Name _____ Date _____

Masterpiece Paragraph Rubric

Scoring Elements	Not Yet	Approaching Proficiency	Proficient	Mastery
What makes a masterpiece a masterpiece? **Factor #2** Rating S4.1	☐ **1.** Did not include artist or title ☐ **2.** Did not clearly answer any of the questions associated with Factor ☐ **3.** Included no unique vocabulary word associated with art piece ☐ **4.** Might have copied information	☐ **1.** Included only one artist or title of masterpiece ☐ **2.** Clearly answered only 1 of the questions associated with Factor – below ☐ **3.** Included no unique vocabulary word associated with art piece ☐ **4.** No personal insights or conclusions related to masterpiece and the related factor	☐ **1.** Included artist and title of masterpiece ☐ **2.** Clearly answered 2 of the questions associated with Factor – below ☐ **3.** Included at least 1 unique vocabulary word associated with art piece ☐ **4.** No personal insights or conclusions related to masterpiece and the related factor	☐ **1.** Included artist and title plus size or date of masterpiece ☐ **2.** Clearly answered 3 of the associated questions - below ☐ **3.** Included 1+ unique vocabulary words associated with art piece ☐ **4.** One or more personal insights or conclusions related to masterpiece and the related factor

Factor #2: Rarity – Beauty and Innovation (*Beauty = outstanding or conspicuous example of its kind)*

What is unique about it?
Why is it so unique?
What is innovative about the piece?
Why was it groundbreaking?
What did the piece lead to? Stepping stone to something else?
What makes it stand out amongst other work of its time?

What makes it a beautiful example of its time?
Why is the piece rare?

** Connect to the culture, the time period, the media, the technology, the opinion of art critics/scholars, etc.

Example

What Makes the Mona Lisa So Beautiful and Unique

The *Mona Lisa* by Leonardo Da Vinci, painted from 1503 - 1506, was considered rare and beautiful because of its unique angles and use of sfumata. We live in a culture that is so saturated with images, it may be difficult to imagine a time when only the wealthiest people had their likeness captured. The wealthy merchants of Renaissance Florence could commission a portrait, but even they would likely only have a single portrait painted during their lifetime. A portrait was about more than likeness, it spoke to status and position. In addition, portraits generally took a long time to paint, and the subject would commonly have to sit for hours or days, while the artist captured their likeness. Leonardo Da Vinci's *Mona Lisa*, completed in 1506, was originally this type of portrait, but over time its meaning has shifted and it has become an icon of the Renaissance, the most recognized painting in the world.

The Mona Lisa is a likely a portrait of the wife of a Florentine merchant, and so her gaze would have been meant for her husband. For some reason however, the portrait was never delivered to its patron, and Leonardo kept it with him when he went to work for Francis I, the King of France. Early Renaissance artist, Piero della Francesca's Portrait of Battista Sforza is typical of portraits during the Early Renaissance (before Leonardo); figures were often painted in strict profile, and cut off at the bust. Often the figure was posed in front of a birds-eye view of a landscape. With Leonardo's portrait, the face is nearly frontal, the shoulders are turned three-quarters toward the viewer, and the hands are included in the image. Leonardo uses his characteristic sfumata, a smoky haziness, to soften outlines and create an atmospheric effect around the figure. When a figure is in profile, we have no real sense of who she is, and there is no sense of engagement. With the face turned toward us, however, we get a sense of the personality of the sitter. Northern Renaissance artists such as Hans Memling's Portrait of a Young Man at Prayer had already created portraits of figures in positions similar to the Mona Lisa. Memling had even located them in believable spaces. Leonardo combined these Northern innovations with Italian painting's understanding of the three dimensionality of the body and the perspectival treatment of the surrounding space. In conclusion, due to the position of the figure, the use of sfumata, and the handling of space, Leonardo created a painting that was both beautiful and innovative.

What makes a masterpiece?

Title: _____