

Distance Learning at the Cleveland Museum of Art

**Italian Art**

*Grades 6-12*

*This packet includes:*

**HOW TO PREPARE YOUR CLASS FOR THE DISTANCE LEARNING**

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**Teacher note:**

Please provide students with copies of the study guide and a pen or pencil to take notes during the lesson.

## **How to Prepare Your Class for the Distance Learning Presentation**

Teacher Information will be sent or made available to you prior to the program.

Please familiarize yourself with the materials and discuss them with your class.

Have the Teacher Information Packet (T.I.P.) materials on hand in the classroom, ready for the program. These materials may be used during the videoconference.

Be prepared to facilitate by calling on students yourself during the lesson. Students are sometimes initially shy about responding to questions during a distance learning lesson.

Explain to students that this is an interactive medium and encourage them to ask questions.

Reinforce topics discussed in the program by asking students to complete some of the suggested pre- and post-conference activities in the Teacher Information Packet.

We ask teachers, after the program, to please fill out the Evaluation Form and return it to:

Dale Hilton/Distance Learning  
The Cleveland Museum of Art  
11150 East Boulevard  
Cleveland, OH 44106

Thank You!

## Teacher Information Guide:

### Distance Learning at the Cleveland Museum of Art

## **Italian Art**

*Grades 6-12*

### Program Objectives:

1. Students will learn about the forms and functions of Italian art by looking at a broad survey of images found in The Cleveland Museum of Art.
2. Students will consider what messages the objects communicate about the society that made them.
3. Students will discover how the artist's role in choosing subjects changed over time.

Italy has a long and rich tradition in the visual arts, but what do these images communicate about the country's history? This lesson provides a survey of Italy's artistic heritage by exploring why particular subjects were depicted in sculptures, paintings and decorative arts. Students will learn how factors such as patronage and subject matter convey some of the ideals and events important to residents throughout Italy in the last two thousand years. The objects shown range from decorative arts made by the ancient Etruscans to a print created by Boccioni, a proponent of the Italian Futurist movement in the early twentieth century.

Optional Italian language presentation is available by request.

### **Common Core State Standards Applicable:**

#### *English Language Art & Literacy in History/Social Studies, Science, and Technical Subjects-* **6<sup>th</sup> Grade**

##### **CCSS.ELA-Literacy.SL.6.1**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 76 topics ,texts, and issues*, building on others' ideas and expressing their own clearly.

##### **CCSS.ELA-Literacy.SL.6.4**

Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

##### **CCSS.ELA-Literacy.SL.6.5**

Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

##### **CCSS.ELA-Literacy.W.6.4**

##### **CCSS.ELA-Literacy.WHST.6.4**

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

**CCSS.ELA-Literacy.W.6.6**

**CCSS.ELA-Literacy.WHST.6.6**

Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

**CCSS.ELA-Literacy.W.6.7**

**CCSS.ELA-Literacy.WHST.6.7**

Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

**7<sup>th</sup> Grade**

**CCSS.ELA-Literacy.SL.7.1**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led)with diverse partners on *grade 7* topics ,texts, and issues, building on others' ideas and expressing their own clearly.

**CCSS.ELA-Literacy.SL.7.4**

Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation

**CCSS.ELA-Literacy.SL.7.5**

Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

**CCSS.ELA-Literacy.W.7.4**

**CCSS.ELA-Literacy.WHST.7.4**

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

**CCAA.ELA-Literacy.W.7.6**

**CCAA.ELA-Literacy.WHST.7.6**

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**CCSS.ELA-Literacy.W.7.7**

**CCSS.ELA-Literacy.WHST.7.7**

Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

**8<sup>th</sup> Grade**

**CCSS.ELA-Literacy.SL.8.1**

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

**CCSS.ELA-Literacy.SL.8.4**

Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

**CCSS.ELA-Literacy.SL.8.5**

Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

**CCSS.ELA-Literacy.W.8.4**

**CCSS.ELA-Literacy.WHST.8.4**

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

**CCAA.ELA-Literacy.W.8.6**

**CCAA.ELA-Literacy.WHST.8.6**

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**CCSS.ELA-Literacy.W.8.7**

**CCSS.ELA-Literacy.WHST.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.

**Grades 9-10**

**CCSS.ELA-Literacy.RL.9-10.7**

Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment

**CCSS.ELA-Literacy.SL.9-10.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

**CCSS.ELA-Literacy.SL.9-10.4**

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

building on others' ideas and expressing their own clearly and persuasively.

**CCSS.ELA-Literacy.SL.9-10.5**

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**CCSS.ELA-Literacy.W.9-10.4**

**CCSS.ELA-Literacy.WHST.9-10.4**

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

**CCAA.ELA-Literacy.W.9-10.6**

**CCAA.ELA-Literacy.WHST.9-10.6**

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**CCSS.ELA-Literacy.W.9-10.7**

**CCSS.ELA-Literacy.WHST.9-10.7**

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate;

synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

### **Grades 11-12**

#### **CCSS.ELA-Literacy.SL.11-12.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11-12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

#### **CCSS.ELA-Literacy.SL.11-12.4**

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.  
building on others' ideas and expressing their own clearly and persuasively.

#### **CCSS.ELA-Literacy.SL.9-10.5**

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

#### **CCSS.ELA-Literacy.W.11-12.4**

#### **CCSS.ELA-Literacy.WHST.11-12.4**

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

#### **CCAA.ELA-Literacy.W.11-12.6**

#### **CCAA.ELA-Literacy.WHST.11-12.6**

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

#### **CCSS.ELA-Literacy.W.11-12.7**

#### **CCSS.ELA-Literacy.WHST.11-12.7**

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

### **National Education Standards:**

*For Fine Arts - Visual Arts (grades 5-8, 9-12):*

- Understanding and Applying Media, Techniques, and Processes
- Understanding the Visual Arts in Relation to History and Cultures
- Making Connections Between Visual Arts and Other Disciplines

*For Language Arts - English (grades K-12):*

- Reading for Perspective
- Reading for Understanding
- Evaluation Strategies
- Communication Skills
- Communication Strategies
- Applying Knowledge
- Developing Research Skills
- Multicultural Understanding

*For Language Arts – Foreign Languages (grades K-12):* \* if presented in Italian

- Communication - Communicate in Languages Other Than English
- Cultures - Gain Knowledge and Understanding of Other Cultures
- Connections - Connect with Other Disciplines and Acquire Information
- Comparisons - Develop Insight into the Nature of Language and Culture

*For Social Sciences – World History (grades 5-12):*

- Era 2: Early Civilizations and the Emergence of Pastoral Peoples, 4000-1000 BCE
- Era 3: Classical Traditions, Major Religions, and Giant Empires 1000 BCE-300 CE
- Era 4: Expanding Zones of Exchange and Encounter, 300-1000 CE
- Era 5: Intensified Hemispheric Interactions, 1000-1500 CE
- Era 6: The Emergence of the First Global Age, 1450-1770
- Era 7: An Age of Revolutions, 1750-1914
- Era 8: A Half-Century of Crisis and Achievement, 1900-1945

**Prior to the Program (Pre-requisites):**

1. Students will review the geography of Italy by identifying specific cities and regions on a map. During the lesson, they will add artists' names near the corresponding places where they lived or worked.
2. Complete the timeline included with the study guide.
3. Research some of the topics listed in the study guide.

**Selected Vocabulary:**

**Atmospheric Perspective** – Artists create the illusion of distance in a painting with atmospheric perspective by making objects in a landscape appear smaller, hazier, and less intensely colored as they recede toward the horizon line.

**Futurism** – An early twentieth-century artistic movement characterized by works of art made in non-traditional forms by artists who sought to represent the movement and dynamism of the machine age.

**Horizon Line** – The line where the earth meets the sky in a painting or drawing. In artwork, it is also the viewer's eye level.

**Humanism** – The study of human interests and ideals -- a topic of great interest during the Renaissance era (15<sup>th</sup> and 16<sup>th</sup> centuries).

**Metaphor** – A figure of speech in which one object is compared to another, dissimilar object.

**Muse** – A source of inspiration; a reference to nine goddesses of Greek mythology who presided over literature, the arts and sciences.

**Myth** – A tale; legend.

**Patron** – A person, group or institution that purchases art and/or commissions a work of art or architecture.

**Personification** – An idea, quality or object attributed to a specific representation of the human figure.

### Teaching Extensions:

- 1) **Analysis of an individual work of art:** Singly or in groups, students could choose one of the Italian paintings or sculptures from the lesson that represents a specific period in Art History (i.e. Ancient, Medieval, Renaissance, Baroque, 18<sup>th</sup> Century, Impressionist, Futurist, etc.). Give a PowerPoint presentation to the class about the period, the artist, the stylistic characteristics of the work of art, and tell the class why you have chosen it. All the students in the group must actively participate. The other students must take notes for later discussions. For images, consult the CMA website: [www.clevelandart.org](http://www.clevelandart.org)
- 2) **Compare and Contrast works of art:** Using the images provided in this package or available on the CMA website ([www.clevelandart.org](http://www.clevelandart.org)), students should look again at the paintings by Berlinghiero, Botticelli, and Modigliani. As a class or in groups, students can discuss the main characteristics of these paintings and their differences in terms of style, technique and subject. Students should consider how the date of these paintings affected the subject chosen and the artist's presentation of it.
- 3) **Historical Analysis:** Singly or in groups, students prepare a PowerPoint presentation about a period in the history of Italian art which they select. They should include information about the main social, political, and economic issues and events of the period and describe how these are reflected in specific works of art or architecture from the time (at least three examples).

They should also provide information about the painters, sculptors, or architects of the three images they choose. They will prepare a quiz to be taken by their classmates at the end of the presentation.

- 4) Language Arts or Visual Arts: Based on Castiglione's description of the *Qualities of a Gentlewoman*, have students describe (in a short essay or poem) or depict a possible ideal companion portrait to Lotto's *Portrait of a Man*, mentioning or representing appropriate costume and symbols and setting.

### Teacher Resources:

#### **Websites:**

For classical mythology see: [www.mythweb.com](http://www.mythweb.com)

For Medieval Art see:

<http://www.metmuseum.org/~media/Files/Learn/For%20Educators/Publications%20for%20Educators/Medieval.pdf>

For Castiglione see: <https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/671/courtier.pdf>

For student-produced websites on the Renaissance, search: [www.thinkquest.org](http://www.thinkquest.org)

For Renaissance Art and Architecture see:

<http://encyclopedia2.thefreedictionary.com/Renaissance+art+and+architecture>

For modern art see: [http://www.sfmoma.org/explore/multimedia/interactive\\_features/3](http://www.sfmoma.org/explore/multimedia/interactive_features/3)

#### **Print Material:**

Stokstad, Marilyn. *Art: A Brief History*. New York: Harry N. Abrams, Inc., 2000

Wilkins, David G. et al. *Art Past, Art Present*. New York: Prentice-Hall and Harry N. Abrams, Inc., 1997

Bulfinch, Thomas. *Myths of Greece and Rome*. New York: Viking Penguin Inc., 1979

This lesson was developed by Elda Borroni and Susan Martis, Cleveland, Ohio.

THE CLEVELAND MUSEUM OF ART  
DISTANCE LEARNING: ITALIAN ART

**STUDENT ACTIVITIES BEFORE THE PRESENTATION**

**MAP OF ITALY**

On the map, identify and write down the locations for the following cities and regions of Italy: Rome, Lucca, Florence, Naples, Pompeii, Venice, Milan, Etruria, and Tuscany.

During the distance learning lesson, write down the name of the artists discussed near the name of the city or region where they were born or worked.



## Who, What, When: People and Events in Italian History

First, find and write down the date(s) for the person, accomplishment or event listed in the column on the right. Second, use these dates to determine where these topics fit on the timeline in the left column and fill them in. (People and events in the right-hand column do not follow a chronological order.)

*Timeline*  
1000 B.C.

*Date*

\_\_\_\_\_

\_\_\_\_\_ Homer wrote the *Iliad*

*Sleep and Death Cista Handle, Etruscan 400-375 B.C.*

\_\_\_\_\_ Marcus Aurelius' reign

\_\_\_\_\_

\_\_\_\_\_ Emperor Constantine's reign

\_\_\_\_\_

\_\_\_\_\_ Fall of the Roman Empire

\_\_\_\_\_

\_\_\_\_\_ Fall of the Byzantine Empire

Berlinghiero, *Virgin and Child Enthroned*, c. 1230

\_\_\_\_\_ Beginning of the Middle Ages

\_\_\_\_\_

\_\_\_\_\_ Dante wrote the *Divine Comedy*

\_\_\_\_\_

\_\_\_\_\_ Beginning of the Renaissance

Botticelli, *Virgin and Child with Young John the Baptist*, c. 1490

\_\_\_\_\_ Protestant Reformation

\_\_\_\_\_

\_\_\_\_\_ DaVinci painted *The Last Supper*

\_\_\_\_\_

\_\_\_\_\_ Columbus discovered America

Lorenzo Lotto, *Portrait of a Man*, c. 1535

\_\_\_\_\_ Baroque Era (beginning)

\_\_\_\_\_

\_\_\_\_\_ The Enlightenment (Illuminismo)

Caravaggio, *Crucifixion of St. Andrew*, c. 1609-10

\_\_\_\_\_ Counter Reformation

\_\_\_\_\_

\_\_\_\_\_ U.S. Declaration of Independence

Canova, *Terpsichore*, 1816

\_\_\_\_\_ Unification of Italy

\_\_\_\_\_

\_\_\_\_\_ World War I

Carlo Bugatti, Table, Tea Set and Salver, 1907

\_\_\_\_\_ The rise of Fascism in Italy

Modigliani, *Portrait of a Woman*, 1917-18

\_\_\_\_\_ World War II

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## RESEARCH and CLASS PRESENTATION

Prior to the Distance Learning presentation, each student could give a 3-4 minute presentation (Power Point presentations are recommended) on a topic chosen from the list below. Classmates will listen attentively, take notes, and ask questions. Each student could also design a quiz to be given at the end of all the presentations.

- The Etruscans (gli etruschi)
- Sarpedon (Sarpedone)
- Marcus Aurelius (Marco Aurelio)
- Emperor Constantine (Imperatore Costantino)
- The Middle Ages (Il Medioevo)
- Baldassare Castiglione, Il libro del cortigiano
- The Italian Renaissance (Il Rinascimento italiano)
- Counter Reformation (Controriforma)
- Baroque (Il barocco)
- Apollo and Daphne (Apollo e Dafne)
- The Enlightenment (Illuminismo)
- Discovery of Pompeii (scoperta di Pompei)
- St. Andrew (San Andrea)

Other topics could be chosen with the teacher's permission.

### Evaluation (total points 100):

- Delivery ..... 25%
- Accuracy and Interest ..... 25%
- Creativity ..... 25%
- Quiz ..... 25%

## COGNATES --- PAROLE SIMILI

Can you guess the meaning of these words? In the space provided write the English equivalent.

1. bronzo \_\_\_\_\_
2. Realismo \_\_\_\_\_
3. dettagli \_\_\_\_\_
4. pensativo \_\_\_\_\_
5. La Vergine \_\_\_\_\_
6. simbolo di spiritualità \_\_\_\_\_
7. Umanesimo \_\_\_\_\_
8. drammatico \_\_\_\_\_
9. crocifisso \_\_\_\_\_
10. cristianesimo \_\_\_\_\_
11. scultura \_\_\_\_\_
12. lira (strumento musicale) \_\_\_\_\_
13. bicicletta \_\_\_\_\_
14. Futurismo \_\_\_\_\_
15. oggetto \_\_\_\_\_

Define the word “metafora” and give at least one example:

---

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## ENRICH YOUR VOCABULARY

Give your best guess of the English translation of the following words.

1. impugnatura \_\_\_\_\_
2. scatola \_\_\_\_\_
3. sonno e morte \_\_\_\_\_
4. gioielli \_\_\_\_\_
5. saggio \_\_\_\_\_
6. drappeggio \_\_\_\_\_
7. ritratto \_\_\_\_\_
8. pala d'altare \_\_\_\_\_
9. sottili e allungati \_\_\_\_\_
10. naso affilato \_\_\_\_\_
11. sfumature \_\_\_\_\_
12. chiaroscuro \_\_\_\_\_
13. pittura a olio \_\_\_\_\_
14. prospettiva aerea \_\_\_\_\_
15. lo sfondo \_\_\_\_\_
16. paesaggio \_\_\_\_\_
17. mecenate \_\_\_\_\_
18. ricchezza \_\_\_\_\_
19. trifoglio, gelsomino \_\_\_\_\_
20. comportarsi (bene or male) \_\_\_\_\_
21. contrasti di luce \_\_\_\_\_
22. ombra \_\_\_\_\_
23. sfuggire \_\_\_\_\_
24. colori vivaci \_\_\_\_\_
25. curvo e piegato \_\_\_\_\_
26. maschere africane \_\_\_\_\_
27. personaggi \_\_\_\_\_

## ACTIVITY DURING THE PRESENTATION

Use this handout to follow the Distance Learning presentation and to take notes about some of the most important characteristics of each piece. Remember that during the presentation you should **look, listen, and ask questions**. Writing down a few notes will help you recall the facts afterwards.

### Ancient Art in Italy    *Arte Antica Italiana*

*Sleep and Death Cista Handle*; Etruscan; 400-375 B.C.    (Sonno e Morte)

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

*Emperor as Philosopher*; possibly Marcus Aurelius; late 2<sup>nd</sup> century;  
(Marco Aurelio; tardo secondo secolo)

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

*Head of a Man*; Roman    (Testa d'uomo; scultura romana)

- \_\_\_\_\_
- \_\_\_\_\_

### The Middle Ages (476-1453)    *Il Medioevo*

*Virgin and Child with Saints*; c. 1230; Berlinghiero (La Vergine con bambino in trono)

- \_\_\_\_\_
- \_\_\_\_\_

### The Renaissance (end of 1300 and to 1550) *Il Rinascimento (l'Umanesimo)*

*Virgin and Child with young John the Baptist*; c. 1490; Botticelli  
(La Vergine e il Bambino con il giovane Giovanni Battista)

- \_\_\_\_\_
- \_\_\_\_\_

*Portrait of a Man*; c. 1535; Lorenzo Lotto (Ritratto d'Uomo)

- \_\_\_\_\_

- 

**The Baroque Era (1600-1750) Il Barocco**

*Crucifixion of St. Andrew*; 1609; Caravaggio (Crocifissione di San Andrea)

- 
- 
- 

**The Eighteenth Century Tardo '700 e principio del '800**

*Terpsichore*, 1816; Antonio Canova

- 
- 
- 

**Late Nineteenth and Early Twentieth Centuries Tardo '800 e principio del '900**

*Table, Tea Set and Salver*; 1907; Carlo Bugatti (Tavolo, Servizio da tè e Vassoio)

- 
- 
- 

*Portrait of a Woman*, 1917-18, Modigliani (Ritratto di donna)

- 
- 

*"Carlton" Room Divider/Bookcase*, designed in 1981, designed by Ettore Sottsass

- 
-

## RENAISSANCE ARTIST COMMISSION ACTIVITY

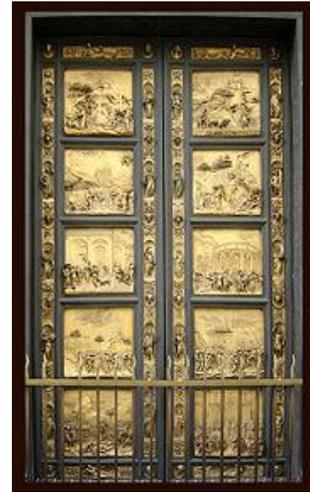
During the video conference, the students will see examples of artists who worked for wealthy patrons during the Renaissance. Lorenzo Ghiberti is one example of an artist who was commissioned in this manner.

### *Gates of Paradise, Doors of Florence Baptistry,*

Lorenzo Ghiberti , 1425-1452,

Florence, Italy

gilded bronze, individual reliefs: 31 ¼ inches square



Lorenzo Ghiberti was most famous in his lifetime for his work on the Doors of the Florentine Baptistery, commonly known as the Gates of Paradise. These doors stand over 15 feet tall, and are cast in gilt bronze, which is bronze with a thin layer of gold over the surface. The doors on the building now are actually copies of the original panels which are now in the Duomo museum for safekeeping. The 10 panels of the doors depict scenes from the Old Testament. The panels are included in a richly decorated gilt framework of foliage and fruit, many statuettes of prophets and 24 busts.

Lorenzo was commissioned by a patron who supported him monetarily for this specifically ordered work, when he was twenty-one years old. The other artist selected to work on the doors, Filippo Brunelleschi, deserted the project, leaving Lorenzo to construct the doors himself with the help of the artists and apprentices in his workshop. Lorenzo rediscovered an ancient casting technique called “lost wax” casting to make the panels, first carving the image in wax, then encasing it in a clay or plaster mould and melting off the wax so the bronze can be poured in. Working in this way, it took Lorenzo twenty-one years to complete the doors, which were viewed as an instant classic. It was the artist Michelangelo who first called them “The Gates of Paradise,” shortly after they went on display.

**ACTIVITY:** (*Materials – pencils, paper, and possibly colored pencils or other drawing materials.*)

During the videoconference, students may be asked to think of design for a set of doors, but in a contemporary setting (such as a school or other public building) based on the theme of their choice. If desired, this could extend into a post-videoconference activity. The teacher could choose the best design submission, and assign each student a panel to illustrate. Ideally, there should be a panel for each student, but some students could also design borders, or there could be two sets of doors, etc. The finished illustrations could be life-size, and displayed together to show the completed commission.

## POST- PRESENTATION ACTIVITIES

**Vero o falso** Nello spazio in bianco scrivi V se l'asserzione è vera, e F se l'asserzione è falsa.

(Quiz based on the Distance Learning Presentation)

1. \_\_\_ Gli etruschi furono i primi abitanti della Grecia.
2. \_\_\_ Marco Aurelio è ricordato come un gran imperatore/filosofo.
3. \_\_\_ L'arte romana, in particolare la scultura, è conosciuta per il suo realismo.
4. \_\_\_ Il soggetto dell'arte medioevale è predominantemente mitologico.
5. \_\_\_ Il Rinascimento incomincia nel 476 d. C., alla fine del Impero Romano.
6. \_\_\_ Nell'arte del Medioevo si osserva l'influenza bizantina: occhi a mandorla, e colori degli iconi.
7. \_\_\_ Durante il Rinascimento, l'individuo è concepito come la misura e il centro dell'universo.
8. \_\_\_ Nell'arte del Rinascimento i soggetti religiosi sono completamente abbandonati.
9. \_\_\_ Nell'arte barocca si nota l'influenza religiosa della Controriforma.
10. \_\_\_ Le caratteristiche del Barocco sono: il contrasto di luce e ombra, il realismo e lo stile drammatico.
11. \_\_\_ Il Caravaggio pintò "Apollo e Dafne".
12. \_\_\_ Nel 1748 gli archeologi scoprirono Pompei e Herculaneum, città sparite sotto il Mediterraneo.
13. \_\_\_ Antonio Canova esemplifica lo stile neo-classico.
14. \_\_\_ Gli artisti del '800 rigettono la razionalità, l'armonia, e le forme classiche.
15. \_\_\_ Amadeo Modigliani è famoso per i suoi ritratti femminili; il suo stile dimostra l'influenza delle maschere africane.

## True and False

In the blank space, write T if the statement is true; write F if the statement is false.

(Quiz based on Distance Learning presentation).

1. \_\_\_ The Etruscans were the first inhabitants of Greece.
2. \_\_\_ Marcus Aurelius is remembered as a great emperor/philosopher.
3. \_\_\_ Roman art, particularly sculpture, is known for its realism.
4. \_\_\_ In Medieval art the subject is predominantly mythological.
5. \_\_\_ The Renaissance starts in 476 A.D., at the end of the Roman Empire.
6. \_\_\_ In Medieval art one notes the Byzantine influence: almond-shaped-eyes, and the colors of Greek icons.
7. \_\_\_ During the Renaissance, the individual is conceived as the measure and the center of the universe.
8. \_\_\_ In Renaissance art religious subjects are completely abandoned.
9. \_\_\_ The Baroque shows the religious influence of the Counter-Reformation.
10. \_\_\_ The characteristics of the Baroque are: contrast of light and shadow, realism, and a dramatic style.
11. \_\_\_ Caravaggio painted *Apollo and Daphne*.
12. \_\_\_ In 1748 the archeologists discovered Pompeii and Herculaneum, cities that had disappeared under the Mediterranean.
13. \_\_\_ Antonio Canova exemplifies the neo-classic style.
14. \_\_\_ The artists of the 19th century rejected rationality, harmony and the classic style.
15. \_\_\_ Amedeo Modigliani is famous for his female portraits; his style shows the influence of African masks.

## Group or Individual presentations

- See Teacher Information Packet for Ideas

### Student Evaluation for each presentation:

The students will evaluate the presentation of their classmates using a scale from 1 to 5; 1 being poor, 5 being excellent. Circle the appropriate number.

Name of the presenter: \_\_\_\_\_ Name of the evaluator: \_\_\_\_\_

- |  |   |   |   |   |   |
|--|---|---|---|---|---|
| 1. Delivery<br>Eye contact, humor, articulation, voice projection                    | 1 | 2 | 3 | 4 | 5 |
| 2. Knowledge of the subject matter<br>Clarity of facts; important facts and examples | 1 | 2 | 3 | 4 | 5 |
| 3. Creativity<br>Attractiveness and appeal of the project                            | 1 | 2 | 3 | 4 | 5 |

4. Comments: \_\_\_\_\_  
\_\_\_\_\_

## Writing About Art

Learning to write about art is a helpful tool in understanding it. Once the observer knows what to look for in a piece of artwork, it becomes easier to both write about and understand the work. Art critics use a process known as DAIE (Describe, Analyze, Interpret, Evaluate) to critique an artwork. Listed below is a guideline that will help you engage in this process.

### **DESCRIBE:**

1. *What do you see? What is this picture about?*

People

Objects

Scene – time and place

Action – what is going on ?

2. *How is the work made --what materials, tools, or process are used? What elements has the artist manipulated? The following list may be helpful.*

Oil, watercolor, pastel, ink, clay

Palette knife, brush, pen, chalk, etching, screen printing

Color, value, line, shape/form, space, texture

### **ANALYZE:**

3. *How is the artwork organized? Do certain aspects stand out to you? How does your eye move over the piece? Is there any type of pattern or rhythm created in the work? Are elements proportionally correct (right size comparatively)?*

### **INTERPRET:**

4. *How does the work make you feel?*

Happy, sad, anxious, angry, nostalgic, adventurous

Are the brushstrokes rough or smooth, or are they evident at all? Are the colors hot or cool

Is the subject matter active or quiet, ? Are the lines flowing, irregular or discontinuous?

In addition to analyzing the work, it is also important to do a little research about the artist such as when and where the artist lived. What were some of the things the artist was concerned about and how is this apparent in his or her work? Were there things in the artist's life that inspired him or her? In short:

4. *What can you learn about the artist:*

What country is the artist from?

What can you find out about his or her experiences?

What ideas or feelings is the artist suggesting?

#### **EVAUATE:**

Finally, play the role of the art critic. Art criticism is based on a number of things. Think, for example, about the style the artist is using. You may want to consider the following approaches the artist may have taken:

*Realism:* The artist accurately describes the subject matter – the art looks real.

*Formalism:* The artist has experimented with shape, color, space in an unusual way.

Now put it all together! You decide-

5. *Has the artist succeeded in doing what you think he or she tried to do? Explain your opinion with **why** you feel the way you do about the artwork.*

## ANSWER KEYS:

### TIMELINE Answer Key

1000 B.C.

**Homer wrote the *Iliad* 800 B.C.**

*Sleep and Death Cista Handle*, Etruscan, 400-375

B.C.

**Marcus Aurelius 121-180 A.D.**

**Emperor Constantine 280-337 A.D.**

**Fall of the Roman Empire 476 A.D.**

**Beginning of the Middle Ages 500 A.D.**

Berlinghiero, *Virgin and Child Enthroned*, c. 1230

**Dante wrote the *Divine Comedy* 1302**

**Beginning of the Renaissance 14<sup>th</sup> c.**

**Fall of the Byzantine Empire 1453 A.D.**

Sandro Botticelli, *Virgin and Child with Young*

*John the Baptist*, c. 1490

**Columbus discovered America 1492**

**DaVinci painted *The Last Supper* 1497**

**Protestant Reformation 1517**

Lorenzo Lotto, *Portrait of a Man*, c. 1535

**Counter Reformation 1545**

**Baroque Era (beginning) 1600**

Caravaggio, *Crucifixion of St. Andrew*, c. 1609-10

**The Enlightenment 1700**

**U.S. Declaration of Independence 1776**

Canova, *Terpsichore*, 1816

**Unification of Italy 1870**

Carlo Bugatti, *Table, Tea Set and Salver*, 1907

Modigliani, *Portrait of a Woman*, 1917-18

**World War I 1914-18**

**The rise of Fascism in Italy 1922**

**World War II 1939-45**

\_\_\_Homer wrote the *Iliad* 800 B.C.

\_\_\_Marcus Aurelius 121-180 A.D.

\_\_\_Emperor Constantine 280-337 A.D.

\_\_\_Fall of the Roman Empire 476 A.D.

\_\_\_Fall of the Byzantine Empire 1453 A.D.

\_\_\_Beginning of the Middle Ages 500 A.D.

\_\_\_Dante wrote the *Divine Comedy* 1302

\_\_\_Beginning of the Renaissance 14<sup>th</sup> c.

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\_\_\_World War II 1939-45

## ENRICH YOUR VOCABULARY – Answer Key

Give the English translation of the following words.

- |     |                            |                            |
|-----|----------------------------|----------------------------|
| 1.  | impugnatura                | handle                     |
| 2.  | scattola                   | box                        |
| 3.  | sonno e morte              | sleep and death            |
| 4.  | gioielli                   | jewels                     |
| 5.  | saggio                     | wise                       |
| 6.  | drappeggio                 | drapery, drape             |
| 7.  | ritratto                   | portrait                   |
| 8.  | pala d'altare              | altar-piece                |
| 9.  | sottili e allungati        | thin and long              |
| 10. | naso affilato              | thin nose                  |
| 11. | sfumature                  | shades                     |
| 12. | chiaroscuro                | light – dark (chiaroscuro) |
| 13. | pittura a olio             | oil painting               |
| 14. | prospettiva aerea          | aerial perspective         |
| 15. | lo sfondo                  | background                 |
| 16. | paesaggio                  | landscape                  |
| 17. | mecenate                   | patron of the arts         |
| 18. | ricchezza                  | wealth                     |
| 19. | trifoglio, gelsomino       | clover, jasmine            |
| 20. | comportarsi (bene or male) | to behave                  |
| 21. | contrasti di luce          | contrast of light and dark |
| 22. | ombra                      | shade                      |
| 23. | sfuggire                   | to run away                |
| 24. | colori vivaci              | brilliant colors           |
| 25. | curvo e piegato            | crooked and bent           |
| 26. | maschere africane          | African masks              |
| 27. | personaggi                 | characters                 |

## **Quiz – Answer Key**

### Answer Key for quiz in Italian:

1. F; 2. V; 3. V; 4. F; 5. F; 6. V; 7. V; 8. F; 9. V; 10. V; 11. F; 12. F; 13. V; 14. V; 15. V

### Answer Key for quiz in English:

1. F; 2. T; 3. T; 4. F; 5. F; 6. T; 7. T; 8. F; 9. T; 10. T; 11. F; 12. F; 13. T; 14. T; 15. T

This distance learning lesson was written by Dr. Susan Martis and Elda Borroni, Cleveland, Ohio.

# The Cleveland Museum of Art Distance Learning Evaluation Form

Your Name \_\_\_\_\_

Your School \_\_\_\_\_

School Address (with zip code) \_\_\_\_\_

E-mail Address \_\_\_\_\_

Grade/Class of students (e.g. 10th grade French) \_\_\_\_\_

Program Title \_\_\_\_\_

Program Date \_\_\_\_\_

**Thank you so much for your participation in our distance learning program. We would appreciate your response to these questions by circling the appropriate answer and returning the survey. Please Mail or Fax to Dale Hilton at 216-707-6679**

**5= Strongly Agree      4= Agree      3= Neither Agree nor Disagree  
2= Disagree            1= Strongly Disagree**

1. The teacher information packet was helpful for preparing my class and me for the distance learning lesson.

5                                  4                                  3                                  2                                  1

2. The teaching style of the on-camera instructor was interesting, engaging and fostered interaction.

5                                  4                                  3                                  2                                  1

3. The Teacher Information Packet was helpful in providing interdisciplinary extension activities that I did use or plan to use.

5                                  4                                  3                                  2                                  1

4. The distance learning lesson successfully taught its objectives.

5                                  4                                  3                                  2                                  1

5. The distance learning lesson was not interrupted by technical difficulties.

5                                  4                                  3                                  2                                  1

6. The pre-requisites the distance learning lesson and extensions are aligned with The National Education standards.

5                                  4                                  3                                  2                                  1

7. I plan to register for another distance learning lesson.

*(circle one)*

Yes

No

*If no, why?* \_\_\_\_\_

8. I would like more information about The Cleveland Museum of Art's Teacher Resource Center.

*(circle one)*

Yes

No

9. Why did you choose The Cleveland Museum of Art Distance Learning?

*(circle one)*

- a.) Price Point
- b.) Quality of lessons
- c.) Selection of lessons
- d.) Ease of working with CMA
- e.) Other

10. How did you hear about The Cleveland Museum of Art Distance Learning program?

*(circle all that apply)*

- a.) CMA inservice
- b.) CILC
- c.) TWICE
- d.) Conference
- e.) Brochure
- f.) The Cleveland Museum of Art website
- g.) The Teacher Resource Center
- h.) Other

11. Do you have any additional comments about the distance learning lesson?

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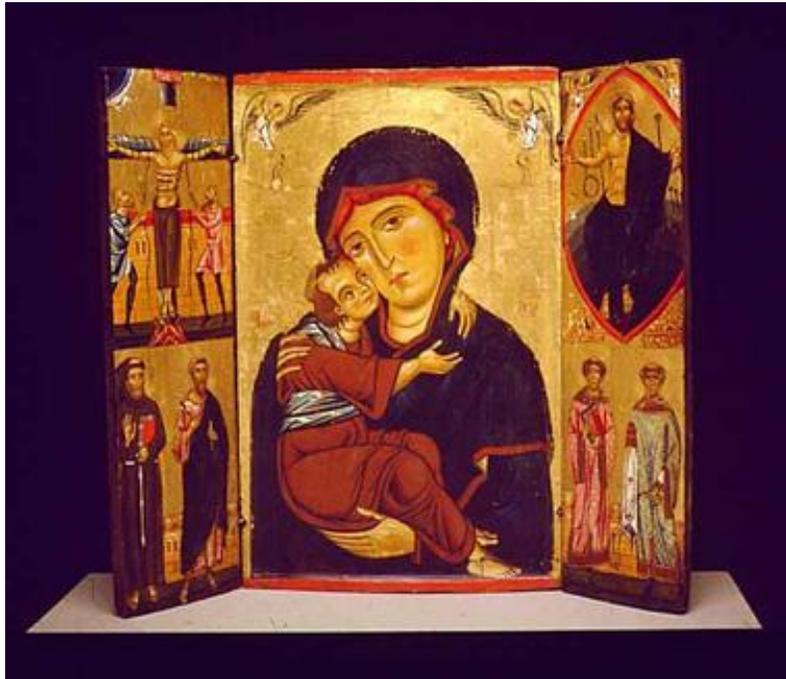
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*Please return the completed teacher evaluation form to:*

**Dale Hilton/Distance Learning  
The Cleveland Museum of Art  
11150 East Boulevard  
Cleveland, OH 44106**

**SELECTED IMAGES USED IN THE VIDEOCONFERENCE**  
**Italian Art**



Berlinghiero, *Virgin and Child with Saints*, 1230  
Tempera and gold leaf on poplar panel, 1966.237  
© The Cleveland Museum of Art



Etruscan, *Sleep and Death Cista Handle* 400-375 B.C.  
Bronze, 1945.13  
© The Cleveland Museum of Art



Sandro Botticelli, *Virgin and Child with Young John the Baptist*,  
1490. Tempera and oil on wood, 1970.160  
© The Cleveland Museum of Art



Lorenzo Lotto, *Portrait of a Man*, 1535  
Oil on Canvas, 1950.250  
© The Cleveland Museum of Art



Amedeo Modigliani, *Portrait of a Woman*, 1917-18  
Oil on canvas, 1951.358  
© The Cleveland Museum of Art



*Table, Tea Set and Salver*, designed by Carlo Bugatti  
(Italian, 1856 - 1940), c. 1907  
1980.74.1-5, 1991.45-6  
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