



Ministero dell'Istruzione, dell'Università e della Ricerca – Ufficio Scolastico Regionale per la Sicilia  
Corso di formazione docenti all'insegnamento CLIL  
Modulo C – Sperimentazione in classe del percorso CLIL

# The Age of Leonardo and Michelangelo



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|--------------------|--|
| <b>Lesson n.1</b>  | Leonardo da Vinci – drawing activity (first sketch, machines, architecture, anatomy, botanic, Vitruvian man)   |
| <b>Lesson n.2</b>  | Leonardo da Vinci – The Annunciation (linear and atmospheric perspective, scientific details, golden ratio)    |
| <b>Lesson n.3</b>  | Leonardo da Vinci – The Virgin of the rocks (two versions, composition, perspective, sfumato)                  |
| <b>Lesson n.4</b>  | Leonardo da Vinci – The last supper (the told event, the composition, the perspective, the painting technique) |
| <b>Lesson n.5</b>  | Leonardo da Vinci – Mona Lisa (portrait, landscape, perspective, sfumato, golden ratio, reinterpretations)     |
| <b>Lesson n.6</b>  | Michelangelo – sculpting philosophy (stone carving, Saint Peter Piety)   |
| <b>Lesson n.7</b>  | Michelangelo – David and Tondo Doni (proportion, use of colours, the outline, the serpentine line)             |
| <b>Lesson n.8</b>  | Michelangelo – The vault of Sistine Chapel (the told events, the composition, the serpentine line)             |
| <b>Lesson n.9</b>  | Michelangelo – The Capitolium (the project, the giant order, the composition, the perspective)                 |
| <b>Lesson n.10</b> | Michelangelo – Saint Peter Church (the central-plan, the apse, the dome)                                       |

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Corso di Disegno e Storia dell'Arte

classe III A, a. s. 2010-2011  
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# The Age of Leonardo and Michelangelo



## GLOSSARY

### nouns

conception = ?

scene = ?

interior = ?

meaning = ?

miracle = ?

matter = ?

perspective = ?

surface = ?

horizon = ?

depth = ?

lawn = ?

detail = ?

truth = ?

approach = ?

porch = ?

golden ratio = ?

### verbs

to involve = ?

to demonstrate = ?

to compare = ?

to seek = ?

### others

innovative = ?

outdoor = ?

flowered = ?

huge = ?

instead of = ?

flat = ?

orthogonal = ?

vanishing = ?

distinct = ?

bluish = ?

nearby = ?

rich = ?

while = ?

ancient = ?

unlike = ?

solely = ?

startling = ?

actually = ?

# The Age of Leonardo and Michelangelo



## GLOSSARY

### nouns

**conception** = concezione

**scene** = scena

**interior** = interno

**meaning** = significato

**miracle** = miracolo

**matter** = fatto, problema

**perspective** = prospettiva

**surface** = superficie

**horizon** = orizzonte

**depth** = profondità

**lawn** = prato

**detail** = dettaglio

**truth** = verità

**approach** = approccio

**porch** = portico

**golden ratio** = sezione aurea

### verbs

**to involve** = coinvolgere

**to demonstrate** = dimostrare

**to compare** = confrontare

**to seek** = cercare

### others

**innovative** = innovativo

**outdoor** = esterno

**flowered** = fiorito

**huge** = vasto

**instead of** = invece di

**flat** = piatto

**orthogonal** = perpendicolare

**vanishing point** = punto di fuga

**distinct** = distinto

**bluish** = bluastro

**nearby** = vicino

**rich** = ricco

**while** = mentre

**ancient** = antico

**unlike** = diversamente da

**solely** = soltanto

**startling** = sorprendente

**actually** = realmente

# The Age of Leonardo and Michelangelo



In 1475 Leonardo painted **The Annunciation**. The conception is really innovative: **the scene is outdoor**, in a flowered garden, open to a **huge landscape** instead of the interior of the Virgin's room. The meaning is clear: the miracle of Christ's conception isn't a private matter but something that **involves all the world**.

**huge** = vasto



# The Age of Leonardo and Michelangelo

## TIMELINE - The Annunciation in gothic and Renaissance painting



**Simone Martini**

The scene is typically gothic: the golden background is a non-place.

1333



**Beato Angelico**

The scene is inside a perspective porch. the garden is partly visible.

1434



**Leonardo da Vinci**

The scene is outdoor, in a flowered garden, open to a huge landscape.

1375

1300

**Ambrogio Lorenzetti**

Mary's room is represented through a perspective floor (but the background is still golden).

1344

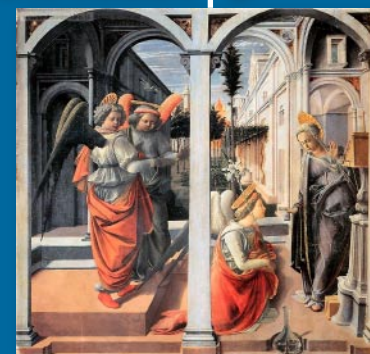


1400

**Filippo Lippi**

The event takes place inside a porch. The closed garden is behind the characters.

1450



**Sandro Botticelli**

The event takes place inside the Virgin's room. The landscape is out of the window.

1389



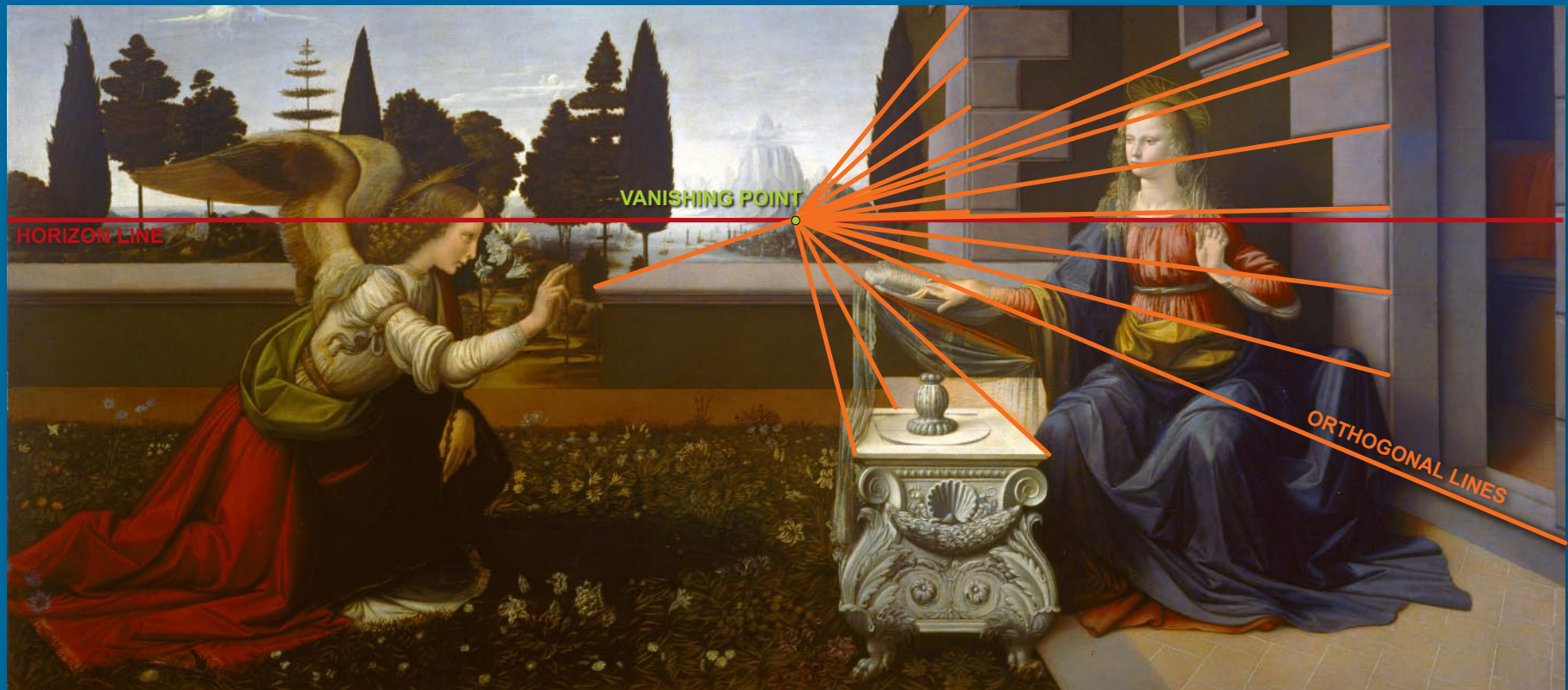
go to the [TEST n.1](#)

# The Age of Leonardo and Michelangelo



In The Annunciation Leonardo used the **linear perspective** (a mathematical system for creating the **illusion of space and distance on a flat surface**, described by Brunelleschi and Alberti, two famous Renaissance architects). Here it is possible to find the **horizon line**, **orthogonal lines**, and **vanishing point**.

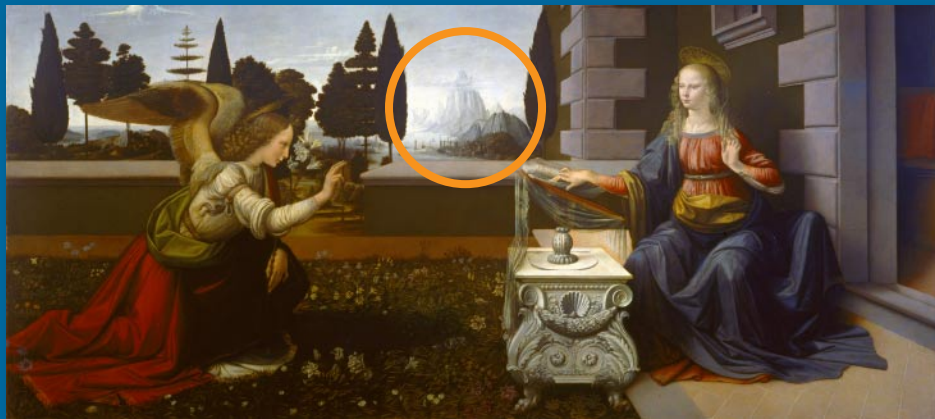
link to the [animation of linear perspective](#)



# The Age of Leonardo and Michelangelo



Leonardo also used the **atmospheric perspective**, that is creating a sense of **depth** in painting by imitating the way the atmosphere makes **distant objects** appear **less distinct** and **more bluish** than they would be if nearby.



**depth** = profondità    **bluish** = bluastro

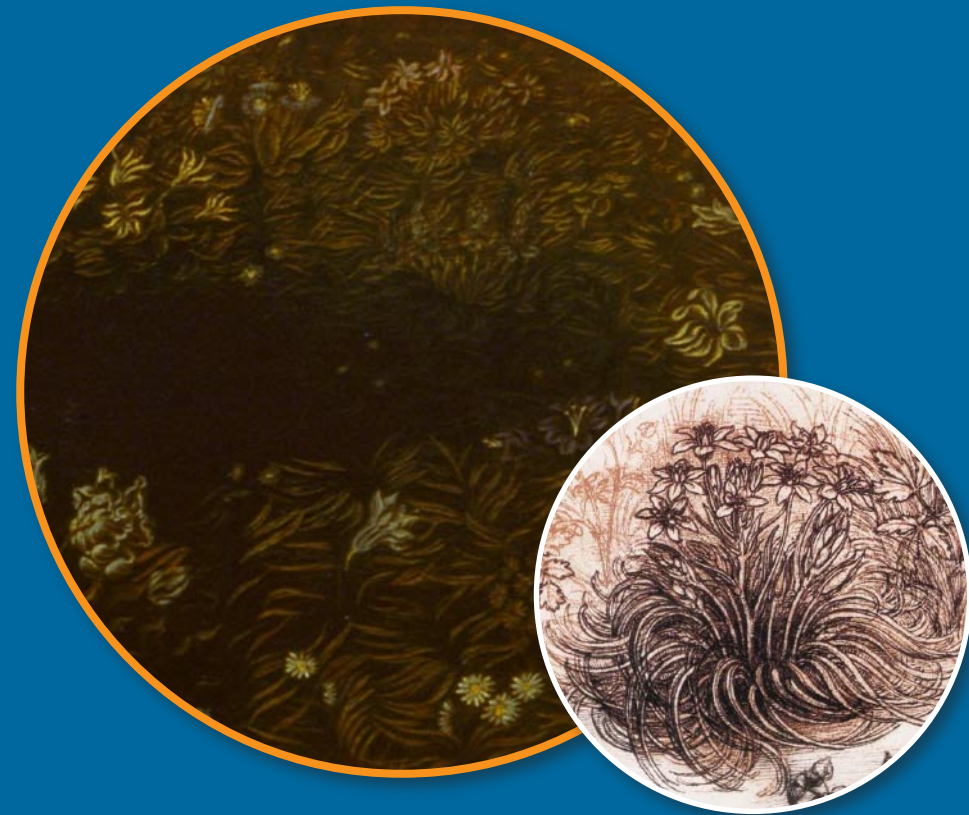
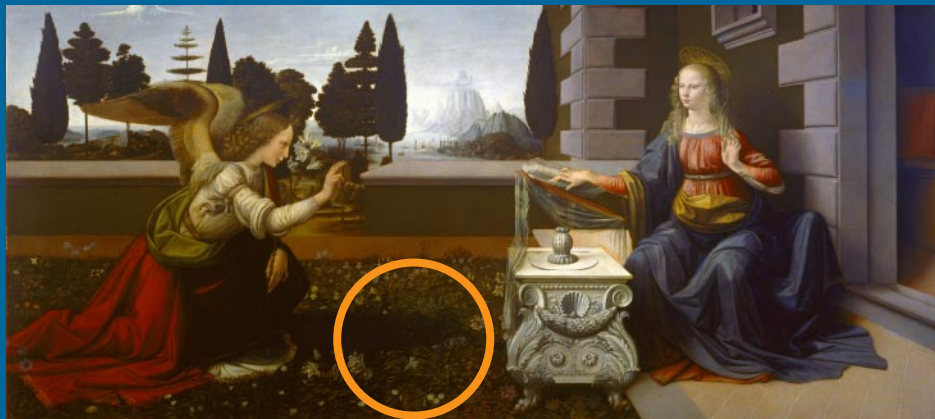
link to the [animation of atmospheric perspective](#)

go to the [TEST n.2](#)

# The Age of Leonardo and Michelangelo



The lawn is **rich of plants and flowers**. These are not decorative details but demonstrate the **scientific interest** of Leonardo for the nature in general, and for **botanic** in particular. We can compare this painting with Leonardo's **sketches**: the **observation method** is the same.



**sketch** = schizzo, disegno



# The Age of Leonardo and Michelangelo



While greatly influenced by the writings of the **ancient Greeks and Romans**, Leonardo, unlike many of his contemporaries, saw the **limitations of seeking the truth solely in those writings or in the Bible**. Instead, he took the startling approach of **actually observing nature** and asking **simple scientific questions** like, “How do birds fly?” Then he systematically recorded their solutions in his **sketches**.



**truth** = verità    **Bible** = Bibbia    **actually** = realmente



go to the [TEST n.3](#)

# The Age of Leonardo and Michelangelo

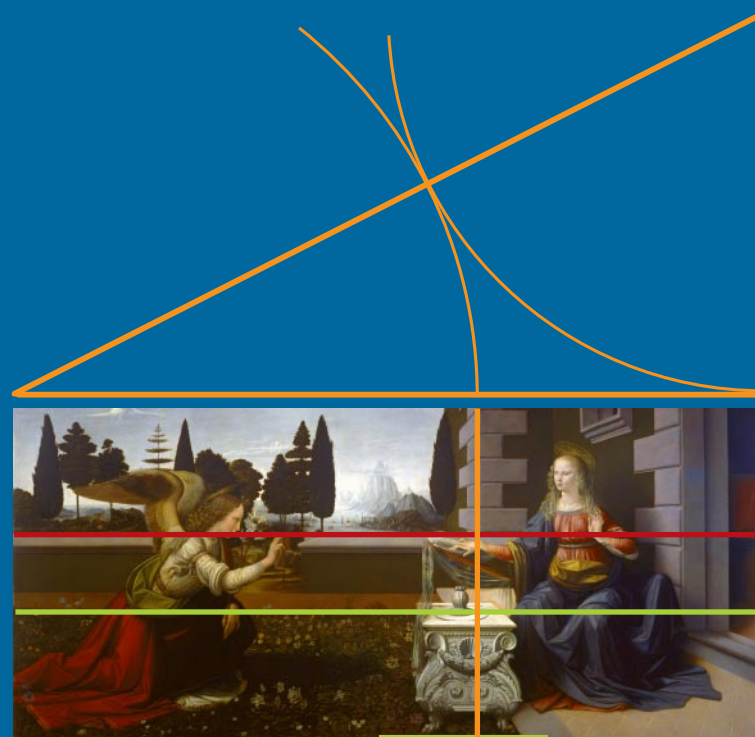
In this painting there is a **mistake**: the **Virgin's arm** seems to be too long and its position is quite impossible. Someone says that it was **Leonardo's choice** because he wanted to create an **anamorphic figure**.



**mistake** = errore

# The Age of Leonardo and Michelangelo

Leonardo always searched for the **perfect proportions** both in **human body** and in the **composition of his paintings**. In The Annunciation it is possible to find the **golden ratio**, a **proportion** (called also “divine proportion”) in which a segment is divided so that **the smaller part is to the larger part, as the larger part is to the whole**. The corresponding number is about **1,618033**.



golden ratio = sezione aurea

go to the [CROSSWORDS](#)