Distance Learning at the Cleveland Museum of Art

Renaissance Painting: An Overview
Grades 9-12

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Teacher note:
Please have students bring pencils, erasers, and paper to the distance learning program, along
with a photocopy of the viewing guide which accompanies these materials. Students will be
asked to participate in a perspective drawing activity.
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!
Distance Learning at the Cleveland Museum of Art

Renaissance Painting: An Overview

Grades 9-12

Teacher Information Guide:

Program Objectives:
*Students will learn and understand...*

1. Scientific observation affected the appearance of Renaissance art. Using the enclosed activities, including an on-camera viewing guide, students will improve their understanding of the concept of one-point perspective.

2. A growing perception of people as individuals promoted portraiture.

3. The Renaissance reflected a renewed interest in ancient Greek and Roman learning.

Common Core State Standards Applicable:

*English Language Art & Literacy in History/Social Studies, Science, and Technical Subjects -*

**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.RH.9-10.4
Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.

CCSS.ELA-Literacy.RI.9-10.6
Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

CCSS.ELA-Literacy.RST.9-10.9
Compare and contrast findings presented in a text to those from other sources (including their own experiments), noting when the findings support or contradict previous explanations or accounts.

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.

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.RH.11-12.4**
Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text.

**CCSS.ELA-Literacy.RI.11-12.6**
Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

**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.

**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 9-12):*

- Understanding and applying media, techniques, and processes.
- Using knowledge of structures and functions
- Understanding the visual arts in relation to history and cultures.
- Making connections between visual arts and other disciplines.

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

- Era 6: The emergence of the first global age, 1450-1770

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

- Evaluation Strategies
- Communication Skills
- Applying Knowledge
- Evaluating Data
- Developing Research Skills
Program Description:
Selected paintings from the CMA collection help acquaint students with the Renaissance, the transitional period of European history in which learning and the arts blossomed and medieval thought was gradually subjected to the beginnings of scientific scrutiny. Portraiture, early landscape elements, and contemporary details in these works show the artists’ growing attention to the world around them. Specialized vocabulary words (e.g. perspective, patron, altarpiece, tondo) introduce basic concepts related to Renaissance painting.

This lesson includes teaching extensions on one-point perspective in which students give flat shapes the appearance of three dimensional objects by drawing converging lines to a vanishing point. These same principles are used in a follow up project for drawing a room in 3-D. Further, a videoconference viewing guide on perspective adds an engaging interactivity to this distance learning lesson.

Prerequisite Activity:
Please complete the “Renaissance Prerequisite Lesson” for one-point perspective included with these materials. Comprehending this concept is important for understanding Renaissance aesthetics and how the attitude toward representing the illusion of three-dimensionality at this time impacted art and its public perception in the centuries that followed, even to the present day. Students will review and practice this concept during the lesson with the enclosed viewing guide.

Teaching Extensions:
1. Vocabulary in Context (language arts)
   Copy the vocabulary list below for the students. Have them choose ten terms and write their definitions before the date of the videoconference. During the videoconference, ask the students to write down the art work that is mentioned in connection with each of the terms they defined (e.g.: altarpiece: Madonna and Child with Saints, Ugolino da Siena).

   As soon as possible after the videoconference have the students discuss these terms more fully (2-3 sentences) in the context of images used for the distance learning lesson. Additional information can derive from research.

Terms to Define:
Altarpiece
Cartoon
Chiaroscuro
Composition
Flemish
Florence
Foreshortening
Fresco
Mannerism
Netherlands
Patron
Perspective
Portrait
2. Essay on Renaissance Artists (language arts, art history)

Ask students to select three names from the following list. Write two paragraphs on each person, describing his contribution to the Renaissance and information about his life, and/or manner of working if the person you have chosen was an artist.

(*an example of this artist’s work is in the collection of the Cleveland Museum of Art)

*Botticelli, Sandro (school of)
*Bronzino, Agnolo
*Cranach, Lucas
*del Sarto, Andrea
*Durer, Albrecht (prints in CMA collection)
*El Greco
*Lippi, Filipino
*Lippi, Filippo
*Michelangelo Buonarroti (drawing in CMA collection)

Alberti, Leon Battista
Brueghel, Pieter the elder
Brunelleschi, Filippo
da Vinci, Leonardo
Donatello
Francesca, Piero della
Ghiberti, Lorenzo
Giotto de Bondone
Grunewald, Matthias
Holbein, Hans
Machiavelli, Niccolo
Mantegna, Andrea
Masaccio
Medici, Piero de
Raphael Sanzio
Robert Campin
Titian
Uccello, Paolo
van der Weyden, Rogier
van Eyck, Jan (The Cleveland Museum of Art has a painting by a member of the Circle of van Eyck)
Vasari, Giorgio

3. Image Comparison (language, visual arts)

Using the enclosed images, compare and contrast these three different Renaissance styles, or create a drawing, painting or collage combining artistic elements from all three.

4. Literature Comparison (language arts)
Expand the discussion of Renaissance literature by asking students to compare Castiglione’s “Of the Chief Condition and Qualityes of a Wayting Gentrywoman” with his “A Brief Rehersall of the Chief Conditions and Qualities in a Courtier.”

https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/671/courtier.pdf

Ask students how these passages are indicative of male and female roles during the Renaissance and how they compare to today’s expectations of men and women. Then ask students to write an essay describing a virtuous man or woman in the 21st century.

5. Perspective Extension (visual arts)

Reinforce students’ understanding of perspective drawing by completing the “Renaissance Post Activity Lesson” included with these materials.

Suggested Reading:


Renaissance Related Websites:

- Illuminated Manuscripts at the Cleveland Museum of Art
- The Galileo Project – includes information on the life and work of Galileo, maps, timelines, information on Renaissance Florence and Tuscany
  http://es.rice.edu/ES/humsoc/Galileo/
I. PROJECT: ONE-POINT PERSPECTIVE – Part One

II. CURRICULUM CONTENT: Art Studio and Art History

A. General Description – Students will be introduced to one-point perspective through the drawing of geometric 3-D shapes. They will watch and participate in a demonstration of how to draw different shapes in one-point perspective. This lesson is to be completed prior to distance learning video conference, giving students a better understanding of the concepts on one-point perspective.

B. Cognitive Goals:
   1. Recognize a vanishing point.
   2. Understand how perspective creates the illusion of 3-D shapes and space on a 2-D surface.
   3. Know that the horizon line is at eye level.
   4. Learn that linear perspective was an important development in art during the Renaissance.

C. Affective Goals:
   1. Ask questions about how to draw different shapes.
   2. Volunteer to draw part of a shape on the board.
   3. Practice drawing the shapes themselves (on the practice worksheet).

D. Psycho/Motor Skills:
   1. Drawing straight lines with a ruler.
   2. Drawing lightly with a pencil.
   3. Drawing parallel and converging lines.

E. Vocabulary: defined
   - **Vanishing point** – the point on the horizon line where all the lines converge, in one-point perspective
   - **Horizon line** – eye level, the vanishing point(s) will always be located on the horizon line
   - **Perspective** – any graphic system that creates a sense of 3-D space on a 2-D surface (one-point has one vanishing point, but other types of perspective may have more than one)
   - **Parallel** – two lines are parallel if they run in the same direction indefinitely – they will never touch (or converge)
   - **Converge** – lines converge when they gradually come together at a point, from different directions

F. Materials/Tools:
Pencils or pens, rulers, erasers, worksheets (worksheet and answer key is provided with this packet), chalk and chalkboard (for demonstrations), images of artwork using perspective (provided with this packet)

III. TEACHING STRATEGIES

A. Motivation: (Artistic, Intellectual)
   Showing the examples from the Cleveland Museum of Art, as well as demonstrating on the board how to draw shapes in perspective will motivate the students.

B. Methodology/Procedure:
1. Ask class if anyone knows what “perspective” is.
2. Explain that linear perspective was first demonstrated in the 15th century in Rome, by Filippo Brunelleschi (1377-1446). Leon Battista Alberti (1404-1472) was the first to record this perspective system, for other artists to use. This was an important development in the art of the Renaissance.
3. Explain one-point perspective (drawing on the board)
   a. The horizon line is at our eye level.
   b. There is one vanishing point, located on the horizon line.
   c. Perspective creates the illusion of 3-D space on a 2-D surface.
4. Show examples from the collection of CMA (enclosed with this packet) or from website:  
   http://www.clevelandart.org/art/collections  Show how the lines in these pictures converge. (If possible, draw on tracing paper over the image.)
5. Demonstrate drawing different shapes in perspective on the board.
6. Have some of the students come up to the board and try drawing some of the lines.
7. Pass out the worksheets. (An Answer Key is provided for the teacher’s use.)
8. On the back of the worksheet, teacher asks the students to write the answers to three questions.
   a. What type of perspective is this?
   b. What is the line at eye level called?
   c. What is the dot where all the lines converge (come together) called?
9. Students will complete the worksheets by the end of class.

IV. EVALUATION: critical analysis of observed results
   A. Student – Evaluation based on ability to follow directions and pay attention. Assessment also based on how accurately they complete the practice worksheet. A similar activity will be done during the video conference, which will review these concepts.
   B. Teacher – Evaluation based on ability to hold students’ attention. Assessment also based on how well the students grasp concepts on one-point perspective.
Perspective Prerequisite Worksheet

[Shape illustrations]

★ BONUS
Perspective Prerequisite Worksheet: ANSWER KEY

★ BONUS
1. Using the outline image and your ruler, draw over the lines, which indicate perspective lines in this picture. (Hint: the lines of the bed, floor and ceiling which are coming together.)

2. Find the point where the lines of the bed and ceiling come together (converge) in this picture.

3. Determine where the eye level is in this picture, and draw that line.

**VIEWING GUIDE: Part Two**

1. What is the name of the point where the lines converge (come together)?

____________________________________

2. What is the line showing our eye level in the picture called?

____________________________________

3. What type of perspective is this?  _______________________________________________
1. Using the outline image and your ruler, draw over the lines, which indicate perspective lines in this picture. (Hint: the lines of the bed, floor and ceiling which are coming together.)

2. Find the point where the lines of the bed and ceiling come together (converge) in this picture.

3. Determine where the eye level is in this picture, and draw that line.

**VIEWING GUIDE: Part Two**

1. What is the name of the point where the lines converge (come together)?
   **Vanishing Point**

2. What is the line showing our eye level in the picture called?
   **Horizon Line**

3. What type of perspective is this? **One-Point Perspective**
Renaissance Post Activity Lesson
CMA Distance Learning
(To be completed after video conference)

I. PROJECT: ONE-POINT PERSPECTIVE – Part Two (Bedroom Scenes)

II. CURRICULUM CONTENT: Art Studio and Art History
   A. General Description – Students have participated in the video conference on the Renaissance.
      After seeing the use of one-point perspective during the Renaissance, the students will now
      create a bedroom scene of their own (based on CMA’s The Birth and Naming of St. John the
      Baptist), using the concepts learned. This lesson is to be completed after the distance learning
      video conference, giving students a better understanding of the concepts of one-point
      perspective.
   
   B. Cognitive Goals:
      1. Recognize a vanishing point.
      2. Understand how to make objects appear 3-D on a 2-D surface.
      3. Know that the horizon line is at eye level.
      4. Understand that perspective creates the illusion of 3-D space.
      5. Learn that linear perspective was an important development in art during the Renaissance.
   
   C. Affective Goals:
      1. Ask questions about how to draw different shapes.
      2. Attempt drawing different objects (bed, nightstand, dresser, etc.) in one-point perspective.
      3. Create their own bedroom scenes in one-point perspective.
   
   D. Psycho/Motor Skills:
      1. Drawing straight lines with a ruler.
      2. Drawing lightly with a pencil (so lines may be erased easily).
      3. Drawing parallel and converging lines.
      4. Drawing over the final pencil lines with black felt tip markers (if desired).
      5. Adding color to their scenes (time permitting) – with colored pencils, markers, etc.
   
   E. Vocabulary: defined
      Vanishing point – the point on the horizon line where all the lines converge, in one-point
      perspective
      Horizon line – eye level, the vanishing point(s) will always be located on the horizon line
      Perspective – any graphic system that creates a sense of 3-D space on a 2-D surface (one-point
      has one vanishing point, but other types of perspective may have more than one)
      Parallel – two lines are parallel if they run in the same direction indefinitely – they will never
      touch (or converge)
      Converge – lines converge when they gradually come together at a point, from different
      directions
F. Materials/Tools:

Pencils or pens, rulers, erasers, bedroom scene example (provided with this packet – may be run off as a handout for the students), chalk and chalkboard (for demonstrations), images of artwork using perspective (provided with this packet), 9 x 12 manila paper for practice drawing, 12 x 18 heavy white paper for final drawing, black felt tip (fine) markers – if using, colored pencils, etc.

III. TEACHING STRATEGIES

A. Motivation: (Artistic, Intellectual, Imaginative)

The students will review their shape worksheets, as well as the viewing guide they completed during the video conference. The teacher will show the examples from the Cleveland Museum of Art, as well as demonstrate on the board how to draw furniture in perspective by starting with basic geometric shapes, to motivate the students.

B. Methodology/Procedure: *(lesson may need to last for more than one class period)*

1. Teacher shows *The Birth and Naming of St. John the Baptist*, and any other examples.
2. Review one-point perspective (drawing on the board)
   a. The horizon line is at our eye level.
   b. There is one vanishing point, located on the horizon line.
   Perspective creates the illusion of 3-D space on a 2-D surface.
3. Pass back the students worksheets and viewing guides.
4. Review drawing the different shapes on the board.

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Horizon Line

Vanishing Point

Examples of converging lines

Draw the converging lines

Draw the parallel lines, indicating the back of the object
IV. EVALUATION:

A. Student – Evaluation based on ability to follow directions. They must meet all of the requirements of the drawings (at least one aspect in perspective on each wall, floor and ceiling). Drawings will be assessed on accuracy and understanding of perspective, as well as creativity and craftsmanship. Neatness and attention to detail will also be noted.

B. Teacher – Evaluation will be based on ability to clearly explain drawing methods and demonstrate these on the board. Teacher should encourage students to be original in designing their rooms and attempt more difficult objects if capable. Assessment also based on ability to hold students’ attention, in addition to how well students grasp overall concepts of one-point perspective.

V. RECOMMENDATIONS:

This lesson was originally done without giving the students a reference sheet to help them draw their rooms and furniture, and the instructor had to sketch little examples on everyone’s paper (even after drawing a demo on the board.) By giving them a sample to view at their desks, the demo seemed more effective. Plus, it helped give students some ideas for their own bedrooms. However, the teacher must keep reminding the students not to copy the sample – their bedrooms should be original.
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, and 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:

5. **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?

**EVALUATE:**

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 -

6. **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.**
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

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?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

Please return the completed teacher evaluation form to:

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

Or fax to Dale Hilton at 216-707-6679
Images for Renaissance Painting: An Overview
The Cleveland Museum of Art

Christ on the Cross, c. 1600-1610
El Greco, (Spanish 1541-1614)
Oil on canvas
1952.222

The Birth and Naming of John the Baptist, c. 1496-1499
Juan de Flandes, (Netherlandish, c. 1460-1519)
Oil on wood
1975.3
Hunting Near Hartenfels Castle, 1540
Lucas Cranach the Elder, (German, 1515-1586)
Oil, originally on wood, transferred to masonite
1958.425
The Holy Family with the infant Saint John and Saint Margaret, c. 1495
Filippino Lippi, (Italian 1457-1504)
Tempera and oil on wood
1932.227

Saint Anthony Abbott and Saint Michael, 1458
Fillipo Lippi, (Italian, 1406-1469)
Tempera on wood panel
1964.150