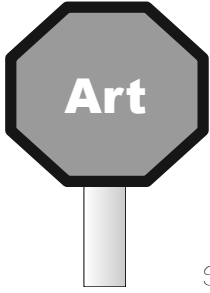


Week Fifteen Schedule

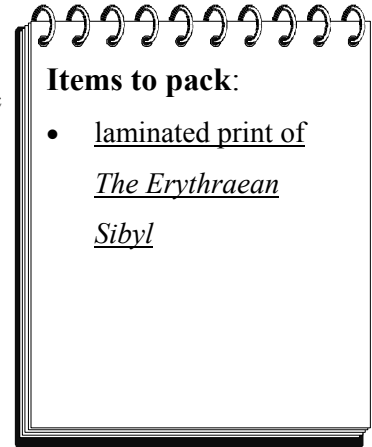
	Day 1	Day 2	Day 3	Day 4	Day 5
Art Appreciation/History					
	Art I: Introduce "The Erythraean Sibyl ", read Michelangelo bio. pg. 141	Project Detour: "Upside Down Painting" pg. 142		Scenic Route: Elements of Art in "The Erythraean Sibyl " pg. 143	
Art Techniques					
Music History/Appreciation					
	Play Track 22 Time Traveler CD	Music: " Renaissance Madrigal" pg. 144	Discovery Detour: "Word Painting" pg. 145		
Drama/Creative Movement					
			Drama: "So Sad" pg. 146 Dis. Detour: "What's Funny" pg. 146		
Architecture					
	Arch: "St. Peter's Cathedral" pg. 147			Arch: "Landmark Opportunity' pg. 148	



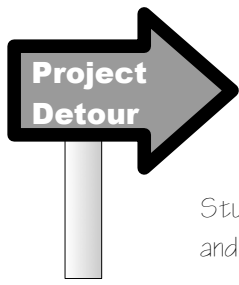
(5-7 minutes)

The Erythraean Sibyl

Students will be introduced to *The Erythraean Sibyl* by Michelangelo, and answer questions that will help them to view the work with a critical eye.



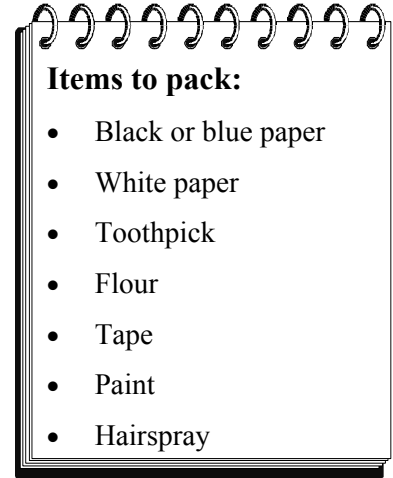
1. Provide a copy of *The Erythraean Sibyl* for your student to study. **“Look at this picture and tell me what you see.”** Give your student time to examine and respond.
2. **“Do you think that this person is a man or a woman?”** **What makes you think so?”** (*The painting is of a woman. Although the muscular arms, and thick neck and fingers indicate that this might be a man, the hair and the delicate facial features indicate that this is a woman.*)
Michelangelo made sketches of many of the figures that he included in the Sistine Chapel using live models. Male models were much easier to find than female models, so many of Michelangelo paintings of women included male features.)
3. **“How many pointer fingers can you count?”** (*There are six index fingers.*)
4. **“Can you find the letter Q”** (*The letter Q is on the book.*)
5. **“What do you think this woman is thinking?”** (*Help your students to imagine what she could be thinking or feeling.*)



(20 minutes)

Upside Down Painting

Students will create a template to transfer to their artwork, and then paint upside down like Michelangelo.



Items to pack:

- Black or blue paper
- White paper
- Toothpick
- Flour
- Tape
- Paint
- Hairspray

Part 1

1. **“The ceiling of the Sistine Chapel is a fresco, which means that it is painted onto wet plaster. Michelangelo had very little time to work on each section before the plaster would dry. To help him work more quickly, Michelangelo would first create a drawing of the figures he wanted to paint onto paper. Then, he would poke holes all around the outline of the figure. By sprinkling chalk through the small holes, Michelangelo created guidelines that he could follow as he worked.”**
2. Ask your students to sketch a simple line drawing onto a sheet of paper.
3. When the drawing is complete, place it onto a piece of felt or carpet. Carefully poke holes about $\frac{1}{4}$ inch apart along the edge of the drawing.
4. Tape the drawing to piece of black or dark blue paper. Sprinkle flour or chalk dust over the drawing, and carefully lift to reveal the outline. Spray the flour with hairspray to set the design.

Part II

1. Carefully tape the edges of your template to the bottom of a table large enough to climb underneath.
2. Protect the floor beneath the table with an old cloth, and cover your students clothing with a painting smock.
3. Allow students to climb under the table, and complete their painting by lying on their back, and applying color as desired.

Scenic Route

(5-7 minutes)

The Erythraean Sibyl

Students will use the seven elements of art to further critique *The Erythraean Sibyl* by Michelangelo.

1. **“Do you see mostly curved lines or straight lines?”** (*Michelangelo's mastery of the human form is present in his painting, so we see only curved lines as we would in real life.*)
2. **“Do you see any shadows in the painting?”** (*You can see the shadow of the Sibyl's head on the wall.*)
3. **“Does one angel seem darker than the other? Which angel is closer to you and which angel is further away. Which angel is closer to you and which angel is further away.** (*Michelangelo uses chiaroscuro (light and dark) to add dimension to the painting. Lighter objects advance, and darker objects recede, making the lighter angel appear closer and the darker angel appear further away.*)

Items to pack:

- laminated print of *The Erythraean Sibyl*

Travel Tips

Tell Me More About... The Sistine Chapel

Pope Julius II looked up at the dull barn shaped ceiling of the Sistine Chapel. He thought that maybe a painter could spruce it up, and make it look a little less drab. So, Pope Julius II commissioned Michelangelo to paint some vines and flowers on a blue background. Instead, he got 340 human figures representing the creation and fall of man. It was the most ambitious art project of the Renaissance, and it was not without it's trials. 10,000 square feet needed to be designed and painted, the wooden beams were often in the way, the seven story high scaffold was cramped and uncomfortable, and the roof leaked. Nevertheless, in just four years, Michelangelo completed the Sistine Chapel.



(5-7 minutes)

Renaissance Madrigal

Students will be introduced to the Renaissance madrigal and be encouraged to describe what they hear.

1. **“During the Renaissance, trade and commerce increased, while cities grew in population. All of this led to the beginning of a ‘middle class.’ Before the Renaissance, people were either very rich or very poor. Now, there was a third group of people that lived in the cities made up of tradesman, merchants, bankers, doctors, and others.”**
2. **“Naturally, the urban middle class had different tastes in music than the nobles and clergy. Of course, there had always been music for the common man, but we do not know very much about it because it was not written down. All of this changed in the Renaissance, however, because of Gutenberg’s printing press. Now music was much less expensive, and available to more people.”**
3. **“Gutenberg’s printing press led to beginnings of the music business. Because music was less expensive, people now wanted music that they could learn to sing and play at home. To meet the demands of the consumer, popular music changed to be simpler and more tuneful.”**
4. Read Thomas Weelkes biography, and look at his picture. Look at a timeline to determine when he lived, and use a map to find England.
5. Play Track 22 of the Time Traveler Volume One CD. Allow your students to move, dance, play, or read while they are listening. Music does not need to be experienced quietly.

Items to pack:

- Time Traveler Volume One CD, Track 22
- Weelkes Bio.

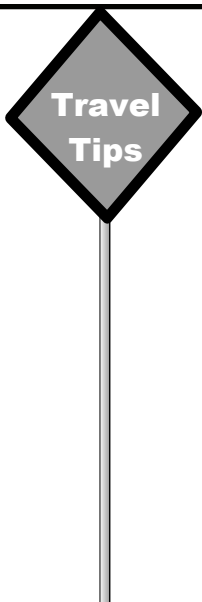


(5-7 minutes)

Word Painting

Students will learn about word painting, and create their own word painting examples.

1. **“ A new popular form of music beginning in the 1500s was called the madrigal. A madrigal was a poem that was set to music, and sung by four or five people. This was music that was sung by both men and women, and enjoyed and performed by people who had no formal musical training.”**
2. **“Madrigals were enjoyable to perform because the sound of the music mimicked the words of the poem. So, if the poem said ‘follow quickly’ then the music would speed up. Or, if the text said ‘rise up’ or ‘sinking down’ the music would rise and fall. This is called word painting.”**
3. Write lines like those suggested from the box below onto slips of paper, and place them in a bowl. Phrases have been divided by difficulty so that you can choose the appropriate level for you students.
4. Ask students to draw a slip of paper, and sing the line in the madrigal style. For example, ‘The car is slowing down’ would be sung with each note getting slower and slower.
5. Allow students to think of their own phrases to sing in madrigal style.
6. Listen again to Track 22 for word paintings. If your students do not hear the word paintings on their own, help them by using the notes section for this lesson as a guide.



Singing Word Pictures

I was walking up the hill.

The rain fell down on me.

The car went faster and faster and faster.

Slowly, slowly crawled the snail.

I skipped to the corner and then ran back very fast.

The flower grew and grew and grew.

I can tiptoe very quietly then I stomp my feet.



(5-7 minutes)

So Sad

Students will use active play to explore ways to make people laugh.

1. **“Today I am very sad. There is nothing that can make me happy. I don’t think I will every smile again.”** Try to be very dramatic, and really play the part of someone who is very sad.
2. **“I wonder if we could play a game that could make me happy again. I’ll give you two minutes, and we’ll see if you can make me laugh. Now, you can’t touch me, but you can do anything else to try to make me laugh. I don’t think it will work, though. I am so sad. I will never be able to laugh.”**
3. Let students try their best to make you smile or laugh. The longer you can keep from laughing, the funnier it will be when you finally “crack.”

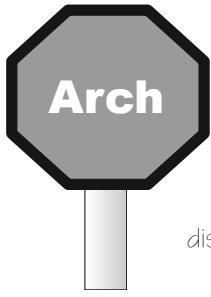


(10 minutes)

What’s so Funny

Students will work to create a sketch that would encourage people to laugh.

1. **“Clowns at the circus usually have special skills, like walking a tightrope or juggling. Clowns also have funny things that they do over and over again, called gags. Renaissance clowns that performed in the Commedia dell’arte also had special gags that were known as lazzi.”**
2. **“During performances, lazzi would be used to ensure that the audience would laugh, and have a good time. Performers could have had hundreds of lazzi that they would have rehearsed over and over, and taught to future generations in the troupe.”**
3. Tell students that they are going to create their own lazzi. Remind students that this should be an action that will make people laugh.
4. The list from Class of Clowns on page 135 has some good ideas for lazzi. Trying to catch a fly was one of the most famous lazzi used by commedia characters.
5. Allow students to perform their lazzi for an audience.



(5 minutes)

St. Peter's Cathedral

Students will be introduced to St. Peter's Cathedral, and discover why this building was important to the Renaissance.

1. **“St. Peter’s Cathedral was the most important building of the High Renaissance. It was designed by Michelangelo, and he included the ideas of Bramante, Raphael, and other great artists of the Renaissance. It is one of the largest buildings in the world, and it is the most recognized symbol of Vatican City.”** Show your students St. Peter’s Cathedral.
2. **“Michelangelo designed architecture that used the same style as Ancient Greece and Rome, but he made it much bigger than any architect had before. His buildings often included the ‘giant order of the column.’ This meant that the column was so tall that it ran through two floors of the building.”**
3. Point out the columns on St Peter’s Cathedral.
4. **“St. Peter’s Cathedral is so big that St. Paul’s Cathedral in London could sit inside with room to spare. It took 120 years to complete, and is a reminder of how much money and talent was present during the Renaissance.”**

Items to pack:

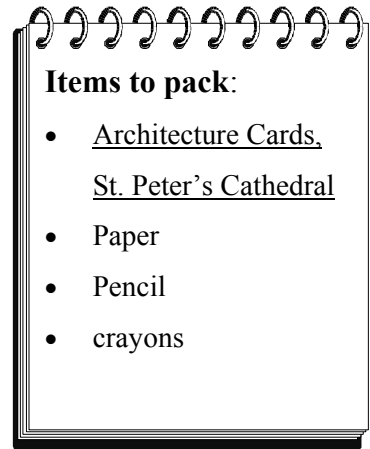
- Architecture Card:
St. Peter’s Cathedral



(15 minutes)

Landmark Opportunity

Students will design a landmark that would represent their own city.



1. **“Important buildings and structures often become symbols of the cities where they are built. Just like St. Peter’s Cathedral is a symbol for Vatican City, the Statue of Liberty is a symbol of New York City, and the Space Needle is a symbol of Seattle.”** Discuss other landmark buildings that have become symbols for a particular city. Be sure to discuss the symbols of your city and state.
2. **“Imagine that you are a very famous person, and city where you were born wants to rename the city in your honor. The city planners have asked you to design a building or structure that will be the symbol for your city. You need to design a structure that everyone will recognize as a part of your city.”**
3. Help students brainstorm about their structure. Ask them to consider what makes them unique, and incorporate that into their structure.
4. Draw and color the structure onto a sheet of paper. When the design is complete, ask students to describe their structure, and tell you how it represents their city.

Week Fifteen-Notes

Sistine Chapel and Other Works

Michelangelo's *Sistine Chapel* is one of the greatest works of art ever created. It is impressive both for its innovation in design and its sheer size. This work does include some nudity, so it has not been included in the kit. However, it is an important part of cultural literacy. If you feel it would be appropriate for your students, use the library or internet to learn more about this great work of art.

Michelangelo's *David* is also extremely influential and is often considered his greatest work. Like the *Sistine Chapel*, the *David* contains some nudity so only the head of this sculpture is included in your kit. Again, if you feel it would be appropriate for your students, use the library to see the complete work.

Word Painting

:14 As Vesta was from Latmos hill
descending,
(falling pitches on “descending”)

:28 She spied a maiden Queen the same
ascending,
(pitches rise on the word “ascending”)

1:08 Came running down amain,
(voices running downward)

1:28 First, two by two, then three by
three,
(two voices sing, then three by three)

1:47 Leaving their goddess all alone,
(one voice sings “all alone”)

1:59 And mingling with the shepherds of
her train,
(voices enter and seem to mingle)