

Grade 5

Unit 2 | Digital Components

The Renaissance: Art and Culture

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The Renaissance: Art and Culture

Digital Components

Contents

The Renaissance: Art and Culture

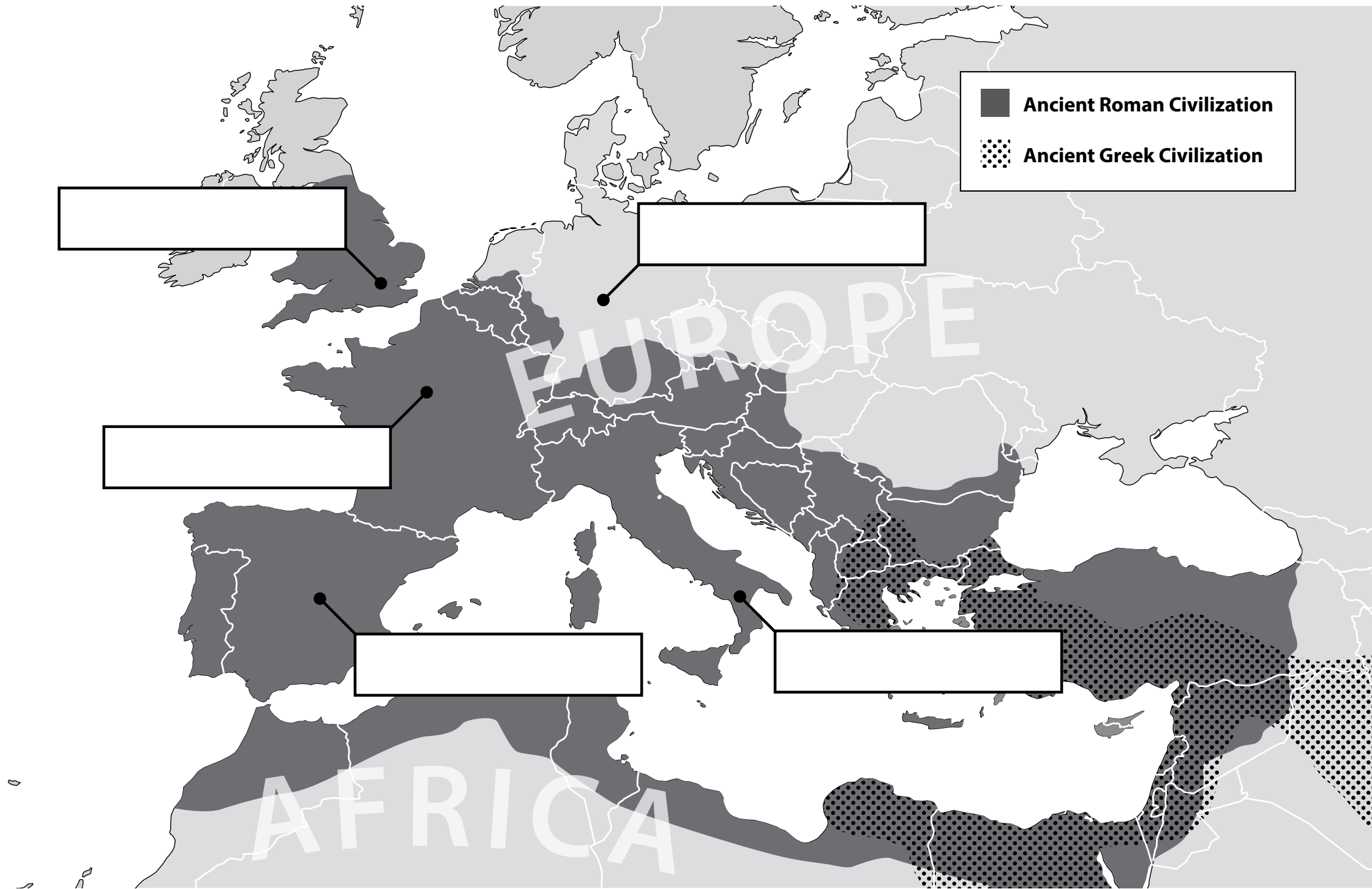
Digital Components

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WORLD MAP



MAP OF WESTERN EUROPE



PURPOSE FOR READING

Read to learn what factors inspired the Renaissance movement.

THE BIG QUESTION

What factors inspired the Renaissance movement?

FACTORS THAT INSPIRED THE RENAISSANCE CHART

| Factor that Inspired the Renaissance | How did this factor inspire the Renaissance? | Evidence from the Text |
|---|---|-------------------------------|
| | | |
| | | |
| | | |
| | | |
| | | |
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| | | |

PURPOSE FOR READING

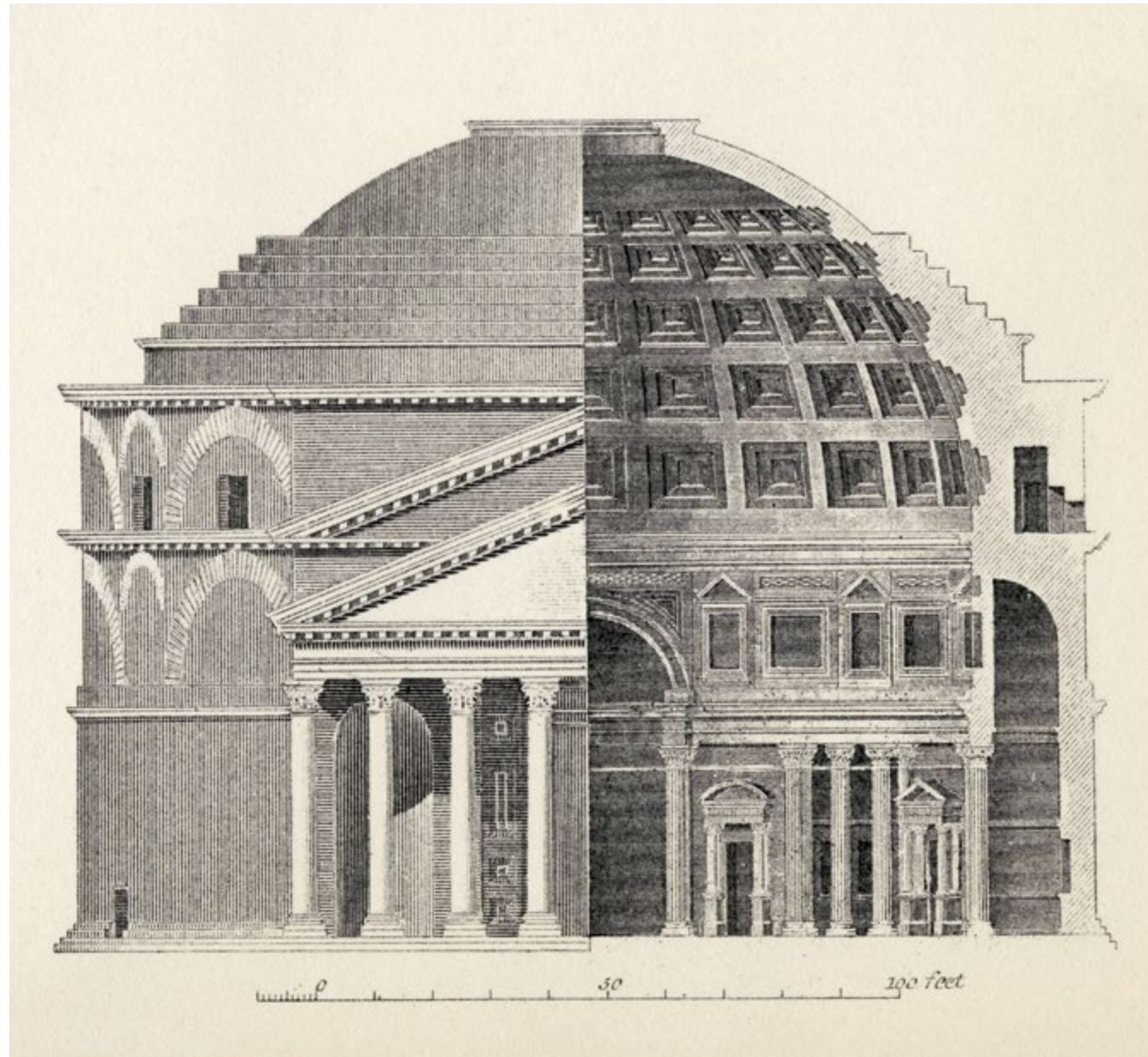
Read to learn about techniques and features of Renaissance art and architecture.

THE BIG QUESTION

What are techniques and features of Renaissance art and architecture?

Students describe the techniques and features of Renaissance art and architecture by quoting accurately from the text, “The Early Renaissance.”

THE PANTHEON



EXAMPLES OF MEDIEVAL PAINTINGS



SUBJECT-LINKING VERB AGREEMENT IN THE PAST TENSE POSTER

| Subject (Noun or Pronoun) | | Agreement for Linking Verbs in the Past Tense | |
|------------------------------|--------------------------------------|---|---|
| | | <i>to be</i> | <i>to feel, look, taste, smell, sound</i> |
| Singular | I | was | felt, looked, smelled, sounded |
| | you | were | felt, looked, smelled, sounded |
| | he, she, it, the Medici family | was | felt, looked, tasted, smelled, sounded |
| Plural | we | were | felt, looked, smelled, sounded |
| | you | were | felt, looked, smelled, sounded |
| | they, the paintings | were | felt, looked, tasted, smelled, sounded |

SUBJECT-LINKING VERB AGREEMENT IN THE PAST TENSE CHART

| Subject | Linking Verb | Agreement |
|---------------------------|---------------------|------------------|
| I | to be | |
| you | to be | |
| she | to be | |
| the cathedral | to be | |
| we | to be | |
| they | to be | |
| Brunelleschi and Ghiberti | to be | |
| he | to feel | |
| the sculpture | to look | |
| the pasta | to taste | |
| the air after the rain | to smell | |
| the music from the flute | to sound | |

The first line of *Patrons, Artists, and Scholars* says, “Art, literature, and architecture are forms of expression.” Think of an example of art, literature, or architecture you like. Describe it and write about why you like it.

In Chapter 1, “An Italian Rebirth,” we read that literature and other writings of the ancient Greeks and Romans were copied by hand to reproduce them! Think about the time and work it would take to copy writings by hand. Write about whether you would like to have that job and explain why or why not.

PURPOSE FOR READING

Read to learn how the spirit of the Renaissance is represented in Leonardo da Vinci's work.

THE BIG QUESTION

How is the spirit of the Renaissance represented in Leonardo da Vinci's ideas and accomplishments?

STORY OF CARLO AND LEONARDO

Narrator: *Carlo drags an enormous contraption up the steep, rocky hill.*

Carlo: *I don't know why I let you talk me into this, Master Leonardo!*

Leonardo: *[laughs quietly] Here, let me help.*

Narrator: *Leonardo steadied one huge wing of the flying machine as he walked alongside his servant. When they reached the summit, Leonardo gazed down at the streets and buildings of Florence.*

Leonardo: *Ah, Carlo, in a few moments, you will be sailing over our fair city.*

Carlo: *[sighing] Master, I wish it were you who could experience that pleasure.*

Narrator: *Leonardo fastened the straps around his servant's thin shoulders and waist.*

Leonardo: *Done! [tighten the last leather tie]*

Carlo: *Master, I look like a giant dragonfly!*

Leonardo: *Hush. If this works, your name will be known throughout history.*

Carlo: *If it doesn't work, I'll be history!*

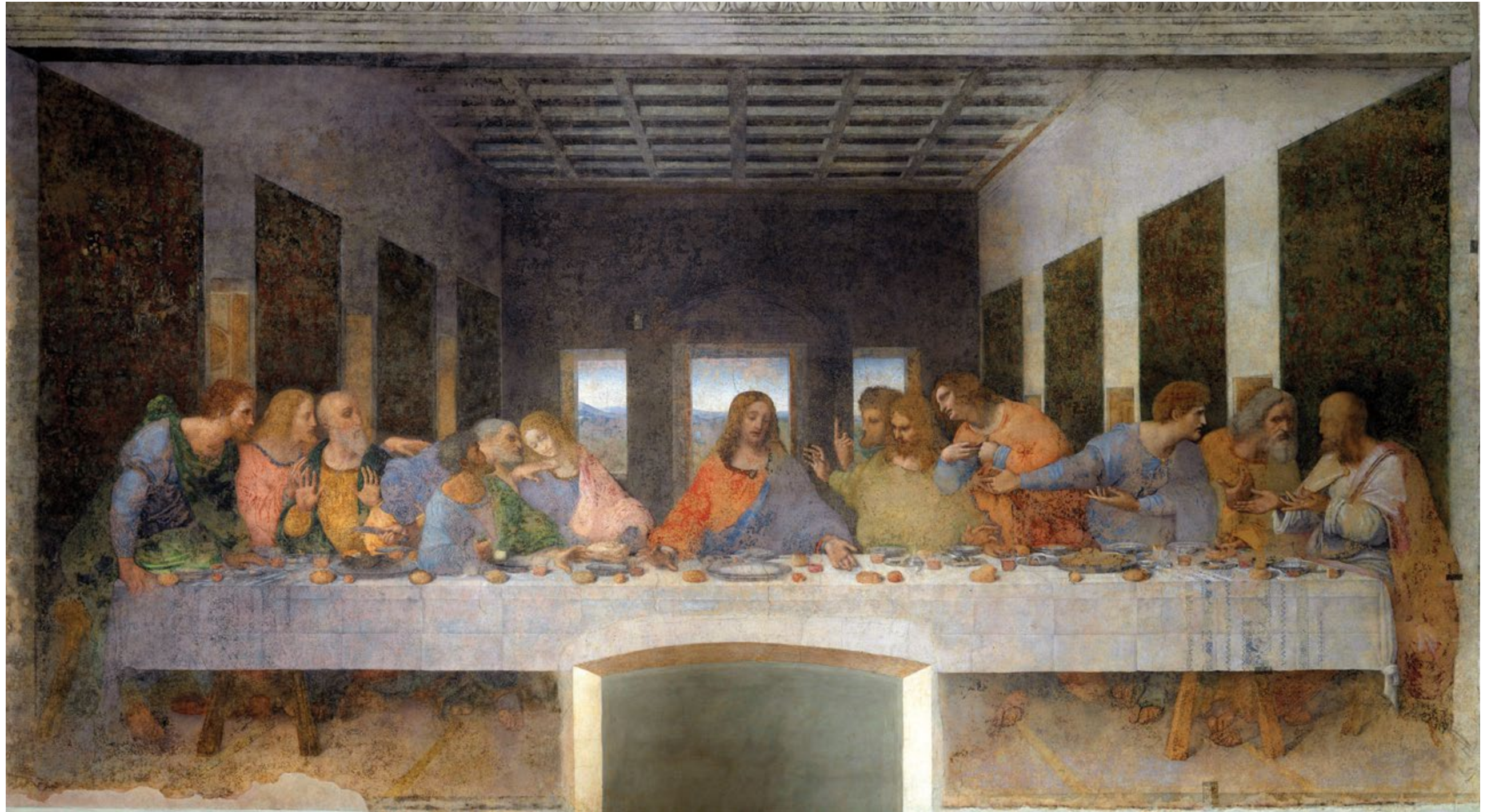
Narrator: *Leonardo led Carlo to the edge of a high cliff. Carlo peered over, then made the sign of the cross.*

Carlo: *If you please, Master, has it occurred to you that if God had intended man to fly, he would have given us wings?*

Narrator: *But Leonardo just smiled and gave Carlo a hearty push off the cliff. As Carlo plummeted downward, Leonardo shouted.*

Leonardo: *Man can do anything he sets his mind to do, my faithless friend!*

THE LAST SUPPER



Writers often organize good paragraphs using a common set of guidelines. First, writers include a topic sentence to introduce the topic or central idea of the paragraph. The topic sentence tells what the paragraph will be about. Next, writers include supporting sentences to explain the topic or central idea. Writers usually include at least three to five sentences to give the reader supporting details and facts about the topic or central idea. Including interesting facts and details helps make the paragraph informative and interesting to read. It is important that the sentences stick to the topic. Finally, writers end the paragraph with a concluding sentence, or their final thought about the topic or central idea. Using these guidelines can be helpful to writing a clear and informative paragraph.

PURPOSE FOR READING

Read closely to examine the author's words, sentences, and literary devices for a deeper understanding of how Leonardo da Vinci's ideas and accomplishments represent the spirit of the Renaissance.

THE BIG QUESTION

How is the spirit of the Renaissance represented in Leonardo da Vinci's ideas and accomplishments?

What does Alberti’s statement, “Men can do anything with themselves, if they will,” make you think of? Explain why the statement makes you think of it.

Which area of study appeals to you the most: literature, art, government, philosophy, or science? Write about why that area of study is so interesting to you.

PURPOSE FOR READING

Read to learn about the artistic achievements of Michelangelo and Raphael.

THE BIG QUESTION

How is the spirit of the Renaissance represented in the artistic achievements of Michelangelo and Raphael?

STORY OF MICHELANGELO AND LORENZO DE' MEDICI

Narrator: *One day, a group of boys were called to the home of the incredibly important Lorenzo de' Medici. What could a man so rich and powerful, a man people called "the Magnificent," want to tell these boys?*

Lorenzo: *[looking at the boys and pointing to an ancient Roman statue of a nature god called a faun] You see this stone figure? A brilliant sculptor created this piece centuries ago. I want each of you to carve a statue exactly like this one.*

Narrator: *Some of the boys groaned. Lorenzo paid no attention.*

Lorenzo: *Work quickly and accurately. The young man who produces the best sculpture wins a place in my art school.*

Narrator: *Sometime later, as Lorenzo strolled through his courtyard, he spotted one boy whose work looked far superior to the rest. He turned to his assistant.*

Lorenzo: *Who is that child? Look at how he has carved the head of the faun. It's difficult to tell his work from the real thing!*

The Assistant: *[checking his list] Let's see. Michelangelo Buonarotti, second son of a former small-town mayor. Family is from minor nobility. Mother died when the boy was six. Hmm . . . not a very good Latin or Greek scholar. Ran away from school a lot.*

Lorenzo: *Ran away?*

The Assistant: *Yes, it seems he sneaked away from school to go to the churches, where he spent hours copying the paintings.*

Lorenzo: *Ah, a true art lover.*

The Assistant: *Well, his father isn't. The father is upset that Michelangelo works as an apprentice in Ghirlandaio's studio. He thinks he should pursue a different profession.*

Narrator: *Lorenzo walked up to Michelangelo and gazed at the faun's head the boy had carved.*

Lorenzo: *That's a lovely sculpture. Young man, come live in our home and learn what you can from us.*

CENTRAL IDEA CHOICES

Raphael's *The School of Athens* uses techniques developed during the Renaissance movement.

Raphael's *The School of Athens* represents aspects of humanism valued during the Renaissance movement.

PURPOSE FOR READING

Read to better understand how the artistic achievements of Michelangelo and Raphael were characteristic of the Renaissance.

THE BIG QUESTION

How is the spirit of the Renaissance represented in the artistic achievements of Michelangelo and Raphael?

PREPOSITIONAL PHRASES POSTER

| Function | Prepositional Phrases |
|----------|---------------------------------|
| Place | at the elementary school |
| | in his messy backpack |
| | |
| Time | around 3:30 in the afternoon |
| | after a big and tasty dinner |
| | |
| Partner | with her little sister, Min-jun |
| | without their dog |
| | |

PURPOSE FOR READING

Read to learn what motivated Renaissance patrons to commission art.

THE BIG QUESTION

What motivated Renaissance patrons to commission so much art?

IDENTIFYING CENTRAL IDEAS AND SUPPORTING DETAILS

Key Details

Central Idea

| | |
|--|--|
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |

INFORMATIONAL PARAGRAPH PRESENTATIONS CHART

| Topic | Humanism | <i>The School of Athens</i> |
|------------------------------------|----------|-----------------------------|
| What is the central idea? | | |
| How is the central idea supported? | | |

Of the informational paragraphs you just heard, think of one you felt was particularly effective. What made it so effective?

PURPOSE FOR READING

Read to learn about the Renaissance ideals of behavior for leaders and members of the court.

THE BIG QUESTION

What were the Renaissance ideals of how a prince or a courtier should act?

BIOGRAPHY NOTES CHART

Early Years (childhood, family)

Projects/Accomplishments

- Name and Location
- Patronage
- Interesting Facts

What made him great?

References for _____ Biography

| Title | Date | Source |
|-------|------|--------|
| | | |
| | | |

| BIOGRAPHY RUBRIC | | | | |
|-------------------------------|---|--|---|---|
| | Exemplary | Strong | Developing | Beginning |
| Hook | Diary entry is a creative expression of the relevant content from the artist's perspective. | Diary entry expresses the relevant content from the artist's perspective. | Diary entry is incomplete in relevant content. | Diary entry includes little or no relevant content. |
| Introduction | All information is relevant to the early years of the artist's life. | Most information is relevant to the early years of the artist's life. | Some information is relevant to the early years of the artist's life. | Little to no information is relevant to the early years of the artist's life. |
| Body | All information is relevant to the projects/ accomplishments of the artist. | Most information is relevant to the projects/accomplishments of the artist. | Some information is relevant to the projects/accomplishments of the artist. | Little to no information is relevant to the projects/accomplishments of the artist. |
| Conclusion | All information addresses what makes the artist great. | Most information addresses what makes the artist great. | Some information addresses what makes the artist great. | Little to no information addresses what makes the artist great. |
| Structure of the Piece | All sentences in paragraphs are presented logically. | Most sentences in paragraphs are presented logically. | Some sentences in paragraphs are presented logically. | Connections between sentences in paragraphs are confusing. |
| | All information has been paraphrased. | Most information has been paraphrased. | Some information has been paraphrased. | Little information has been paraphrased. |
| | Information from sources beyond the Reader is incorporated in a complementary way. | Information from sources beyond the Reader is incorporated throughout the biography. | Information from sources beyond the Reader is incorporated sparingly. | Information from sources beyond the Reader is not incorporated. |
| | Headings reflect purposeful and clever revision. | Heading revisions loosely connect to the information within the section. | Heading revisions do not connect to the information within the section. | Headings are not revised from the notes categories. |

You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.

The Great Raphael

Raphael was another talented artist of the period. He was born Raffaello Sanzio in 1483 CE. He was younger than both Leonardo and Michelangelo. Raphael lost both of his parents at an early age. By 11, he was on his own, working as an apprentice in a busy art studio.

In 1504 CE, when Raphael was 21, he moved to Florence where Michelangelo and Leonardo were already living. There, he studied the techniques of the older artists and learned to use them in his own paintings.

Remember, in those days artists supported themselves by getting **commissions** from patrons. The wealthy people of Florence were eager to own beautiful paintings. By the time Raphael arrived, both Leonardo and Michelangelo were not painting as much. As he aged, Leonardo grew more interested in math and science and was reluctant to paint at all. Michelangelo's energies were consumed by big projects assigned to him by the head of the Church, the pope. So, young Raphael had many people ready to pay him to paint.

While in Florence, Raphael created at least 17 paintings of the **Madonna**, or mother of Jesus, and the Holy Family for various individuals. If you look at one of Raphael's Madonnas and compare it to a Madonna painted during the Middle Ages, you will see how people's view of the world changed in the Renaissance.

In the medieval image, the Madonna looks a little stiff. But the painting wasn't intended to be lifelike—its main purpose was to express religious devotion.

But Raphael's painting is different. He presents very natural, human figures that are so lifelike, it is as if they could step out from the painting.

Raphael in Rome

In 1508 CE Raphael was called to Rome by Pope Julius II. While Michelangelo was painting the ceiling of the Sistine Chapel, Raphael was put in charge of painting a series of rooms in the Vatican.

In one room he painted a fresco, or mural, that has become very famous. It is called *The School of Athens*. The composition of the painting shows how Raphael was a great master of perspective, while the subject matter shows how much the Renaissance admired the ancient Greeks. Raphael painted many scholars and philosophers—some are reading, some are discussing big ideas. In the center of the painting, Raphael placed the great philosophers, Plato and Aristotle.

After Raphael's patron, Pope Julius II, died, Raphael became a special favorite of Pope Leo X. Leo put Raphael in charge of the work on St. Peter's Basilica. In addition, Raphael directed the efforts to dig up and study ancient buildings and statues in Rome.

Raphael led a productive life, but a short one. The artist died on his thirty-seventh birthday. Part of the **epitaph** on his tomb in Rome reads, "While he lived he made Mother Nature fear to be vanquished by him."



Cimabue's *Madonna and Child*, 1280 CE



Raphael's *Madonna of the Grand Duke*, 1505 CE

PURPOSE FOR READING

Read closely to examine the author's words, sentences, and literary devices for a deeper understanding of the ideals of behavior as presented in some Renaissance literature.

THE BIG QUESTION

What were the Renaissance ideals of how a prince or a courtier should act?

PRACTICE PREFIX EX- CHART

Word Choices

Sentences

1. exhaled, expelled, extracted, excluded

The pope excommunicated or _____ Savonarola from the Church for holding beliefs that disagreed with the Church.

2. excavated, exterior, exit, exported

Venetians became very wealthy by trading with other countries; they _____ glassware and took in silk and spices from China and the East Indies.

3. exhale, excavate, expel, exterior

If I were Carlos trying out Leonardo's flying machine, I bet I would be so scared I would forget to _____.

4. extracted, exit, excluded, exported

Renaissance scholars _____ ideas and inspiration from ancient Greek and Roman artists and philosophers.

5. expel, exterior, excavate, exit

Archaeologists _____ at the site of ancient Roman ruins in Italy to this day.

6. extracted, exit, expelled, excluded

The poor were largely _____ from the increasing wealth due to trade during the Renaissance.

7. exclude, export, exterior, export

The _____ of the cathedral of Florence is quite impressive, especially when you see the dome rising above smaller buildings.

PURPOSE FOR READING

Read to learn about the opportunities the Renaissance movement afforded to some wealthy women of the time.

THE BIG QUESTION

What opportunities did the Renaissance movement afford to some wealthy women of the time?

An Author and a Painter Meet

In the early 1500s, culture was thriving in Urbino, a hill town in central Italy. A few years after painting for the Church in Rome, Raphael went to work in the Duke of Urbino's court. There he met the famous author Castiglione, who also served the duke. The two men became friends and Raphael painted a portrait of Castiglione. The beautiful painting portrays Castiglione as a distinguished gentleman.

PURPOSE FOR READING

Read to learn what the cultural norms were for women during the Renaissance movement, and how some women challenged those norms.

THE BIG QUESTION

What opportunities did the Renaissance movement afford to some wealthy women of the time?

WOMEN IN THE RENAISSANCE CHART

Cultural Norms

Isabella d'Este

Sofonisba Anguissola

Lavinia Fontana

CORRELATIVE CONJUNCTIONS POSTER

| Correlative Conjunctions | Function | Example |
|--------------------------|-------------|---|
| either/or | alternative | After dinner, we can either play a board game or watch a movie. |
| neither/nor | alternative | The baby could neither crawl nor walk yet. |
| both/and | addition | Both Lou and Nader are absent today. |
| not only/but also | addition | Abeni is not only smart, but also kind. |

PURPOSE FOR READING

Read to learn about the impact the Renaissance movement in Italy had on the artists of northern Europe.

THE BIG QUESTION

How did the Renaissance movement in Italy impact the artists of northern Europe?

BIOGRAPHY NOTES CHART

| | |
|---|---|
| <p>Early Years (childhood, family)</p> | <ul style="list-style-type: none"> • birth name was Raffaello Sanzio • born in 1483 CE • lost his parents when he was a child • by eleven years old he was working as an apprentice in an art studio • 1504 moved to Florence • studied the techniques of Michelangelo and Leonardo |
| <p>Projects/Accomplishments</p> <ul style="list-style-type: none"> • Name and Location • Patronage • Interesting Facts | <ul style="list-style-type: none"> • the painting <i>The School of Athens</i> <ul style="list-style-type: none"> - located in the Vatican in Rome - commissioned by Pope Julius II - reflecting admiration for the ancient Greeks • worked in Duke of Urbino's court • portrait of Castiglione • friends with Castiglione |
| <p>What made him great?</p> | <ul style="list-style-type: none"> • multiple paintings of the Madonna and the Holy Family for patrons in Florence • masterful representation of natural, human form • masterful application of perspective |

References for Raphael Biography

| Title | Date | Source (Book or Web Address) |
|---------------------------------------|------|------------------------------|
| <i>Patrons, Artists, and Scholars</i> | 2014 | Book |
| <i>Raphael Second Source</i> | 2014 | Document |

SEQUENCE WORDS AND PHRASES

first, second, third, and so forth

next

then

following this

at this time

now

at this point

after

afterward

subsequently

finally

consequently

previously

before this

during

simultaneously

concurrently

thus

therefore

hence

soon

PURPOSE FOR READING

Read to learn about two great authors who wrote during the Renaissance movement.

THE BIG QUESTION

How did writers, such as Cervantes and Shakespeare, embody the ideals of the Renaissance movement?

LINKING POINTS WITH REASONS GRAPHIC ORGANIZER

| Section | Author's Point | | | |
|------------------------------------|----------------|--|--|--|
| Bad Luck Trails a Good Man | | | | |
| Back in Jail | | | | |
| What's So Great About Don Quixote? | | | | |
| The Young Bard of Avon | | | | |
| The Lost Years | | | | |
| The Globe Theater | | | | |

PURPOSE FOR READING

Read closely to examine the author's words, sentences, and literary devices for a deeper understanding of particular Renaissance authors and their literature.

THE BIG QUESTION

How did writers, such as Cervantes and Shakespeare, embody the ideals of the Renaissance movement?

DIARY ENTRY NOTES CHART

| | |
|-----------------------------|--|
| Renaissance Artist | |
| Project and Location | |
| Patronage | |
| Interesting Facts | |

What might your Renaissance artist have been thinking and feeling while planning and creating this project? How might he have felt when it was finished?

SAMPLE DIARY ENTRY FOR RAPHAEL

Oh, I am weary! Pope Julius II has put me in charge of painting many rooms of the Vatican here in Rome. Painting on a canvas takes its toll on my arm, but painting on a wall takes its toll on my entire body. The current section I toil on gives me renewed motivation, though. I call it *The School of Athens*. I must say my use of perspective is strong in the painting, and it is an honor to center the piece with two Greek greats: Plato and Aristotle.

Growing Up Fast

Most 11-year-olds today are busy playing with friends and going to school. Not Raphael; he had to grow up fast. Raphael was born in 1483 and named Raffaello Sanzio. He lost his parents as a child and was working by the time he was 11 years old. Raphael worked in an art studio as an apprentice. About 10 years later, in 1504, Raphael moved to Florence. There he studied techniques of two great master artists: Michelangelo and Leonardo.

Detail 1: _____

Detail 2: _____

Detail 3: _____

Expansion: _____

BIOGRAPHY FORMAT

Word Processed

Handwritten

Title

Title

Heading for Diary Entry

Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry.

Heading for Diary Entry

Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry. Text for diary entry.

Heading For Early Years

Text about the early years. Text about the early years. Text about the early years. Text about the early years. Text about the early years. Text about the early years.

Heading For Early Years

Text about the early years. Text about the early years. Text about the early years. Text about the early years. Text about the early years. Text about the early years.

Heading For Projects/Accomplishments

Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments.

Heading For Projects/Accomplishments

Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments. Text about projects/accomplishments.

Heading For What Made Him Great?

Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great.

Heading For What Made Him Great?

Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great. Text about what made him great.

References

Patrons, Artists, and Scholars (2014)

(Artist's Name) Second Source (2014)

References

Patrons, Artists, and Scholars (2014)

(Artist's Name) Second Source (2014)

BIOGRAPHY EDITING CHECKLIST

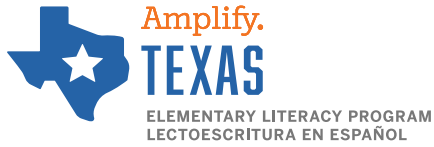
| Editing Checklist | After checking for each type of edit, place a check here. | |
|---|---|--------|
| | Partner | My Own |
| Meaning (It sounds right when I read it aloud.) | | |
| • All my sentences have a subject and predicate. | | |
| • I included all the words I wanted to write. | | |
| • I took out repeated words or information. | | |
| • I have checked how long my sentences are and split run-on sentences into two. | | |
| • My sequence words and phrases appropriately convey time and order. | | |
| Format | | |
| • All my paragraphs are indented. | | |
| • I have titles set on their own line and centered on the page. | | |
| • My headings are set on their own line and left justified. | | |
| • There is a reference list in the format I was taught. | | |
| Capitals | | |
| • I began each sentence with a capital letter. | | |
| • I used capital letters for all proper nouns. | | |
| Spelling | | |
| • I have checked the spelling for any words I was unsure of or my teacher marked. | | |
| Punctuation | | |
| • I read my writing piece aloud to check for commas at pauses and periods, question marks, and exclamation points at the end of my sentences. | | |
| • I used commas, quotation marks, and apostrophes in places where they belong. | | |
| • The titles in my reference list are underlined or in italics. | | |
| • Sources in my reference list are underlined or in italics. | | |

Based on the fix-ups I found using my editing checklist, my writing will be stronger in the future if I remember to watch out for:

Editing Goal 1: _____

Editing Goal 2: _____

Which Renaissance artist do you admire most and why?



General Manager K-8 Humanities and SVP, Product

Alexandra Clarke

Chief Academic Officer, Elementary Humanities

Susan Lambert

Content and Editorial

Elizabeth Wade, PhD, Director, Elementary Language Arts Content

Patricia Erno, Associate Director, Elementary ELA Instruction

Baria Jennings, EdD, Senior Content Developer

Maria Martinez, Associate Director, Spanish Language Arts

Christina Cox, Managing Editor

Product and Project Management

Ayala Falk, Director, Business and Product Strategy, K-8 Language Arts

Amber McWilliams, Senior Product Manager

Elisabeth Hartman, Associate Product Manager

Catherine Alexander, Senior Project Manager, Spanish Language Arts

LaShon Ormond, SVP, Strategic Initiatives

Leslie Johnson, Associate Director, K-8 Language Arts

Thea Aguiar, Director of Strategic Projects, K-5 Language Arts

Zara Chaudhury, Project Manager, K-8 Language Arts

Design and Production

Tory Novikova, Product Design Director

Erin O'Donnell, Product Design Manager

Other Contributors

Patricia Beam, Bill Cheng, Ken Harney, Molly Hensley, David Herubin, Sara Hunt, Kristen Kirchner, James Mendez-Hodes, Christopher Miller, Diana Projansky, Todd Rawson, Jennifer Skelley, Julia Sverchuk, Elizabeth Thiers, Amanda Tolentino, Paige Womack

Texas Contributors

Content and Editorial

| | |
|-----------------------------|-------------------|
| Sarah Cloos | Sean McBride |
| Laia Cortes | Jacqueline Ovalle |
| Jayana Desai | Sofía Pereson |
| Angela Donnelly | Lilia Perez |
| Claire Dorfman | Sheri Pineault |
| Ana Mercedes Falcón | Megan Reasor |
| Rebecca Figueroa | Marisol Rodriguez |
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| Sandra de Gennaro | Lyna Ward |
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Contributors to Earlier Versions of These Materials

Susan B. Albaugh, Kazuko Ashizawa, Kim Berrall, Ang Blanchette, Nancy Braier, Maggie Buchanan, Paula Coyner, Kathryn M. Cummings, Michelle De Groot, Michael Donegan, Diana Espinal, Mary E. Forbes, Michael L. Ford, Sue Fulton, Carolyn Gosse, Dorrit Green, Liza Greene, Ted Hirsch, Danielle Knecht, James K. Lee, Matt Leech, Diane Henry Leipzig, Robin Luecke, Martha G. Mack, Liana Mahoney, Isabel McLean, Steve Morrison, Juliane K. Munson, Elizabeth B. Rasmussen, Ellen Sadler, Rachael L. Shaw, Sivan B. Sherman, Diane Auger Smith, Laura Tortorelli, Khara Turnbull, Miriam E. Vidaver, Michelle L. Warner, Catherine S. Whittington, Jeannette A. Williams.

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Design and Graphics Staff

Kelsie Harman
Liz Loewenstein
Bridget Moriarty
Lauren Pack

Consulting Project Management Services

ScribeConcepts.com

Additional Consulting Services

Erin Kist
Carolyn Pinkerton
Scott Ritchie
Kelina Summers

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Writer

Deborah Mazzotta Prum

Expert Reviewer

Jessica Stewart

Contributor

Staci Intriligator

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