

THE
RENAISSANCE

WORLD HISTORY

**APPLYING
COMMON
CORE**

ACTIVITIES TO MEET ANCHOR STANDARDS



CHARLIE BOONE



WORLD HISTORY / 1350 – 1620

THE RENAISSANCE

CHARLIE BOONE





SOCIAL STUDIES SCHOOL SERVICE

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Introduction

Goals

The main goal of this book is to help students develop skills outlined in the Common Core Standards by clarifying what the standards are asking for and by giving teachers specific activities they can use to address the standards.

Organization

The book is mostly organized by the categories into which Common Core places its standards. The first three chapters are “Key Ideas and Details,” “Craft and Structure,” and “Integration of Knowledge and Ideas.” Because “Range of Reading and Level of Text Complexity” is addressed every time students read, it does not have its own chapter. Also, because it is common for many writing categories to overlap on a paper, the fourth chapter covers all the writing standards and is divided into the three main paper types: argumentative, informative, and narrative.

Activities open with an introductory page that includes every standard covered by the activities, directions, estimated lesson length, and additional teaching ideas. At the back of the book are selected answers for the reading activities.

Tracking Common Core Standards

On page 3, there is a chart that can help you track which Common Core Standards you have addressed and with which activities.

Narrative Writing

Narrative writing is not required for social studies teachers, which is why there is no WHST.6-8.3. However, this form of writing was included in this book (W.6.3–W8.3) because numerous social studies teachers also teach language arts, for the many educators who find creative writing a valuable way to explore history, and because other required writing standards can be covered with narrative writing.

Common Core Standards

If a teacher covers the six reading activities and three papers outlined in this book, he or she will have addressed every 6–8 History/Social Studies Common Core Standard at least once. Although it is not expected that teachers cover every standard in each unit of study, this gives teachers a great way to see examples of every standard and have numerous assignments to choose from.

Common Core Standards

READING

Key Ideas and Details

RH.6-8.1

Cite specific textual evidence to support analysis of primary and secondary sources.

RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

» *Summarize primary or secondary sources.*

RH.6-8.3

Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

» *Summarize the steps of a process or historical event.*

Craft and Structure

RH.6-8.4

Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

» *Use context to decipher the meanings of difficult words.*

RH.6-8.5

Describe how a text presents information (e.g., sequentially, comparatively, causally).

» *Determine how the author has ordered the information.*

RH.6-8.6

Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

Integration of Knowledge and Ideas

RH.6-8.7

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

» *Interpret a reading with a visual.*

RH.6-8.8

Distinguish among fact, opinion, and reasoned judgment in a text.

RH.6-8.9

Analyze the relationship between a primary and secondary source on the same topic.

Range of Reading and Level of Text Complexity

RH.6-8.10

By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.

SPEAKING AND LISTENING

Comprehension and Collaboration

SL.6.1–SL.8.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6–8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

WRITING

Text Types and Purposes

WHST.6-8.1

Write arguments focused on discipline-specific content.

» *Argumentative writing.*

WHST.6-8.2

Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.

» *Informative writing.*

W.6-8.3

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

» *Creative writing. (This is not required for social studies teachers.)*

Production and Distribution of Writing

WHST.6-8.4

Produce clear and coherent writing in which the development, organization,

and style are appropriate to task, purpose, and audience.

» *Write for a specific audience.*

WHST.6-8.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

» *Use writing process.*

WHST.6-8.6

Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.

» *Publish writing for an audience.*

Research to Build and Present Knowledge

WHST.6-8.7

Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

» *Research to answer a question.*

WHST.6-8.8

Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

» *Use multiple credible sources when researching and summarize findings in own words.*

WHST.6-8.9

Draw evidence from informational texts to support analysis, reflection, and research.

» *Support essays with information or quotes from texts.*

Range of Writing

WHST.6-8.10

Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Tracking Common Core Standards

CCSS.ELA-LITERACY	Assignment	Assignment	Assignment	Assignment
<u>RH.6-8.1</u>				
<u>RH.6-8.2</u>				
<u>RH.6-8.3</u>				
<u>RH.6-8.4</u>				
<u>RH.6-8.5</u>				
<u>RH.6-8.6</u>				
<u>RH.6-8.7</u>				
<u>RH.6-8.8</u>				
<u>RH.6-8.9</u>				
<u>RH.6-8.10</u>				
<u>SL.6.1–SL.8.1*</u>				
<u>WHST.6-8.1</u>				
<u>WHST.6-8.2</u>				
<u>W.6.3–W.8.3*</u>				
<u>WHST.6-8.4</u>				
<u>WHST.6-8.5</u>				
<u>WHST.6-8.6</u>				
<u>WHST.6-8.7</u>				
<u>WHST.6-8.8</u>				
<u>WHST.6-8.9</u>				
<u>WHST.6-8.10</u>				

*Not required for social studies teachers.

Key Ideas and Details

ACTIVITY 1

Shakespearean Rap Battle

RH.6-8.1

RH.6-8.2

ACTIVITY 2

Why Did the Renaissance Start in Italy?

RH.6-8.2

RH.6-8.3

Shakespearean Rap Battle

COMMON CORE STANDARDS

RH.6-8.1

Cite specific textual evidence to support analysis of primary and secondary sources.

RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

RH.6-8.4

Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

RH.6-8.10

By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.

SL.7.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

DIRECTIONS

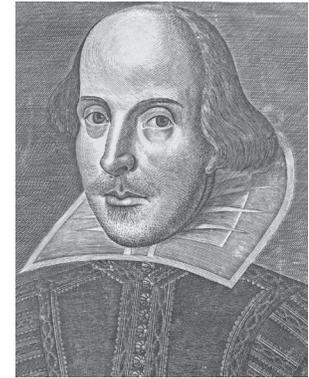
- The teacher selects two students to trade off reading quotes from “Shakespearean Insults.” While they read, students underline any words with which they are unfamiliar.
- In groups of three to four, students go through the words they underlined, using context to decipher what the words mean. If they can decipher a word, they draw a line from it to the margins and write a synonym for the word. If the group cannot determine a word’s meaning, students highlight the word.
- Students share words they highlighted with the class. The class and the teacher clarify their meanings. Students should draw a line from each newly deciphered word to the margins and write a synonym for the word.
- In groups of two, students complete “Interpreting Shakespearean Insults.” Students share what they wrote with the class.
- The teacher shows the class examples of different rhyme schemes and explains that they will be using an AABB rhyme scheme. Students independently complete “Shakespearean Rap Battle Outline.”
- Volunteers Shakespearean rap battle against one another. Limit students to no more than one stanza per round, and allow them to Shakespearean freestyle, if they are so inspired.

VARIATIONS

- The teacher may want to assign specific Shakespearean insults to interpret. For example, the teacher could split the insults up so that at least one pair interprets each one.
- Teachers may decide that the outline is satisfactory as the ultimate piece or could have students type up a final draft.
- Students could use the website “Shakespeare Insult Kit,” which has its own method for creating Shakespearean insults based on words (not lines) from Shakespeare.

SHAKESPEAREAN INSULTS ^{1/2}

People generally consider William Shakespeare to be the most famous playwright ever after he penned such literary classics as *Hamlet*, *Romeo and Juliet*, *Macbeth*, and *The Tempest*. Today, we can still appreciate many aspects of his writing, but his word choices were particularly colorful, especially when his characters slung clever barbs at one another. The following are twenty-eight insults from Shakespeare's work that demonstrate his incomparable wit.



William Shakespeare

1. A most notable coward, an infinite and endless liar, an hourly promise-breaker, the owner of no one good quality. —*All's Well That Ends Well*
2. Methinks, thou art a general offence. —*All's Well That Ends Well*
3. You are not worth another word, else I'd [sic] call you knave. —*All's Well That Ends Well*
4. I do desire we may be better strangers. —*As You Like It*
5. Your abilities are too infant-like for doing much alone. —*Coriolanus*
6. Our very priests must become mockers, if they shall encounter such ridiculous subjects as you are. When you speak best unto the purpose, it is not worth the wagging of your beards. —*Coriolanus*



Scene from *Coriolanus*

7. Whose tongue outvenoms all the worms of Nile. —*Cymbeline*
8. Out, you mad-headed ape! A weasel hath not such a deal of spleen, as you are toss'd with. —*Henry IV, Part 1*
9. Away, you starveling, you elf-skin, you dried neat's tongue. —*Henry IV, Part 1*
10. There's no more faith in thee than in a stewed prune; nor no more truth in thee, than in a drawn fox. —*Henry IV, Part 1*
11. That trunk of humours, that bolting-hutch of beastliness, that swoln parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that roasted Manningtree ox with the pudding in his belly, that reverend Vice, that grey Iniquity, that father ruffian, that vanity in years? —*Henry IV, Part 1*

Image sources: Martin Droeshout engraving of Shakespeare. By Martin Droeschout, 1623, in William Shakespeare, *Mr. William Shakespeare's Comedies, Histories, and Tragedies* (London: Edward Blount and William and Isaac Jaggard, 1613)

Coriolanus Engraving. By James Caldwell engraving, 1803, after Gavin Hamilton, Library of Congress, Prints and Photographs Division, Washington, DC, LC-DIG-pga-00443

12. O for breath to utter what is like thee!—you tailor’s-yard, you sheath, you bow-case, you vile standing-tuck. —*Henry IV, Part 1*
13. Thou clay-brained guts, thou knotty-pated fool. —*Henry IV, Part 1*
14. You are as a candle, the better part burnt out. —*Henry IV, Part 2*
15. I scorn you, scurvy companion. —*Henry IV, Part 2*
16. Away, you scullion! you rampallian! you fustilarian! I’ll tickle your catastrophe. —*Henry IV, Part 2*
17. Thou art a boil, a plague-sore, an embossed carbuncle, in my corrupted blood. —*King Lear*
18. Thou cream-faced loon! *Macbeth*
19. Go prick thy face, and over-red thy fear, thou lily-liver’d boy. —*Macbeth*
20. Thy sin’s not accidental, but a trade. —*Measure for Measure*
21. The rankest compound of villainous smell that ever offended nostril. —*The Merry Wives of Windsor*
22. To help thee curse that poisonous bunch-back’d toad! —*Richard III*
23. Never hung poison on a fouler toad. Out of my sight! thou dost infect mine eyes. —*Richard III*
24. Come, come, you froward and unable worms! —*The Taming of the Shrew*
25. Would thou wouldst burst! —*Timon of Athens*
26. Would thou wert clean enough to spit upon! —*Timon of Athens*
27. Thou subtle, perjur’d, false, disloyal man! —*The Two Gentlemen of Venice*
28. And by and by intend to chide myself, even for this time I spend in talking to thee. —*The Two Gentlemen of Venice*



Scene from *The Taming of the Shrew*

Image source: Scene from Shakespeare’s “*The Taming of the Shrew*” (Katharina and Petruccio). By Washington Allston, 1809, Philadelphia Museum of Art, Philadelphia, PA, Purchased with the Edith H. Bell Fund and the J. Stoddell Stokes Fund, 1987, 1987-8-1

INTERPRETING SHAKESPEAREAN INSULTS

1. Close your eyes and point to a random Shakespearean insult.

a. Quote it.

b. Rewrite it in more modern English.

2. Ask your neighbor to say a number between one and twenty-eight. Go to that numbered insult. (If you used it in question 1, use an insult below or above the number he or she gave you.)

a. Quote it.

b. Rewrite it in more modern English.

3. Choose a different Shakespearean insult that sounds particularly funny/absurd/interesting.

a. Quote it.

b. Rewrite it in more modern English.

4. Choose a different Shakespearean insult that sounds particularly funny/absurd/interesting.

a. Quote it.

b. Rewrite it in more modern English.

SHAKESPEAREAN RAP BATTLE OUTLINE

Write three stanzas of Shakespearean insults, following an AABB rhyme scheme. AABB means the first and second lines rhyme, and the third and fourth lines rhyme. Use as many words as possible from "Shakespearean Insults." Make sure insults stay general and avoid all slights about physical appearance.

A.

A.

B.

B.

A.

A.

B.

B.

A.

A.

B.

B.

Why Did the Renaissance Start in Italy?

COMMON CORE STANDARDS

RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

RH.6-8.10

By the end of grade 8, read and comprehend history/ social studies texts in the grades 6–8 text complexity band independently and proficiently.

RH.6-8.3

Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

DIRECTIONS

- The class reads the introduction and the first theory under "Theories for Why the Renaissance Started in Italy." The class discusses what to write in the "Evaluating Theories Chart" for the two spaces in the "Fall of Constantinople" row. Students independently write what they believe to be the best answers for each.
- The class reads the second theory together. Students discuss with a neighbor what to write in the "Evaluating Theories Chart" for the two spaces in the "Trade and the Rise of City-States" row. Students independently write what they believe to be the best answers for each. Students share what they wrote with the class.
- Students independently read the remaining theories and complete the rest of the applicable rows in the "Evaluating Theories Chart."
- Students share with the class the theory they think best explains why the Renaissance started in Italy. The class votes to see what the majority thinks.
- Students independently complete "Events and Their Aftermath."

EXTENSIONS

- Expand the "Evaluating Theories Chart" into a longer argumentative paper. The paper could focus on the two theories students think are the most likely and the one they think is the least likely.
- Add more theories to consider (such as soldiers returning from the Crusades, Italy being the center of Christendom, the rise of individualism, wars, the end of feudalism, and so on).
- Have students create a time line from all the dates mentioned in the reading.
- Delve into the viewpoint held by some scholars that a renaissance never happened.

THEORIES FOR WHY THE RENAISSANCE STARTED IN ITALY ^{1/2}



Sultan Mehmed II entering Constantinople

Introduction

After the Roman Empire fell, Europe fell into what people have long called the Dark Ages. Although many historians dislike this term, they generally agree that Europe intellectually lagged behind areas in the Middle East and Asia. After the Renaissance began in Italy in the fourteenth century, however, Europe rocketed to the forefront of cultural and scientific achievements. Even in 2016, despite various recessions and the exponential rise of many developing countries, Europe had four of the top eight biggest economies in the world. Why, then, did the Renaissance begin in Europe? And, specifically, why did it start in Italy? The following are six theories.

Fall of Constantinople

In 1453, the Ottoman Turks took over Constantinople (renaming it Istanbul). Constantinople had been the capital of the Byzantine Empire and housed many Greek scholars. Many of these intellectuals fled to Italian city-states. They brought with them ancient Greek books of learning. These writings added to the rising interest in ancient Greek and Roman art and literature, called classicism, which was a major part of the Renaissance. Additionally, many of the refugee scholars were able to interpret the ancient Greek texts that had already been in Italy.

Image source: The Entry of Mahomet II into Constantinople.
By Jean-Joseph Benjamin-Constant, 1876, via Wikimedia Commons

Trade and the Rise of City-States

Italy is located in Western Europe and on the Mediterranean Sea, enabling trade with other Western European countries and nations from the Middle East and North Africa. Italian city-states emerged that became trade centers, such as Genoa, Venice, and Florence. The Silk Road eventually connected Asia to Venice. The creation of this trade route meant that Italy had contact with the ideas of Asia, the Middle East, North Africa, and other countries in Western Europe. These city-states were quite different from much of the rest of Europe. Whereas kings held power in most other countries in Europe, the most powerful people in Italy were wealthy city businesspeople. They were rich but lacked the legitimacy that came with royalty. To gain a name for themselves, many of these new leaders invested in the arts. Additionally, as cities grew in size, there was an increasing need for more bureaucracy (the administration of a government) to run these larger entities. Cities needed educated people for these posts.

Descendants of the Roman Empire

Italy used to be the center of the Roman Empire. Italians lived in areas alongside statues, buildings, and ruins of their once great empire. This closeness to ancient Roman influence likely gave them an appreciation for the classical values that informed the Renaissance. It is not surprising that these ideas reemerged in the place where they began. Italian merchants also benefited from the extensive road system the Romans had established.

Mansa Musa's Pilgrimage

Mansa Musa was a Malian king in the fourteenth century. Mali is located in West Africa, and he controlled most of the gold and salt from that area. Historians consider Mansa Musa one of the richest people ever. In 1324, Mansa Musa set off for a pilgrimage to Mecca; he caused quite a stir as he and his entourage passed through Egypt. During Mansa Musa's stay in Cairo, he spent so much gold that the price of the metal crashed, affecting the city's economy. It took Cairo's gold market more than a decade to re-cover. Still, because Egypt suddenly had more gold, merchants there could afford to import more foreign items from places like nearby Italy. This infusion of gold into Italy may have allowed merchants to fund artists, thus fueling the Renaissance.



The View of the Grand Canal and the Dogana by Venitian artist Bernardo Bellotto

Bubonic Plague

It may seem surprising that a dangerous epidemic could lead to the stunning cultural achievements of the Renaissance. This theory works based on economics' most essential rule: supply and demand. The bubonic plague (the Black Death) killed up to half of Europe's population. This rapid loss of lives meant that there was the same amount of land for much fewer people, which led to lower land prices. Additionally, there were fewer workers, making the cost of hiring someone more expensive. This increase in wages and access to cheaper land led to a stronger middle class that had extra money to spend, which some did on arts and books. Interestingly, the first place the Black Death struck in Europe was Florence, which is also where the Renaissance in Italy began.

EVALUATING THEORIES CHART

On a scale of 1 (highly unconvincing) to 10 (highly convincing), rank each theory by how well it explains why the Renaissance started in Italy. Explain.		
	Rank	Explanation
Fall of Constantinople		
Trade and the Rise of City-States		
Descendants of the Roman Empire		
Mansa Musa's Pilgrimage		
Bubonic Plague		

EVENTS AND THEIR AFTERMATH

1. Why did classical scholars move to Italy?

2. How did the growth of cities lead to a need for more educated people?

3. How did living on the Mediterranean Sea lead to more trade?

4. How did Italy's history increase its citizens' chances of appreciating classicism?

5. How did Mansa Musa's visit to Cairo cause the value of gold to decline?

6. How did the bubonic plague lead to a fall in land prices?

Craft and Structure

ACTIVITY 3

Leonardo versus Michelangelo

RH.6-8.4

RH.6-8.6

ACTIVITY 4

Women and the Renaissance

RH.6-8.5

ACTIVITY 3

CHAPTER
Craft and Structure

DURATION
1 class period

Leonardo versus Michelangelo

COMMON CORE STANDARDS

RH.6-8.1

Cite specific textual evidence to support analysis of primary and secondary sources.

RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

RH.6-8.4

Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

RH.6-8.6

Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

RH.6-8.10

By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.

DIRECTIONS

- Students skim through “Leonardo da Vinci-Tastic” and “Michelangelo Was the Man!” with a partner, writing a synonym for each bolded word in the margin. Students share their synonyms with the class, changing any that are incorrect.
- The class reads “Leonardo da Vinci-Tastic!” together, filling out the “Leonardo versus Michelangelo Chart” as they go.
- Students read “Michelangelo Was the Man!” with a partner, filling out the “Leonardo versus Michelangelo Chart” as they go. Students share what they wrote with the class.
- Students independently answer the questions on the “Leonardo versus Michelangelo Chart.” Students share what they wrote with a neighbor, then the class.
- Students independently complete “Leonardo da Vinci and Michelangelo Questions.”

EXTENSIONS

- Use Google Earth to visit buildings associated with Leonardo and Michelangelo (for example, Saint Peter’s Basilica, the Sistine Chapel, *David*, and the Louvre).
- Delve into other interesting facts about Leonardo, such as his mirror writing, the supposed messages he hid in his paintings, and the controversy about whether or not the *Mona Lisa* was a self-portrait.
- Have students visit the website “Infinite Art Tournament,” a personal blog that includes an extensive double-elimination competition where users vote on which artist they think is better. Students can vote either themselves (the tournament is expected to continue until 2020) or see how well various important Renaissance artists did against other artists.

LEONARDO DA VINCI-TASTIC! ^{1/2}

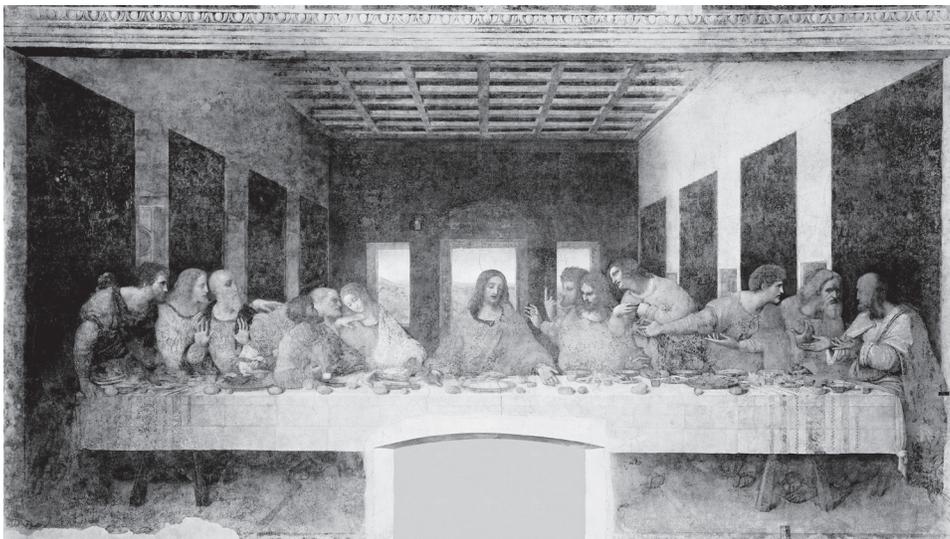


Mona Lisa

Of all the amazing artists and thinkers of the Renaissance, only one is called *the* Renaissance Man: Leonardo da Vinci. When looking at his achievements in art and science, it is easy to see why.

People best know Leonardo for painting the *Mona Lisa*, and no wonder; by many measures it the most famous painting in the world. The *Mona Lisa* has its own room at the acclaimed Louvre, and an estimated sixteen thousand people come to see her every day. For centuries, people have admired her **enigmatic** smile and his use of *sfumato* (a type of shading). Leonardo also painted another famous piece, *The Last Supper*, at the end of the sixteenth century. It depicts Jesus Christ telling his **apostles** that Jesus knows one of them will betray him. For *The Last Supper*, Leonardo used body language and distinct facial expressions to express an individual personality for each apostle. Leonardo also managed to place Jesus Christ in the middle of the group while also making him stand out. What a mastermind! Both of these works were highly influential to Renaissance painters.

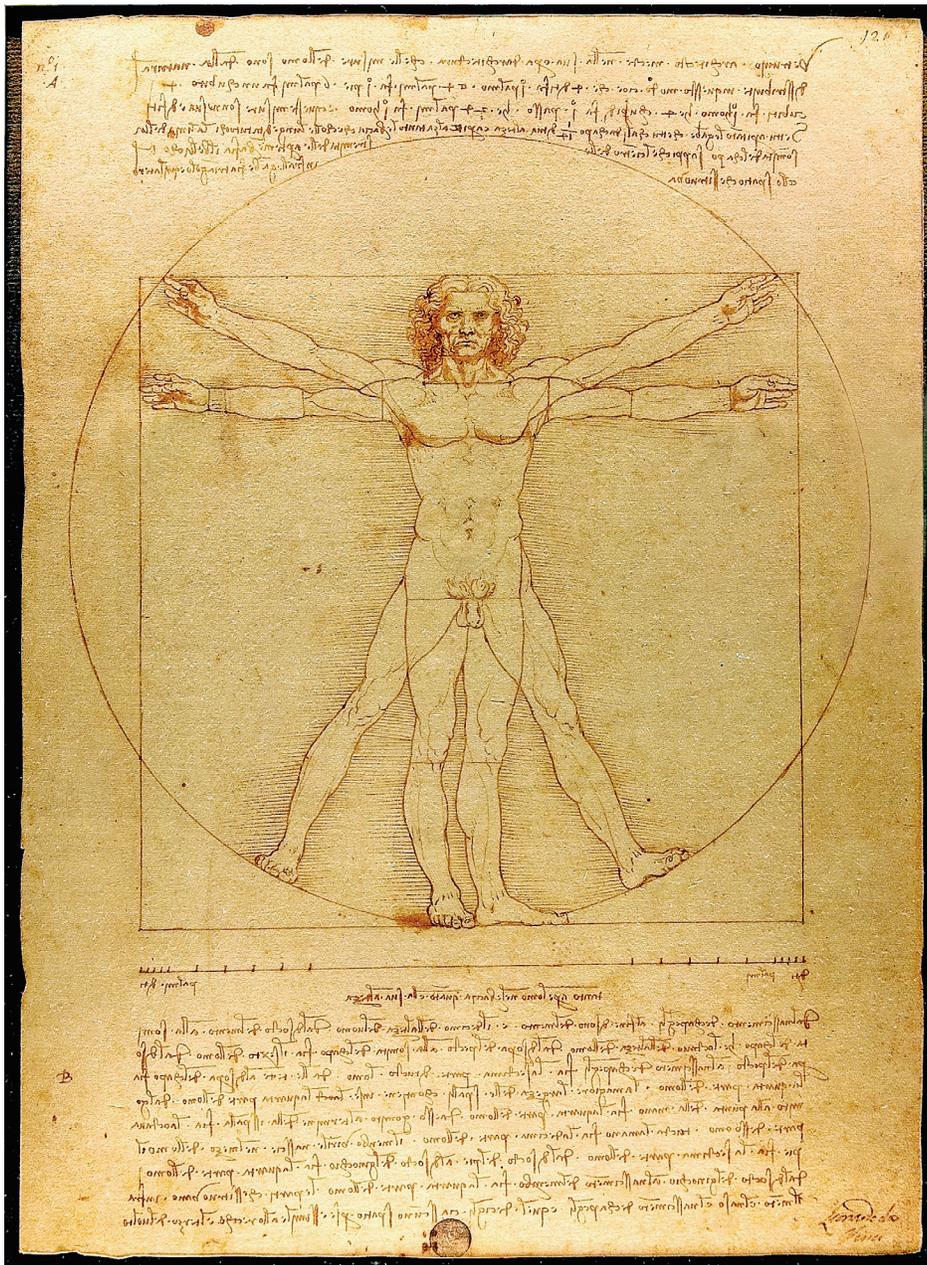
However, Leonardo was more than just an artist. This distinction is what, in many ways, has helped define him as the perfect **embodiment** of this era of intellectual curiosity. During the Renaissance, Leonardo worked for Milan's ruling family as a military adviser and architect. He was the very definition of being ahead of one's time. He thought of the ideal location for a Florence canal, which is where a modern expressway now resides. Legendarily, he filled notebooks with his many ingenious ideas on painting, architecture, **anatomy**, and mechanics. Some highlights include designs for a bike, a helicopter, a submarine, and a tank that all would work if built. The *Vitruvian Man* is a fascinating picture from one of his journals. This sketch combined proportion, geometry, and anatomy and continues to fascinate viewers centuries after he drew it. As Sigmund Freud put it, Leonardo was "a man who awoke too early in the darkness, while the others were all still asleep."



The Last Supper

Now, there is nothing wrong with Michelangelo, who was a great sculptor and artist. But, in terms of who was actually more important, it is not even a close competition. Michelangelo created accurate depictions of people, but he did not push ideas to new places, like the inventive Leonardo did. Actually, people today marvel at Michelangelo's ability to create what he did when he did, but anybody with a camera can capture much of that accuracy today. Leonardo da Vinci, on the other hand, is nicknamed the Renaissance Man for a reason. Calling Leonardo a great artist does not begin to capture the intellectual spirit this man breathed out as others do air.

Source: Freud, Sigmund. *Leonardo da Vinci: A Psychosexual Study of an Infantile Reminiscence*. Translated by A. A. Brill. New York: Moffat, Yard, 1916.



Vitruvian Man from da Vinci's journal

Image source: *Vitruvian Man*. By Leonardo da Vinci, circa 1492, Gallerie dell'Accademia, Venice, IT

MICHELANGELO WAS THE MAN! ^{1/2}

Everyone loves to talk about how marvelous Leonardo da Vinci was. When one looks at what Leonardo actually accomplished, however, it is shocking how small his **resume** is. Also, when compared with Michelangelo, his breadth and quality of work pale in significance.

First of all, Leonardo was a **procrastinator**. He moved to another city before finishing his first two independent commissions, and he spent more than a decade working on a statue for the Sforza clan in Milan. The *Mona Lisa* might also be finished (or not; scholars debate this), but he worked on the painting for so long that people who **commissioned** him to paint it may have never even received it. Is anyone noticing a pattern? Leonardo even knew he was a flake, allegedly saying that he regretted “never having completed a single work.”

Second, Leonardo gets more credit for his potential than what he actually did. People **ogle** over his journals, with interesting pictures of futuristic machines and detailed anatomical sketches. These are cool pictures, but they did not lead to anything. They were not published until much later, and no one used his ideas to create these inventions. Although many of his pictures **foretold** later creations, he had many ridiculous ideas too, such as a sixty-five-foot mechanical bat.

Third, his most famous painting, the *Mona Lisa*, is vastly overrated. Have you taken a good look at it lately? Scholars actually debate if it is a woman or a man in drag. Whether or not it is true that the *Mona Lisa* is actually a man, that this supposed master of anatomy leaves us unsure of his subject’s gender truly leads us to question his artistic skill. The *Mona Lisa* has become the Kim Kardashian of paintings: famous for being famous.



David



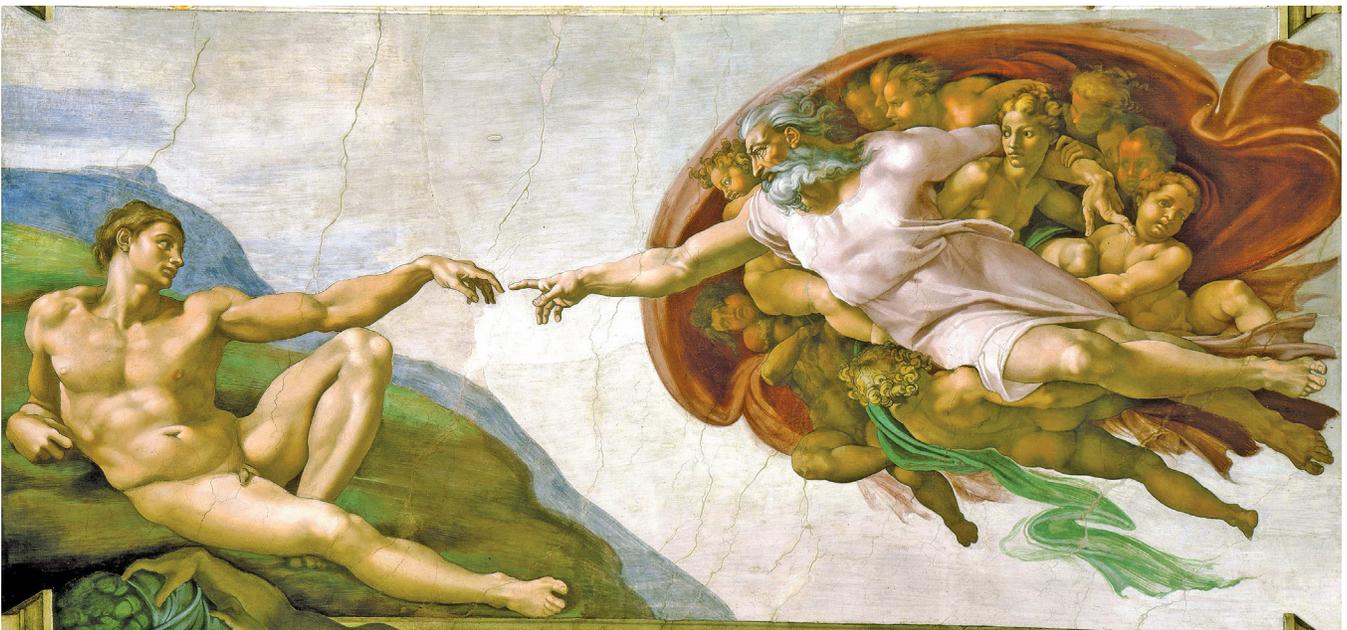
Pietà

On the other hand, Michelangelo is probably the best sculptor ever. His two most famous works are the *Pietà* and *David*. The *Pietà* shows Mary holding Jesus Christ's dead body. The sculpture is intricate, and her sadness emanates from this emotional scene. It is the highlight of St. Peter's Basilica. Soon after he sculpted the *Pietà*, he created *David*, his seventeen-foot **manifestation** of the biblical hero who defeated the much larger Goliath. *David* is an amazing approximation of a human; some say he is perfect. As an example of how much Michelangelo stands out as a sculptor, the website Listverse ranks *David* as number one and *Pietà* as number four of its top ten greatest sculptures list. No other sculptor makes the list twice (and Leonardo does not make the list at all).

Michelangelo also managed to be more than just a sculptor extraordinaire. Although not known for his painting at the time, the pope selected him to decorate the Sistine Chapel. And did he ever! It is now probably the most famous painted interior in the world and gets more than 5 million visitors a year. Its most famous detail depicts God and Adam reaching their fingers toward each other, an awe-inspiring image.

Michelangelo had other achievements as well, and they were not just ideas doodled into a journal. He was an able architect, designing parts of the Medici Chapel and the dome of St. Peter's Basilica. He was also an eloquent writer, penning remarkably articulate letters to his family and producing hundreds of poems. What could this man *not* do?

Do not believe the hype! Michelangelo was much more important than Leonardo. Michelangelo produced more work of much better quality, and he was the true Renaissance Man.



Detail from a fresco on the ceiling of the Sistine Chapel

LEONARDO VERSUS MICHELANGELO CHART

	Leonardo da Vinci	Michelangelo
Cite biased words or phrases FOR		
Cite biased words or phrases AGAINST		
Summarize facts FOR		

1. Which essay did you think was more biased? Support your answer with quotes.

2. Which essay did you think was more convincing? Why?

3. Who do you think was more important? Support your answer with facts.

Women and the Renaissance

COMMON CORE STANDARDS

RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

RH.6-8.10

By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.

RH.6-8.5

Describe how a text presents information (e.g., sequentially, comparatively, causally).

DIRECTIONS

- Students respond to the following prompt in their journals: “Why does it seem likely that women were not considered equal to men during the Renaissance? Why might women’s status have improved during this time?”
- The class reads the first three paragraphs together, highlighting parts to which they can connect, about which they have a question, or that surprise them. Students should draw a line from the highlighted part to the margins and explain their connection, ask a question, or describe what surprises them.
- Students read the remaining paragraphs independently, highlighting and annotating as they did in the previous step. Students share what they highlighted with a neighbor, then the class.
- Students independently answer the “Women and the Renaissance Questions.”

IMPORTANT/DIFFICULT VOCABULARY

There are many ways to review vocabulary. Below are some words from which you may choose to create a review activity.

- | | | |
|------------------------|----------------|---------------|
| ▪ Age of Enlightenment | ▪ Fluently | ▪ Perspective |
| ▪ Armada | ▪ Fostered | ▪ Salons |
| ▪ Convent | ▪ Institutions | ▪ Textiles |
| ▪ Domestic | ▪ Monetary | ▪ Vocation |

WOMEN AND THE RENAISSANCE ^{1/3}

Historians generally consider the Renaissance to be a time of cultural rebirth, when European thought recharged after years of the Dark Ages and used the achievements of Rome and Greece as a springboard for creating noteworthy accomplishments in literature, the arts, and science. That the Renaissance was inspired by the past but propelled Western culture to the future brings up interesting questions about the role women played in the cultural rejuvenation.



Painting by Sofonisba Anguissola

This essay will focus on how women had fewer rights than men during the Renaissance but played a part in the cultural movement and saw their rights begin to improve.

In most of Western society, women were by no measure considered equal to men before the Renaissance, and their position as inferiors continued during this time. Men oversaw all institutions (religious, economic, political, and so on) outside the home. Society expected women to be submissive to men, whether those men were their fathers, their brothers, or their husbands. Wives were rarely able to

own their own homes; houses passed to another male relative if their husbands passed away. Their roles varied depending on social class, but women generally took care of the house, a job that lacked monetary reward. People also usually expected women to have as many children as possible, a much more dangerous undertaking than it is today. Unmarried women may not have had as many domestic responsibilities, but they were not allowed to live alone; instead, they lived with a male relative or joined a convent.

One might think that as the middle class grew larger, as it did during the Renaissance, women would have found more opportunities outside the home. Unfortunately, legal barriers prevented women from gaining equal access to these opportunities. Many middle-class women did work in the family business but were denied the right to inherit it if the husband died. An increasing number of middle-class jobs also required a college education, which women were denied.

Despite these barriers, some women were able to play important roles in the Renaissance. Living in convents gave women more freedom, and some used their freedom to become artists. Other women's fathers were famous artists, who taught their daughters their craft, such as Lavinia Fontana (daughter of Prospero Fontana), Fede Galizia (daughter of Nunzio Galizia), and Artemisia Gentileschi (daughter of Orazio Gentileschi). Artemisia Gentileschi became the first woman to attend the Academy of Fine Arts in Florence, one of the oldest art schools in the world. She often drew pictures of strong women from biblical stories. Most of her paintings were previously attributed to other painters (including her father), and as she has gotten credit for more works, many art historians consider her to have surpassed her father in terms of artistic importance.

Image source: Lucia, Minerva and Europa Anguissola Playing Chess. By Sofonisba Anguissola, 1555, National Museum in Poznań, Poland, FR 434

Sofonisba Anguissola also stands out among these Renaissance women; she was a painter who was neither a nun nor the daughter of a famous artist. She came from a rich family, and her father encouraged all his daughters to train in the arts. Unlike most women of that time, Anguissola was not forced by her family to marry young. (She would not marry until she was forty.) Instead, she pursued a career as an artist, eventually working for the queen of Spain as the queen's court painter and personal art instructor. Anguissola's most famous painting is *Lucia, Minerva and Europa Anguissola Playing Chess*, which is known for its interesting use of perspective. The Renaissance painter Giorgio Vasari wrote that Anguissola “worked with deeper study and greater grace than any woman of our times at problems of design, for not only has she learned to draw, paint, and copy from nature, and reproduce most skillfully works by other artists, but she has on her own painted some most rare and beautiful paintings.”

Despite their limited rights, a few women also managed to become important political players during this time. Before she became politically influential, Isabella d'Este stood out by being a real Renaissance Woman: She spoke Greek and Latin fluently; memorized classics; collected rare books; and gave public performances, where she sang, danced, and played various musical instruments. D'Este married the duke of Mantua and influenced many of his decisions. Later, when he was captured in battle, she ruled Mantua. Historians credit her with making Mantua a center for the arts and a place where textiles developed as an important industry. Queen Elizabeth played an even bigger role politically. After much political instability, she ruled England for more than four decades. Under her, England defeated Spain's Armada, started colonizing the New World, and fostered the arts. People named this famous era in England's history after her: the Elizabethan era.

Women's rights would later begin to improve. Much of this improvement was due to education. During the Renaissance, it became more common for upper-class women to get an education. This was not done to prepare these women for a job, but so they would be more able discussion partners for their husbands and could better teach their children. Still, the result was that women learned more about literature and the arts. Eventually, some men began arguing that middle-class women should be educated as well, because their children would also benefit from a more learned mother. Following the Renaissance, during the Age of Enlightenment (circa 1685–1815), people took more significant steps toward equality for women. One reason for this forward movement was salons, social gatherings where people discussed literature, art, and politics. These academic discussions occurred in people's homes, which allowed women to participate. As the eighteenth century progressed, women played an



Queen Elizabeth I

increasing role in society as writers. Writing was a flexible enough vocation that women could compose books while still maintaining their households. A famous female author from this time was British writer Mary Wollstonecraft, who wrote *A Vindication of the Rights of Woman*, one of the first feminist books.

Women clearly held less power than did men during the Renaissance. Nevertheless, some women managed to break through the legal restrictions and social expectations to play a part in the cultural renewal. Even though the benefits to women during this time appear to be slight, it sparked an educational revolution that continues today. In 2012, a Pew Research study found that “the share of young women enrolled in college immediately after high school had increased to 71%.” This was 10 percent higher than the rate for young men that year. A woman attending college is not just commonplace today; they are in the majority. Perhaps a women-led Renaissance is happening right now.

Sources: Lopez, Mark Hugo, and Ana Gonzalez-Barrera. “Women’s College Enrollment Gains Leave Men Behind.” Pew Research Center, March 6, 2014. <http://www.pewresearch.org/fact-tank/2014/03/06/womens-college-enrollment-gains-leave-men-behind/>.

Vasari, Giorgio. *Lives of the Most Excellent Painters, Sculptors, and Architects, from Cimabue to Our Times*. New York: Scribner’s, 1896.

WOMEN AND THE RENAISSANCE QUESTIONS

1. Which paragraph is the introduction?

2. Which paragraph is the conclusion?

3. Which paragraphs focus on how society viewed women as inferior to men?

4. Which paragraphs focus on women who played important roles in the Renaissance?

5. Which paragraph focuses on how women's rights began to improve?

6. The author could have divided the sixth paragraph into two different paragraphs. What could have been the subjects of the two paragraphs? Why do you think the author kept it as one paragraph?

7. What is one example of how society considered women inferior to men during the Renaissance?

8. Why is it ironic that a woman did not inherit her house if her husband died?

9. Choose one of the women mentioned that played an important role in the Renaissance. Write two to four sentences about what she accomplished.

10. How did salons help increase women's rights?

Integration of Knowledge and Ideas

ACTIVITY 5

Artistic Movements during the Renaissance

RH.6-8.7

ACTIVITY 6

Machiavelli Today: The Teacher

RH.6-8.8

RH.6-8.9

Artistic Movements during the Renaissance

COMMON CORE STANDARDS

RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

RH.6-8.10

By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.

RH.6-8.7

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

DIRECTIONS

- The teacher makes it clear that matching paintings to an art movement is a subjective process, but that art historians do find it useful to group art into categories based on certain characteristics.
- The class completes “Example Paintings” together, using “Artistic Movements during the Renaissance” for guidance.
- Students complete “Match Art to Its Movement!” with a neighbor. Students share what they wrote with the class.
- Students independently complete “Art Movements Follow-up.” Students share the pictures they drew in “Art Movements Follow-up” with the class, and classmates try to guess which movement they were trying to emulate.

VARIATIONS

- The teacher could add images from the Early Renaissance and Northern Renaissance.
- The teacher could expand this lesson to include later types of art, such as neoclassicism, impressionism, postimpressionism, and abstraction.
- Sample images in black and white are included for “Examples of Each Type of Art” and “Match Art to Its Type!” The teacher may want to find examples in color.
- The teacher could turn “Match Art to Its Movement!” into a game where students race to match correctly the painting to the art movement whose characteristics it most shares.

ARTISTIC MOVEMENTS DURING THE RENAISSANCE

Movement	Approximate Time Period	Characteristics	Famous Artists	Other
Gothic	1150–1500	little to no spatial depth, minute details, curving lines, random perspective, gold leaf, halos	Cimabue Duccio Gaddi the Limbourg brothers	It is famous for its architecture, which was popular in medieval European cathedrals.
High Renaissance	1490–1530	linear perspective, balance, frozen moment, idealistic, sharp edges, sculptural figures	Leonardo da Vinci Michelangelo Raphael Titian Giovanni Bellini Giorgione	Although all of these paintings were made during the Renaissance, art historians also break the period into Early Renaissance (Giotto), Northern Renaissance (Dürer), and High Renaissance (artists listed to the left).
Mannerism	1520–1600	bright colors, lack of balance or proportion, crowded, elongated figures, spiral movement, artificial poses	Giulio Romana El Greco Parmigianino Pontormo	This art is thought to be a backlash against the balance and realism of the High Renaissance.
Baroque	Early 1600s to the 1700s	dramatic, movement, tension, contrast of light and dark (chiaroscuro), blurred edges, a zigzag perspective	Caravaggio Gentileschi Rembrandt Rubens	This art's name comes from the Italian word barocco, which means "bizarre" or "zany."

EXAMPLE PAINTINGS ^{1/2}

For each image, identify which art movement it came from (Gothic, High Renaissance, Mannerism, or Baroque) and then explain your reasoning using characteristics from the "Artistic Movements during the Renaissance" sheet.

Image 1



Identify the art movement.

Explain your reasoning.

Image 2



Identify the art movement.

Explain your reasoning.

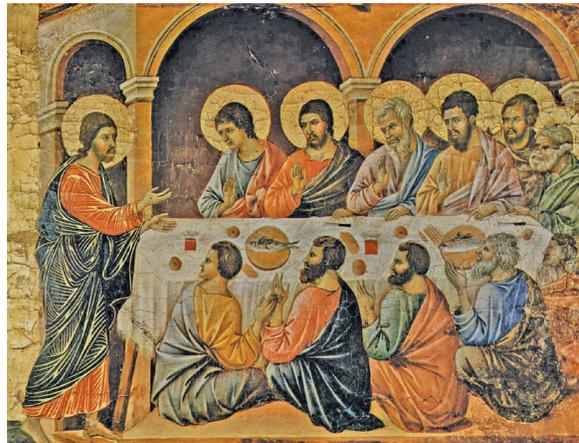
Image 3



Identify the art movement.

Explain your reasoning.

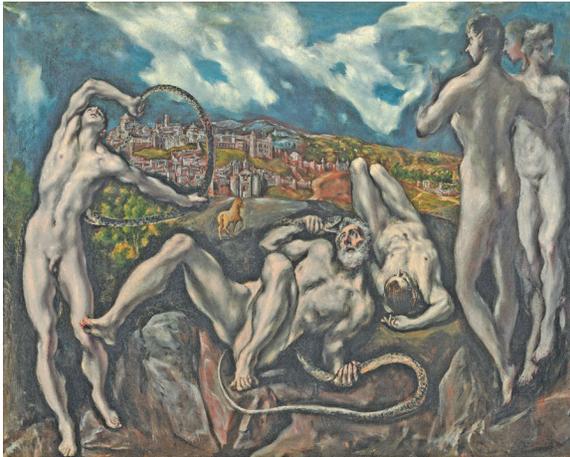
Image 4



Identify the art movement.

Explain your reasoning.

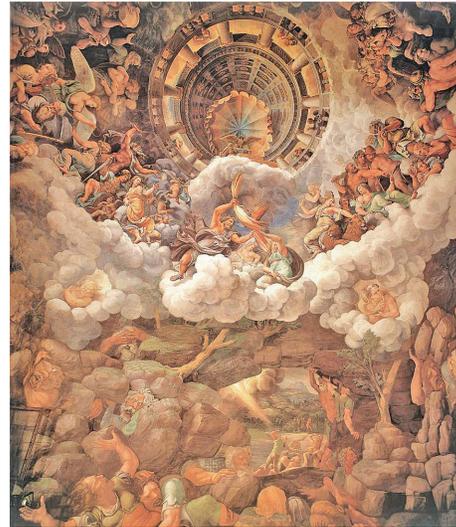
Image 5



Identify the art movement.

Explain your reasoning.

Image 6



Identify the art movement.

Explain your reasoning.

Image 7



Identify the art movement.

Explain your reasoning.

Image 8



Identify the art movement.

Explain your reasoning.

MATCH ART TO ITS MOVEMENT! ^{1/2}

For each image, identify which art movement it came from (Gothic, Renaissance, Mannerism, or Baroque) and then explain your reasoning using characteristics from the "Artistic Movements during the Renaissance" sheet.

Image 1



Identify the art movement.

Explain your reasoning.

Image 2



Identify the art movement.

Explain your reasoning.

Image 3



Identify the art movement.

Explain your reasoning.

Image 4



Identify the art movement.

Explain your reasoning.

Image 5



Identify the art movement.

Explain your reasoning.

Image 6



Identify the art movement.

Explain your reasoning.

Image 7



Identify the art movement.

Explain your reasoning.

Image 8



Identify the art movement.

Explain your reasoning.

ART MOVEMENTS FOLLOW-UP

1. Which art movement from this era is your favorite? Why?

2. Which art movement from this era is your least favorite? Why?

3. Choose one of the art movements and sketch your own example.

ACTIVITY 6

CHAPTER
Integration of Knowledge and Ideas

DURATION
2 class periods

Machiavelli Today: The Teacher

COMMON CORE STANDARDS

RH.6-8.1

Cite specific textual evidence to support analysis of primary and secondary sources.

RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

RH.6-8.8

Distinguish among fact, opinion, and reasoned judgment in a text.

RH.6-8.9

Analyze the relationship between a primary and secondary source on the same topic.

RH.6-8.10

By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.

SL.7.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

DIRECTIONS

- Students respond to the following prompt in their journals: "What characteristics in instructors do you think are necessary for them to be good teachers? Have you ever liked a teacher who was strict? Why? Have you ever disliked a teacher who was really nice? Why? Make sure not to mention names." Students share what they wrote with a neighbor, then the class.
- Students independently read the introduction of "Excerpts from *The Prince*," highlighting three (and only three) facts about Machiavelli that they think are particularly important. Students share what they highlighted with a neighbor, then the class.
- The class reads the first two paragraphs of "Excerpts from *The Prince*" together, highlighting any parts they think are true for teachers, parts that shock them, or parts about which they have a question. Students should draw a line from the highlighted parts to the margins and explain why they think the portion is true, describe what shocked them, or state their question.
- Students independently read the rest of "Excerpts from *The Prince*," annotating as they did in the previous step. Students share what they highlighted with a neighbor, then the class.
- With a partner, students answer "*The Prince* Questions." Students share what they wrote with the class.
- The teacher explains "The Teacher" assignment to the class. In groups of three or four, students trade off answering the questions. Students independently complete the assignment.

IMPORTANT/DIFFICULT VOCABULARY

There are many ways to review vocabulary. Below are some words from which you may choose to create a review activity.

- | | | |
|---------------------|-----------------|-------------|
| ▪ Abstain | ▪ Endeavor | ▪ Manifest |
| ▪ Clemency | ▪ Fickle | ▪ Patrimony |
| ▪ Cynical | ▪ Idealistic | ▪ Reproach |
| ▪ Defense secretary | ▪ Justification | |

EXCERPTS FROM *THE PRINCE* ^{1/2}

Niccolò di Bernardo dei Machiavelli was born in Florence in 1469. At the age of twenty-nine, he started his political career as defense secretary for his home city. His political career there lasted fourteen years. Unfortunately for him, his attempt to stop the powerful Medici family from returning to power failed. In 1512, the Medici family had Machiavelli sent to jail, tortured, and exiled.

During his banishment, he penned *The Prince*, which details the best ways for a new prince to maintain power. Prior to this book, writings about government had tended to be idealistic, often explaining how people could run a model government. *The Prince*, on the other hand, was openly cynical, explaining, for example, why executing people can be a good idea and the advantages of cruelty over compassion. Some believe that he wrote *The Prince* to get into the good graces of the Medici family.

Machiavelli died in 1527, having never again been fully accepted into the political establishment of Florence. During his long writing career, he also wrote *Discourses on the First Ten Books of Titus Livy*, *The Art of War*, and *The Florentine Histories*. These are longer books that present more positive ways for leaders to behave.

Today, many people consider Machiavelli the father of modern political science. He even has a word named after him, Machiavellian, which describes someone who uses his or her cunning, instead of morals, to achieve something. The below excerpt is from *The Prince*.

I say that every prince ought to desire to be considered clement and not cruel. Nevertheless he ought to take care not to misuse this clemency. . . . A prince, so long as he keeps his subjects united and loyal, ought not to mind the reproach of cruelty; because with a few examples he will be more merciful than those who, through too much mercy, allow disorders to arise, from which follow murders or robberies; for these are wont to injure the whole people, whilst those executions which originate with a prince offend the individual only. . . .

Upon this a question arises: whether it be better to be loved than feared or feared than loved? It may be answered that one should wish to be both, but, because it is difficult to unite them in one person, it is much safer to be feared than loved, when, of the two, either must be dispensed with. Because this is to be asserted in general of men, that they are ungrateful, fickle, false, cowardly, covetous, and as long as you succeed they are yours entirely; they will offer you their blood, property, life, and children, as is said above, when the need is far distant; but when it approaches they turn against you. And that prince who, relying entirely on their promises, has neglected other precautions, is ruined; because friendships that are obtained by payments, and not by greatness or nobility of mind, may indeed be earned, but they are not secured, and in time of need cannot be relied upon; and men have less scruple in offending one who is beloved than one who is feared, for love is preserved by the link of obligation which, owing to the baseness of men, is broken at every opportunity for their advantage; but fear preserves you by a dread of punishment which never fails.

Nevertheless a prince ought to inspire fear in such a way that, if he does not win love, he avoids hatred; because he can endure very well being feared whilst he is not hated, which will always be as long as he abstains from the property of his citizens and subjects and from their women. But, when it is necessary for him to proceed against the life of someone, he must do it on proper justification and for manifest cause, but above all things he must keep his hands off the property of others, because men more quickly forget the death of their father than the loss of their patrimony. . . .

Returning to the question of being loved or feared, I come to the conclusion that, men loving according to their own will and fearing according to that of the prince, a wise prince should establish himself on that which is in his own control and not in that of others; he must endeavor only to avoid hatred, as is noted.

Source: Machiavelli, Niccolò. *The Prince*. Translated by William K. Marriott. London: J. M. Dent, 1908.



Niccolò Machiavelli

THE PRINCE QUESTIONS ^{1/2}

1. How do we know that the introduction to the excerpt is a secondary source?

2. How do we know that the excerpt is a primary source?

3. Cite a line or phrase supporting the idea that a prince should strive to be *feared* more than *loved*.

4. Cite a line or phrase supporting the idea that a prince should strive to be *loved* more than *feared*.

5. "Because this is to be asserted in general of men, that they are ungrateful, fickle, false, cowardly, covetous, and as long as you succeed they are yours entirely; they will offer you their blood, property, life, and children, as is said above, when the need is far distant; but when it approaches they turn against you." Why does it make sense that Machiavelli might feel this way based on his life experience? Do you think it is more or less true about people today? Explain.

6. Summarize the following quote in your own words: "Because with a few examples he will be more merciful than those who, through too much mercy, allow disorders to arise, from which follow murders or robberies" Apply this to a teacher.

7. Some teachers take cell phones from students who use them during class. Students are usually unhappy about this practice. How does the following excerpt explain the passionate dislike many students feel against this punishment: "But above all things he must keep his hands off the property of others, because men more quickly forget the death of their father than the loss of their patrimony."

8. Is it possible for a teacher to be loved *and* feared? Should this be something for which a new teacher strives?

9. If teachers have to choose, is it better for them to be loved or feared? What about parents? What about presidents?

10. People often attribute the phrase "the ends justify the means" to Machiavelli, even though he never actually wrote it.

a. Cite a part from the excerpt that supports this phrase.

b. Cite a part from the excerpt that does not support this phrase.

11. Find a line stated like a fact but that is actually an opinion. Explain what makes it an opinion.

THE TEACHER

Write a three- to five-paragraph letter to a new teacher that gives him or her advice on how best to do the job. Below are some possible questions you can use to address different points. Do not answer all of them. You must integrate at least two quotes from *The Prince* into your letter.

1. How strict should a teacher be? When should a teacher be strict?
2. How compassionate should a teacher be? When should a teacher be compassionate?
3. Is it better for a teacher to be loved or feared? If a teacher has to choose, which should he or she choose?
4. Is it possible for a teacher to be loved *and* feared? If so, how can this be accomplished?
5. Should a teacher focus more on rewarding good behavior or punishing bad behavior? Should a teacher do both? Should a teacher do neither?
6. What should a teacher's rules on cell phones be? What should a teacher do when a student breaks this rule?

Writing Standards

ARGUMENTATIVE WRITING

Formal Art Critique

WHST.6-8.1
WHST.6-8.4
WHST.6-8.5
WHST.6-8.6
WHST.6-8.8
WHST.6-8.10

INFORMATIVE WRITING

The Remarkable Renaissance-Person Poster

WHST.6-8.2
WHST.6-8.5
WHST.6-8.7
WHST.6-8.8
WHST.6-8.9
WHST.6-8.10

NARRATIVE WRITING

Marco Polo Story

W.7.3
WHST.6-8.5
WHST.6-8.9
WHST.6-8.10

Formal Art Critique

COMMON CORE STANDARDS

WHST.6-8.1

Write arguments focused on discipline-specific content.

WHST.6-8.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.6-8.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

WHST.6-8.6

Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.

WHST.6-8.8

Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

WHST.6-8.10

Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

DIRECTIONS

- Collect four to six works of art done by students. Students could be given time to draw these in class, or it could be an optional homework assignment. It is okay if they are not quality drawings.
- Read “Art Criticism Components Chart” as a class. Have students use those components to critique the drawings by their peers.
- Have students find two professional works of art, one from the Renaissance period and another from any era. Students should print out a copy of each (preferably in color).
- Students complete “Art Criticism Outline.”
- Students use the “Art Criticism Outline” to write a final draft.
- Students choose their favorite critique and hang it with their pictures around the classroom. Students partake in a gallery walk, completing “Art Appreciation” as they go.

FORMAL ART CRITIQUE

Overall

Like most people, you probably enjoy looking at art. When someone asks you why you appreciate or dislike a certain piece, however, it can be difficult to articulate why. For this assignment, you will learn how to make a formal art critique. You will then apply this skill to two different pictures.

Art Criticism Areas

- description
- analysis
- interpretation
- judgment

Requirements

- Print out two images of famous paintings: one from the Renaissance period (fourteenth- to seventeenth-century Western Europe,) and one from any other era. Label the picture with its title, its artist's name, and the year it was painted.
- Write a formal art critique for both paintings. Each critique should be about three-fourths of a page to one page long.
- Choose your favorite painting and critique to display in the classroom.

Rubric

	Exceeding	Proficient	Developing	Beginning
Informative	Comprehensively describes and analyzes both pieces.	Sufficiently describes and analyzes both pieces.	Describes and analyzes aspects of both pieces but needs to add more details.	Describes and analyzes few or no aspects of both pieces.
Argument	Writes a strong interpretation and judgment of both pieces, comprehensively supporting opinions with details from the paintings.	Writes an accurate interpretation and judgment of both pieces, supporting opinions with details from the paintings.	Aspects of interpretation and judgment are accurate but do not use enough details from the paintings as support.	Unable to make an interpretation and judgment of both pieces.

ART CRITICISM COMPONENTS CHART

Areas	Question	Components of Areas
Description	What does it look like?	<ul style="list-style-type: none"> ▪ Objects (name ones you know, describe ones you do not know, shapes) ▪ People (number, gender, age, clothing) ▪ Colors (type, overall scheme, colors excluded) ▪ Lines (soft, hard, jagged) ▪ Style (art movement, type of art) ▪ Context (when it was drawn, where it was drawn, relevant details about the artist's life)
Analysis	How is the work organized?	<ul style="list-style-type: none"> ▪ Subject matter (for example, mythological, biblical, abstract, historical, day-in-the-life, landscape) ▪ Light (contrast, shadows, bright) ▪ Space (flat, compact, deep, realistic, random) ▪ Movement (still, some movement, lots of movement) ▪ Balance (symmetrical or asymmetrical, harmonious or chaotic, center or no center) ▪ Key aspect (what appears to be most important aspect of the piece, if anything)
Interpretation	What does this work communicate to you?	<ul style="list-style-type: none"> ▪ How does this work make you feel? What aspect(s) of the picture caused this? ▪ About what subject is this work? ▪ What was the artist's intention in creating this? ▪ How do you connect to this piece?
Judgment	Is it a good piece of art?	<ul style="list-style-type: none"> ▪ What parts of this work succeed and fail? ▪ How does this piece compare with other similar works? ▪ Does the artist succeed with his or her purpose? Explain. ▪ How original is the work?

ART CRITICISM OUTLINE ^{1/2}

Renaissance Painting

Artist/Title/Year	
Description	
Analysis	
Interpretation	
Judgment	

Painting from Any Era

Artist/Title/Year	
Description	
Analysis	
Interpretation	
Judgment	

ART APPRECIATION ^{1/2}**Piece 1**

Title: _____

Artist: _____

Year: _____

1. List three aspects of the picture your peer mentioned in his or her description.

2. List three aspects of the picture your peer mentioned in his or her analysis.

3. Do you agree with your peer's interpretation of the work? Why or why not?

4. What is your judgment of the work?

Piece 2

Title: _____

Artist: _____

Year: _____

1. List three aspects of the picture your peer mentioned in his or her description.

2. List three aspects of the picture your peer mentioned in his or her analysis.

3. Do you agree with your peer's interpretation of the work? Why or why not?

4. What is your judgment of the work?

Piece 3

Title: _____

Artist: _____

Year: _____

1. List three aspects of the picture your peer mentioned in his or her description.

2. List three aspects of the picture your peer mentioned in his or her analysis.

3. Do you agree with your peer's interpretation of the work? Why or why not?

4. What is your judgment of the work?

Piece 4

Title: _____

Artist: _____

Year: _____

1. List three aspects of the picture your peer mentioned in his or her description.

2. List three aspects of the picture your peer mentioned in his or her analysis.

3. Do you agree with your peer's interpretation of the work? Why or why not?

4. What is your judgment of the work?

The Remarkable Renaissance- Person Poster

COMMON CORE STANDARDS

WHST.6-8.2

Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.

WHST.6-8.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

WHST.6-8.7

Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

WHST.6-8.8

Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

WHST.6-8.9

Draw evidence from informational texts to support analysis, reflection, and research.

WHST.6-8.10

Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

DIRECTIONS

- Students choose (or are assigned) a famous person from the Renaissance.
- Students research the person, filling out the “Research Page” as they go. Students should keep track of their sources and print out images they think would add to their poster.
- Students independently complete “Changing the World and Original Work.” Students share what they wrote with a neighbor. Neighbors give their opinions on which answer was stronger between questions one and two and which original work the students should create.
- Students use “Research Page,” “Changing the World and Original Work,” sources, and images to create a poster.

THE REMARKABLE RENAISSANCE-PERSON POSTER

Overall

For this assignment, you will research a famous Renaissance person and create a poster about him or her. Have fun!

Sections

- Life before the person was famous
- Some accomplishments for which the person is known
- How the world has changed because of the person (then or now)
- Three images with captions
- Original work inspired by the person
- A Works Cited page

Examples of Original Work Inspired by Person

- Your version of a work of their art
- A drawing of the person's achievement
- The sewing patterns for an outfit the person may have worn
- A design of a building associated with the person
- A cartoon panel that shows people discussing their ideas
- An original map based on your person's life

Famous Renaissance Figures

- Sofonisba Anguissola (artist)
- Francis Bacon (philosopher)
- Miguel de Cervantes (author)
- Nicolaus Copernicus (astronomer)
- Dante Alighieri (author)
- Erasmus (scholar)
- Elizabeth I (queen)
- Isabella d'Este (political figure)
- Galileo Galilei (astronomer)
- Gregory XIII (pope)
- Johannes Gutenberg (publisher)
- Henry VIII (king)
- Joan of Arc (soldier)
- Leonardo da Vinci (artist)
- John Locke (philosopher)
- Marco Polo (explorer)
- Martin Luther (priest)
- Niccolò Machiavelli (philosopher)
- Catherine de' Medici (queen)
- Maria Sibylla Merian (botanist)
- Michelangelo (artist)
- Montesquieu (philosopher)
- Thomas More (philosopher)
- Sir Isaac Newton (scientist)
- Paracelsus (scientist)
- Petrarch (author)
- Raphael (artist)
- William Shakespeare (author)

Rubric

	Exceeding	Proficient	Developing	Beginning
Informative	Comprehensively informs about a famous person from the Renaissance.	Sufficiently informs about a famous person from the Renaissance.	Sufficiently informs about some aspects of a famous person from the Renaissance.	Shares little accurate information about a famous person from the Renaissance.
Analysis	Convincingly explains how the world changed because of this person.	Accurately explains how the world changed because of this person.	Attempts to explain how the world changed because of this person but is not convincing enough or needs to go into more depth.	Does not explain how the world changed because of this person.

RESEARCH PAGE

Life Before They Were Famous (e.g., origin, family, education, and marriage)	For What They Are Known? (e.g., books, plays, politics, art, science, philosophy, and war)	Other Information

CHANGING THE WORLD AND ORIGINAL WORK

1. How did your person change life for people during the Renaissance?

2. If your person had not existed, how might life be different for people today?

3. Come up with an item you could make and display on a poster that is inspired by your person's life or achievements.

4. Come up with a different item you could make and display on a poster that is inspired by your person's life or achievements.

Marco Polo Story

COMMON CORE STANDARDS

W.7.3

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

WHST.6-8.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

WHST.6-8.9

Draw evidence from informational texts to support analysis, reflection, and research.

WHST.6-8.10

Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

DIRECTIONS

- Students independently read “Facts about Marco Polo,” highlighting any facts they think would be interesting to include in a story about the explorer. Students share what they highlighted with a neighbor, then the class.
- Students independently read “Marco Polo’s Writing,” highlighting any details they think would be interesting to include in a story about Marco Polo. Students share what they highlighted with a neighbor, then the class.
- Students discuss with a neighbor what story idea they plan to expand on. (They can use the ones on “Marco Polo Story” or come up with one of their own.)
- Students complete the “Marco Polo Story Brainstorm,” bouncing ideas off their neighbors as they work.
- Students use the “Marco Polo Story Brainstorm” to write a rough draft.
- Students trade rough drafts with a partner and complete the “Marco Polo Story Peer Edit.” Students should explain their comments and give any additional advice that could be helpful.
- Students use what they learned from the peer edit to write a final draft.

MARCO POLO STORY

Overall

Whether you know Marco Polo from his exploits in Asia or from blindly calling his name out in a pool, you probably do not realize just how exciting his life actually was. For this assignment, you will learn more about this amazing man and write a one- two-page story from his perspective.

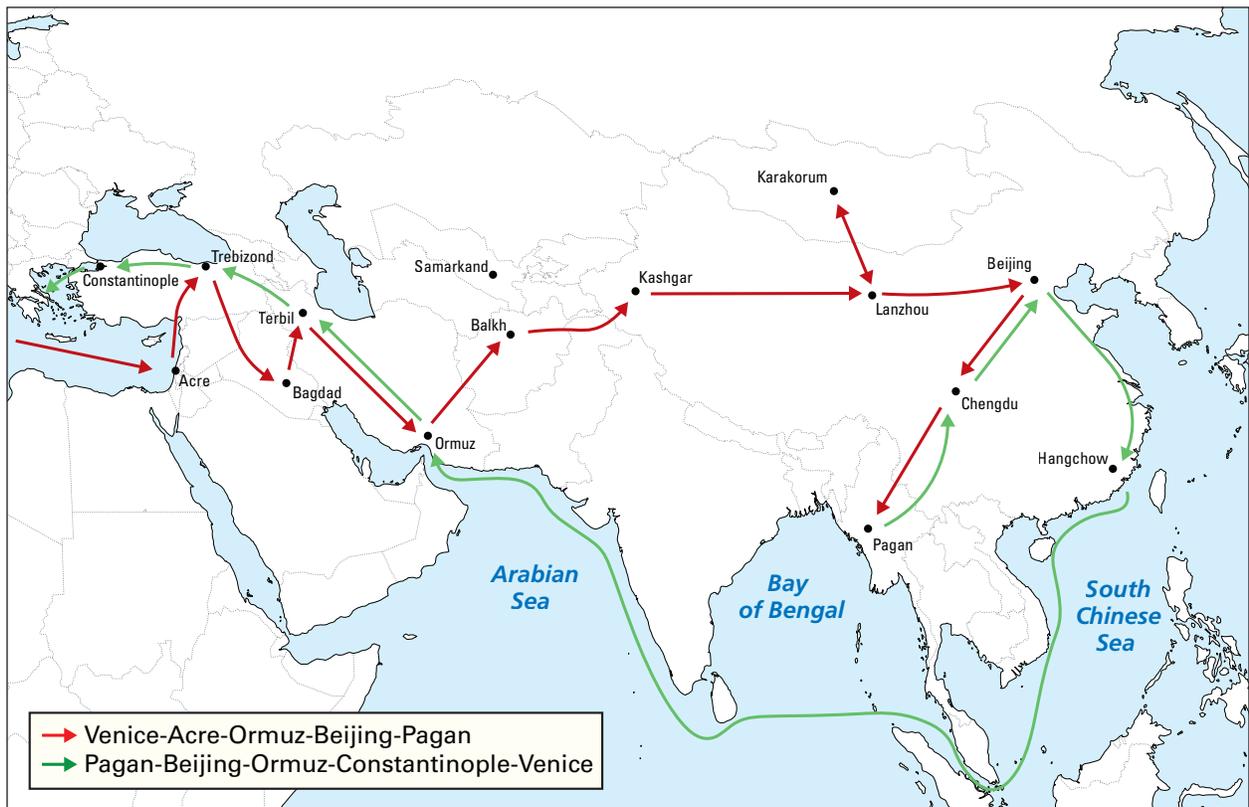
Story Ideas

- Meeting his father for the first time as a teenager
- Deciding to go on the journey to China
- Eating dinner with Kublai Kahn
- Visiting Manzi
- Coming into contact with unique Asian animals or inventions for the first time
- Surviving the treacherous boat trip to Persia with the Mongolian princess
- Sneaking jewels by government officials
- Getting captured while fighting against Genoa
- Telling his story to Rustichello in jail
- Looking back on his life while on his deathbed

Rubric

	Exceeding	Proficient	Developing	Beginning
Writing	Writes an extremely engaging story by devising an interesting plot, using vivid word choice, and having strong details.	Writes an engaging story that includes a coherent plot, solid word choice, and sufficient details.	Story is at times engaging but has issues with a confusing plot, ordinary word choice, and/or lack of sensory details.	Story is not engaging because of significant issues with plot, word choice, and/or sensory details.
Information	Fluidly integrates many accurate facts about Marco Polo into the story.	Includes a sufficient number of accurate facts about Marco Polo into the story.	Includes many accurate facts about Marco Polo into the story, but it either needs more or many facts were inaccurate.	Contains little accurate information about Marco Polo.

FACTS ABOUT MARCO POLO ^{1/2}



Marco Polo's travels

Origins

- Marco Polo was born in 1254 in Venice. He came from a family of wealthy traders.
- A few months after he was born, his father (Niccolò) and Uncle (Maffeo) left Venice. They ended up in Asia, where they traded for silk, spices, fur, and jewels.
- His father and uncle returned in 1269.

Trip to Asia

- Just two years after Marco Polo met his father and uncle (in 1271), Marco decided to go with them to Asia to conduct more trade. This journey lasted twenty-four years.
- Unhappy with the boats available, they decided to take a land route that people would later know as the Silk Road.
- It took them three years to get to Kublai Kahn's palace. They passed through difficult topography, such as deserts and mountain passes. They also met people who spoke languages they had never heard, believed in religions they had never encountered, and practiced customs they had never before seen.



Twelfth-century illustration of Marco Polo's journey

Map: © Nystrom Education

Image source: Illustration of Marco Polo's Journey. By Abraham Cresques, in the Catalan Atlas, circa 1375, via Wikimedia Commons

- In 1275, they arrived at Kublai Kahn's palace, located in Xanadu.
- Marco worked for Kublai Kahn as a tax collector and messenger. This relationship aided the Polos in their travels. Khan gave Marco a gold tablet called a paiza, which allowed him to stay at inns throughout the Mongolian empire for free.
- Kublai Kahn initially refused to allow the Polos to return home. In 1292, Kahn finally relented on the condition that the Polos escort a princess (Kököchin) to Persia to marry a man named Arghun. This journey ended up becoming a dangerous sea expedition, killing hundreds of people on the way. Kököchin survived, but, upon her arrival, she discovered her prospective husband had died. She instead had to marry Arghun's son Ghazan. After nine months, the Polos left for Venice.
- The Polos returned to Italy wealthy, but they could have been richer. On their way through today's Turkey, local government officials forced the Polos to give up four thousand Byzantine gold coins. Some claim that the Polos would have lost more, but they had sewn various valuable jewels into their clothes.



Marco Polo traveling

Prison

- Three years after he returned, in 1298, Marco Polo participated in a battle against Venice's rival, Genoa.
- The enemy captured him during the battle and sent him to jail.
- In prison, he met Rustichello, who was a romance writer. Rustichello heard Polo's life story, and the writer helped Polo turn it into a book.
- After their release from jail in 1299, they published the book.

Book and Legacy

- Marco Polo described many Asian inventions in his book: paper money, coal, eyeglasses, the complex Mongolian postal system, and more. He is credited with being the first European to write a book about them. People sometimes claim he introduced Europeans to pasta, but this is not true.
- Marco Polo wrote about the animals he had never seen before, such as elephants, monkeys, and crocodiles. He even believed some were mythological creatures. For example, he thought an Asian rhinoceros was a type of unicorn.
- During Marco Polo's own time, most Venetians believed he had made up the stories. Most scholars today believe the details are mostly true, although others contend he may have never even made it to China. Marco always maintained that everything he wrote had actually happened to him.
- Marco Polo died in 1324. On his deathbed, he supposedly said, "I did not tell half of what I saw."
- Kublai Kahn died while the Polos were in transit home, after which the Mongolian empire began to break apart. The land route to China became more dangerous, resulting in fewer Europeans taking it.
- Marco Polo's travels inspired Christopher Columbus, who carried Polo's book on his journey across the Atlantic Ocean.

MARCO POLO'S WRITING ^{1/2}

The following are from Marco Polo's book, referred to as *The Travels of Marco Polo* in English.

Kublai Kahn's Palace

You must know that it is the greatest Palace that ever was. . . . The roof is very lofty, and the walls of the Palace are all covered with gold and silver. They are also adorned with representations of dragons [sculptured and gilt], beasts and birds, knights and idols, and sundry other subjects. And on the ceiling too you see nothing but gold and silver and painting. [On each of the four sides there is a great marble staircase leading to the top of the marble wall, and forming the approach to the Palace.] . . .

The Hall of the Palace is so large that it could easily dine 6000 people; and it is quite a marvel to see how many rooms there are besides. The building is altogether so vast, so rich, and so beautiful, that no man on earth could design anything superior to it. . . .

Coal

It is a fact that all over the country of Cathay there is a kind of black stones existing in beds in the mountains, which they dig out and burn like firewood. If you supply the fire with them at night, and see that they are well kindled, you will find them still alight in the morning; and they make such capital fuel that no other is used throughout the country. It is true that they have plenty of wood also, but they do not burn it, because those stones burn better and cost less. . . .

The City of Manzi

When you have left the city of Changan and have travelled for three days through a splendid country, passing a number of towns and villages, you arrive at the most noble city of Kinsay, a name which is as much as to say in our tongue "The City of Heaven," as I told you before.

And since we have got thither I will enter into particulars about its magnificence; and these are well worth the telling, for the city is beyond dispute the finest and the noblest in the world. In this we shall speak according to the written statement which the Queen of this Realm sent to Bayan the conqueror of the country for transmission to the Great Kaan, in order that he might be aware of the surpassing grandeur of the city and might be moved to save it from destruction or injury. . . .

First and foremost, then, the document stated the city Kinsay to be so great that it hath an hundred miles of compass. And there are in it twelve thousand bridges of stone, for the most part so lofty that a great fleet could pass beneath them. . . .

The document aforesaid also went on to state that there were in this city twelve guilds of the different crafts, and that each guild had 12,000 houses in the occupation of its workmen. . . .

The document aforesaid also stated that the number and wealth of the merchants, and the amount of goods that passed through their hands, was so enormous that no man could form a just estimate thereof. . . .

Inside the city there is a Lake which has a compass of some 30 miles: and all around it are erected beautiful palaces and mansions, of the richest and most exquisite structures that you can imagine, belonging to the nobles of the city.

Source: Polo, Marco, and Rustichello of Pisa. *The Travels of Marco Polo*. 2 vols. Edited by Henri Cordier. Translated by Henry Yule. First published circa 1300. Project Gutenberg, 2004. <http://www.gutenberg.org/cache/epub/12410/pg12410-images.html>.

MARCO POLO STORY PEER EDIT

Overall

What are two other facts about Marco Polo your partner could include?

Cite two examples of vivid word choice from the paper.

What part of the plot needs either more information or less information? Be specific.

Assess the paper on the rubric. Below, explain why you gave the scores you did.

	Exceeding	Proficient	Developing	Beginning
Writing	Writes an extremely engaging story by devising an interesting plot, using vivid word choice, and having strong details.	Writes an engaging story that includes a coherent plot, solid word choice, and sufficient details.	Story is at times engaging, but has issues with a confusing plot, ordinary word choice, and/or lack of sensory details.	Story is not engaging as a result of significant issues with plot, word choice, and/or sensory details.
Information	Fluidly integrates many accurate facts about Marco Polo into the story.	Includes a sufficient number of accurate facts about Marco Polo into the story.	Includes many accurate facts about Marco Polo into the story, but either needs more or many were inaccurate.	Contains little accurate information about Marco Polo.

Selected Answers

ACTIVITY 2

Evaluating Theories Chart

Answers will vary, but the following are possible answers.

	On a scale of 1 (highly unconvincing) to 10 (highly convincing), rank each theory by how well it explains why the Renaissance started in Italy. Explain.	
	Rank	Explanation
Fall of Constantinople	5	What makes this convincing is that the classics were pivotal in igniting the Renaissance, and this explains how more of these works would become available. Why this theory does not get a higher score is that it happened relatively late, in the middle of the fifteenth century.
Trade and the Rise of City-States	9	This seems to explain a lot about why the Renaissance started in Italy. Italy was trading a lot in a variety of advanced societies. It also makes sense that the growth of cities would lead to jobs needing better-educated people. Those educated people fueled the Renaissance.
Descendants of the Roman Empire	7	This theory does a good job explaining why the Renaissance started in Italy, but it does not explain why it started in the fourteenth century. These factors had been true since the Roman Empire fell. Still, if the Renaissance was going to start somewhere in Europe, this theory explains well why it would start in Italy.
Mansa Musa's Pilgrimage	3	I think this theory is a bit of a reach. The gold went from Mali to Egypt to (among other countries) Italy? It seems to me that by that point the gold would not have had such a historic effect. And, then, why didn't a Renaissance start in Mali or Egypt?
Bubonic Plague	4	This theory is interesting and is well argued, but I don't feel like the normal effect of an epidemic is such a positive result. Land prices may have gone down, but wouldn't the loss of so many people have other negative economic effects? For example, what would happen to trade when half of the merchants died?

Events and Their Aftermath

1. Scholars from the Byzantine Empire moved to Italy after the Turks took over their capital.
2. Bigger cities had larger, more complex bureaucracies that would need educated people to run them.
3. Italy could sail boats across to Northern Africa and the Middle East.
4. They lived among the classic statues and buildings that had been created during the height of the Roman Empire.
5. Increasing the supply of an item (gold) caused its value to decline.
6. There was more land available for people after the plague, causing its value to decline.

ACTIVITY 3

Leonardo versus Michelangelo Chart

Answers will vary, but the following are possible answers.

	Leonardo da Vinci	Michelangelo
Cite biased words or phrases FOR	<ul style="list-style-type: none"> ▪ “What a mastermind!” ▪ “inventive Leonardo” 	<ul style="list-style-type: none"> ▪ “probably the best sculptor ever” ▪ “sculptor extraordinaire”
Cite biased words or phrases AGAINST	<ul style="list-style-type: none"> ▪ “Leonardo was a procrastinator” ▪ “The Mona Lisa has become the Kim Kardashian of paintings” 	<ul style="list-style-type: none"> ▪ “did not push ideas to new places” ▪ “but anybody with a camera can capture much of that accuracy today”
Summarize facts FOR	<ul style="list-style-type: none"> ▪ An estimated sixteen thousand people go to see the Mona Lisa every day. ▪ He worked as a military adviser and architect, in addition to being an artist. 	<ul style="list-style-type: none"> ▪ Listverse ranks David as the best sculpture ever. ▪ The Sistine Chapel gets 5 million visitors a year.

1. I think the second essay was more biased. The author spent more time being negative toward Leonardo and said comments like, “It is shocking how small his resume is.” It is hard for me to believe that one of the most famous people from the Renaissance accomplished as little as the author implies throughout the essay.
2. The above notwithstanding, I did think the second essay was more convincing. It gave more facts against and made very good points about how important Michelangelo was.
3. I think Michelangelo was more important. He created amazing sculptures, paintings, and buildings. Leonardo seemed more interesting than important.

ACTIVITY 4

Women and the Renaissance Questions

1. The first
2. The eighth
3. The second and third
4. The fourth, fifth, and sixth
5. The seventh
6. Answers will vary, but the following is a possible answer: This paragraph could be turned into one paragraph on Isabella d’Este and one on Queen Elizabeth. Perhaps the author did not think he had included enough information on each of them to have their own paragraphs.
7. Women could not go to college, inherit houses, or inherit businesses, and they were supposed to be submissive to their fathers and other men.
8. It is ironic that women devoted their lives to maintaining their family’s home, and then were denied ownership of it after their husbands’ deaths.
9. Answers will vary.
10. Salons were intellectual discussions held in homes. Because women were restricted to the home, they were able to participate in these discussions, allowing them access to important Enlightenment ideas.

ACTIVITY 5

Answers will vary, but the following are possible answers.

Example Paintings

1. Gothic: no spatial depth, gold leaf, halos
2. Baroque: tension, chiaroscuro, dramatic
3. High Renaissance: sculptural figures, linear perspective, frozen moment
4. Gothic: no spatial depth, gold leaf, halos
5. Mannerism: elongated figures, spiral movement, lack of balance
6. Mannerism: spiral movement, bright colors, crowded
7. Baroque: tension, chiaroscuro, dramatic
8. High Renaissance: sculptural figures, linear perspective, frozen moment

Image sources:

Santa Trinita Madonna. By Cimabue, circa early 1300s, Uffizi Gallery, Florence

Self-portrait as a Lute Player. By Artemisia Gentileschi, circa 1615–1617, Wadsworth Atheneum, Hartford, CT

Pietà. By Giovanni Bellini, circa 1465, Pinacoteca di Brera, Milan, IT

Appearance While the Apostles Are at Table. By Duccio Di Buoninsegna, circa 1308–1311, Museo dell'Opera del Duomo, Florence

Laocoön. By El Greco, circa 1604–1614, National Gallery of Art, Washington, DC, 1946.18.1

The Fall of the Gigants. By Giulio Romano, circa 1526–1534, Palazzo Te, Mantua, IT

The Incredulity of Saint Thomas. By Caravaggio, 1601, New Palace, Potsdam, GM

Diana and Actaeon. By Titian, circa 1482–1485, Scottish National Gallery

Match Art to Its Movement!

1. Gothic: no spatial depth, gold leaf, halos
2. High Renaissance: balance, linear perspective, frozen moment
3. Mannerism: bright colors, elongated figures, crowded
4. Baroque: tension, chiaroscuro, dramatic
5. Mannerism: bright colors, elongated figures, artificial poses
6. Gothic: little spatial depth, minute details, curving lines
7. Baroque: chiaroscuro, blurred edges, dramatic
8. High Renaissance: balance, linear perspective, idealistic

Image sources:

The Annunciation. By Taddeo Gaddi, circa 1340–1345, via Wikimedia Commons

Oslavená Maria mezi světci. By Fra Bartolomeo, circa 1511–1512, Cathédrale, Besançon.

The Deposition Florentine School. By Pontormo, circa 1526–1528, Santa Felicità, Florence

Saint Francis of Assisi According to Pope Nicholas V's Vision. By Francisco de Zurabarán, circa 1640, Museum Nacional d'Art de Catalunya, 011525-000

Madonna and Child with Angels. By Parmigianino, circa 1534–1540, Uffizi Gallery, Florence

Trés Riches Heures du duc de Berry: Juin. By Herman Limbourg, Johan Limbourg, and Paul Limbourg, circa 1478–1549, Musée Condé, Chantilly, FR, ms.65, f.6v

Self-portrait as the Apostle Paul. By Rembrandt, 1661, Rijksmuseum, Amsterdam, SK-A-4050

The School of Athens. By Raphael, circa 1509–1511, Apostolic Palace, Vatican City

ACTIVITY 6

The Prince Questions

1. The excerpt gives facts about the primary source. The author has clearly written it in more modern times.
2. The author tells us that it is from a book published during the Renaissance.
3. Answers will vary, but the following is one possibility: "Whilst those executions which originate with a prince offend the individual only"
4. Answers will vary, but the following is one possibility: "Above all things he [the prince] must keep his hands off the property of others."
5. Answers will vary, but the following is one possibility: It makes sense that Machiavelli would feel this way, because at the time he wrote this he had just been sent to jail, tortured, and exiled. I think it is true for some people today, but certainly not everybody.
6. Answers will vary, but the following is one possibility: By "making an example" of a few people, total chaos will be avoided. Being a leader during a time of total chaos would make the leader seem much worse. This applies to teachers because if they do not discipline the first few students who misbehave, the whole class might get out of control. At that point, no students will like the class.
7. It makes sense that teachers would take cell phones, but this gesture makes students angry because it is their property—people do not like to lose their property.
8. Answers will vary.
9. Answers will vary.
10. **a.** Answers will vary, but the following is one possibility: "A prince, so long as he keeps his subjects united and loyal, ought not to mind the reproach of cruelty."
b. Answers will vary, but the following is one possibility: "But, when it is necessary for him to proceed against the life of someone, he must do it on proper justification and for manifest cause."
11. Answers will vary, but the following is one possibility: "They will offer you their blood, property, life, and children, as is said above, when the need is far distant; but when it approaches they turn against you." He states this like it will happen for sure, but there is no guarantee that they will turn against their rule.

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