



“Making Connections with Figure Drawing Yesterday to Today”

*Lesson plan designed for DVI by
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Andrea del Sarto,
Study of a Young Man Holding a Book

SUMMARY

This lesson plan helps students discover how Classical artists made figure drawings and how skill-based techniques can be utilized in students' classroom drawings. Specifically, this lesson addresses the artwork of Andrea del Sarto and Henry Fuseli, who have different approaches to figure drawing.

STANDARDS

NATIONAL ART CONTENT STANDARDS:

VA:Cn10.1.la
VA:Cn10.1.lla
VA:Cn10.1.llla

LITERACY COMMON CORE STANDARDS:

CCSS.ELA-LITERACY.W.9-10.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting,

or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

CCSS.ELA-LITERACY.W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

OBJECTIVES

- Discover how figure drawing was used in Classical Art as a preliminary study for painting and more finished drawings
- Use research to understand Andrea del Sarto and Henry Fuseli’s place in history and purpose as artists
- Evaluate the importance of Andrea del Sarto and Henry Fuseli’s work
- Analyze the link between the artistic process and the writing process as demonstrated in the Literacy Common Core Standard

BACKGROUND INFORMATION

Included in this lesson are three pages of biographical information about the featured artists, Andrea del Sarto and Henry Fuseli. This information provides historical context and insight into how the artists worked and selected subject matter to draw and paint. This can be an example to reference when students contemplate why they may pursue figure drawing.

ACTIVITY 1

PRELIMINARY DRAWING FOR PAINTING

Although in some situations drawing is seen as a finished artwork today, in the past it was primarily used to learn how to represent the figure in proportion and rendered realistically. It was then used as a tool to plan for finished paintings and frescos.

There are two attached examples of drawings as a preliminary studies for paintings. One is “*The Nightmare*”(A1a) and the other is “*Horseman Attacked by a Giant Snake*”(A1b), by Henry Fuseli. The handout labeled A1 includes a table that can used as a guide to analyze how and why an artist uses drawing as a preliminary study for painting. This handout can be used with either set of images, A1a, or A1b.

After giving students sufficient time to work alone and in silence on the DRAWING AS A PRELIMINARY STUDY FOR PAINTING(A1), follow up with a class discussion during which students can add to and revise their answers. This process is part of the understanding of the Literacy revision and writing process.

MATERIALS:

- color copies of A1a and A1b handouts, enough for students to share images, OR copied as large 11 X 17” images hung up in the class room, OR both.
- one copy each of the A1 handout
- pencils
- erasers

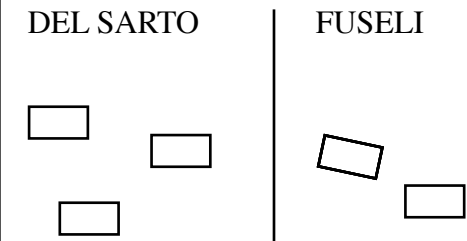
ACTIVITY 2

ARTIST BIOGRAPHY ANALYSIS The attached brief biographies of the artists (A2, pages 1-3) can be printed front and back in black and white to save paper and money. Each student will read and then summarize and analyze the information using the attached questions and prompts labeled, A2.

Provide a sufficient amount of silent time for your students' needs for completing the **WHAT DO WE KNOW ABOUT DEL SARTO AND FUSELI?** worksheet before a follow-up classroom discussion. Use this protocol:

1. Distribute 4 post-it notes to each student and give the following prompts:
2. On one post it, guess a reason why del Sarto made his paintings, and for whom he made them. On the other post-it note do the same for Fuseli.
3. On one post-it note write what you think del Sarto would be painting and for whom if he were alive today. Do the same for Fuseli.
4. Provide two large pieces of butcher paper divided in half with a line, the first one headlined "WHY THESE ARTISTS MADE ART" and the second headlined "WHAT WOULD THEY BE PAINTING TODAY?" Write each artist's name on one side of the dividing line.

WHY THESE ARTISTS MADE ART



Use this as a point of reference for further discussion on these artists' place in history and how/why figure drawing works as a preliminary process for painting.

MATERIALS:

- copied, one each of A1pages 1-3 and A1 WHAT DO WE KNOW ABOUT DEL SARTO AND FUSELI? handouts
- pencils
- erasers
- post-it notes, enough for four per student
- butcher paper
- thick black marker

ACTIVITY 3

CAN I BORROW AN OLD MASTER’S EYES?

Now that students have looked at how two specific artists used figure drawing and why they were painting the subject matter they painted, let’s look at why their artworks are significant to today's artists. Students can learn a lot by studying other artists' methods when learning how to draw a figure in proportion and rendered realistically. Once that skill is mastered, students can “find their voice” as to what they want to communicate in their own artwork.

“Yesterday and Today”

9-12 / Figure Drawing

This activity allows for the student to see and experience drawing through the eyes of an Old Master by copying a drawing as closely as possible, trying to make the artwork the identical size and proportion with accurate value and form.

There are eight images of drawings done by Andrea del Sarto and Henry Fuseli attached and labeled, A3. Provide enough black and white copies so that each student can choose the one they want to copy and there is a variety of the 8 to choose from.

Provide 8 1/2 X 11” drawing paper for students to reproduce the drawing onto. Use the attached Keynote presentation called, COPYING THE MASTERS, for a demonstration of the steps recommended to follow for the most successful reproduction. Mingle while students are working to provide help and encouragement. This is a difficult task!

MATERIALS:

- copies of A3 figure drawing images
- 8 1/2 X 11” drawing paper
- COPYING THE MASTERS Keynote Presentation
- pencils
- erasers

ACTIVITY 4

COMPARE AND CONTRAST THIS ARTISTIC APPROACH TO WRITING
Using the description of the Literacy Common Core Standard, “CCSS.ELA-LITERACY.W.9-10.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new

approach, focusing on addressing what is most significant for a specific purpose and audience,” distribute the venn diagram handout labeled A4, one per every two students.

The goal here is to think about all the activities leading up to now: considering how figure drawing has been used as a preliminary process for painting, the specifics of what Andrea del Sarto and Henry Fuseli have done for their own drawing and painting careers, and how it feels to copy an Old Master’s figure drawing. considering all of that, students are asked to compare and contrast with a partner, the figure drawing process with what happens when writing in regards to the Literacy Common Core Standard.

MATERIALS:

- copies, one per two students of the A4 handout
- pencils
- erasers

ACTIVITY 5

WHERE WOULD THEY BE NOW?

This last activity is asking students to make connections between what they know about Andrea del Sarto and Henry Fuseli and what classically trained artists might be doing today.

Using large pieces of butcher paper, write one each of the following questions on the butcher paper and tape up around the room. Provide markers for students to write their thoughts and divide them into five groups and give them 3 minutes at one paper before rotating and repeating until all butcher papers have been visited.

“Yesterday and Today”

9-12 / Figure Drawing

Questions:

- Who would the Old Masters be painting if they were alive today?
- Where would the old Master’s work be exhibited if they were alive today?
- What might be different about how they would live today versus how they lived in their time?
- What did you learn about the artist whose work you copied?
- Write random thoughts about the activities you have done about figure drawing

After writing answers on the butcher paper questions, have a class discussion about the things that the class and you think are most significant, or interesting.

MATERIALS:

- butcher paper
- masking tape
- markers
- thick marker to write questions

NOTES REGARDING THE RUBRIC

Attached is the rubric that covers all of the objectives for this lesson plan. these activities are designed to be experiential which implies no assessment. However, if you want to assess you can choose the parts of the rubric that fit your needs.

“My works are nearer Heaven, but I sit here.”

-Andrea del Sarto

“Indiscriminate pursuit of perfection infallibly leads to mediocrity.”

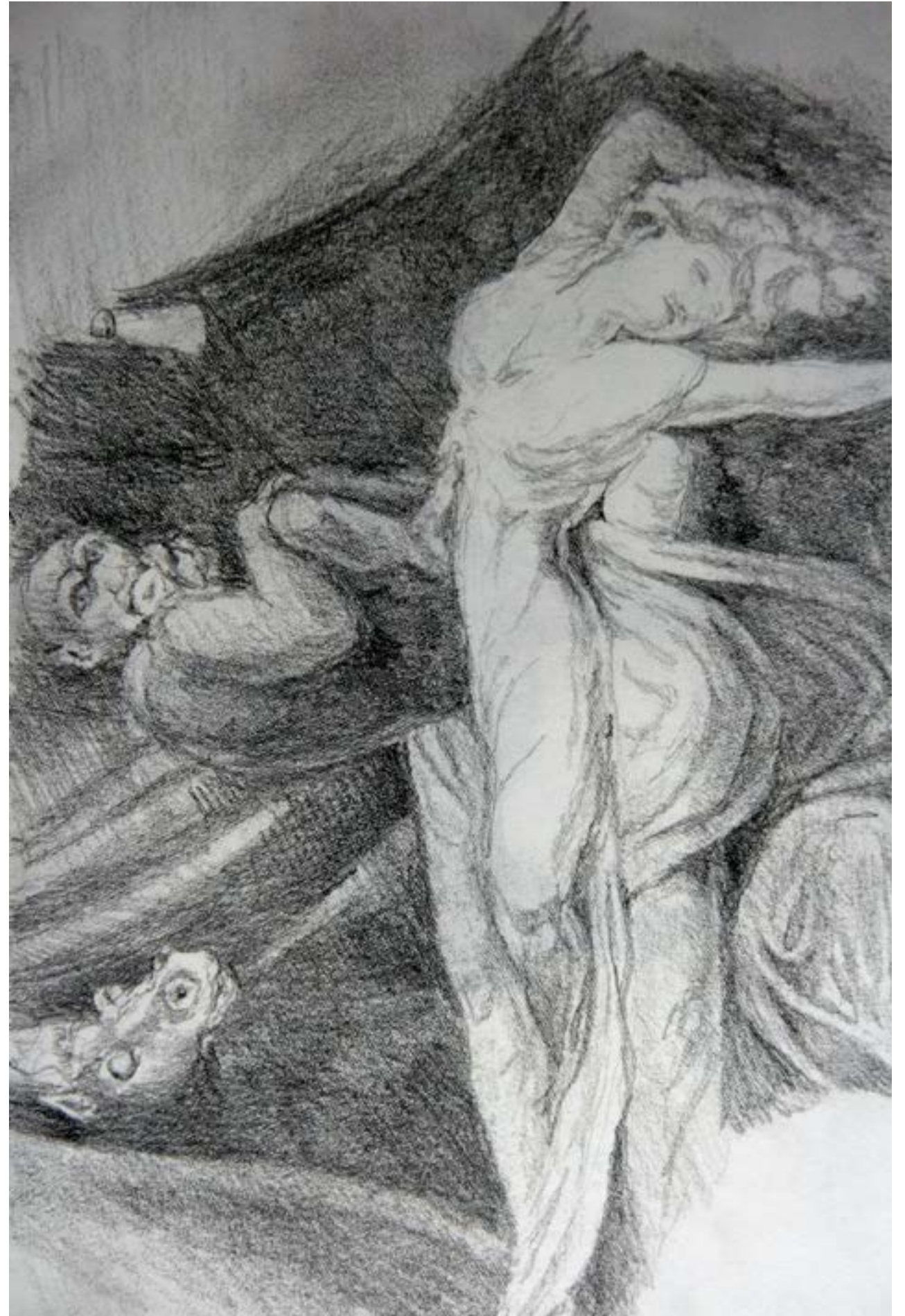
-Henry Fuseli

Student Name _____ Period _____

RUBRIC

OBJECTIVE	CRITERIA	1	2	3	4	5
Study of how figure drawing was used in Classical Art as a preliminary study for painting and rendering form practice	Student has shown evidence of exploring how drawing can be used to make a realistic representation of the figure.					
	Student has shown evidence of exploring how drawing can be used to plan for a painting.					
Using research to understand Andrea del Sarto and Henry Fuseli's place in history and purpose as artists	Student completed questions regarding the biographies of Andrea del Sarto and Henry Fuseli with thoughtful answers.					
	Student participated in the classroom discussion about Andrea del Sarto and Henry Fyseli's art production and goals, contributing meaningful thoughts.					
Pondering the importance of Andrea del Sarto and Henry Fuseli's work	Student was able to summarize ideas of why Andrea del Sarto and Henry Fuseli's artwork is significant in their time and historical context for themselves and their communities.					
	Student was able to project what the two Old Master Artists might be doing if they were alive today.					
Understanding the link between the artistic process and the writing process as demonstrated in the Literacy Common Core Standard	By copying an Old Master figure drawing, the student explores the way that the process of drawing can be very similar to the process of writing in regards to the Common Core Standard Description in the objectives of this lesson					
	Students are able to write about and verbalize the similarities and differences between the creative processes of writing and drawing.					

A 1a



Henry Fuseli, Study for *The Nightmare*



Henry Fuseli, *The Nightmare*

www.davinciinitiative.org



Henry Fuseli, *Fallen Horseman attacked by Monstrous Serpent*

www.davinciinitiative.org



Student Name _____ Period _____

DRAWING AS A PRELIMINARY STUDY FOR PAINTING



Henry Fuseli, *Horseman Attacked by a Giant Snake*

POINTS TO CONSIDER	NAME OF DRAWING:	NAME OF PAINTING:
Looking between the drawing and the painting, list differences that you see.		
Looking between the drawing and the painting, list similarities that you see.		
Which image do you like better and why?		
List any things that you think are done better in the drawing than in the painting.		
List any things that you think are done better in the painting than in the drawing.		
How do you think the preliminary drawing has helped Henry Fuseli's work in this painting?		
How do you think the preliminary drawing has hindered Henry Fuseli's work in this painting?		
Thinking about your artistic process, how do you think preliminary drawing could help?		
Explain any thoughts that came up as you were analyzing.		



Henry Fuseli, original name Johann Heinrich Füssli (born Feb. 7, 1741, Zürich, Switz.—died April 16, 1825, Putney Hill, London, Eng.), Swiss-born artist whose paintings are among the most dramatic, original, and sensual works of his time.

Fuseli was reared in an intellectual and artistic milieu and initially studied theology. Obligated to flee Zürich because of political entanglements, he went first to Berlin, and then settled in London in 1764. He was encouraged to become a painter by Sir Joshua Reynolds, and he left England in 1770 to study in Italy, where he stayed until 1778. During his stay in Rome he studied the works of Michelangelo and classical art, which became his major stylistic influences.

Fuseli is famous for his paintings and drawings of nude figures caught in strained and violent poses suggestive of intense emotion. He also had a penchant for inventing macabre fantasies, such as that in *The Nightmare* (1781). Always drawn to literary and theatrical subjects, Fuseli developed a special interest in illustrating Shakespeare. He was one of the original contributing artists to John Boydell's Shakespeare Gallery, for which he painted a number of works (1786–89). He had a noticeable influence on the style of his younger contemporary, William Blake.

In 1788 Fuseli was elected an associate of the Royal Academy, becoming a full academician two years later. During 1799–1805 and again from 1810 he was professor of painting at the Royal Academy. He was appointed keeper of the Academy in 1804.



Andrea del Sarto, original name Andrea d'Agnolo (born July 16, 1486, Florence [Italy]—died before Sept. 29, 1530, Florence), Italian painter and draftsman whose works of exquisite composition and craftsmanship were instrumental in the development of Florentine Mannerism. His most striking among other well-known works is the series of frescoes on the life of St. John the Baptist in the Chioostro dello Scalzo (c. 1515–26).

Sarto's family name was probably Lanfranchi, and his father was a tailor (hence "del Sarto"; Italian *sarto*, "tailor"). Little of real interest is known about his life, probably because it was for the most part uneventful. He was notably short in stature and known to his friends as Andreino. With two brief exceptions, his working life was spent in Florence. He was a pupil of Piero di Cosimo and was greatly influenced by Raphael, Leonardo da Vinci, and Fra' Bartolommeo. Andrea del Sarto's art, rooted in traditional Quattrocento (15th-century) painting, combined Leonardo's *sfumato* with Raphael's compositional harmony in a style that was typical of the Cinquecento (16th century). He began to produce independent work about 1506—not precociously. Almost immediately he began a long association with the church and convent of SS. Annunziata (for which he executed frescoes in 1509–14 [in the Chioostro dei Voti] and 1525 [in the Chioostro Grande]), and he moved to a workshop near it in or about 1511. There, for five or six years, he shared the experiences and sometimes commissions of a major sculptor, Jacopo Sansovino, which led him to an increasingly and, in the end, exceptionally solidly structured style. These were the years in which Il Rosso and Pontormo were his pupils, and it may fairly be said that about 1513–14 the leadership in Florentine painting passed from the workshop of Fra' Bartolommeo to that of Andrea del Sarto.

In 1517 or 1518 Sarto married Lucrezia del Fede, a widow whom he had, according to her testimony, used as a model for several years; she brought him property and a useful dowry. In 1518 he was summoned by the king of France, Francis I, to Fontainebleau, where he was preceded by a reputation based upon pictures made for export.

It is unlikely that he found the life of a court artist congenial, and he remained for a year or less without beginning any major commission. Soon after his return, his connections with the Medici family (powerful since their return to Florence from exile in 1512) led to the most significant contract of his career—for part of the decoration of the Villa Medici at Poggio a Caiano, near Florence. The patron was in fact the pope, Leo X, whom Sarto almost certainly visited in Rome in 1519–20; but the project, the only one that ever offered Florentine artists the scope that Raphael had in the Vatican Palace, collapsed when the pope died in December 1521. Sarto’s fresco Tribute to Caesar is a fragment now incorporated into a much later decorative scheme.



In 1520 Sarto began to build himself a house in Florence, which was later inhabited and modified by several other painters; it was a substantial property without being a palace. By 1523 he had a manservant as well as apprentices. Throughout his life he was content to work, when it suited him, for nominal fees, for no remuneration at all, or for only part of a fee offered to him, probably because he was in comfortable circumstances. He would paint for a carpenter or a king. A plague in 1523–24 drove Sarto and his wife to seek security in the Mugello, a valley north of Florence, but the interruption was brief. After the expulsion of the Medici, once again, in 1527, he worked for the republican government of Florence. His Sacrifice of Isaac, intended as a political present to Francis I, was painted in this period. After the siege of Florence by imperial and papal forces, he succumbed to a new wave of plague and died in his house. Sources differ on the exact date of Sarto’s death, but documents show that he was buried in SS. Annunziata on Sept. 29, 1530.

“Madonna of the Harpies” [Credit: SCALA/Art Resource, New York]Andrea del Sarto’s most striking monument is the grisaille (gray monochrome) series of frescoes on the life of St. John the Baptist in the Chioostro dello Scalzo in Florence. Begun about 1511, the work was not completed until 1526, and almost all of it was painted by his own hand, so that it reads like an artistic autobiography covering the greater part of his career. His portraits of his wife, Lucrezia (c. 1513–14 and c. 1522), can be supplemented by many others disguised as Madonnas (e.g., the celebrated Madonna of the Harpies), just as his self-portraits in the Uffizi and in the National Gallery of Scotland at Edinburgh (both c. 1528) can possibly be extended by several others, more or less hidden in his paintings from 1511 onward. A badly damaged pair of circular portraits of Andrea and Lucrezia at the Art Institute of Chicago appear to be signed (completed about 1530).

Sarto’s style is marked throughout his career by an interest in effects of colour and atmosphere and by sophisticated informality and natural expression of emotion. In his early works such as the Marriage of St. Catherine, the search for the expression of animation and emotion led to an ecstatic and nonidealistic style that proved immensely attractive to a younger generation of painters. Restraint increasing with maturity did not inhibit the achievement of such passionate later works as the Pietà (c. 1520), but the mood is always intimate and never rhetorical. In the 1520s his style, as a result of the influence of Michelangelo or of artistic events in Rome, became perceptibly more ideal and more polished and approximates what may properly be called a grand manner in the last of the Scalzo frescoes, the Birth of the Baptist (1526). From first to last, Sarto’s integrity as a craftsman, his sheer professionalism, is impressively consistent; and it is characteristic of him that he refused to have his works engraved. His real quality is also vividly revealed in his drawings. Among his pupils and followers were most of the significant Florentine painters of the first half of the 16th century—Rosso Fiorentino, Pontormo, Francesco Salviati, and Giorgio Vasari, for example—and it is largely through his example that the tradition of Florentine art was transmitted through to the end of the Renaissance and was able to embrace the stylistic innovations made about 1500 by Leonardo da Vinci and Michelangelo.

Student Name _____ Period _____

WHAT DO WE KNOW ABOUT DEL SARTO AND FUSELI?

POINTS TO CONSIDER	ANDREA DEL SARTO 	HENRY FUSELI 
When was this artist alive?		
Write about one thing that you found interesting about this artist.		
Why did the artist make the paintings he was making? Where were his paintings seen?		
In your opinion from what you read, was this artist successful?		
What artists influenced this painter?		
In your opinion, and based on what you read, what do you think this artist would be painting if he were alive today?		
In what way is this painter’s art narrative? (tells a story?)		
Tell which artist’s work you personally like and why (it can be both for different reasons).		
Add any comments or observations you have made.		



Andrea del Sarto, *Madonna and Eight Saints*



Andrea del Sarto, *Study of a Male Standing Figure*



Andrea del Sarto, *Study of a Woman*



Andrea del Sarto, *Study of a Young Man*



Andrea del Sarto, *Study of a Young Man Holding a Book*



Andrea del Sarto, *Study of the Head of a Young Woman*



Henry Fuseli, *Artist Moved by Grandeur of Antique Fragments*



Henry Fuseli, *Dante and Virgil on the Ice of Koccythos*

Student Name _____ Period _____

**VENN DIAGRAM
COMPARING AND CONTRASTING
FIGURE DRAWING WITH WRITING**

In the context of this sentence, “Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.” write the things that are the same about the process of writing and the process of figure drawing in the overlapped center section of the Venn Diagram. In the other parts of each oval write the ways in which the processes are different.

WRITING PROCESS

DRAWING PROCESS

