

*Working With: MICHELANGELO'S FORM – Beginning Level*



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**ARTIST**

**Michelangelo Buonarroti**  
*(my-kel-AN-jel-low bwoh-nah-ROW-tee)*  
1475 - 1564  
Italian

**LEVEL**  
Beginning

**ART ELEMENTS**

Form

**VOCABULARY**

Architect, column, dome, foundation,  
Renaissance, sculptor, marble, design,  
header, highlight, shadow

**MEDIA**

Paper and chalk

**VISUALS**

Print: *St. Peter's Church, Rome*

**EMPHASIS**

Renaissance architectural form

**SUGGESTED MUSIC**

Music to inspire artists

**MATERIALS FOR INSTRUCTOR AND STUDENTS**

Classroom Folder: One - 12" x 14" sheet of brown construction paper  
One - 6" x 9" sheet of manila construction paper  
Two - 4-1/2" x 12" sheets of manila construction paper  
One - large newsprint "placemat"  
One - paper plate  
One - paper towel  
Artist Profile Slip

Instructor Tote: Brown soft chalk  
White soft chalk  
One - cotton ball  
Three - Q-tips (1 for glue)  
Purple dry tempera (1/2 tsp. on paper plate per student)  
Yellow dry tempera (1/2 tsp. on paper plate per student)  
Two spoons (for instructor only to distribute dry tempera)

Student Supplies: Scissors and Glue  
Completed Michelangelo's Learning Packet

**PREPARATION**

Place the Michelangelo print in front of the room. Construct an example to become familiar with the procedure. Have your paper plate with **dry** tempera and other supplies close by. Tape the manila pieces to the board.

**SET-UP [ 5 minutes ]**

Appoint the following number of students to distribute the materials:

**SUPPLIES [4]** One cotton ball, 3 Q-Tips, brown chalk, and white chalk to each student

**PAPER [7]** One sheet of newsprint, one brown construction paper, one 6" x 9" manila paper, two 4-1/2" x 12" manila papers, one paper plate, one paper towel, and artist profile slip to each student

Instructor or volunteer will distribute 1/2 tsp. dry tempera of each color to student's paper plate.

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**ORIENTATION [ 2 minutes ]**

Michelangelo was a superb painter, sculptor, and architect. His last efforts went into designing the largest church in the world, St. Peters. Today you will be an architect, just like Michelangelo. You will design and construct your own Renaissance building.

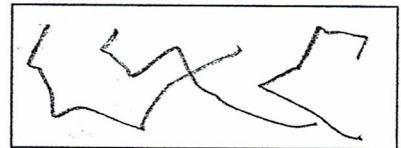
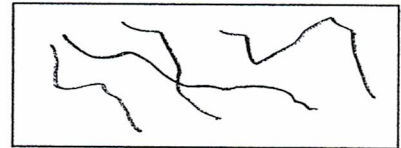
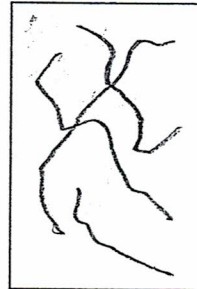
**DEMONSTRATION AND ACTIVITY**

**ORGANIZE YOUR WORK AREA [ 3 minutes ]**

1. Set the large brown paper on the floor or out of the way.
2. Center the newsprint on the top of your desk like a placemat.
3. Put the manila papers in the center of the newsprint.
4. Place chalk on one side of the paper plate which should be set on one corner of your desk.
5. Put your paper towel next to your paper plate.
6. Lay the cotton ball and Q-tips on the paper towel.
7. Your artist profile slip, scissors, and glue can go on the other corner of your desk.

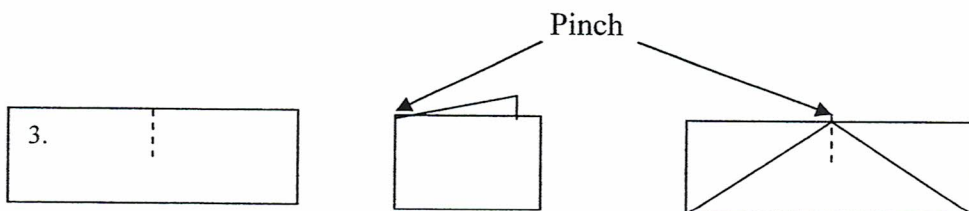
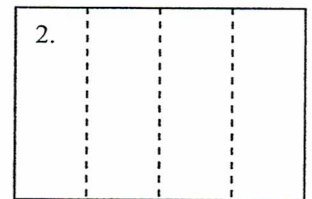
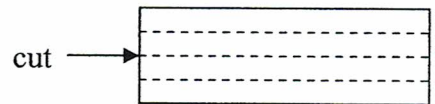
**CREATING MARBLE [ 5 minutes ]**

1. Use the edge side of the soft brown chalk to lightly cover the three pieces of manila. This is done very quickly! Keeping the brown chalk flat on its side, draw five "lightning bolt" lines going in different directions on each paper.
2. Repeat the "lightning bolt" lines with the soft white chalk on all three pieces.
3. Use the cotton ball to gently blend using strokes that flow in the direction of the first brown chalk lines. Look at the marble blocks you have created!



**THE BUILDING BLOCKS [ 8 minutes ]**

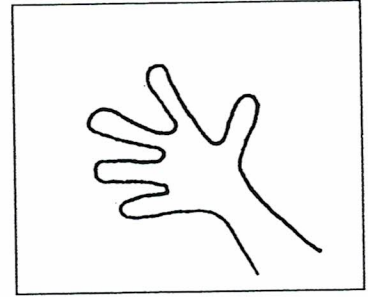
1. Fold one 4-1/2" x 12" "marble" paper lengthwise in half and then in half again, to make four long rectangles. Cut it in half.
2. Fold the 6" x 9" marble piece in half width wise and again to make 4 rectangles. Open it and cut on those lines to make four columns. Set aside.
3. Fold the remaining 4-1/2" x 12" piece of marble in half without creasing the fold, only "pinching" the top of the fold to mark the center. Open and lay flat. With the brown chalk, draw a triangle with "pinched" fold at the top. Cut out the triangle and set scraps to the side.



## Working With: Michelangelo's Form – Beginning Level

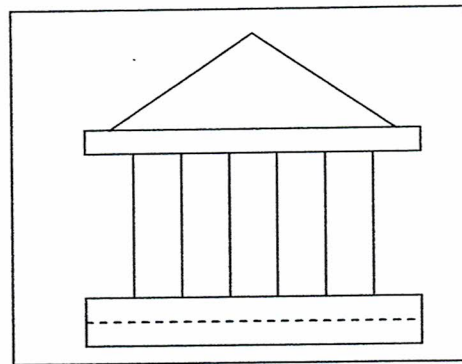
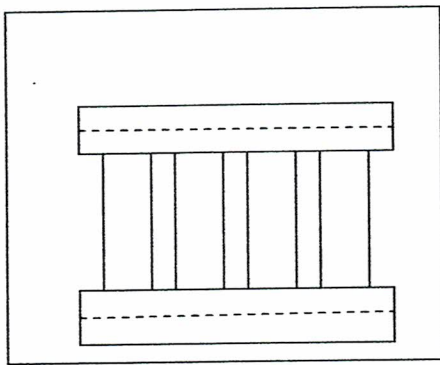
### PREPARE THE BACKGROUND [ 2 minutes ]

Add texture to the large dark brown paper by placing it between open-fingered hands and squeezing fingers together to “warm” the paper. Move the hands around to slightly wrinkle the paper. Place paper flat and smooth out. Place the large brown paper horizontally on your desk.



### FOUNDATION [ 5 minutes ]

1. Begin the building with the foundation, using one piece of the lengthwise marble which is folded in half.
2. Put a nickel-size circle of glue on the paper plate. Using the Q-tip, attach the “foundation” piece to the center of the very bottom of the brown paper.

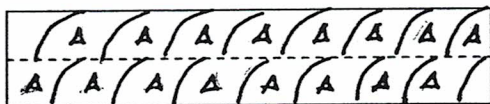
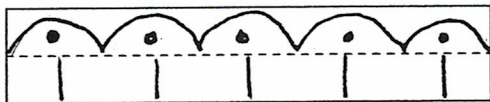


### WALLS, CEILING, AND ROOF [ 5 minutes ]

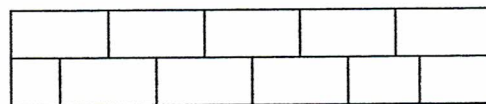
1. Arrange 3 or 4 “columns” on top of the foundation piece. These are the walls of the building. Tuck the bottom of each column slightly under the foundation as you glue them down.
2. Use the second long piece to make the ceiling. It can be used as two rows of bricks or cut in half and arranged as one. Glue down.
3. The triangle is the roof. It may extend past the top edge of the paper, so glue only the bottom if necessary.

### DETAIL AND SHADING [ 7 minutes ]

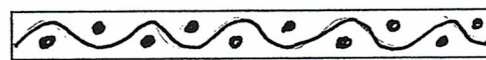
Michelangelo's buildings had carved designs and detail. Look in the Learning Packet for ideas. With the brown chalk, decorate the header across the top of the columns. Put some pattern designs in the roof triangle. Draw the horizontal line between the two rows of stone in the foundation. Draw some vertical lines to make “bricks.” Alternate the lines.



Header Detail



Bricks



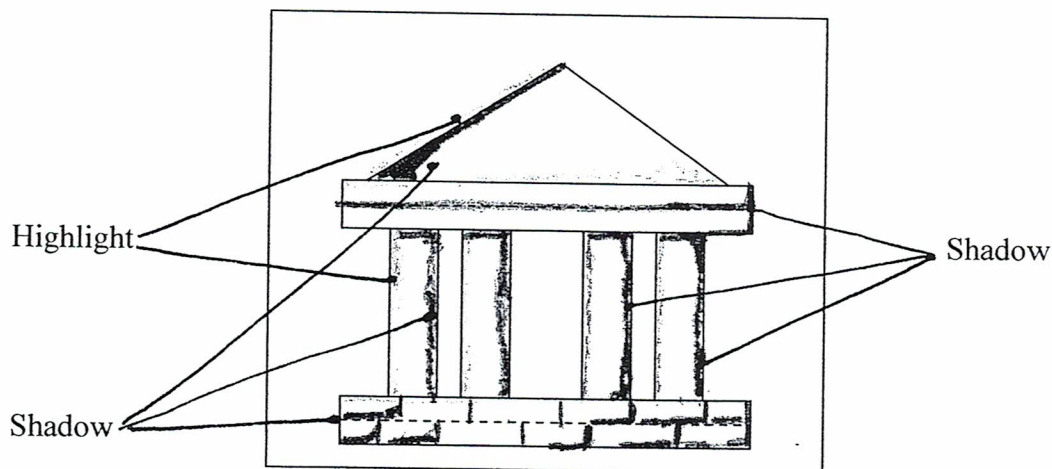
Header Detail

## *Working With: Michelangelo's Form – Beginning Level*

### **SHADOW AND HIGHLIGHT [ 5 minutes ]**

Choose the position of the sun. The highlight will be on one side of the column, the shadow on the opposite.

1. Dip one Q-tip in the dry yellow paint and apply it to the highlighted side of the columns. Use a vertical stroke.
2. Dip the other Q-tip in the dry purple paint to create shadows. Use the same application technique.
3. Put the shadows and highlights on the individual bricks and on the roof, overhang, and carved details.



4. Tap the edge of the brown paper onto the newsprint to shake off extra dry paint. Fold up the newsprint with the paint and scraps inside to discard.

### **MOUNTING THE ARTIST PROFILE SLIP [ 2 minutes ]**

*(Profile slips for each artist are provided. They give a brief description of the artist, the technique, and the media used in the art activity. They should be mounted on the back of each art project after it is completed.)*

1. Write your name on the front of the artist profile slip.
2. Using glue, mount the profile slip on the back of your artwork.
3. Encourage students to discuss their artwork at home using this artist slip of information.

### **CONCLUSION**

I hope you enjoyed your day as an architect. Maybe some of you will become architects when you grow up and design real buildings that will last as long as Michelangelo's masterpiece, St. Peter's Church in Rome, Italy.

### **CLEAN UP [ 5 minutes ]**

Throw all scrap and paint trash onto paper plate for disposal. Appoint a helper to collect:

**SUPPLIES [1]** Collect brown and white chalk and return to instructor tote.

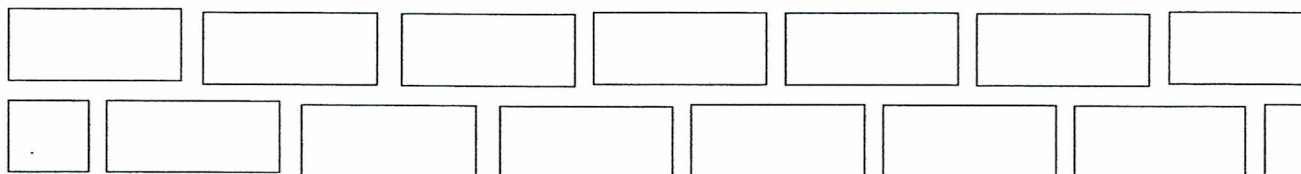
**TRASH [1]** Bring around a trashcan to collect newsprints, paper towels, paper plates, Q-tips, cotton balls, and scraps

**Learning From: Michelangelo's Form** **Beginning Level**

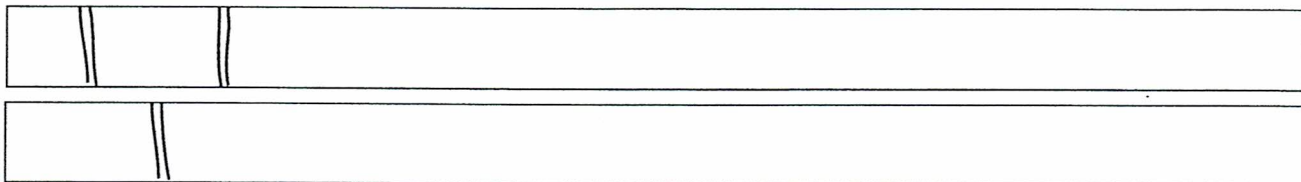
Michelangelo was a famous architect. An architect designs buildings. Every building must have a floor. Michelangelo used bricks or blocks of stone for the floors of his buildings.

**Drawing Bricks**

Bricks must overlap each other to make a strong floor.

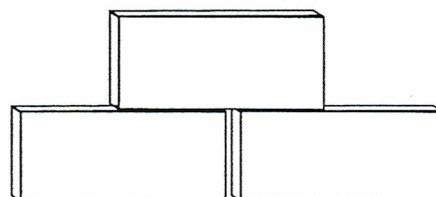
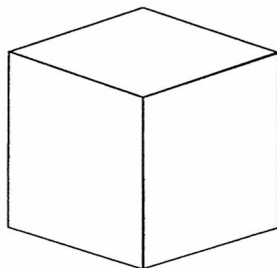
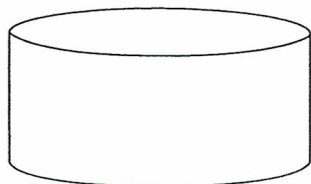
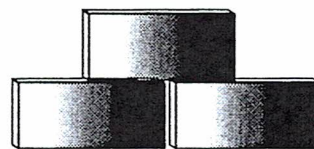
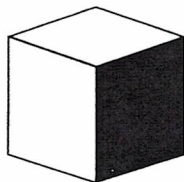
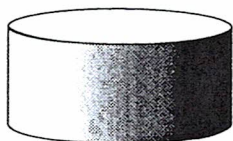
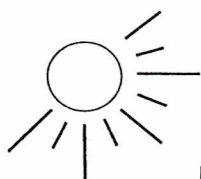


Draw vertical lines in these boxes to make bricks like above.

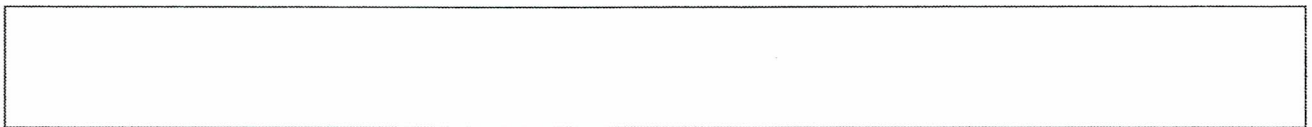
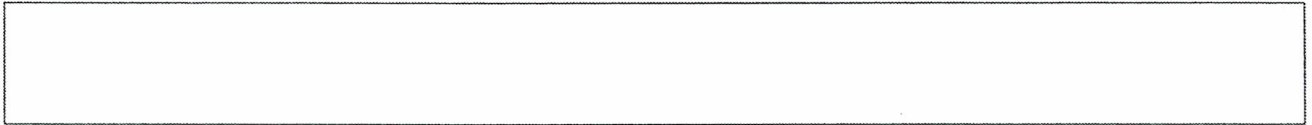
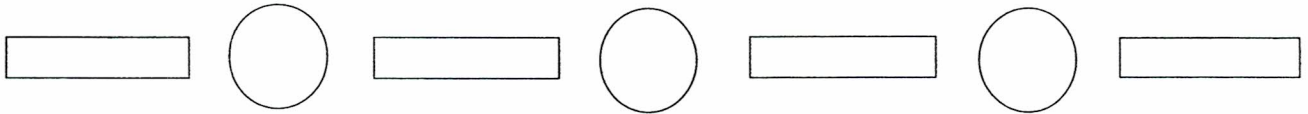


Michelangelo's building designs were very realistic. They had highlights and shadows. The highlights happen when sunlight hits one side. The other side is in shadow.

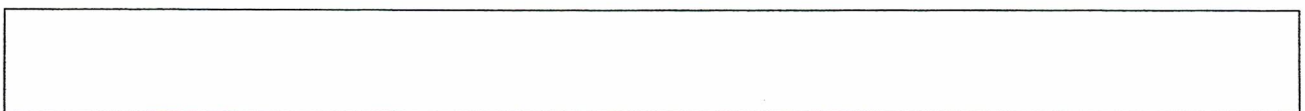
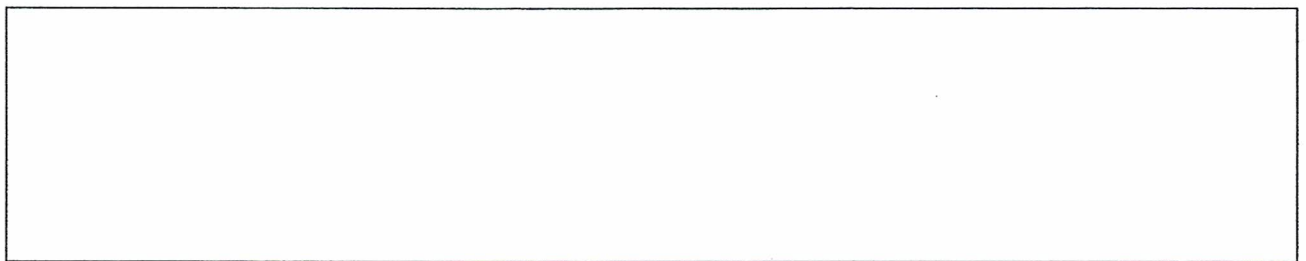
Use a yellow crayon to make highlights and a purple or blue crayon to make shadows.



Michelangelo decorated his buildings with beautiful patterns.  
A pattern is a set of shapes that repeat. Practice these patterns.



Now, practice some of Michelangelo's patterns.



***Introducing: MICHELANGELO – Beginning Level***

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**INTRODUCING MICHELANGELO BUONARROTI**

**Italian 1475-1564 (my-kel-AN-jel-loe bwoh-nah-ROE-tee)**

**BEGINNING LEVEL**



**PROPS**

AUDIO: Music to Inspire

CARDS: Artist Name – Date, Vocabulary

**VOCABULARY**

CARDS: Detail, Realistic, Sculptor, Architect

VERBAL: Sculpture, Dome

**SLIDES**

- |   |   |
|---|---|
| 1. <i>Sketch of Painter</i>                     | 8. <i>Giant Block of Marble</i>         |
| 2. <i>Sistine Chapel: View Towards Entrance</i> | 9. <i>St. Peter's Church</i>            |
| 3. <i>Sistine Chapel: View Towards Altar</i>    | 10. <i>St. Peter's Dome</i>             |
| 4. <i>Prophet Jeremiah</i>                      | 11. <i>Interior of St. Peter's Dome</i> |
| 5. <i>Detail: Prophet Jeremiah</i>              | 12. <i>Renaissance</i>                  |
| 6. <i>David</i>                                 | 13. <i>Self-Portrait</i>                |
| 7. <i>Detail: David</i>                         |   |

**PRINT** – *St. Peter's Church, Rome*

**MOTIVATION**

Please stand up. Let's pretend we are climbing a very tall, steep ladder. (PANTOMIME CLIMBING) Are you feeling a bit dizzy as we reach the top, because we are more than sixty feet in the air! That's as high as a three story building! Whew! We've finally reached the top of the ladder. Now we carefully step onto a small, flat platform at the top. We can stop a moment and catch our breath and rest after such a long climb. Now, let's tilt our heads back as far as they can go to look at the ceiling which is right above our heads. Bend and arch our backs so our heads go back even further. Now raise our arms above our heads like we're holding a paintbrush. Now freeze! Try to hold this position as I tell you what this is all about.

Michelangelo was an artist of long ago who spent all his waking hours in this position for four long years! He even drew a little picture of himself doing what you're doing right now. You haven't held this position for even four minutes, but I bet you are quite uncomfortable.

**DEVELOPMENT**

**1. SLIDE – SKETCH OF PAINTER**

You can relax now and sit down. Was that hard to do? Would you like to do that for four years? Look and see if Michelangelo's sketch looks like your position a minute ago. Is his back bent? (YES) Is his head back as far as it can go? (YES) He said "My paintbrush all the day doth drop a rich mosaic of paint on my face." Do you think he had a very colorful face by the end of each day? (YES) Do you think he had a sore back and neck too? (YES)

At night he was so exhausted that he would fall into bed with his clothes and boots on. What was Michelangelo working on with his paintbrush in such a difficult position? His completed artwork is one of the most amazing and famous works of art in the world. Let's take a look.

*Introducing: MICHELANGELO – Beginning Level*

**2. & 3. SLIDES – *SISTINE CHAPEL: VIEW TOWARDS ENTRANCE, SISTINE CHAPEL: VIEW TOWARDS ALTAR***

It is the huge ceiling of the Sistine Chapel in Rome, Italy. How do you paint such a giant, tall ceiling? Before Michelangelo climbed the ladder to begin work, he planned and prepared for six months.

Raise your hand if you see many people painted on the ceiling. (YES) Try to guess how many men and women he painted. Do you think it was more than 25? More than 100? More than 200? You are right! Michelangelo painted over 300 people on the ceiling. The figures were of people from the Bible. He wanted them to look very realistic, so sometimes he used real models.

Let's look at a man, named Jeremiah, he included in his painting on the Sistine Chapel ceiling.

**4. SLIDE – *PROPHET JEREMIAH***

Can you pose like Jeremiah? Tell me how Jeremiah must have felt or how you would be feeling if you were sitting like this. (SAD, THOUGHTFUL, DEPRESSED) Notice how all the lines pull downward—his beard, clothing, his limp left hand. Can you hold your hand the same way? It is believed that Michelangelo used himself as a model for Jeremiah. Do you think this also shows Michelangelo was very tired from painting the ceiling? (YES)

Show me with your hands if Jeremiah is a small or big man. (BIG) Notice his size and strength—the powerful lines of his shoulders, arms, and heavy boots. Is he in deep thought? (YES) Now let's take a closer look at Jeremiah. We will see him very close-up like we climbed the tall ladder again!

**5. SLIDE – *DETAIL: PROPHET JEREMIAH***

Let's play "I Spy." I will find some small detail in the painting, and you can say "I Spy" if you find it and point to it on the screen. I spy his fingernails. I spy his closed eyes. I spy wrinkles on his face. I spy a white sleeve. Very good! Michelangelo was a master at painting realistic details that made the people come to life.

Finally, with great relief, Michelangelo declared that the Sistine Chapel was finished! How many years did he work on it? (FOUR) Do you think people liked it? People came from all over the world to see this great work. It left them staring and lost for words. That same is true today for the millions of visitors who visit and can't believe their eyes.

But Michelangelo didn't love to paint, even as great an artist as he was. Let me show you his first love as an artist.

**6. & 7. SLIDES – *DAVID, DETAIL: DAVID***

Is this a painting? (NO) We call this a sculpture. Please say that word. (SCULPTURE) It is like a statue, and it's made out of a very hard stone called marble. First and foremost, Michelangelo considered himself a sculptor. He generally signed his letters and contracts "Michelangelo the Sculptor."

Michelangelo felt the human body was the most important subject an artist could sculpt or paint. He spent a lot of time studying nature and science to make his masterpieces as lifelike as possible.

This sculpture started as such an enormous block of marble that it was named "The Giant." Let's see what a giant block of marble looks like and from where it comes.

**8. SLIDE – *GIANT BLOCK OF MARBLE***

Is it truly "giant"? (YES) Look at how tiny the people look next to it. This is a very special white stone that came out of the mountain you see on the right side. Would this giant marble be hard



## ***Introducing: MICHELANGELO – Beginning Level***

to move? (YES) They had to haul it down the mountain with ropes and pulleys. Then it was put on an ox-drawn cart, and finally loaded on to a boat to be taken down the river to where Michelangelo could work on it.

But that name, “giant,” meant something else to Michelangelo.

### **6. SLIDE REVERSE – DAVID**

There is a story in the Bible about a young man named David, who you see here. He goes to battle, all by himself, against an enemy soldier named Goliath. Goliath was known all over for being a huge, tall giant! Guess who won the battle between David and Goliath? (DAVID) So Michelangelo took “The Giant” block of marble and sculpted it into David the hero. It is very large and nearly takes your breath away. It stands 17 feet tall! That’s as tall as \_\_\_\_\_ (THIS ROOM, THREE TIMES AS TALL AS ME, ETC.) Do you think David or Goliath was that tall? (NO)

### **7. SLIDE – DETAIL: DAVID**

*David* looks so real because Michelangelo studied the human body. He studied muscles, skin, bones—everything that would help him bring a body to life from a block of cold marble.

Michelangelo shows David about to go to battle with giant Goliath. His face shows intense concentration as he holds his only weapon over his shoulder—a slingshot. Could that be a frown with his eyebrows drawn down? Can you make your face match David’s? He watches carefully with his loaded slingshot held tightly as he looks into the distance, waiting for Goliath to appear.

Let’s play “I Spy” again. I spy curly hair. I spy lines in his neck. I spy bones beneath the skin on his hand. You are excellent at looking for details!

Michelangelo worked with his hammer, chisel, and polishing stones for three years on *David*. The *David* made him known far and wide as the greatest living sculptor.

So our artist was a great painter and a great sculptor. But there’s one more kind of art for which he is famous. Let’s take a look.

### **9. SLIDE ADVANCE – ST. PETER’S CHURCH**

He is also famous as an architect! What does an architect do? (DESIGNS BUILDINGS) Michelangelo was seventy years old when he was asked to design a very important, large church in Rome. It is called St. Peter’s. It was a very big job, and Michelangelo worked on St. Peter’s for the rest of his life.

### **10. SLIDE – ST. PETER’S DOME**

Look at the specially shaped roof of St. Peter’s. Show me the shape with your hands. (DOME) That was the part that interested Michelangelo the most. It is very large and very pretty, both inside and out. Let’s walk up the wide stairs and see the beauty of the inside of the dome.

### **11. SLIDE – INTERIOR OF ST. PETER’S DOME**

Isn’t it beautiful and special? Notice how he included many windows to light up the colors and artwork.

### **12. SLIDE – RENAISSANCE**

What was the world like in Michelangelo’s lifetime? It was an exciting time where so many new things were being discovered and explored. Michelangelo was surprising the world with his amazing artistic talents.

*Introducing: MICHELANGELO – Beginning Level*

**13. SLIDE – SELF-PORTRAIT**

Michelangelo—painter, sculptor, architect—a great master artist you’ve just met!

**CONCLUSION**

We will play a game to remember Michelangelo’s great talents. You will close your eyes. I will change slides. When you open your eyes you will show me silently if the artwork on the screen was done by Michelangelo the painter, sculptor, or architect.

Painter—paint back and forth with your brush.

Sculptor—hammer with your tools on the marble rock.

Architect—carefully design with paper and pencil.

**(Change Slides to Show: SISTINE CHAPEL, DAVID, ST. PETER’S, DETAILS)**

You are very art smart today! Show me what kind of art you think you will be doing in your classroom art project. You will have to wait and see! Arrivederci! (ah-ree-vay-DEHR-chee is goodbye in Italian)

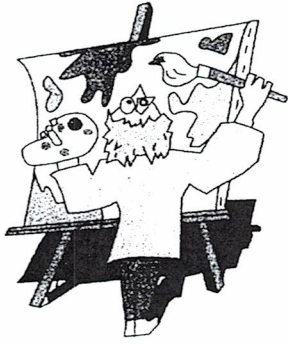
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## VOLUNTEER INSTRUCTIONS

### MICHELANGELO BUONARROTI

*(my-kel-AN-jel-low bwoh-nah-ROW-tee)*

#### Beginning Level



1. The students will be exploring architecture and Michelangelo's designs.
2. Students will need the following supplies:
  - Classroom Folder: One - 12" x 14" sheet of brown construction paper  
One - 6" x 9" sheet of manila construction paper  
Two - 4-1/2" x 12" sheets of manila construction paper  
One - large newsprint "placemat"  
One - paper plate  
One - paper towel  
Artist Profile Slip
  - Instructor Tote: Brown soft chalk  
White soft chalk  
One - cotton ball  
Three - Q-tips (1 for glue)  
Purple dry tempera (1/2 tsp. on paper plate per student)  
Yellow dry tempera (1/2 tsp. on paper plate per student)  
Two spoons (for instructor only to distribute dry tempera)
  - Student Supplies: Scissors  
Glue  
Completed Michelangelo's Learning Packet
3. Help students with initial folding. The project will look better if the folds are straight.
4. The first brown chalk application for the marble should be very light.
5. When "warming" the brown paper, it should be wrinkled without being torn or crumpled.
6. Help students glue pieces straight and connected. This is a realistic piece, so pieces of the building shouldn't "float."
7. The detail with the brown chalk should be minimal. The Q-tip will soften the lines if necessary.
8. The yellow and purple paint is applied generously and then tapped off onto the newsprint, which is then folded and discarded.
9. Thank you, thank you!