Art That Changed Cities

How Renaissance works expressed new ideas and public values

9-12.WC.33 "Analyze the significance of Renaissance art, including, but not limited to: • Leonardo da Vinci • Michelangelo • Brunelleschi • Raphael"

NAME _____ DATE _____

1 READ AND MARK

Read it twice

YOUR JOB Underline one artistic choice or method used by each named artist. Circle a phrase that shows why each choice mattered.

What Renaissance Art Made Visible

1. In fifteenth-century Florence, builders faced a problem: the cathedral's vast crossing had no roof, and ordinary wooden supports could not easily span it. Filippo Brunelleschi designed a dome with two shells and construction methods that let workers raise it without a giant wooden frame beneath it. He also helped develop linear perspective, a method for making painted spaces appear to recede toward a point. The dome made ambitious city building possible, while perspective gave artists a way to organize believable space. Together, these advances show how Renaissance artists and builders used observation and calculation to reshape public spaces and images.

2. Leonardo da Vinci used the new interest in observation to study bodies, light, and human expression. In *The Last Supper*, the apostles react differently to Jesus's announcement that one of them will betray him. Lines of the room lead the viewer's eye toward Jesus, making the tense human reactions part of a clear composition. Michelangelo brought another kind of intensity to the marble *David*. Instead of showing the defeated giant, he carved a watchful young figure before the fight. The statue's powerful anatomy and alert pose made a biblical hero a public image of courage for Florence.

3. In Rome, Raphael painted *The School of Athens* for rooms in the papal palace. In its imagined gathering of ancient thinkers, figures debate beneath sweeping arches, and the painted architecture draws the eye deep into the scene. The fresco honored classical learning inside a building used by the pope. Its setting also shows that Renaissance art was not simply a break from religion. Church leaders, city governments, and wealthy families paid for works that joined older ideas to new artistic methods. Across these commissions, art could express civic pride, religious authority, and confidence in human inquiry.

2 ANSWER WITH EVIDENCE

Use the passage

1. How did Brunelleschi's work change what builders and painters could do? Use both examples from the passage.

2. Why do the apostles' reactions and the lines of the room matter together in Leonardo's *The Last Supper*?

3. How did Michelangelo's choice to show David before the fight help the statue serve as a public image for Florence?

4. How does Raphael's *The School of Athens* challenge the idea that Renaissance art rejected religion?

3 YOUR TURN

Your own words

Imagine your town commissions a work for a public library. In four or five sentences, describe your original design, borrow one method or artistic choice from each of two different artists in the passage, and explain what your choices would communicate to visitors.

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PART 1 · READ AND MARK

Underline one artistic choice or method used by each named artist. Circle a phrase that shows why each choice mattered. Accept any marking that follows this job and points at the right text.

PART 2 · ANSWERS

#	QUESTION	ANSWER
1	How did Brunelleschi's work change what builders and painters could do? Use both examples from the passage.	**His dome methods let builders roof a vast space without a giant support frame. His work on linear perspective helped painters organize believable depth.**
2	Why do the apostles' reactions and the lines of the room matter together in Leonardo's *The Last Supper*?	**The different reactions convey human emotion, while the room's lines focus attention on Jesus and organize the scene.**
3	How did Michelangelo's choice to show David before the fight help the statue serve as a public image for Florence?	**David's alert pose and powerful body suggest courage in the face of a challenge, a quality Florence could claim for itself.**
4	How does Raphael's *The School of Athens* challenge the idea that Renaissance art rejected religion?	**It honors ancient thinkers and classical learning, yet Raphael painted it for rooms in the papal palace.**

PART 3 · YOUR TURN (SAMPLE ANSWER)

I would paint a library wall with neighbors of different ages working together to solve a problem. Like Brunelleschi, I would use linear perspective to make the painted room seem deep enough to enter. Like Leonardo, I would give each person a distinct expression so visitors could see curiosity, doubt, and discovery. The figures would gather around an open book rather than one leader. My design would show that learning takes both individual thought and shared effort.

Accept answers that connect a specific artistic choice to its effect or historical significance, rather than merely naming an artist or work. For Part 3, students should propose an original public work and accurately adapt choices from two different artists.