as it relates to their central idea. Make a list of supporting details for them to work from.

WRAP-UP (5 MIN.)

- Have students share their central idea sentence and their favorite supporting sentence. Ask each student who shares to explain why they feel the supporting sentence effectively supports the central idea.
- **Feedback.** Provide reinforcing or corrective feedback about how to make detail sentences effectively support the central idea.
- Collect 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 humanism is represented and then rewrite the sentence to explain.

End Lesson

Challenge

Have students offer a piece of positive feedback about each shared central idea sentences.

LESSON

6

Making Inferences: Michelangelo's and Raphael's Artistic Achievements

PRIMARY FOCUS OF LESSON

Reading

Students make inferences about how Michelangelo's and Raphael's works of art represent the spirit of the Renaissance using evidence from the text. TEKS 5.6.F; TEKS 5.7.E

Grammar

Students identify and explain the function of prepositions and prepositional phrases in sentences. TEKS 5.11.D.vi

Morphology

Students accurately read multisyllabic words with the prefix *ex-* out of context. TEKS 5.2.A.iv; TEKS 5.3.C

Spelling

Students spell grade-appropriate words correctly. TEKS 5.2.B.iii

FORMATIVE ASSESSMENT

Activity Page 6.1	**Take Notes on "Michelangelo and Raphael"** Explain how Michelangelo's and Raphael's works of art represent the spirit of the Renaissance. TEKS 5.7.E
Activity Page 6.3	***ex-* : Prefix Meaning "away" or "at"** Accurately read multisyllabic words with the prefix *ex-* out of context. TEKS 5.3.C

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.11.D.vi** Edit drafts using standard English conventions, including prepositions and prepositional phrases and their influence on subject-verb agreement; **TEKS 5.2.A.iv** Demonstrate and apply phonetic knowledge by decoding words using advanced knowledge of the influence of prefixes and suffixes on base words; **TEKS 5.3.C** Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo; **TEKS 5.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Review the Chapter	Whole Group	10 min.	❑ Humanism characteristics list ❑ *Patrons, Artists, and Scholars* ❑ Activity Pages 5.2, 6.1 ❑ Purpose for Reading/The Big Question (Digital Components)
Rereading Closely	Small Group	20 min.	
Discussion and Lesson Wrap-Up	Whole Group/ Individual	10 min.	
Word Work: *Accurately*	Whole Group	5 min.	
Language (45 min.)			
Grammar	Whole Group	15 min.	❑ Prepositional Phrases Poster (Digital Components) ❑ Activity Page 6.2 ❑ book ❑ pencil
Morphology	Whole Group	15 min.	❑ Activity Page 6.3
Spelling	Whole Group	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)

ADVANCE PREPARATION

Reading

- Display the list of humanism characteristics from Lesson 3. Alternatively, you may access a digital version of this and The Big Question in the digital components for this unit.
- Divide the class 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.

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.

Universal Access

- Modify sentences on Activity Page 6.2 so they are about a familiar activity or process.

ACADEMIC VOCABULARY

accurately, adv. correctly; doing something without mistakes or errors (30)

modest, adj. shy and quiet; does not brag about oneself (35)

portray, v. to show someone or something in a painting, book, etc. (37)

reluctantly, adv. unwillingly or unenthusiastically (32)

scholar, n. 1. a student; 2. a person who has studied a subject for a long time and knows a lot about it (30)

superior, adj. of the highest quality (30)

Spanish Cognates for Academic Vocabulary

- modesto
- superior

Lesson 6: Making Inferences: Michelangelo's and Raphael's Artistic Achievements

Reading

45M

Primary Focus: Students make inferences about how both Michelangelo's and Raphael's works of art represent the spirit of the Renaissance using evidence from the text. **TEKS 5.6.F; TEKS 5.7.E**

REVIEW THE CHAPTER (10 MIN.)

- Remind students that they wrote a paragraph about humanism in a previous lesson. Post the list of humanism characteristics generated in Lesson 5. 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

Check for Understanding

Ask students how Leonardo da Vinci's accomplishments are characteristic of the Renaissance. If necessary, invite students to refer to the paragraphs they wrote in Lesson 4.

» 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.

TEKS 5.6.F Make inferences and use evidence to support understanding; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

- Tell students they will reread Chapter 4, "Michelangelo and Raphael."
- Remind students that in Lesson 5, they made inferences about both Michelangelo's and Raphael's artistic achievements. Tell students that today, they will reread parts of Chapter 4 closely in order to better understand the artistic achievements of both Michelangelo and Raphael.
- Have students turn to the table of contents, locate the chapter, then turn to the first page of the chapter.
- You may wish to review the following vocabulary words before you reread the chapter:

accurately, adv. correctly; doing something without mistakes or errors (30)

superior, adj. of the highest quality (30)

scholar, n. 1. a student; 2. a person who has studied a subject for a long time and knows a lot about it (30)

reluctantly, adv. unwillingly or unenthusiastically (32)

modest, adj. shy and quiet; does not brag about oneself (35)

portray, v. to show someone or something in a painting, book, etc. (37)

scaffold, n. a temporary platform on which a person stands or sits while working high above the ground (37)

Madonna, n. another way to identify Mary, the mother of Jesus (38)

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.
- Remind students that this is a theme they have already explored in earlier lessons when they thought about how Leonardo da Vinci's ideas and accomplishments represented the spirit 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.
- Explain to students that they will reread this chapter in small groups. Invite students to transition to these predetermined groups.

Activity Page 5.2

Chapter 4

Michelangelo and Raphael

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

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?"

REREADING CLOSELY (20 MIN.)

- The following guided reading supports are intended for use with Small Group 1.

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

- Have students silently read pages 30 and 31.

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

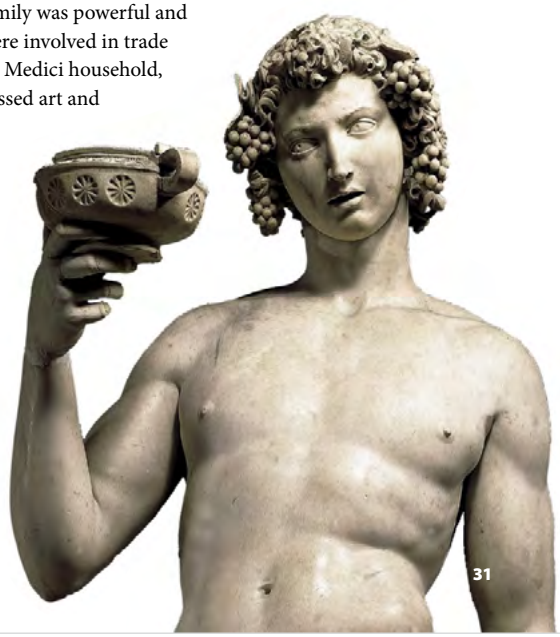
"Ah, a true art lover," said Lorenzo.

"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.

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

31

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

Activity Page 6.1

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.

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.

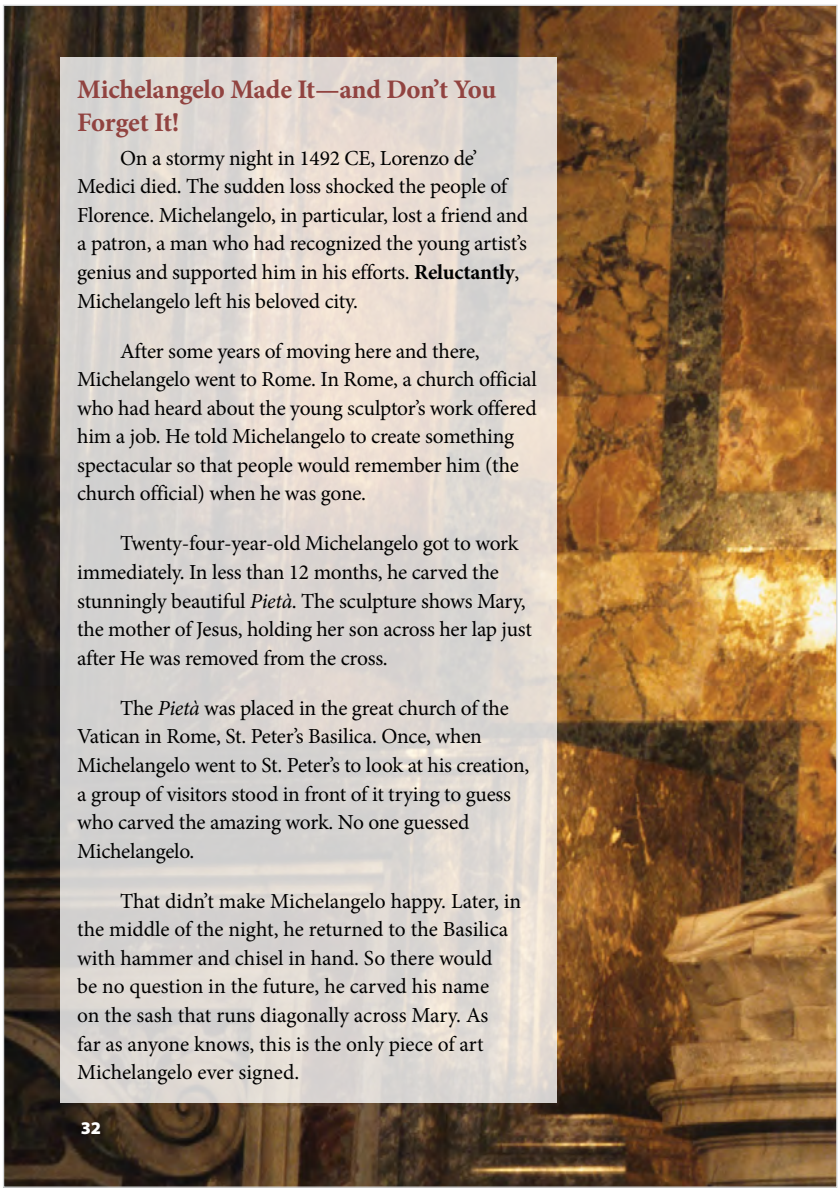
Inferential. What did Michelangelo's relationship with the Medici family allow him to do?

» 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.

Check for Understanding

Invite students to make notes on Activity Page 6.1 explaining how Michelangelo's relationship with the Medici family was typical of the Renaissance. If necessary, direct students back to specific parts of the text.

» patronage from wealthy merchants



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

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.

32

Pronunciation Table	
Word(s)	**CK Code**
Pietà	/pee*ae*tə/

- Have students silently read page 32.

  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 new patron and financial support elsewhere.

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

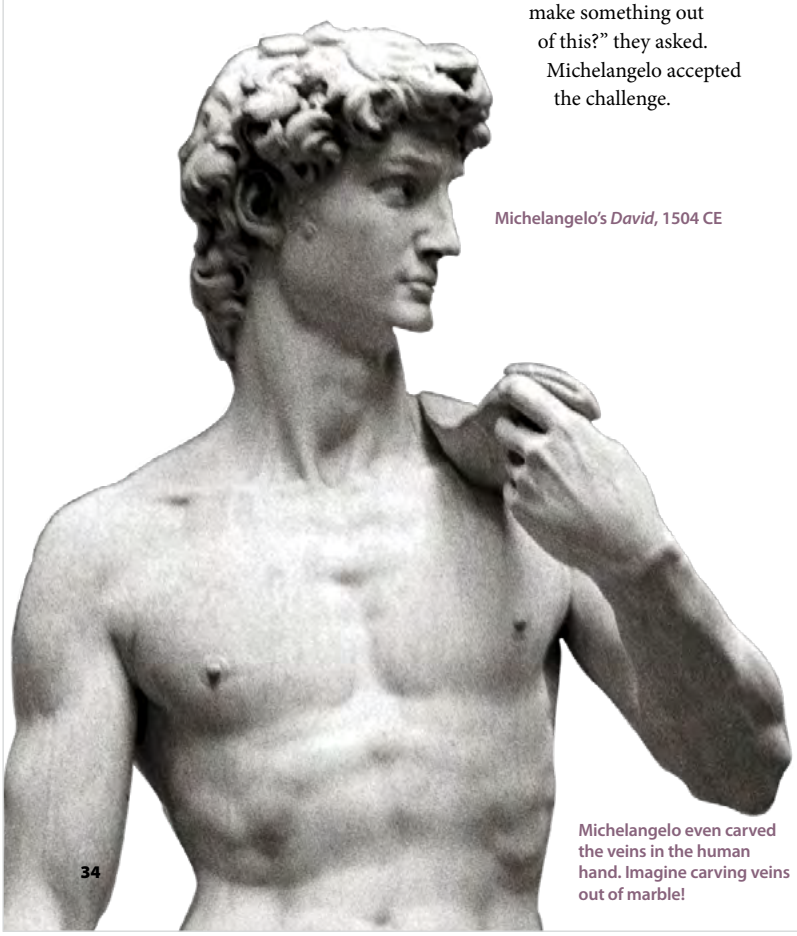
» Artists needed their patrons' money and support. When that support went away, artists had to pick up and move on in search of another patron.

Michelangelo's *Pietà*, 1499 CE

33

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

34

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

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.

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!

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.

Check for Understanding

Invite students to make notes on Activity Page 6.1 explaining how Michelangelo's sculpture *David* shows Renaissance characteristics. If necessary, direct students back to specific parts of the text.

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

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.

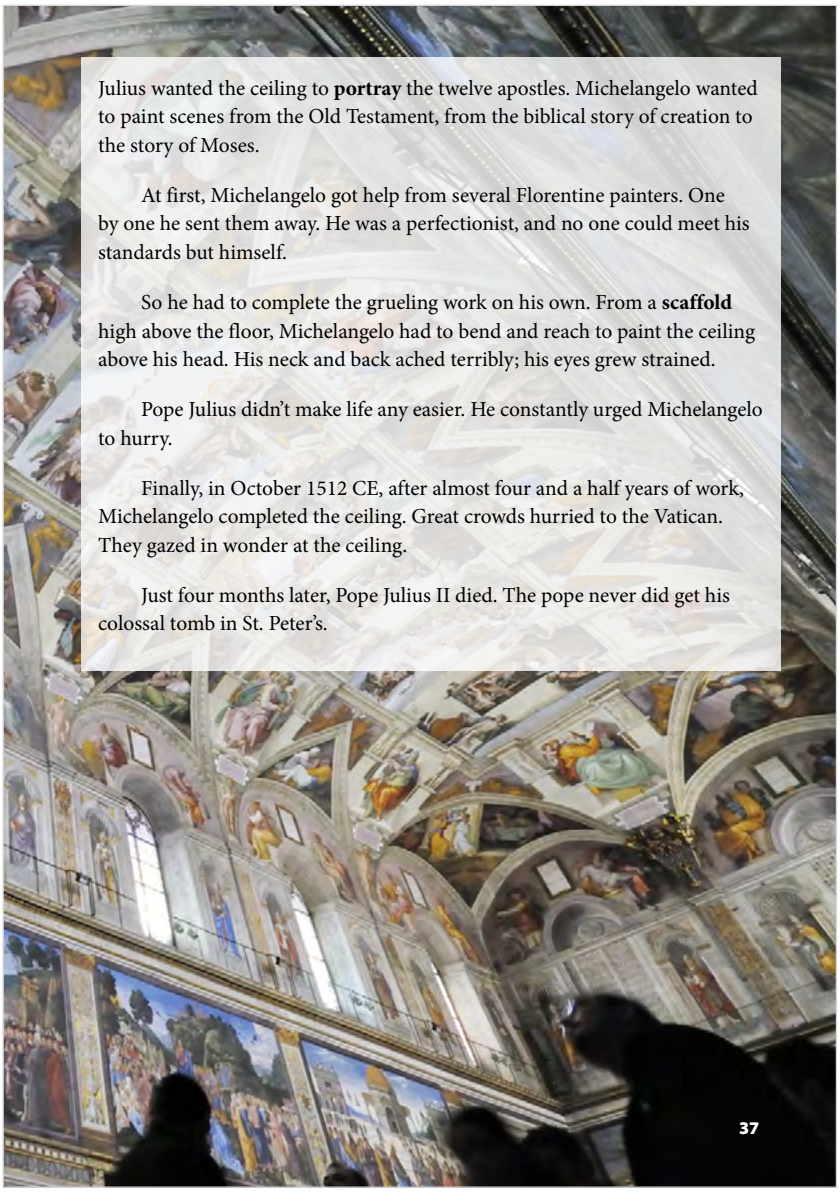
Michelangelo refused: "I am a sculptor, not a painter," he told the pope. And the ceiling itself was immense—a huge, high, curved surface covering more than 5,800 square feet (about twice as big as a tennis court).

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

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.



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. One by one he sent them away. He was a perfectionist, and 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.

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

37

- Have students silently read pages 36 and 37.

  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.

Check for Understanding

Invite students to make notes on Activity Page 6.1 explaining how Michelangelo's painting of the Sistine Chapel ceiling represented the spirit of the Renaissance. If necessary, direct students back to specific parts of the text.

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.

Cimabue's *Madonna and Child*, 1280 CE

38

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

- Have students silently read page 38.

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

39

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.

Challenge

Have students compare and contrast Raphael's *Madonna of the Grand Duke* with Cimabue's *Madonna and Child*.

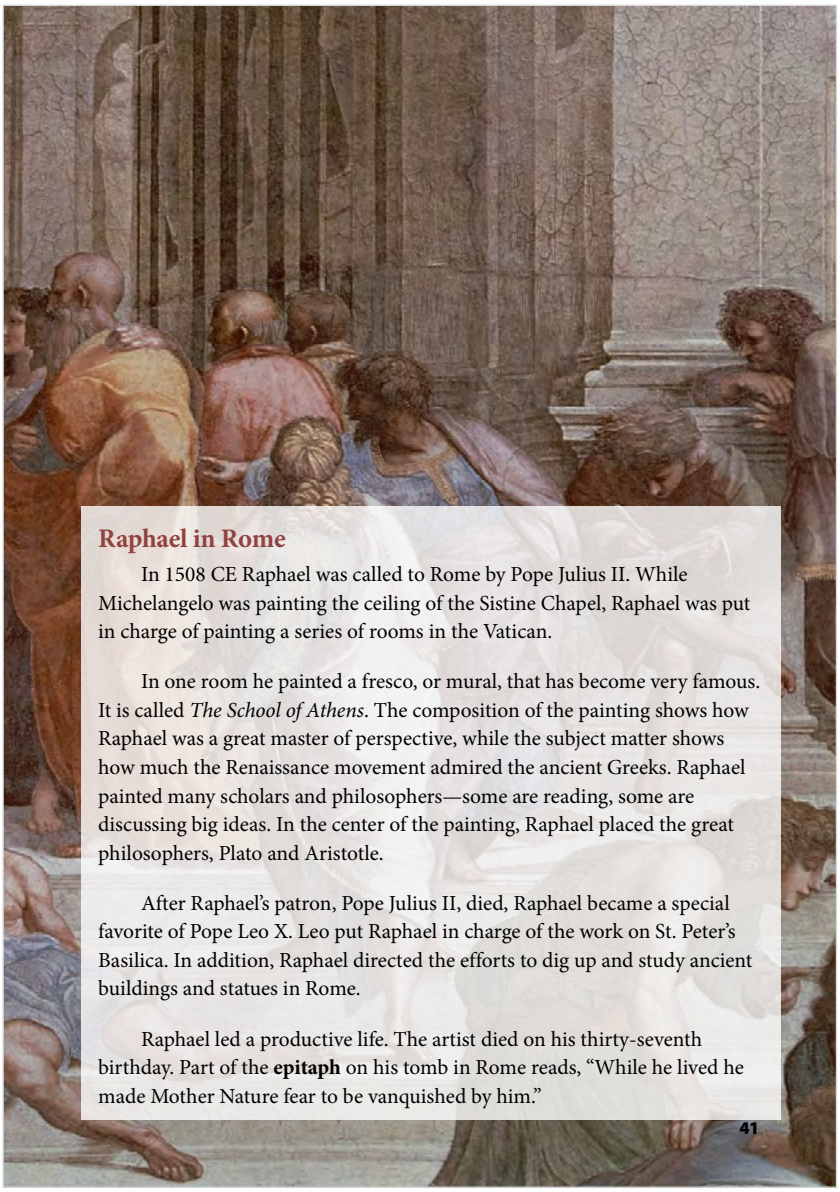
Check for Understanding

Invite students to make notes on Activity Page 6.1 explaining how Raphael's painting, *Madonna of the Grand Duke*, was typical of the Renaissance. If necessary, direct students back to specific parts of the text.

» naturalistic representation of human form and portrayal of human emotion

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

40



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. 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

- Have students silently read page 41.

  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.

Check for Understanding

Invite students to make notes on Activity Page 6.1 explaining how *The School of Athens* was typical of Renaissance art. If necessary, direct students back to specific parts of the text.

DISCUSSION AND LESSON WRAP-UP (10 MIN.)

Note: Question 1 relates to The Big Question of the chapter.

- 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 how their 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 MIN.)

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.

ENGLISH LANGUAGE LEARNERS

Reading for Information

Reading/Viewing Closely

Beginning
Provide 1:1 prompting and support for students as they add notes to Activity Page 6.1. Prompt by asking yes/no questions that require responses using short phrases.

Intermediate
Allow students to work with a partner to add notes to Activity Page 6.1.

Advanced/Advanced High
Preview/Review directions for Activity Page 6.1 as needed to ensure the student understands each task.

ELPS 4.G

- Say, "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.

Lesson 6: Making Inferences: Michelangelo's and Raphael's Artistic Achievements

Language

45M

GRAMMAR (15 MIN.)

Primary Focus: Students identify and explain the function of prepositions and prepositional phrases in sentences. **TEKS 5.11.D.vi**

- 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.

TEKS 5.11.D.vi Edit drafts using standard English conventions, including prepositions and prepositional phrases and their influence on subject-verb agreement.

- 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.
    - ◦ 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."

Prepositional Phrases Poster

- 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*).

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

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.

Check for Understanding

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. If necessary, remind students that a preposition often answers the questions "Where?" or "When?" or "With whom?"

- Have students complete Activity Page 6.2 for homework, or if you feel they need more assistance, complete it as a teacher-guided activity.

ENGLISH LANGUAGE LEARNERS

Learning about How English Works

Modifying to Add Details

Beginning
Provide 1:1 prompting and support for students. Modify sentences on Activity Page 6.2 so they are about a familiar activity or process.

Intermediate
Prompt students by reminding them 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).

Advanced/Advanced High
Prompt and support students to orally share a prepositional phrase about where something happens.

ELPS 5.B

Activity Page 6.2

MORPHOLOGY (15 MIN.)

Primary Focus: Students accurately read multisyllabic words with the prefix *ex–* out of context. **TEKS 5.2.A.iv; TEKS 5.3.C**

- Point to the Prefixes Poster on display in the classroom and read it.
- Post the words *exhale* and *exit*. Briefly discuss the meaning of each word and then use them each in a sentence.
- Have students provide sentences using each word. (Answers may vary.)
- Tell students the prefix they will study this week is *ex–*. Explain that *ex–* means "away" or "out."

Check for Understanding

Have students turn and talk, using the words *exhale* and *exit* to discuss what they think *ex–* means. Cold call on a student to share with the class. Listen for students to explain that these prefixes mean "away" or "out." If necessary, remind students of the meaning of each word and prompt them to think about the similarities between these meanings.

- 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 on the board/chart paper. With the meaning of *ex–* in mind, ask students to discuss the possible meaning of *exhale*.
- Briefly review 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.")
- Continue in this manner for the remaining *ex–* 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.

TEKS 5.2.A.iv Demonstrate and apply phonetic knowledge by decoding words using advanced knowledge of the influence of prefixes and suffixes on base words; **TEKS 5.3.C** Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo.

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 to withstand the hot sun and thunderstorms.

- Have students begin Activity Page 6.3. If they do not have time to complete it, have them finish it for homework.
- As students are working, check in with each student to informally assess their ability to read multisyllabic words with the prefix *ex–*. Point to a word on their chart and ask them to read the word to you. Make note of students who struggle with this task and check in with them prior to Lesson 9, when these prefixes will be revisited.

Activity Page 6.3

SPELLING (15 MIN.)

Primary Focus: Students spell grade-appropriate words correctly. **TEKS 5.2.B.iii**

- Explain that students will practice ten 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.

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

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

Pronunciation/Syllabication Chart

- 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 located in the Activity Book (Activity Page SR.3) and in the Teacher Resources section of the Unit 1 Teacher Guide.

Activity Page SR.3

TEKS 5.2.B.iii Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

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	/m<u>oo</u>v*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 <u>achievement</u> for Michelangelo.
architect	a person who designs buildings	The <u>architect</u> wondered how he should design the roof of the cathedral.
create	to make something using the imagination	Refined techniques improved the way Renaissance artists could <u>create</u> beautiful pieces of art.
culture	the way of living, including ideas, arts, and customs, of a particular group of people	The <u>culture</u> of the ancient Greek and Roman societies was reborn in Renaissance Italy.
imagine	to form a mental image	I cannot <u>imagine</u> how scary it would have been to try out Leonardo's flying machine!
invention	a new creation	Leonardo's flying machine was a creative <u>invention</u>, even though it did not work.
literature	writings in prose or poetry	*The Prince* is one piece of Renaissance <u>literature</u>.
movement	a noticeable change in the way people behave or think	The Renaissance was a cultural <u>movement</u> where changes occurred in the arts, sciences, and education.
rebirth	a revival; a period when something becomes popular again	The Renaissance was a <u>rebirth</u> 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 <u>sculptor</u> 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.

End Lesson

Lesson 6: Making Inferences: Michelangelo's and Raphael's Artistic Achievements

Take-Home Material

GRAMMAR; MORPHOLOGY; SPELLING

Activity Page 6.3

Activity Pages 6.2, 6.4, and 6.5

- 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 choose to provide additional fluency practice.

LESSON

7

Reading Informational Texts for Supporting Reasons and Evidence

PRIMARY FOCUS OF LESSON

Reading

Students will identify the central ideas in "The Bankers Who Loved Art" and explain how they are supported by key details. TEKS 5.6.G; TEKS 5.7.E

Writing

Students will identify the points a classmate makes and explain how their point is supported by reasons and evidence.

TEKS 5.1.A; TEKS 5.1.C; TEKS 5.9.D.i

FORMATIVE ASSESSMENT

Identifying Central Ideas and Supporting Details Graphic Organizer	**Identifying Central Ideas and Supporting Details Graphic Organizer** Identify two central ideas in "The Bankers Who Loved Art." TEKS 5.6.G; TEKS 5.7.D
Activity Page 7.3	**Informational Paragraph Presentations** Identify the point of an informational paragraph and explain how the point is supported by reasons and evidence. TEKS 5.1.A; TEKS 5.9.D.i

TEKS 5.6.G Evaluate details read to determine key ideas; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.1.A** Listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments; **TEKS 5.1.C** Give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively; **TEKS 5.9.D.i** Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (50 min.)			
Introduce the Chapter	Whole Group	5 min.	❑ *Patrons, Artists, and Scholars* ❑ Activity Pages 7.1, 7.2
Read Chapter 5 for Gist	Whole Group	15 min.	❑ Identifying Central Ideas and Supporting Details graphic organizer (Digital Components)
Reread for Central Ideas and Details	Whole Group/ Independent	15 min.	❑ Purpose for Reading/The Big Question (Digital Components)
Discussion and Wrap-Up	Whole Group/ Small Group	10 min.	
Word Work: *Shrewd*	Whole Group	5 min.	
Writing (40 min.)			
Model Presenting	Whole Group	10 min.	❑ Activity Page 7.3 ❑ Informational Paragraph Presentations Chart (Digital Components) ❑ informational paragraphs ❑ timer
Practice Presenting	Small Group	20 min.	
Wrap-Up	Whole Group/ Independent	10 min.	
Mid-Unit Content Assessment			

ADVANCE PREPARATION

Reading

- Write the Identifying Central Ideas and Supporting Details graphic organizer on the board/chart paper. Alternatively, you may access a digital version of this in the digital components for this unit.

Identifying Central Ideas and Supporting Details	
Key Details	**Central Idea**

Writing

- Ensure that 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.

Language

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.

Universal Access

- Create sentence frames for students to use as a support when identifying the central point and supporting details in classmates' informational paragraphs.

ACADEMIC VOCABULARY

corrupt, adj. dishonest (47)

insult, n. a rude or offensive act or statement (v. *insulted*) (47)

shrewd, adj. clever; able to understand things and make good judgments (42)

translate, v. to change words from one language into another language (42)

virtue, n. morally good behavior or character (47)

Spanish Cognates for Academic Vocabulary

- virtud
- insulto
- corrupto

Start Lesson

Lesson 7: Reading Informational Texts for Supporting Reasons and Evidence

Reading

50M

Primary Focus: Students will identify the central ideas in "The Bankers Who Loved Art" and explain how they are supported by key details. **TEKS 5.6.G; TEKS 5.7.E**

INTRODUCE THE CHAPTER (5 MIN.)

- Tell students you will read aloud Chapter 5, "The Bankers Who Loved Art," and that they should follow along in their Reader.
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.

TEKS 5.6.G Evaluate details read to determine key ideas; **TEKS 5.7.E** Interact with sources in meaningful ways such as note-taking, annotating, freewriting, or illustrating.

- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that 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.
- Have students refer to the glossary at the back of the Reader to locate *shrewd*, and then have a student read the definition.
- Explain the following:
  - the part of speech
  - alternate forms of the word
- Have students reference Activity Page 7.1 while you read each word and its meaning.

Activity Page 7.1

shrewd, adj. clever; able to understand things and make good judgments (42)

scribe, n. long ago, a person who copied manuscripts and books (*scribes*) (42)

translate, v. to change words from one language into another language (42)

virtue, n. morally good behavior or character (47)

insult, n. a rude or offensive act or statement (**v.** *insulted*) (47)

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
Multiple-Meaning Core Vocabulary Words		corrupt
Sayings and Phrases	exchange foreign money	

- Have one student read The Big Question at the beginning of the chapter. Ensure that students understand the meaning of The Big Question before reading the chapter.
    - What motivated Renaissance patrons to commission so much art?
- Explain to students that they will be thinking about the central ideas in "The Bankers Who Loved Art" and how these ideas are supported by key details.

READ CHAPTER 5 FOR GIST (15 MIN.)

- Explain to students that, like in previous lessons, they will be reading this chapter several times. Remind students that the first time they read the chapter, they might not understand every word or idea. Remind them that good readers read texts over and over for a variety of different reasons. Tell students that the first time they read this chapter, they will read for gist.
- If necessary, invite students to turn and talk with a partner, discussing what it means to read for gist. Listen for students explaining that it means to think about what the section of the text is mostly about.

Chapter 5

The Bankers Who Loved Art

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

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.

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.

42

- Read page 42 aloud.

  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.

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.

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of page 42 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

Gallery of the Palazzo Medici

43

- Direct students to the image and caption on page 43.

  Inferential. 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.

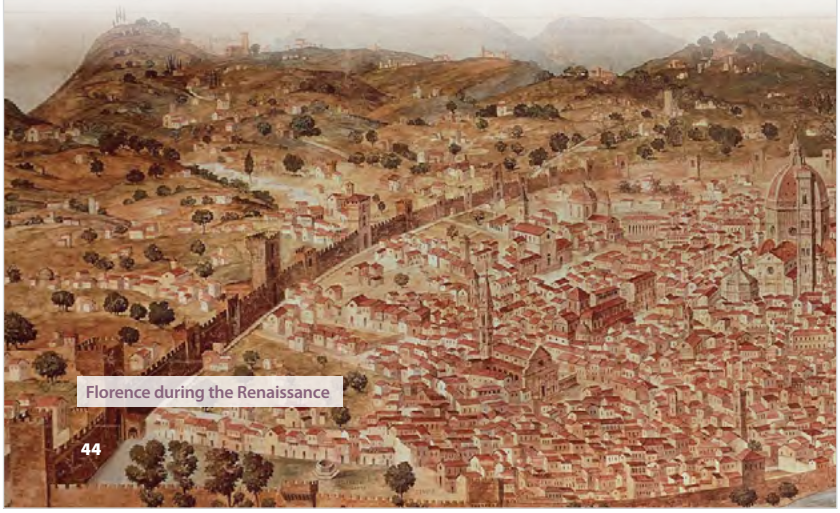
Who's Really in Charge?

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 actually 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 thirty years.



Florence during the Renaissance

44

- Read page 44 and the first two paragraphs on page 45 aloud.

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 and 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."

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 twenty 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."

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.

- Read the rest of page 45 aloud.

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of pages 44 and 45 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

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.

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.

Severe Savonarola

Lorenzo had ruled Florence for about ten 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.

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."

Renaissance feast

46

- Read pages 46 and 47 aloud.

The End of the Medici Family

In 1492 CE, Lorenzo died at the age of forty three, leaving his twenty one-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.

Savonarola

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.

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.

47

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.

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.

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.

Evaluative. 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—resulting in the burning of 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.

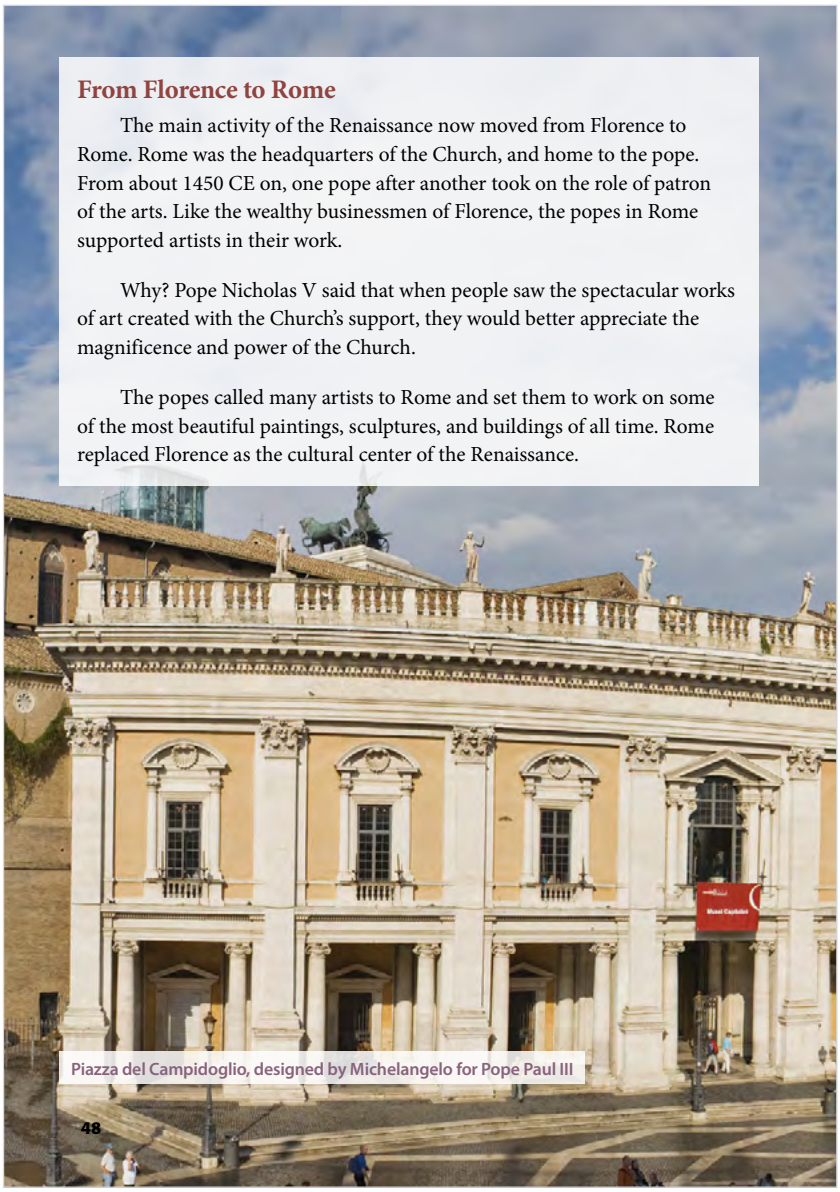
Challenge

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.

Check for Understanding

Invite students to turn and talk, discussing the gist of pages 46 and 47 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.



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.

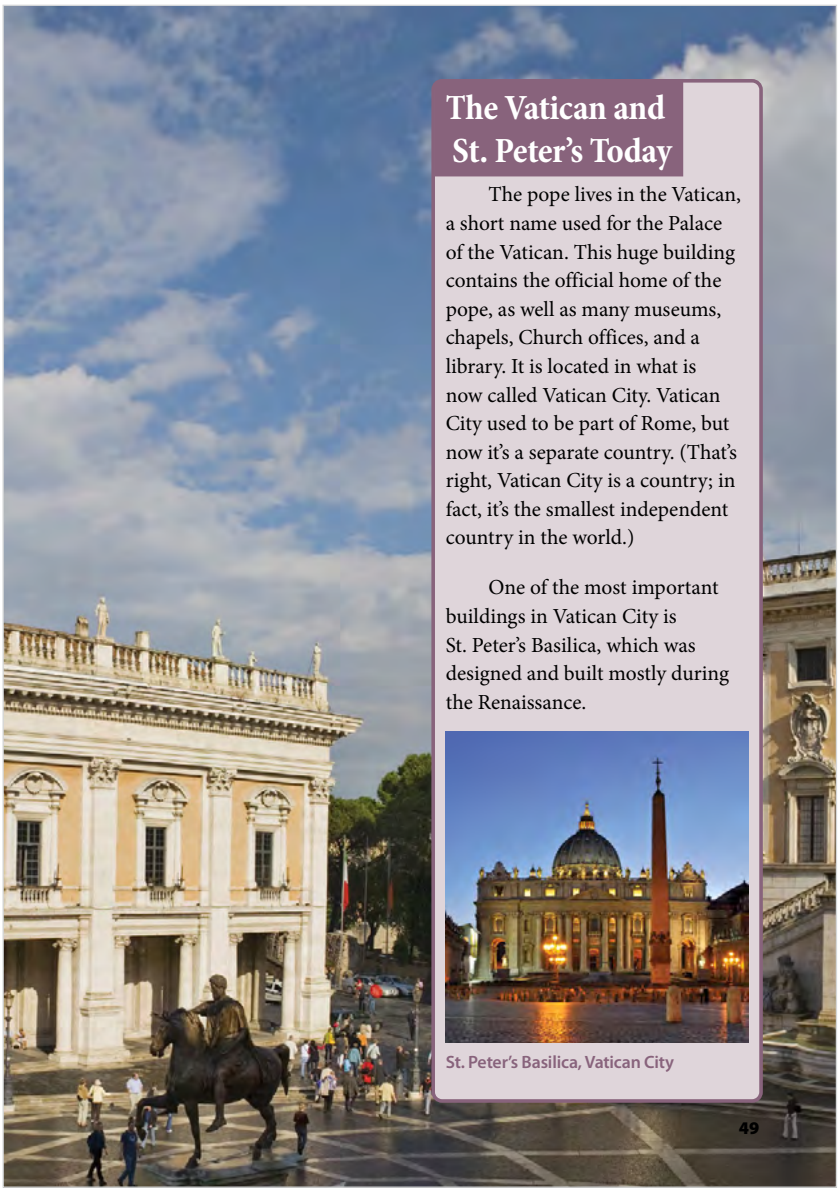
Why? Pope Nicholas V said that when people saw the spectacular works of art created with the Church's support, they would better appreciate the magnificence and power of the Church.

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

- Read pages 48 and 49 aloud.



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

49

Support

Have students locate Florence and Rome on the map of Renaissance Italy in the back of the Reader.

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.

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.

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of pages 48 and 49 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

Venice: The Floating City

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.

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

50

Pronunciation Table	
Word(s)	**CK Code**
Titian	/tish*ən/

- Read page 50 aloud.
- 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.

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.

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of page 50 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

Map of Venice from the early 1600s

51

REREAD FOR CENTRAL IDEAS AND DETAILS (15 MIN.)

- Tell students they will identify the central ideas in "The Bankers Who Loved Art" and explain how they are supported by key details.
- Ask students what the central idea of a text is. Listen for responses like "It's the overarching topic of a text."
- Explain that a reader can identify the central idea of a text by thinking about what the text is mostly about. Tell students that sometimes more complex texts have more than one central idea.
- Ask students what clues in the text they can use to think about the central idea. Listen for students to identify text features like headings and bolded words, the gist statements they thought about during the first reading of the text, and key details or ideas that are repeated throughout the text.
- Display the Identifying Central Ideas and Supporting Details graphic organizer and explain to students that they will be recording their thinking about the central ideas of this chapter using this graphic organizer. On a new, clean page of their reading journals or on loose-leaf paper, invite students to create the graphic organizer, leaving space to add in their own notes.

Identifying Central Ideas and Supporting Details	
Key Details	**Central Idea**

Identifying Central Ideas and Supporting Details Graphic Organizer

ENGLISH LANGUAGE LEARNERS

Reading for Information
Reading/Viewing Closely

Beginning
Provide 1:1 prompting and support for students as they read for gist and add notes to their graphic organizers.

Intermediate
Allow students to partner with a classmate to add notes to their graphic organizers.

Advanced/Advanced High
Preview/review directions for the graphic organizer as needed to ensure that students understand each task.

ELPS 4.D

- Model rereading pages 42 through 45, thinking about the central idea of the text. As you reread, be sure to model:
  - using the title, headings, and bolded words to identify the central idea
  - thinking aloud about repeated words and phrases to identify repeated ideas
  - using the gist statements from the first reading of the chapter to think about the central idea
  - adding notes to the displayed Identifying Central Ideas and Supporting Details graphic organizer
  - identifying the following central idea: Renaissance patrons commissioned art for many different reasons.
- Invite students to continue rereading pages 46 through 51, thinking about the central idea of the text. Encourage students to identify a different central idea from what was previously identified and to use the Identifying Central Ideas and Supporting Details graphic organizer to record their thinking.

Check for Understanding

Circulate and check in with students as they work. Check for students identifying a central idea of this section of the text. If necessary, remind students to use text features like headings and bolded words, the gist statements they thought about during the first reading of the text, and key details or ideas that are repeated throughout the text.

DISCUSSION AND WRAP-UP (10 MIN.)

- Point out that the strategies students used to identify the central idea—text features, the gist statements, and the key details or ideas that are repeated throughout the text—are the evidence they used to identify the central idea. If necessary, make this connection explicit with the central idea identified earlier during the teacher modeling.
- Invite students to gather into groups of three or four. Tell students to share the central ideas they identified for the chapter with each other and to explain how their ideas are supported by key details from the text. Encourage students to use at least three details from the text in their support. Circulate the classroom and check in with students as they work.

- (Optional) 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.

  Note: Question 1 relates to The Big Question of the chapter.

  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.

Activity Page 7.2

WORD WORK: *SHREWD* (5 MIN.)

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 save a large amount of money? 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.

- Tell students, "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.

Lesson 7: Reading Informational Texts for Supporting Reasons and Evidence

Writing

40M

Primary Focus: Students will identify the points a classmate makes and explain how their point is supported by reasons and evidence.

TEKS 5.1.A; TEKS 5.1.C; TEKS 5.9.D.i

MODEL PRESENTING (10 MIN.)

- Tell students they will choose one of their informational paragraphs composed in either Lesson 4 and Lesson 5 to present to a small group. Students will listen to each other and identify the points a classmate makes in their paragraph and explain how the points are supported by reasons and evidence.
- Have students turn to Activity Page 7.3.

Activity Page 7.3

Topic	Leonardo da Vinci's Ideas and Accomplishments	Raphael's Artistic Achievements
What is the central idea?		
How is the central idea supported?		

TEKS 5.1.A Listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments; **TEKS 5.1.C** Give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively; **TEKS 5.9.D.i** Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

- Explain the Informational Paragraph Presentations Chart, using the following as a guide:
    - The question in the first row prompts students to notice the central 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.
- Remind students that this is exactly what they did in the reading segment of this lesson. If necessary, before students listen to and take notes about each other's informational paragraphs, model practicing 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 aloud the sample informational paragraph about Savonarola from the bottom of page 47:
    - 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 that the question below the chart does not need to be discussed now as students will address it 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.
    - Central idea about Savonarola
        - » He disagreed with the Church.
    - Supporting information for the central 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 (20 MIN.)

- 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 their 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 3 minutes to write their notes, tell groups to prepare for the next speaker.
    - Repeat until all students have had a turn.
- Circulate the classroom and check in with groups to offer reminders about respectful speaking and listening and to support students as they take notes in the chart.

Check for Understanding

Circulate the classroom and check in with students as they present. Check for students identifying a main point of the paragraph and explaining how the points are supported by reasons and evidence. If necessary, remind students to think about the key details or ideas that are repeated throughout their classmates' paragraphs.

ENGLISH LANGUAGE LEARNERS

Speaking and Listening
Presenting

Beginning
Provide 1:1 prompting and support for students as they listen to their classmates' presentations. Provide students with a sentence frame for recording the central idea and key supporting details (e.g., The main point in this paragraph is _____. A detail that supports this point is _____.)

Intermediate
Prompt students to orally discuss with a partner the main point of the paragraph and supporting details to aid in note-taking.

Advanced/Advanced High
Provide support for understanding the task as needed.

ELPS 2.I

WRAP-UP (10 MIN.)

- 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 and reinforces the central 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.

End Lesson

Lesson 7: Reading Informational Texts for Supporting Reasons and Evidence

Mid-Unit Content Assessment

Note: This is a good opportunity to use the Tens scoring system to gather formative assessment data.

- 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.

Activity Page PP.1

LESSON

8

Reading Informational Texts for Supporting Reasons and Evidence

PRIMARY FOCUS OF LESSON

Reading

Students will be able to identify the central ideas in "Morals, Modesty, and Manners" and explain how they are supported by key details.

TEKS 5.6.G; TEKS 5.7.C; TEKS 5.7.G

Writing

Students will be able to plan an informational piece about a person from the Renaissance by identifying a topic and gathering evidence related to the topic. TEKS 5.7.E; TEKS 5.11.A; TEKS 5.13.A; TEKS 5.13.B; TEKS 5.13.C; TEKS 5.13.D; TEKS 5.13.E; TEKS 5.13.F

FORMATIVE ASSESSMENT

Activity Page 8.2	**Literature in the Renaissance** Explain how the central ideas in "Morals, Modesty, and Manners" are supported by key details. TEKS 5.6.G; TEKS 5.7.C
Activity Page 8.4	**Biography Notes Chart** Identify a topic and gather evidence related to the topic. TEKS 5.7.E; TEKS 5.11.A; TEKS 5.13.A; TEKS 5.13.B; TEKS 5.13.C; TEKS 5.13.D; TEKS 5.13.E; TEKS 5.13.F

TEKS 5.6.G Evaluate details read to determine key ideas; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.7.G** Discuss specific ideas in the text that are important to the meaning; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 5.13.A** Generate and clarify questions on a topic for formal and informal inquiry; **TEKS 5.13.B** Develop and follow a research plan with adult assistance; **TEKS 5.13.C** Identify and gather relevant information from a variety of sources; **TEKS 5.13.D** Understand credibility of primary and secondary sources; **TEKS 5.13.E** Demonstrate understanding of information gathered; **TEKS 5.13.F** Differentiate between paraphrasing and plagiarism when using source materials.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Introduce the Chapter	Whole Group	5 min.	❑ *Patrons, Artists, and Scholars* ❑ Purpose for Reading/The Big Question (Digital Components) ❑ Activity Pages 8.1, 8.2
Read the Chapter for Gist	Whole Group/ Partners	20 min.	
Discuss the Chapter and Wrap-Up	Whole Group/ Independent	15 min.	
Word Work: *Machiavellian*	Whole Group	5 min.	
Writing (45 min.)			
Introducing the Task	Whole Group	5 min.	❑ Activity Pages 8.4, SR.4, SR.5 ❑ Biography Notes Chart (Digital Components) ❑ Biography Rubric (Digital Components) ❑ Raphael Text (Digital Components) ❑ *Patrons, Artists, and Scholars*
Review Note-Taking Techniques	Whole Group	15 min.	
Take Notes for a Biography	Independent	20 min.	
Wrap-Up	Whole Group	5 min.	
Take-Home Material			
Reading			❑ Activity Page 8.3

ADVANCE PREPARATION

Reading

- Prepare and display the Purpose for Reading/The Big Question. Alternatively, you may access a digital version in the digital components for this unit.

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.

Universal Access

- Photocopy the relevant chapter from the Reader for students to highlight and underline text evidence when researching the artist of their choice.

ACADEMIC VOCABULARY

morals, n. ideas and beliefs about what is right and wrong (52)

reputation, n. the opinion or perception that other people have about someone or something (54)

pessimistic, adj. having a negative or gloomy attitude; expecting that the worst will always happen (54)

brute, n. someone who is mean, tough, and/or a bully (54)

witty, adj. clever; funny (58)

custom, n. a tradition practiced by a culture or group of people (customs) (59)

indulge, v. to treat oneself or take much more than needed (59)

Spanish Cognates for Academic Vocabulary

- reputación
- pesimista
- bruto
- costumbre

Lesson 8: Reading Informational Texts for Supporting Reasons and Evidence

Reading

45M

Primary Focus: Students will be able to identify the central ideas in "Morals, Modesty, and Manners" and explain how they are supported by key details.

TEKS 5.6.G; TEKS 5.7.C; TEKS 5.7.G

INTRODUCE THE CHAPTER (5 MIN.)

- 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."
- Tell students they will read Chapter 6, "Morals, Modesty, and Manners."
- Have students turn to the table of contents, locate the chapter, and 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.
- 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
    - alternate forms of the word

TEKS 5.6.G Evaluate details read to determine key ideas; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.7.G** Discuss specific ideas in the text that are important to the meaning.

Activity Page 8.1

- Have students reference Activity Page 8.1 while you read each word and its meaning.

morals, n. ideas and beliefs about what is right and wrong (52)

reputation, n. the opinion or perception that other people have about someone or something (54)

pessimistic, adj. having a negative or gloomy attitude; expecting that the worst will always happen (54)

brute, n. someone who is mean, tough, and/or a bully (54)

witty, adj. clever; funny (58)

custom, n. a tradition practiced by a culture or group of people (customs) (59)

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
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 about how a prince or a courtier should act?
- Explain to students that like in Lesson 7, they will think about the central ideas in "Morals, Modesty, and Manners" and explain how these ideas are supported by key details.

READ THE CHAPTER FOR GIST (20 MIN.)

- Explain to students that like in previous lessons, they will be reading this chapter several times. Remind them that the first time they read it, they might not understand every word or idea. Remind students that good readers read texts over and over for a variety of different reasons. Tell students that the first time they read this chapter, they will read for gist.
- If necessary, invite students to turn and talk with a partner, discussing what it means to read for gist. Listen for students explaining that it means to think about what the section of the text is mostly about.
- Students should begin to think about the central ideas of the chapter. Ask them what it means to identify the central idea of a text. Listen for responses like, "It means to tell the big ideas or main points of a text."
- Ask students how a reader identifies the central idea. Listen for responses like, "Readers use text features like headings and bolded words, the gist statements they thought about during the first reading of the text, and key details or ideas that are repeated throughout the text."

Chapter 6

Morals, Modesty, and Manners

THE BIG QUESTION
What were the Renaissance ideals of how a prince or a courtier should act?

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.

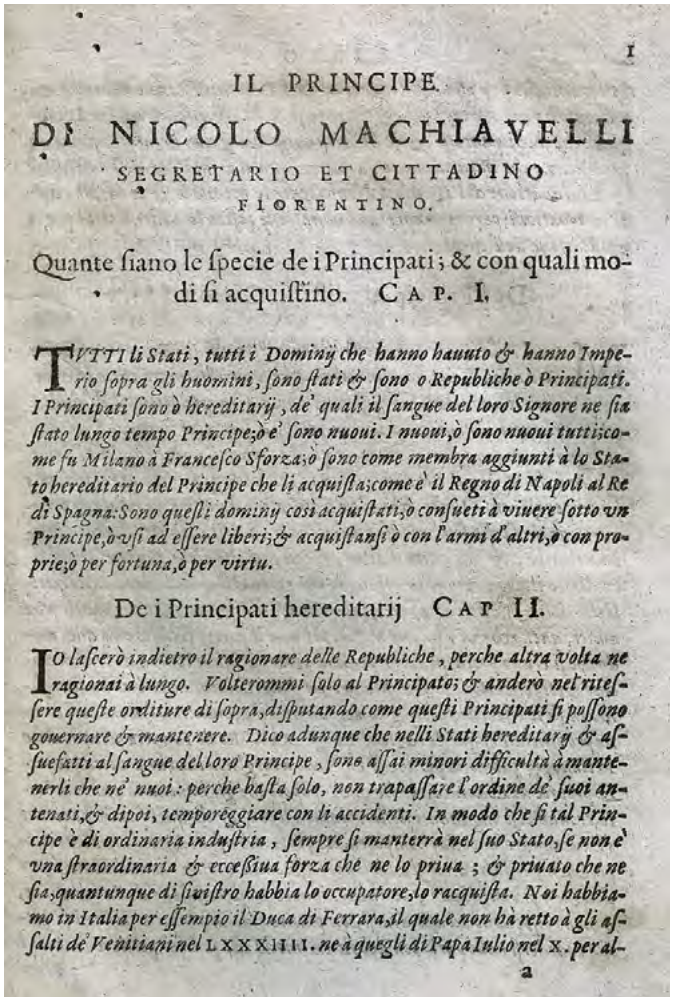
What is the chief goal of a prince? "To stay in power," said Machiavelli. Machiavelli thought that to keep his power, a prince might at times have to be dishonest. "A wise leader," Machiavelli wrote, "cannot and should not keep his word when keeping it is not to his advantage."

Niccolò Machiavelli

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.

52

- Have students silently read page 52 and the first paragraph on page 54.



1

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 Domini 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 domini 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

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 their 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.

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.

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.

- 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).

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of pages 53 and 54 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

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.

Urbino, Italy

55

Pronunciation Table	
Word(s)	**CK Code**
Borgia	/bor*jə/

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. 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.

- Have students silently read the rest of page 54 and page 55.

  Literal. What are the two different views of Machiavelli among historians?

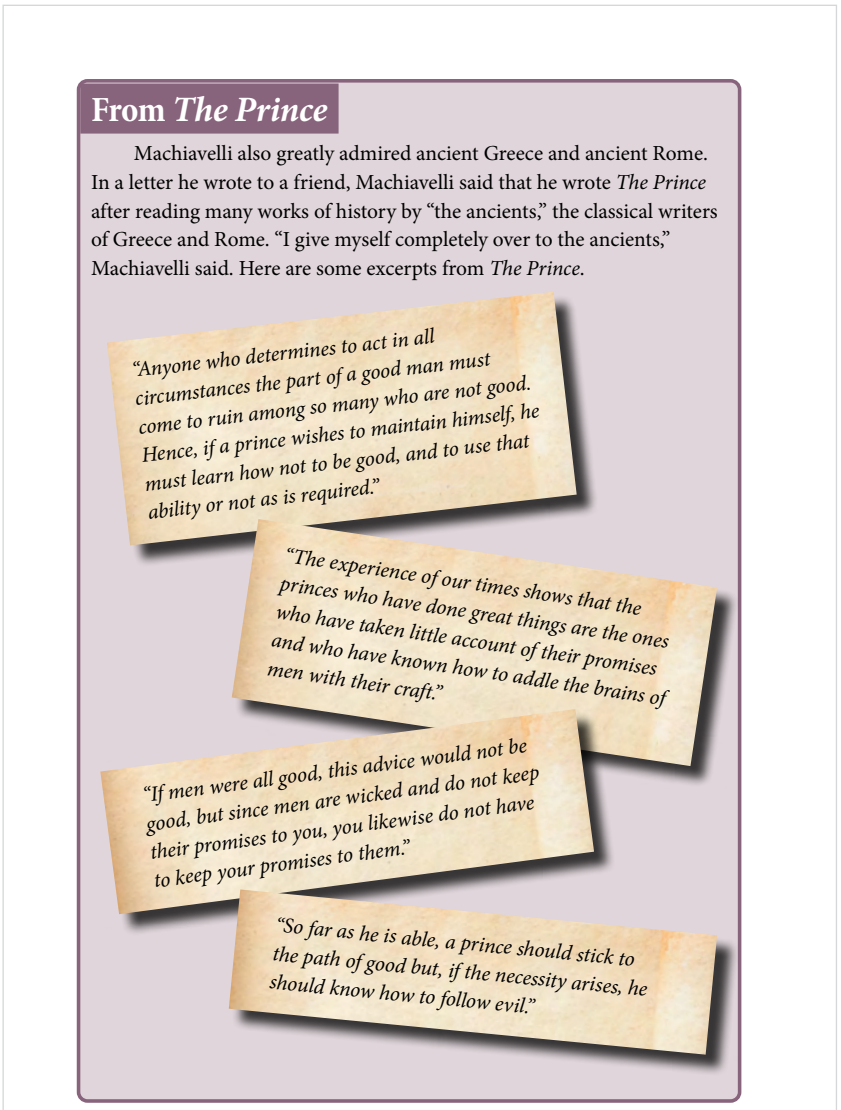
  » Some historians believe Machiavelli does not deserve a bad reputation because he was writing about what people do, not what they should do when he wrote *The Prince*. Other historians believe Machiavelli was pessimistic, or had a negative attitude about people and expected the worst of them.

  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. Cesare Borgia lied to the Duke of Urbino and captured Urbino with its own cannons. Cesare captured Camerino by deception and then betrayed the rulers of the city and ordered them to be killed.

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of page 55 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.



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*.

"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

- 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.

  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.

Check for Understanding

Invite students to turn and talk with a partner, discussing the central idea of the text so far. If necessary, model thinking aloud about the gist and any key words, phrases, or ideas that have been repeated throughout the text.

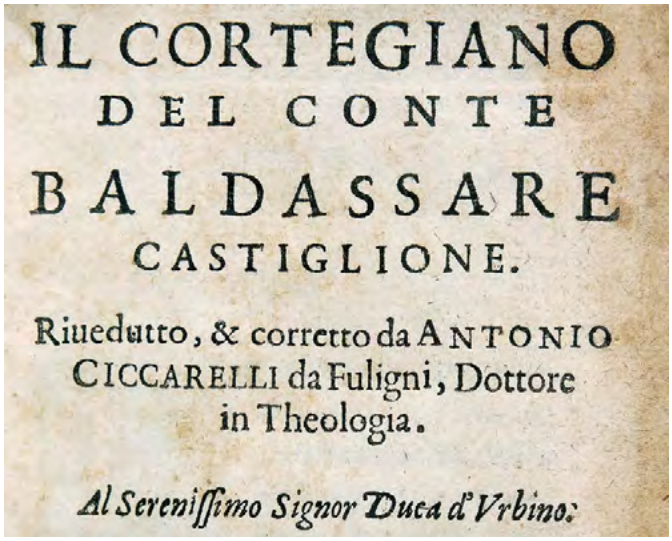
Castiglione and *The Courtier*

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.
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*

57

Pronunciation Table	
Word(s)	**CK Code**
Castiglione	/kast*ig*lee*oe*nee/

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

- Have students silently read page 57.

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.

58

Pronunciation Table	
Word(s)	**CK Code**
sprezzatura	/spret*so*tor*ə/

- Have students silently read page 58.

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, whereas *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.

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of pages 57 and 58 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

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?"

59

- Have students silently read page 59.

  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*). *Il Galateo* was written to advise a wide range of people about good manners.

Check for Understanding

Invite students to turn and talk with a partner, discussing the central ideas of the chapter. If necessary, model thinking aloud about the gist and any key words, phrases, or ideas that have been repeated throughout the text.

DISCUSS THE CHAPTER AND WRAP-UP (15 MIN.)

- Invite students to Think-Pair-Share, thinking about the central ideas of the chapter. Cold call students to share with the whole group. Encourage students to identify two central ideas for the chapter and explain how they are supported by key details. Listen for students to identify one central idea being that Renaissance ideals were described in works of Renaissance literature, and that there were many ideals of behavior during the Renaissance.

  Note: The Discussion questions and Activity Page 8.2 relate to The Big Question of this chapter.

- Invite students to turn to Activity Page 8.2. Explain that they will use this chart to explain how a central idea is supported by key details using one of the central ideas they just identified: that there were many ideals of behavior during the Renaissance.
- 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.*

ENGLISH LANGUAGE LEARNERS

Reading for Information

Reading/Viewing Closely

Beginning
Prompt students to identify the central idea of each section by pointing out the text features, like the chapter headings, and asking students to paraphrase sections of the text.

Intermediate
Allow students to have an oral discussion on what each paragraph or section describes.

Advanced/Advanced High
Preview/review directions for Activity Page 8.3 as needed to ensure students understands each task.

ELPS 4.G

Activity Page 8.2

Check for Understanding

Circulate the classroom and check students as they work. Check for students explaining how the central idea is supported by key details. Connect that the advice given in each piece of literature would be key details that support the central idea previously identified. Remind students to use text features like headings, bolded words, and key details that are repeated throughout the text.

- 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 MIN.)

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.

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.

Lesson 8: Reading Informational Texts for Supporting Reasons and Evidence

Writing

45M

Primary Focus: Students will be able to plan an informational piece about a person from the Renaissance by identifying a topic and gathering evidence related to the topic. **TEKS 5.7.E; TEKS 5.11.A; TEKS 5.13.A; TEKS 5.13.B; TEKS 5.13.C; TEKS 5.13.D; TEKS 5.13.E; TEKS 5.13.F**

INTRODUCING THE TASK (5 MIN.) TEKS 5.13.A–E

- Tell students they will use what they have been learning about the artists of the Renaissance to research and write a longer informational piece. Tell students they will choose one of the artists they have been learning about to research further: Brunelleschi, Leonardo, or Michelangelo.
- Remind students to focus their writing by selecting one specific moment, object, or idea from the artist's life and use precise details to write about it. The focus of the piece will be the person they decide to write about.
- Have students recall what kind of genre this piece will be, knowing that it is an informational piece about a real person. If necessary, remind students to think back to the Personal Narratives unit. Listen for student responses like, "This piece will be a biography because it is a text written about the life of a real person, by someone other than the person whose life is being described."
- Students will use several sources to gather their research. Ask students what texts they have read so far in this unit that they could draw from. Listen for students recognizing the Reader as a possible source. Explain that the Reader will be their main and most important source of information for their biography research.

TEKS 5.7.E Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 5.13.A** Generate and clarify questions on a topic for formal and informal inquiry; **TEKS 5.13.B** Develop and follow a research plan with adult assistance; **TEKS 5.13.C** Identify and gather relevant information from a variety of sources; **TEKS 5.13.D** Understand credibility of primary and secondary sources; **TEKS 5.13.E** Demonstrate understanding of information gathered; **TEKS 5.13.F** Differentiate between paraphrasing and plagiarism when using source materials.

REVIEW NOTE-TAKING TECHNIQUES (15 MIN.)

- Review note-taking techniques. Remind students they learned about note-taking for informational writing in the Early American Civilizations unit, and they have worked on paraphrasing in this unit.
    - Search the text for information related to the topic.
    - Remind students that paraphrasing means putting someone else's ideas in your own words. Plagiarism means using someone else's words without giving them credit.
    - Record notes in fragments and use paraphrasing to avoid plagiarism.
- Ask students what their topic will be for this piece. Listen for students recognizing that the artist they choose to write about will be their topic.
- Explain to students that strong informational pieces provide a general observation and focus about the topic. Ask students to Think-Pair-Share, discussing what the general observation or focus might be for this piece.

Check for Understanding

Circulate the classroom and check in with students as they talk. Listen for student responses like, "The focus will be on the artist's life and achievements." If necessary, prompt students by asking, "Why would a reader want to read a piece about an artist from the Renaissance?"

- Tell students they will choose one of the artists from the three listed and take notes about the artist from the Reader. Explain that, like they just discussed, biographies focus on a person's life, accomplishments, challenges, and achievements.

- Have students turn to Activity Page 8.4. Explain to students that they will use this graphic organizer to record notes as they research to learn more about the artist they choose.

Activity Page 8.4

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 that the criteria you introduced for the project are included in the rubric. This rubric will be used to assess this writing project.

Activity Page SR.4

- Display the Chapter 4: "Michelangelo and Raphael" from the Reader 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.

- If necessary, remind students of the topic of the piece (Raphael's biography) and that each note-taking category is a point they will make about the topic. Remind students that they must develop their points with evidence related to the topic, which includes facts, concrete details, quotations, or other information and examples related to the topic.
    - "Early Years": 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": 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.
    - "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 they would fill in "Raphael" in the blank for the title of the chart, and in the first row they would write and underline "Patrons, Artists, and Scholars" for the title of the first source, "2014" for the date it was published, and "book" for the type of source.

TAKE NOTES FOR A BIOGRAPHY (20 MIN.)

- 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.
- Have students turn to the chapter indicated for the person they selected and start taking notes.

Check for Understanding

Circulate the classroom 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. If necessary, 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.

Support

Have students use sticky notes as they skim the chapters indicated on the activity page to refresh their memory about the three choices.

ENGLISH LANGUAGE LEARNERS

Writing Texts to Explain Information

Beginning
Photocopy the relevant chapter from the Reader and allow student to color-code information for each note-taking category by highlighting evidence in the text. Consider allowing students to use combination notes (writing both pictures and words) when recording notes on Activity Page 8.4.

Intermediate
Give clear examples of what information or key points are important to record on Activity Page 8.4.

Advanced/Advanced High
Provide support for note-taking as needed.

ELPS 5.F

WRAP-UP (5 MIN.)

- Prompt students to record their 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.
- Provide reinforcing or corrective feedback for students related to the topic and 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 finding a concrete detail that is an example of the artist's accomplishments!
    - 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.
    - Reread this fact in the text. Make sure it is relevant to the topic you are writing about.

Guidance for Teacher Use of Rubrics

- Rubrics are provided for evaluation of the content and structure of student writing composed within each unit. 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.
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.

End Lesson

Lesson 8: Reading Informational Texts for Supporting Reasons and Evidence

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.

Activity Page 8.3

LESSON

9

Synthesizing Text Details to Make Inferences

PRIMARY FOCUS OF LESSON

Reading

Students will analyze the relationship between particular words and phrases in "Morals, Modesty, and Manners" to better understand the words and phrases and draw inferences from the text. TEKS 5.3.B; TEKS 5.6.F

Grammar

Students will use and explain the function of prepositions and prepositional phrases in sentences. TEKS 5.11.D.vi

Morphology

Students will use the prefix *ex–* as a clue to determine the meaning of words. TEKS 5.3.C

Spelling

Students will spell grade-appropriate words correctly. TEKS 5.2.B.iii

FORMATIVE ASSESSMENT

Activity Page 9.2	**Practice Prepositions** Use and explain the function of prepositions to complete sentences. TEKS 5.11.D.vi
Practice Prefix *ex–* Chart	**Practice Prefix *ex–* Chart** Choose which word with the prefix *ex–* best fits in the sentence. TEKS 5.3.C

TEKS 5.3.B Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words; **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.11.D.vi** Edit drafts using standard English conventions, including prepositions and prepositional phrases and their influence on subject-verb agreement; **TEKS 5.3.C** Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo; **TEKS 5.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Review the Chapter	Whole Group	5 min.	❑ Answer Key for Activity Page 8.3 ❑ Activity Pages 8.3, 9.1 ❑ *Patrons, Artists, and Scholars* ❑ Purpose for Reading/The Big Question (Digital Components)
Reread to Analyze Words and Phrases	Whole Group/ Independent	25 min.	
Discuss the Chapter and Wrap-Up	Whole Group	10 min.	
Word Work: *Witty*	Whole Group	5 min.	
Language (45 min.)			
Grammar	Whole Group/ Independent	15 min.	❑ Prepositional Phrases Poster (Digital Components) ❑ Activity Page 9.2
Morphology	Whole Group	15 min.	❑ Practice Prefix *ex–* Chart (Digital Components) ❑ Activity Page 9.3
Spelling	Independent	15 min.	❑ Activity Pages 9.4, SR.3
Take-Home Materials			
Reading: Morphology			❑ Activity Pages 8.3, 9.1, 9.3

ADVANCE PREPARATION

Reading

- Prepare and display the Purpose for Reading/The Big Question. Alternatively, you may access a digital version in the digital components for this unit.

Language

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.

Universal Access

- Modify sentences on Activity Page 9.2 so they are about a familiar activity or process.

ACADEMIC VOCABULARY

morals, n. ideas and beliefs about right and wrong (52)

reputation, n. the opinion or perception that other people have about someone or something (54)

pessimistic, adj. having a negative or gloomy attitude; expecting that the worst will always happen (54)

brute, n. someone who is mean, tough, and/or a bully (54)

witty, adj. clever; funny (58)

custom, n. a tradition practiced by a culture or group of people (customs) (59)

indulge, v. to treat oneself or take much more than needed (59)

Spanish Cognates for Academic Vocabulary

- reputación
- pesimista
- bruto
- costumbre

Start Lesson

Lesson 9: Synthesizing Text Details to Make Inferences

Reading

45M

Primary Focus: Students will analyze the relationship between particular words and phrases in "Morals, Modesty, and Manners" to better understand the words and phrases and draw inferences from the text. **TEKS 5.3.B; TEKS 5.6.F**

REVIEW THE CHAPTER (5 MIN.)

- Using the Answer Key at the back of this Teacher Guide, review student responses to Activity Page 8.3, which was assigned for homework.
- 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.
- 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?
- If necessary, review the central ideas presented in the chapter by reviewing Activity Page 8.2.

TEKS 5.3.B Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words; **TEKS 5.6.F** Make inferences and use evidence to support understanding.

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 their 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.

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.

54

REREAD TO ANALYZE WORDS AND PHRASES (25 MIN.)

- As a class, read the title of the chapter, "Morals, Modesty, and Manners." As you read portions of the chapter, pause to explain or clarify the text at each point indicated.

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.

Urbino, Italy

55

Pronunciation Table	
Word(s)	**CK Code**
Borgia	/bor*jə/

- Have students silently read the section, "The Bad Borgias," on pages 54 and 55.

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.

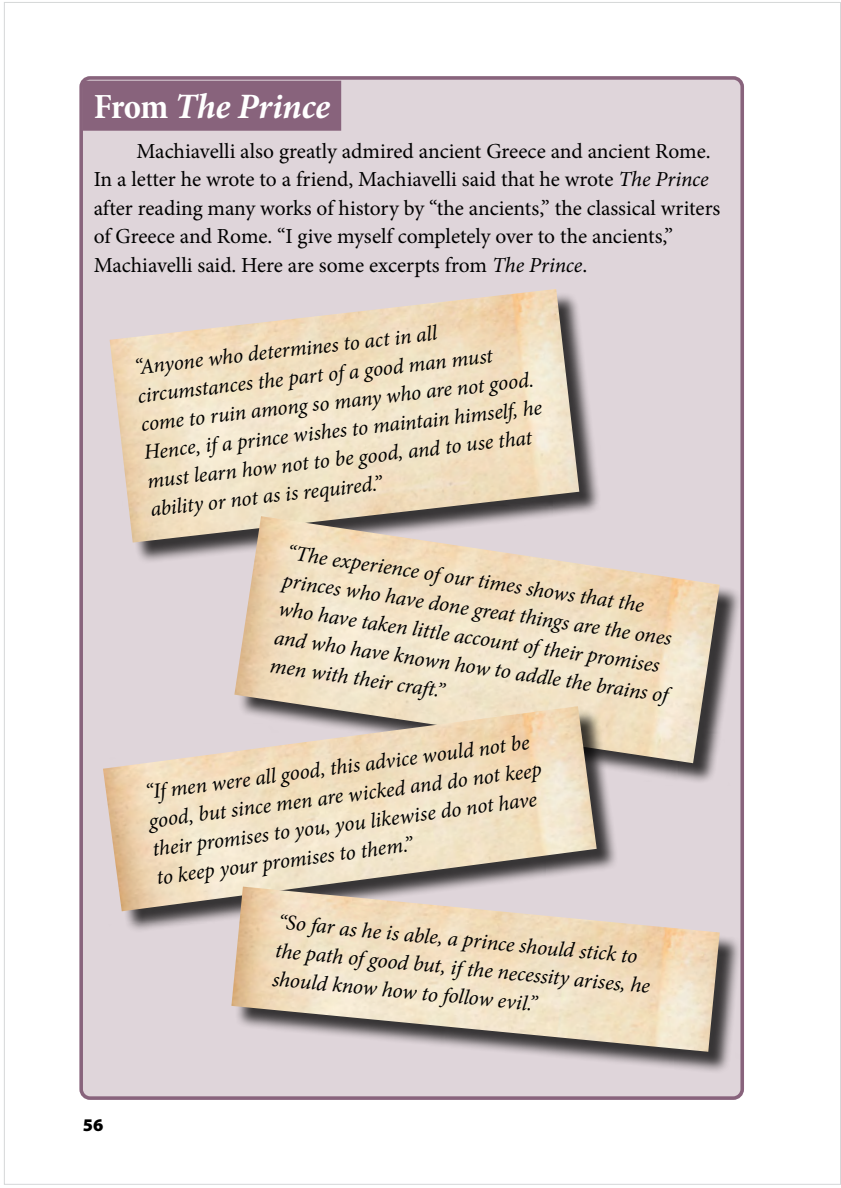
Inferential. What does the last part of this statement, "and the greater the oaths with which he made a promise, the less he observed it," mean? What evidence from the text helps you to know?

» It means that the more strongly he promised something, the more likely he was to ignore his promise. Machiavelli remembers the Borgias family when he writes about princes that do not keep their promises. Rodrigo Borgia became Pope Alexander VI.

Check for Understanding

Explain what this sentence means.

» Machiavelli thought Pope Alexander VI was good at convincing people something was true, but the more strongly he promised something, the more likely he was to ignore his promise. If necessary, remind students to think about what the first part of the sentence means and connect it to the second part of the sentence.



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*.

"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

- Have students silently read page 56.

  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."

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.

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.

Inferential. What words or phrases from these four passages support the view of human nature presented in the passages? What specific information from the text supports your answer?

» 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" and "men are wicked and do not keep their promises to you."

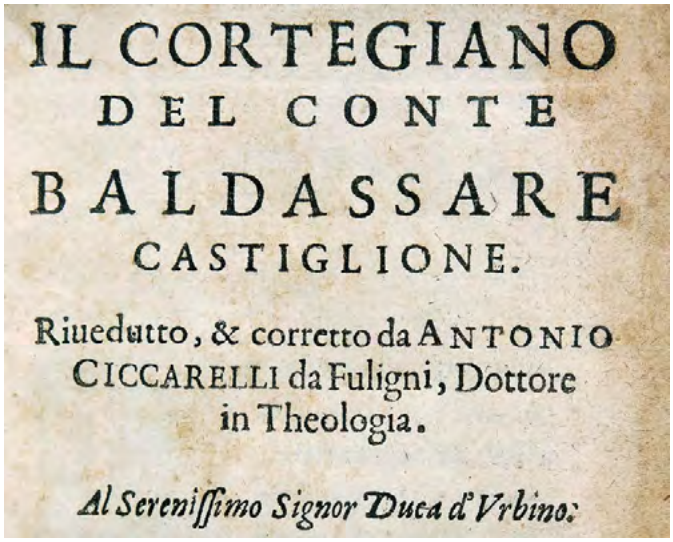
Castiglione and *The Courtier*

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.
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*

57

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.

58

Pronunciation Table	
Word(s)	**CK Code**
sprezzatura	/spret*so*tor*ə/

- Have students silently read page 58.

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 their 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.

Inferential. What are some antonyms for the word *conceited* in the fourth paragraph?

» Answers may vary, but may include *modest, humble*, and *reserved*.

Check for Understanding

Some antonyms for the word *conceited* are in the same paragraph as *conceited*. What clues do you see that show those words are antonyms?

» The word *but* indicates that the information that follows that word will be different from, and the opposite of, the information that comes before it. If necessary, direct students to specific sentences on the page.

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?"

59

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 (for example, philosophy, art, music, government, etc.). This diversity of knowledge was valued, and similarly, Castiglione is saying ability in multiple sports is valued.

- Have students silently read page 59.

  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 (10 MIN.)

- 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 MIN.)

1. In the chapter, you read, "Castiglione said that a lady should be 'witty, elegant, and cultured.'"
2. Say the word *witty* with me.
3. *Witty* means clever and funny.
4. Mr. Simpson made a witty comment about a book we were reading in class, which made everyone laugh.
5. 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 _____."

6. What part of speech is the word *witty*?
    - » adjective

ENGLISH LANGUAGE LEARNERS

Reading for Information
Selecting Language Resources

Beginning
Create precision when speaking by pre-teaching select academic and domain-specific words critical to understanding the text using visuals, word webs, or concept definition maps.

Intermediate
Allow students to create personal dictionaries to write down unknown words to reference as they read.

Advanced/Advanced High
Preview/review directions for Activity Page 9.1 as needed to ensure the student understands each task.

ELPS 4.D

- Use a Synonyms and Antonyms activity for follow-up.
  - I am going to say several words. If the word is a synonym of, or a word with a similar meaning to, the word *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*.

ENGLISH LANGUAGE LEARNERS

Learning About How English Works

Modifying to Add Details

Beginning
Provide 1:1 prompting and support for student. Modify sentences on Activity Page 9.2 so they are about a familiar activity or process.

Intermediate
Prompt students by reminding them 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).

Advanced/Advanced High
Prompt and support students to orally share a prepositional phrase about place, time, or object.

ELPS 5.B

Lesson 9: Synthesizing Text Details to Make Inferences

Language

45M

GRAMMAR (15 MIN.)

Primary Focus: Students will use and explain the function of prepositions and prepositional phrases in sentences. **TEKS 5.11.D.vi**

- Remind students they have learned about the parts of speech called prepositions and prepositional phrases.
- Ask students what kind of information a preposition gives a reader. Listen for responses like, "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)" and "A preposition often answers the questions *Where?*, *When?*, or *With whom?*"
- Remind students that a prepositional phrase contains a preposition and other words that could include articles, nouns, possessive nouns or pronouns, adjectives, and adverbs.

TEKS 5.11.D.vi Edit drafts using standard English conventions, including prepositions and prepositional phrases and their influence on subject-verb agreement.

- 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 when prepositional phrases give information about place, it is about where something happens or about the location of an object.
  - Tell students that prepositional phrases can also give information about time, such as when something happens (around 3:30 in the afternoon.) This function is labeled "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 "partner."
- 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.

Practice Prefix *ex–* Chart

Activity Page 9.2

Check for Understanding

Guide students through the first sentence, making sure they are able to choose the correct preposition (to) and identify the proper function (place). If necessary, remind students that a preposition often answers the questions *Where?, When?*, or *With whom?*

- Have students complete Activity Page 9.2 independently.
- Collect Activity Page 9.2 to review and grade at a later time.

MORPHOLOGY (15 MIN.)

Primary Focus: Students will use the prefix *ex–* as a clue to determine the meaning of words. **TEKS 5.3.C**

- 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.
- Ask students what the prefix *ex–* means. Listen for responses like "away" or "out." Remind students the prefix *ex–* does not change the part of speech of the root word.

TEKS 5.3.C Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo.

Support

Students may complete Activity Page 9.2 in pairs, or you may wish to complete it as a teacher-guided activity.

- 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 that 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 and explain how they know. Listen for students identifying the word *expelled,* because it means to force something or someone out, and using the meaning of the prefix *ex–* as a clue to determine this meaning.

Check for Understanding

Continue in this manner with the remaining sentences as time permits, as you listen for students identifying the correct word for each sentence by using the meaning of the prefix *ex–* as a clue. If necessary, ask which words students could eliminate from the list to narrow down the options.

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.

- 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.

Activity Page 9.3

SPELLING (15 MIN.)

Primary Focus: Students will be able to spell grade-appropriate words correctly. TEKS 5.2.B.iii

- 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.

Activity Page 9.4

End Lesson

Lesson 9: Synthesizing Text Details to Make Inferences

Take-Home Materials

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.

Activity Pages 8.3, 9.1 and 9.3

TEKS 5.2.B.iii Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

LESSON

10

Reading and Writing Informational Texts: Making Inferences

PRIMARY FOCUS OF LESSON

Spelling

Students will spell grade-appropriate words correctly. TEKS 5.2.B.iii

Reading

Students will make inferences about the opportunities women had during the Renaissance using evidence from the text, "Women in the Renaissance." TEKS 5.6.F

Writing

Students will continue to plan an informational piece about a person from the Renaissance by gathering evidence related to the topic. TEKS 5.7.E; TEKS 5.13.B; TEKS 5.13.C

FORMATIVE ASSESSMENT

Activity Page 10.1	**Spelling Assessment** Spell grade-appropriate words correctly. TEKS 5.2.B.iii
Activity Page 10.3	**Women in the Renaissance** Make inferences about the opportunities women had during the Renaissance using evidence from the text. TEKS 5.6.F
Activity Page 8.4	**Biography Notes Chart** Add evidence related to the topic. TEKS 5.7.E; TEKS 5.13.B; TEKS 5.13.C

TEKS 5.2.B.iii Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns; **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.13.B** Develop and follow a research plan with adult assistance; **TEKS 5.13.C** Identify and gather relevant information from a variety of sources.

LESSON AT A GLANCE

	Grouping	Time	Materials
Language (15 min.)			
Spelling Assessment	Individual	15 min.	❑ Activity Page 10.1
Reading (45 min.)			
Introduce the Chapter	Whole Group	5 min.	❑ Answer Key for Activity Page 9.1 ❑ Activity Pages 9.1, 10.2, 10.3 ❑ *Patrons, Artists, and Scholars* ❑ Purpose for Reading/The Big Question (Digital Components)
Read the Chapter for Gist	Whole Group/ Individual	10 min.	
Reread to Make Inferences	Small Group	15 min.	
Discussion and Wrap-Up	Whole Group	10 min.	
Word Work: *Fortunately*	Whole Group	5 min.	
Writing (30 min.)			
Model Taking Biography Notes	Whole Group	10 min.	❑ *Patrons, Artists, and Scholars* ❑ Activity Page 8.4 ❑ Biography Notes Chart (Digital Components) ❑ Raphael, Brunelleschi, Leonardo, and Michelangelo Second Sources ❑ Raphael Second Source (Digital Components)
Practice Taking Biography Notes	Individual	15 min.	
Wrap-Up	Whole Group	5 min.	
Take-Home Material			
Reading			❑ Activity Page 10.4

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 make inferences about the opportunities the Renaissance movement afforded to women of the time.
- Divide the class 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.

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 documents 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.

Morphology

- Collect Activity Page 9.3 to review and grade, as there is no morphology lesson today.

Universal Access

- Write well-crafted questions using key academic vocabulary from the chapter.

ACADEMIC VOCABULARY

norms, n. customs; standards of acceptable behavior (60)

fortunately, adv. luckily; by good fortune (60)

alliance, n. a formal agreement to work together (alliances) (60)

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)

obstacle, n. a challenge; something that blocks the way or makes it more difficult to do something else (obstacles) (64)

prominent, adj. important; well-known; easily seen (64)

reminiscent, adj. similar to something else (64)

status symbol, n. something someone owns that shows he or she is wealthy or important (66)

Spanish Cognates for Academic Vocabulary

- norma
- afortunadamente
- alianza
- obstáculo
- prominente
- reminiscencia
- símbolo de estatus

Lesson 10: Reading and Writing Informational Texts: Making Inferences

Language

15M

SPELLING ASSESSMENT (15 MIN.)

Primary Focus: Students will spell grade-appropriate words correctly.

TEKS 5.2.B.iii

Note: This is a good opportunity to use the Tens scoring system to gather formative assessment data.

Activity Page 10.1

- Have students turn to Activity Page 10.1 for the spelling assessment.
- Using the following list and read the words one at a time in the following manner: Say the word, use it in a sentence, 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.

TEKS 5.2.B.iii Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

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.

Lesson 10: Reading and Writing Informational Texts: Making Inferences

Reading

45M

Primary Focus: Students will make inferences about the opportunities women had during the Renaissance using evidence from the text, "Women in the Renaissance." **TEKS 5.6.F**

INTRODUCE THE CHAPTER (5 MIN.)

- Using the Answer Key at the back of this Teacher Guide, review student responses to Activity Page 9.1, which was assigned for homework.
- Tell students they will read Chapter 7, "Women in the Renaissance."
- Have students turn to the table of contents, locate the chapter, then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.

TEKS 5.6.F Make inferences and use evidence to support understanding.

- 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.
- Have students refer to the glossary at the back of the Reader and locate *norms,* then have a student read the definition.
- Explain the following:
    - the part of speech
    - alternate forms of the word

Activity Page 10.2

- Have students reference Activity Page 10.2 while you read each word and its meaning.

norms, n. customs; standards of acceptable behavior (60)

fortunately, adv. luckily; by good fortune (60)

alliance, n. a formal agreement to work together (*alliances*) (60)

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)

obstacle, n. a challenge; something that blocks the way or makes it more difficult to do something else (*obstacles*) (64)

prominent, adj. important; well-known; easily seen (64)

reminiscent, adj. similar to something else (64)

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
Multiple-Meaning Core Vocabulary Words		fashion
Sayings and Phrases	all of [age] wasted no time capture her likeness on canvas in their own right	

- Have one student read The Big Question at the beginning of the chapter. Ensure that students understand the meaning of The Big Question before reading the chapter. Clarify for students that the word *afford* in this instance means the same as make possible.
    - What opportunities did the Renaissance movement afford to some wealthy women of the time?

READ THE CHAPTER FOR GIST (10 MIN.)

- Explain to students that, as in previous lessons, they will be reading this chapter several times. Remind them that the first time they read it, they might not understand every word or idea. Remind students that good readers read texts over and over for a variety of different reasons. Tell students that the first time they read this chapter, they will read for gist.
- If necessary, invite students to turn and talk, discussing what it means to read for gist. Listen for students explaining that it means to think about what the section of the text is mostly about.
- Have students read pages 60 and 61 silently.

Check for Understanding

Invite students to turn and talk, discussing the gist of pages 60 and 61 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

- Repeat for the remainder of the chapter, having students read sections of the chapter silently and then discussing the gist of these sections.

REREAD TO MAKE INFERENCES (15 MIN.)

- Explain to students that they will be rereading this chapter in small groups. Invite students to transition to these predetermined groups.
- Invite students to place a sticky note or note in the margin to mark the text evidence that supports their inference.

ENGLISH LANGUAGE LEARNERS

Reading for Information
Reading/Viewing Closely

Beginning
While reading, test students' comprehension frequently with well-crafted questions using key academic vocabulary from the text.

Intermediate
Model "fix up" strategies when reading to encourage students to check if what they're reading makes sense.

Advanced/Advanced High
Preview/review informational text structure as necessary.

ELPS 4.G

Chapter 7

Women in the Renaissance

THE BIG QUESTION
What opportunities did the Renaissance movement afford to some wealthy women of the time?

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."

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

Note: The following guided reading supports are intended for use with Small Group 1.

- Have students silently read page 60 and 61.

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 for 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.

Ducal palace in Mantua where Isabella lived

61

Pronunciation Table	
Word(s)	**CK Code**
Francesco Gonzaga	/fran*ches*koe/ /gon*zog*ə/

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.

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.

Check for Understanding

Ask students what inferences they can make about the opportunities women had during the Renaissance.

» Answers may vary, but should include that most women were not powerful or influential during this time and that some women gained power because of whom they married. Direct students back to specific paragraphs in the text, and encourage them to find the evidence that supports their inferences.

- Have students record the answers to questions 1 and 2 on Activity Page 10.3.

Support

What does it mean that Isabella's father arranged her marriage?

» It means he selected the man she would marry.

Activity Page 10.3

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 sixty 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 twenty 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.

62

- Have students read page 62 silently.

  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 noblewomen during this time period were expected only to marry and have children.

Challenge

The text says Leonardo "made the excuse that he was too busy" to paint Isabella. Based on that phrase, do you believe he wanted to paint her? Why or why not?

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 done only 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.

Titian's second portrait of Isabella d'Este, 1536 CE

63

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.

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.

Lavinia Fontana's, *Self Portrait at the Spinet,* 1578 CE

64

Pronunciation Table	
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/

- Have students silently read page 64.

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.

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.

Check for Understanding

Ask students what inferences they can make about the opportunities women had during the Renaissance.

» Answers may vary, but should include that women did not have as many opportunities as men, and that some women had unique opportunities because their family members believed in the importance of educating girls. If necessary, direct students back to specific paragraphs in the text.

- Have students record the answers to questions 4 and 5 on Activity Page 10.3.

Detail from Sofonisba Anguissola's, *Self-Portrait*, 1556 CE

65

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.

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

- Have students silently read pages 66 and 67.

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.

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.

The wedding of Catherine de' Medici to Prince Henry of France

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.

Inferential. If you saw a person walking down the street during the Renaissance period, how would you know their degree of wealth and social class?

» You would be able to determine a person's degree of wealth and social class by their fashion. Peasants often had only 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 made 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.

  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.

DISCUSSION AND WRAP-UP (10 MIN.)

Note: Question 1 relates to The Big Question of this chapter.

- Bring students back together and use the following question to discuss the chapter.

  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 MIN.)

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 lucky? 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

Lesson 10: Reading and Writing Informational Texts: Making Inferences

Writing

30M

Primary Focus: Students will continue to plan an informational piece about a person from the Renaissance by gathering evidence related to the topic.

TEKS 5.7.E; TEKS 5.13.B; TEKS 5.13.C

MODEL TAKING BIOGRAPHY NOTES (10 MIN.)

- Remind students that in Lesson 8 they began gathering evidence for their informational pieces. Review that the piece will be a biography about an artist from the Renaissance.

TEKS 5.7.E Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.13.B** Develop and follow a research plan with adult assistance; **TEKS 5.13.C** Identify and gather relevant information from a variety of sources.

- Tell students that 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 main 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.
    - 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 eleven 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

Activity Page 8.4

- 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; 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.
- 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 BIOGRAPHY NOTES (15 MIN.)

- 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.

Check for Understanding

Circulate the room and check in with students. Check that students are appropriately incorporating information from their second source. If necessary, ask students if they are basing their decision to add information on whether it is confirming, completing, or contradicting; also check that they are using fragments and paraphrasing for note-taking.

Support

Transfer the information selected into fragments and paraphrasing on the Biography Notes Chart.

ENGLISH LANGUAGE LEARNERS

Writing
Writing Texts to Explain Information

Beginning
Allow students to color-code information for each note-taking category by highlighting evidence in the text. Consider allowing students to use combination notes (writing both pictures and words) when recording notes on Activity Page 8.4.

Intermediate
Give clear examples of what information or key points are important to record on Activity Page 8.4.

Advanced/Advanced High
Provide support for note-taking as needed.

ELPS 4.G

WRAP-UP (5 MIN.)

- 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 added only new information. Way to go!
    - You've included 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.

End Lesson

Lesson 10: Reading and Writing Informational Texts: Making Inferences

Take-Home Material

READING

- Have students take home Activity Page 10.4 to read and complete for homework.

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	/m<u>oo</u>v*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 of '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

Making Inferences: Women in the Renaissance

PRIMARY FOCUS OF LESSON

Reading

Students describe the relationship between the cultural norms set for women in the Renaissance and the ways women challenged those norms.

TEKS 5.6.H; TEKS 5.7.C

Grammar

Students use correlative conjunctions when writing or speaking.

TEKS 5.11.D

Morphology

Students use the root *serv* as a clue to determine the meaning of words.

TEKS 5.3.C

Spelling

Students spell grade-appropriate words correctly. TEKS 5.2.B.iii

FORMATIVE ASSESSMENT

Activity Page 11.1 **Women in the Renaissance Chart** Describe the relationship between the cultural norms set for women in the Renaissance and how women challenged them.

TEKS 5.6.H; TEKS 5.7.C

Activity Page 11.2 **Correlative Conjunctions** Complete sentences by adding correlative conjunctions. TEKS 5.11.D

TEKS 5.6.H Synthesize information to create new understanding; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.11.D** Edit drafts using standard English conventions; **TEKS 5.3.C** Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo; **TEKS 5.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Review the Chapter	Whole Group	10 min.	❑ Answer Key for Activity Page 10.4 ❑ Activity Pages 10.4, 11.1 ❑ *Patrons, Artists, and Scholars* ❑ Purpose for Reading/The Big Question (Digital Components) ❑ Women in the Renaissance Chart (Digital Components)
Reread "Women in the Renaissance"	Partner	20 min.	
Discuss the Chapter and Wrap-Up	Whole Group	10 min.	
Word Work: *Obstacle*	Whole Group	5 min.	
Language (45 min.)			
Grammar	Whole Group/ Independent	15 min.	❑ Correlative Conjunctions Poster (Digital Components) ❑ Activity Page 11.2
Morphology	Whole Group	15 min.	❑ Activity Page 11.3
Spelling	Whole Group	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)

ADVANCE PREPARATION

Reading

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

Language

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.

Universal Access

- Modify sentences on Activity Page 11.2 so they are about a familiar activity or process, and so they require students to use coordinating conjunctions (*and, but, or, yet, for, nor, so*) instead of correlative conjunctions.

ACADEMIC VOCABULARY

norms, n. customs; standards of acceptable behavior (60)

fortunately, adv. luckily; by good fortune (60)

alliance, n. a formal agreement to work together (alliances) (60)

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)

obstacle, n. a challenge; something that blocks the way or makes it more difficult to do something else (obstacles) (64)

prominent, adj. important; well-known; easily seen (64)

reminiscent, adj. similar to something else (64)

status symbol, n. something someone owns that shows he or she is wealthy or important (66)

Spanish Cognates for Academic Vocabulary

- norma
- afortunadamente
- alianza
- obstáculo
- prominente
- reminiscencia
- símbolo de estatus

Start Lesson

Lesson 11: Making Inferences: Women in the Renaissance

Reading

45M

Primary Focus: Students describe the relationship between the cultural norms set for women in the Renaissance and ways women challenged those norms. **TEKS 5.6.H; TEKS 5.7.C**

REVIEW THE CHAPTER (10 MIN.)

- Using the Answer Key for Activity Page 10.4, review student responses on Activity Page 10.4, which was assigned for homework.

TEKS 5.6.H Synthesize information to create new understanding; **TEKS 5.7.C** Use text evidence to support an appropriate response.

- 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:

1. What does the word *norms* mean?
    - » standards of acceptable behavior
2. How did the people of the Renaissance decide whom to marry?
    - » Fathers arranged marriages for their children while they were still young.
3. 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 these alliances made it less likely that the various city-states would go to war with one another.

- You may want to review the following vocabulary words before you have the students reread the chapter:

norms, n. customs; standards of acceptable behavior (60)

fortunately, adv. luckily; by good fortune (60)

alliance, n. a formal agreement to work together (alliances) (60)

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)

obstacle, n. a challenge; something that blocks the way or makes it more difficult to do something else (obstacles) (64)

prominent, adj. important; well-known; easily seen (64)

reminiscent, adj. similar to something else (64)

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.
- 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?

REREAD "WOMEN IN THE RENAISSANCE" (20 MIN.)

- Pair students to read and discuss the chapter.
- 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.

Check for Understanding

Circulate the classroom and check in with students. Check that students are using evidence from the text to describe the cultural norms during the Renaissance and evidence describing how women challenged these norms. If necessary, remind students of the meaning of the term "cultural norms" and give examples of modern-day cultural norms.

DISCUSS THE CHAPTER AND WRAP-UP (10 MIN.)

Note: Activity Page 11.1 and questions 1-3 relate to The Big Question of this chapter.

- 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 (usually rich ones from important families) chosen for them by their fathers; 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.

ENGLISH LANGUAGE LEARNERS

Reading for Information

Reading/Viewing Closely

Beginning
Provide 1:1 prompting and support by modeling the metacognition for adding notes to Activity Page 11.1.

Intermediate
Direct students back to specific sections of the text when adding notes to Activity Page 11.1.

Advanced/Advanced High
Preview/Review directions for Activity Page 11.1 as needed to ensure the student understands the task

ELPS 4.G

Activity Page 11.1

Challenge

Have students compare and contrast the contributions each woman made to challenging cultural norms.

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 MIN.)

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 such as 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 such as 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*."

Lesson 11: Making Inferences: Women in the Renaissance

Language

45M

GRAMMAR (15 MIN.)

Primary Focus: Students use correlative conjunctions when writing or speaking.

TEKS 5.11.D

- 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, ask students what each pair of conjunctions show or indicate to the reader.

TEKS 5.11.D Edit drafts using standard English conventions.

ENGLISH LANGUAGE LEARNERS

Learning About How English Works

Connecting Ideas

Beginning
Provide 1:1 prompting and support for students. Modify sentences on Activity Page 11.2 so they are about a familiar activity or process, and so they require students to use coordinating conjunctions (*and, but, or, yet, for, nor, so*).

Intermediate
Prompt students by reminding them that correlative conjunction are words that work together in pairs to relate one part of a sentence to another part of a sentence.

Advanced/Advanced High
Provide support as needed.

ELPS 5.F

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.

- Discuss the following about each correlative conjunction:
  - 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.

Activity Page 11.2

- 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.

Check for Understanding

Circulate the classroom and check in with students. Check that students are able to complete each sentence with the correct correlative conjunction. If necessary, remind students of what correlative conjunctions are, and ask what how the first part of the sentence relates to the second part of the sentence.

- Collect Activity Page 11.2 to review and grade at a later time.

Support

Students may complete Activity Page 11.2 in partners, or you may wish to complete it as a teacher-guided activity.

MORPHOLOGY (15 MIN.)

Primary Focus: Students use the root *serv* as a clue to determine the meaning of words. **TEKS 5.3.C**

- 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.
- Write the words preserve, serve, reserve, service, and servant on the board. Invite students to chorally read the words aloud. Ask students to look closely at these words to see what they all have in common. Listen for students noticing that they all have "serv" in them.
- Explain to students that *serv* is a Latin root and write it on the board or chart paper. Tell students that it is pronounced /serv/.
- Explain to students that a root is a main element of a word that forms the base of its meaning.
- Ask students to think about the meanings of these words, and then turn, and talk with a partner about what the root serv might mean. Cold call students to discuss the meaning of this root, and, if necessary, explain that serv means "to save, protect, or serve." Add this meaning to the poster.
- Remind students 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.
- Point out *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.

TEKS 5.3.C Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo.

Check for Understanding

As you continue through the remaining *serv* words, listen for students using the meaning of *serv* discussed earlier in the segment and drawing on their knowledge of prefix and suffix meanings. If necessary, remind students that *serv* means to save, protect, or serve and point out any prefix or suffix the word being discussed may have.

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.

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.

Activity Page 11.3

- 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 MIN.)

Primary Focus: Students spell grade-appropriate words correctly. TEKS 5.2.B.iii

- Explain that students will practice ten 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 be asked to write a dictated sentence including one or more of these words in Lesson 15.

TEKS 5.2.B.iii Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

- 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 each one on the board or chart paper. First, say the word aloud; second, 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.

  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).

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

- 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 (that is, 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.

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 thirty years.
democracy	government where the people vote to choose leaders	Palomo voted in each election because he felt it was an important duty for those who are 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 number of its 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.

Lesson 11: Making Inferences: Women in the Renaissance

Take-Home Material

LANGUAGE

Morphology

- Have students take home Activity Pages 11.3 and 11.5 to complete for homework.

Spelling

- 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.

Activity Pages
11.3 — 11.5

LESSON

12

Reading and Writing Informational Texts: Making Inferences

PRIMARY FOCUS OF LESSON

Reading

Students will describe the relationship between the artists of Northern Europe and the Renaissance movement in Italy. TEKS 5.6.H; TEKS 5.7.B; TEKS 5.7.C

Writing

Students will draft an informational piece about a person from the Renaissance by using reasons and gathered evidence related to the topic.

TEKS 5.11.B.i; TEKS 5.11.B.ii; TEKS 5.12.B; TEKS 5.13.E

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

FORMATIVE ASSESSMENT

Activity Page 12.2	**Reading Response: "The Northern Renaissance"** Describe the relationship between the artists of northern Europe and the Renaissance movement in Italy using evidence from the text. TEKS 5.6.H; TEKS 5.7.B; TEKS 5.7.C
Activity Page 8.4	**Biography Notes Chart** Draft an informational piece about a person from the Renaissance using gathered evidence related to the topic. TEKS 5.11.B.i; TEKS 5.11.B.ii; TEKS 5.12.B; TEKS 5.13.E

Writing Studio

If you are using Writing Studio, you may begin Unit 4, Lesson 1 after completing this lesson. If you have not done so already, you may wish to review the Writing Studio materials and their connection to this unit.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (50 min.)			
Introduce the Chapter	Whole Group	10 min.	❑ *Patrons, Artists, and Scholars* ❑ Purpose for Reading/The Big Question (Digital Components) ❑ Activity Pages 12.1, 12.2
Read "The Northern Renaissance" for Gist	Whole Group/ Partners	10 min.	
Reread "The Northern Renaissance"	Whole Group/ Independent	15 min.	
Discuss the Chapter, Wrap-Up	Whole Group/ Independent	10 min.	
Word Work: *Promote*	Whole Group	5 min.	
Writing (40 min.)			
Model Drafting a Biography	Whole Group	10 min.	❑ Activity Page 8.4 ❑ Biography Notes Chart (Digital Components) ❑ Sequence Words and Phrases (Digital Components) ❑ writing journals
Practice Drafting a Biography	Independent	25 min.	
Wrap-Up	Whole Group	5 min.	
Take-Home Material			
Reading			❑ Activity Page 12.3

TEKS 5.6.H Synthesize information to create new understanding; **TEKS 5.7.B** Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.11.B** Develop drafts into a focused, structured, and coherent piece of writing by: (i) organizing with purposeful structure, including an introduction, transitions, and a conclusion; (ii) developing an engaging idea reflecting depth of thought with specific facts and details; **TEKS 5.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 5.13.E** Demonstrate understanding of information gathered.

ADVANCE PREPARATION

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.

Language

Morphology; Spelling

- Collect Activity Pages 11.3 and 11.5 to review and grade, as there are no morphology or spelling lessons today.

Universal Access

- Create sentence frames to support students in writing their informational pieces. Create a bank of transitional words or phrases to choose from to support organization of the piece.

ACADEMIC VOCABULARY

keen, adj. strong and observant (70)

plunge, v. to fall or jump suddenly from a high place (plunged) (73)

foreground, n. the part of a picture that appears closest to the viewer (73)

renowned, adj. famous; known and admired by many people (75)

controversial, adj. related to or causing much discussion, disagreement, or argument (75)

promote, v. to publicize and support (promoted) (75)

denounce, v. to publicly state that something or someone is bad or wrong (75)

Spanish Cognates for Academic Vocabulary

- denunciar

Lesson 12: Reading and Writing Informational Texts: Making Inferences

Reading

50M

Primary Focus: Students will describe the relationship between the artists of Northern Europe and the Renaissance movement in Italy.

TEKS 5.6.H; TEKS 5.7.B; TEKS 5.7.C

INTRODUCE THE CHAPTER (10 MIN.)

- 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).
- Tell students that today they will read 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.
- Have students refer to the glossary at the back of the Reader, and locate *keen*. Have a student read the definition.
- Explain the following:
  - the part of speech
  - alternate forms of the word

TEKS 5.6.H Synthesize information to create new understanding; **TEKS 5.7.B** Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources; **TEKS 5.7.C** Use text evidence to support an appropriate response.

Activity Page 12.1

- Have students reference Activity Page 12.1 while you read each vocabulary word and its meaning.

keen, adj. strong and observant (70)

plunge, v. to fall or jump suddenly from a high place (plunged) (73)

foreground, n. the part of a picture that appears closest to the viewer (73)

renowned, adj. famous; known and admired by many people (75)

controversial, adj. related to or causing much discussion, disagreement, or argument (75)

promote, v. to publicize and support (promoted) (75)

denounce, v. to publicly state that something or someone is bad or wrong (75)

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
Multiple-Meaning Core Vocabulary Words		keen promote
Sayings and Phrases	a taste for head on at first glance body of 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 did the Renaissance movement in Italy impact the artists of Northern Europe?

READ "THE NORTHERN RENAISSANCE" FOR GIST (10 MIN.)

- Explain to students that like in previous lessons, they will be reading this chapter several times. Remind students that the first time they read it, they might not understand every word or idea. Remind students that good readers read texts over and over for a variety of different reasons. Tell students that the first time they read this chapter, they will read for the gist.
- If necessary, invite students to turn and talk with a partner, discussing what it means to read for gist. Listen for students explaining that it means to think about what the section of the text is mostly about.

Chapter 8

The Northern Renaissance

THE BIG QUESTION
How did the Renaissance movement in Italy impact the artists of northern Europe?

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.

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.

- Have students silently read pages 68 and 69.

Jan van Eyck's *The Arnolfini Portrait*, 1434 CE

69

Check for Understanding

Invite students to turn and talk with a partner, discussing the gist of pages 68 and 69 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

- Repeat for the remainder of the chapter, having students read sections of the chapter silently and then discussing the gist of these sections.

REREAD "THE NORTHERN RENAISSANCE" (15 MIN.)

- Reread the chapter together, as students follow along in their Readers. As you read, stop to read and discuss the corresponding guided reading supports.

Word(s)	CK Code
Jan van Eyck	/yon/ /von/ /iek/

- Read page 68 and the caption on page 69 aloud.
- Refer to the Map of Europe during the Renaissance at the back of the Reader. Have students locate Flanders.

Check for Understanding

How did 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. If necessary, direct students back to specific paragraphs in the text.

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

What did van Eyck emphasize in the painting?

» Van Eyck painted it for an Italian businessman living in Flanders.

Support

What did van Eyck emphasize in the painting?

» van Eyck emphasized the light coming in the window and the texture of the subjects' clothing..

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

70

Word(s)	CK Code
Albrecht Dürer	/ol*brekt/ /due*rer/

- Invite students to read page 70 and the caption on page 71 independently.

Dürer's *Self-Portrait*, 1500 CE

71

- 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.

  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.

Check for Understanding

How did Dürer's work differ from artists of the Renaissance movement in Italy?

» Answers may vary, but may include that he captured his subjects head-on, captured a range of human expressions and emotion, and captured a range of skin tone and texture.

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.

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

Word(s)	CK Code
Pieter Bruegel	/pee*ter/ /broi*gəl/

- Cold call students to read pages 72 and 73 aloud.

Challenge

Tell students that many poets, including William Carlos Williams and W. H. Auden, have written poems describing this painting. Have students try writing their own poem about Bruegel's *Landscape with the Fall of Icarus*.

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.

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.

73

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.

Check for Understanding

What did Bruegel do differently from Italian Renaissance artists?

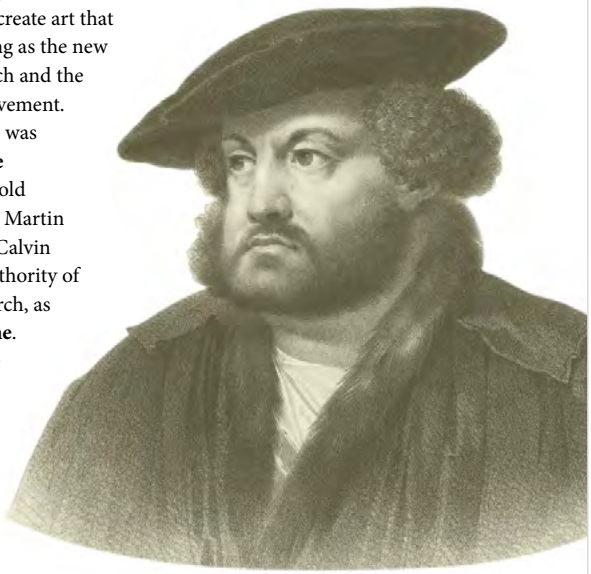
» Bruegel generally chose to paint everyday scenes instead of religious or mythological scenes. Even when he painted *Landscape with the Fall of Icarus*, based on the myth of Daedalus and Icarus, Icarus is not a central figure in the painting; only his legs are painted.

Holbein's *Portrait of Sir Thomas More*, 1527 CE

74

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.



Holbein

75

Word(s)	CK Code
Hans Holbein	/hons/ /hoel*bien/

- Read page 75 aloud.
- 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.

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 of Hans Holbein was he 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.

DISCUSS THE CHAPTER AND WRAP-UP (10 MIN.)

Note: Question 1 relates to The Big Question of this chapter.

- Have students look at the following questions on Activity Page 12.2 as you explain the directions. Tell students that they should include at least two pieces of evidence to support their response, and remind them they may have marked this evidence with sticky notes or in the margin.

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 details 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 MIN.)

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 _____."

ENGLISH LANGUAGE LEARNERS

Reading for Information

Reading/Viewing Closely

Beginning
Provide 1:1 prompting and support for students, and allow students to respond orally and by underlining or highlighting evidence from the text.

Intermediate
Direct students back to specific sections of the text. Encourage students to use specific academic vocabulary words from Activity Page 12.1 in their response.

Advanced/Advanced High
Preview/Review directions for Activity Page 12.2 as needed to ensure the students understand the task.

ELPS 4.G

Activity Page 12.2

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, have students create a sentence for each of the antonyms.

Lesson 12: Reading and Writing Informational Texts: Making Inferences

Writing

40M

Primary Focus: Students will draft an informational piece about a person from the Renaissance by using reasons and gathered evidence related to the topic.

TEKS 5.11.B.i; TEKS 5.11.B.ii; TEKS 5.12.B; TEKS 5.13.E

MODEL DRAFTING A BIOGRAPHY (10 MIN.)

Activity Page 8.4

- Tell students they will begin drafting their biography by referring to the completed Biography Notes chart from Activity Page 8.4.
- Ask students what the topic of this example biography will be. Listen for students identifying Raphael's life as the topic. Ask students what a good title would be for the piece. Listen for responses like, "The Life of Raphael," or simply "Raphael."
- As a class, decide on a title and model setting up the title on the board/chart paper.
    - As you write the title, tell students it should be centered on the page, and in bold (if word processing), or underlined (if handwriting).
- Point out that this piece will include headings. Ask students to refer to Activity Page 8.4 and think about what some logical headings may be for this piece. Listen for responses like, "Early Years," "Projects/Accomplishments," or "What made him great?"

TEKS 5.11.B Develop drafts into a focused, structured, and coherent piece of writing by: (i) organizing with purposeful structure, including an introduction, transitions, and a conclusion; (ii) developing an engaging idea reflecting depth of thought with specific facts and details; **TEKS 5.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 5.13.E** Demonstrate understanding of information gathered.

- As a class, decide on the first heading and model setting up the heading on the board/chart paper.
    - As you write the first heading, tell students the headings should be left justified, and in bold (if word processing), or underlined (if handwriting).
- Model beginning to draft the biography using the Raphael information.
- Explain to students that the topic of the first paragraph will be Raphael's early years.
- 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.
- Invite students to turn and talk with a partner, brainstorming at least two possible topic sentences for this paragraph. Cold call several students to share their topic sentences and record on the displayed Informational Paragraph Plan. Listen for responses like:
    - The great Renaissance artist, Raphael, was named Raffaello Sanzio when he was born in 1483 CE.
    - Born in 1483 CE, Raphael Sanzio was a great Renaissance artist.
- If necessary, 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 on the board/chart paper, 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.
- Remind students that strong informational paragraphs include several reasons that support the topic sentence. Invite students to turn and talk with a partner, discussing possible reasons that support the topic. Cold call several students to share their reasons. Listen for responses like:
    - During his childhood, he lost both of his parents.
    - Other examples using evidence from the completed Biography Notes Chart from Activity Page 8.4

- If necessary, 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.
- 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, writing and projecting for additional sentences and sections until students have had adequate modeling to begin their own pieces. Leave model displayed for students to reference.

PRACTICE DRAFTING A BIOGRAPHY (25 MIN.)

- Tell students to take out Activity Page 8.4 and their writing journals, and begin drafting. Remind students to start by setting up their title and the first heading.

Check for Understanding

Circulate the classroom and check in with students as they write. Ensure students are formatting their paragraphs correctly and using their notes to write sentences with reasons and gathered evidence related to the topic. If necessary, 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.

ENGLISH LANGUAGE LEARNERS

Writing
Writing Texts to Explain Information

Beginning
Provide 1:1 prompting and support for students while drafting their informational pieces. Consider providing sentence or paragraph frames for students to use.

Intermediate
Have students practice their pieces orally prior to writing it. Provide a bank of transitional words or phrases to choose from to support organization of the piece.

Advanced/Advanced High
Provide support for drafting their informational paragraphs as needed.

ELPS 5.G

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.

WRAP-UP (5 MIN.)

- 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:
  - 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.
  - Great job stating reasons related to your topic and using evidence to support your reasons!

End Lesson

Lesson 12: Reading and Writing Informational Texts: Making Inferences

Take-Home Material

READING

- Have students take home Activity Page 12.3 to read to a family member for fluency.

Activity Page 12.3

LESSON

13

Reading and Writing Informational Texts: Linking Points and Reasons

PRIMARY FOCUS OF LESSON

Reading

Students will explain how reasons they identify support points an author makes in a text. TEKS 5.7.C; TEKS 5.9.D.i

Writing

Students will revise an informational piece by linking ideas within and across categories of information. TEKS 5.10.C; TEKS 5.11.B.i; TEKS 5.11.C; TEKS 5.11.D

FORMATIVE ASSESSMENT

Linking Points with Reasons Graphic Organizer	**Linking Points with Reasons Graphic Organizer** Identify points an author makes in text sections; explain how reasons support these points. TEKS 5.7.C; TEKS 5.9.D.i
Biography Revisions	**Biography Revisions** Revise for linking ideas within the text: revise headings and add correlative conjunctions and other transitional words and phrases. TEKS 5.11.B.i; TEKS 5.11.C; TEKS 5.11.D

TEKS 5.7.C Use text evidence to support an appropriate response; **TEKS 5.9.D.i** Recognize characteristics and structures of informational text, including the central idea with supporting evidence; **TEKS 5.10.C** Analyze the author's use of print and graphic features to achieve specific purposes; **TEKS 5.11.B.i** Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction, transitions, and a conclusion; **TEKS 5.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 5.11.D** Edit drafts using standard English conventions.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (55 min.)			
Introduce the Chapter	Whole Group	10 min.	❑ *Patrons, Artists, and Scholars* ❑ Purpose for Reading/The Big Question (Digital Components) ❑ Activity Page 13.1 ❑ Linking Points with Reasons Graphic Organizer (Digital Components)
Read the Chapter for Gist	Whole Group/ Partner	15 min.	
Reread the Chapter	Whole Group/ Partner	20 min.	
Discuss the Chapter and Wrap-Up	Whole Group	5 min.	
Word Work: *Anxious*	Whole Group	5 min.	
Writing (35 min.)			
Model Revising for Linking Ideas	Whole Group/ Partner	15 min.	❑ *Patrons, Artists, and Scholars* ❑ Activity Page 8.4 ❑ Correlative Conjunctions Poster (Digital Components) ❑ biography drafts
Practice Creating Headings	Independent	15 min.	
Wrap-Up	Whole Group	5 min.	
Take-Home Material			
Reading; Writing			❑ Activity Page 13.2 ❑ biography drafts

ADVANCE PREPARATION

Reading

- Prepare and display the Purpose for Reading/The Big Question. Alternatively, you may access a digital version in the digital components for this unit.
- Write the Linking Points with Reasons chart on the board/chart paper. Alternatively, you may access a digital version of this in the digital components for this unit. Note that only the first two columns should have headings when preparing this chart; the remaining three columns will be completed throughout the lesson:

Section	Author's Point			
Bad Luck Trails a Good Man				
Back in Jail				
What's So Great About Don Quixote?				
The Young Bard of Avon				
The Lost Years				
The Globe Theater				

Writing

- Return students' biography drafts for them to use during the writing lesson.

Universal Access

- Provide a list of everyday connecting words or phrases and a list of academic connecting words or phrases for students to incorporate into their revisions.

ACADEMIC VOCABULARY

literate, adj. able to read and write fluently (76)

ransom, n. money that is paid to free someone who was captured (76)

anxious, adj. nervous; worried (78)

linger, v. to wait around or stay longer (82)

vulgar, adj. impolite; crude; inappropriate (82)

Spanish Cognates for Academic Vocabulary

- ansioso
- vulgar

Start Lesson

Lesson 13: Reading and Writing Informational Texts: Linking Points and Reasons

Reading

55M

Primary Focus: Students will explain how reasons they identify support points an author makes in a text. **TEKS 5.7.C; TEKS 5.9.D.i**

INTRODUCE THE CHAPTER (10 MIN.)

- Review information from the previous lesson by asking the following questions:

1. Name artists of the Northern Renaissance.
    - » Van Eyck, Dürer, Bruegel, and Holbein were some artists of the Northern Renaissance.
2. What did artists of the Northern Renaissance focus on in their work?
    - » The artists of the Northern Renaissance focused on details in their work.
3. 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.

- 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.

TEKS 5.7.C Use text evidence to support an appropriate response; **TEKS 5.9.D.i** Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that 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.
- Have students refer to the glossary at the back of the Reader to locate *literate*, and then have a student read the definition.
- Explain the following:
  - the part of speech
  - alternate forms of the word
- Have students reference Activity Page 13.1 while you read each word and its meaning.

Activity Page 13.1

literate, adj. able to read and write fluently (76)

ransom, n. money that is paid to free someone who was captured (76)

anxious, adj. nervous; worried (78)

linger, v. to wait around or stay longer (82)

vulgar, adj. impolite; crude; inappropriate (82)

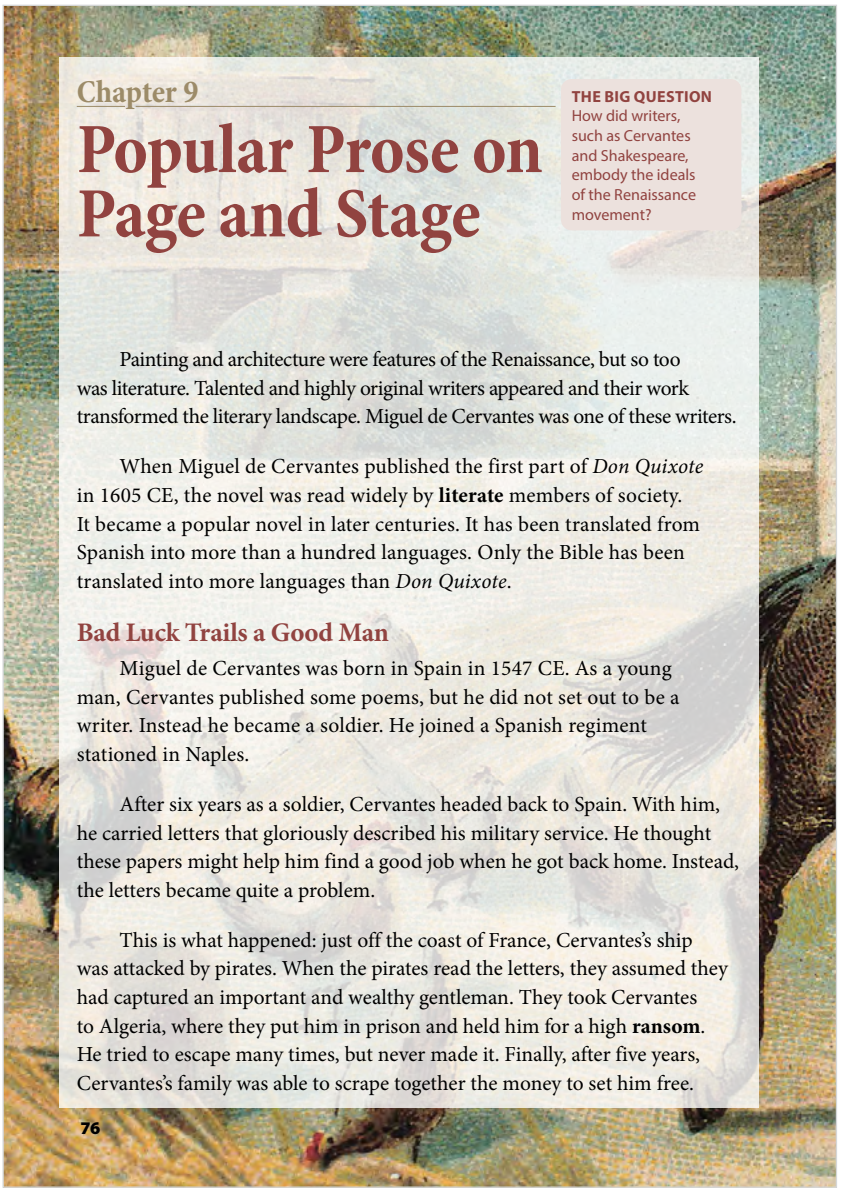
thatched, adj. made from straw (85)

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
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	

- Have one student read The Big Question at the beginning of the chapter. Ensure that 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 THE CHAPTER FOR GIST (15 MIN.)

- Explain to students that, like in previous lessons, they will be reading this chapter several times. Remind students that the first time they read it, they might not understand every word or idea. Remind students that good readers read texts over and over for different reasons. Tell students that the first time they read this chapter, they will read for gist.
- If necessary, invite students to turn and talk, discussing what it means to read for gist. Listen for students explaining that it means "to think about what the section of the text is mostly about."



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?

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*.

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

- Have students silently read pages 76 and 77.

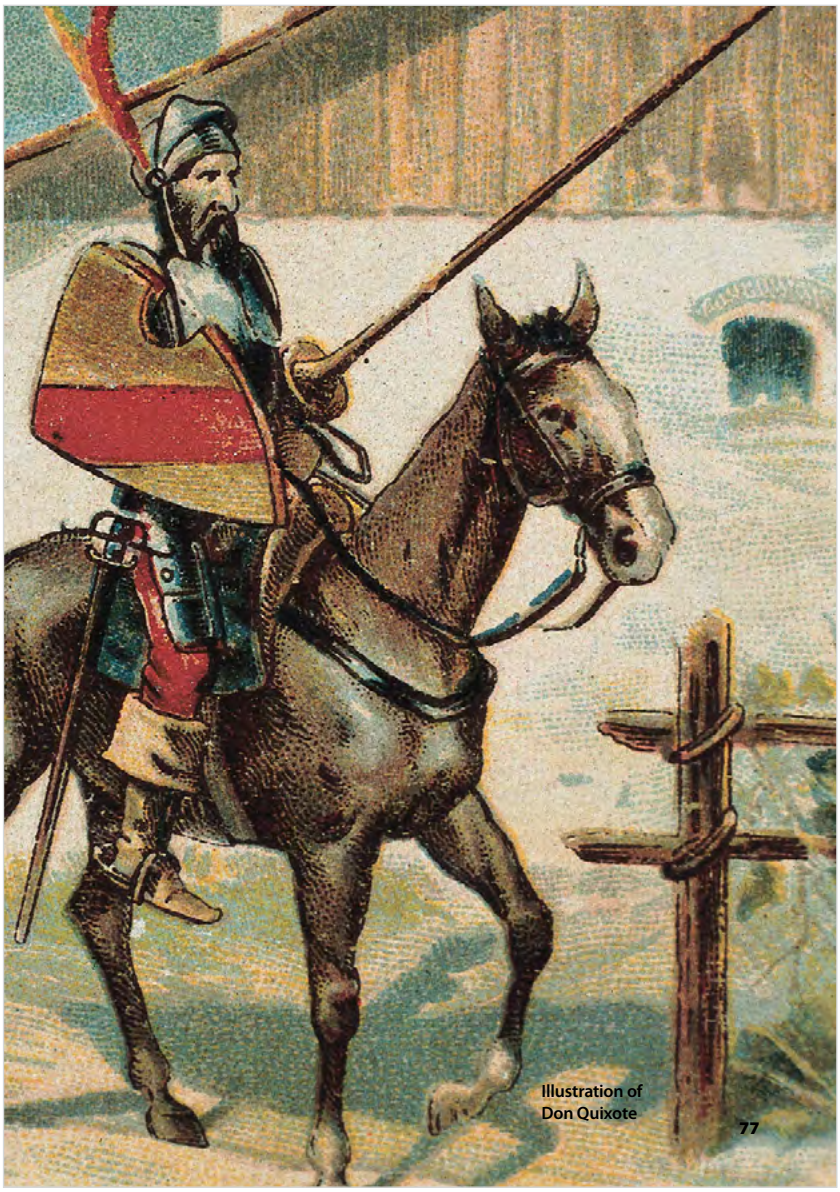


Illustration of
Don Quixote 77

Check for Understanding

Invite students to turn and talk, discussing the gist of pages 76 and 77 and writing it in the margin or on a sticky note. If necessary, model thinking aloud about the gist of this section.

Linking Points with Reasons Graphic Organizer

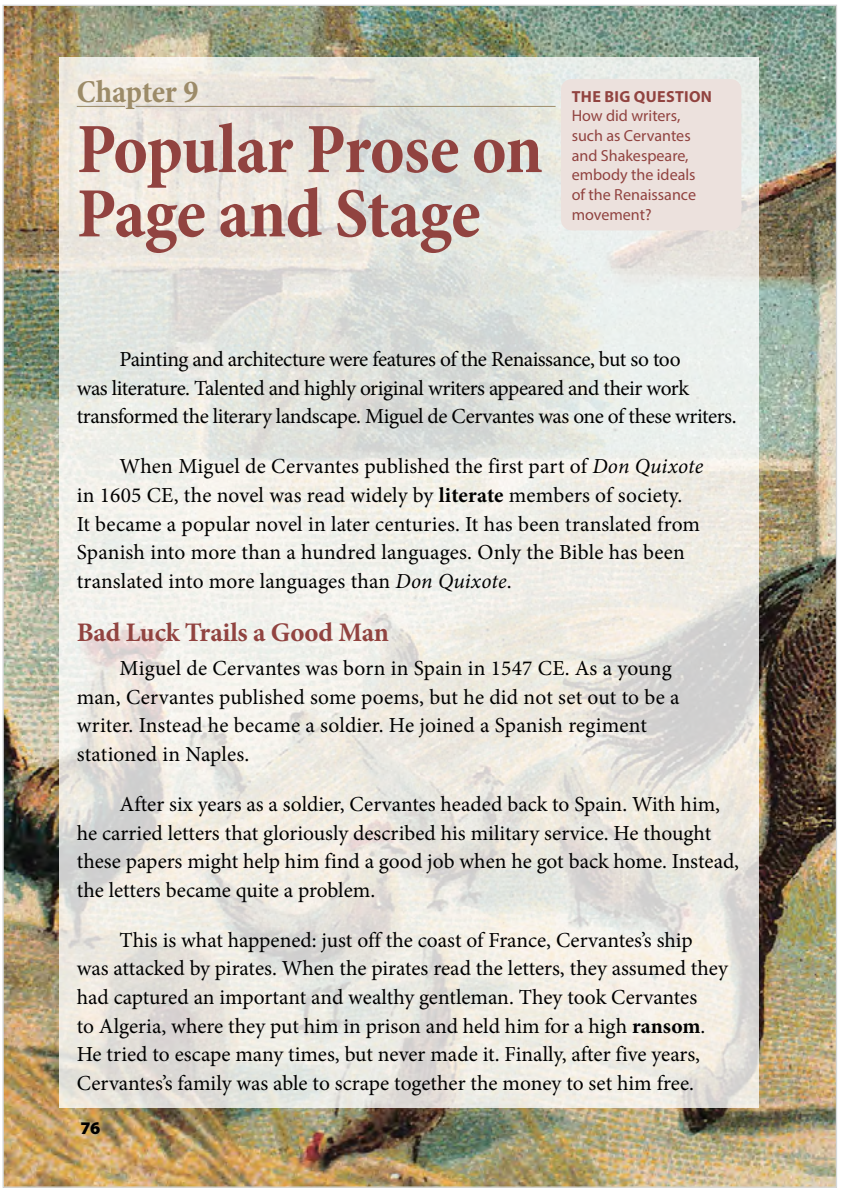
- Display the Linking Points with Reasons graphic organizer and explain to students that they will be recording their thinking about the point the author is trying to make in each section of the chapter using this graphic organizer. On a new, clean page of their reading journals or on loose leaf, invite students to create the graphic organizer, leaving space to add in their own notes. Note that students should complete only the first two columns, and the remaining three columns will be completed later in the lesson:

Section	**Author's Point**			
Bad Luck Trails a Good Man				
Back in Jail				
What's So Great About Don Quixote?				
The Young Bard of Avon				
The Lost Years				
The Globe Theater				

- Ask students what point the author is trying to make in this section of the text. Listen for responses like, "Cervantes was a good man who worked hard, but he had bad luck." Invite students to write this in the appropriate spot on their graphic organizers.
- Repeat for the remainder of the chapter: students read sections of the chapter silently, discuss the gist of these sections, and then determine the author's point for each section, and then record it on their graphic organizers.

REREAD THE CHAPTER (20 MIN.)

- Explain to students that they will now reread the chapter, looking for reasons that support the points they just identified. Invite students to add "Reasons that Support the Author's Point" to the heading of the third column on the Linking Points with Reasons graphic organizer.



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?

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*.

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

- 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.
- Have students silently read page 76 and look at the image on page 77. Remind students that they read *The Adventures of Don Quixote* in an earlier unit.

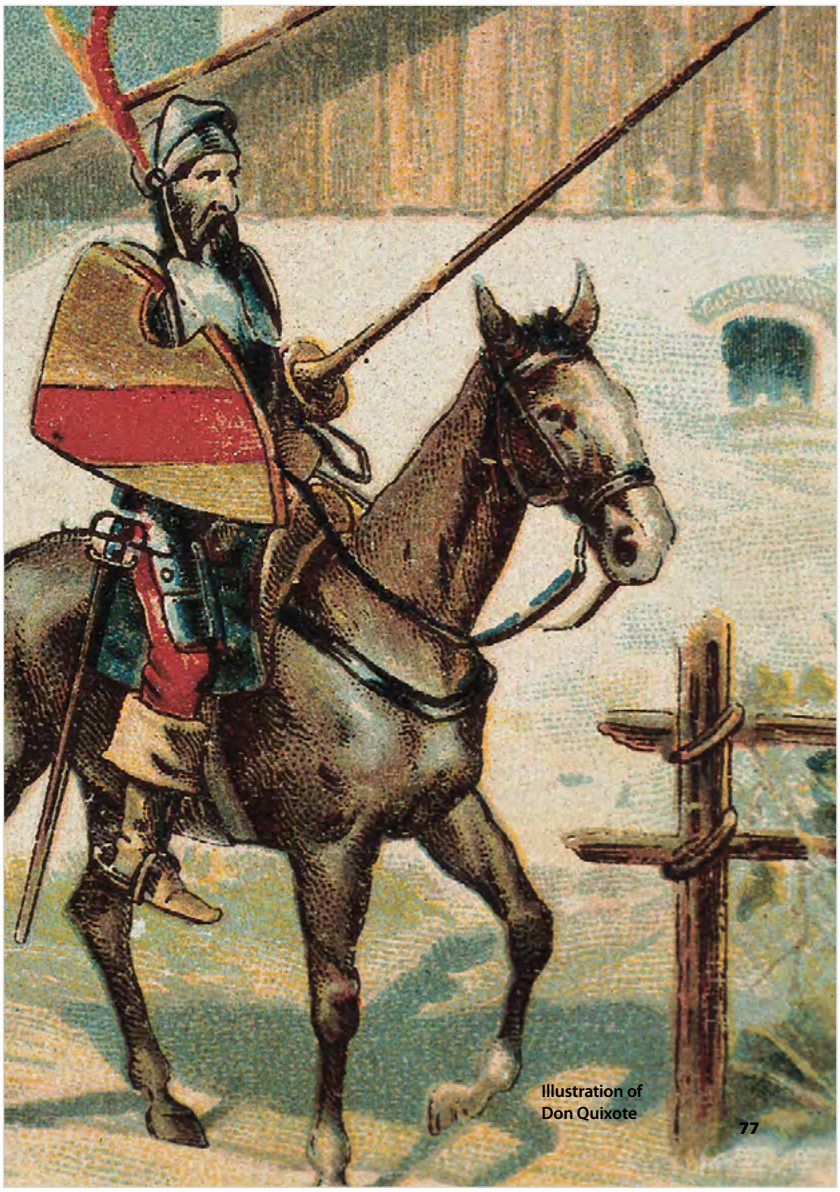


Illustration of Don Quixote

77

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.

Check for Understanding

Ask students what reasons the author included that support the point made in this section(s). Have students add notes to the Reasons that Support the Author's Point column of the Linking Points with Reasons graphic organizer. Listen for students to identify specific pieces of text evidence that support the point(s). If necessary, point students back to specific sentences.

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, thirty three 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.

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

- Have students silently read pages 78 and 79.

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**

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.

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.

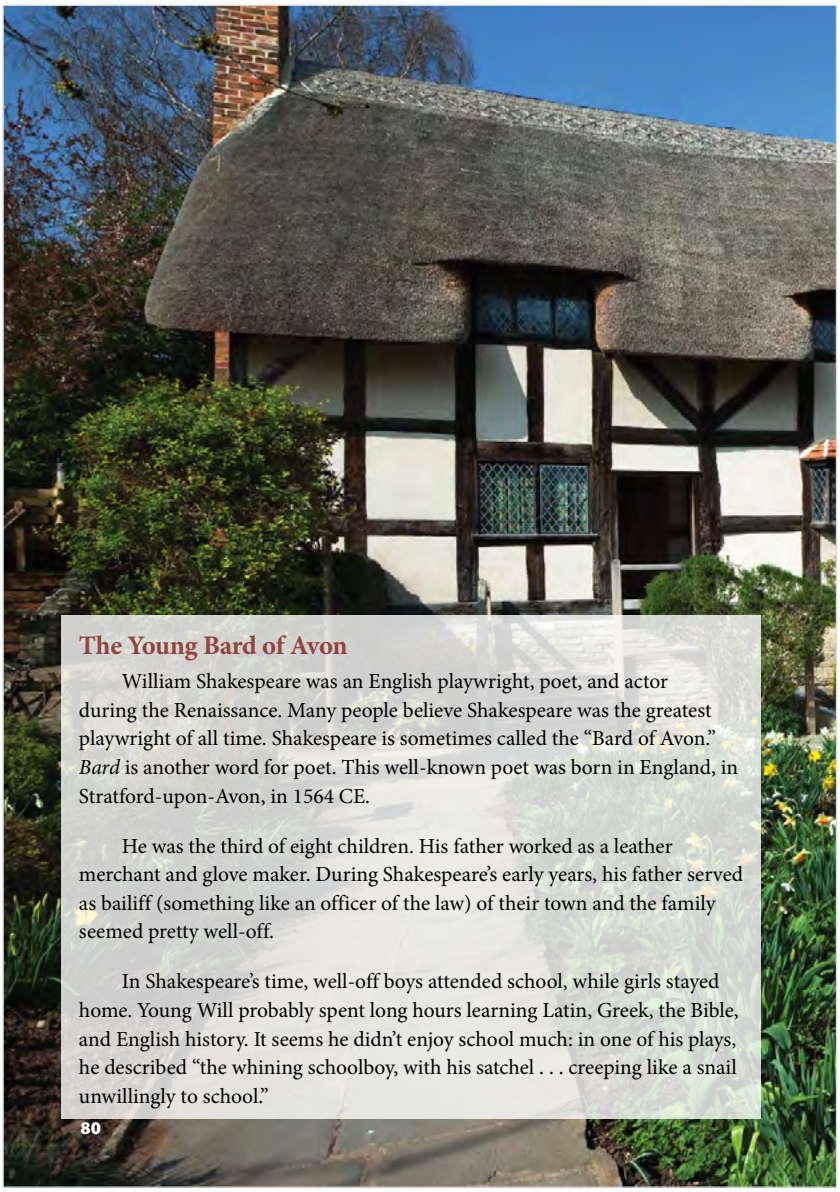
Check for Understanding

Ask students what reasons the author included that support the point made in this section(s). Have students add notes to the Reasons that Support the Author's Point column of the Linking Points with Reasons graphic organizer. Listen for students identifying specific pieces of text evidence that support the point(s). If necessary, point students back to specific sentences.

Challenge

How do you know Don Quixote's missions were not realistic?

» Don Quixote believes what he reads in romances to be true and loses touch with reality.



The Young Bard of Avon

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, while 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

- Have a student read page 80 continuing to the end of the section on page 82 aloud.

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

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.

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 eighteen-year-old William married twenty-six-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. Though some of his more highly educated competitors said his plays were "**vulgar**," 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.

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."

- Have students silently read the rest of page 82.

Inferential. Why are some things about Shakespeare's life known and other things 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.

Elizabeth I, Queen of England

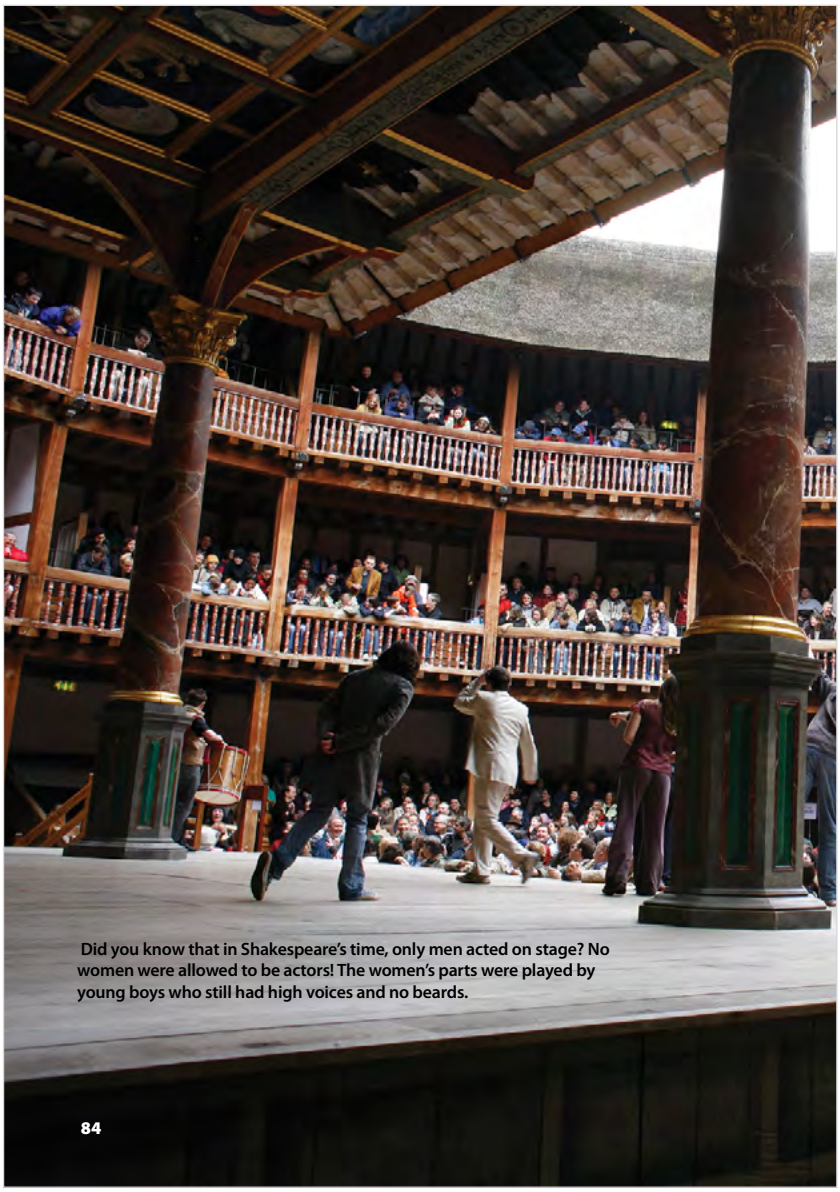
- Have students examine the image on page 83.

  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.

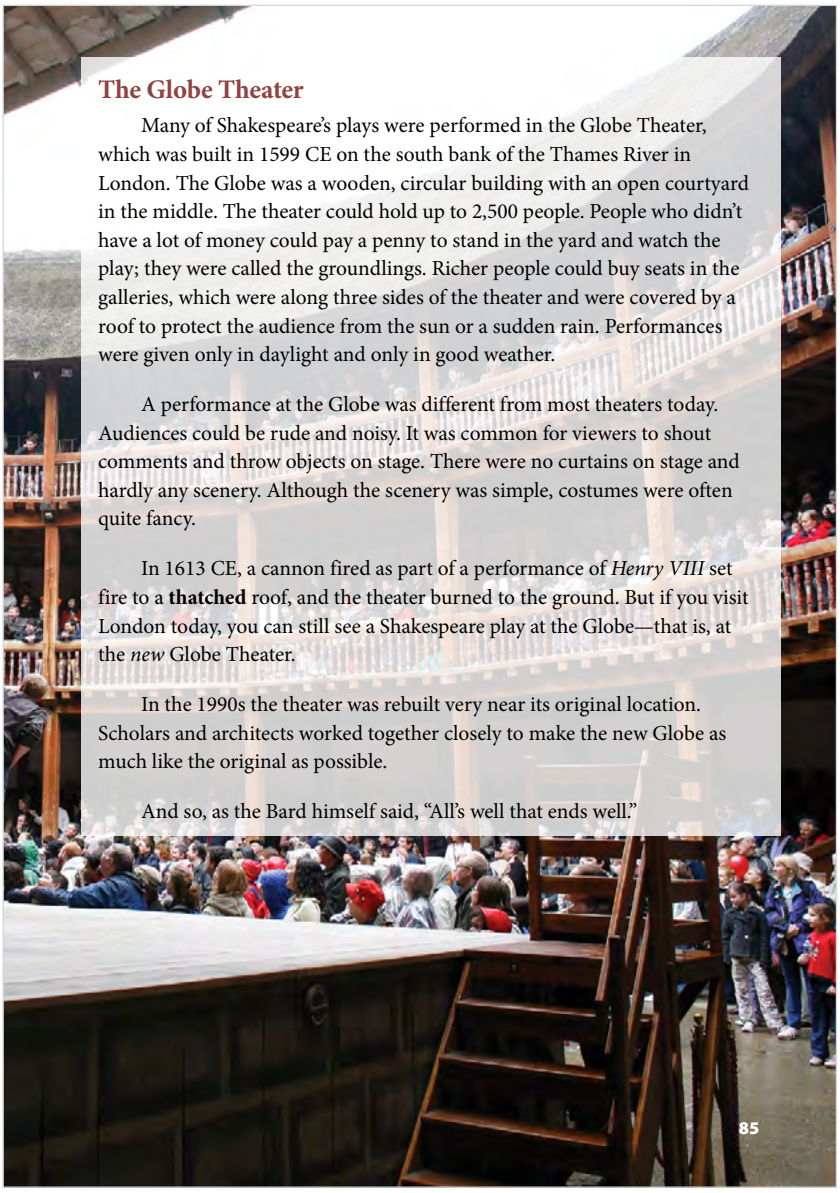
Check for Understanding

Ask students what reasons the author included that support the point made in this section(s). Have students add notes to the Reasons that Support the Author's Point column of the Linking Points with Reasons graphic organizer. Listen for students identifying specific pieces of text evidence that support the point(s). If necessary, point students back to specific sentences.



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

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."

85

Word(s)	CK Code
Thames	/temz/

- Have students silently read page 85.

  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.

- Have students examine the image on page 84 and read the caption that accompanies the image.
- Tell students they will reread this chapter in the next lesson and discuss pages 86 and 87 then.

Check for Understanding

Ask students what reasons the author included that support the point made in this section(s). Have students add notes to the Reasons that Support the Author's Point column of the Linking Points with Reasons graphic organizer. Listen for students to identify specific pieces of text evidence that support the point(s). If necessary, point students back to specific sentences.

DISCUSS THE CHAPTER AND WRAP-UP (5 MIN.)

Note: Question 2 relates to The Big Question of this chapter.

- Use the following question to discuss the chapter.

  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 MIN.)

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.

ENGLISH LANGUAGE LEARNERS

Reading for Information
Reading/Viewing Closely

Beginning
Provide 1:1 prompting and support for students. Allow students to respond orally and by underlining or highlighting evidence from the text.

Intermediate
Direct students back to specific sections of the text. Encourage students to use specific academic vocabulary words from Activity Page 13.1 in their response.

Advanced/Advanced High
Preview/Review directions as needed to ensure that students understand the task.

ELPS 4.G

- Say, "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

Lesson 13: Reading and Writing Informational Texts: Linking Points and Reasons

Writing

35M

Primary Focus: Students will revise an informational piece by linking ideas within and across categories of information.

TEKS 5.10.C; TEKS 5.11.B.i; TEKS 5.11.C; TEKS 5.11.D

MODEL REVISING FOR LINKING IDEAS (15 MIN.)

- Tell students they will revise their biographies to better link ideas throughout the piece. Explain that authors do this in several ways: both through the headings they include and through using linking words throughout the piece.
- Tell students that first they will revise their headings so they are creative and purposeful for the sections of their biography writing.
- Have students take out *Patrons, Artists, and Scholars* and turn to Chapter 9 to look at headings in the Reader.
- If necessary, remind students 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?

Biography Revisions

TEKS 5.10.C Analyze the author's use of print and graphic features to achieve specific purposes; **TEKS 5.11.B.i** Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction, transitions, and a conclusion; **TEKS 5.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 5.11.D** Edit drafts using standard English conventions.

- 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.
- Invite students to look back at the Linking Points with Reasons graphic organizer begun earlier in the lesson. Explain that they have already begun to analyze the headings in this chapter.
- Add "Creative Aspect" and "Purposeful Aspect" to the last two column headings. As a class, discuss the creative aspect of the first heading, "Bad Luck Trails a Good Man." Discuss the creative elements the author included that make this heading strong. Listen for responses like, "It uses antonyms—good/bad." Add this to the chart.
- Discuss the purposeful aspects of the heading: How does it link ideas within the chapter? Listen for responses like, "It characterizes Cervantes (good) and the life event (bad)." Add this to the chart.

Linking Points with Reasons Graphic Organizer

Check for Understanding

Have students examine the headings throughout the chapter, noting the creative and purposeful aspects of each heading on their graphic organizers. Listen for students noticing ways the heading links ideas within the chapter.

- Share with the whole class, guiding student thinking to the understandings presented in the following chart as necessary.

Heading	Author's Point	Reasons that Support the Author's Point	Creative Aspect	Purposeful Aspect
Bad Luck Trails a Good Man	Cervantes was a good man who worked hard, but he had bad luck.	Cervantes was a soldier. He published poems. He was attacked by pirates who thought he was important and wealthy because of what he wrote. He kept trying to escape but never made it.	use of **antonyms** (good/bad)	**Characterize** Cervantes (good) and this life event (bad).
Back in Jail	Cervantes had another bad luck life event that resulted in getting put back in jail.	An innkeeper stole tax money Cervantes collected. He couldn't repay the money, so he was thrown 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?	Don Quixote made Cervantes famous particularly because the humor made it popular (so great).	The king of Spain thought it was funny. Don Quixote does funny things like attacking windmills.	use of a **question format**	**Ask** about the topic.
The Young Bard of Avon	Shakespeare's early years were typical of a boy of that time.	He was the third of eight children. His family was well-off. He attended school but didn't seem to enjoy it much.	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	There is a lot of lost information about Shakespeare's life.	No one knows his birthday. We don't know why he left Stratford-upon-Avon. We don't know what he did during his "Lost Years."	use of **figurative language** (years are not really lost)	**Describe** the period of Shakespeare's life.
The Globe Theater	The Globe Theater was an important and unique location.	Many of Shakespeare's plays were performed there. The theater was circular. There were no curtains and very little scenery.	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.

- Tell students that another way authors link ideas is through the words and phrases they use. Remind students of the correlative conjunctions they have been learning about. Ask students what correlative conjunctions help a reader notice as they are reading a text. Listen for response like, "They work together in pairs to relate one part of a sentence to another part of a sentence."
- Explain to students that, as they revise their drafts, they can refer to the Correlative Conjunctions Poster and add correlative conjunctions to their writing to help signal to the reader that ideas are related in their sentences.

Activity Page 8.4

PRACTICE CREATING HEADINGS (15 MIN.)

- 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 that it is often easier to craft a title or heading after completing the writing for the section. Therefore, they should finish drafting a section before crafting a heading for it, and finish drafting the entire biography before crafting a title.

ENGLISH LANGUAGE LEARNERS

Structuring Cohesive Texts
Understanding Cohesion

Beginning
Provide 1:1 prompting and support for students while revising their informational pieces. Consider providing a list of everyday connecting words or phrases for students to incorporate into their revisions.

Intermediate
Provide a variety of academic connecting words or phrases to choose from to support revisions of the piece.

Advanced/Advanced High
Provide support for revising their informational pieces as needed.

ELPS 5.F

Check for Understanding

Circulate the classroom and check in with students as they continue to draft and begin to revise their pieces for linking ideas. Look for students revising their titles and headings and adding or revising correlative conjunctions to link ideas within their drafts. If necessary, refer students to the charts discussed in the previous segment as exemplars.

WRAP-UP (5 MIN.)

- Have several students share their favorite revision for linked ideas.
- **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.

End Lesson

Lesson 13: Reading and Writing Informational Texts: Linking Points and Reasons

Take-Home Material

READING

- Have students take home Activity Page 13.2 to read and complete.

Activity Page 13.2

WRITING

- Have students who have not finished drafting their biography complete it for homework.

LESSON

14

Closely Reading Informational Text: Idioms and Adages

PRIMARY FOCUS OF LESSON

Reading

Students will interpret and explain the meaning of unknown words and of common idioms and adages. TEKS 5.3.B; TEKS 5.3.D

Grammar

Students will use correlative conjunctions when writing sentences. TEKS 5.11.D

Morphology

Students will use and spell words with the root *serv* in sentences. TEKS 5.2.B.vi; TEKS 5.3.C

Spelling

Students will spell grade-appropriate words correctly. TEKS 5.2.B.iii

FORMATIVE ASSESSMENT

Activity Page 14.1	**Practice Correlative Conjunctions** Use correlative conjunctions when writing sentences. TEKS 5.11.D
Activity Page 14.2	**Root *serv*** Use and spell words with the root *serv* in sentences. TEKS 5.2.B.vi; TEKS 5.3.C
Activity Page 14.3	**Practice Spelling Words** Use and spell grade-appropriate words correctly in the context of a sentence. TEKS 5.2.B.iii

TEKS 5.3.B Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words; **TEKS 5.3.D** Identify, use, and explain the meaning of adages and puns; **TEKS 5.11.D** Edit drafts using standard English conventions; **TEKS 5.2.B.vi** Demonstrate and apply spelling knowledge by spelling words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants; **TEKS 5.3.C** Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo; **TEKS 5.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Review the Chapter	Whole Group	5 min.	❑ Answer Key for Activity Page 13.2 ❑ Activity Page 13.2 ❑ *Patrons, Artists, and Scholars* ❑ Purpose for Reading/The Big Question (Digital Components)
"Popular Prose on Page and Stage"	Whole Group/ Partner/ Independent	25 min.	
Lesson Wrap-Up	Whole Group/ Partner	10 min.	
Word Work: *Linger*	Whole Group	5 min.	
Language (45 min.)			
Grammar	Whole Group/ Partner/ Independent	15 min.	❑ Correlative Conjunctions Poster (Digital Components) ❑ Activity Page 14.1
Morphology	Whole Group/ Partner	15 min.	❑ Activity Page 14.2
Spelling	Whole Group/ Independent	15 min.	❑ Activity Pages 14.3, SR.3

ADVANCE PREPARATION

Reading

- Prepare and display the Purpose for Reading/The Big Question. Alternatively, you may access a digital version in the digital components for this unit.

Language

Grammar

- Display the Correlative Conjunctions Poster from Lesson 11.

Universal Access

- Modify Activity Page 14.1 so students are required to use coordinating conjunctions (*and, but, or, yet, for, nor, so*).

ACADEMIC VOCABULARY

literate, adj. able to read and write fluently (76)

ransom, n. money that is paid to free someone who was captured (76)

anxious, adj. nervous; worried (78)

linger, v. to wait around or stay longer (82)

vulgar, adj. impolite; crude; inappropriate (82)

Spanish Cognates for Academic Vocabulary

- ansioso
- vulgar

Start Lesson

Lesson 14: Closely Reading Informational Text: Idioms and Adages

Reading

45M

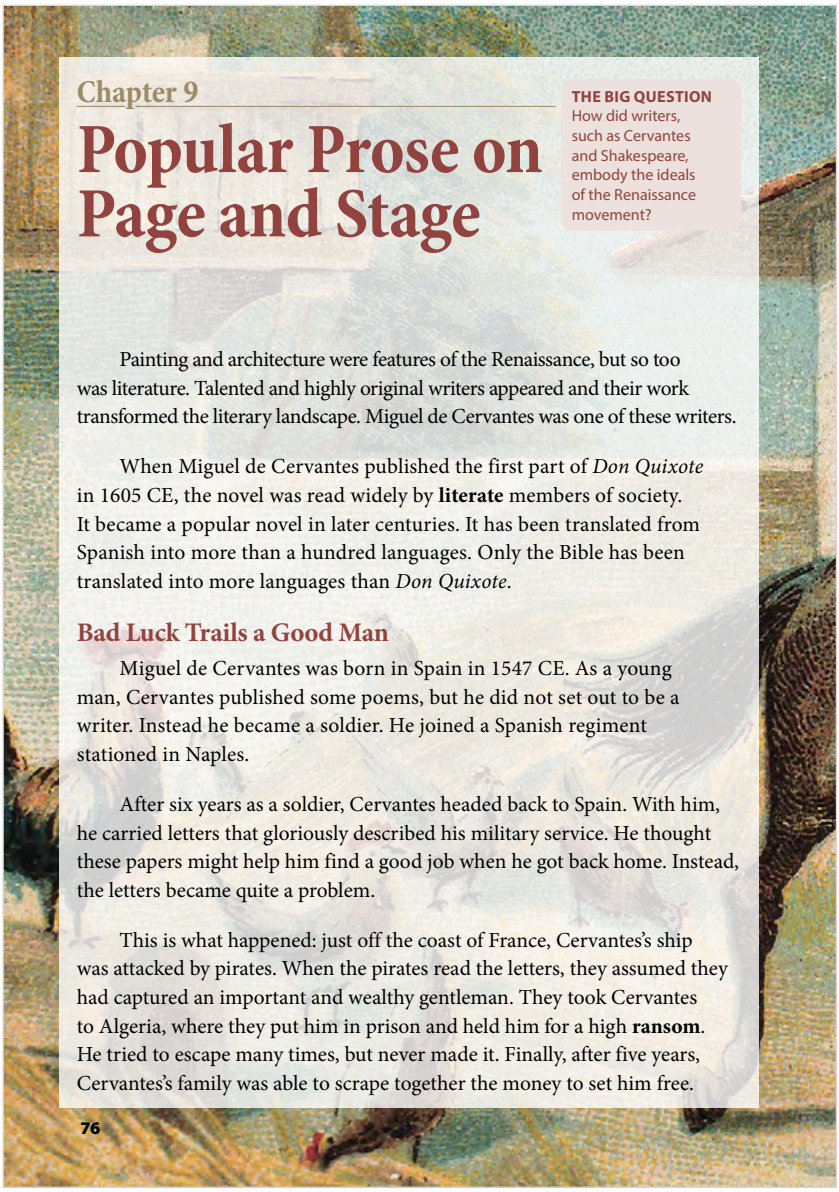
Primary Focus: Students will interpret and explain the meaning of unknown words and of common idioms and adages. **TEKS 5.3.B; TEKS 5.3.D**

REVIEW THE CHAPTER (5 MIN.)

- Using the Answer Key at the back of this Teacher Guide, review student responses to Activity Page 13.2, which was assigned for homework.

TEKS 5.3.B Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words; **TEKS 5.3.D** Identify, use, and explain the meaning of adages and puns.

- 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.
- 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?



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?

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*.

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

"POPULAR PROSE ON PAGE AND STAGE" (25 MIN.)

- 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.

Challenge

Ask students to explain whether or not Cervantes came from a wealthy family and to provide evidence from the text to support their answer.

ENGLISH LANGUAGE LEARNERS

Reading for Information
Reading/Viewing Closely

Beginning
Provide 1:1 prompting and support by modeling how to use visual cues to determine the meaning of unknown words.

Intermediate
Compare the literal and figurative meanings of the phrases being discussed, and discuss the connection between the meanings.

Advanced/Advanced High
Prompt and support students in providing evidence from the text when discussing literal and figurative meanings of phrases in the reading.

ELPS 4.F

- Have students silently read the first paragraph on page 76.

  Inferential. What does the phrase "their work transformed the literary landscape" mean?

  » It means their work caused a significant change in literature.

Check for Understanding

What words or phrases in this paragraph give clues to the meaning of the phrase?

» They were "talented and highly original writers." If necessary, direct students back to specific sentences in the text.

Support

The word *landscape* has several different meanings. It can refer to scenery or a particular area of activity. Which meaning of the word is used here?

» a particular area of activity

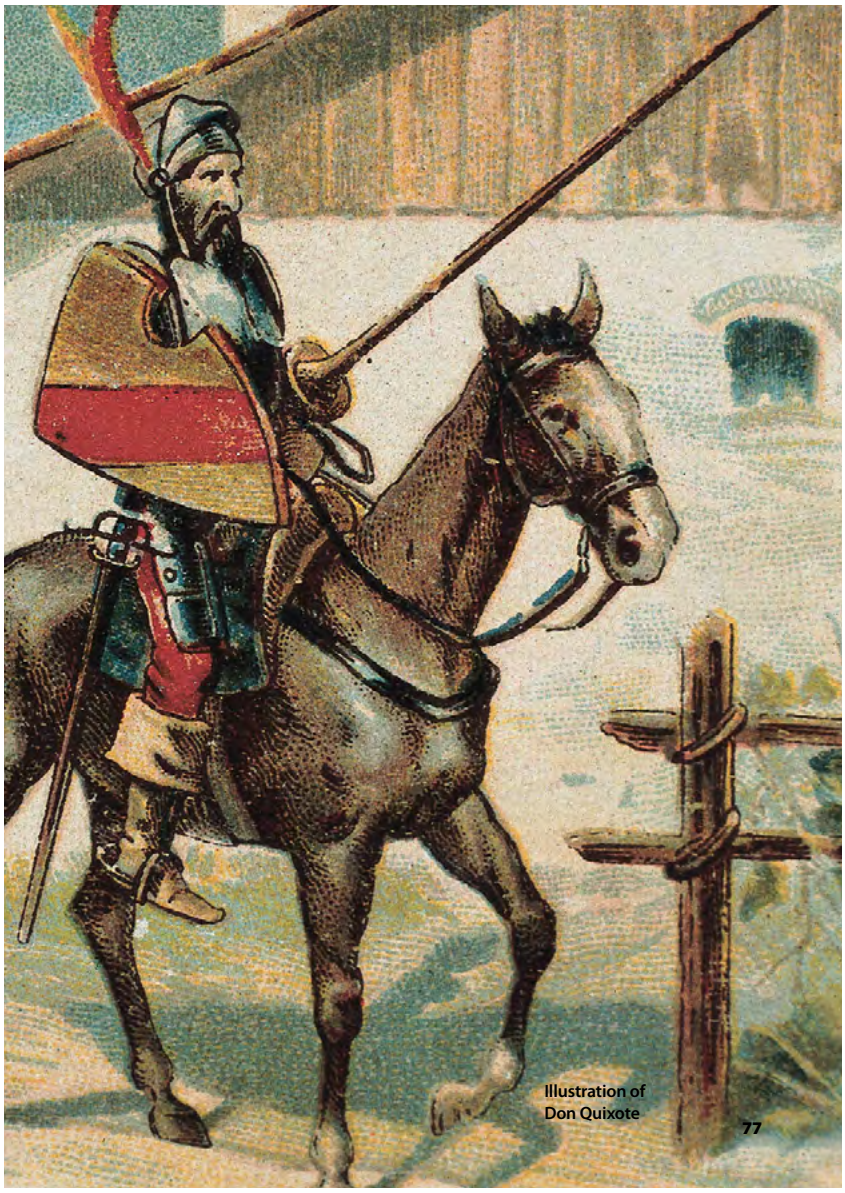


Illustration of Don Quixote 77

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, thirty three 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.

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

- Have students silently read the first and second paragraphs on page 78.

  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.

- Have students silently read the third and fourth paragraphs on page 78.

  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.

Check for Understanding

What words or phrases in this paragraph give clues to the meaning of *well received*?

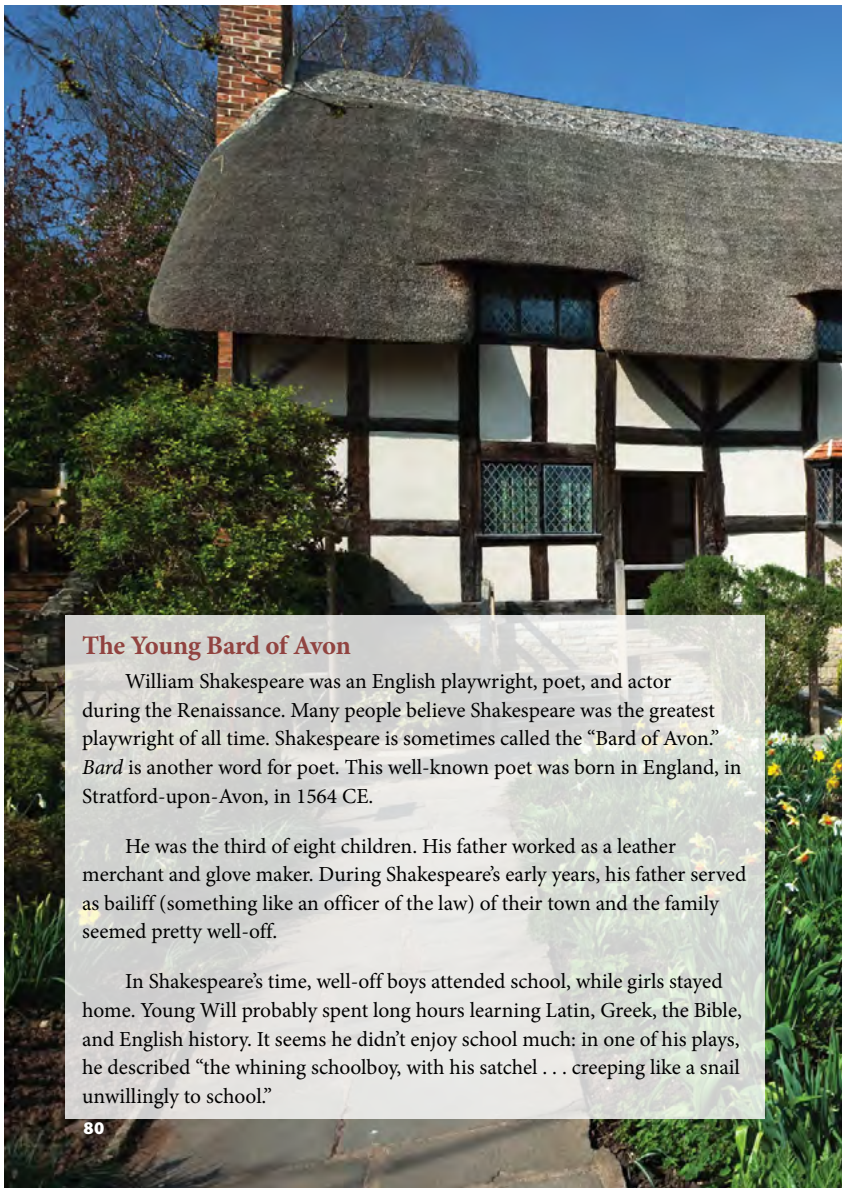
» It made Cervantes famous. If necessary, direct students back to specific sentences in the text.

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**



The Young Bard of Avon

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, while 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

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.

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.

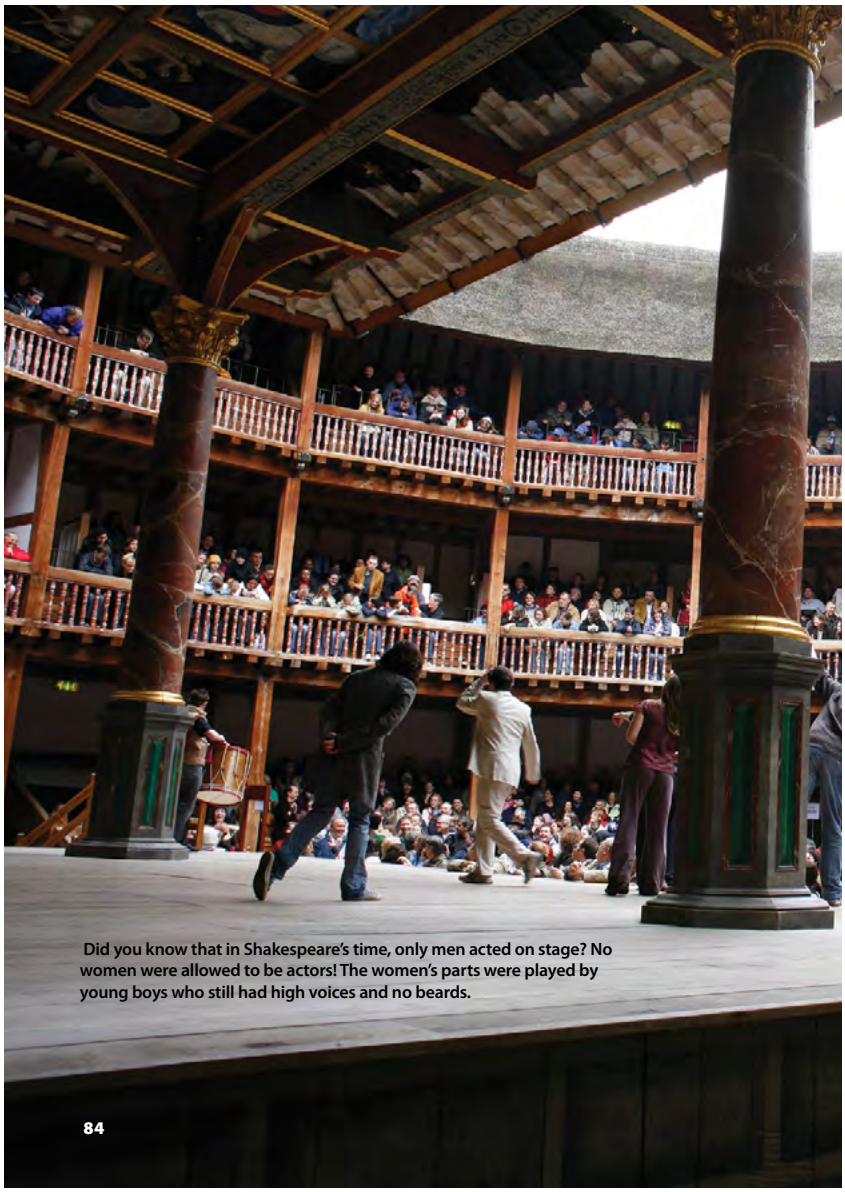
Most of the information we have about Shakespeare comes from the town's official records of baptisms, marriages, and deaths. We also know a little from what his friends wrote about him. Over the years, scholars have closely examined the available documents, as well as Shakespeare's own writings, to put 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 eighteen-year-old William married twenty-six-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.

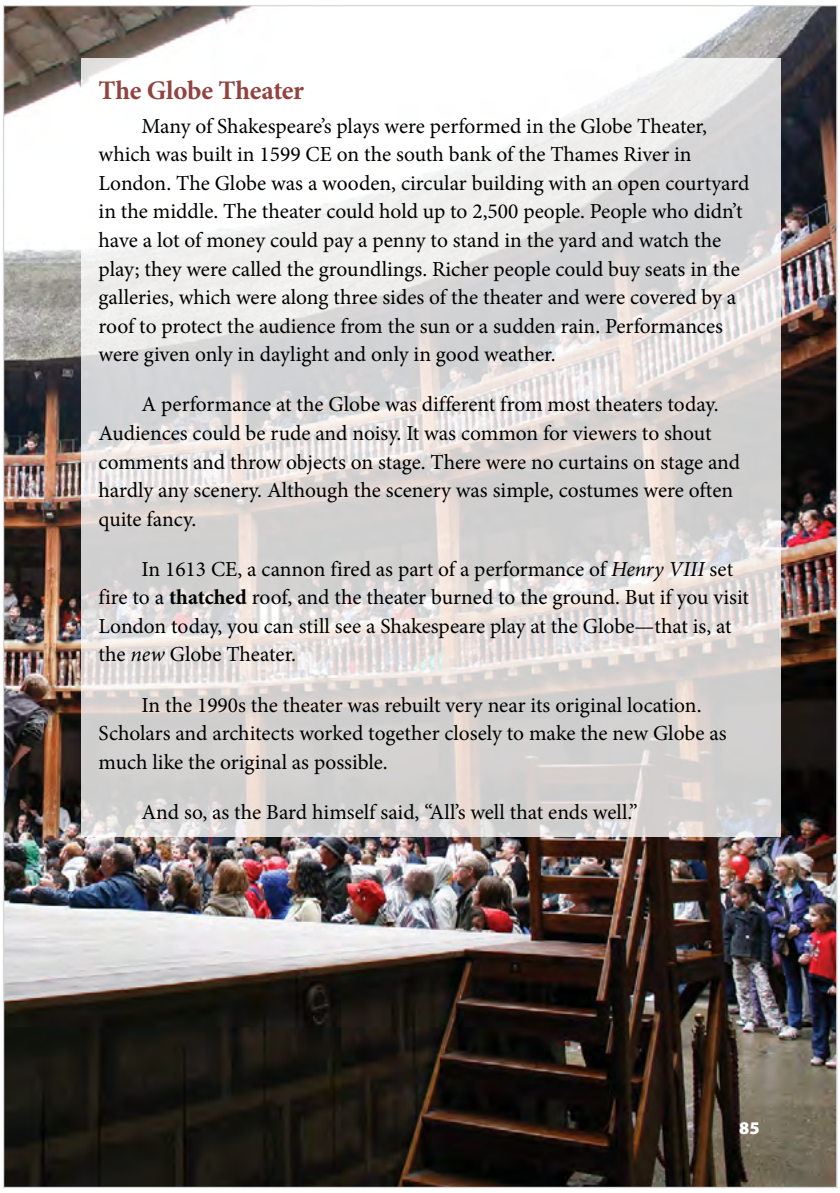
We do know that by 1592 CE, Shakespeare had arrived in London and was establishing a reputation as a playwright, actor, and poet. Though some of his more highly educated competitors said his plays were "**vulgar**," the people loved his work, and the royalty also enjoyed them. His acting company frequently performed in the court of Queen Elizabeth and later for King James.

Elizabeth I, Queen of England



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

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."

85

- Have students silently read page 85.

  Inferential. The phrase *all's well that ends well* is an adage and the title of one of Shakespeare's plays. What does it mean?

  » It means that the problems that may occur along the way do not matter very much if things turn out as one hoped in the end. **TEKS 5.3.D**

Support

Who is the Bard, and why are they called that?

» Shakespeare is known as the Bard because the word means "poet," and he is famous for writing poetry, among other things.

What is an adage?

» It is an old, familiar saying that often expresses a general truth.

TEKS 5.3.D Identify, use, and explain the meaning of adages and puns.

Check for Understanding

What words or phrases in this paragraph give clues to the meaning of the phrase?

» The Globe Theater burned down, but was rebuilt. The new Globe was built to be as much like the original as possible. If necessary, direct students back to specific sentences in the text.

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 writer.

Have you ever heard any of these expressions?

86

- Have several students take turns reading page 86 aloud.

Inferential. Of the five expressions on page 86, which are similes? How do you know?

» as quiet as a lamb and dead as a doornail; these sayings compare two things using the words *like* or *as*

Inferential. What does the expression *tongue-tied* mean?

» It means that someone is not saying something very clearly; someone is talking as if their tongue were tied in knots.

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.

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.

Support

A simile compares two things using the word *like* or *as*.

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!

87

- 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.

LESSON WRAP-UP (10 MIN.)

- Use the following question to discuss the chapter:

  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 MIN.)

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.
- Ask, "What does the word *linger* mean? What are some synonyms of, or words that have a similar meaning to, *linger*?
  - Prompt students to provide words like *remain*, *stay*, and *delay*.
- With a partner, create a sentence for each of the synonyms they provide.

Lesson 14: Closely Reading Informational Text: Idioms and Adages

Language

45M

GRAMMAR (15 MIN.)

Primary Focus: Students will use correlative conjunctions when writing sentences.

TEKS 5.11.D

- Remind students that they have learned about the part of speech called "correlative conjunctions."
- Ask students to turn and talk with a partner, discussing what correlative conjunctions are. Listen for students to discuss 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.

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 and invite students to turn and talk with a partner, sharing a sentence for the first correlative conjunction.
- Cold call students to share their partner's sentence with the whole class.

Check for Understanding

Have students write a sentence for the first correlative conjunction. Look for students using either *and* or *or* to relate one part of their sentence to another part of their sentence. If necessary, ask students how the first part of their sentence relates to the second part.

- Have students complete Activity Page 14.1 independently.

TEKS 5.11.D Edit drafts using standard English conventions.

ENGLISH LANGUAGE LEARNERS

Learning About How English Works

Connecting Ideas

Beginning
Provide 1:1 prompting and support for students. Modify Activity Page 14.1 so students are required to use coordinating conjunctions (*and, but, or, yet, for, nor, so*).

Intermediate
Prompt students by reminding them that correlative conjunctions are words that work together in pairs to relate one part of a sentence to another part of a sentence.

Advanced/Advanced High
Provide support as needed.

ELPS 5.F

MORPHOLOGY (15 MIN.)

Primary Focus: Students will use and spell words with the root *serv* in sentences.

TEKS 5.2.B.vi; TEKS 5.3.C

- 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.

Activity Page 14.2

Check for Understanding

Circulate the classroom and support students as they work. Look for students accurately using the words with the root *serv*. If necessary, support students in using the root as a clue to the meaning of each word by asking what *serv* means and asking them to point out any prefix or suffix the word being discussed may have.

- 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.

TEKS 5.2.B.vi Demonstrate and apply spelling knowledge by spelling words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants; **TEKS 5.3.C** Identify the meaning of and use words with affixes such as trans-, super-, -ive, and -logy and roots such as geo and photo.

SPELLING (15 MIN.)

Primary Focus: Students will spell grade-appropriate words correctly.

TEKS 5.2.B.iii

Activity Page SR.3

Activity Page 14.3

- 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 silently work 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.

End Lesson

TEKS 5.2.B.iii Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

LESSON

15 Unit Assessment

LESSON AT A GLANCE

	Grouping	Time	Materials
Language (15 min.)			
Spelling Assessment	Independent	15 min.	❑ Activity Page 15.1
Unit Assessment (75 min.)			
Unit Assessment	Independent	75 min.	❑ Activity Page 15.2
Optional Fluency Assessment	Independent		❑ 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.

Start Lesson

Lesson 15: Unit Assessment

Language

15M

SPELLING ASSESSMENT (15 MIN.)

Note: This is a good opportunity to use the Tens scoring system to gather formative assessment data.

- 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.

Activity Page 15.1

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.

Lesson 15: Unit Assessment

Unit Assessment

75M

UNIT ASSESSMENT (75 MIN.)

- 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 to evaluate 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.

Activity Page 15.2

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 are considered worthy of students' time to read and meet the expectations for text complexity in Grade 5. The texts feature core content and domain vocabulary from The Renaissance unit that students can draw on to comprehend the text.

Optional Fluency Assessment TEKS 5.4

Note: You may wish to assess students' fluency in reading using the selection "Michelangelo."

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 aloud.
- Call the student you will assess to come sit near you.
- Explain that you are going to ask them to read a selection aloud and you are going to take some notes as they read. Also, explain that they should not rush but rather read at their regular pace.
- 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 1 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 them 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 1 minute elapsed.

SPELLING ASSESSMENT ANALYSIS TEKS 5.2.B.i

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 multi-syllable 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 standard qualitative and quantitative measures.

Note: To receive a point for a two-part question, students must correctly answer both parts of the question.

Reading Comprehension Item Annotations and Correct Answers		
Item	**Correct Answer**	**Standards**
*1 Part A Inferential	B	TEKS 5.6.F; TEKS 5.6.G
*1 Part B Evaluative	Most of them have rich marble chimney pieces, gold-colored bedframes and doors, and beautiful furnishings.	TEKS 5.6.G; TEKS 5.7.C
2 Inferential	A	TEKS 5.3.B; TEKS 5.6.F
3 Literal	B and E	TEKS 5.7.C; TEKS 5.9.D.i
4 Literal	D and E	TEKS 5.3.B; TEKS 5.6.F
5 Evaluative	D	TEKS 5.6.F; TEKS 5.6.G
6 Inferential	D	TEKS 5.6.F; TEKS 5.9.D.i
7 Evaluative	A	TEKS 5.6.F; TEKS 5.6.G
*8 Part A Inferential	D	TEKS 5.3.B; TEKS 5.6.F
*8 Part B Inferential	B and F	TEKS 5.3.B; TEKS 5.6.F
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.	TEKS 5.6.F; TEKS 5.7.C
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.	TEKS 5.6.F; TEKS 5.7.C; TEKS 5.12.B

Writing Prompt Scoring

The writing prompt addresses **TEKS 5.7.C; TEKS 5.7.F; TEKS 5.11.D; TEKS 5.12.B**

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 that support the traits.	One appropriate character trait is clearly identified for Dürer. The answer provides at least one example from the text that supports the traits.	The answer identifies a trait Dürer clearly does not possess. The answer lacks an appropriate that supports 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 **TEKS 5.11.D.i–iii, vii**

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 TEKS 5.3.C

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*.

Student Name_____Date_____

Recording Copy
Optional Fluency Assessment

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 1

As Michelangelo grew up, his interests were clear. He did not care 13
about school, but let him have a pencil and paper and his mind was 27
wide awake at once. Every spare moment he spent making sketches on 39
the walls. Yet his father would not hear of the boy becoming an artist. 53
It would be much more fitting that Michelangelo should go into the 65
silk and wool business and learn to make money. 74

But there was no point in trying to make the boy try to learn business. 89
Scold as they might, Michelangelo cared for nothing but his pencil. Little 101
by little, his father began to see that he had to let his son create art. 117

Michelangelo and his friend went to study in the gardens of San 129
Marco and work with Lorenzo the Magnificent. Without needing a 139
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. Michel- 166
angelo had never handled a chisel before, but he chipped and cut away 178
the marble so marvelously that life seemed to spring out of the stone. 191
There was a marble head in the garden, and Michelangelo set to copy 204
it. Such a wonderful copy did Michelangelo make that Lorenzo was 215
amazed. It was even better than the original. The boy had introduced 227
ideas of his own and had made the laughing mouth a little open to 241
show the teeth and the tongue. 247

Word Count: 247

Student Name_____Date_____

Fluency Scoring Sheet

	Words Read in 1 Minute
___	Uncorrected Mistake in One Minutes
	W.C.P.M.

W.C.P.M.	National Percentiles for Fall, Grade 5
166	90th
139	75th
110	50th
85	25th
61	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 1 Minute. This is the total number of words the student read or attempted to read in 1 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 1 Minute.

2. Count the Uncorrected Mistakes in 1 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 1 Minute" on the Fluency Scoring Sheet. (A mistake that the student self-corrects is not counted as a mistake.)

3. Subtract *Uncorrected Mistakes in 1 Minute* from *Words Read in 1 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 1 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

Writing Narrative Texts: Historical Fiction

PRIMARY FOCUS OF LESSON

Writing

Students will plan and draft a historical fiction narrative by introducing a narrator and/or characters and using concrete words and phrases and sensory details to convey experiences and events precisely.

TEKS 5.7.E; TEKS 5.11.A; TEKS 5.12.A; TEKS 5.13.F

FORMATIVE ASSESSMENT

Activity Page 16.1	**Diary Entry Notes Chart** Plan a historical fiction narrative by identifying the narrator and planning concrete words and phrases and sensory details to convey events. TEKS 5.7.E; TEKS 5.11.A; TEKS 5.13.F
Diary Entry Draft	**Diary Entry Draft** Write a historical fiction narrative based on real events. TEKS 5.12.A

TEKS 5.7.E Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.13.F** Differentiate between paraphrasing and plagiarism when using source materials.

LESSON AT A GLANCE

	Grouping	Time	Materials
Writing (90 min.)			
Introduce the Task	Whole Group	15 min.	❑ *Patrons, Artists, and Scholars* ❑ Activity Pages 16.1, SR.4 ❑ Diary Entry Notes Chart (Digital Components) ❑ Sample Diary Entry for Raphael (Digital Components)
Model Taking Notes for a Diary Entry	Whole Group/ Partner	25 min.	
Practice Taking Notes and Drafting	Individual	40 min.	
Wrap-Up	Whole Group	10 min.	
Take-Home Material			
Writing			❑ Diary Entry Draft ❑ Activity Page 16.1

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.

Universal Access

- Provide sentence or paragraph frames for students to use when planning and drafting their writing. Provide a bank of concrete words and phrases and sensory details for students to choose from to support them in conveying experiences and events precisely.

Start Lesson

Lesson 16: Writing Narrative Texts: Historical Fiction

Writing

90M

Primary Focus: Students will plan and draft a historical fiction narrative by introducing a narrator and/or characters and using concrete words and phrases and sensory details to convey experiences and events precisely.

TEKS 5.7.E; TEKS 5.11.A; TEKS 5.12.A; TEKS 5.13.F

INTRODUCE THE TASK (15 MIN.)

- Tell students they will write a historical fiction narrative using what they have been learning about artists in the Renaissance. Explain that the format of the narrative will be 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. Diary entries usually include the writer's own thoughts and feelings.
- Remind students that 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.

Support

Explain that historical fiction is a narrative that is set in the past. The details about the time period are true, but the characters and their experiences are fictional.

TEKS 5.7.E Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 5.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.13.F** Differentiate between paraphrasing and plagiarism when using source materials.

- Tell students they will follow the same process they did for their biography when they wrote by first taking notes and then referring back 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 means 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. Ask students what the facts will be in their pieces. Listen for responses like, "the facts are the true information researched about the famous project." Ask students what the fiction will be. Listen for responses like, "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.

1. 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.
2. 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.
3. 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 MIN.)

- Tell students they will take notes from the Reader, and then briefly review the note-taking process.
    - ◦ Search the text for information related to the topic.

Activity Page 16.1

- 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. Tell students that 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.

Activity Page SR.4

- 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. Remind students to use concrete words and phrases in their notes so they can convey the experiences and events in their diary entries precisely.
  - 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.

Check for Understanding

Invite students to reread the text, looking for any interesting facts to add to the chart on Activity Page 16.1. After a few minutes, cold call students to share whole class. Listen for students sharing facts like the painting reflects techniques developed during the Renaissance movement (e.g., perspective). If necessary, direct students back to specific sections of the text.

- 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. Remind students that they should use concrete words and phrases and sensory details to convey the experiences and events in their diary entries precisely.
- Model doing so by sharing 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.
  - He feels relieved or satisfied when he is done.

Check for Understanding

Invite students to turn and talk with a partner, discussing how they imagine what the artist may have been thinking and feeling. Cold call students to share with the whole class. Listen for students sharing ideas about what Raphael may have thought or felt. If necessary, ask students to justify what Raphael may have thought or felt using evidence from the text.

- 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 (40 MIN.)

- 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.

ENGLISH LANGUAGE LEARNERS

Writing
Writing Texts to Describe

Beginning
Provide 1:1 prompting and support for students while planning and drafting their diary entries. Consider providing sentence or paragraph frames for students to use.

Intermediate
Have student practice their pieces orally prior to writing it. Provide a bank of concrete words and phrases and sensory details for students to choose from to support students in conveying experiences and events precisely.

Advanced/Advanced High
Provide support for planning and drafting students' diary entries as needed.

ELPS 5.G

Diary Entry Draft

Check for Understanding

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 necessary, direct students back to the text and ask students to justify what their artist may have thought or felt using evidence from the text.

Challenge

Have students add specific details to show how the artist felt about something connected to the Renaissance Period. Alternately, students may choose to create a short conversation or dialogue in their writing, using appropriate conventions..

- If students complete their draft, pair them with another student 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 MIN.)

- 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.

End Lesson

Lesson 16: Writing Narrative Texts: Historical Fiction

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.

Activity Page 16.1

LESSON

17

Writing Informational Texts: Developing the Topic

PRIMARY FOCUS OF LESSON

Writing

Students will revise an informational piece to develop the topic with information and examples related to the topic. TEKS 5.11.B.ii; TEKS 5.11.C

FORMATIVE ASSESSMENT

Activity Page 17.1 **Revise Biography Writing** Identify a detail to expand in a shared informational piece; revise, developing detail with related information and examples.

TEKS 5.11.B.ii; TEKS 5.11.C

Activity Page 17.2 **Revise Biography Writing** Identify details to expand in their own informational piece and revise, developing details with related information and examples.

TEKS 5.11.B.ii; TEKS 5.11.C

TEKS 5.11.B.ii Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts and details; T**EKS 5.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

LESSON AT A GLANCE

	Grouping	Time	Materials
Writing (90 min.)			
Model Revising to Expand Texts	Whole Group/ Partner	25 min.	❏ Activity Pages 16.1, 17.1, 17.2, SR.4 ❏ Revise to Expand a Sample Biography (Digital Components) ❏ *Patrons*, *Artists*, and *Scholars* ❏ biography drafts ❏ diary entry drafts ❏ Biography Rubric (Digital Components)
Revise to Expand Texts	Individual	35 min.	
Share to Evaluate Texts	Partner	20 min.	
Lesson Wrap-Up	Whole Group	10 min.	

ADVANCE PREPARATION

Writing

- Prepare and display an enlarged version Activity Page 17, "Revise to Expand a Sample Biography." 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 also be displayed.

Universal Access

- Consider providing sentence or paragraph frames for students to use when expanding their ideas. Provide a bank of transitional words and phrases for students to choose from to support students in organizing their writing.

Start Lesson

Lesson 17: Writing Informational Texts: Developing the Topic

Writing

90M

Primary Focus: Students will revise an informational piece to develop the topic with information and examples related to the topic. **TEKS 5.11.B.ii; TEKS 5.11.C**

MODEL REVISING TO EXPAND TEXTS (25 MIN.)

- Tell students they will work on the revising stage of the writing process to expand on important and interesting details in their biography writing.
- Explain to students that writers often revise their writing to expand on their original ideas. Invite students to look back through their Readers to find ways the author of the Reader expanded her ideas.

Check for Understanding

Ask students to turn and talk with a partner, discussing how ideas were expanded in the Reader using evidence from the text. Cold call students to share with the whole group, listening for students to notice ideas that were expanded on using facts, definitions, concrete details, quotations, or other information and examples. If necessary, direct students back to specific examples in the text.

TEKS 5.11.B.ii Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts and details; **TEKS 5.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

- 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 silently read 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 that 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 that being an apprentice was hard work and that an apprentice was busy either helping with chores or practicing what they learned from the master artist.)
- Tell students that you now have sentences expanding on an important detail from the biography by including the definition of an important word.
- 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 then identify Michelangelo and Leonardo as details you want to expand upon. Have students write *Michelangelo* and *Leonardo* on the final "Detail" line.

Activity Page 17.1

- Think aloud to guide students to refer back to the Reader to write two or three expansion sentences about Florence, Michelangelo, and Leonardo. Remind them to also refer to the Reader to 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. Listen for students noticing that they added facts and concrete details to the paragraph.

REVISE TO EXPAND TEXTS (35 MIN.)

- Return completed Activity Page 16.1 to students who finished during the previous lesson.
- 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. Remind students that they can expand their ideas using facts, definitions, concrete details, quotations, or other information and examples related to the detail they want to expand upon.

Check for Understanding

Circulate the classroom and check in with students as they work. If necessary, help students find relevant information in the Reader for each detail they have chosen to expand upon. If necessary, remind students to expand their ideas by using facts, definitions, concrete details, quotations, or other information and examples related to the topic.

Activity Page 16.1

Support

Create a small group comprising those who completed Page 16.1 for homework. Work with those students to provide feedback on their diary entries before they begin revising to expand their biographies.

Challenge

Have students try expanding a detail using facts. Then have them try expanding that same detail with a quotation or definition. Have them review each version and decide which is best for their writing. Students should offer a reason for their choice.

Activity Page 17.2

SHARE TO EVALUATE TEXTS (20 MIN.)

- As students complete the detail expansion portion of Activity Page 17.2, pair them with another student 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 their own writing. Remind students that they should be giving feedback to their partners based on expanding ideas and details in their 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.

LESSON WRAP-UP (10 MIN.)

- 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.

End Lesson

ENGLISH LANGUAGE LEARNERS

Writing
Writing Informational Texts

Beginning
Provide 1:1 prompting and support for students while revising their biographies. Consider providing sentence or paragraph frames for students to use when expanding their ideas.

Intermediate
Have students practice their expanded ideas orally prior to writing them. Provide a bank of transitional words and phrases for students to choose from to support them in organizing their writing.

Advanced/Advanced High
Provide support for biography revisions as needed.

ELPS 5.G

Activity Page SR.4

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.

LESSON

18

Writing Informational Texts: Editing for Conventions

PRIMARY FOCUS OF LESSON

Writing

Students will edit an informational piece so it follows the conventions of standard English capitalization, punctuation, and spelling.

TEKS 5.11.D.i; TEKS 5.11.D.ix–xi

FORMATIVE ASSESSMENT

Activity Page SR.6 **Biography Editing Checklist** Edit an informational piece for the conventions of standard English capitalization, punctuation, and spelling.

TEKS 5.11.D.i; TEKS 5.11.D.ix–xi

TEKS 5.11.D Edit drafts using standard English conventions, including: (i) complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; (ix) capitalization of abbreviations, initials, acronyms, and organizations; italics and underlining for titles and emphasis, and punctuation marks, including quotation marks in dialogue and commas in compound and complex sentences; (xi) Correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words.

LESSON AT A GLANCE

	Grouping	Time	Materials
Writing (90 min.)			
Format a Biography	Whole Group/ Independent	45 min.	❏ Activity Pages 8.4, 17.2, SR.5, SR.6 ❏ Biography Format (Digital Components) ❏ biography drafts ❏ diary entry drafts ❏ Biography Editing Checklist (Digital Components)
Edit a Biography	Partner	25 min.	
Practice Presenting a Biography	Partner	15 min.	
Lesson Wrap-Up	Whole Group	5 min.	

ADVANCE PREPARATION

Writing

- If computers are available for using word-processing software, 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.

Start Lesson

Lesson 18: Writing Informational Texts: Editing for Conventions

Writing

90M

Primary Focus: Students will edit an informational piece so it follows the conventions of standard English capitalization, punctuation, and spelling.

TEKS 5.11.D.i; TEKS 5.11.D.ix–xi

FORMAT A BIOGRAPHY (45 MIN.)

- Tell students they will work on 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
  - 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

Activity Page SR.5

TEKS 5.11.D Edit drafts using standard English conventions, including: (i) complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; (ix) capitalization of abbreviations, initials, acronyms, and organizations; (x) punctuation marks including commas in compound and complex sentences, quotation marks in dialogue, italics and underlining for titles and emphasis; (xi) Correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words.

- Have students turn to Activity Page SR.6, the Biography Editing Checklist. Prompt students to silently read through the criteria for each section of the checklist, 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 cleanup 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.

Check for Understanding

Circulate the classroom and check in with students as they work. Check that student writing is rewritten in the appropriate format. If necessary, review the formatting modeled on Activity Page SR.5.

Activity Page SR.6

Activity Pages 17.2 and 8.4

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 before the informational text.

EDIT A BIOGRAPHY (25 MIN.)

- As students finish rewriting and formatting their biography writing, pair them with a classmate 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.

Check for Understanding

Circulate the classroom and check in with students as they work. Check that student writing is edited using the checklist for standard English capitalization, punctuation, and spelling. If necessary, review and briefly model editing for various points on the checklist based on student needs.

- Have students word process or handwrite the published version of their writing.

PRACTICE PRESENTING A BIOGRAPHY (15 MIN.)

- As students complete final editing, pair them with a partner to practice presenting their biographies by reading them aloud for fluency.

LESSON WRAP-UP (5 MIN.)

- 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.

End Lesson

ENGLISH LANGUAGE LEARNERS

Writing
Writing Informational Texts

Beginning
Provide 1:1 prompting and support for students while editing their biographies. Allow students to refer to personal dictionaries or other resource materials as they edit.

Intermediate
Allow students to edit for meaning by reading their biographies aloud and asking themselves if it sounds right. Encourage students to edit for meaning by combining statements in various ways to make their sentences more complex.

Advanced/Advanced High
Provide support for editing biographies as needed.

ELPS 5.D

Challenge

Have students identify a sentence or passage that should be read in a specific tone (eg., serious, happy, excited, etc.). Have students explain why this tone is appropriate for this passage, then have them practice reading the passage with that tone.

LESSON

19

Presenting on a Topic: Renaissance Artist Biographies

PRIMARY FOCUS OF LESSON

Speaking & Listening

Students will speak clearly at an understandable pace as they report on an artist from the Renaissance, sequencing ideas logically and using appropriate facts and relevant, descriptive details.

TEKS 5.1.C; TEKS 5.7.C; TEKS 5.7.F; TEKS 5.12.C

FORMATIVE ASSESSMENT

Biography Presentation	**Biography Presentation** Orally report on an artist from the Renaissance, speaking clearly at an understandable pace. TEKS 5.1.C

TEKS 5.1.C Give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.7.F** Respond using newly acquired vocabulary as appropriate; **TEKS 5.12.C** Compose argumentative texts, including opinion essays, using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Writing (90 min.)			
Review Expectations	Whole Group	5 min.	❏ published biographies ❏ timer ❏ Biography Presentations Writing Prompt (Digital Components) ❏ Writing journals
Present a Biography	Whole Group	60 min.	
Write a Journal Response	Independent	15 min.	
Wrap-Up	Whole Group	10 min.	

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 in order to complete presentations. The lesson allows for a total of 60 minutes for presentations, and each student should be allotted 3 to 4 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?

Start Lesson

Lesson 19: Presenting on a Topic: Renaissance Artist Biographies

Speaking & Listening

Primary Focus: Students will speak clearly at an understandable pace as they report on an artist from the Renaissance, sequencing ideas logically and using appropriate facts and relevant, descriptive details.

TEKS 5.1.C; TEKS 5.7.C; TEKS 5.7.F; TEKS 5.12.C

REVIEW EXPECTATIONS (5 MIN.)

- 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).
    - 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.

TEKS 5.1.C Give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.7.F** Respond using newly acquired vocabulary as appropriate; **TEKS 5.12.C** Compose argumentative texts including opinion essays using genre characteristics and craft.

PRESENT A BIOGRAPHY (60 MIN.)

- Begin student presentations in the grouping you chose in advance.
- While students present, monitor for appropriate speaking and listening behaviors while using a timer to pace the presentations.

Check for Understanding

Circulate the classroom and check in with students as they present. Listen for presenters speaking at an understandable pace and appropriate volume, and look for audience members keeping bodies still, making eye contact, and using appropriate nonverbal responses, such as subtle facial expressions.

- After approximately half of the students have presented, provide a 5 minute intermission.
- Complete student presentations.

WRITE A JOURNAL RESPONSE (15 MIN.)

- 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 responses.

Check for Understanding

Circulate the classroom and check in with students while they write. If necessary, prompt students to draw a line through the word(s) they want to change and keep writing rather than continually erasing and rewriting. If a student is hesitant to write, have them share thoughts orally, and then repeat a sentence that the student can write to get started.

ENGLISH LANGUAGE LEARNERS

Speaking and Listening
Presenting

Beginning
Allow students to present a shortened report and consider assessing only the content of the biographies, as opposed to both content and grammar.

Intermediate
Allow students to refer to a graphic organizer as they present their biographies.

Advanced/Advanced High
Provide support for presenting their biographies as needed.

ELPS 3.H

Biography Presentation

Challenge

Have students explain how the presentations they heard affected their ideas on Renaissance artists and which one they most admire.

Support

Have students reflect on the presentations by reviewing the gist of each one. Remind students that they can use the presentations to help them determine which Renaissance artist they most admire.

WRAP-UP (10 MIN.)

- Have several students share their journal entries.
- **Feedback.** For student reference, provide reinforcing or corrective feedback on 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.

End Lesson

Grade 5 | Unit 2

Pausing Point

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. 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

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.

Remediation

Content

For a detailed description of remediation strategies, which addresses lagging skills in Reading Comprehension, Fluency, Language, and Writing, refer to the Program Guide.

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 who need 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. Circulate the classroom and check in with students as they write.

Enrichment

If students have mastered the content and skills in *The Renaissance* unit, their experience with the domain concepts may be enriched by the following activities:

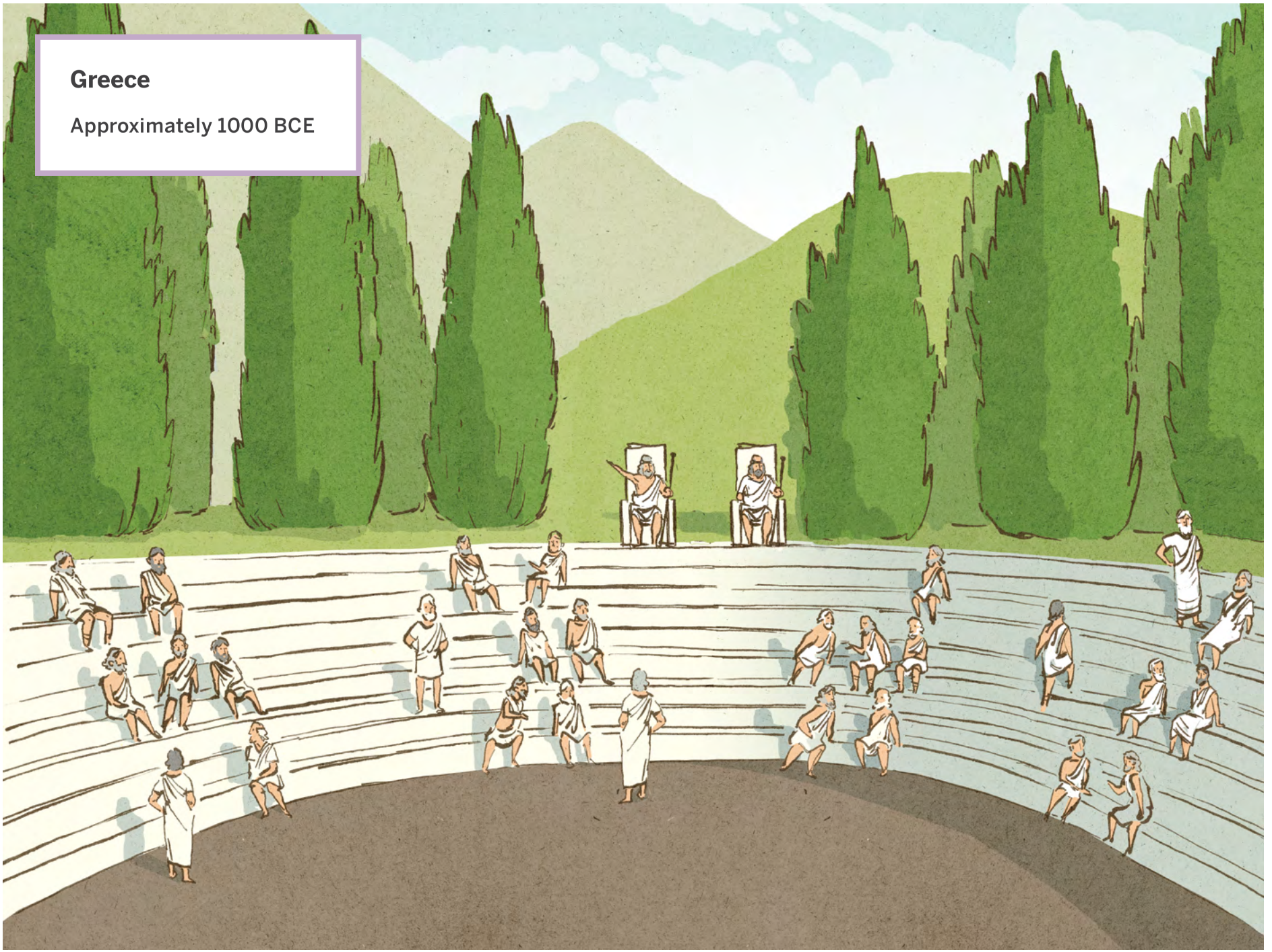
- Students may read the enrichment selection contained in the Reader. The selection contains information about music and dancing during the Renaissance. The Activity Book contains an activity page students can complete as they read this selection.
- Students may respond to any of the following writing 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 either during this unit or in response to the writing prompts in this Enrichment section.

Grade 5 | Unit 2

Teacher Resources

In this section, you will find:

- Timeline Cards
- Glossary
- Pronunciation Guide 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
- Enrichment Selections
- Activity Book Answer Key
- Texas Essential Knowledge and Skills Correlation Chart
- English Language Proficiency Standards Correlation Chart


Greece
Approximately 1000 BCE

Rome
Approximately 750 BCE

The Middle Ages in Europe

Approximately 450–1400 CE

Grade 5 | Unit 2

Glossary

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 would 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

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 phonetic 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*hel*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/

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 central idea of the paragraph. The topic sentence tells what the paragraph will be about. Next, writers include supporting sentences to explain the topic or central idea. Writers usually include at least three to five sentences to give the reader supporting details and facts about the topic or central 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 central 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 includes incomplete 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! [tightened 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.

RAPHAEL TEXT

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 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 seventeen 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."

RAPHAEL SECOND SOURCE

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 thirty 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
- next
- then
- following this
- at this time
- now
- at this point
- after
- afterward
- subsequently
- finally
- consequently
- previously
- before this
- during
- simultaneously
- concurrently
- thus
- therefore
- hence
- soon

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 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 bolded.	
Sources in the reference list are underlined or italicized.	

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.

ENRICHMENT SELECTIONS

The enrichment selection in Patrons, Artists, and Scholars can 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 EI.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.

melody, n. main theme or tune in a song (88)

soothing, adj. calming, comforting, relaxing (88)

sheet music, n. music printed on individual pieces of paper rather than in a book (88)

contemporary, adj. modern, current (88)

composition, n. a song or piece of music that has been written (compositions) (88)

composer, n. someone who writes music (composers) (90)

sacred, adj. holy; deserving of special respect (90)

secular, adj. not connected to religion (90)

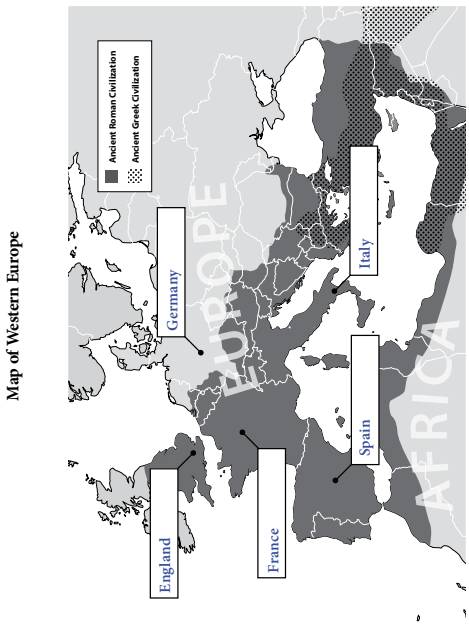
Vocabulary Chart for "Masses, Dances, and Love Songs: Music in the Renaissance"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	melody sheet music composition composer sacred secular	soothing contemporary
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

ANSWER KEY

NAME: _____

DATE: _____

1.1 ACTIVITY PAGE



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*.

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.

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?
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

Page Number	Notes
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**

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: _____
DATE: _____

7.2 ACTIVITY PAGE

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: _____
DATE: _____

7.3 ACTIVITY PAGE

Informational Paragraph Presentations

Topic	Humanism	*The School of Athens*
What is the central idea?	Answers may vary, but should reflect the central idea, or point made about the topic, and include supporting details from student presentations on Humanism and *The School of Athens*.	
How is the central 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 central idea in a way that makes it difficult for the audience to disagree.

NAME: _____
DATE: _____

8.2 ACTIVITY PAGE

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

NAME: _____

DATE: _____

8.3 CONTINUED — TAKE-HOME

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*

NAME: _____

DATE: _____

9.1 TAKE-HOME

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.	

NAME: _____

DATE: _____

9.2 ACTIVITY PAGE

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.

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: _____

DATE: _____

10.1 ACTIVITY PAGE

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: _____

DATE: _____

10.3 ACTIVITY PAGE

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: _____

DATE: _____

10.3 CONTINUED ACTIVITY PAGE

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

NAME: _____

DATE: _____

10.4 TAKE-HOME

CONTINUED

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.

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) _____

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 _____ to her state, the senator retired.
   (serve, servant, preserve, service)
   service

5. In an effort to _____ the dinosaur bones, the archeologists put them in a climate-controlled room.
   (reserve, preserve, conserve, serve)
   preserve

6. This room is _____ for a special event.
   (conserved, serviced, preserved, reserved)
   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) _____ at his job, Hugo was learning all of the tricks of the trade and was well-respected.
   apprentice

2. Voting for our leaders and laws is something Americans can do since we are part of a(n) _____.
   democracy

3. The _____ after-school routine was to walk inside, take off your shoes, wash your hands, and finish your homework.
   mundane

4. The government was a(n) _____, not allowing citizens to vote for new leaders.
   tyranny

5. I had never seen such a(n) _____ piece of artwork before. It was stunning!
   extraordinary

6. Everyone knew about the _____ between the two champions and closely watched as they prepared for the match.
   rivalry

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.

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 central 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

NAME: _____

DATE: _____

15.2 CONTINUED ASSESSMENT

5. Which statement best represents the central 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

NAME: _____

DATE: _____

15.2 CONTINUED ASSESSMENT

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

NAME: _____

DATE: _____

15.2 CONTINUED ASSESSMENT

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.

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 (inhaled, exhaled, imported, exported) out for the doctor.

5. The pope was impatient (patient, impatient, polite, impolite) for Michelangelo to finish painting the Sistine Chapel.

6. Food and drinks are excluded (excluded, exuded, exported, excavated) from the price of admission; you have to pay extra to eat and drink.

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.*

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: _____

DATE: _____

17.2 ACTIVITY PAGE

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: _____

DATE: _____

PP.1 ASSESSMENT

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 ASSESSMENT
CONTINUED

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

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 CONTINUED ASSESSMENT

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. _____

NAME: _____

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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: _____

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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: _____

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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: _____

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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*

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*

NAME: _____

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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 of art from the Renaissance.
   (conserve, service, preserve, reserve)

5. Leonardo fastened a pair of wings he had made on his _____servant_____, Carlo, to see if man could fly.
   (serve, servant, preserve, service)

6. Michelangelo tried to take breaks in order to _____conserve_____ his energy as he painted the ceiling of the Sistine Chapel.
   (reserve, preserve, conserve, serve)

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: _____

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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.

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 5

Unit 2		Correlation—Teacher's Guide
(1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking—oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to:		
TEKS 5.1.A	listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments	U2: p. 10, U2: p. 184, U2: p. 208
TEKS 5.1.B	follow, restate, and give oral instructions that include multiple action steps	
TEKS 5.1.C	give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively	U2: p. 184, U2: p. 208, U2: p. 414, U2: p. 416
TEKS 5.1.D	work collaboratively with others to develop a plan of shared responsibilities	
(2) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—beginning reading and writing. The student develops word structure knowledge through phonological awareness, print concepts, phonics, and morphology to communicate, decode, and spell. The student is expected to:		
(A) demonstrate and apply phonetic knowledge by:		
TEKS 5.2.A.i	decoding words with consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as *music* and *musician*	
TEKS 5.2.A.ii	decoding multisyllabic words with closed syllables; open syllables; VC*e* syllable; vowel teams, including digraphs and diphthongs; r-controlled syllables; and final stable syllables	
TEKS 5.2.A.iii	decoding words using advanced knowledge of syllable division patterns	
TEKS 5.2.A.iv	decoding words using advanced knowledge of the influence of prefixes and suffixes on base words	U2: p. 40, U2: p. 150, U2: p. 178
TEKS 5.2.A.v	identifying and reading high-frequency words from a research-based list	
(B) demonstrate and apply spelling knowledge by:		
TEKS 5.2.B.i	spelling multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; r-controlled syllables; and final stable syllables	
TEKS 5.2.B.ii	spelling words with consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as *music* and *musician*	
TEKS 5.2.B.iii	spelling multisyllabic words with multiple sound-spelling patterns	U2: p. 150, U2: p. 180, U2: p. 240, U2: p. 257, U2: p. 258, U2: p. 262, U2: p. 286, U2: p. 296, U2: p. 352, U2: p. 374
TEKS 5.2.B.iv	spelling words using advanced knowledge of syllable division patterns	
TEKS 5.2.B.v	spelling words using knowledge of prefixes	
TEKS 5.2.B.vi	spelling words using knowledge of suffixes, including how they can change base words such as dropping *e,* changing *y* to *i,* and doubling final consonants	U2: p. 352, U2: p. 373
TEKS 5.2.C	write legibly in cursive	
(3) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—vocabulary. The student uses newly acquired vocabulary expressively. The student is expected to:		

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 5

Unit 2		Correlation—Teacher's Guide
TEKS 5.3.A	use print or digital resources to determine meaning, syllabication, pronunciation, and word origin	U2: p. 40, U2: p. 63
TEKS 5.3.B	use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words	U2: p. 240, U2: p. 243, U2: p. 352, U2: p. 354
TEKS 5.3.C	identify the meaning of and use words with affixes such as *trans-*, *super-*, *-ive*, and *-logy* and roots such as *geo* and *photo*	U2: p. 40, U2: p. 63, U2: p. 96, U2: p. 118, U2: p. 150, U2: p. 178, U2: p. 240, U2: p. 255, U2: p. 286, U2: p. 295, U2: p. 352, U2: p. 373
TEKS 5.3.D	identify, use, and explain the meaning of adages and puns	U2: p. 352, U2: p. 354, U2: p. 367
(4) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—fluency. The student reads grade-level text with fluency and comprehension. The student is expected to use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text.		
TEKS 5.4	use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text	
(5) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—self-sustained reading. The student reads grade-appropriate texts independently. The student is expected to self-select text and read independently for a sustained period of time.		
TEKS 5.5	self-select text and read independently for a sustained period of time	
(6) Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to:		
TEKS 5.6.A	establish purpose for reading assigned and self-selected texts	
TEKS 5.6.B	generate questions about text before, during, and after reading to deepen understanding and gain information	U2: p. 40, U2: p. 44
TEKS 5.6.C	make [and] correct or confirm predictions using text features, characteristics of genre, and structures	
TEKS 5.6.D	create mental images to deepen understanding	
TEKS 5.6.E	make connections to personal experiences, ideas in other texts, and society	
TEKS 5.6.F	make inferences and use evidence to support understanding	U2: p. 6, U2: p. 10, U2: p. 68, U2: p. 72, U2: p. 96, U2: p. 100, U2: p. 120, U2: p. 124, U2: p. 150, U2: p. 154, U2: p. 240, U2: p. 243, U2: p. 258, U2: p. 263
TEKS 5.6.G	evaluate details read to determine key ideas	U2: p. 6, U2: p. 24, U2: p. 184, U2: p. 187, U2: p. 212, U2: p. 215
TEKS 5.6.H	synthesize information to create new understanding	U2: p. 286, U2: p. 289, U2: p. 300, U2: p. 303
TEKS 5.6.I	monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down	U2: p. 6, U2: p. 24
(7) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to:		
TEKS 5.7.A	describe personal connections to a variety of sources, including self-selected texts	
TEKS 5.7.B	write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources	U2: p. 300, U2: p. 303

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 5

Unit 2		Correlation—Teacher's Guide
TEKS 5.7.C	use text evidence to support an appropriate response	U2: p. 6, U2: p. 24, U2: p. 40, U2: p. 44, U2: p. 68, U2: p. 91, U2: p. 212, U2: p. 215, U2: p. 286, U2: p. 289, U2: p. 300, U2: p. 303, U2: p. 322, U2: p. 325, U2: p. 414, U2: p. 416
TEKS 5.7.D	retell, paraphrase, or summarize texts in ways that maintain meaning and logical order	U2: p. 40, U2: p. 59, U2: p. 120, U2: p. 124, U2: p. 184
TEKS 5.7.E	interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating	U2: p. 6, U2: p. 10, U2: p. 24, U2: p. 40, U2: p. 44, U2: p. 68, U2: p. 72, U2: p. 120, U2: p. 124, U2: p. 150, U2: p. 154, U2: p. 184, U2: p. 187, U2: p. 212, U2: p. 233, U2: p. 258, U2: p. 280, U2: p. 394, U2: p. 396
TEKS 5.7.F	respond using newly acquired vocabulary as appropriate	U2: p. 414, U2: p. 416
TEKS 5.7.G	discuss specific ideas in the text that are important to the meaning	U2: p. 212, U2: p. 215
(8) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to:		
TEKS 5.8.A	infer multiple themes within a text using text evidence	
TEKS 5.8.B	analyze the relationships of and conflicts among the characters	
TEKS 5.8.C	analyze plot elements, including rising action, climax, falling action, and resolution	
TEKS 5.8.D	analyze the influence of the setting, including historical and cultural settings, on the plot	
(9) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:		
TEKS 5.9.A	demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales	
TEKS 5.9.B	explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms	
TEKS 5.9.C	explain structure in drama such as character tags, acts, scenes, and stage directions	
(D) recognize characteristics and structures of informational text, including:		
TEKS 5.9.D.i	the central idea with supporting evidence	U2: p. 184, U2: p. 208, U2: p. 322, U2: p. 325
TEKS 5.9.D.ii	features such as insets, timelines, and sidebars to support understanding	
TEKS 5.9.D.iii	organizational patterns such as logical order and order of importance	
(E) recognize characteristics and structures of argumentative text by:		
TEKS 5.9.E.i	identifying the claim	
TEKS 5.9.E.ii	explaining how the author has used facts for or against an argument	
TEKS 5.9.E.iii	identifying the intended audience or reader	
TEKS 5.9.F	recognize characteristics of multimodal and digital texts	

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 5

Unit 2		Correlation—Teacher's Guide
(10) Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to:		
TEKS 5.10.A	explain the author's purpose and message within a text	
TEKS 5.10.B	analyze how the use of text structure contributes to the author's purpose	
TEKS 5.10.C	analyze the author's use of print and graphic features to achieve specific purposes	U2: p. 322, U2: p. 347
TEKS 5.10.D	describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes	
TEKS 5.10.E	identify and understand the use of literary devices, including first- or third-person point of view	
TEKS 5.10.F	examine how the author's use of language contributes to voice	
TEKS 5.10.G	explain the purpose of hyperbole, stereotyping, and anecdote	
(11) Composition: listening, speaking, reading, writing, and thinking using multiple texts—writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions. The student is expected to:		
TEKS 5.11.A	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping	U2: p. 68, U2: p. 91, U2: p. 120, U2: p. 146, U2: p. 212, U2: p. 233, U2: p. 394, U2: p. 396
(B) develop drafts into a focused, structured, and coherent piece of writing by:		
TEKS 5.11.B.i	organizing with purposeful structure, including an introduction, transitions, and a conclusion	U2: p. 300, U2: p. 318, U2: p. 322, U2: p. 347
TEKS 5.11.B.ii	developing an engaging idea reflecting depth of thought with specific facts and details	U2: p. 300, U2: p. 318, U2: p. 402, U2: p. 404
TEKS 5.11.C	revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity	U2: p. 322, U2: p. 347, U2: p. 402, U2: p. 404
(D) edit drafts using standard English conventions, including:		
TEKS 5.11.D	edit drafts using standard English conventions	U2: p. 286, U2: p. 293, U2: p. 322, U2: p. 347, U2: p. 352, U2: p. 372
TEKS 5.11.D.i	complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments	U2: p. 40, U2: p. 60, U2: p. 96, U2: p. 115, U2: p. 408, U2: p. 410
TEKS 5.11.D.ii	past tense of irregular verbs	U2: p. 40, U2: p. 60, U2: p. 96, U2: p. 115
TEKS 5.11.D.iii	collective nouns	
TEKS 5.11.D.iv	adjectives, including their comparative and superlative forms	
TEKS 5.11.D.v	conjunctive adverbs	
TEKS 5.11.D.vi	prepositions and prepositional phrases and their influence on subject-verb agreement;	U2: p. 150, U2: p. 175, U2: p. 240, U2: p. 254

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 5

Unit 2		Correlation—Teacher's Guide
TEKS 5.11.D.vii	pronouns, including indefinite	
TEKS 5.11.D.viii	subordinating conjunctions to form complex sentences	
TEKS 5.11.D.ix	capitalization of abbreviations, initials, acronyms, and organizations	U2: p. 408, U2: p. 410
TEKS 5.11.D.x	italics and underlining for titles and emphasis, and punctuation marks, including quotation marks in dialogue and commas in compound and complex sentences	U2: p. 408, U2: p. 410
TEKS 5.11.D.xi	correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words	U2: p. 408, U2: p. 410
TEKS 5.11.E	publish written work for appropriate audiences	
(12) Composition: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:		
TEKS 5.12.A	compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft	U2: p. 394, U2: p. 396
TEKS 5.12.B	compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft	U2: p. 96, U2: p. 113, U2: p. 120, U2: p. 146, U2: p. 300, U2: p. 318
TEKS 5.12.C	compose argumentative texts, including opinion essays, using genre characteristics and craft	U2: p. 414, U2: p. 416
TEKS 5.12.D	compose correspondence that requests information	
(13) Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts. The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes. The student is expected to:		
TEKS 5.13.A	generate and clarify questions on a topic for formal and informal inquiry	U2: p. 212, U2: p. 233
TEKS 5.13.B	develop and follow a research plan with adult assistance	U2: p. 212, U2: p. 233, U2: p. 258, U2: p. 280
TEKS 5.13.C	identify and gather relevant information from a variety of sources	U2: p. 212, U2: p. 233, U2: p. 258, U2: p. 280
TEKS 5.13.D	understand credibility of primary and secondary sources	U2: p. 212, U2: p. 233
TEKS 5.13.E	demonstrate understanding of information gathered	U2: p. 212, U2: p. 233, U2: p. 300, U2: p. 318
TEKS 5.13.F	differentiate between paraphrasing and plagiarism when using source materials	U2: p. 212, U2: p. 233, U2: p. 394, U2: p. 396
TEKS 5.13.G	develop a bibliography	
TEKS 5.13.H	use an appropriate mode of delivery, whether written, oral, or multimodal, to present results	

ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 5

Unit 2		Correlation—Teacher's Guide
(1) Cross-curricular second language acquisition/learning strategies. The ELL uses language learning strategies to develop an awareness of his or her own learning processes in all content areas. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. The student is expected to:		
ELPS 1.A	use prior knowledge and experiences to understand meanings in English	
ELPS 1.B	monitor oral and written language production and employ self-corrective techniques or other resources	
ELPS 1.C	use strategic learning techniques such as concept mapping, drawing, memorizing, comparing, contrasting, and reviewing to acquire basic and grade-level vocabulary	
ELPS 1.D	speak using learning strategies such as requesting assistance, employing non-verbal cues, and using synonyms and circumlocution (conveying ideas by defining or describing when exact English words are not known)	
ELPS 1.E	internalize new basic and academic language by using and reusing it in meaningful ways in speaking and writing activities that build concept and language attainment	
ELPS 1.F	use accessible language and learn new and essential language in the process	
ELPS 1.G	demonstrate an increasing ability to distinguish between formal and informal English and an increasing knowledge of when to use each one commensurate with grade-level learning expectations	
ELPS 1.H	develop and expand repertoire of learning strategies such as reasoning inductively or deductively, looking for patterns in language, and analyzing sayings and expressions commensurate with grade-level learning expectations	
(2) Cross-curricular second language acquisition/listening. The ELL listens to a variety of speakers including teachers, peers, and electronic media to gain an increasing level of comprehension of newly acquired language in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in listening. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. The student is expected to:		
ELPS 2.A	distinguish sounds and intonation patterns of English with increasing ease	
ELPS 2.B	recognize elements of the English sound system in newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters	
ELPS 2.C	learn new language structures, expressions, and basic and academic vocabulary heard during classroom instruction and interactions	
ELPS 2.D	monitor understanding of spoken language during classroom instruction and interactions and seek clarification as needed	
ELPS 2.E	use visual, contextual, and linguistic support to enhance and confirm understanding of increasingly complex and elaborated spoken language	

ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 5

Unit 2		Correlation—Teacher's Guide
ELPS 2.F	listen to and derive meaning from a variety of media such as audio tape, video, DVD, and CD ROM to build and reinforce concept and language attainment	
ELPS 2.G	understand the general meaning, main points, and important details of spoken language ranging from situations in which topics, language, and contexts are familiar to unfamiliar	
ELPS 2.H	understand implicit ideas and information in increasingly complex spoken language commensurate with grade-level learning expectations	
ELPS 2.I	demonstrate listening comprehension of increasingly complex spoken English by following directions, retelling or summarizing spoken messages, responding to questions and requests, collaborating with peers, and taking notes commensurate with content and grade-level needs	U2: p. 210
(3) Cross-curricular second language acquisition/speaking. The ELL speaks in a variety of modes for a variety of purposes with an awareness of different language registers (formal/informal) using vocabulary with increasing fluency and accuracy in language arts and all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in speaking. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. The student is expected to:		
ELPS 3.A	practice producing sounds of newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters to pronounce English words in a manner that is increasingly comprehensible	
ELPS 3.B	expand and internalize initial English vocabulary by learning and using high-frequency English words necessary for identifying and describing people, places, and objects, by retelling simple stories and basic information represented or supported by pictures, and by learning and using routine language needed for classroom communication	
ELPS 3.C	speak using a variety of grammatical structures, sentence lengths, sentence types, and connecting words with increasing accuracy and ease as more English is acquired	
ELPS 3.D	speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency	
ELPS 3.E	share information in cooperative learning interactions	
ELPS 3.F	ask and give information ranging from using a very limited bank of high-frequency, high-need, concrete vocabulary, including key words and expressions needed for basic communication in academic and social contexts, to using abstract and content-based vocabulary during extended speaking assignments	
ELPS 3.G	express opinions, ideas, and feelings ranging from communicating single words and short phrases to participating in extended discussions on a variety of social and grade-appropriate academic topics	
ELPS 3.H	narrate, describe, and explain with increasing specificity and detail as more English is acquired	U2: p. 417

Unit 2		Correlation—Teacher's Guide
ELPS 3.I	adapt spoken language appropriately for formal and informal purposes	
ELPS 3.J	respond orally to information presented in a wide variety of print, electronic, audio, and visual media to build and reinforce concept and language attainment	
(4) Cross-curricular second language acquisition/reading. The ELL reads a variety of texts for a variety of purposes with an increasing level of comprehension in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in reading. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. For kindergarten and grade 1, certain of these student expectations apply to text read aloud for students not yet at the stage of decoding written text. The student is expected to:		
ELPS 4.A	learn relationships between sounds and letters of the English language and decode (sound out) words using a combination of skills such as recognizing sound-letter relationships and identifying cognates, affixes, roots, and base words	
ELPS 4.B	recognize directionality of English reading such as left to right and top to bottom	
ELPS 4.C	develop basic sight vocabulary, derive meaning of environmental print, and comprehend English vocabulary and language structures used routinely in written classroom materials	
ELPS 4.D	use prereading supports such as graphic organizers, illustrations, and pretaught topic-related vocabulary and other prereading activities to enhance comprehension of written text	U2: p. 205, U2: p. 253
ELPS 4.E	read linguistically accommodated content area material with a decreasing need for linguistic accommodations as more English is learned	U2: p. 16, U2: p. 38, U2: p. 47
ELPS 4.F	use visual and contextual support and support from peers and teachers to read grade-appropriate content area text, enhance and confirm understanding, and develop vocabulary, grasp of language structures, and background knowledge needed to comprehend increasingly challenging language	U2: p. 90, U2: p. 356
ELPS 4.G	demonstrate comprehension of increasingly complex English by participating in shared reading, retelling or summarizing material, responding to questions, and taking notes commensurate with content area and grade level needs	U2: p. 112, U2: p. 144, U2: p. 174, U2: p. 231, U2: p. 266, U2: p. 282, U2: p. 291, U2: p. 317, U2: p. 346
ELPS 4.H	read silently with increasing ease and comprehension for longer periods	
ELPS 4.I	demonstrate English comprehension and expand reading skills by employing basic reading skills such as demonstrating understanding of supporting ideas and details in text and graphic sources, summarizing text, and distinguishing main ideas from details commensurate with content area needs	
ELPS 4.J	demonstrate English comprehension and expand reading skills by employing inferential skills such as predicting, making connections between ideas, drawing inferences and conclusions from text and graphic sources, and finding supporting text evidence commensurate with content area needs	

ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 5

Unit 2		Correlation—Teacher's Guide
ELPS 4.K	demonstrate English comprehension and expand reading skills by employing analytical skills such as evaluating written information and performing critical analyses commensurate with content area and grade-level needs	
(5) Cross-curricular second language acquisition/writing. The ELL writes in a variety of forms with increasing accuracy to effectively address a specific purpose and audience in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in writing. In order for the ELL to meet grade-level learning expectations across foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. For kindergarten and grade 1, certain of these student expectations do not apply until the student has reached the stage of generating original written text using a standard writing system. The student is expected to:		
ELPS 5.A	learn relationships between sounds and letters of the English language to represent sounds when writing in English	
ELPS 5.B	write using newly acquired basic vocabulary and content-based grade-level vocabulary	U2: p. 59, U2: p. 177, U2: p. 254
ELPS 5.C	spell familiar English words with increasing accuracy, and employ English spelling patterns and rules with increasing accuracy as more English is acquired	
ELPS 5.D	edit writing for standard grammar and usage, including subject-verb agreement, pronoun agreement, and appropriate verb tenses commensurate with grade-level expectations as more English is acquired	U2: p. 118, U2: p. 412
ELPS 5.E	employ increasingly complex grammatical structures in content area writing commensurate with grade level expectations such as (i) using correct verbs, tenses, and pronouns/antecedents; (ii) using possessive case (apostrophe -s) correctly; and, (iii) using negatives and contractions correctly	
ELPS 5.F	write using a variety of grade-appropriate sentence lengths, patterns, and connecting words to combine phrases, clauses, and sentences in increasingly accurate ways as more English is acquired	U2: p. 93, U2: p. 114, U2: p. 148, U2: p. 236, U2: p. 293, U2: p. 350, U2: p. 372
ELPS 5.G	narrate, describe, and explain with increasing specificity and detail to fulfill content area writing needs as more English is acquired	U2: p. 320, U2: p. 399, U2: p. 407

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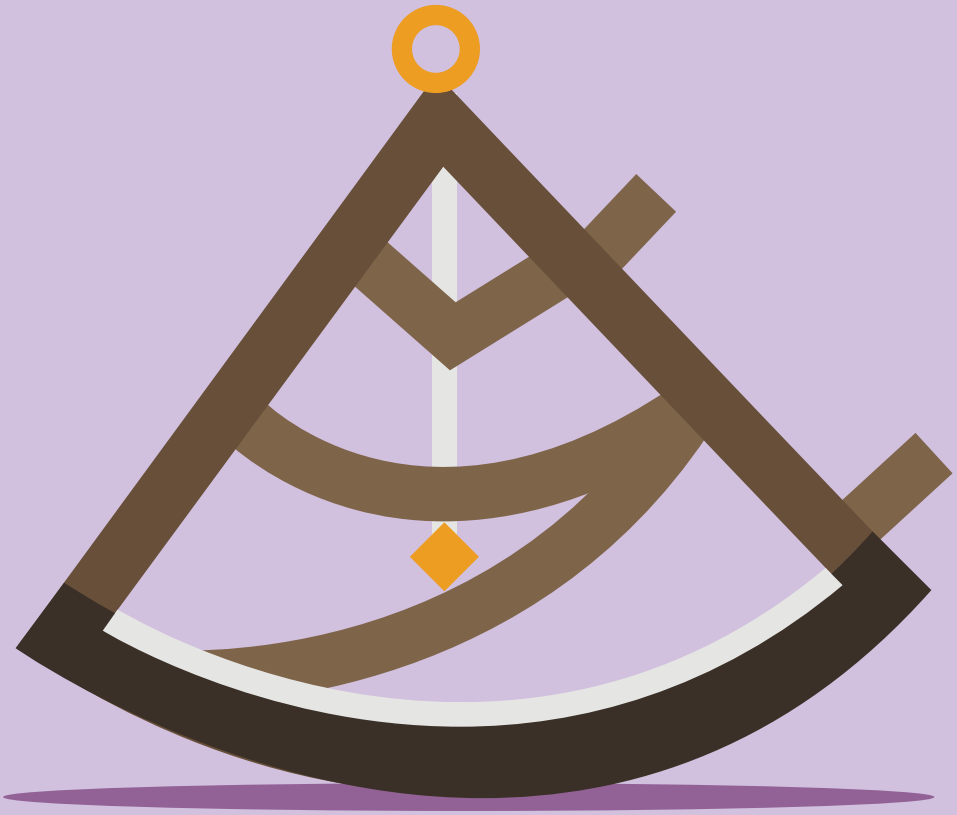

Grade 5

Unit 2 | Activity Book

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Grade 5 | Unit 2

The Renaissance:
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Activity Book

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Unit 2
The Renaissance: Art and Culture
Activity Book

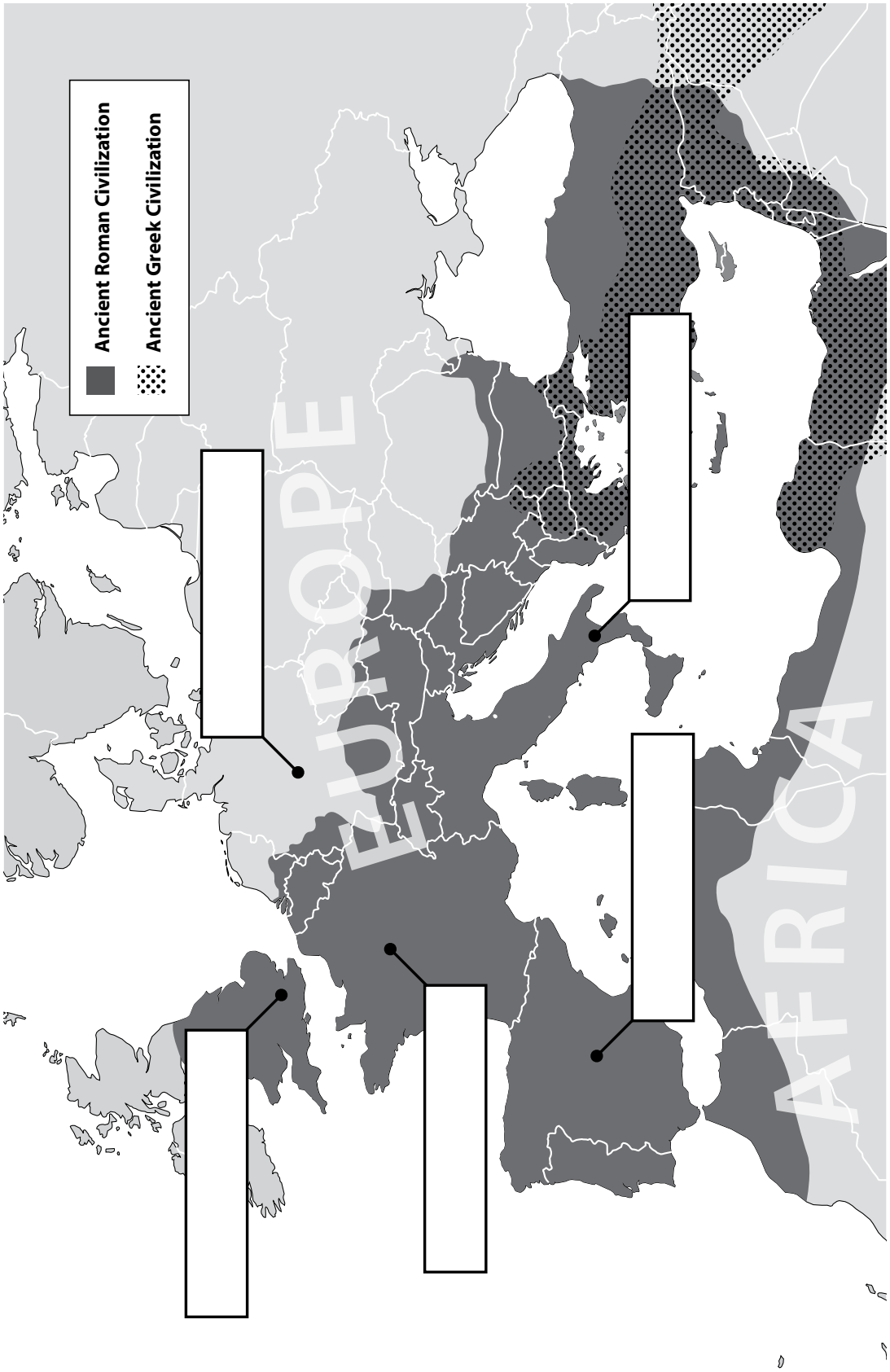
This Activity Book contains activity pages that accompany the lessons from the Unit 2 Teacher Guide. The activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 4, the first will be numbered 4.1 and the second 4.2. The Activity Book is a student component, which means each student should have an Activity Book.

NAME: _____

DATE: _____

1.1 ACTIVITY PAGE

Map of Western Europe



NAME: _____

DATE: _____

Excerpt from "Merchants, Markets, and Mud: Towns in the Middle Ages"

Chapter 4

Merchants, 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

Streets in medieval towns were often crowded and muddy.

29

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.

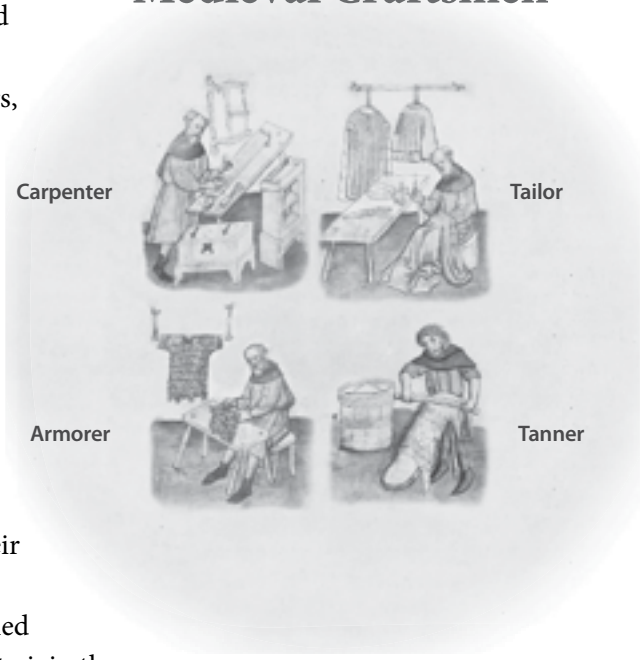
Peasants farming in the countryside

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.

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.

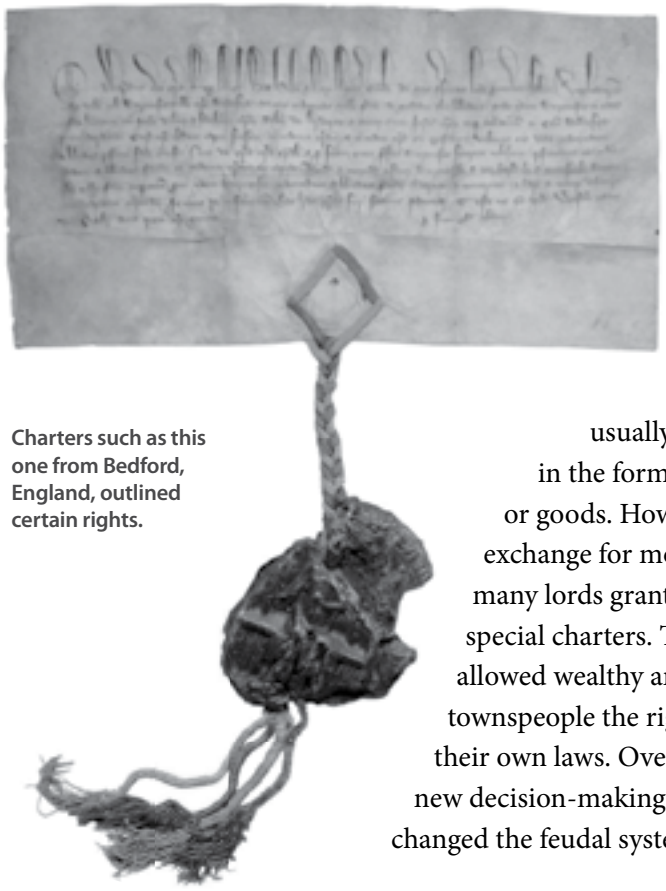
Medieval Craftsmen



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.

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.

Town scene in medieval manuscript



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

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.

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

32

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.

NAME: _____

DATE: _____

Vocabulary for "An Italian Rebirth"

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**)

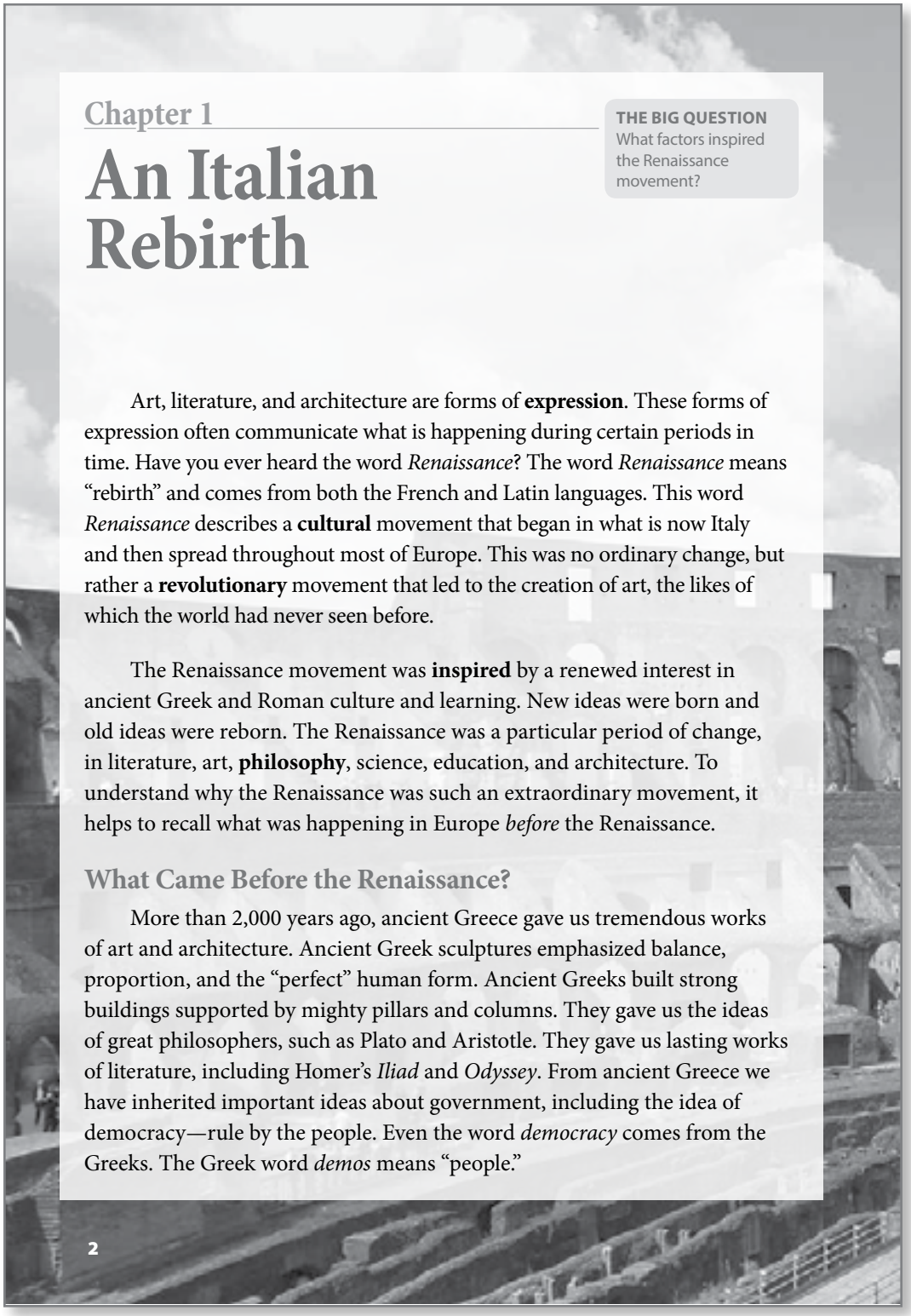
Word from the Chapter	Pronunciation	Page Number
Renaissance	/ren*ə*zonts/	2
Iliad	/il*ee*ad/	2
Aeneid	/ə*nee*id/	4
Petrarch	/pet*rark/	6

NAME: _____

DATE: _____

An Italian Rebirth

Read the chapter and complete the activity that follows.



Chapter 1

An Italian Rebirth

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

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.

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.

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.

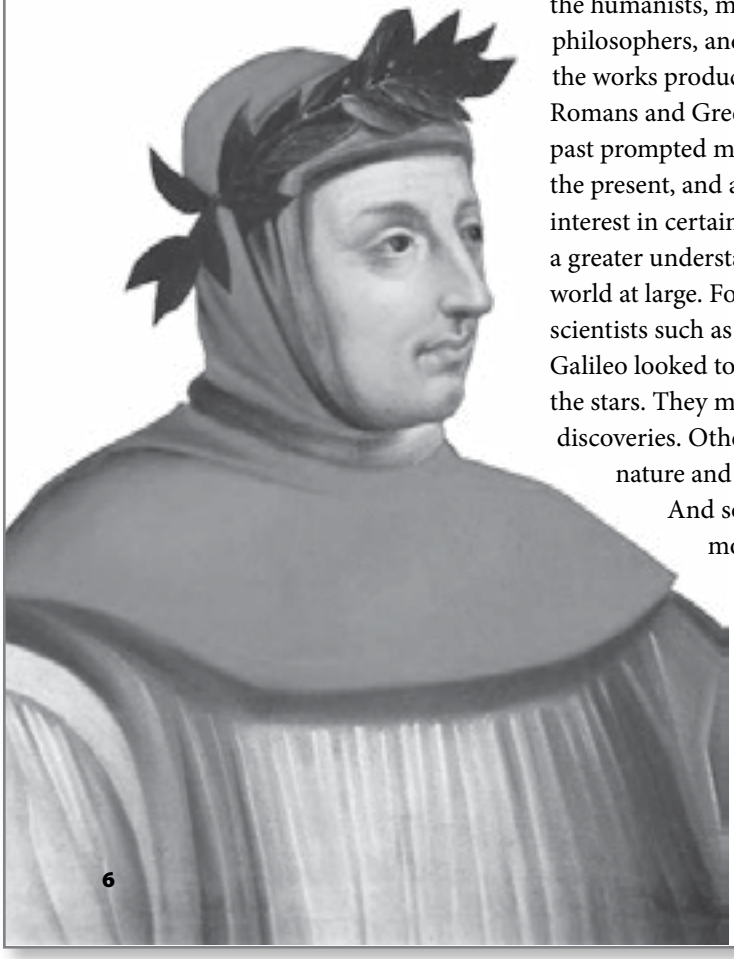
But as you know, history does not stand still. Things change and new ideas emerge. And so along came the Renaissance movement. But how, and why, the Renaissance movement emerged is the question.

5

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.

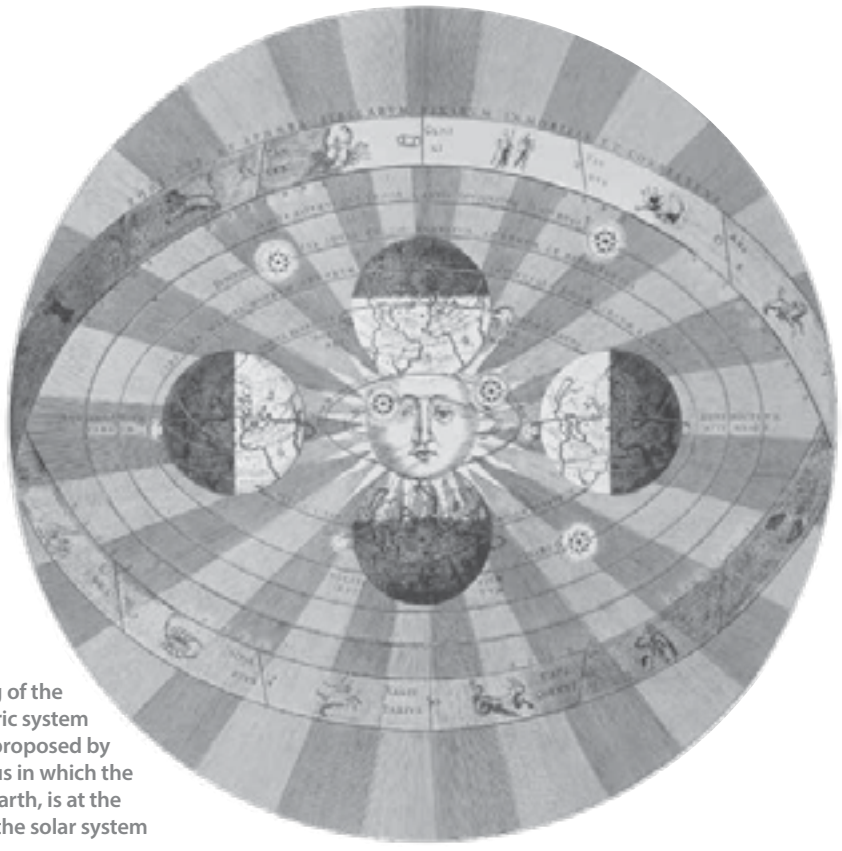
Over the years, more and more people had the opportunity to learn about the literature, art, and government of ancient Greece and Rome. These people who admired ancient Greece and Rome were called humanists. Their intellectual and cultural interest in the art, literature, and government of ancient Greece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

6



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

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.

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!

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.

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.

NAME: _____

DATE: _____

Write the correct vocabulary word to complete each sentence.

values	philosophy	revolutionary
cultural	intellect	patron

1. My grandmother is a(n) _____ of the library. She donates money to keep the library going.

2. The invention of the internet was a(n) _____ development in the way people were able to communicate with each other.

3. Some of the _____ 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 _____ and creativity.

5. The dance classes at our school are inspired by the _____ traditions of students' families.

6. My sister is studying _____ at the state university. When she came home for winter break, she talked nonstop about great thinkers and their great ideas.

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 (**apprenticied**; ***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 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

NAME: _____

DATE: _____

2.1 ACTIVITY PAGE

Vocabulary for "The Early Renaissance"

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 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 (**apprentice**; ***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**)

Word from the Chapter	Pronunciation	Page Number
Brunelleschi	/broo*nel*es*kee/	12
Ghiberti	/gib*aer*tee/	12
Botticelli	/bot*ə*chel*ee/	16
Medici	/med*ə*chee/	17
Savonarola	/sav*on*ə*roe*lə/	17

NAME: _____

DATE: _____

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
	immobile, ***adj.*** not able to move
audible, ***adj.*** able to be heard; loud enough to hear	
	incorrect, ***adj.*** having mistakes or errors
patient, ***adj.*** able to be calm while waiting	
	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 _____; I had to ask her to speak a bit louder.

2. Once my baby sister learned to crawl, she became _____. We had to baby-proof the house and remove anything dangerous within her reach.

3. Our summer plans were still _____ because my mom did not know if she could take time off from work.

4. The school rules were _____; we were absolutely not allowed to run inside.

5. My sister's collection of state coins is _____; she is still missing two.

6. Write your own sentence using one of the words left in the box.

_____

_____

_____

_____

NAME: _____

DATE: _____

Vocabulary for "The Spirit of the Renaissance"

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**)

Word from the Chapter	Pronunciation	Page Number
Vinci	/vin*chee/	20
Verrocchio	/ver*oe*kee*oe/	22
Machiavelli	/mok*ee*ə*vel*ee/	27
Giocondo	/joe*kun*doe/	28
sfumato	/sfoo*mot*oe/	28

NAME: _____

DATE: _____

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!"

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.)**

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?

NAME: _____

DATE: _____

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?

NAME: _____

DATE: _____

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	
he	to be	
St. George (sculpture)	to be	
it	to be	
you	to be	
I	to feel	
the painting	to look	
the choir	to sound	

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. _____

_____

2. _____

_____

3. _____

_____

4. _____

_____

5. _____

_____

NAME: _____

DATE: _____

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 _____ (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 _____ (measurable, immeasurable, polite, impolite); people during the Renaissance were inspired by nearly every aspect of these ancient civilizations.

3. The babysitter is very _____ (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 _____ (mobile, immobile, definite, indefinite) that he will be here by seven.

5. Flora's little brother can be very _____ (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, incorrect, immeasurable, measurable).

For each word, write a sentence using the word. Be sure to use correct capitalization and punctuation

1. *mobile*

2. *indefinite*

NAME: _____

DATE: _____

Vocabulary for "Michelangelo and Raphael"

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**)

Word from the Chapter	Pronunciation	Page Number
Buonarroti	/bwoe*naer*oe*tee/	30
Ghirlandaio	/geer*lan*die*oe/	31
Pietà	/pee*ae*tə/	32
Raffaello Sanzio	/raf*ie*el*oe/ /sonz*ee*oe/	38

NAME: _____

DATE: _____

ACTIVITY PAGE 5.2

Michelangelo and Raphael

Complete the chart using Chapter 4, "Michelangelo and Raphael."

Artist	Famous ArtWork	Description (What is it? What was it made of? How was it made?)	Why do we remember this artwork today? What makes it amazing?
Michelangelo	1. *Pietà*		
	2. *David*		
	3. Sistine Chapel ceiling		

Artist	Famous ArtWork	Description (What is it? What was it made of? How was it made?)	Why do we remember this artwork today? What makes it amazing?
Raphael	1. *Madonna of the Grand Duke*		
	2. *The School of Athens*		

NAME: _____

DATE: _____

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

Page Number	Notes

NAME: _____

DATE: _____

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 thirty 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: _____

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 _____ of the car, but you cannot forget to take care of the inside.

2. A fire _____ should only be used in case of emergency.

3. My dentist had to _____ 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 _____ our backyard to look for Civil War artifacts.

5. Sarah did not want to _____ anybody, so she invited everyone to her party.

6. To relax, you should inhale through your nose and _____ through your mouth.

Write your own sentences using the remaining words.

1. _____

_____

_____

_____

_____

2. _____

_____

_____

_____

_____

NAME: _____

DATE: _____

Spelling Words

The following is a list of spelling words. These words are content words related to the Patrons, Artists, and Scholars *Reader. During Lesson 10, you will be assessed on how to spell these words. Practice spelling the words by doing one or more of the following:*

- *spell the words out loud*
- *write sentences using the words*
- *copy the words onto paper*

When you practice spelling and writing the words, remember to pronounce and spell each word one syllable at a time.

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

The following chart provides the meanings of the spelling words. You are not expected to know the word meanings for the spelling assessment but it may be helpful to have them as a reference as you practice spelling the words.

Spelling Word	Definition
achievement	an accomplishment
architect	a person who designs buildings
create	to make something using the imagination
culture	the way of living, including ideas, arts, and customs, of a particular group of people
imagine	to form a mental image
invention	a new creation
literature	writings in prose or poetry
movement	a noticeable change in the way people behave or think
rebirth	a revival; a new birth
sculptor	an artist who carves or molds material such as clay, stone, or metal

NAME: _____

DATE: _____

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: _____

   Part of Speech: _____

2. a new creation

   Spelling Word: _____

   Part of Speech: _____

3. an artist who carves or molds material such as clay, stone, or metal

   Spelling Word: _____

   Part of Speech: _____

4. a person who designs buildings

   Spelling Word: _____

   Part of Speech: _____

5. the way of living, including ideas, arts, and customs, of a particular group of people

   Spelling Word: _____

   Part of Speech: _____

6. a noticeable change in the way people behave or think

   Spelling Word: _____

   Part of Speech: _____

7. a revival; a new birth

   Spelling Word: _____

   Part of Speech: _____

8. an accomplishment

   Spelling Word: _____

   Part of Speech: _____

9. writings in prose or poetry

   Spelling Word: _____

   Part of Speech: _____

10. to form a mental image

    Spelling Word: _____

    Part of Speech: _____

NAME: _____

DATE: _____

7.1 ACTIVITY PAGE

Vocabulary for "The Bankers Who Loved Art"

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**)

Word from the Chapter	Pronunciation	Page Number
Titian	/tish*ən/	50

NAME: _____

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?

NAME: _____

DATE: _____

Informational Paragraph Presentations

Topic	Humanism	*The School of Athens*
What is the central idea?		
How is the central idea supported?		

Of the informational paragraphs you just heard, think of one you felt was particularly effective. What made it so effective?

NAME: _____

DATE: _____

8.1 ACTIVITY PAGE

Vocabulary for "Morals, Modesty, and Manners"

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**)

Word from the Chapter	Pronunciation	Page Number
Borgia	/bor*jə/	54
Castiglione	/kast*ig*lee*oe*nee/	57
sprezzatura	/spret*so*tor*ə/	58

NAME: _____

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			
Audience			
Advice			

NAME: _____

DATE: _____

Morals, Modesty, and Manners

Read the chapter and complete the activity that follows.

Chapter 6

Morals, Modesty, and Manners

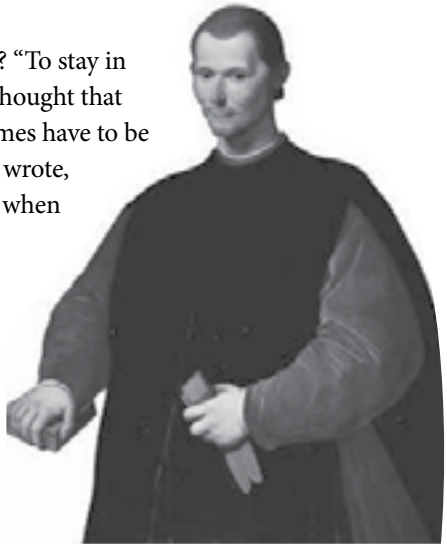
THE BIG QUESTION
What were the Renaissance ideals of how a prince or a courtier should act?

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.

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

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.

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.

Urbino, Italy

55

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*.

"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."

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.
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*

57

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.

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?"

59

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*

NAME: _____

DATE: _____

Biography Notes Chart

Circle the Renaissance person you will write about:

Brunelleschi (see Chapter 2)	Leonardo da Vinci (see Chapter 3)	Michelangelo (see Chapter 4)

Write one sentence explaining why you chose this person.

_____

_____

_____

Early Years (childhood, family)	
Projects/ Accomplishments • **Name and location** • **Patronage** • **Interesting facts**	
What made him great?	

References for _____ Biography		
Title	**Date**	**Source**

NAME: _____

DATE: _____

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

NAME: _____

DATE: _____

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** school a lot as a child. **place**

1. Michelangelo went _____ the churches to study and copy the paintings there.

2. Lorenzo de' Medici invited Michelangelo to live _____ his home and learn about art.

3. Michelangelo discussed art and literature _____ the finest minds of the time.

4. _____ Lorenzo de' Medici died, Michelangelo left his home and traveled _____ Rome.

5. Michelangelo worked on the statue of David _____ two-and-a-half years.

6. The pope asked Michelangelo to paint the ceiling of the Sistine Chapel. Michelangelo looked _____ the ceiling, saw how huge it was, and refused!

7. But the pope insisted. Finally, _____ four-and-a-half years of work, Michelangelo completed painting the ceiling.

NAME: _____

DATE: _____

Practice Prefix *ex–*

Write the correct word to complete each sentence.

1. We _____ the site of the old school to see what the school was like long ago.
   (exhaled, excavated)

2. The cost of the school field trip _____ the price of lunch.
   (excluded, exported)

3. My mom had to use tweezers to _____ the splinter from my finger.
   (expel, extract)

4. It is important to look for an emergency _____ whenever you enter a new building.
   (exit, exterior)

Write a sentence using each of the following words.

5. *exhale*

_____

_____

6. *exterior*

_____

_____

NAME: _____

DATE: _____

Practice Spelling Words

For each spelling word, write a complete sentence.

achievement	architect	create	culture	imagine
invention	literature	movement	rebirth	sculptor

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

_____

9. _____

_____

10. _____

_____

NAME: _____

DATE: _____

Spelling Assessment

Write the spelling words as your teacher calls them out.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Write the sentence as your teacher calls it out.

_____

_____

_____

NAME: _____

DATE: _____

Vocabulary for "Women in the Renaissance"

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**)

Word from the Chapter	Pronunciation	Page Number
Francesco Gonzaga	/fran*ches*koe/ /gon*zog*ə/	60
Sofonisba Anguissola	/soe*foe*neez*bə/ /ang*wee*soe*lə/	64
Amilcare Anguissola	/ə*meel*ko*rae/ /ang*wee*soe*lə/	64
Gian Paolo Zappi	/jon/ /pou*loe/ /zap*ee/	64

NAME: _____

DATE: _____

10.3 ACTIVITY PAGE

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?

_____

_____

_____

Page(s) _____

2. How did Isabella's arranged marriage position her for power later in life?

_____

_____

_____

_____

Page(s) _____

3. How do Isabella's achievements compare to the expectations for a woman born into a noble, wealthy family?

Page(s) _____

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.

Page(s) _____

5. What does it mean that Lavinia Fontana's family paintings were reminiscent of Sofonisba Anguissola?

Page(s) _____

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?

Page(s) _____

Women in the Renaissance

Read the chapter and complete the activity that follows.

Chapter 7

Women in the Renaissance

THE BIG QUESTION
What opportunities did the Renaissance movement afford to some wealthy women of the time?

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 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 d'Este

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."

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!

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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.

Ducal palace in Mantua where Isabella lived

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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 sixty 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 twenty 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.

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.

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.

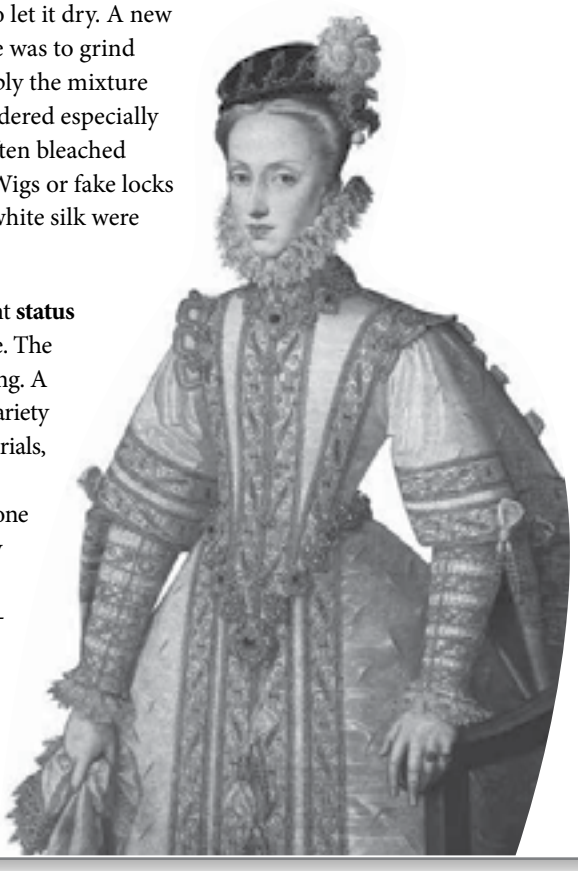
Lavinia Fontana's, *Self Portrait at the Spinet,* 1578 CE

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.

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.

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.

The wedding of Catherine de' Medici to Prince Henry of France

NAME: _____

DATE: _____

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

NAME: _____

DATE: _____

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

NAME: _____

DATE: _____

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 _____ the French _____ Latin languages.

2. Peasants _____ had fancy clothing, _____ had much wealth.

3. Machiavelli thought that princes could _____ be loved _____ feared.

4. Castiglione said that a lady should _____ be witty, _____ elegant.

5. Castiglione said that a courtier should _____ be athletic, _____ artistic.

6. Castiglione warned that a courtier should _____ be conceited _____ be a show-off.

7. When Isabella was only six years old, she knew _____ Latin _____ Greek.

8. Isabella was _____ an outstanding ruler, _____ a great patron of the arts.

NAME: _____

DATE: _____

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 _____ ancient writings by making sure they were in a safe place.

2. The _____ 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 _____.

4. The soldier _____ in the king's army for twenty years.

5. After creating countless paintings and portraits for the patron's family, the artist was praised for his _____ to the family.

Write a sentence using the word provided. Be sure to use correct capitalization and punctuation.

1. *service*

2. *servant*

3. *preserve*

NAME: _____

DATE: _____

Spelling Words

The following is a list of spelling words. These words are content words related to the Patrons, Artists, and Scholars *Reader. During Lesson 15 you will be assessed on how to spell these words. Practice spelling the words by doing one or more of the following:*

- *spell the words out loud*
- *write sentences using the words*
- *copy the words onto paper*
- *write the words in alphabetical order*

When you practice spelling and writing the words, remember to pronounce and spell each word one syllable at a time.

Word from Reader	Antonym
1. apprentice	2. expert
3. democracy	4. tyranny
5. extraordinary	6. conventional
7. rivalry	8. harmony
9. stunning	10. mundane

The following chart provides the meanings of the spelling words. You are not expected to know the word meanings for the spelling assessment but it may be helpful to have them as a reference as you practice spelling the words.

Spelling Word	Definition
apprentice	a person who works for another to learn a trade
expert	a person who has a lot of experience in a job or activity
democracy	government where the people vote to choose leaders
tyranny	government where one ruler has total power
extraordinary	unusual because of how good something is
conventional	usual because of how typical something is
rivalry	competition between people or groups
harmony	agreement
stunning	very surprising or beautiful
mundane	common or ordinary

NAME: _____

DATE: _____

Practice Spelling Words

Match the antonyms with the correct words from the word box.

extraordinary	rivalry	apprentice
democracy	stunning	

Word from Reader	Antonym
1.	2. conventional
3.	4. mundane
5.	6. expert
7.	8. tyranny
9.	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

NAME: _____

DATE: _____

Vocabulary for "The Northern Renaissance"

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**)

Word from the Chapter	Pronunciation	Page Number
Jan van Eyck	/yon/ /von/ /iek/	68
Albrecht Dürer	/ol*brekt/ /doo*rer/	70
Pieter Bruegel	/pee*ter/ /broi*gəl/	72
Hans Holbein	/hons/ /hoel*bien /	75

NAME: _____

DATE: _____

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?

Page(s) _____

2. In what ways did the artists in Northern Europe differ from artists of the Renaissance movement in Italy?

Page(s) _____

The Northern Renaissance

Read the chapter aloud to an adult.

Chapter 8

The Northern Renaissance

THE BIG QUESTION
How did the Renaissance movement in Italy impact the artists of northern Europe?

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.

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.

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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

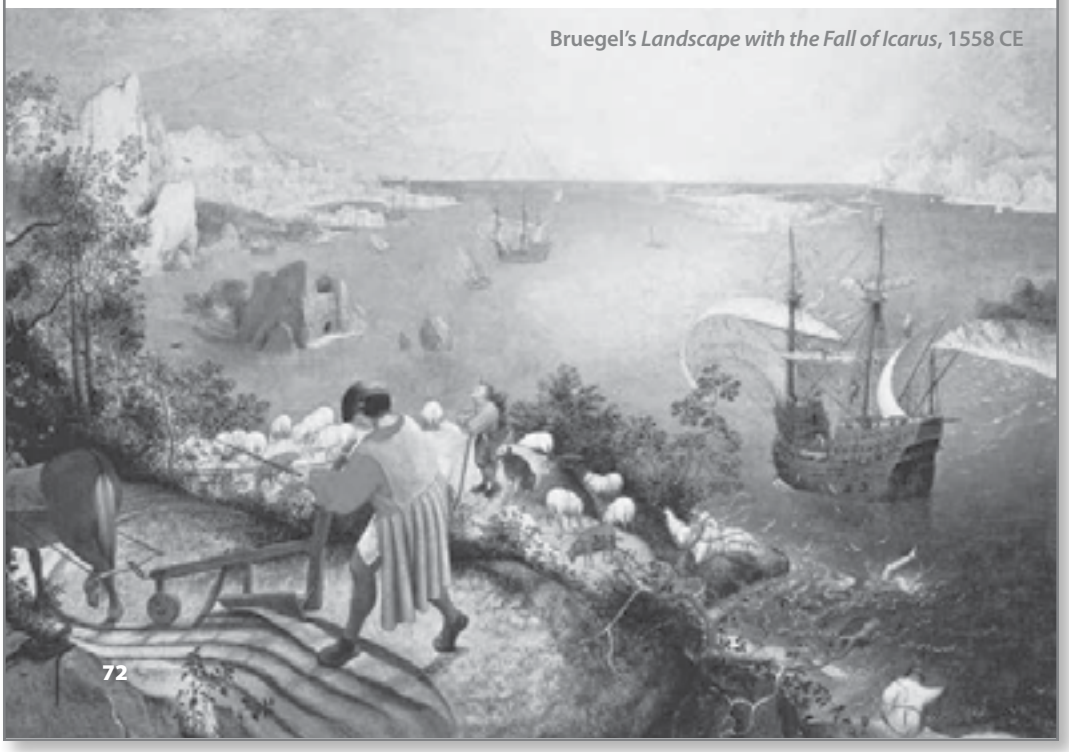
Dürer was not only a great painter, he was also a master of the art of making prints with woodcuts or engravings. As a young apprentice he learned how to make woodcuts by carving pictures in blocks of wood, as well as engravings by using a sharp tool to cut an image into a metal plate. He would spread 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.

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.

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

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.

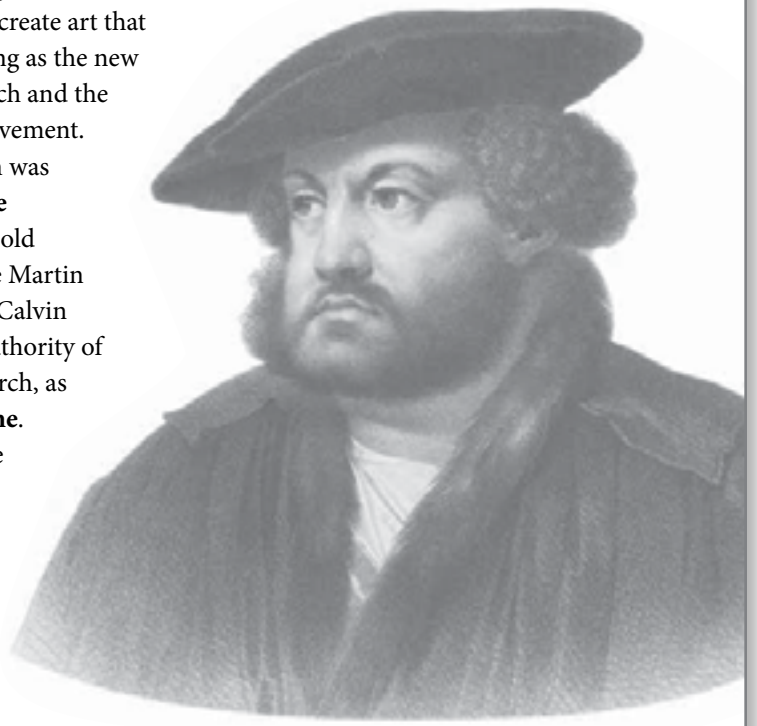
Bruegel's *Peasant Wedding*, 1567 CE

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 sons, grandsons, and even great-grandsons became artists. But none equaled or surpassed his great works.

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.



Holbein

75

NAME: _____

DATE: _____

13.1 ACTIVITY PAGE

Vocabulary for "Popular Prose on Page and Stage"

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**)

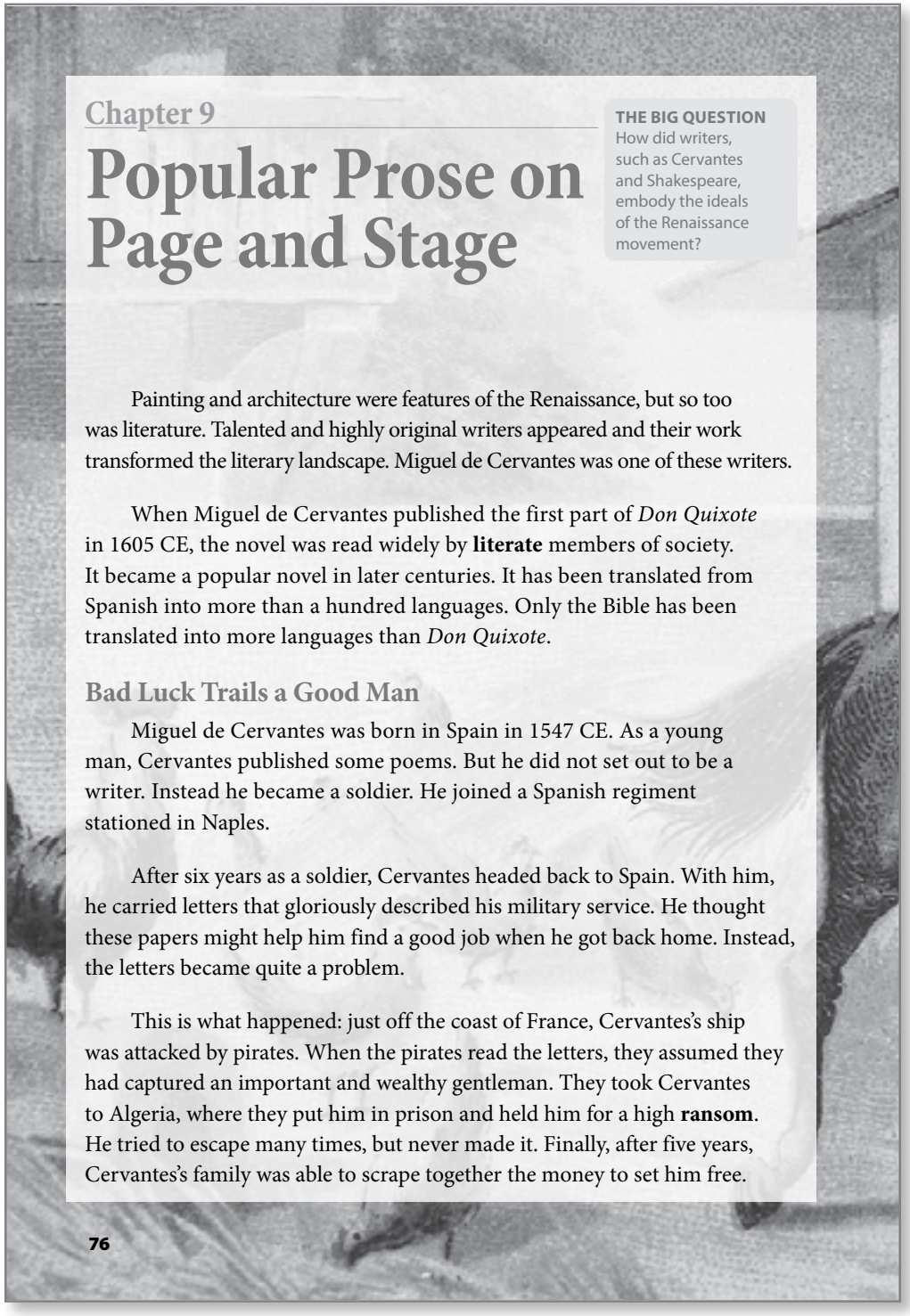
5. **vulgar**, ***adj.*** impolite; crude; inappropriate (**82**)

6. **thatched**, ***adj.*** made from straw (**85**)

Word from the Chapter	Pronunciation	Page Number
Thames	/temz/	85

Popular Prose on Page and Stage

Read the chapter and complete the activity that follows.



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?

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*.

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.

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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, thirty-three 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.

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*."

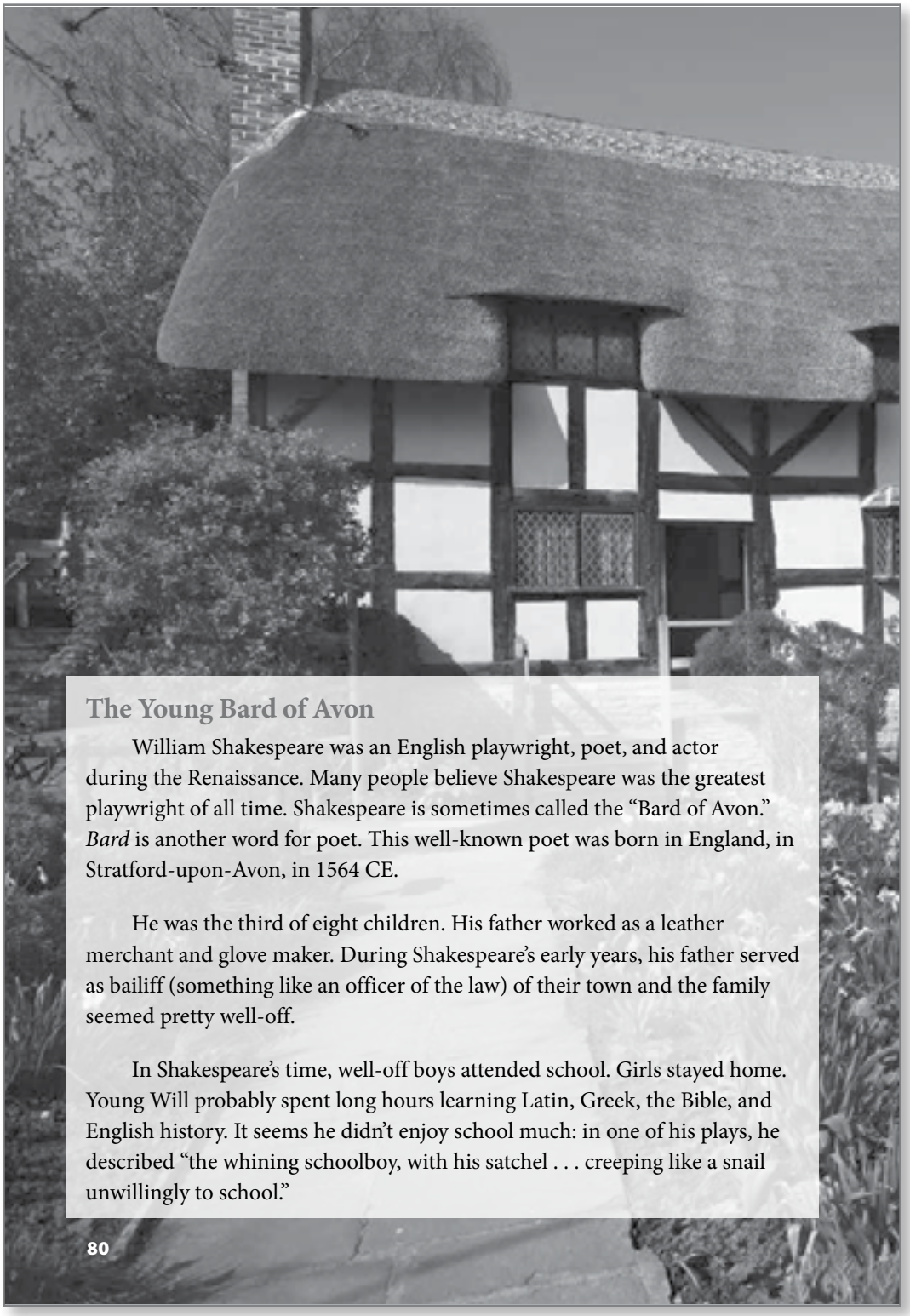
Cervantes wrote *Don Quixote* to make fun of books about romance and chivalry. These books, which were very popular in Cervantes's time, told stories of brave knights in shining armor who set out to rescue damsels in distress. They were full of fantastic adventures, powerful magicians, fierce dragons, 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.

In Cervantes's novel, Don Quixote mistakes windmills for giants.

79



The Young Bard of Avon

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."

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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.

The Lost Years

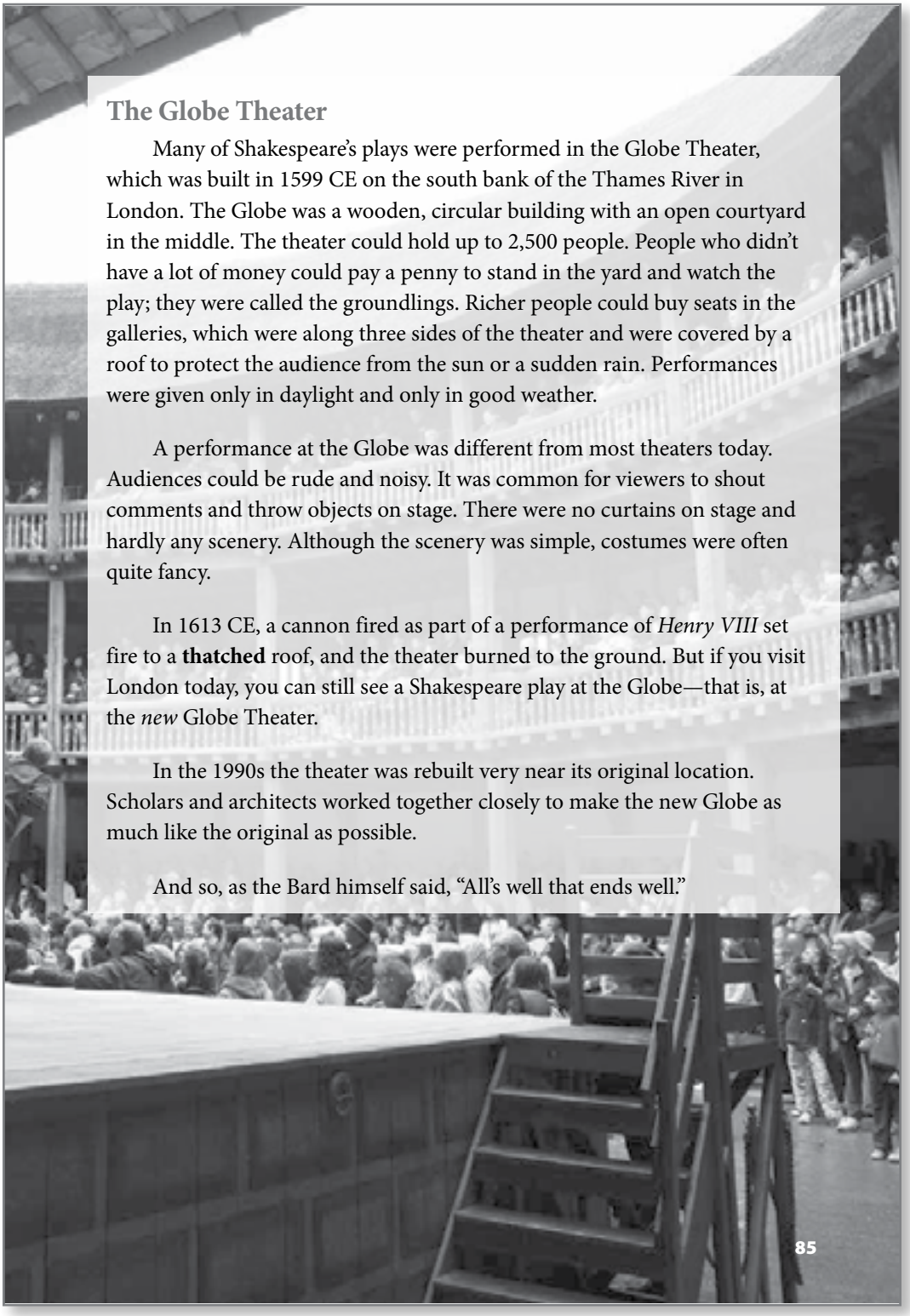
There's a lot about Shakespeare's life we don't know. No one even knows for sure the exact date of Shakespeare's birthday.

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 eighteen-year-old William married twenty-six-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.



The Globe Theater

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."

85

Write the correct word to complete each sentence.

literate	anxious
linger	vulgar

1. Cervantes must have felt _____ when he was captured by pirates off the coast of France.

2. Many _____ 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 _____.

4. Tourists visiting London today can see a play in the new Globe Theater and then _____ 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*

2. *either/or*

3. *neither/nor*

4. *neither/nor*

5. *both/and*

6. *both/and*

7. *not only/but also*

8. *not only/but also*

NAME: _____

DATE: _____

Root *serv*

Write a sentence using the word provided. Be sure to use correct capitalization and punctuation.

1. *serve*

_____

_____

2. *preserve*

_____

_____

3. *conserve*

_____

_____

Write the correct word to complete each sentence.

4. After thirty years of _____ to her state, the senator retired.
(serve, servant, preserve, service)

5. In an effort to _____ the dinosaur bones, the archeologists put them in a climate-controlled room.
(reserve, preserve, conserve, serve)

6. This room is _____ 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:

_____

Sentence:

_____

_____

_____

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) _____ 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) _____.

3. The _____ after-school routine was to walk inside, take off your shoes, wash your hands, and finish your homework.

4. The government was a(n) _____, not allowing citizens to vote for new leaders.

5. I had never seen such a(n) _____ piece of artwork before. It was stunning!

6. Everyone knew about the _____ 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. _____

_____

_____

2. _____

_____

_____

3. _____

_____

_____

4. _____

_____

_____

NAME: _____

DATE: _____

Spelling Assessment

Write the spelling words as your teacher calls them out.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Write the sentence as your teacher calls it out.

Unit Assessment—*Patrons, Artists, and Scholars*

Reading Comprehension

Read the two selections about the city of Venice during the Renaissance movement. After reading the first selection, "Venice: Jewel of the Adriatic," answer the questions based on the text before reading the second selection.

Venice: Jewel of the Adriatic

A Glittering City

1 Built on 117 small islands, Venice, in northern Italy, was the western world's most important commercial city in 1500.

2 Venice's islands are located in the middle of a lagoon. The islands are divided by more than 150 canals and connected by more than 400 bridges. Many of its buildings rest on pillars driven into the mud. Long ago, Venice was safe from attack. Enemy ships found it impossible to move in the shallow waters. Venice also had a strong navy.

3 The people of Venice, called Venetians, were proud of their splendid city. Visitors admired the city, too. A French diplomat visiting Venice was very impressed with this unusual city. "The houses are very large and lofty and built of stone," he reported. "Most of them have rich marble chimney pieces, gold-colored bedframes and doors, and beautiful furnishings. It is the most triumphant city I have ever seen."

4 How did Venice gain its prosperity? Venice built its wealth mostly on trade. Over two centuries, the Venetians created an extensive trading empire. Venetians wanted to gain more and more territory so they could carry on their trading activities without interference.

5 Its efficient navy gave Venice the military force it needed to defend a large trading empire. Its unique form of government gave it the stability it needed to establish and maintain this empire.

Republican Government

6 Venice was not a monarchy. It was a republic whose government was controlled by the city-state's leading families. The head of the government was called the doge, which comes from the Latin word *dux* meaning "leader." Members of the Greater Council chose a doge to serve for the duration of his life. This council also selected some of its members to serve in other governmental bodies. The governmental bodies included a senate and a committee for public safety. The doge was Venice's chief of state. However, the council and other governmental bodies held the real power.

7 As in most other republics up to that time, not all Venetians could participate in government. At the end of the 1200s, the Greater Council passed a law. The law said only adult male descendants of men who had sat in the council before 1297 CE could be members. The name of everyone eligible was written down in what became known as the *Golden Book*. Only about 200 families were named in the book (but some newcomers were admitted). They became hereditary rulers of Venice.

Printing Advances

8 Venice made a notable contribution to classical learning by encouraging the development of the new craft of printing. By 1500 CE, this city-state alone had more than 200 printing presses. Because many printers were scholars, they devoted themselves to publishing classical manuscripts, particularly those of ancient Greece.

Venice's Greatest Artist

9 Of all the arts for which Renaissance Venice became known, painting was the foremost. Venetian painter Tiziano Vecelli was a highly respected artist. People now refer to him as Titian. Born about 1488 CE, he studied with Venice's most important painters beginning at age nine or ten. When his long career came to an end in 1576 CE, he was a great master.

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 central 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.

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 central 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

Venice, 6th January, 1506 CE

1 To the Honourable and Wise Willibald Pirckheimer, in Nuremberg.

2 My dear Master, I wish you and your family a happy New Year. I am in good health and I hope you are even better. Now I'd like to tell you about the job you asked me to do—to buy a few pearls and precious stones. I want you to know that I can find nothing good enough or worth the money. Everything is snapped up by the Germans.

3 Traders expect four times the value for anything. They are the biggest villains that live there. No one expects to get an honest service of them. For that reason some good people warned me to be on my guard against them. They told me that they cheat both good men and bad men. They also told me you could buy better things for less money at Frankfurt than at Venice.

4 As for the books which I was to order for you, our friend has already taken care of it. If you are in need of anything else, let me know. I will do it for you with great enthusiasm. If there is any way I can help you, I will gladly do it. I know how much you do for me.

5 And I beg of you be patient with my debt, for I think oftener of it than you do. As soon as God helps me to get home I will pay you honorably, with many thanks. I can repay you with money I earn from painting a picture for the Germans. They are giving me much more money for the painting than it will cost me to make it. I will have finished laying and scraping the ground-work in eight days, then I will begin to paint. If all goes well, it will be complete and ready for the church a month after Easter.

—Albrecht Dürer

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

10. Describe how Dürer made a living and include examples from the text.

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.

Writing Prompt Score: _____/4 points

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.
patrons	to seem	2.
philosophers	to think	3.
Leonardo da Vinci	to see	4.
the Renaissance	to be	5.
women of the Renaissance	to be	6.
I	to have	7.
she	to want	8.

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. _____

_____

10. _____

_____

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 _____ the Italian city-state of Ferrara.

12. She studied in school along _____ her brothers and sisters.

13. _____ her 16th birthday, Isabella married Francesco Gonzaga of Mantua.

14. Mantua is a beautiful city _____ northern Italy.

15. Franceso was often _____, fighting battles _____ opposing other city-states and countries.

16. When Francesco was _____ of town, Isabella governed the people.

For each pair of words, write a sentence using the correlative conjunctions correctly.

either/or	neither/nor
both/and	not only/but also

17. _____

_____

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.

Write the correct word to complete each sentence.

4. I took a deep breath in, and then slowly _____ out for the doctor.
   (inhaled, exhaled, imported, exported)

5. The pope was _____ for Michelangelo to finish painting the Sistine Chapel.
   (patient, impatient, polite, impolite)

6. Food and drinks are _____ 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.

   _____

   _____

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.

NAME: _____

DATE: _____

Diary Entry Notes Chart

Choose an artist and one of his projects from the box at the top. Take notes on this project in the bottom chart.

Renaissance Artist	Project	Reader Page(s)
Brunelleschi	Baptistery	12
	dome of cathedral of Florence	14
Leonardo	*The Baptism of Christ*	22–23
	The Last Supper	24–26
Michelangelo	*Pietà*	32
	ceiling of Sistine Chapel	36–37

Renaissance Artist	
Project and Location	
Patronage	
Interesting Facts	

What might this Renaissance artist have been thinking and feeling while planning and creating this project? How might he have felt when it was finished?

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: _____

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 eleven years old. Raphael worked in an art studio as an apprentice. About ten years later, in 1504, Raphael moved to Florence. There he studied techniques of two great master artists: Michelangelo and Leonardo.

Detail: _____

Expansion: _____

_____

_____

_____

_____

Detail: _____

Expansion: _____

_____

_____

_____

_____

Detail: _____

Expansion: _____

_____

_____

_____

_____

NAME: _____

DATE: _____

Revise Biography Writing

Artist in Biography: _____

Detail: _____

Expansion: _____

_____

_____

_____

_____

Detail: _____

Expansion: _____

_____

_____

_____

_____

Detail: _____

Expansion: _____

_____

_____

_____

First, write notes about any compliments or questions your partner gave you about your biography writing that you want to remember.

_____

_____

_____

_____

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. _____

_____

_____

2. _____

_____

_____

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.

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

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. stained glass windows

   B. Leonardo's art

   C. the Colosseum in Rome

   D. works from ancient Greece and Rome

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.

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.

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.

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: _____

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	
she	to be	
David (sculpture)	to be	
it	to be	
you	to be	
Machiavelli	to feel	
the castle	to look	
the band	to sound	

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. _____

_____

2. _____

_____

3. _____

_____

4. _____

_____

5. _____

_____

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: _____

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

2. down the hill

3. at school

4. after school

5. in the mornings

6. 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 _____ speak _____ read Italian.

2. Everyone at our school does several different jobs. Mr. Jenkins is _____ the school librarian _____ a cafeteria helper.

3. We get to choose one game during recess, so we usually choose to play _____ kickball _____ basketball.

4. Most students love fifth grade because it is _____ challenging, _____ exciting.

5. _____ my mother _____ my father likes it when I argue with my little sister.

Write a sentence using the correlative conjunction provided.

6. *either/or*

_____

_____

7. *neither/nor*

_____

_____

8. *both/and*

_____

_____

9. *not only/but also*

_____

_____

NAME: _____

DATE: _____

Prefixes *im–* and *in–*

Write the correct word to complete each sentence.

1. Our vacation plans are _____ 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 _____ 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 _____.
   (audible, inaudible, patient, impatient)

4. I am so excited my project is _____ a few days early!
   (mobile, immobile, complete, incomplete)

5. Our town has two _____ 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*

2. *impatient*

3. *incorrect*

4. *audible*

NAME: _____

DATE: _____

Prefix *ex–*

Write the correct word to complete each sentence.

1. The price of our ticket to the water park _____ meals, snacks, and drinks.
   (excluded, exhaled, expelled, exported)

2. When we dug the foundation for a new garage, we _____ old tin cans and an old gardening trowel.
   (exterior, excavated, exported, excluded)

3. The country was rich in iron ore, so it _____ 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 _____ shower for rinsing sand off of your feet.
   (exit, extract, expel, exterior)

5. The lifeguard _____ 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*

2. *extract*

3. *exit*

Root *serv*

For each word, write a complete sentence using the word. Be sure to use correct capitalization and punctuation.

1. *service*

_____

_____

2. *reserved*

_____

_____

3. *preserve*

_____

_____

Write the correct word to complete each sentence.

4. It is important for museums and churches to _____ works
(conserve, service, preserve, reserve)
of art from the Renaissance.

5. Leonardo fastened a pair of wings he had made on his _____,
(serve, servant, preserve, service)
Carlo, to see if man could fly.

6. Michelangelo tried to take breaks in order to _____ 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:

_____

Sentence:

_____

_____

_____

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

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?

Student Resources

In this section, you will find:

- SR.1—Western Europe during the Renaissance
- SR.2—Paragraph about a Paragraph
- SR.3—Individual Code Chart
- SR.4—Biography Rubric
- SR.5—Biography Format
- SR.6—Biography Editing Checklist

NAME: _____

DATE: _____

Western Europe during the Renaissance

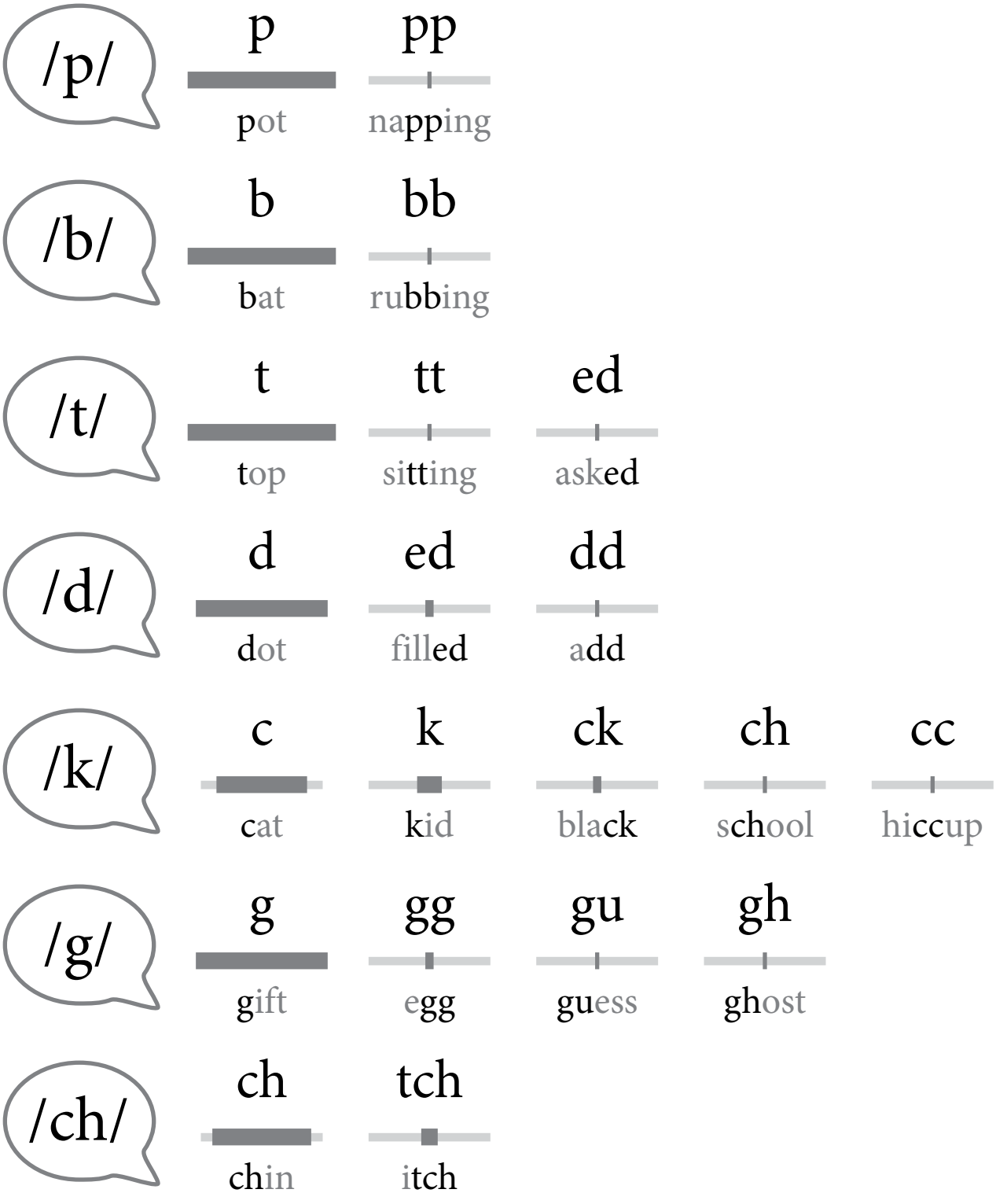
Paragraph about a Paragraph

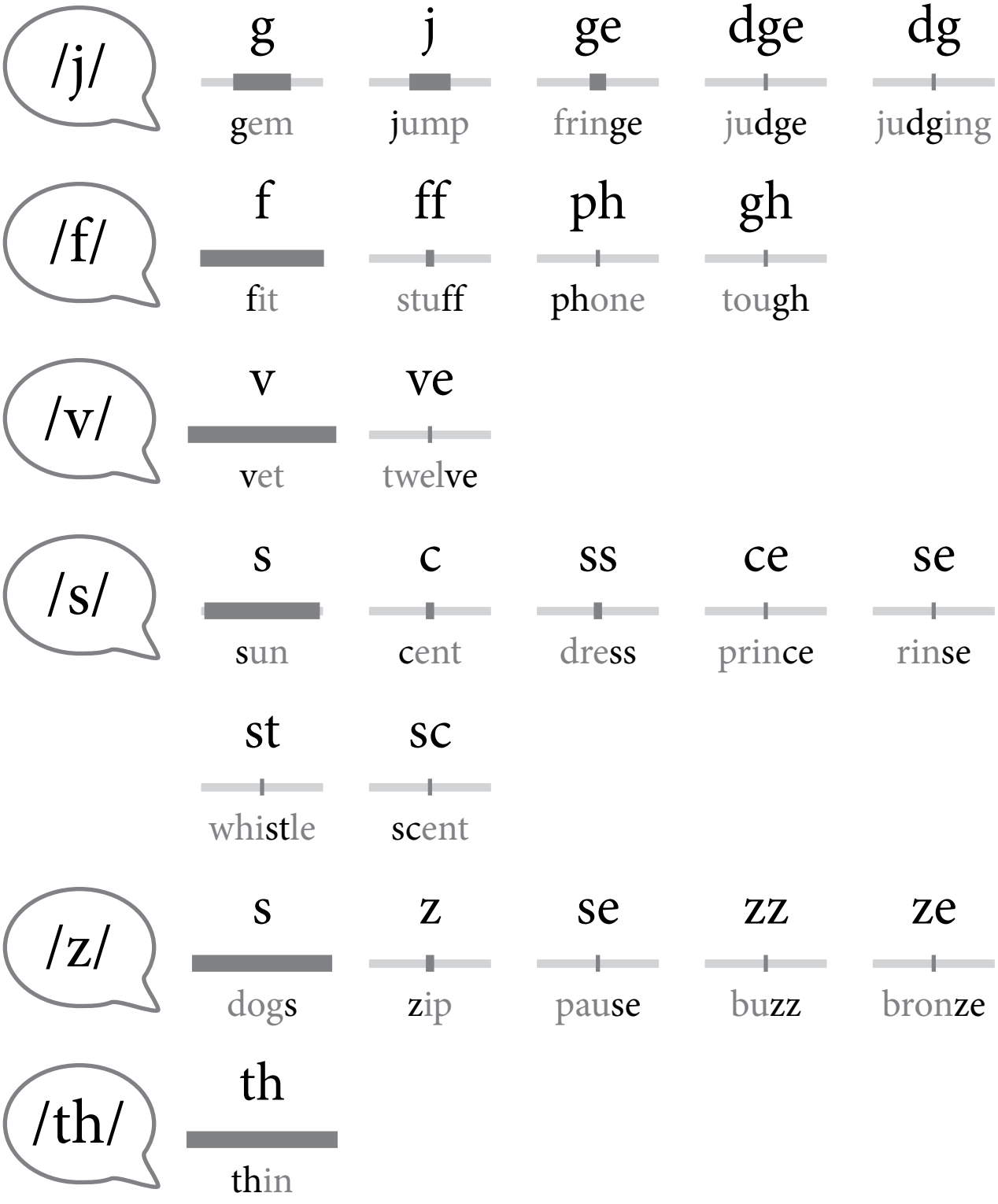
Writers often organize good paragraphs using a common set of guidelines. First, writers include a topic sentence to introduce the topic or central idea of the paragraph. The topic sentence tells what the paragraph will be about. Next, writers include supporting sentences to explain the topic or central idea. Writers usually include at least three to five sentences to give the reader supporting details and facts about the topic or central 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 central idea. Using these guidelines can be helpful to writing a clear and informative paragraph.

NAME: _____

DATE: _____

Individual Code Chart

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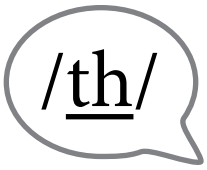

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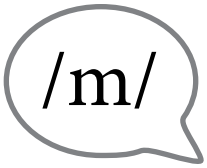
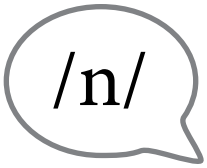


m — mad

mm — swimming

mb — thumb



n — nut

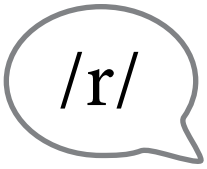
nn — running

kn — knock

gn — sign

ng — sing

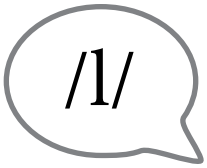
n — pink



r — red

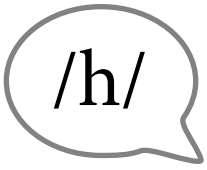
rr — ferret

wr — wrist

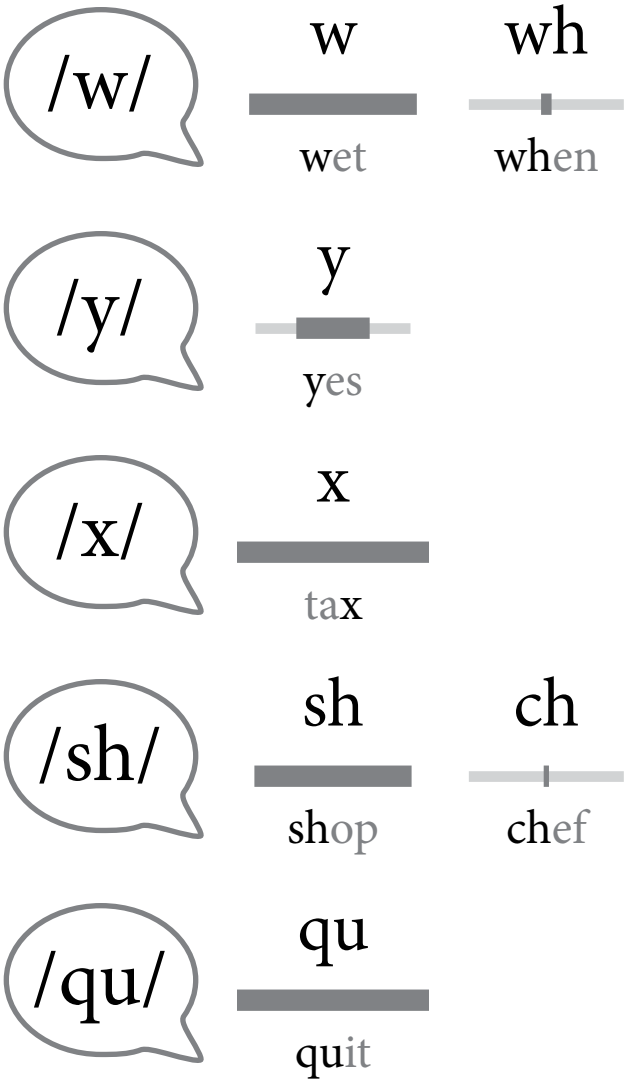


l — lip

ll — bell



h — hot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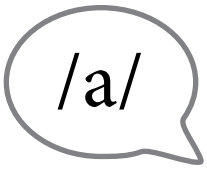

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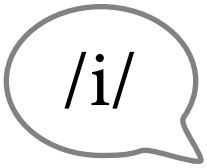

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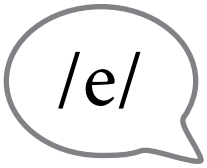

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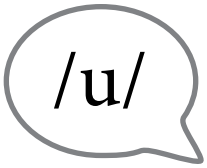

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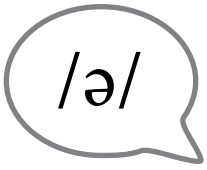

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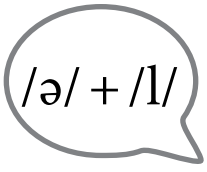

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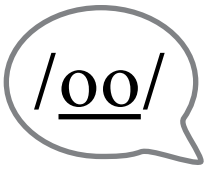

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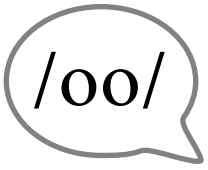

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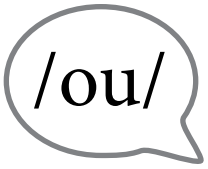

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NAME: _____

DATE: _____

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

You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.

Biography Format: Word Processed

Title

Heading for Diary Entry

Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry.

Heading For Early Years

Text about the early years. Text about the early years. Text about the early years. Text about the early years. Text about the early years. Text about the early years. Text about the early years.

Heading For Projects/Accomplishments

Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments.

Heading For What Made Him Great?

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References

Patrons, Artists, and Scholars (2014)

(Artist's Name) Second Source (2014)

Biography Format: Hand Written

Title

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References

Patrons, Artists, and Scholars (2014)

(Artist's Name) Second Source (2014)

NAME: _____ **SR.6** RESOURCE

DATE: _____

Biography Editing Checklist

Editing Checklist	After checking for each type of edit, place a check here.	
	Partner	My Own
Meaning (It sounds right when I read it aloud.)		
• All my sentences have a subject and predicate.		
• I included all the words I wanted to write.		
• I took out repeated words or information.		
• I have checked how long my sentences are and split run-on sentences into two.		
• My sequence words and phrases appropriately convey time and order.		
Format		
• All my paragraphs are indented.		
• I have titles set on their own line and centered on the page.		
• My headings are set on their own line and left justified.		
• There is a reference list in the format I was taught.		
Capitals		
• I began each sentence with a capital letter.		
• I used capital letters for all proper nouns.		
Spelling		
• I have checked the spelling for any words I was unsure of or my teacher marked.		
Punctuation		
• I read my writing piece aloud to check for commas at pauses and periods, question marks, and exclamation points at the end of my sentences.		
• I used commas, quotation marks, apostrophes in places where they belong.		
• The titles in my reference list are underlined or in italics.		
• Sources in my reference list are underlined or in italics.		

Based on the fix-ups I found using my editing checklist, my writing will be stronger in the future if I remember to watch out for:

Editing Goal 1: _____

Editing Goal 2: _____

Reader Author

Deborah Mazzotta Prum

Expert Reviewer

Jessica Stewart

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Funkystock / age fotostock / SuperStock: 22

Hans Holbein the Younger, German artist (engraving), Holbein the Younger, Hans (1497/8-1543) (after) / Private Collection / © Look and Learn / Bridgeman Images: 125

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Self Portrait at the Spinet, 1578 (oil on canvas), Fontana, Lavinia (1552-1614) / Accademia di San Luca, Rome, Italy / Bridgeman Images: 102

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The Renaissance: Art and Culture

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ELEMENTARY LITERACY PROGRAM

ENGLISH

Grade 5

Unit 2 | Reader

The Renaissance: Patrons, Artists, and Scholars

Grade 5 | Unit 2

The Renaissance:
Patrons, Artists, and Scholars

Reader

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Chapter 1

An Italian Rebirth

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."

The Colosseum in Rome

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 monasteries. 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.

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.

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.

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

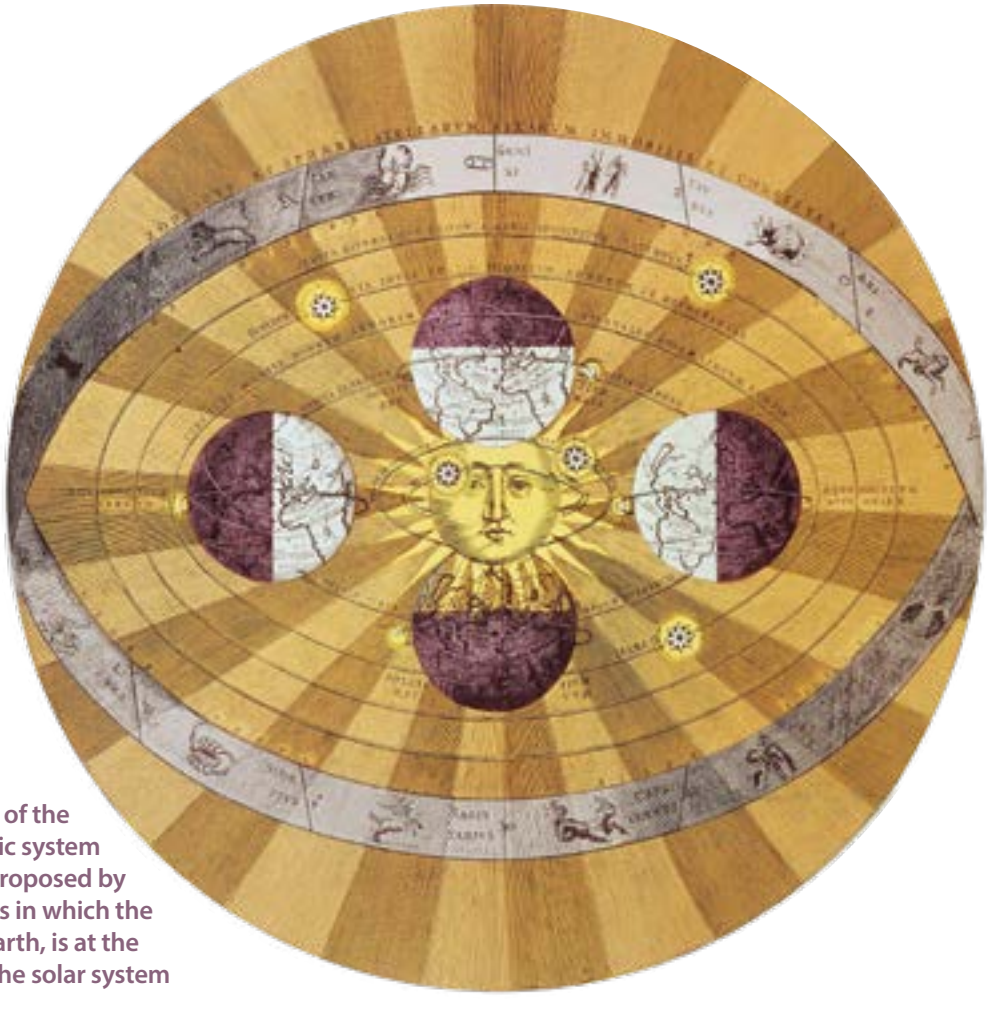
Petrarch and Humanism

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 and 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.

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 and made astonishing discoveries. Others looked to nature and the physical earth. The Renaissance movement was born.

Petrarch



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.

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. With money came 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 and 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.

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, and, 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. Artists with patrons 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.

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

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. Yet it is his name that we remember today.

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!

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.

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, with cities such as Palencia, Valladolid, Salamanca, and Alcalá having 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 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.

Chapter 2

The Early Renaissance

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.

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.

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

Cathedral of Florence

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.

The space was over the middle of the cathedral of Florence. Work had begun on the cathedral eighty 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 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!"

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. Then they got cold feet and thought he needed someone to help him, so they picked Brunelleschi's old rival, Ghiberti.

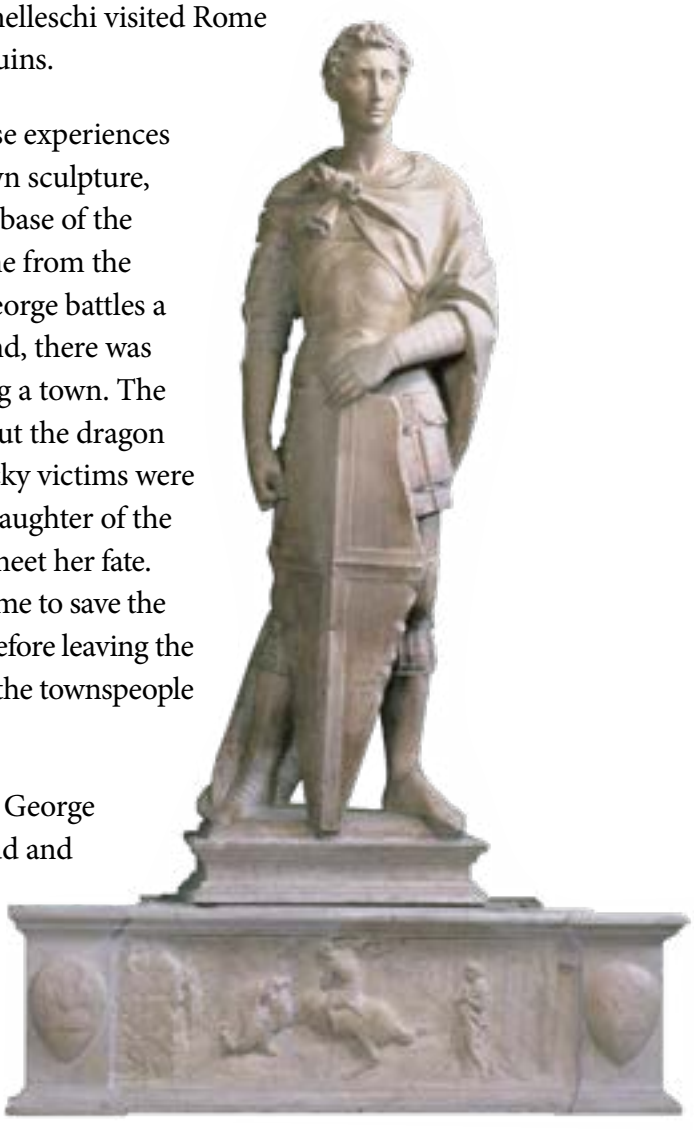
Brunelleschi was angry. He knew Ghiberti had no idea how to build the dome. So Brunelleschi pretended to be sick. While he lay in bed, all work stopped. Finally, the guild members told him that Ghiberti could do nothing without him. From then on, Brunelleschi alone was in charge.

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.



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

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 may not 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 Catholic 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.

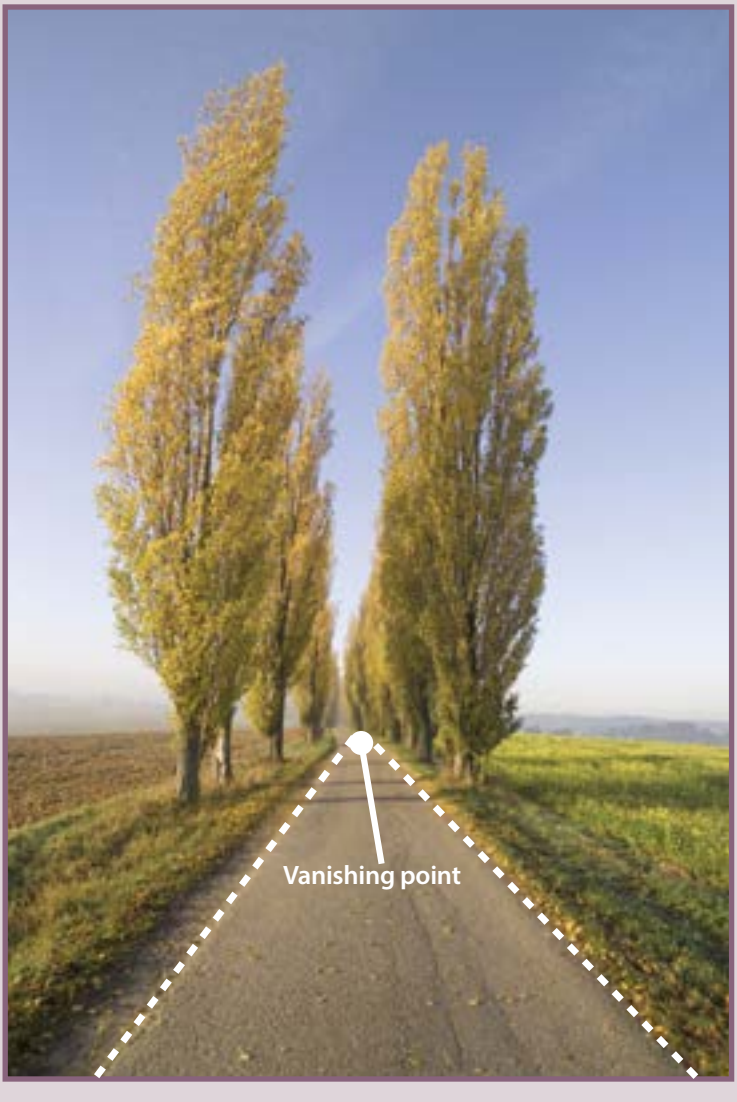
Botticelli was a favorite painter of wealthy patron Lorenzo de' Medici. Lorenzo and his family were one of the most influential banking families and patrons of the arts. They supported artists like Botticelli financially so that they had time to create art. In return, the Medici family was admired for 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.

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

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.



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.

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

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?

"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?"

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, he said. 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**.**

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.

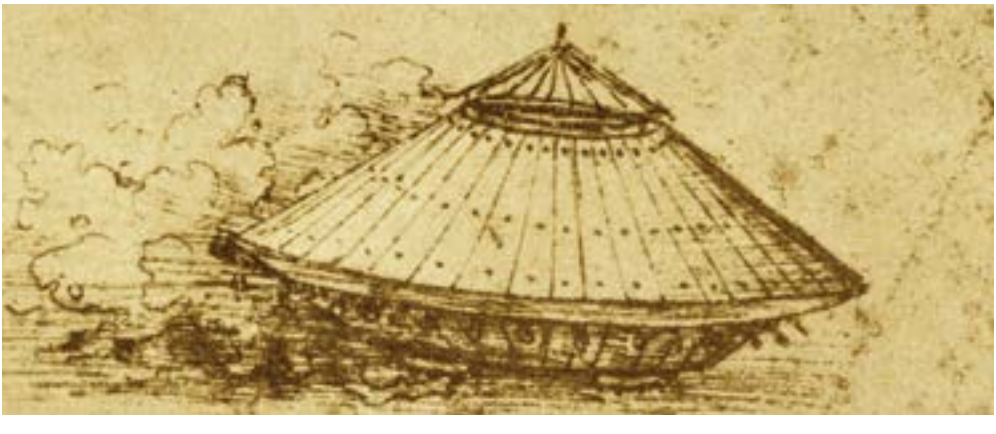
Leonardo was born in 1452 CE in Vinci, a town near Florence. As a young boy, he worked as an apprentice to Andrea del Verrocchio, a leading painter and sculptor of Florence. Leonardo's work as an apprentice kept him busy from dawn to dusk. He swept floors, fetched supplies, and made brushes. He also 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

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.

Leonardo in Milan

When Leonardo was about thirty 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.

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. 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 that, 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 thirteen 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 painting.

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.

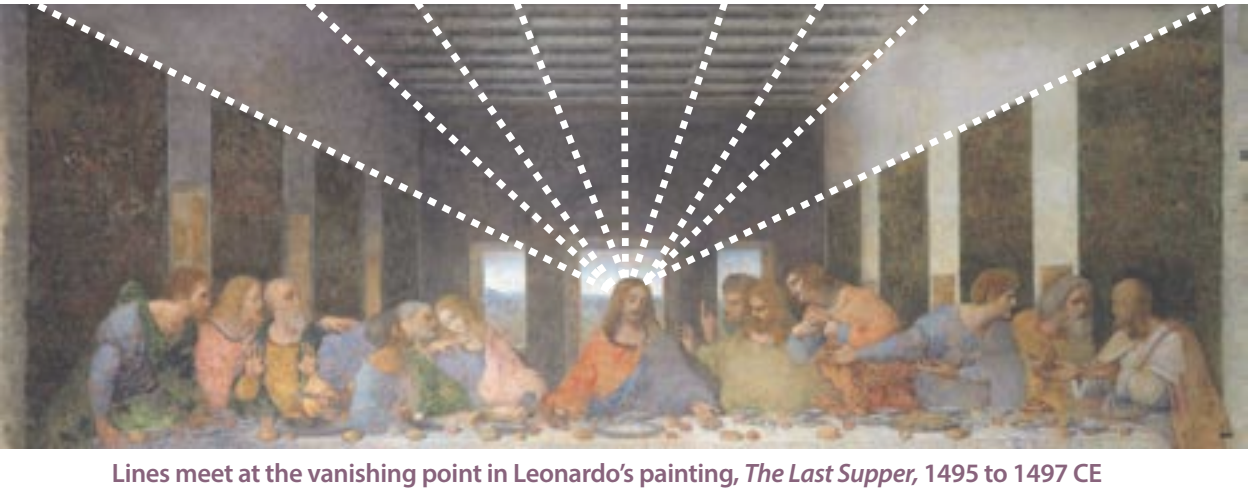
The painting itself did not last very long. Leonardo experimented with a new **fresco** technique, using oil and varnish mixed in with his colors. The paint absorbed the moisture from the wall and crumbled over time. Recently, artists and scientists who specialize in **restoring** old paintings have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

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.



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

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."

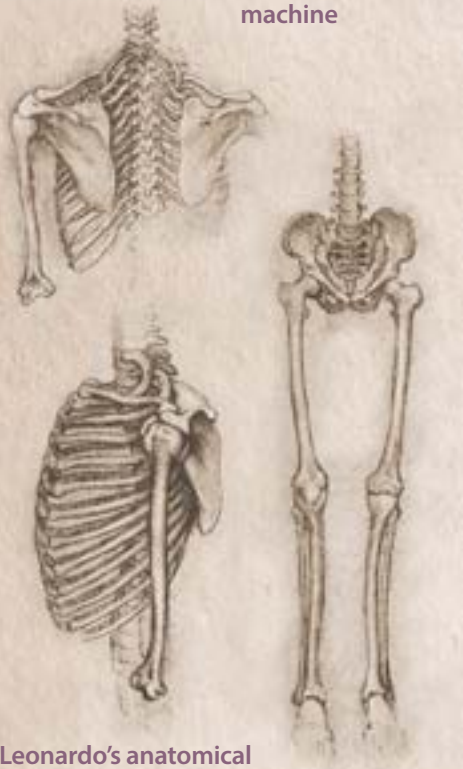
When Leonardo looked at the sky and saw birds soaring gracefully through the air, he wondered, "How can man fly, too?" Being Leonardo, he got to work and designed several devices. He tried to make a model based on the way bats flew. He boarded up the windows of the room he worked in so no one would know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

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.

Leonardo's mechanical wings

Leonardo's flying machine



Leonardo's anatomical drawings

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, 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!

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!

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.

Chapter 4

Michelangelo and Raphael

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

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."

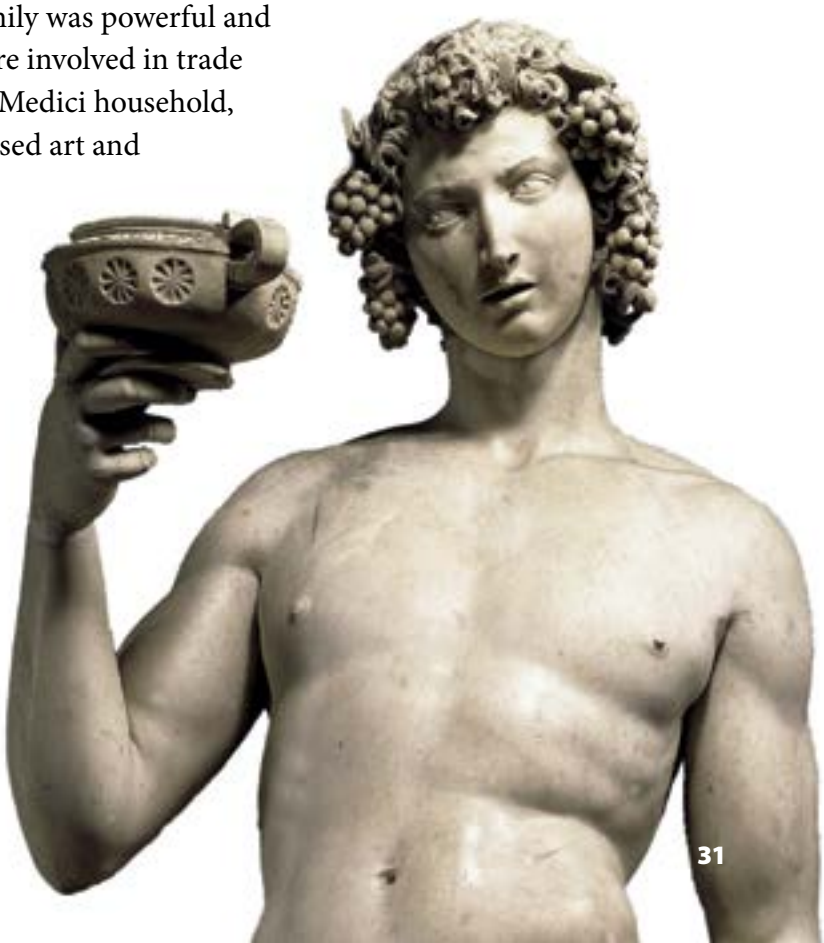
"Ah, a true art lover," said Lorenzo.

"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."

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.

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

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

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.

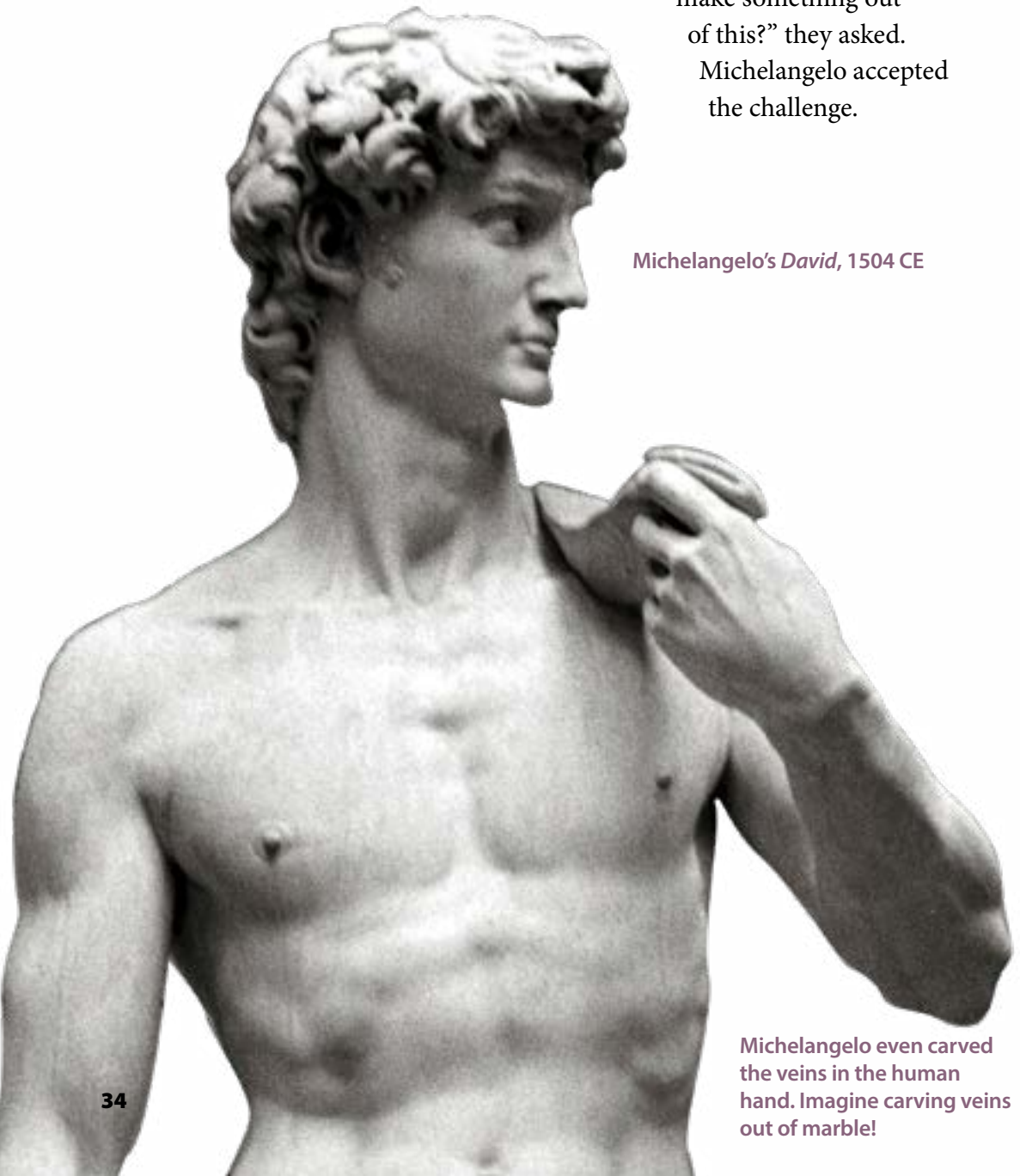
The *Pietà* was placed in the great church of the Vatican in Rome, St. Peter's Basilica. Once, when Michelangelo went to St. Peter's to look at his creation, a group of visitors stood in front of it trying to guess who carved the amazing work. No one guessed Michelangelo.

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.

Michelangelo's *Pietà*, 1499 CE

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!

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.

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!

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.

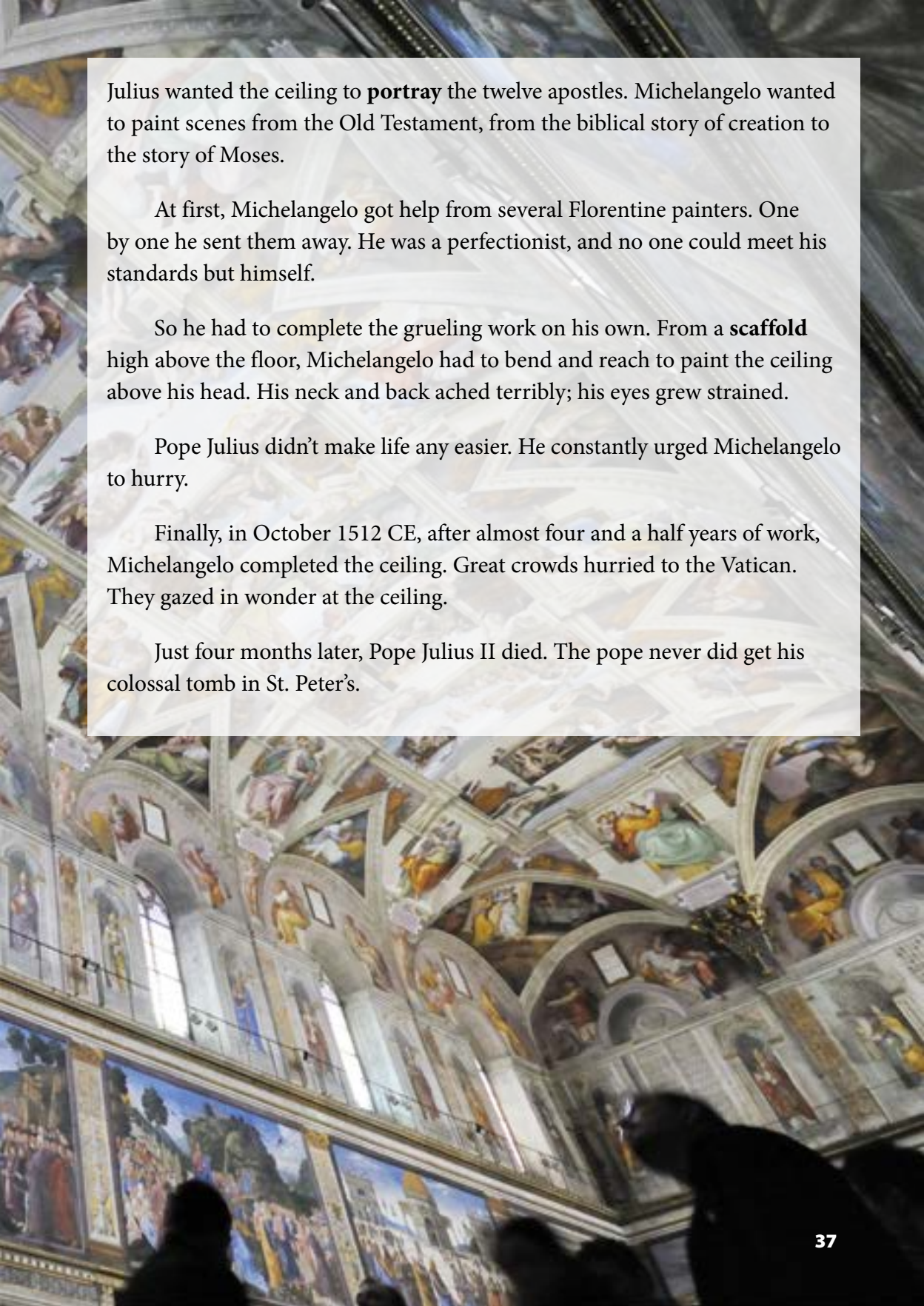
Michelangelo refused: "I am a sculptor, not a painter," he told the pope. And the ceiling itself was immense—a huge, high, curved surface covering more than 5,800 square feet (about twice as big as a tennis court).

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

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.



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. One by one he sent them away. He was a perfectionist, and 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.

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

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.

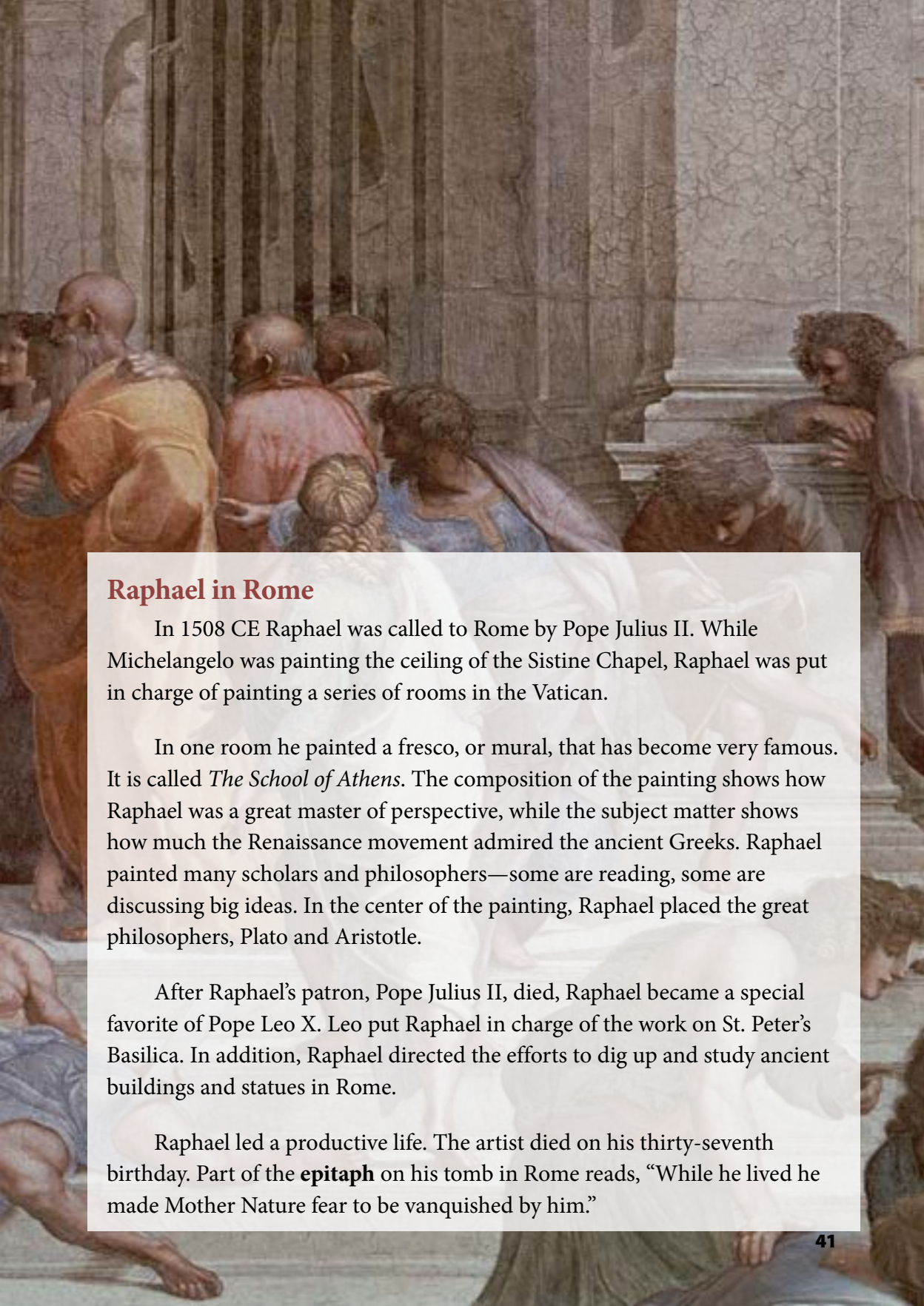
In the medieval image, the Madonna looks a little stiff. But the painting wasn't intended to be lifelike—its main purpose was to express religious devotion.

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.

Cimabue's *Madonna and Child*, 1280 CE

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

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



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. 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."

Chapter 5

The Bankers Who Loved Art

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

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.

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.

Gallery of the Palazzo Medici

Who's Really in Charge?

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 actually 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 thirty 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 and 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."

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 twenty 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."

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.

Severe Savonarola

Lorenzo had ruled Florence for about ten 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.

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."

Renaissance feast

The End of the Medici Family

In 1492 CE, Lorenzo died at the age of forty three, leaving his twenty one-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.

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.

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.

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.

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

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

Venice: The Floating City

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.

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

Chapter 6

Morals, Modesty, and Manners

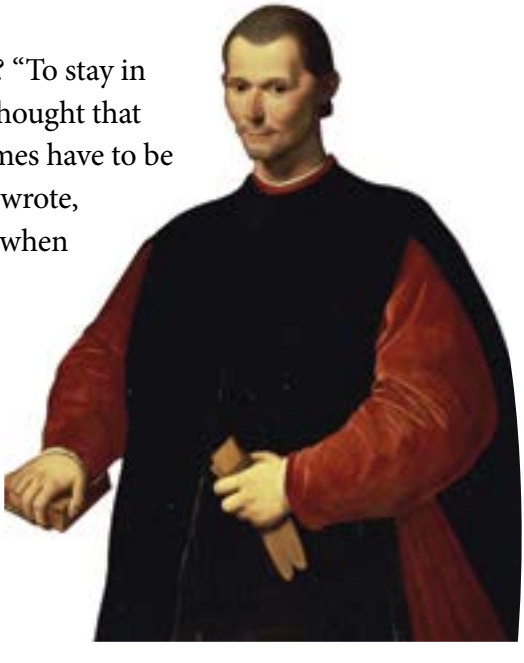
THE BIG QUESTION
What were the Renaissance ideals of how a prince or a courtier should act?

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.

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

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 Dominij 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 dominij 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-*

The first page of *The Prince* by Machiavelli

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 their 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.

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.

Urbino, Italy

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*.

"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."

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.
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*

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.

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?"

Chapter 7

Women in the Renaissance

THE BIG QUESTION
What opportunities did the Renaissance movement afford to some wealthy women of the time?

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 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."

Isabella d'Este

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!

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 for 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.

Ducal palace in Mantua where Isabella lived

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 sixty 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 twenty 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.

Titian's second portrait of Isabella d'Este, 1536 CE

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.

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.

Lavinia Fontana's, *Self Portrait at the Spinet,* 1578 CE

Detail from Sofonisba Anguissola's, *Self-Portrait*, 1556 CE

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.

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

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.

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.

The wedding of Catherine de' Medici to Prince Henry of France

Chapter 8

The Northern Renaissance

THE BIG QUESTION
How did the Renaissance movement in Italy impact the artists of northern Europe?

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.

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.

Jan van Eyck's *The Arnolfini Portrait*, 1434 CE

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

Dürer's *Self-Portrait*, 1500 CE

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.

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

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.

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!

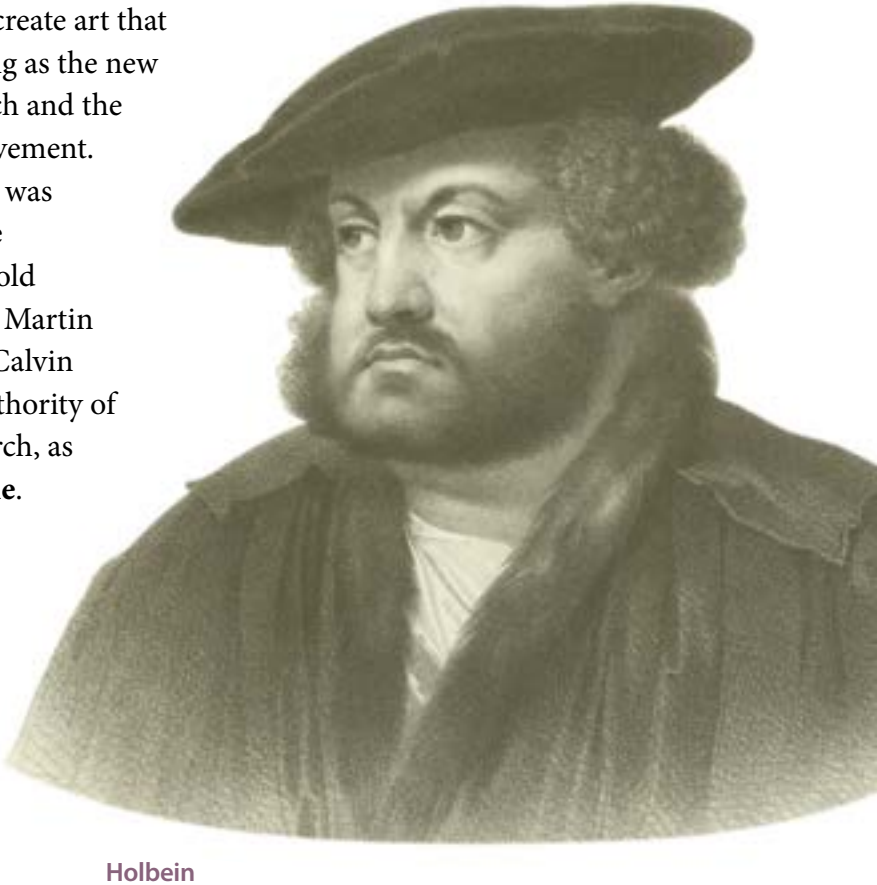
Bruegel's *Peasant Wedding*, 1567 CE

Bruegel's sons, grandsons, and even great-grandsons became artists. But none equaled or surpassed his great works.

Holbein's *Portrait of Sir Thomas More*, 1527 CE

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.



Holbein

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?

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*.

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.

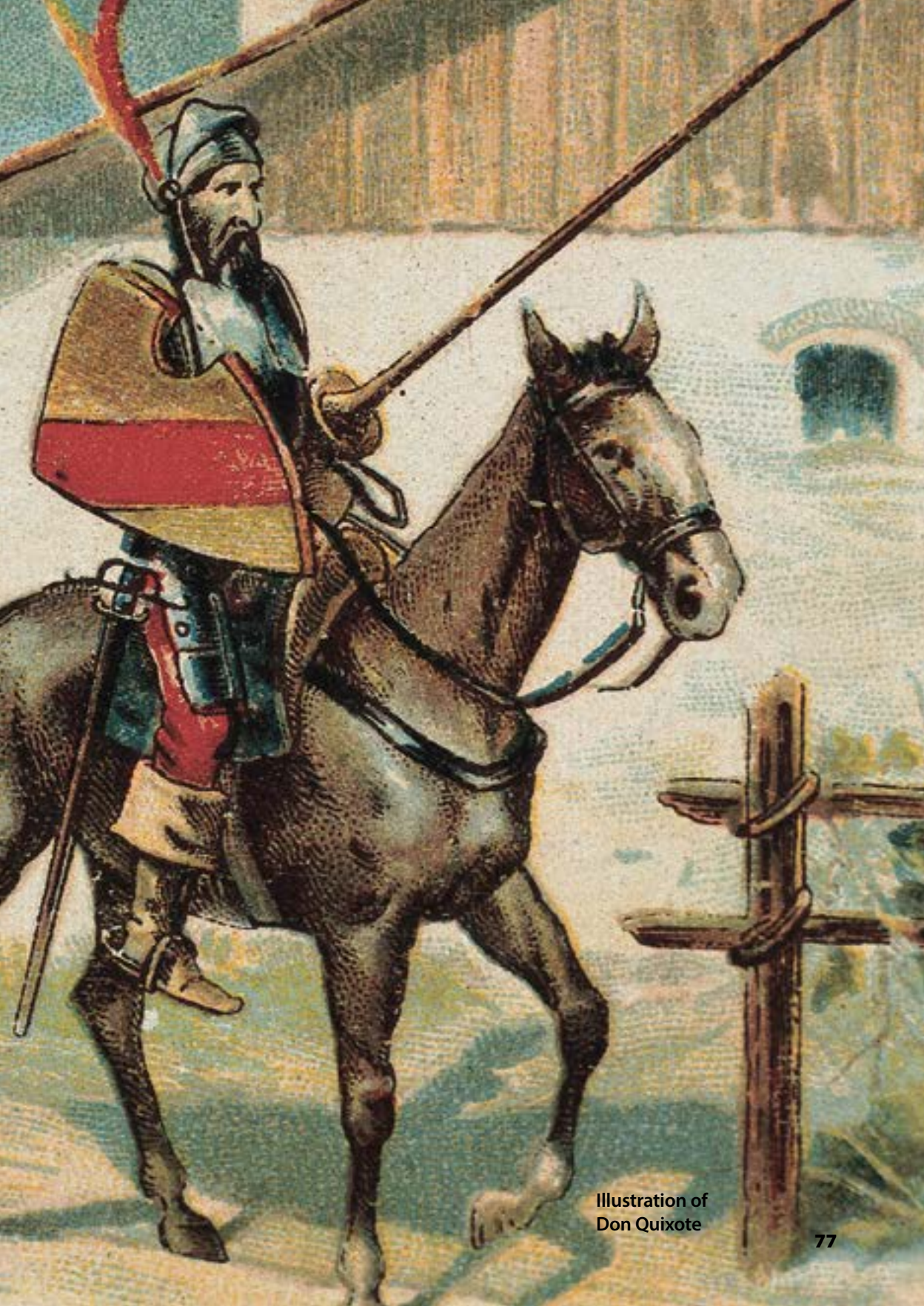


Illustration of
Don Quixote

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, thirty three 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.

What's So Great About *Don Quixote*?

Don Quixote was written about 400 years ago. Why has it remained so popular?

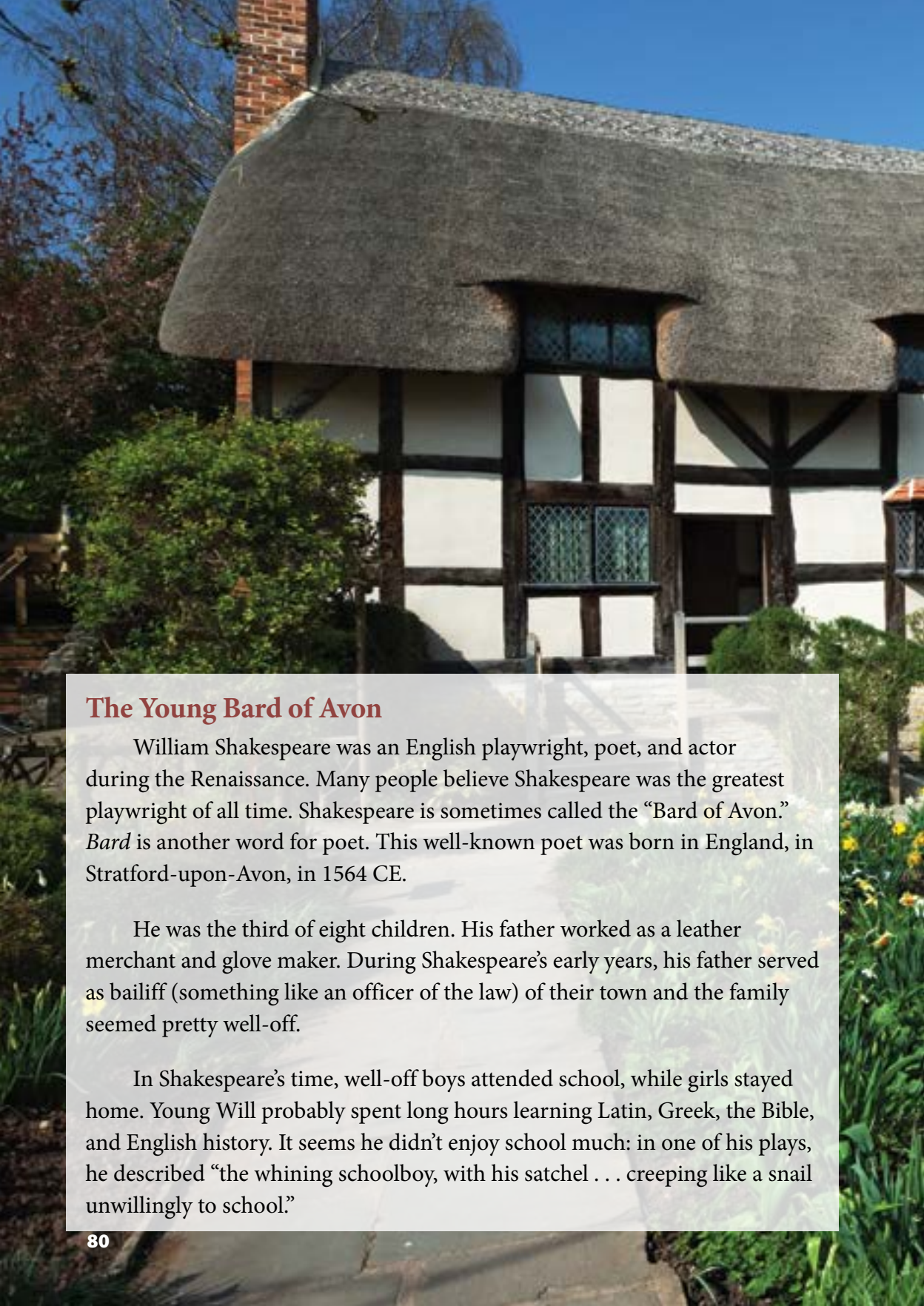
For one thing, much of the book is very funny. There's a story that once the king of Spain was looking out a window when he saw a man who, while reading a book, kept slapping his leg and roaring with laughter. "I'll bet," said the king, "that he's reading *Don Quixote*."

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.

In Cervantes's novel, Don Quixote mistakes windmills for giants.



The Young Bard of Avon

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, while 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."

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.

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.

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.

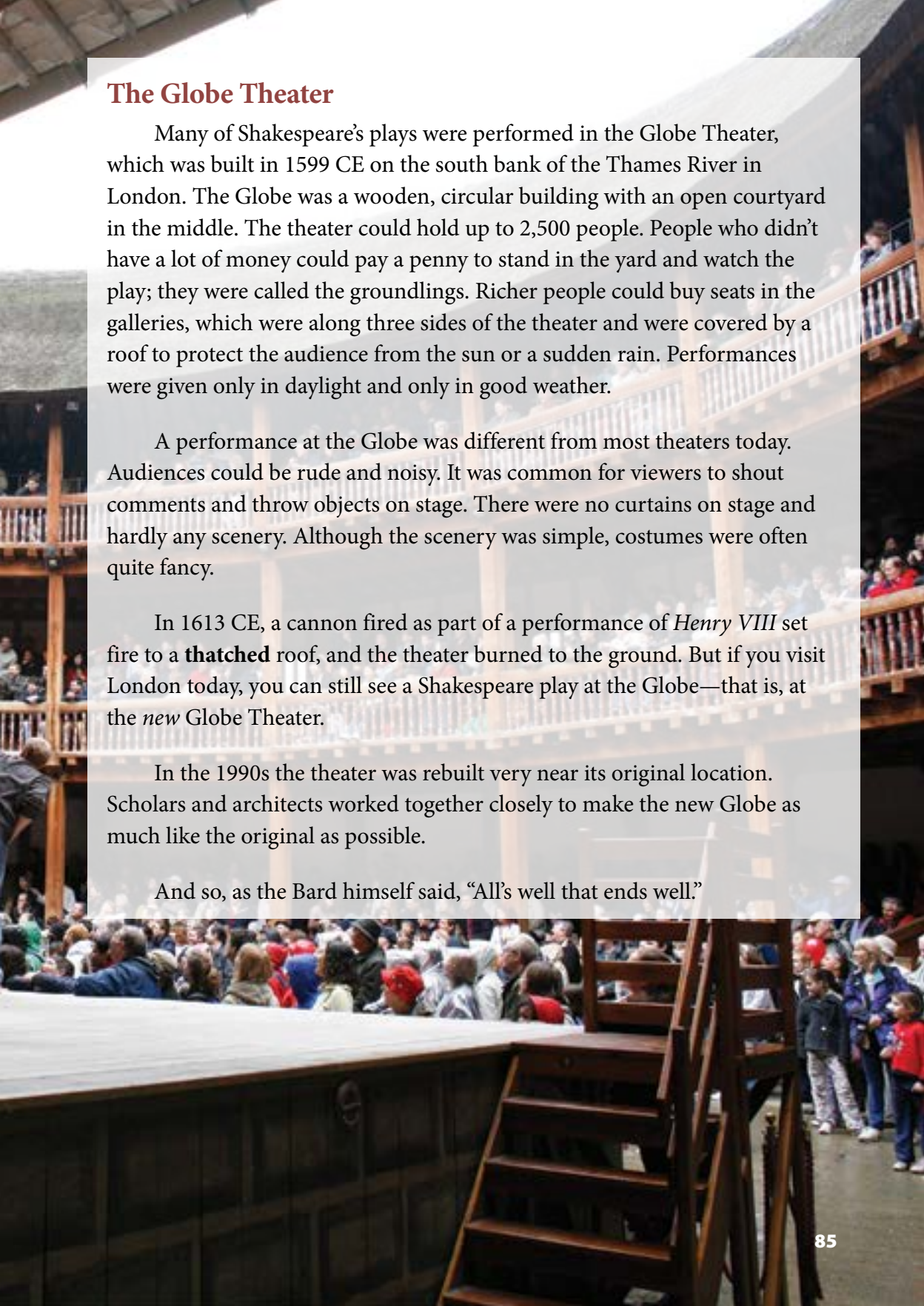
We *do* know that eighteen-year-old William married twenty-six-year-old Anne Hathaway in 1582 CE. Over the next few years, Anne gave birth to their daughter Susanna, followed by twins, a daughter named Judith and a son named Hamnet.

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. Though some of his more highly educated competitors said his plays were "**vulgar**," 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

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.



The Globe Theater

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."

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 writer.

Have you ever heard any of these expressions?

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!

Enrichment

Masses, Dances, and Love Songs:
Music in the Renaissance

The Renaissance was a time of discovery, exploration, and invention—in other words, a time of great change. You've seen how the arts of painting and sculpture changed during the Renaissance. What about music?

Music changed, too. During the Middle Ages, music was especially important in churches and monasteries, where priests, monks, and nuns sang praises to God. Generally they sang religious words in Latin, and they all sang the same **melody**. To our modern-day ears, this kind of singing, known as plainsong or plainchant (or "chant" for short) can sound mysterious but also **soothing**.

During the Renaissance, as more and more people became interested in science, philosophy, paintings, and sculpture, they also became more interested in music. These people were not just monks or scholars. They were the merchants and their families in the cities, as well as the nobility, the people of the upper classes, in courts throughout Europe. More people wanted to enjoy music in their homes. The middle class joined the nobility in thinking that for a person to be well-rounded and well-educated, it was important to know how to read music and be able to sing. The invention of the printing press made it possible to distribute **sheet music** to those who wanted to learn how to play traditional as well as **contemporary compositions**. Music was becoming more and more a matter of personal expression.

Some of these people began to experiment with and further develop different ways of singing. For example, when different singers sing different notes at the same time, and the notes come together to produce a pleasing

This painting, *Female Musicians*, was probably created between 1530 and 1540 CE. The name of the artist, is unknown.

sound, the singers are said to be singing in harmony. This combining of voices singing different melodies in harmony is called polyphony, a word which comes from Greek words meaning "many voices." This style of harmonizing was very popular during the Renaissance.

Also during the Renaissance, many musicians started writing their own music. Some became famous **composers** who traveled from court to court and city to city. This was something new. Back in the Middle Ages, composers often remained unknown. We know of only a few medieval composers, but there are many famous Renaissance composers. Most of them wrote both **sacred** music, or music for the Church, and **secular** music, music for everyday life.

Sacred Music

One of the most important forms of sacred music existed within the Mass—the Catholic Church service that celebrates Jesus's Last Supper and death on the cross. When the words to the Mass, which were in Latin, were sung by a small group or large choir, they could sound very beautiful.

Composers sometimes wrote musical compositions for Masses in a style called a cappella, which means "in the style of the chapel." A cappella works were written to be sung by voices alone, without instruments, so the words could be clearly heard and understood. Today we still use the term a cappella to describe any kind of choral music sung without instruments playing along.

Josquin Desprez, who was born around 1450 CE, wrote nearly 20 sacred compositions for Masses. He was widely admired as one of the greatest composers of the Renaissance. He came from what is now the Netherlands, but mostly worked as a singer and composer for princes and the pope in Italy.

Secular Music: Songs and Dances

Josquin Desprez didn't just write sacred music; he also wrote secular music, music that people would enjoy outside of church. Secular music during the Renaissance included songs that had to do with love or told amusing stories. One song Desprez wrote is called "Faulte d'argent," which, if you loosely translate the French title, means, "I need money!"

Many popular Renaissance songs were written for four or five voices and sung in polyphony. These songs were called madrigals. Like popular songs today, many madrigals were about—what would you guess?—yes, love, of course. The Italian composer known as Palestrina wrote four books of madrigals. But Palestrina was mainly a composer of sacred music. He wrote more than 90 Masses! He once said, "I blush and grieve" about writing the madrigals.

Aside from singing, people also liked to dance. At the courts of princes and kings, dances were a favorite occasion. Renaissance composers wrote a lot of dance music. Dance music was written for instruments, not voices. Often, dances were played in pairs, one slow and one fast. For example, first the musicians might play a pavane, a slow and formal dance that included many bows and curtsies. Then they would play a galliard, a lively dance in which the men would jump into the air!

Pieter Bruegel the Elder's *The Wedding Dance*, 1564 CE

New Instruments and Lute Songs

One of the most popular instruments during the Renaissance was the lute, which was something like a modern-day guitar. The lute was not a new instrument: it was inspired by an Arab instrument called the *'ud*. The lute sounds sweet and gentle, perfect for love songs.

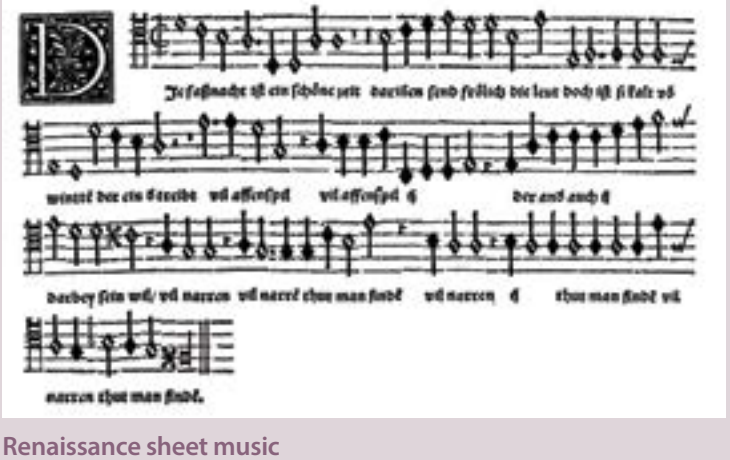
lute

The greatest composer of lute music was probably John Dowland, who was born in England in 1563 CE. One of his lute tunes, called "Lachrimae," became the most popular tune of his time, all over Europe.

Dowland also wrote many short songs for one singer accompanied by a lute. Many of these lute songs were sad and melancholy, with titles like "Sorrow Stay" and "In Darkness Let Me Dwell." Even Dowland's number-one hit, "Lachrimae," was a sad-sounding melody—which makes sense, because the word *lachrimae* is Latin for tears.

Sheet Music

In the monasteries, monks developed the first system for writing music. Most of the music that was sung and played outside the churches was not written.



Renaissance sheet music

Renaissance Portrait Gallery

Lorenzo Ghiberti

Filippo Brunelleschi

Donatello

Sandro Botticelli

Leonardo da Vinci

Michelangelo Buonarroti

Raphael

Jan van Eyck

Albrecht Dürer

Hans Holbein

Miguel de Cervantes

William Shakespeare

Sofonisba Anguissola

Pieter Brueghel the Elder

Titian

Baldassar Castiglione

Niccolò Machiavelli

Petrarch

Western Europe during the Renaissance

Renaissance Italy

Glossary

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

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Schools

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Amplify.
TEXAS
ELEMENTARY LITERACY PROGRAM

Grade 5 | **Unit 2** | Reader

The Renaissance: Patrons, Artists, and Scholars

980L

ISBN 9781643837758

Grade 5
Unit 2: *The Renaissance: Art and Culture*

Unit-level Essential Question
What made the Renaissance such a cultural revolution?

Lessons 1-5

Guiding Question: What is the "spirit of the Renaissance"?

Writing Prompt: How did artists like Leonardo da Vinci, Michaelangelo, and Raphael represent the spirit of the Renaissance?

Lessons 6-10

Guiding Question: How did books like *The Prince* and *The Book of the Courtier* affect society at the time of their release?

Writing Prompt: Choose between *The Prince* and *The Book of the Courtier* and consider the main argument your book's author makes. Do you agree or disagree with the author's claim about how people should act?

Lessons 11-15

Guiding Question: What was life like for women in the Renaissance?

Writing Prompt: What obstacles did women living in the Renaissance face when they tried to become artists?

Lessons 16-19

Guiding Question: How does the Renaissance still affect us today?

Writing Prompt: Shakespeare coined similes like "dead as a doornail" and "quiet as a lamb." Develop one or more similes that you think someone could use hundreds of years from now.

Unit 2 Culminating Activity

Think about some people who are in charge today, such as teachers, parents, politicians, etc. What rules would you give them to live by if you were writing a book like Machiavelli or Castiglione?

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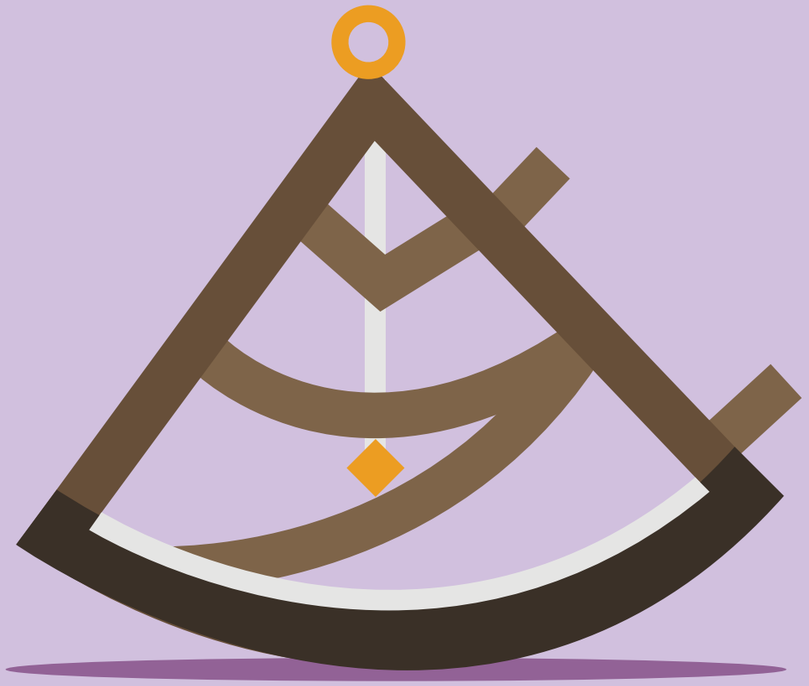
TEXAS
ELEMENTARY LITERACY PROGRAM

ENGLISH



Grade 5

Unit 2 | Digital Components

The Renaissance: Art and Culture

Grade 5 | Unit 2

The Renaissance: Art and Culture

Digital Components

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The Renaissance: Art and Culture

Digital Components

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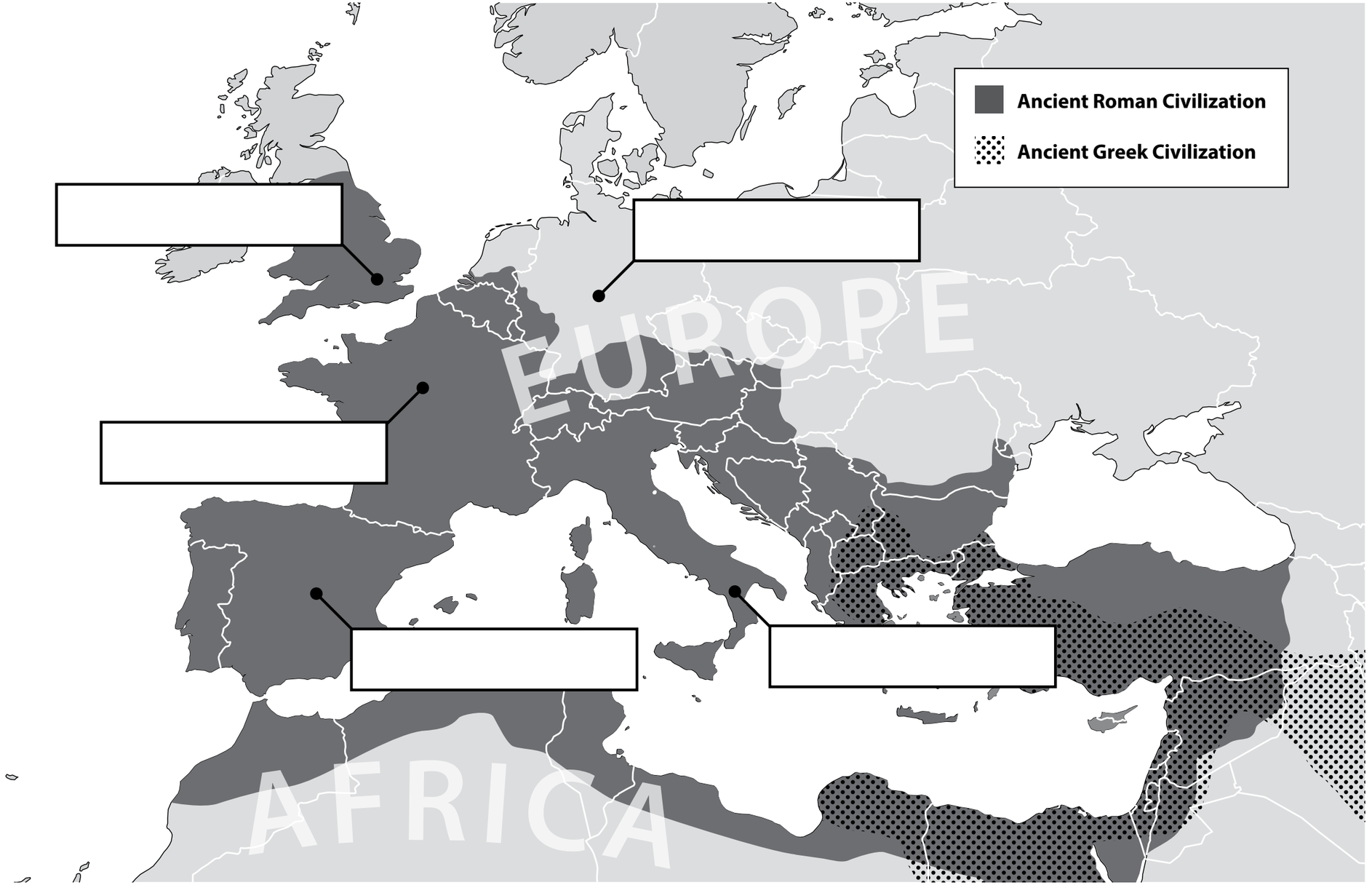
WORLD MAP

GREENLAND
RUSSIA
CANADA
UNITED STATES OF AMERICA
MEXICO
ICELAND
NORWAY
SWEDEN
FINLAND
RUSSIA
UNITED KINGDOM
IRELAND
DENMARK
ESTONIA
LATVIA
LITHUANIA
NETHERLANDS
BELGIUM
LUXEMBOURG
GERMANY
POLAND
BELARUS
CZECH REP.
SLOVAKIA
MOLDOVA
UKRAINE
LIECHTENSTEIN
SWITZERLAND
AUSTRIA
HUNGARY
ROMANIA
SERBIA
KOSOVO
FRANCE
ITALY
SLOVENIA
CROATIA
SAN MARINO
BULGARIA
MONACO
ANDORRA
BOSNIA & HERZEGOVINA
MACEDONIA
MONTENEGRO
GREECE
ALBANIA
SPAIN
PORTUGAL
MALTA
TURKEY
GEORGIA
ARMENIA
AZERBAIJAN
CYPRUS
SYRIA
LEBANON
ISRAEL
IRAQ
JORDAN
KAZAKHSTAN
UZBEKISTAN
TURKMENISTAN
KYRGYZSTAN
TAJIKISTAN
MONGOLIA
CHINA
NORTH KOREA
SOUTH KOREA
JAPAN
TAIWAN
AFGHANISTAN
IRAN
PAKISTAN
NEPAL
BHUTAN
INDIA
BANGLADESH
MYANMAR
LAOS
VIETNAM
THAILAND
CAMBODIA
PHILIPPINES
BRUNEI
MALAYSIA
SINGAPORE
INDONESIA
SRI LANKA
MALDIVES
KUWAIT
BAHRAIN
QATAR
SAUDI ARABIA
UNITED ARAB EMIRATES
OMAN
YEMEN
MOROCCO
ALGERIA
TUNISIA
LIBYA
EGYPT
MAURITANIA
MALI
NIGER
CHAD
SUDAN
ERITREA
DJIBOUTI
ETHIOPIA
SOMALIA
KENYA
UGANDA
RWANDA
BURUNDI
TANZANIA
SOUTH SUDAN
CENTRAL AFRICAN REPUBLIC
DEMOCRATIC REPUBLIC OF THE CONGO
CONGO
GABON
EQUATORIAL GUINEA
SAO TOME AND PRINCIPE
CAMEROON
NIGERIA
BENIN
GHANA
BURKINA FASO
COTE D'IVOIRE (IVORY COAST)
GUINEA
SIERRA LEONE
LIBERIA
GAMBIA
GUINEA-BISSAU
SENEGAL
CAPE VERDE
ANGOLA
ZAMBIA
NAMIBIA
ZIMBABWE
MOZAMBIQUE
BOTSWANA
MALAWI
SWAZILAND
SOUTH AFRICA
LESOTHO
MADAGASCAR
COMOROS
SEYCHELLES
MAURITIUS
BAHAMAS
CUBA
HAITI
DOMINICAN REPUBLIC
JAMAICA
SAINT KITTS AND NEVIS
ANTIGUA AND BARBUDA
DOMINICA
SAINT LUCIA
BARBADOS
GRENADA
SAINT VINCENT & THE GRENADINES
TRINIDAD AND TOBAGO
BELIZE
HONDURAS
GUATEMALA
EL SALVADOR
NICARAGUA
COSTA RICA
PANAMA
VENEZUELA
GUYANA
SURINAME
COLOMBIA
ECUADOR
PERU
BRAZIL
BOLIVIA
PARAGUAY
URUGUAY
ARGENTINA
CHILE
AUSTRALIA
NEW ZEALAND
PAPUA NEW GUINEA
FEDERATED STATES OF MICRONESIA
PALAU
MARSHALL ISLANDS
NAURU
KIRIBATI
SOLOMON ISLANDS
TUVALU
VANUATU
FIJI
TIMOR-LESTE
KIRIBATI
TUVALU
SAMOA
FIJI
TONGA

MAP OF WESTERN EUROPE



PURPOSE FOR READING

Read to learn what factors inspired the Renaissance movement.

THE BIG QUESTION

What factors inspired the Renaissance movement?

FACTORS THAT INSPIRED THE RENAISSANCE CHART		
Factor that Inspired the Renaissance	**How did this factor inspire the Renaissance?**	**Evidence from the Text**

PURPOSE FOR READING

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

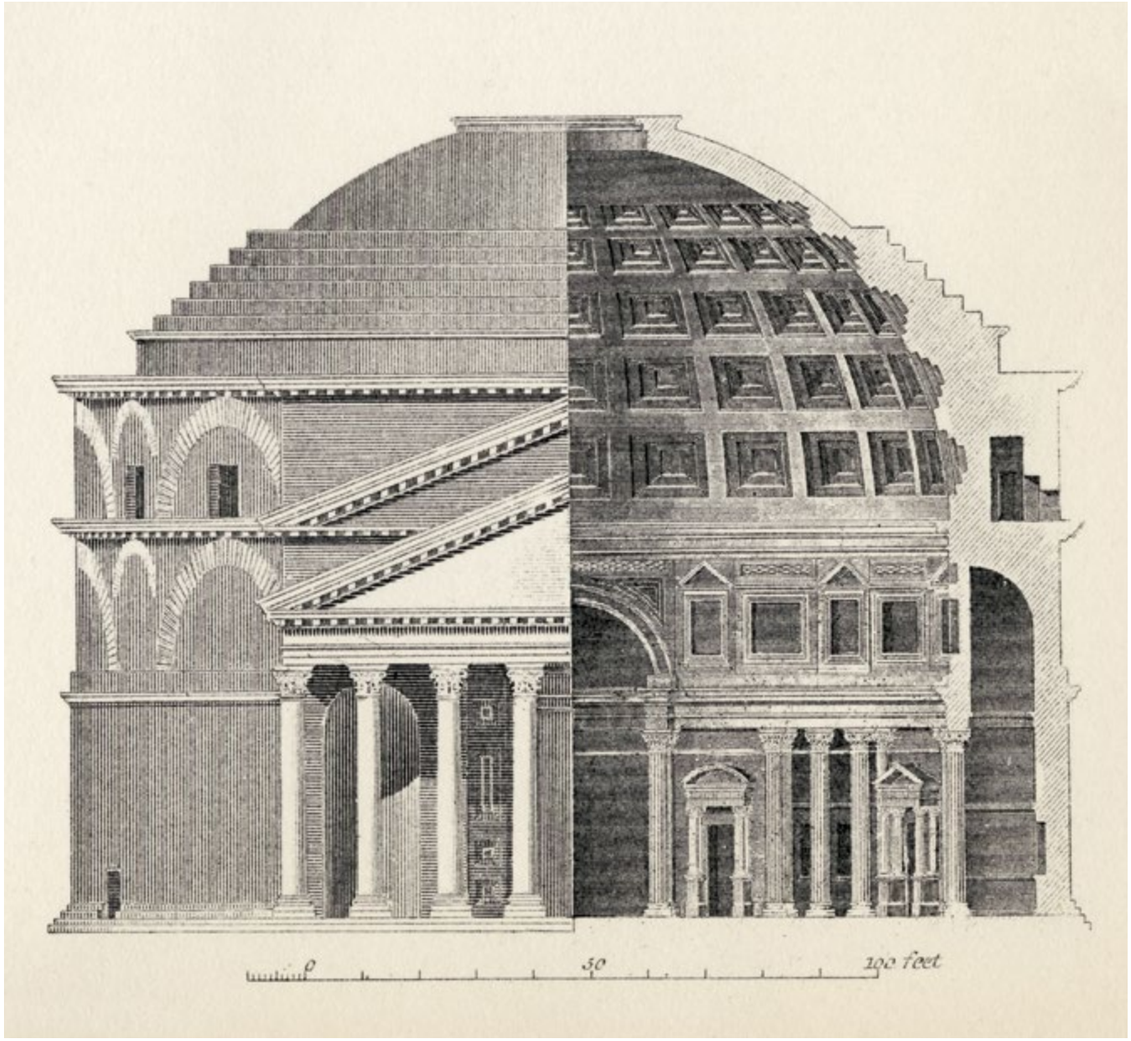
THE BIG QUESTION

What are techniques and features of Renaissance art and architecture?

PRIMARY FOCUS

Students describe the techniques and features of Renaissance art and architecture by quoting accurately from the text, "The Early Renaissance."

THE PANTHEON



EXAMPLES OF MEDIEVAL PAINTINGS

SUBJECT-LINKING VERB AGREEMENT IN THE PAST TENSE POSTER			
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

SUBJECT-LINKING VERB AGREEMENT IN THE PAST TENSE CHART		
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	

FORMS OF EXPRESSION WRITING PROMPTS

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.

PURPOSE FOR READING

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

THE BIG QUESTION

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

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!*

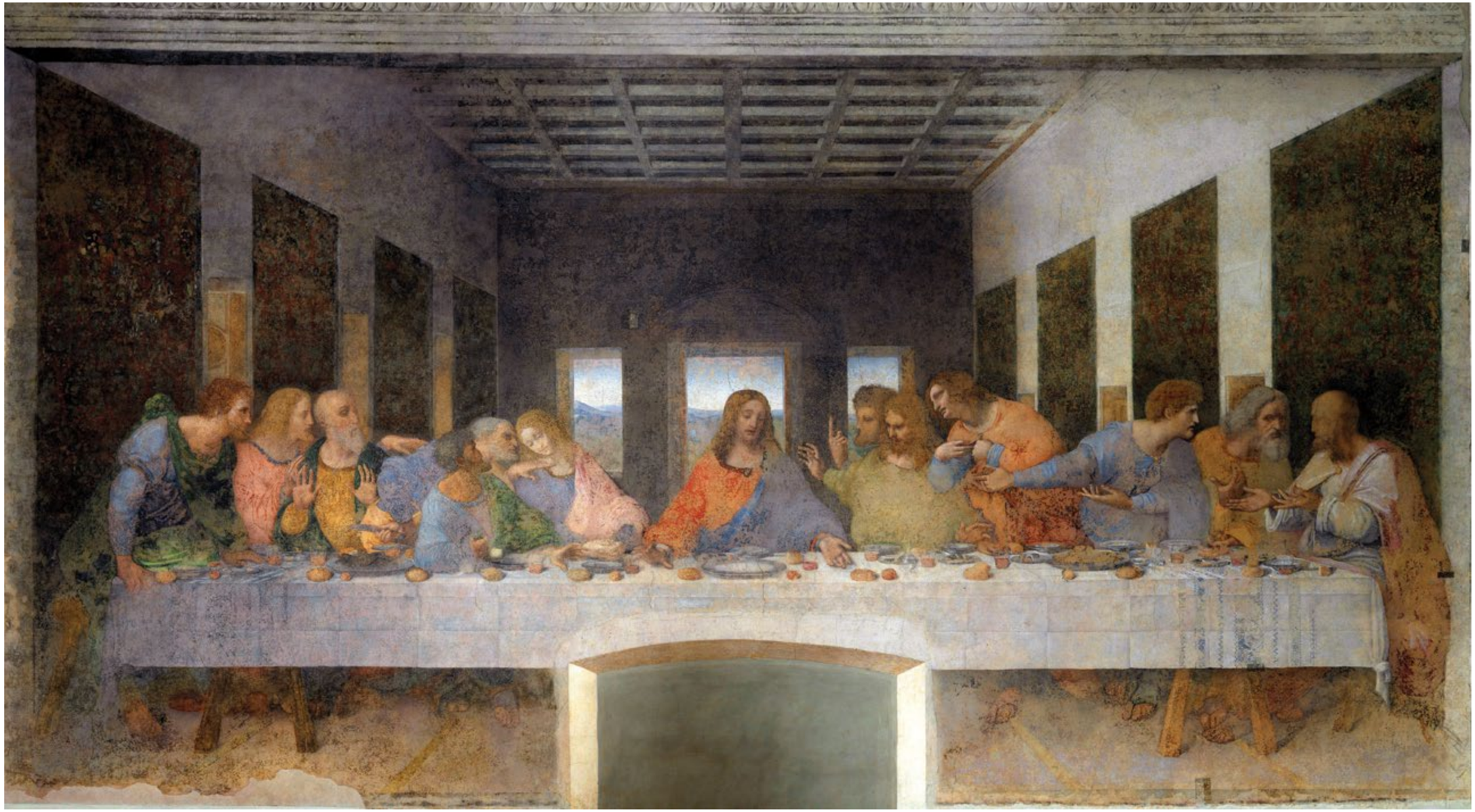
Narrator: *Leonardo led Carlo to the edge of a high cliff. Carlo peered over, then made the sign of the cross.*

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!*

THE LAST SUPPER



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 central idea of the paragraph. The topic sentence tells what the paragraph will be about. Next, writers include supporting sentences to explain the topic or central idea. Writers usually include at least three to five sentences to give the reader supporting details and facts about the topic or central 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 central idea. Using these guidelines can be helpful to writing a clear and informative paragraph.

PURPOSE FOR READING

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

THE BIG QUESTION

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

SPIRIT OF THE RENAISSANCE WRITING PROMPTS

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.

PURPOSE FOR READING

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

THE BIG QUESTION

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

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 Buonarotti, 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.*

CENTRAL IDEA CHOICES
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.

PURPOSE FOR READING

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

THE BIG QUESTION

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

PREPOSITIONAL PHRASES POSTER	
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

PURPOSE FOR READING

Read to learn what motivated Renaissance patrons to commission art.

THE BIG QUESTION

What motivated Renaissance patrons to commission so much art?

IDENTIFYING CENTRAL IDEAS AND SUPPORTING DETAILS	
Key Details	**Central Idea**

INFORMATIONAL PARAGRAPH PRESENTATIONS CHART		
Topic	**Humanism**	***The School of Athens***
What is the central idea?		
How is the central idea supported?		

Of the informational paragraphs you just heard, think of one you felt was particularly effective. What made it so effective?

PURPOSE FOR READING

Read to learn about the Renaissance ideals of behavior for leaders and members of the court.

THE BIG QUESTION

What were the Renaissance ideals of how a prince or a courtier should act?

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

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.

You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.

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 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.

Cimabue's *Madonna and Child*, 1280 CE

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

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 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."

PURPOSE FOR READING

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.

THE BIG QUESTION

What were the Renaissance ideals of how a prince or a courtier should act?

PRACTICE PREFIX *EX–* CHART	
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.

PURPOSE FOR READING

Read to learn about the opportunities the Renaissance movement afforded to some wealthy women of the time.

THE BIG QUESTION

What opportunities did the Renaissance movement afford to some wealthy women of the time?

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.

PURPOSE FOR READING

Read to learn what the cultural norms were for women during the Renaissance movement, and how some women challenged those norms.

THE BIG QUESTION

What opportunities did the Renaissance movement afford to some wealthy women of the time?

WOMEN IN THE RENAISSANCE CHART			
Cultural Norms	**Isabella d'Este**	**Sofonisba Anguissola**	**Lavinia Fontana**

CORRELATIVE CONJUNCTIONS POSTER		
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.

PURPOSE FOR READING

Read to learn about the impact the Renaissance movement in Italy had on the artists of northern Europe.

THE BIG QUESTION

How did the Renaissance movement in Italy impact the artists of northern Europe?

BIOGRAPHY NOTES CHART	
Early Years (childhood, family)	• birth name was Raffaello Sanzio • born in 1483 CE • 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 (Book or Web Address)
Patrons, Artists, and Scholars	2014	Book
Raphael Second Source	2014	Document

SEQUENCE WORDS AND PHRASES

first, second, third, and so forth
next
then
following this
at this time
now
at this point
after
afterward
subsequently
finally
consequently
previously
before this
during
simultaneously
concurrently
thus
therefore
hence
soon

PURPOSE FOR READING

Read to learn about two great authors who wrote during the Renaissance movement.

THE BIG QUESTION

How did writers, such as Cervantes and Shakespeare, embody the ideals of the Renaissance movement?

LINKING POINTS WITH REASONS GRAPHIC ORGANIZER				
Section	**Author's Point**			
Bad Luck Trails a Good Man				
Back in Jail				
What's So Great About Don Quixote?				
The Young Bard of Avon				
The Lost Years				
The Globe Theater				

PURPOSE FOR READING

Read closely to examine the author's words, sentences, and literary devices for a deeper understanding of particular Renaissance authors and their literature.

THE BIG QUESTION

How did writers, such as Cervantes and Shakespeare, embody the ideals of the Renaissance movement?

DIARY ENTRY NOTES CHART	
Renaissance Artist	
Project and Location	
Patronage	
Interesting Facts	

What might your Renaissance artist have been thinking and feeling while planning and creating this project? How might he have felt when it was finished?

SAMPLE DIARY ENTRY FOR 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.

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 1: _____	**Detail 2:** _____	**Detail 3:** _____

Expansion: _____

BIOGRAPHY FORMAT

Word Processed

Title

Heading for Diary Entry

Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry.

Heading For Early Years

Text about the early years. Text about the early years. Text about the early years. Text about the early years. Text about the early years. Text about the early years. Text about the early years. Text about the early years.

Heading For Projects/Accomplishments

Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments.

Heading For What Made Him Great?

Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great.

References

Patrons, Artists, and Scholars (2014)

(Artist's Name) Second Source (2014)

Handwritten

Title

Heading for Diary Entry

Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry.

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References

Patrons, Artists, and Scholars (2014)

(Artist's Name) Second Source (2014)

BIOGRAPHY EDITING CHECKLIST

Editing Checklist	After checking for each type of edit, place a check here.	
	Partner	**My Own**
Meaning (It sounds right when I read it aloud.)		
• All my sentences have a subject and predicate.		
• I included all the words I wanted to write.		
• I took out repeated words or information.		
• I have checked how long my sentences are and split run-on sentences into two.		
• My sequence words and phrases appropriately convey time and order.		
Format		
• All my paragraphs are indented.		
• I have titles set on their own line and centered on the page.		
• My headings are set on their own line and left justified.		
• There is a reference list in the format I was taught.		
Capitals		
• I began each sentence with a capital letter.		
• I used capital letters for all proper nouns.		
Spelling		
• I have checked the spelling for any words I was unsure of or my teacher marked.		
Punctuation		
• I read my writing piece aloud to check for commas at pauses and periods, question marks, and exclamation points at the end of my sentences.		
• I used commas, quotation marks, and apostrophes in places where they belong.		
• The titles in my reference list are underlined or in italics.		
• Sources in my reference list are underlined or in italics.		

Based on the fix-ups I found using my editing checklist, my writing will be stronger in the future if I remember to watch out for:

Editing Goal 1: _____

Editing Goal 2: _____

BIOGRAPHY PRESENTATIONS WRITING PROMPT

Which Renaissance artist do you admire most and why?

Amplify. TEXAS
ELEMENTARY LITERACY PROGRAM
LECTOESCRITURA EN ESPAÑOL

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Amplify. TEXAS
ELEMENTARY LITERACY PROGRAM

Welcome!

Grade 5, Unit 2
The Renaissance: Art and Culture

In this unit, students will learn about the Renaissance and how it was a cultural movement that began in Italy and swept through Europe.

What's the story?

Students will explore the **art** and **literature** of this time period through the works of people such as **Leonardo da Vinci**, **Michelangelo**, and **Shakespeare**.

What will my student learn?

Students will learn about the **rise of the middle class** that resulted from increased trade with other countries. They will be exposed to **works of art** and **pieces of writing** from renowned artists and authors. Students will use **maps** and a **portrait gallery** as a resource throughout the unit.

Students will also participate in a **writing project** where they will **research** a famous Renaissance artist and **compose a biography** of that figure.

Conversation starters

Ask your student questions about the unit to promote discussion and continued learning:

1. Describe for me what life was like in a town in the Middle Ages.
2. How did trade positively affect life in the Middle Ages?
   Follow up: How did it negatively affect it?
3. What were some of the new techniques used by Renaissance artists?
   Follow up: Why is perspective an important concept for painters?
4. You learned about the word *reluctantly*. What does it mean? (unwillingly or unenthusiastically) When have you been reluctant to do something?
   Follow up: What part of speech is the word *reluctantly*? (adverb) What is an antonym (or a word that means the opposite) of *reluctantly*?
5. Who was your favorite artist or author that you learned about?
   Follow up: What are they most famous for? Why are they your favorite?

Name: _____ Date: _____

Amplify. TEXAS ELEMENTARY LITERACY PROGRAM

Grade 5

Unit 2, Lesson 1 – Identify and explain one of the factors that inspired the Renaissance.

Name: _____ Date: _____

Amplify. TEXAS ELEMENTARY LITERACY PROGRAM

Grade 5

Unit 2, Lesson 2 – What are some important features of Renaissance art and architecture? Use details from the text to support your answer.

Name: _____ Date: _____

Amplify. TEXAS ELEMENTARY LITERACY PROGRAM

Grade 5

Unit 2, Lesson 3 – Provide at least one example from the text about Leonardo da Vinci and his accomplishments to support the quote, "Man can do anything he sets his mind to do!"

Name: _____ Date: _____

Amplify. TEXAS ELEMENTARY LITERACY PROGRAM

Grade 5

Unit 2, Lesson 4 – How does perspective in Leonardo da Vinci's paintings reflect the values and characteristics of the Renaissance movement? Use evidence from the text to support your answer.

Name: _____ Date: _____

Amplify. TEXAS ELEMENTARY LITERACY PROGRAM

Grade 5

Unit 2, Lesson 5 – How would you describe the artistic achievements of Michelangelo and Raphael? Use details from the text to support your answer.

Name: _____ Date: _____

Amplify. TEXAS ELEMENTARY LITERACY PROGRAM

Grade 5

Unit 2, Lesson 6 – How is the spirit of the Renaissance represented in the artistic achievements of Michelangelo and Raphael?

Name: _____ Date: _____

Amplify. TEXAS ELEMENTARY LITERACY PROGRAM

Grade 5

Unit 2, Lesson 7 – Identify one central idea from "The Bankers Who Loved Art" and provide at least two supporting details from the text.

Name: _____ Date: _____

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Grade 5

Unit 2, Lesson 8 – Identify one central idea from "Morals, Modesty, and Manners" and provide at least two supporting details from the text.

Name: _____ Date: _____

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Grade 5

Unit 2, Lesson 9 – What did Machiavelli mean when he said, "I give myself completely over to the ancients"? What clue does the text provide to help you determine who "the ancients" were?

Name: _____ Date: _____

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Grade 5

Unit 2, Lesson 10 – Describe the opportunities the Renaissance movement afforded to some wealthy women that were not typical for women at that time.

Name: _____ Date: _____

Amplify. TEXAS ELEMENTARY LITERACY PROGRAM

Grade 5

Unit 2, Lesson 11 – Which of these three women (Isabella d'Este, Sofonisba Anguissola, and Lavinia Fontana) do you think did the most to challenge the rules set for women during the Renaissance? Use evidence from the text to support your answer.

Name: _____ Date: _____

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Grade 5

Unit 2, Lesson 12 – How did the Renaissance movement in Italy impact the artists of Northern Europe? Provide examples to support your answer.

Name: _____ Date: _____

Amplify. TEXAS ELEMENTARY LITERACY PROGRAM

Grade 5

Unit 2, Lesson 13 – Select the most important point you think the author made in the text you read today. Share that point and describe the reasons the author included that support that point. Provide evidence to support your answer.

Name: _____ Date: _____

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Grade 5

Unit 2, Lesson 14 – "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?

Name: _____ Date: _____

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Grade 5

Unit 2, Lesson 16 – Share your favorite sentence from your diary entry that combines fact and fiction in the same sentence.

Name: _____ Date: _____

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Grade 5

Unit 2, Lesson 17 – Share your revision goal and explain what you did or plan to do to address it.

Name: _____ Date: _____

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Grade 5

Unit 2, Lesson 18 – Share which tasks were the easiest and which ones were the most challenging for you at different points in the writing process.

Name: _____ Date: _____

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Grade 5

Unit 2, Lesson 19 – Which Renaissance artist do you admire most from the presentations today? Why?

Vocabulary

Grade 5 Unit 2: The Renaissance: Art and Culture

Adages & Proverbs

Introduction: Adages & Proverbs

A **proverb** is a common statement that gives advice or expresses a well-known truth.

An **adage** is a familiar saying that expresses wisdom.

Proverbs and adages often use *figurative language*.

To understand the meaning of proverbs and adages, we have to recognize the difference between the *literal* meaning of the words in the statement and their *figurative* meaning.

The literal meaning is the dictionary definition of the words in the statement.

The figurative meaning is implied. It contains ideas, emotions, or connections that differ from the dictionary definition.

Let’s look at a common expression seen in the *Renaissance* unit that William Shakespeare may have used:

The pen is mightier than the sword.

Is this statement literal or figurative? Do you think Shakespeare was really planning to win a battle with a pen?

The pen is mightier than the sword is an adage that uses figurative language.

If Shakespeare used this expression, he more than likely meant:

Words are stronger than acts of violence.

Let’s Try It Together!

Let's look at this common expression Leonardo da Vinci might have used:

A watched pot never boils.

Do you think this statement is literal or figurative? Was Leonardo da Vinci really sitting around watching water boil?

Stay seated if you think "**A watched pot never boils**" is a literal statement.

Stand up if you think "**A watched pot never boils**" is a figurative statement.

Turn to a partner and discuss what you think Leonardo da Vinci meant if he used this expression:

A watched pot never boils.

A watched pot never boils is an adage that uses figurative language.

If Leonardo da Vinci used this expression, he really meant:

Time passes slowly if you are waiting for something to happen.

Now you try one with a partner. Look at this expression Michelangelo might have used:

Every cloud has a silver lining.

Do you think this statement is literal or figurative? Was Michelangelo really looking for silver in clouds?

Stand up if you think "**Every cloud has a silver lining"** is a literal statement.

Stay seated if you think "**Every cloud has a silver lining"** is a figurative statement.

Turn to a partner and discuss what you think Michelangelo meant when he used this expression:

Every cloud has a silver lining.

Did you remember the steps?

1. Read the statement or expression.

   Every cloud has a silver lining.

2. Decide if the statement is literal or figurative:

   figurative

3. Determine the meaning of the expression:

   Something good may come from a bad situation.

Now Try One by Yourself!

Look at this common expression:

The early bird gets the worm.

Write the word **literal** if you think this statement is literal.

Write the word **figurative** if you think this statement is figurative.

Then, write what you think this statement means.

Answer

Figurative.

If you arrive early, you have a better chance for success.