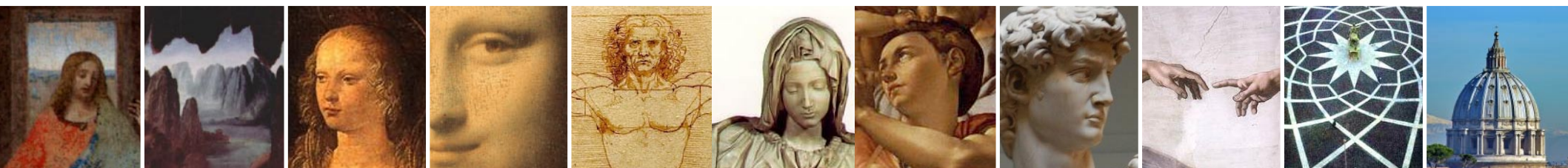




Ministero dell'Istruzione, dell'Università e della Ricerca – Ufficio Scolastico Regionale per la Sicilia
Corso di formazione docenti all'insegnamento CLIL
Modulo C – Sperimentazione in classe del percorso CLIL

The Age of Leonardo and Michelangelo



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

The Age of Leonardo and Michelangelo



GLOSSARY

strength = ?

naked = ?

marble = ?

to carve = ?

hip = ?

shadow = ?

hero = ?

to twist = ?

shoulder = ?

forehead = ?

enemy = ?

winner = ?

bright = ?

go to [TEST n.1](#)

to detach = ?

to enhance = ?

to baptize = ?

TRANSLATE IN ENGLISH

scultura = ?

statua = ?

prospettiva = ?

ombra = ?

fronte = ?

fianco = ?

eroe = ?

forza = ?

nemico = ?

spalla = ?

palpebra = ?

sopracciglio = ?

affresco = ?

go to [TEST n.2](#)

The Age of Leonardo and Michelangelo



GLOSSARY

strength = forza
naked = nudo
marble = marmo
to carve = scolpire
hip = fianco
shadow = ombra
hero = eroe
to twist = girare, torcere
shoulder = spalla
forehead = fronte
enemy = nemico
winner = vincitore
bright = brillante

to detach = staccare
to enhance = accrescere
to baptize = battezzare

TRANSLATE IN ENGLISH

scultura = sculpture
statua = statue
prospettiva = perspective
ombra = shadow
fronte = forehead
fianco = hip
eroe = hero
forza = strength
nemico = enemy
spalla = shoulder
palpebra = eyelid
sopracciglio = eyebrow
affresco = fresco

The Age of Leonardo and Michelangelo

In 1501 Michelangelo went back to Florence where he began to carve one of his **most famous creations**: the **David**. Michelangelo's hero represents the **moral strength**, full of "virtus", quiet and self-confident. He is **naked** like a classic statue.

The composition is **classic** too: it is possible to observe the **contrapposto** (also called "**ponderation**") that is the position of a human figure standing with most of its weight on **one foot** so that its shoulders and arms **twist off-axis** from the hips and legs (like Polykleitos' **Doryphoros**).

strength = forza **self-confident** = sicuro di sè
naked = nudo **hip** = fianco



Polykleitos
Doryphoros, 450 b. C.



David, 1501-1504, Accademia Gallery, Florence.

The Age of Leonardo and Michelangelo

TIMELINE - David and Goliath in Renaissance and Baroque art



Donatello

The boy, naked, has already killed Goliath and has a sword in the hand.

1440



Verrocchio

David, dressed, is very thin and elegant.

1472



Michelangelo

The hero is reflecting before throwing the stone. Classic balance and still position.

1501



Gian Lorenzo Bernini

The hero is represented while he's going to throw the stone. Great dynamism.

1623

1400

Andrea del Castagno

The young man is painted on a shield like an athlete. Goliath's head is under his feet.

1450



1500

Tiziano Vecellio

The young David is praying after Goliath's decapitation. The giant is entirely visible.

1542



1600

Caravaggio

The young hero, coming from the dark, is showing Goliath's head.

1609



Peter Paul Rubens

The hero is decapitating the giant keeping the head still with his foot.

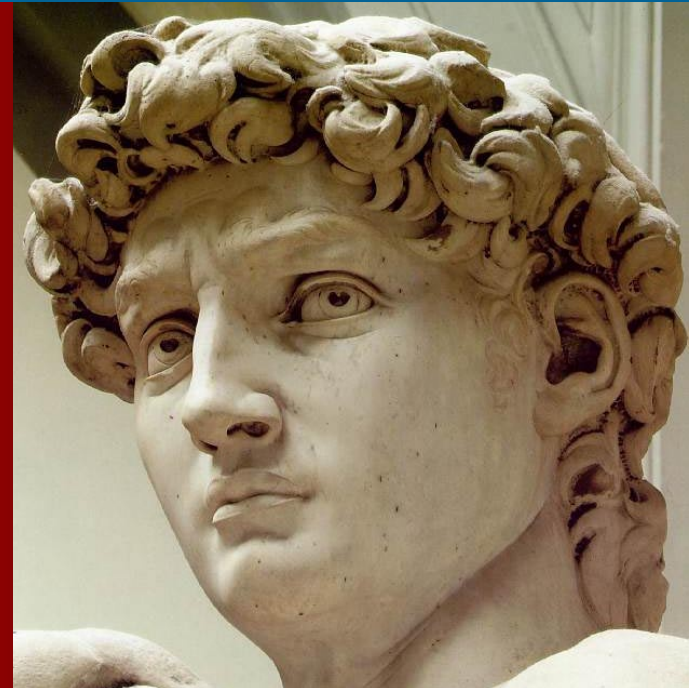
1630



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

The Age of Leonardo and Michelangelo

David's **forehead** is furrowed because he is **focusing on his enemy** (he is not yet the winner, Goliath's head isn't at David's feet). His **hands** are bigger than normal ones because they are the **instrument of his reason**. For his **moral qualities** David represented the principles of **liberty and independence** peculiar to florentine people. The statue was originally placed in front of the **Old Palace**, where today there's a copy while another copy is in Michelangelo square.



Copy in front of Old Palace



Copy in Michelangelo Square



The original David

forehead = fronte **furrowed** = corrugato

go to the **TEST n.4**

The Age of Leonardo and Michelangelo



Tondo Doni, 1504, Uffizi Gallery, Florence

In the same period Michelangelo painted the **Tondo Doni** representing the **Holy Family**. The **shape** of this picture is not very common like uncommon is the **position of the characters**: the three human figures are **linked together by a spiral movement** (the so-called **twisted line or serpentine line**).



The Age of Leonardo and Michelangelo



The figures are very **three-dimensional** and **statuesque**. The **colour**, vivid and bright, is used to **give volume** because Michelangelo considered **painting like sculpting**.

The **outline** is well defined (on the contrary of Leonardo's art) in order to **detach the figures from the background** and **enhance their solidity**.



statuesque = plastico, statuario **detach** = staccare **enhance** = accrescere

The Age of Leonardo and Michelangelo



Behind the three holy characters there are: the little **John the Baptist**, some **young men** waiting to be baptized and a portion of **landscape** painted with a **chromatic perspective** (like the atmospheric perspective the colors becomes bluish but there isn't a blurring effect).



to baptize = battezzare chromatic = cromatico

go to the [TEST n.5](#)