

Teacher_Tandi Rucker Subject __History__ Dates__5/18/2020 to 5/22/2020 7-12 Weekly Planner

Welcome to our Distance Learning Classroom!

Student Time Expectation per day: **30 minutes**

Content Area & Materials	Learning Objectives	Tasks	Check-in Opportunities	Submission of Work for Grades
<p>History Textbook: WORLD HISTORY MEDIEVAL & EARLY MODERN TIMES</p> <p>CHAPTER 12 Renaissance and Reformation</p>		<p>Read assigned History textbook sections. Hard copy of textbook or online version.</p> <p>PDFs of assigned readings and questions will be uploaded. These can be printed out at home or read online. Students can either email responses to questions, or write answers on paper to turn in.</p>	<p>I am available throughout the day, via REMIND. I will hold dedicated office hours from 1:00 to 2:00 daily via email. I have also scheduled ZOOM meetings daily to be available for questions and discussion. These are optional, but recommended.</p> <p>ZOOM Daily Monday thru Friday, 1:00 PM to 2:00PM.</p> <p>Email: Trucker@tusd.net M-F 1:00-3:00 PM</p> <p>Remind: @1920cor or @1920core</p> <p>ZOOM Links</p> <p>Tandi Rucker is inviting you to a scheduled Zoom meeting.</p> <p>Topic: Zoom Office Hour</p> <p>May 18, 2020 01:00 PM May 19, 2020 01:00 PM May 20, 2020 01:00 PM May 21, 2020 01:00 PM May 22, 2020 01:00 PM</p> <p>Join Zoom Meeting https://us02web.zoom.us/j/87166554146?pwd=M3Q2SkJFQ0psa2N3eEUzY1QycDhuUT09</p> <p>Meeting ID: 871 6655 4146 Password: Rucker7</p>	<p>Students complete Review and Assess Questions from the History Textbook: WORLD HISTORY MEDIEVAL & EARLY MODERN TIMES</p> <p>Work is due Friday, May 22nd by 12:00 PM</p> <p>Students may complete scan, take a photo of work and email to trucker@tusd.net</p> <p>Students without the ability to scan or send photos may delivery completed work to school on the designated turn in days (see district provided calendar).</p>

<p>Section 1.1 Rise of the Individual p. 324-325</p>	<p>OBJECTIVE Discuss how the growth of humanism, with its emphasis on the individual, led to a rebirth of the arts and learning.</p> <p>HSS CONTENT STANDARDS:</p> <p>7.8.1 Describe the way in which the revival of classical learning in humanism</p> <p>7.8.2 Explain the importance of Florence in the early stages of the Renaissance and the growth of independent trading cities, with emphasis on the cities' importance to the spread of the Renaissance.</p> <p>7.8.3 Understand the effects of the reopening of the ancient "Silk Road" between Europe and China, including Marco Polo's travels and the location of his routes.</p> <p>7.8.5 Detail advances made in literature, the arts, science,</p>	<p>REVIEW & ASSESS p. 325</p>		<p>Section 21.1 Review and Access page 325</p>
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	<p>mathematics, cartography, engineering, and the understanding of human anatomy and astronomy.</p>			
<p>Section 1.2 New Styles and Techniques P.326-327</p>	<p>OBJECTIVE Discuss how the Renaissance inspired new forms of expression in art, literature, and architecture.</p> <p>HSS CONTENT STANDARDS: 7.8.5 Detail advances made in literature, the arts, science, mathematics, cartography, engineering, and the understanding of human anatomy and astronomy.</p>	<p>REVIEW & ASSESS p. 327</p>		<p>Section 1.2 Review and Assess page 327</p>
<p>Section 1.3 MOMENTS IN HISTORY Raphael's School of Athens p. 328-329</p>	<p>OBJECTIVE Describe Raphael's fresco <i>School of Athens</i></p> <p>HSS CONTENT STANDARDS: 7.8 Students analyze the origins, accomplishments, and</p>	<p>Read and answer question on page 329</p>		<p>Section 1.3 Read and answer question on page 329</p>

	geographic diffusion of the Renaissance.			
Section 1.4 The Medici and the Borgias p. 330-331	<p>OBJECTIVE Tell how wealthy and powerful families supported Renaissance artists and thinkers in many Italian cities.</p> <p>HSS CONTENT STANDARDS: 7.8.2 Explain the importance of Florence in the early stages of the Renaissance and the growth of independent trading cities, with emphasis on the cities' importance to the spread of the Renaissance.</p>	REVIEW & ASSESS p. 331		Section 1.4 Review and Assess page 331
Section 1.5 BIOGRAPHY Leonardo da Vinci p.332-333	<p>OBJECTIVE Discuss the accomplishments of Leonardo da Vinci in the arts and other fields.</p> <p>HSS CONTENT STANDARDS: 7.8.5 Detail advances made in literature, the arts, science, mathematics,</p>	REVIEW & ASSESS p. 333		Section 1.5 Review and Assess page 333

	cartography, engineering, and the understanding of human anatomy and astronomy.				
Section 1.6 Searching for a Lost da Vinci p.334-335	OBJECTIVE Describe the efforts of researchers to find a long-lost painting by Leonardo da Vinci HSS CONTENT STANDARDS: 7.8 Students analyze the origins, accomplishments, and geographic diffusion of the Renaissance.	REVIEW & ASSESS p. 335			Section 1.6 Review and Assess page 335
Shared Experience	Optional activities: ANALYZE VISUALS provided in text Join online discussion via Zoom				
Scaffolds & Supports	Optional Activities:				
Teacher Office Hours <i>2 hours daily (all classes):</i>	Monday 1 PM-2 PM via ZOOM 1 PM to 3 PM via Email: Trucker@tusd.net Remind App	Tuesday 1 PM-2 PM via ZOOM 1 PM to 3 PM via Email: Trucker@tusd.net Remind App	Wednesday 1 PM-2 PM via ZOOM 1 PM to 3 PM via Email: Trucker@tusd.net Remind App	Thursday 1 PM-2 PM via ZOOM 1 PM to 3 PM via Email: Trucker@tusd.net Remind App	Friday 1 PM-2 PM via ZOOM 1 PM to 3 PM via Email: Trucker@tusd.net Remind App

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1.1

Rise of the Individual



In the 1300s, a revolution began to brew in Europe. But

this revolution didn't involve weapons and war. This was a movement of ideas. People decided they wanted to enjoy life on Earth—and not just look forward to their reward in heaven. They focused on the individual and believed every person had unlimited possibilities. This was not what the Church had taught in the Middle Ages. The movement was, indeed, revolutionary.

MAIN IDEA

The growth of humanism, with its emphasis on the individual, led to a rebirth of the arts and learning.

THE GROWTH OF HUMANISM

The new movement was called **humanism**. Instead of blindly obeying the authority of a king or the teachings of the Church, the followers of this movement wanted to be independent and think for themselves. Humanists stressed living a Christian life but also sought to explore a new understanding of the individual in relation

to God. Humanism inspired a new sense of possibility. People suddenly felt as if they could do anything they chose.

The movement's followers found inspiration in **classical**, or ancient Greek and Roman, writings. Scholars in the Muslim empires had obtained and preserved many classical writings. Growing trade with these empires brought Europeans into greater contact with the texts. Humanists admired what the people of those ancient times had done and said and built.

An Italian poet named Petrarch became an early humanist leader and collected around 200 classical manuscripts. Some of these manuscripts had been hidden away in monastery libraries for centuries. People learned Greek just so they could read them. They began to forget about Charlemagne and wanted to learn more about the great leaders of ancient Greece and Rome.

REBIRTH OF THE ARTS

This rebirth of classical learning led to a movement of great creativity in the arts, writing, and thinking. Historians call the movement the **Renaissance**, which actually means “rebirth” in French. The Renaissance lasted from about 1300 to 1600 and began in Italy.

As the center of the ancient Roman Empire, Italy was well positioned to become the movement's birthplace. In addition, many of its cities—including Florence, Venice, Rome, and Milan—had become wealthy from trade. Ideas as well as goods were traded in these cities, which attracted artists, writers, and scientists.

Italian cities particularly benefited from the reopening of the ancient trade routes of the Silk Roads between Europe and China. Interest in Asian markets had been sparked, in part, by Venetian merchant Marco Polo. He wrote about the wonders he saw as he traveled the Silk Roads from Europe to Central Asia, China, and India.



Critical Viewing Michelangelo painted this fresco of a woman on the walls of the Sistine Chapel in Rome's Vatican Museums. What details make the subject seem lifelike?

No city in Italy was more influential during the Renaissance than Florence. Artists like **Leonardo da Vinci**, Raphael, and **Michelangelo** came to Florence hoping to make a name for themselves—and they certainly did. Leonardo excelled as a painter, an inventor, and a scientist. You'll read more about the genius of Leonardo later in the chapter. Raphael came to

Florence to study the great masters, including Leonardo, and created his own masterpieces. Michelangelo was a painter and sculptor whose muscular subjects convey great intensity and power. These artists and many, many others are counted among the greats of the Italian Renaissance. They were all part of an earthshaking cultural shift that transformed Europe.

REVIEW & ASSESS

- 1. READING CHECK** What inspired the development of humanism?
- 2. IDENTIFY MAIN IDEAS AND DETAILS** Why did the Renaissance begin in Italy?
- 3. ANALYZE LANGUAGE USE** What does the phrase “an earthshaking cultural shift” suggest about the impact of the Renaissance in Europe?

spread of Renaissance ideas; 7.8.3 Understand the effects of the reopening of the ancient “Silk Road” between Europe and China, including Marco Polo's travels and the location of his routes; 7.8.5 Detail advances made in literature, the arts, science, mathematics, cartography, engineering, and the understanding of human anatomy and astronomy (e.g., by Dante Alighieri, Leonardo da Vinci, Michelangelo di Buonarroti Simoni, Johann Gutenberg, William Shakespeare).

1.2

New Styles and Techniques



Remember reading in the last chapter about the great stained-glass-filled cathedrals built during the Middle Ages? The walls of these churches seemed to stretch to the sky. But heavy brick blocks were often placed on the outside of a cathedral to support its soaring walls. As you'll see, Renaissance architects would try to find another, less visible means of support.

MAIN IDEA

The Renaissance inspired new forms of expression in art, literature, and architecture.

ART AND LITERATURE

Renaissance architects came up with new building strategies. However, the movement demanded new forms of expression from artists as well. For example, they found ways to show landscapes in a realistic manner by developing a technique called **perspective**

PERSPECTIVE

Renaissance artists often included perfectly proportioned buildings in their paintings. As you can see in this painting, *The Ideal City* by Piero della Francesca, the larger buildings in the foreground and the smaller ones in the background provide the illusion of depth and distance.



to produce an impression of depth and distance. While art during the Middle Ages appeared flat, perspective allowed Renaissance artists to produce works that looked three-dimensional.

The subjects of the artwork changed, too. Artists including Titian (TIH-shun), a great painter in Venice, still drew inspiration from religious subjects. But **secular**, or nonreligious, subjects also became popular. For example, Sandro Botticelli of Florence painted *La Primavera*, which celebrates the arrival of spring.

New styles in the arts weren't limited to painters and sculptors. Renaissance writers got in on the act as well. Instead of using Latin, the language of the Church, many wrote in the **vernacular**, or their native language. One of the first to do so was the poet Dante, who wrote his masterpiece, *The Divine Comedy*, in Italian in the early 1300s. The work describes Dante's long journey led in part by the ancient Roman poet Virgil.

ARCHITECTURE

During the Renaissance, architects found inspiration by studying the buildings of ancient Rome. They incorporated classical Roman engineering features such as arches and domes in their own creations. One of the greatest of these architects was Filippo Brunelleschi (brew-nuhl-LESS-key) of Florence, whose impressive dome is illustrated on the opposite page.

It all began with a contest. In 1418, architects were challenged to build a self-supporting dome for the cathedral of

BRUNELLESCHI'S DOME

When the dome was completed in 1436, it soared to a height of about 374 feet. Engineers today still do not fully understand how Brunelleschi constructed his masterpiece. It remains the largest brick dome ever built.



Building Materials

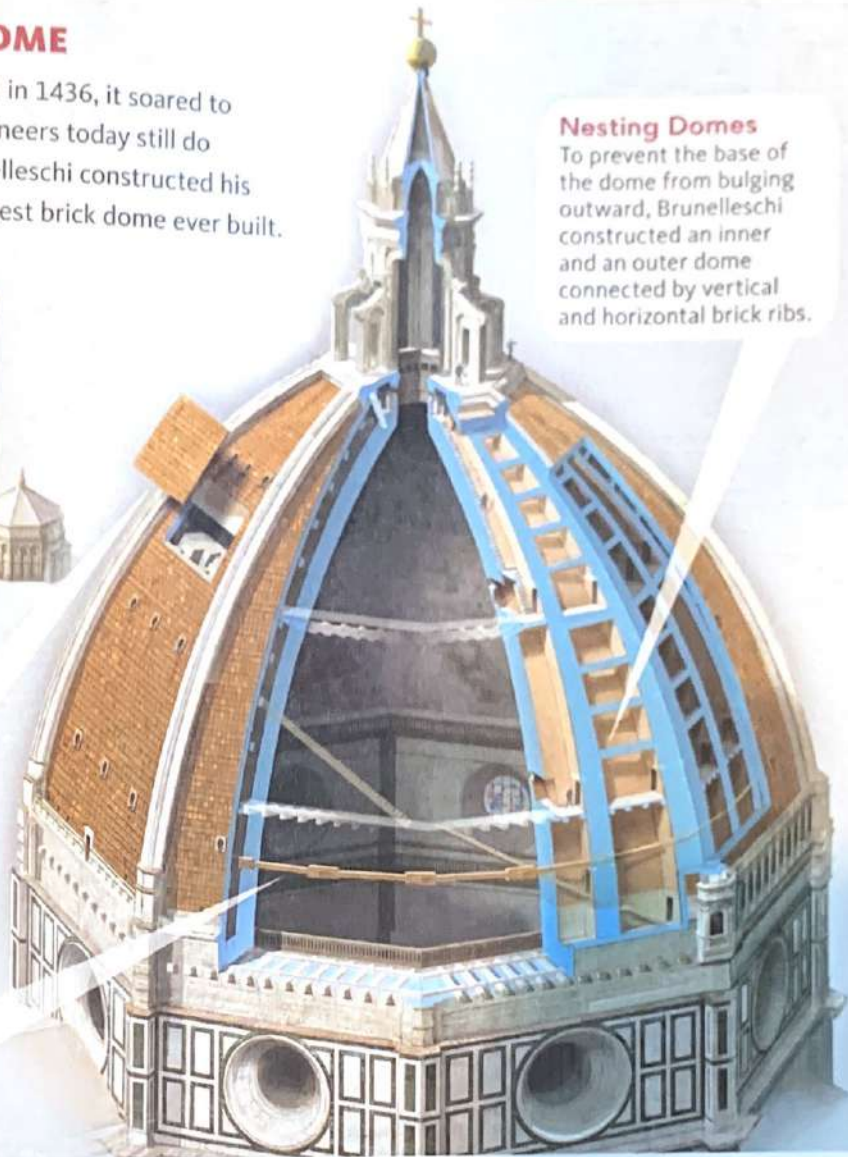
Beneath the tiles on the dome's exterior lie several million bricks made of different shapes and set either horizontally or vertically depending on where they were used.

Supporting Rings

Experts know that this wooden ring helped hold the dome in place. They believe the two stone rings above may also have been used.

Nesting Domes

To prevent the base of the dome from bulging outward, Brunelleschi constructed an inner and an outer dome connected by vertical and horizontal brick ribs.



Florence. Brunelleschi won the competition, but at first even he wasn't sure how to build the dome, which had to sit on a base that was about 150 feet wide. Without internal support, how could the dome be prevented from sagging and collapsing? Eventually, inspiration struck. Instead of constructing

massive visible supports, Brunelleschi proposed building two domes, one nested inside the other. The effect would be of a dome rising effortlessly in the air. The dome would come to symbolize the freedom of the Renaissance and of the human spirit. It also inspired other architects and helped make Florence the center of the Renaissance.

REVIEW & ASSESS

1. READING CHECK What new techniques did Renaissance artists use?

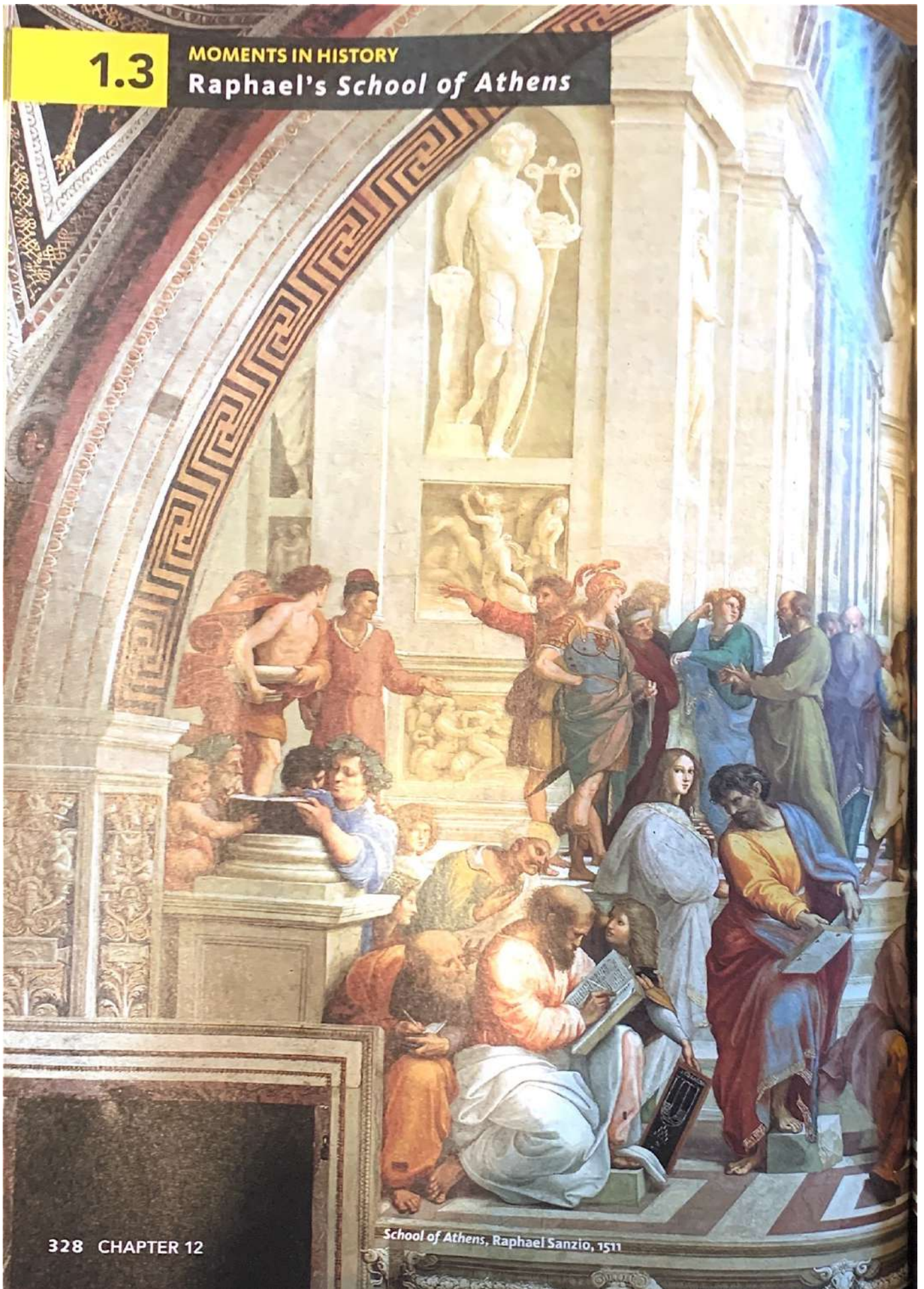
2. MAKE INFERENCES Why do you think some Renaissance writers began expressing themselves in the vernacular?

3. INTERPRET VISUALS What difficulties do you think the builders of the dome encountered during its construction?

1.3

MOMENTS IN HISTORY

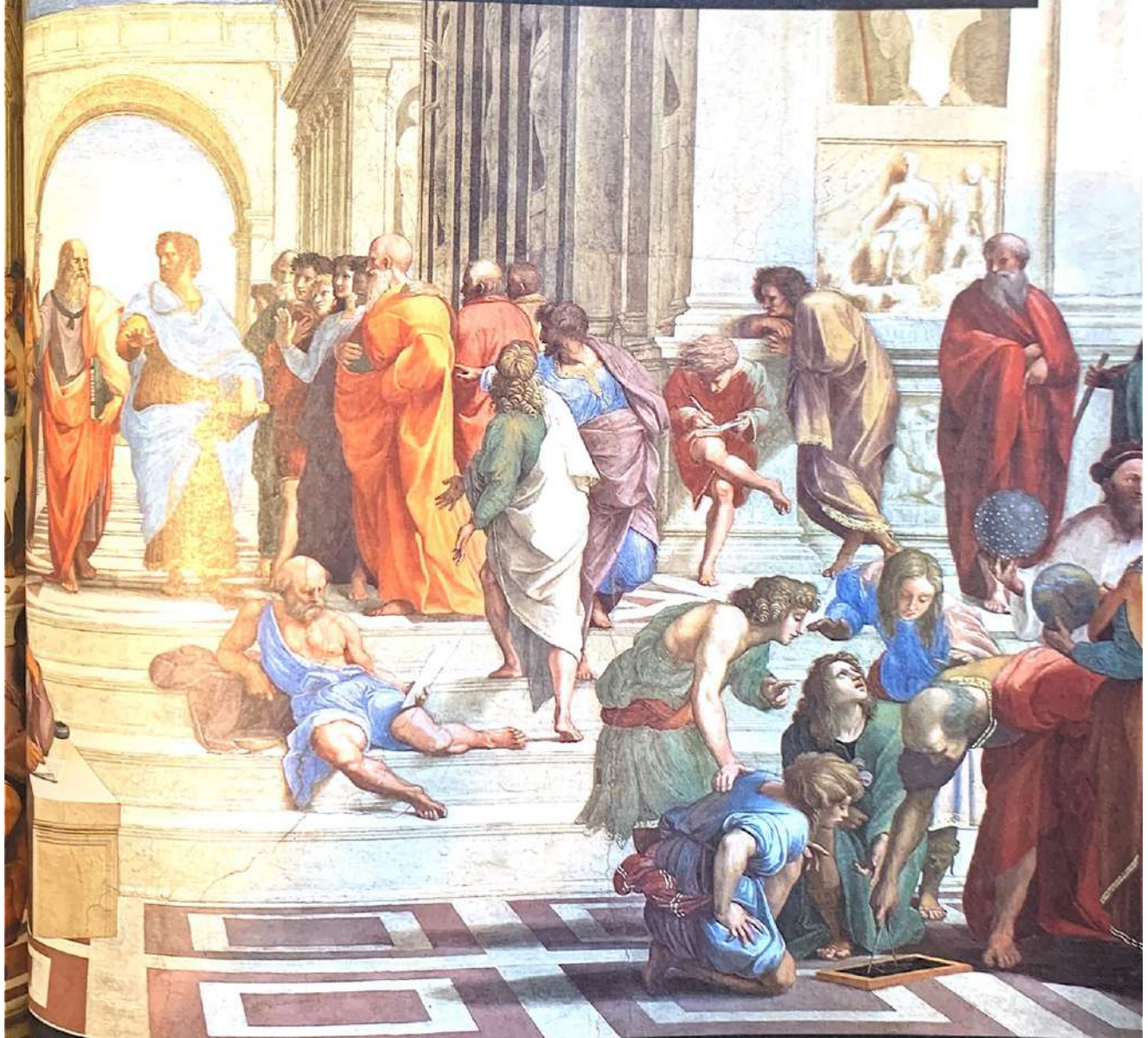
Raphael's *School of Athens*



School of Athens, Raphael Sanzio, 1511

A.D. 1511

Raphael, who was only 27 when he completed this fresco, celebrated the classical period by peopling his painting with ancient Greek philosophers and scientists. The figures at its center are the philosopher Plato on the left and his star student, Aristotle, on the right. Raphael merges the Renaissance with the classical period by using Leonardo da Vinci as the model for Plato. Other Renaissance artists, including Michelangelo and Raphael himself, also appear in the painting. How does *School of Athens* express the spirit of the Renaissance?



7.8.5 Detail advances made in literature, the arts, science, mathematics, cartography, engineering, and the understanding of human anatomy and astronomy (e.g., by Dante Alighieri, Leonardo da Vinci, Michelangelo di Buonarroti Simoni, Johann Gutenberg, William Shakespeare).

1.4

The Medici and the Borgias



The Medici were like the godfathers, or crime bosses, of the Renaissance. They defeated their rivals by whatever means necessary—including murder. But the Medici family used its wealth and power to support some of the greatest artists in Florence.

MAIN IDEA

Wealthy and powerful families supported Renaissance artists and thinkers in many Italian cities.

WEALTHY FLORENCE

There were other rich families in Florence, but it was the **Medici** (MEH-dee-chee) who clawed their way to the top. Like other great families in the city, the Medici built their fortune as bankers and textile merchants. They were part of a wealthy merchant class that had developed in Italy and gained great power. The family's money bought them so much political power that the Medici ruled Florence during the Renaissance.

But the Medici weren't all about money and political gain. The Renaissance had brought about a renewed sense of pride throughout Italy. Rich families competed to restore the glory of ancient Rome's civilization to their cities and so became patrons of the arts. **Patrons** used some of their wealth

to encourage and support artists. This support allowed the artists to create and work full-time on their masterpieces.

The Medici family made sure that Florence became the place to be for the great artists and scholars of the day. They spent fortunes attracting the best and brightest to their city. No member of the Medici family was more successful at bringing artists and scholars to Florence than Lorenzo de Medici, also known as Lorenzo the Magnificent. A poet himself, Lorenzo supported some of the most important artists of the Renaissance, including Leonardo da Vinci and Michelangelo.

POWERFUL ROME

Florence got a head start, but eventually Renaissance ideas and a new flood of people made their way to Rome. The pope, who ruled both Rome and the Catholic Church, rebuilt the city and brought back its authority and importance. In time, Rome became almost as powerful as Florence, and the two cities competed for dominance. When Michelangelo created his statue of the biblical hero David, it was originally placed outside the center of Florence's government. The towering, muscular David stood there, tense and ready for battle, with his eyes looking warningly in the direction of Rome.

The pope had authority over Rome, but the city, like Florence, had its share of patrons. The **Borgia** (BOR-gee-ah) family, originally from Spain, was the most powerful group of patrons in Rome. The Borgias were even more ruthless than the Medici. Since the Church controlled Rome, the Borgias attempted to control the Church. In the 1400s, two members of the family became popes. Another Borgia named Cesare (CHAY-suh-ray) was made a cardinal, a high-ranking member of the clergy, at the age of 17. Like many of the Borgias, Cesare used political methods that were less than honest. However, he did do one thing right: He briefly brought Leonardo da Vinci to Rome.



This museum in Florence, called the Pitti Palace, was built in 1472 for Luca Pitti. However, the palace became the official residence of the Medici in 1550.

REVIEW & ASSESS

- 1. **READING CHECK** What roles did the Medici play in Florence?
- 2. **ANALYZE CAUSE AND EFFECT** How did the Medici family become wealthy?
- 3. **MAKE INFERENCES** Why did some members of the Borgia family want to join the clergy?

2.2 Explain the importance of Florence in the early stages of the Renaissance and the growth of independent trading cities (e.g., Venice), with emphasis on the cities' importance in the spread of Renaissance ideas.



1.5

BIOGRAPHY

LEONARDO
DA VINCI 1452–1519

According to legend, Leonardo's father asked his teenage son to paint a wooden shield. The boy decided to paint a face on the shield—but not a human face. Instead, he collected an assortment of dead animals, including maggots, bats, and lizards, to create the head of a monster belching smoke. When Leonardo's father saw the painting, he was so stunned by its realism that he knew his son would be a painter. He was right. But Leonardo would be so much more.



-  **Jobs:** Painter, sculptor, engineer, scientist, and inventor
-  **Home:** He was born near Vinci but made his home wherever he found work—mostly Florence and Milan.

FINEST HOUR

Perhaps the acclaim received by his great painting, the *Mona Lisa*

WORST MOMENT

Seeing his bitter rival, Michelangelo, given the honor of decorating the Vatican, the palace of the pope in Rome

TRIVIA

He was left-handed and wrote backward, either because it was easier or to prevent the curious from reading his notebooks. His writing had to be held up to a mirror to be read.

LEONARDO THE ARTIST

Because of Leonardo da Vinci's obvious talent, he was sent to apprentice under Andrea del Verrocchio (veh-OAK-ee-oh), a great painter in Florence. Eventually, Leonardo was given the honor of painting an angel in one of his teacher's paintings. It turned out to be the best part of the painting. Soon after, Leonardo left his teacher's studio to strike out on his own.

Word quickly spread about the young painter. Soon, nobles, patrons, and popes engaged Leonardo's services. He would produce several great works, including two very celebrated paintings. One is the *Mona Lisa*, shown here and arguably the most famous painting in the world. The other is *The Last Supper*, one of the best-known frescoes in history. The fresco depicts the final meal that, according to Christian belief, Jesus and his followers ate together. It is admired for the different emotions expressed by the followers and for the use of light and angles to draw attention to Jesus, the central figure.



LEONARDO'S MONA LISA

Many mysteries surround the *Mona Lisa*. For one thing, no one really knows the subject's identity, although she is believed to be Lisa Gherardini (geh-ahr-DEE-nee), the wife of a merchant. (*Mona* means "madame.") But it is her mysterious smile that has captured people's imagination for centuries. What is she smiling about? And what's going on behind those eyes? Leonardo never gave the painting to whoever commissioned it. Instead, he kept it with him all his life. Today the painting hangs in the Louvre, a museum in Paris.



Mona Lisa, Leonardo da Vinci, 1503–1506

ULTIMATE RENAISSANCE MAN

Unfortunately for the world, Leonardo produced relatively few paintings—only about 17. He began many other paintings and other works of art but failed to finish them. This failure was probably due to his interest in so many other fields, including engineering and anatomy, or the study of the human body. Leonardo dissected, or cut up, the bodies of dead people, and used what he learned to make remarkably accurate anatomical sketches. These sketches helped him portray people more realistically. He also designed machines, including early forms of a flying machine and a submarine.

Leonardo studied whatever interested him and recorded his observations and sketches in a collection of notebooks. These are works of art themselves but were not widely known until more than 100 years after his death. Many people had considered Leonardo to be solely an artist and so were amazed at the breadth of his knowledge. In fact, with all his talents, Leonardo embodied the well-rounded ideal of Renaissance and humanist thinking. He could do it all. He was a painter, an architect, an inventor, an engineer, and a scientist. All these qualities and many more made Leonardo the ultimate **Renaissance man**.

REVIEW & ASSESS

- 1. READING CHECK** Why is Leonardo da Vinci considered a true Renaissance man?
- 2. INTERPRET VISUALS** The *Mona Lisa* is said to represent the idea of happiness. What details in the painting do you think make Mona Lisa appear happy?
- 3. MAKE INFERENCES** Why do you think Leonardo decided to keep the *Mona Lisa* for himself?

1.6

NATIONAL GEOGRAPHIC PHOTOGRAPHER DAVE YODER



Searching for a Lost da Vinci

What if there were a painting by Leonardo that was just waiting to be uncovered? Italian engineer Maurizio Seracini is convinced one exists, and he thinks he knows where it is. His obsession has taken him to Florence, where he has conducted extensive research and experienced both triumphs and defeats. Seracini has also gathered a team, including photographer **Dave Yoder**, to help him find the hidden masterpiece. The question is: Will they find the lost da Vinci?

^ A member of Seracini's team looks on nervously as a probe is inserted in this painting by Giorgio Vasari. Seracini believes Leonardo's missing painting lies hidden behind Vasari's work.

MAIN IDEA

Researchers are trying to find a long-lost painting by Leonardo da Vinci.

A CENTURIES-OLD MYSTERY

The object of Seracini's search dates back about 500 years. Around 1505, Leonardo painted a fresco called *The Battle of Anghiari* (ahn-ghee-AHR-ee) on the wall of a room in the Palazzo Vecchio, the town hall of Florence. The fresco depicts four men on horseback, engaged in an intense battle. Leonardo had completed the *Mona Lisa*, but it was *The Battle of Anghiari* that other artists came to admire and copy.

About 50 years later, a Renaissance artist and writer named Giorgio Vasari was asked to redecorate the town hall. However, legend has it that rather than destroy Leonardo's fresco, Vasari built a wall over the painting. He then painted his own battle scene on the new wall. Vasari had preserved other great works in a similar way.

An expert on Leonardo first told Seracini about the lost painting and suggested that he gather a team to look for it. As part of the team, National Geographic photographer Dave Yoder said his challenge was "to find things to photograph about a painting that might or might not be behind a wall." They also weren't sure which wall to look behind.

CLUES AND FINDINGS

But Seracini believes Vasari provided a clue to the painting's whereabouts. On a small flag in his painting, the artist wrote in tiny letters the Italian words *Cerca trova*, which mean "Seek and you shall find." At first Seracini used noninvasive methods to reveal what he called "a subtle gap behind

the wall on which Vasari painted, which could have been constructed by Vasari himself to protect Leonardo's masterpiece."

Soon after this discovery, however, officials in Florence had Seracini's team use an endoscope, a more invasive method, to explore the painting. An endoscope is a lighted instrument that can be inserted inside an object to examine it. To reduce the damage, Seracini mostly inserted the endoscope into holes that had already opened in Vasari's painting. Material taken from one hole revealed traces of colors that only Leonardo had used. One black pigment was believed to be the same type used in painting the *Mona Lisa*.

Despite this promising finding, Italian authorities called a halt to further exploration in 2012. Restorers protested the invasion of Vasari's masterpiece. They also didn't believe Seracini's theory. As

a result, the holes were filled in, and the scaffolding was taken down. So, is the lost da Vinci lost for good? Both Seracini and Yoder hope not. "I think it's likely that there is at least part of Leonardo's fresco somewhere in the room," says Yoder. "But given the technology we're limited to, we could easily miss it by a few inches, and then the world would never know."



Photographer Dave Yoder

REVIEW & ASSESS

- 1. READING CHECK** What does Seracini think is hidden behind Vasari's fresco?
- 2. ANALYZE CAUSE AND EFFECT** What event brought the search to a halt?
- 3. FORM AND SUPPORT OPINIONS** Do you think the search for the lost da Vinci should continue? Explain why or why not.