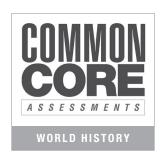
Renaissance Art and Architecture

COMMIN

ASSESSMENTS

MindSparks



Renaissance Art and Architecture

BY JONATHAN BURACK





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Links to online sources are provided in the teacher pages and text. Please note that these links were valid at the time of production, but the websites may have since been discontinued.

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Teacher Introduction

These Common Core History Assessments are designed to help your students develop key literacy and history thinking skills as they learn about Renaissance art and architecture. The assessments are intended to be *formative* more than *summative*. That is, they are meant to be part of the instructional process itself, providing you and your students with information at a point when timely adjustments in teaching and learning can be made.

Similar sets of assessments are available (or planned) for each unit in a typical world history class.

* Historical Thinking and the Challenge of the Common Core

This set includes nine assessments aligned with the first nine Common Core History/Social Studies Reading Standards. We have left out the tenth Common Core History/Social Studies Reading Standard, which does not lend itself to assessments of the sort provided here. The set also includes two writing tasks aligned with two key Common Core History/Social Studies Writing Standards.

These Common Core standards challenge history teachers to develop in students the complex literacy skills they need in today's world and the ability to master the unique demands of working with historical primary and secondary source texts. The Common Core standards are supportive of the best practices in teaching historical thinking. Such practices include close reading, attending to a source's point of view and purpose, corroborating sources, and placing sources in their historical context. These are the skills needed to make history less about rote learning and more about an active effort to investigate and interpret the past.

These assessments are also useful in many ways for ELA teachers. They assess many of the skills specified in the College and Career Readiness Anchor Standards, which put a good deal of emphasis on the reading of informational texts. The Anchor Standards form the basis for all of the various Common Core standards for English Language Arts.

*What Are These Assessments Like?

A group of nine reading skills assessments and two writing tasks for each major era of world history

Each reading skills assessment is based on one of the key Common Core History/Social Studies Reading Standards—Assessment 1 addresses Common Core Reading Standard 1, Assessment 2 addresses Common Core Reading Standard 2, and so on. Two writing tasks are based on the first two College and Career Readiness Anchor Standards for Writing, which are the basis for the Common Core History/Social Studies Writing Standards. The two writing standards focus on writing arguments to support claims and writing informative/explanatory texts.

· Based on primary or secondary sources

In most cases, one primary source is used. In some cases, an assessment is based on more than one primary source or on a primary and a secondary source. The sources are brief. In most cases, texts have been slightly altered to improve readability, but without changing meaning or tone. Links to online versions of print media are available in the Bibliography. Please note that these links were valid at the time of production, but the websites may have since been discontinued.

Brief tasks promoting historical literacy

For each assessment, students write brief answers to one or two questions. The questions are not tests of simple factual recall. They assess the students' mastery of the skills addressed by that assessment's Common Core History/Social Studies Standard.

• Two versions of each of the nine reading standards assessments

A basic and an advanced version of each assessment are provided. The basic assessment addresses the Common Core Standard for grades 6–8. The advanced assessment is based on the Common Core Standard for grades 9–10 and grades 11–12 combined. Each version uses the same source or sources. In some cases, sources have been somewhat shortened for the basic version.

Easy to use as both learning and assessment tools

These assessments do not take valuable time away from instruction. The primary sources and background information on each source make them useful mini-lessons as well as tools to assess students' historical thinking skills. The sources all deal with themes and trends normally covered when teaching the relevant historical era.

• Evaluating student responses

Brief but specific suggestions are provided, defining acceptable and best responses to each question asked in the assessment. The suggestions are meant to aid in evaluating students, but even more importantly, they are a way for teachers to help students better understand and master the skills on which the assessment is focused.

Assessment 1 Basic Level

The Classical Influence



1. (6–8) Cite specific textual evidence to support analysis of primary and secondary sources.

XUsing This Assessment

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Assessment 1 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 1 for grades 6–8. It asks students to cite specific textual evidence from two documents. It also challenges students to adapt that reading skill to the unique demands of thinking historically as they carefully interpret textual evidence in a primary source from a time in the past and a secondary source account of that same time in the past.

* Evaluating Student Responses to This Assessment

Acceptable responses to the first assessment question should note that Erasmus praises the ideas of ancient Roman authors and says that even though they were not Christian, their feelings and their writing style move him more than modern scholastic Christian writers do. The two photos together show the strong similarities between the dome of the ancient Roman Pantheon and that of the Renaissance St. Peter's Basilica. They therefore offer evidence that Renaissance architects were as deeply influenced by ancient Greek and Roman models and artistic styles as Erasmus was. Acceptable responses to the second assessment question should refer to the concepts of "symmetry, proportion, and regularity" mentioned in Document 3. Best answers will try to define these terms and relate them to the other documents. Document 3 also speaks of the Renaissance admiration for a "pure symmetry of circular forms." Responses should see how this admiration is expressed in the columns, arches, and huge dome of St. Peter's. This structure's similarity to the Pantheon makes clear what Renaissance thinkers most wanted to copy in ancient classical styles.

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The Classical Influence

Directions: This exercise asks you to study three primary source documents and one secondary source document carefully and answer questions about specific details in the documents. In order to better understand the documents, read and make use of the source information located just below each document. When you have studied the documents and the source information, answer the two assessment questions that follow.

CCS Standard 1: Cite specific textual evidence to support analysis of primary and secondary sources.

Document 1: A Visual Primary Source



Photo source: By Wolfgang Stuck (Public domain, via Wikimedia Commons)

Source Information: This photo is of the dome of St. Peter's Basilica in Rome. The design for the dome was originally that of Renaissance architect Donato Bramante (1441–1514). It was later altered somewhat by Michelangelo.

Document 2: A Visual Primary Source



Photo source: Public domain, via Wikimedia Commons

Source Information: This eighteenth-century painting by Giovanni Paolo Panini shows the interior of the dome of the Pantheon, a huge Roman temple built during the reign of Roman Emperor Augustus (27 BCE–14 CE).

Document 3: A Primary Source

The first place must indeed be given to the authority of the Scriptures; but, nevertheless, I sometimes find some things said or written by the ancients, nay, even by the heathens, nay, by the poets themselves, so chastely, so holily, and so divinely, that I cannot persuade myself but that, when they wrote them, they were divinely inspired, and perhaps the spirit of Christ diffuses itself farther than we imagine; and that there are more saints than we have in our catalogue. To confess freely among friends, I can't read Tully [Roman author and statesman Marcus Tullius Cicero] on old Age, on Friendship, his Offices . . . without kissing the book, without veneration for that divine soul. And, on the contrary, when I read some of our modern authors, treating of Politics, Economics, and Ethics, good God! How cold they are in comparison with these! Nay, how do they seem to be insensible of what they write themselves! So that I had rather lose twenty or more such subtle doctors than one Cicero or Plutarch. Not that I am wholly against them either; but, because, by the reading of the one, I find myself become better, whereas I rise from the others, I know not how coldly affected to virtue, but most violently inclined to complain and argue.

Source Information: This is a passage from the writings of Desiderius Erasmus (1466–1536). Erasmus was a famous Dutch Renaissance humanist and classical scholar. This passage is adapted from one quoted in "Renaissance Humanism," The History Guide: Lectures on Modern European Intellectual History, edited by Steven Kreis.

Document 4: A Secondary Source

Bramante's design for the dome of St. Peters was inspired in part by the dome for the Pantheon, an achievement of ancient Roman civilization. The term "renaissance" means "rebirth." What the artists, scholars and architects of the Renaissance thought they were bringing back to life was, above all, the classical age of Rome and Greece. Renaissance style often emphasized the symmetry, proportion, and regularity of parts found in the architecture of ancient Rome and Greece. Domes, columns, and rounded arches not only recalled this classical style. They also represented what Renaissance scholars and architects saw as the purer symmetry of circular forms. Domes large and small were used frequently by Renaissance architects in both church buildings and secular structures. Filippo Brunelleschi engineered the huge dome of the Florence Cathedral, one of the most famous Renaissance structures. Along with the ancient Pantheon, that dome was another influence on Bramante's plan for St. Peter's Basilica.

Source Information: Document 4 is a secondary source about influences on Renaissance art and architecture. A secondary source is an account of past events written later by someone who did not experience or take part in those events. This particular secondary source historical account was written in 2014 specifically for use as part of this activity.

Assessment Questions

1. In Document 3, Erasmus expresses admiration for certain writers. How do the two photographs (Documents 1 and 2) together suggest a similar kind of admiration on the part of other Renaissance figures?

2. What details in Document 4 help you better understand what it was that Renaissance architects most admired about the ancient classical societies? Cite details from the document to support your answer.



Assessment 1 Advanced Level

The Classical Influence

*Key Ideas and Details

- **1. (9–10)** Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.
- **1. (11–12)** Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

XUsing This Assessment

These Common Core History Assessments are intended to help your students develop key literacy and history thinking skills as they study and master the content covered in their world history coursework. The assessments are intended to be *formative* more than *summative*. That is, they are meant to be part of the instructional process itself, providing you and your students with information at a point when timely adjustments in teaching and learning can be made.

Assessment 1 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 1 for grades 9–10 and 11–12 combined. It asks students to cite specific textual evidence from two documents. It also challenges students to adapt that reading skill to the unique demands of thinking historically as they carefully interpret textual evidence in a primary source from a time in the past and a secondary source account of that same time in the past. As called for by the Common Core standard for grades 11–12, it also prompts students to relate the textual details to "an understanding of the text as a whole."

* Evaluating Student Responses to This Assessment

Acceptable responses to the first assessment question should note that Erasmus praises the ideas of ancient Roman authors and says that even though they were not Christian, their feelings and writing style move him more than modern scholastic Christian writers do. The similar domes shown in Documents 1 and 2 are evidence of how much Renaissance architects also admired and drew on classical styles. All three documents together are evidence that Renaissance architects were as deeply influenced by ancient Greek and Roman models and artistic styles as Erasmus was. Acceptable responses to the second assessment question should refer to the details in the document that help explain what it means by the "pure symmetry of circular forms." This applies in an obvious way to the two circular domes in the visual images.

The Classical Influence

Directions: This exercise asks you to study three primary source documents and one secondary source document carefully and answer questions about specific details in the documents. In order to better understand the documents, read and make use of the source information located just below each document. When you have studied the documents and the source information, answer the two assessment questions that follow.

CCS Standard 1: (9–10) Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information. **(11–12)** Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

Document 1: A Visual Primary Source



Photo source: By Wolfgang Stuck (Public domain, via Wikimedia Commons)

Source Information: This photo is of the dome of St. Peter's Basilica in Rome. The design for the dome was originally that of Renaissance architect Donato Bramante (1441–1514). It was later altered somewhat by Michelangelo.

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Document 2: A Visual Primary Source



Photo source: Public domain, via Wikimedia Commons

Source Information: This eighteenth-century painting by Giovanni Paolo Panini shows the interior of the dome of the Pantheon, a huge Roman temple built during the reign of the Roman Emperor Augustus (27 BCE–14 CE).

Document 3: A Primary Source

The first place must indeed be given to the authority of the Scriptures; but, nevertheless, I sometimes find some things said or written by the ancients, nay, even by the heathens, nay, by the poets themselves, so chastely, so holily, and so divinely, that I cannot persuade myself but that, when they wrote them, they were divinely inspired, and perhaps the spirit of Christ diffuses itself farther than we imagine; and that there are more saints than we have in our catalogue. To confess freely among friends, I can't read Tully [Roman author and statesman Marcus Tullius Cicero] on old Age, on Friendship, his Offices . . . without kissing the book, without veneration for that divine soul. And, on the contrary, when I read some of our modern authors, treating of Politics, Economics, and Ethics, good God! How cold they are in comparison with these! Nay, how do they seem to be insensible of what they write cold themselves! So that I had rather lose twenty or more such subtle doctors than one Cicero or Plutarch. Not that I am wholly against them either; but, because, by the reading of the one, I find myself become better, whereas I rise from the others, I know not how coldly affected to virtue, but most violently inclined to complain and argue.

Source Information: This is a passage from the writings of Desiderius Erasmus (1466–1536). Erasmus was a famous Dutch Renaissance humanist and classical scholar. This passage is adapted from one quoted in "Renaissance Humanism," The History Guide: Lectures on Modern European Intellectual History, edited by Steven Kreis.

Document 4: A Secondary Source

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Source Information: Document 4 is a secondary source about influences on Renaissance art and architecture. A secondary source is an account of past events written later by someone who did not experience or take part in those events. This particular secondary source historical account was written in 2014 specifically for use as part of this activity.

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Assessment Questions

1. Explain how Documents 1, 2, and 3 together offer evidence of a central theme common in the creative work of the Renaissance. Cite details in the documents to support your answer.

2. Cite details from Document 3 and Document 4 that help explain what precisely it was about classical civilization that Renaissance figures like Erasmus and Bramante most admired.

Assessment 2 Basic Level

The Dignity of the Individual



2. (6–8) Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

XUsing This Assessment

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Assessment 2 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 2 for grades 6–8. It asks students to summarize the central ideas in a source from the text itself without imposing ideas or attitudes external to the text. This is not easy to do. This activity assesses the ability to read closely in order to build an overall understanding of the source out of the text itself.

* Evaluating Student Responses to This Assessment

Acceptable responses to the first assessment question may vary. Pico expresses the central idea in several places—for example, by having God tell Adam that "the nature of all other beings is limited and constrained," whereas "you [Adam] shall ordain for yourself the limits of your nature." Also "that with freedom of choice and with honor . . . you may fashion yourself in whatever shape you shall prefer." Later, Pico adds, "On man when he came into life the Father conferred the seeds of all kinds and the germs of every way of life. Whatever seeds each man cultivates will grow to maturity." Best answers will note that Pico says both lower and higher beings (presumably angels) are fixed forever in their natures, and that man can choose either to reach high and become more spiritual or to reach low and become brutish like the animals. Acceptable responses to the second assessment question may vary. The painting depicts both God and man dramatically as highly dignified and powerful figures. Adam is almost but not quite on the same level as God. Adam is naked, which may be a way to mark him as a being yet unformed, with all the potential Pico sees God bestowing on him.

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The Dignity of the Individual

Directions: This exercise asks you to study two primary source documents carefully and answer two questions about specific details in the documents. In order to better understand the documents as historical primary sources, read and make use of the source information located just below the documents themselves. When you have studied the documents and the source information, answer the assessment questions that follow.

CCS Standard 2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

Document 1: A Visual Primary Source

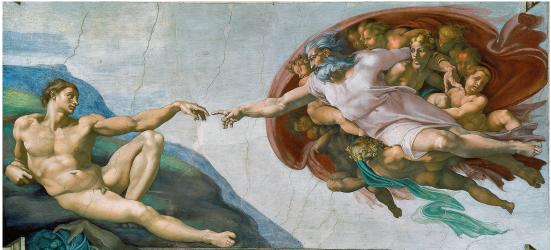


Photo source: Public domain, via Wikimedia Commons

Source Information: This is part of the fresco Michelangelo Buonarroti painted on the ceiling of the Sistine Chapel in the Apostolic Palace, the Pope's residence in the Vatican. This scene, *The Creation of Adam*, shows God giving the "spark of life" to Adam, from the account in Genesis in the Old Testament. Michelangelo worked on his back, about sixty-five feet up in the air. The work was sweaty, dirty, and tiring; it took over four years to complete.

Document 2: A Primary Source

[Pico imagining God speaking to Adam] "Neither a fixed abode nor a form that is yours alone nor any function peculiar to yourself have we given you, Adam, to the end that according to your longing and according to your judgment you may have and possess what abode, what form, and what functions you yourself shall desire. The nature of all other beings is limited and constrained within the bounds of laws prescribed by Us. You, constrained by no limits, in accordance with your own free will, in whose hand We have placed you, shall ordain for yourself the limits of your nature. We have set you at the world's center that you may from there more easily observe whatever is in the world. We have made you neither of heaven nor of earth, neither mortal nor immortal, so that with freedom of choice and with honor, as though the maker and molder of yourself, you may fashion yourself in whatever shape you shall prefer. You shall have the power to degenerate into the lower forms of life, which are brutish. You shall have the power, out of your soul's judgment, to be reborn into the higher forms, which are divine."

O supreme generosity of God the Father, O highest and most marvelous felicity of man! To him it is granted to have whatever he chooses, to be whatever he wills. Beasts as soon as they are born (so says Lucilius) bring with them from their mother's womb all they will ever possess. Spiritual beings, either from the beginning or soon thereafter, become what they are to be forever and ever. On man when he came into life the Father conferred the seeds of all kinds and the germs of every way of life. Whatever seeds each man cultivates will grow to maturity and bear in him their own fruit. If they be vegetative, he will be like a plant. If sensitive, he will become brutish. If rational, he will grow into a heavenly being. If intellectual, he will be an angel and the son of God. And if, happy in the lot of no created thing, he withdraws into the center of his own unity, his spirit, made one with God, in the solitary darkness of God, who is set above all things, shall surpass them all.

Source Information: Giovanni Pico della Mirandola (1463–1494) was a Renaissance humanist and theologian who wrote the "Oration on the Dignity of Man," one of the most famous Renaissance documents. This passage from it expresses his views about human potential by imagining what God might have said to Adam, the first man, at that moment in the Bible's account of Adam's creation. The passage is found in *The Renaissance Philosophy of Man*, edited by Ernst Cassirer, Paul Oskar Kristeller, and John H. Randall (Chicago: University of Chicago Press, 1948), pp. 223–25.

Assessment Questions

- 1. Document 2's central idea is about what it is that makes humans unique. Cite two or three sentences or phrases from Document 2 that best express this central idea. Explain why you chose these passages.
- 2. Does Michelangelo's painting (Document 1) fit with the way Pico della Mirandola imagines this same scene in Document 2? Cite details from the painting to support your answer.



Assessment 2 Advanced Level

The Dignity of the Individual

*Key Ideas and Details

- **2. (9–10)** Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.
- **2. (11–12)** Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

XUsing This Assessment

These Common Core History Assessments are intended to help your students develop key literacy and history thinking skills as they study and master the content covered in their world history coursework. The assessments are intended to be *formative* more than *summative*. That is, they are meant to be part of the instructional process itself, providing you and your students with information at a point when timely adjustments in teaching and learning can be made.

Assessment 2 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 2 for grades 9–10 and 11–12 combined. It asks students to summarize the central ideas in a source from the text itself without imposing ideas or attitudes external to the text. This is not easy to do. Moreover, when it comes to the unique demands of thinking historically we do also want students to use knowledge of historical context to help them interpret sources. But that sort of contextualizing also demands that students suspend their own present-day ideas while studying a source. This activity assesses the ability to read closely in order to build an overall understanding of the source out of the text itself.

* Evaluating Student Responses to This Assessment

Acceptable responses to the first assessment question should note that in several places Pico expresses the idea that man is unique in the unlimited potential God has bestowed on him. For example, he has God tell Adam that "the nature of all other beings is limited and constrained," whereas "you [Adam] shall ordain for yourself the limits of your nature." Also "that with freedom of choice and with honor . . . you may fashion yourself in whatever shape you shall prefer." In the second paragraph, Pico mainly restates this central idea. He says, "On man when he came into life the Father conferred the seeds of all kinds and the germs of every way of life. Whatever seeds each man cultivates will grow to maturity." Pico does make clearer the several levels of choice he sees open to man, all the way from those that are "vegetative" and "brutish," to those that led to "heavenly" or angel-like outcomes or even mystical union with God. Acceptable responses to the second assessment question may vary. The painting depicts God and man both as highly dignified and powerful figures. Adam is almost on the same level as God. Adam is naked, which may be a way to mark him as a being yet unformed, with all the potential Pico sees God bestowing on him. The visual power of the image also stresses the beauty of the human form in a way that the written passage may not capture as well.

The Dignity of the Individual

Directions: This exercise asks you to study two primary source documents carefully and answer two questions about specific details in the documents. In order to better understand the documents as historical primary sources, read and make use of the source information located just below the documents themselves. When you have studied the documents and the source information, answer the assessment questions that follow.

CCS Standard 2: (9–10) Determine the central ideas or information of a primary or secondary source provide an accurate summary of how key events or ideas develop over the course of the text. **(11–12)** Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

Document 1: A Visual Primary Source

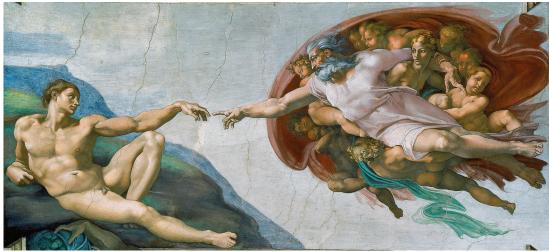


Photo source: Public domain, via Wikimedia Commons

Source Information: This is part of the fresco Michelangelo Buonarroti painted on the ceiling of the Sistine Chapel in the Apostolic Palace, the Pope's residence in the Vatican. This scene, *The Creation of Adam*, shows God giving the "spark of life" to Adam, from the account in Genesis in the Old Testament. Michelangelo worked on his back, about sixty-five feet up in the air. The work was sweaty, dirty, and tiring; it took over four years to complete.

Document 2: A Primary Source

[Pico imagining God speaking to Adam] "Neither a fixed abode nor a form that is yours alone nor any function peculiar to yourself have we given you, Adam, to the end that according to your longing and according to your judgment you may have and possess what abode, what form, and what functions you yourself shall desire. The nature of all other beings is limited and constrained within the bounds of laws prescribed by Us. You, constrained by no limits, in accordance with your own free will, in whose hand We have placed you, shall ordain for yourself the limits of your nature. We have set you at the world's center that you may from there more easily observe whatever is in the world. We have made you neither of heaven nor of earth, neither mortal nor immortal, so that with freedom of choice and with honor, as though the maker and molder of yourself, you may fashion yourself in whatever shape you shall prefer. You shall have the power to degenerate into the lower forms of life, which are brutish. You shall have the power, out of your soul's judgment, to be reborn into the higher forms, which are divine."

O supreme generosity of God the Father, O highest and most marvelous felicity of man! To him it is granted to have whatever he chooses, to be whatever he wills. Beasts as soon as they are born (so says Lucilius) bring with them from their mother's womb all they will ever possess. Spiritual beings, either from the beginning or soon thereafter, become what they are to be forever and ever. On man, when he came into life, the Father conferred the seeds of all kinds and the germs of every way of life. Whatever seeds each man cultivates will grow to maturity and bear in him their own fruit. If they be vegetative, he will be like a plant. If sensitive, he will become brutish. If rational, he will grow into a heavenly being. If intellectual, he will be an angel and the son of God. And if, happy in the lot of no created thing, he withdraws into the center of his own unity, his spirit, made one with God, in the solitary darkness of God, who is set above all things, shall surpass them all.

Source Information: Giovanni Pico della Mirandola (1463–1494) was a Renaissance humanist and theologian who wrote the "Oration on the Dignity of Man," one of the most famous Renaissance documents. This passage from it expresses his views about human potential by imagining what God might have said to Adam, the first man, at that moment in the Bible's account of Adam's creation. The passage is found in *The Renaissance Philosophy of Man*, edited by Ernst Cassirer, Paul Oskar Kristeller, and John H. Randall (Chicago: University of Chicago Press, 1948), pp. 223–25.

Assessment Questions

- 1. In Document 2, what central idea about man does Pico della Mirandola express in the speech he imagines God delivering to Adam? What, if anything, does Pico della Mirandola add to this idea in the second paragraph? Cite details from Document 2 that best support your answers.
- 2. What features in Michelangelo's depiction of Adam and God in Document 1 help express ideas similar to Pico della Mirandola's in Document 2? What, if anything, does the painting capture in images that Document 2 cannot express in words?

Assessment 3 Basic Level

Leonardo: The Renaissance Man



3. (6–8) Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

XUsing This Assessment

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Assessment 3 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 3 for grades 6–8. It asks students to follow the way a set of ideas or sequence of events in a text interacts together to describe a process or develop a central idea. This activity assesses the students' ability to read closely in order to understand various connections between each detail and the next in a text.

* Evaluating Student Responses to This Assessment

Answers to the assessment question should see that the ideal is developed by describing the wide range of Leonardo's skills—arithmetic, drawing, music, architecture, sculpture, geometry, and designing a great variety of engineering plans, tools, and other kinds of technology. In addition, the passage stresses Leonardo's great communicative powers of expression, discourse, and reasoning. All of this adds up to the idea of the universal man as one with a very wide variety of intellectual, literary, artistic, and technological abilities and achievements.

Leonardo: The Renaissance Man

Directions: This exercise asks you to read one primary source document carefully and answer one question about specific details in the document. In order to better understand the document as a historical primary source, read and make use of the source information just below the document itself. When you have studied the document and the source information, answer the assessment question that follows.

CCS Standard 3: Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

A Primary Source Document

Truly marvelous and celestial was Leonardo, the son of Ser Piero da Vinci. In learning and in the rudiments of letters he would have made great strides had he not been so variable and unstable, for he set himself to learn many things, and then, after having begun them, abandoned them. Thus, in arithmetic, during the few months that he studied it, he made so much progress, that, by continually suggesting doubts and difficulties to the master who was teaching him, he would very often bewilder him. He gave some little attention to music, and quickly resolved to learn to play the lyre, as one who had by nature a spirit most lofty and full of refinement. As a result, he sang divinely to that instrument, improvising upon it. Nevertheless, although he occupied himself with such a variety of things, he never ceased drawing and working in relief, pursuits which suited his fancy more than any other. Seeing this, Ser Piero one day took some of his drawings and carried them to Andrea del Verrocchio, who was much his friend, and asked him whether Leonardo, by devoting himself to drawing, would become proficient. Andrea was astonished to see Leonardo's extraordinary beginnings, and urged Ser Piero to make him study it. To ensure that, he arranged with Leonardo to enter the workshop of Andrea, which Leonardo did enthusiastically. . . . Having an intellect so divine and marvelous he was also an excellent geometrician. He not only worked in sculpture, . . . but in architecture, also. He made many drawings both of groundplans and of other designs of buildings. And he was the first, although but a youth, who suggested the plan of reducing the river Arno to a navigable canal from Pisa to Florence. He made designs of flour-mills, fulling-mills, and engines, which might be driven by the force of water....

And there was infused in that brain such grace from God, and a power of expression in such sublime accord with the intellect and memory that served it, and he knew so well how to express his conceptions by draftsmanship, that he bested every valiant wit with his discourse and his reasoning. And he was continually making models and designs to show men how to remove mountains with ease, and how to bore them in order to pass from one level to another. And by means of levers, windlasses, and screws, he showed the way to raise and draw great weights, together with methods for emptying harbors, and pumps for removing water from low places, things which his brain never ceased from devising. And of these ideas and labors many drawings may be seen, scattered abroad among our craftsmen; and I myself have seen not a few.

Source Information: During the Renaissance, the term "universal man" was used to describe an ideal many tried to live up to. Today, we often use the term "Renaissance man" to express that same idea. Several great Renaissance artists and architects seemed to deserve this title. One of them was Leonardo da Vinci (1452–1519). This passage from an account of his life touches on why he is often seen as the ideal Renaissance man. The passage is shortened and adapted from "Life of Leonardo da Vinci" by Giorgio Vasari, himself a painter and architect of the 1500s. Excerpt taken from Giorgio Vasari's *Lives of the Most Eminent Painters Sculptors and Architects*, vol. 4, translated by Gaston du C. de Vere (London: Macmillan & Co. and the Medici Society, 1912–1914), pp. 89–90.

Assessment Question

The term "universal man" or "Renaissance man" expresses a key Renaissance ideal. In this document, that ideal is not stated explicitly. It is implied by the way the entire passage develops. Explain how the passage as a whole builds up a clear notion of this ideal of the "universal man."



Assessment 3 Advanced Level

Leonardo: The Renaissance Man



- **3. (9–10)** Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.
- **3. (11–12)** Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.

X Using This Assessment

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Assessment 3 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 3 for grades 9–10 and 11–12 combined. It asks students to follow the way a set of ideas or sequence of events in a text interacts together to describe a process or develop a central idea. The activity assesses the students' ability to read closely in order to understand various connections between each detail and the next in a complex text. It also asks them to evaluate the explanation offered in the passage and consider how adequate it is.

* Evaluating Student Responses to This Assessment

Answers to the assessment question should see that the passage develops the concept of the "universal man" by describing the wide range of Leonardo's skills—arithmetic, drawing, music, architecture, sculpture, geometry, and designing a great variety of engineering plans, tools, and other kinds of technology. In addition, the passage stresses Leonardo's great communicative powers of expression, discourse, and reasoning. All of this adds up to the idea of the universal man as one with a wide variety of intellectual, literary, artistic, and technological abilities and achievements. Reasonable answers should see that a wide variety of other human abilities and interests are not stressed in this account, such as deep religious faith, agricultural know-how, commercial or administrative skill, family loyalty, etc. Some of these may also be a part of the ideal—as was, for example, civic involvement. However, they are not a part of the concept as this passage develops it.

Leonardo: The Renaissance Man

Directions: This exercise asks you to read one primary source document carefully and answer one question about specific details in the document. In order to better understand the document as a historical primary source, read and make use of the source information just below the document itself. When you have studied the document and the source information, answer the assessment question that follows.

CCS Standard 3: (9–10) Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them. **(11–12)** Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.

A Primary Source Document

Truly marvelous and celestial was Leonardo, the son of Ser Piero da Vinci. In learning and in the rudiments of letters he would have made great strides had he not been so variable and unstable, for he set himself to learn many things, and then, after having begun them, abandoned them. Thus, in arithmetic, during the few months that he studied it, he made so much progress, that, by continually suggesting doubts and difficulties to the master who was teaching him, he would very often bewilder him. He gave some little attention to music, and quickly resolved to learn to play the lyre, as one who had by nature a spirit most lofty and full of refinement. As a result, he sang divinely to that instrument, improvising upon it. Nevertheless, although he occupied himself with such a variety of things, he never ceased drawing and working in relief, pursuits which suited his fancy more than any other. Seeing this, Ser Piero one day took some of his drawings and carried them to Andrea del Verrocchio, who was much his friend, and asked him whether Leonardo, by devoting himself to drawing, would become proficient. Andrea was astonished to see Leonardo's extraordinary beginnings, and urged Ser Piero to make him study it. To ensure that, he arranged with Leonardo to enter the workshop of Andrea, which Leonardo did enthusiastically. . . . Having an intellect so divine and marvelous he was also an excellent geometrician. He not only worked in sculpture, . . . but in architecture, also. He made many drawings both of groundplans and of other designs of buildings. And he was the first, although but a youth, who suggested the plan of reducing the river Arno to a navigable canal from Pisa to Florence. He made designs of flour-mills, fulling-mills, and engines, which might be driven by the force of water....

And there was infused in that brain such grace from God, and a power of expression in such sublime accord with the intellect and memory that served it, and he knew so well how to express his conceptions by draftsmanship, that he bested every valiant wit with his discourse and his reasoning. And he was continually making models and designs to show men how to remove mountains with ease, and how to bore them in order to pass from one level to another. And by means of levers, windlasses, and screws, he showed the way to raise and draw great weights, together with methods for emptying harbors, and pumps for removing water from low places, things which his brain never ceased from devising. And of these ideas and labors many drawings may be seen, scattered abroad among our craftsmen; and I myself have seen not a few.

Source Information: During the Renaissance, the term "universal man" was used to describe an ideal many tried to live up to. Today, we often use the term "Renaissance man" to express that same idea. Several great Renaissance artists and architects seemed to deserve this title. One of them was Leonardo da Vinci (1452–1519). This passage from an account of his life touches on why he is often seen as the ideal Renaissance man. The passage is shortened and adapted from "Life of Leonardo da Vinci" by Giorgio Vasari, himself a painter and architect of the 1500s. Excerpt taken from Giorgio Vasari's *Lives of the Most Eminent Painters Sculptors and Architects*, vol. 4, translated by Gaston du C. de Vere, (London: Macmillan & Co. and the Medici Society, 1912–1914), pp. 89–90.

Assessment Question

This passage offers details about Leonardo Da Vinci. Notice the range of abilities it mentions and think about other abilities it leaves out. With both kinds of abilities in mind, write a brief paragraph explaining what exactly the Renaissance ideal of the universal man meant. That is, how "universal" was the "universal man"?

Assessment 4 Basic Level

Raphael and Renaissance Realism



4. (6–8) Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

XUsing This Assessment

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Assessment 4 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 4 for grades 6–8. It asks students to recognize that words and phrases must be understood in relation to the meaning of the text as a whole. In seeking to understand historical sources, this is an especially important challenge. Words and phrases need to be understood as they were used within their historical context. This activity assesses the students' ability to read closely in order to understand terms in these ways.

* Evaluating Student Responses to This Assessment

Answers to the first assessment question could note the very realistic detail of each individual face in the painting, the way the artist appears to capture them all at a single moment in time, the details of clothing and posture, etc. As to depth perspective, the two other figures with Pope Leo X appear somewhat behind him. The shading and use of light emphasize depth. The lines of the men's arms and the chair and table all conform to the principles of perspective with a vanishing point off to the right of the painting. As to individualism, the pope is not idealized but is shown as a determined man, somewhat overweight and nearsighted with squinting eyes, as was true in real life. He is depicted as a man who seems to have worldly concerns as well as scholarly or religious interests, etc. Answers to the second assessment question should see that Document 2 calls attention to some of the same visual details mentioned above while also providing details about who Pope Leo and the other two figures are. These details are about their relationships and ties to the powerful Medici banking family. This information helps us appreciate the painting's emphasis on the unique individuality of these men, who seem to have "power and politics as well as spiritual matters" on their minds.

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Raphael and Renaissance Realism

Directions: This exercise asks you to study one primary source document and one secondary source document carefully and answer two questions about specific details in the documents. In order to better understand the documents as historical primary sources, read and make use of the source information just below each document. When you have studied the documents and the source information, answer the assessment questions that follow.

CCS Standard 4: Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

Document 1: A Visual Primary Source



Image source: Public domain, via Wikimedia Commons

Source Information: This is Raphael's 1518 painting of Pope Leo X and two of his cousins.

Document 2: A Secondary Source

Three key concepts in Renaissance art and literature are <u>realism</u>, <u>depth perspective</u>, and <u>individualism</u>. All three can be seen in one famous painting by Raffaello Sanzio (1483–1520), better known as Raphael. Raphael painted many great works of art for the Church. One of them is his 1518 portrait of Pope Leo X, a member of the powerful Medici family of Florence. The Medicis were perhaps the most famous of the families of merchant bankers dominant in the Italian city-states during the Renaissance. Pope Leo X was born Giovanni de' Medici (1475–1521), son of Lorenzo the Magnificent. On either side and slightly behind Leo in the painting are two of Leo's cousins—Luigi de Rossi and Giulio de' Medici. Giulio would later become Pope Clement VII. The painting depicts Pope Leo X with a wary look, a man with power and politics as well as spiritual matters on his mind. Pope Leo was also a great patron of the arts. The magnifying glass he holds in the painting may have been meant to call attention to his well-known near-sightedness. Open on the table in the painting is an illuminated Bible, and next to it a silver bell.

Source Information: This is a secondary source passage about Renaissance art in general and, more specifically, about Raphael's painting of Pope Leo X. This particular secondary source historical account was written in 2014 specifically for use as part of this activity.

Assessment Questions

1. Notice the three concepts underlined at the start of Document 2. Describe the way Raphael's painting of Pope Leo X (Document1) illustrates each of these characteristics.

2. How does Document 2 itself help you to better understand the painting's realism and its individualism?



Assessment 4 Advanced Level

Raphael and Renaissance Realism

Craft and Structure

- **4. (9–10)** Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.
- **4. (11–12)** Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).

*Using This Assessment

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Assessment 4 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 4 for grades 9–10 and 11–12 combined. It asks students to recognize that words and phrases must be understood in relation to the meaning of the text as a whole. In seeking to understand historical sources, this is an especially important challenge. Words and phrases need to be understood as they were used within their historical context. This activity assesses the students' ability to read closely in order to understand terms in these ways.

* Evaluating Student Responses to This Assessment

Answers to the first assessment question could note the very realistic detail of each individual face, the way the painting appears to capture them all at a single moment in time, the details of clothing and posture, etc. As to depth perspective, the two other figures with Pope Leo X appear somewhat behind him, shading and light emphasize depth, and the lines of the men's arms and the chair and table all conform to the principles of perspective with a vanishing point off to the right of the painting. As to individualism, the pope is not idealized but is shown as a determined man, somewhat overweight and nearsighted with squinting eyes, as was true in real life. Document 2 provides background on the Medici family and the figures in the painting. This adds to our appreciation of the unique individuality of these men who, as the document says, seem to have "power and politics as well as spiritual matters" on their minds. Answers to the second assessment question may vary, but the best answers may point out how hard it is to be sure about this. It could depend on how the facial expressions of the figures are interpreted. Some may see them as hard, grim, or even a bit shifty, since none of them are looking at one another directly. Others may see determination and seriousness of purpose in these expressions, and they might note that Pope Leo appears to be contemplating the Bible pages he has open before him.

Raphael and Renaissance Realism

Directions: This exercise asks you to study one primary source document and one secondary source document carefully and answer two questions about specific details in the documents. In order to better understand the documents as historical primary sources, read and make use of the source information just below each document. When you have studied the documents and the source information, answer the assessment questions that follow.

CCS Standard 4: (9–10) Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science. **(11–12)** Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).

Document 1: A Visual Primary Source



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Source Information: This is Raphael's 1518 painting of Pope Leo X and two of his cousins.

Document 2: A Secondary Source

Three key concepts in Renaissance art and literature are <u>realism</u>, <u>depth perspective</u>, and <u>individualism</u>. All three can be seen in one famous painting by Raffaello Sanzio (1483–1520), better known as Raphael. Raphael painted many great works of art for the Church. One of them is his 1518 portrait of Pope Leo X, a member of the powerful Medici family of Florence. The Medicis were perhaps the most famous of the families of merchant bankers dominant in the Italian city-states during the Renaissance. Pope Leo X was born Giovanni de' Medici (1475–1521), son of Lorenzo the Magnificent. On either side and slightly behind Leo in the painting are two of Leo's cousins—Luigi de Rossi and Giulio de' Medici. Giulio would later become Pope Clement VII. The painting depicts Pope Leo X with a wary look, a man with power and politics as well as spiritual matters on his mind. Pope Leo was also a great patron of the arts. The magnifying glass he holds in the painting may have been meant to call attention to his well-known near-sightedness. Open on the table in the painting is an illuminated Bible, and next to it a silver bell.

Source Information: This is a secondary source passage about Renaissance art in general and, more specifically, about Raphael's painting of Pope Leo X. This particular secondary source historical account was written in 2014 specifically for use as part of this activity.

Assessment Questions

1. Using both documents, explain the way Raphael's painting of Pope Leo X (Document1) illustrates the three concepts underlined at the start of Document 2.

2. Do you think Raphael intended to depict Pope Leo X in a flattering way, or do you think Raphael's view of him is more negative?

Assessment 5 Basic Level

The School of Athens



5. (6–8) Describe how a text presents information (e.g., sequentially, comparatively, causally).

XUsing This Assessment

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Assessment 5 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 5 for grades 6–8. It asks students to pay attention to a text's "structure"—that is, to the overall pattern or organizational arrangement of its headings, sentences, paragraphs, stanzas, chapters, as well as to its various stylistic features. These formal elements can contribute to a text's meanings in many ways. This activity assesses the students' ability to read closely in order to understand the impact of the way one historical primary source is structured to present its information.

* Evaluating Student Responses to This Assessment

Acceptable responses to the assessment question should note that each paragraph starts with a statement about a general characteristic of Renaissance art. The rest of the paragraph then calls attention to details in the painting that illustrate that general characteristic. This best fits the "description/details" text structure. The text does not state a problem with possible solutions, nor are the topics arranged in any overall sequence or order of importance.

The School of Athens

Directions: This exercise asks you to study one primary source document and one secondary source document carefully and answer one question about specific details in each document. In order to better understand the documents as historical sources, read and make use of the source information located just below each document. When you have studied the documents and the source information, answer the assessment question that follows.

CCS Standard 5: Describe how a text presents information (e.g., sequentially, comparatively, causally).

Document 1: A Visual Primary Source



Image source: Public domain, via Wikimedia Commons

Source Information: This painting, dating from 1509 or 1510, is titled *The School of Athens*. It is a famous fresco by the Renaissance artist Raphael. It was painted as a part of his work creating frescoes for the rooms in the Apostolic Palace in the Vatican.

Document 2: A Secondary Source

Raphael's painting *The School of Athens* illustrates the desire Renaissance artists had to imitate and improve on the classical civilizations of ancient Greece and Rome. It contains many famous philosophers from ancient Greece. In the center of the picture, Raphael shows Plato (in the red toga with one finger pointing upward) speaking with Aristotle (in the blue toga standing next to Plato, with one finger pointing downward). Raphael has made Plato look like Leonardo da Vinci: at several other points in this painting, Raphael uses this device of making certain ancient philosophers look like key Renaissance figures. For example, the rather depressed-looking figure leaning on the block in the front represents Heraclitus but looks like Michelangelo; the figure leaning over at the bottom right represents Euclid but looks like architect Donato Bramante, who worked on the Vatican redesign at the same time as Raphael. Finally, Raphael also put himself in the painting, though he is nearly hidden off to the right. By placing contemporary figures in ancient Athens, Raphael was both making a statement of respect for the Greeks and implying that his contemporaries were their inheritors and equals.

The picture also makes effective use of symmetry. Note how the central arch could be bisected horizontally by a line drawn along the tops of the heads of people on the top stair. This line also parallels the stairs themselves. A center line could bisect the picture vertically through the top of each of the arches in the painting and descend between Plato and Aristotle at the center of the painting. Finally, the statues at the right and the left add to the overall sense of symmetry.

Raphael also used certain effects to create a sense of perspective. The decreasing size of the arches gives a feeling of distance and depth. Note also how the light from the doorway arch in the background contrasts with the darker colors of Plato and Aristotle, drawing the viewer's eye to these two central figures.

Source Information: This secondary source passage describes some key features of *The School of Athens*, the painting by Raphael shown in Document 1. The passage is adapted from notes for the PowerPoint presentation included with *Renaissance Art and Architecture*, written by Len Rabinowitz and Jonathan Burack, in the Backwards Planning Curriculum Unit series (Culver City, CA: Social Studies School Service, 2011).

Assessment Question

"Text structure" refers to the way paragraphs and longer texts are organized, with different structures serving different purposes. Here are three types of text structure:

- Description/Details: A topic is stated and important or illustrative descriptions, traits, examples or characteristics are listed.
- Problem/Solution: A problem or question is presented and a solution or series of steps in a solution follows.
- Order of Importance: A sequence of ideas is presented, from first in importance to last in importance.

Of these three text structures, choose the one you think most accurately describes the text structure of this document. Explain your choice.

Assessment 5 Advanced Level

The School of Athens



- **5. (9–10)** Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.
- **5. (11–12)** Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.

*Using This Assessment

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Assessment 5 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 5 for grades 9–10 and 11–12 combined. It asks students to pay attention to a text's "structure"—that is, to the overall pattern or organizational arrangement of its headings, sentences, paragraphs, stanzas, chapters, as well as to its various stylistic features. Students should see how structure is deliberately used to enable the text to achieve certain goals. Such formal elements can contribute to a text's meanings in many ways. This activity assesses the students' ability to read closely in order to understand the impact of the way one historical primary source is structured to present its information.

* Evaluating Student Responses to This Assessment

Acceptable responses to the first assessment question should note that each paragraph starts with a statement about a general characteristic of Renaissance art and then calls attention to details in the painting that illustrate that general characteristic. This best fits the "description/details" text structure. A "problem/solution" structure would require the statement of a problem rather than a topic statement with examples. However, no problem is posed and no solution offered. Nor are the points in the passage arranged in any particular order or sequence, so the "order of importance" structure also does not apply. Acceptable responses to the second assessment question may vary. Perhaps Raphael wanted to stress the linkages between the Renaissance and ancient civilization by populating the scene with many classical figures depicted as individuals from his own time, or perhaps he wanted to stress the broader classical era as the setting for its two greatest thinkers. Other interpretations are possible and should be discussed.

The School of Athens

Directions: This exercise asks you to study one primary source document and one secondary source document carefully and answer two questions about specific details in each document. In order to better understand the documents as historical sources, read and make use of the source information located just below each document. When you have studied the documents and the source information, answer the assessment questions that follow.

CCS Standard 5: (9–10) Analyze how a text uses structure to emphasize key points or advance an explanation or analysis. **(11–12)** Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.

Document 1: A Visual Primary Source



Image source: Public domain, via Wikimedia Commons

Source Information: This painting, dating from 1509 or 1510, is titled *The School of Athens*. It is a famous fresco by the Renaissance artist Raphael. It was painted as a part of his work creating frescoes for the rooms in the Apostolic Palace in the Vatican.

Document 2: A Secondary Source

Raphael's painting *The School of Athens* illustrates the desire Renaissance artists had to imitate and improve on the classical civilizations of ancient Greece and Rome. It contains many famous philosophers from ancient Greece. In the center of the picture, Raphael shows Plato (in the red toga with one finger pointing upward) speaking with Aristotle (in the blue toga standing next to Plato, with one finger pointing downward). Raphael has made Plato look like Leonardo da Vinci: at several other points in this painting, Raphael uses this device of making certain ancient philosophers look like key Renaissance figures. For example, the rather depressed-looking figure leaning on the block in the front represents Heraclitus but looks like Michelangelo; the figure leaning over at the bottom right represents Euclid but looks like architect Donato Bramante, who worked on the Vatican redesign at the same time as Raphael. Finally, Raphael also put himself in the painting, though he is nearly hidden off to the right. By placing contemporary figures in ancient Athens, Raphael was both making a statement of respect for the Greeks and implying that his contemporaries were their inheritors and equals.

The picture also makes effective use of symmetry. Note how the central arch could be bisected horizontally by a line drawn along the tops of the heads of people on the top stair. This line also parallels the stairs themselves. A center line could bisect the picture vertically through the top of each of the arches in the painting and descend between Plato and Aristotle at the center of the painting. Finally, the statues at the right and the left add to the overall sense of symmetry.

Raphael also used certain effects to create a sense of perspective. The decreasing size of the arches gives a feeling of distance and depth. Note also how the light from the doorway arch in the background contrasts with the darker colors of Plato and Aristotle, drawing the viewer's eye to these two central figures.

Source Information: This secondary source passage describes some key features of *The School of Athens*, the painting by Raphael shown in Document 1. The passage is adapted from notes for the PowerPoint presentation included with *Renaissance Art and Architecture*, written by Len Rabinowitz and Jonathan Burack, in the Backwards Planning Curriculum Unit series (Culver City, CA: Social Studies School Service, 2011).

Assessment Questions

- 1. "Text structure" refers to the way paragraphs and longer texts are organized, with different structures serving different purposes. Here are three types of text structure:
 - Description/Details: A topic is stated and important or illustrative descriptions, traits, examples or characteristics are listed.
 - Problem/Solution: A problem or question is presented and a solution or series of steps in a solution follows.
 - Order of Importance: A sequence of ideas is presented, from first in importance to last in importance.

Of these three text structures, choose the one you think most accurately describes the text structure of this document. Explain your choice, and explain why the other two choices are wrong.

2. The painting centers on two great giants among ancient Greek thinkers, Aristotle and Plato. However, they are tiny figures surrounded by many others in the entire scene. From Document 2, can you explain why Raphael might have constructed the painting that way?

Assessment 6 Basic Level

An Artist and the Inquisition



6. (6–8) Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

XUsing This Assessment

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Assessment 6 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 6 for grades 6–8. It asks students to note a text's point of view as expressed by looking closely at details in the text itself. These details may take the form of emotional language, distorted or exaggerated descriptions, stereotyped labeling, etc. However, even a text with a neutral tone may express bias or point of view by selectively emphasizing some facts while omitting others. Therefore, students also need to go outside the text to interpret point of view by considering sourcing information such as the author's background, purpose, and audience. In addition, students need to see that when sources express conflicting points of view they may still be reliable in certain ways—for example, by what they share in common or by backing up their claims with solid evidence.

* Evaluating Student Responses to This Assessment

Acceptable answers to the first assessment question should see that the Inquisitors challenge Veronese on many of the details in the painting, such as the inclusion of "jesters, drunks, Germans," etc. Overall, they see these details as undermining the dignity and spiritual meaning of the biblical scene being depicted. They fear the painting fosters disrespect or contempt for the Christian religion. They appear to be worried in particular about the threat of Protestantism to the Catholic Church's authority. Acceptable answers to the second assessment question may vary. Some will note that Veronese accepts the Inquisition's judgments in several places and only claims he is following standards others have set. Others will note that he does assert an artist's right to "take the same poetic license that poets and madmen take," and that he defends the details of his painting on the grounds of realism—for example, as showing what "seemed appropriate" to include in the home of a wealthy nobleman. Some may see Veronese as being a bit sarcastic. The source information makes clear that he did not alter the painting much after all.

An Artist and the Inquisition

Directions: This exercise asks you to study two primary source documents carefully and answer two questions about specific details in them. In order to better understand these documents as historical primary sources, read and make use of the source information located just below each document. When you have studied the documents and the source information, answer the assessment questions that follow.

CCS Standard 6: Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

Document 1: A Visual Primary Source



Image Source: Public domain, via Wikimedia Commons

Source Information: This painting by Paolo Veronese was done for the Basilica di San Giovanni e Paolo in Venice. It was meant to replace Titian's *Last Supper*, which was lost in a fire. Christ is at the table in the center. However, this painting depicts an elaborate feast with many costumed partygoers, jugs of wine, food, monkeys, drunken people, etc. This angered the Catholic Inquisition. It questioned Veronese and made him promise to alter the painting. He agreed to, but he only changed the title to *The Feast in the House of Levi*. That was also a biblical event, but one at which "sinners" were present.

Document 2: A Primary Source

INQUISITION. And what did you mean by the armed men, clothed like Germans, with long-handled battle axes in their hands? [Many Germans had become Protestants in the 1500s]

VERONESE. We painters use the same poetic license as poets and madmen, and this is how I painted these two soldiers, one drinking, the other eating at the foot of the stairs, but both ready to do their duty. It seemed appropriate to me that the wealthy owner of this house, a noble I understand, would have hired such servants.

INQUISITION. And the figure who is dressed as a jester with a parrot on his wrist, why did you put him into the picture?

VERONESE. He is decorative, as it is usual to insert such figures.

INQUISITION. Who are the persons at the Lord's table?

Veronese. The twelve Apostles.

INQUISITION. What is St. Peter doing, who is the first?

VERONESE. He is carving the lamb in order to pass it to the other side of the table.

INQUISITION. What is he doing who comes next?

Veronese. He holds a plate for St. Peter to fill.

INQUISITION. Tell us what the third is doing.

Veronese. He is picking his teeth with a fork.

INQUISITION. Did some person order you to paint Germans, buffoons, or other similar figures in this picture?

Veronese. No, but I was commissioned to paint it as I thought proper. It is very large and can contain many figures.

INQUISITION. Should not the figures which you were accustomed to paint in pictures be suitable and in direct relation to the subject, or are they left to your fancy, quite without discretion or reason?

VERONESE. I paint my pictures with all the considerations which are natural to my intelligence, and according as my intelligence understand them.

INQUISITION. Does it seem appropriate to you, in the Last Supper of our Lord, to represent buffoons, drunken Germans, dwarfs, and other such absurdities?

Veronese. Certainly not.

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INQUISITION. Do you not know that in Germany and other places infested by heresy, it is commonplace, by means of pictures full of absurdities, to vilify and turn to ridicule the things of the Holy Catholic Church, in order to teach false doctrine to ignorant people who have no common sense?

Veronese. I agree that it is wrong, but I repeat what I have said, that it is my duty to follow the examples given me by my masters.

INQUISITION. Well, what did your masters paint? Things of this kind, perhaps?

VERONESE. In Rome, in the Pope's Chapel, Michelangelo has represented Our Lord, His Mother, St. John, St. Peter, and the court of heave; and he has represented all these personages nude, including the Virgin Mary, and in various attitudes not inspired by the most profound religious feeling.

Source Information: On Saturday, July 18, 1573, Paolo Veronese was summoned to appear before the Inquisition to explain details in the painting he did to replace Titian's *Last Supper*, which had been lost in a fire. This document is adapted from part of the transcript of what Veronese told the Inquisition. The transcript is excerpted from *Salve Venetia: Gleanings from Venetian History*, vol. 2, by Francis Marion Crawford (New York: MacMillan & Co., 1905), pp. 32–33.

Assessment Questions

1. From the Inquisition's questions in Document 2, what seemed to upset them most about Veronese's painting?

2. In general, how do Veronese and the Inquisition differ in their points of view about art? Cite details in the document to support your answer.

Assessment 6 Advanced Level

An Artist and the Inquisition

🖈 Craft and Structure

- **6. (9–10)** Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.
- **6. (11–12)** Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.

XUsing This Assessment

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Assessment 6 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 6 for grades 9–10 and 11–12 combined. It asks students to note a text's point of view as expressed by looking closely at details in the text itself. These details may take the form of emotional language, distorted or exaggerated descriptions, stereotyped labeling, etc. However, even a text with a neutral tone may express bias or point of view by selectively emphasizing some facts while omitting others. Therefore, students also need to go outside the text to interpret point of view by considering sourcing information such as the author's background, purpose, and audience. In addition, students need to see that when sources express conflicting points of view they may still be reliable in certain ways—for example, by what they share in common or by backing up their claims with solid evidence.

* Evaluating Student Responses to This Assessment

Acceptable answers to the first assessment question should see that the Inquisitors challenge Veronese on many of his painting's details, such as the inclusion of "jesters, drunks, Germans," etc. Overall, they see these details as undermining the dignity and spiritual meaning of the biblical scene being depicted. They fear the painting fosters disrespect or contempt for Christian religion and the Church in particular. They appear to be worried especially about the threat of Protestantism. Veronese accepts the Inquisition's religious concerns, while claiming that he is merely following standards others have set. However, he does also assert an artist's right to "take the same poetic license that poets and madmen take." He defends the details of his painting on the grounds of realism—for example, in including what "seemed appropriate" for the home of a wealthy nobleman. Acceptable answers to the second assessment question may vary. Some may see Veronese as far too ready to give in to the Inquisition. They may conclude artists are still powerless to act against Church authority. However, others may detect a bit of sarcasm in Veronese, as for instance when he points out the nudity in Michelangelo's paintings for the pope—thereby also calling attention to Michelangelo's great prestige. The source information makes clear that he did not alter the painting much after all. This does suggest a spirit of growing independence.

An Artist and the Inquisition

Directions: This exercise asks you to study two primary source documents carefully and answer questions about specific details in them. In order to better understand these documents as historical primary sources, read and make use of the source information located just below each document. When you have studied the documents and the source information, answer the two assessment questions that follow.

CCS Standard 6: (9–10) Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts. **(11–12)** Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.

Document 1: A Visual Primary Source



Image Source: Public domain, via Wikimedia Commons

Source Information: This painting by Paolo Veronese was done for the Basilica di San Giovanni e Paolo in Venice. It was meant to replace Titian's *Last Supper,* which was lost in a fire. Christ is at the table in the center. However, this painting depicts an elaborate feast with many costumed partygoers, jugs of wine, food, monkeys, drunken people, etc. This angered the Catholic Inquisition. It questioned Veronese and made him promise to alter the painting. He agreed to, but he only changed the title to *The Feast in the House of Levi.* That was also a biblical event, but one at which "sinners" were present.

Document 2: A Primary Source

INQUISITION. And what did you mean by the armed men, clothed like Germans, with long-handled battle axes in their hands? [Many Germans had become Protestants in the 1500s]

VERONESE. We painters use the same poetic license as poets and madmen, and this is how I painted these two soldiers, one drinking, the other eating at the foot of the stairs, but both ready to do their duty. It seemed appropriate to me that the wealthy owner of this house, a noble I understand, would have hired such servants.

INQUISITION. And the figure who is dressed as a jester with a parrot on his wrist, why did you put him into the picture?

VERONESE. He is decorative, as it is usual to insert such figures.

INQUISITION. Who are the persons at the Lord's table?

VERONESE. The twelve Apostles.

INQUISITION. What is St. Peter doing, who is the first?

VERONESE. He is carving the lamb in order to pass it to the other side of the table.

INQUISITION. What is he doing who comes next?

Veronese. He holds a plate for St. Peter to fill.

INQUISITION. Tell us what the third is doing.

Veronese. He is picking his teeth with a fork.

INQUISITION. Did some person order you to paint Germans, buffoons, or other similar figures in this picture?

Veronese. No, but I was commissioned to paint it as I thought proper. It is very large and can contain many figures.

INQUISITION. Should not the figures which you were accustomed to paint in pictures be suitable and in direct relation to the subject, or are they left to your fancy, quite without discretion or reason?

VERONESE. I paint my pictures with all the considerations which are natural to my intelligence, and according as my intelligence understand them.

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INQUISITION. Do you not know that in Germany and other places infested by heresy, it is commonplace, by means of pictures full of absurdities, to vilify and turn to ridicule the things of the Holy Catholic Church, in order to teach false doctrine to ignorant people who have no common sense?

VERONESE. I agree that it is wrong, but I repeat what I have said, that it is my duty to follow the examples given me by my masters.

INQUISITION. Well, what did your masters paint? Things of this kind, perhaps?

VERONESE. In Rome, in the Pope's Chapel, Michelangelo has represented Our Lord, His Mother, St. John, St. Peter, and the court of heave; and he has represented all these personages nude, including the Virgin Mary, and in various attitudes not inspired by the most profound religious feeling.

Source Information: On Saturday, July 18, 1573, Paolo Veronese was summoned to appear before the Inquisition to explain details in the painting he did to replace Titian's *Last Supper*, which had been lost in a fire. This document is adapted from part of the transcript of what Veronese told the Inquisition. The transcript is excerpted from *Salve Venetia: Gleanings from Venetian History*, vol. 2, by Francis Marion Crawford (New York: MacMillan & Co., 1905), pp. 32–33.

Assessment Questions

1. Using Document 2, how do Veronese and the Inquisition differ in their points of view about art? Cite details in the document to support your answer.

2. According to one historian, "During the Renaissance, the artist was emancipated. His status and his independence rose such that he could much more often paint as he pleased." Using these documents and the source information, explain why you do or do not agree with this statement.

Assessment 7 Basic Level

Architecture and Ideals of Beauty

*Integration of Knowledge and Ideas

7. (6–8) Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

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Assessment 7 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 7 for grades 6–8. It asks students to do something historians must do all the time—integrate evidence found in several primary sources presented in a variety of visual and textual formats.

* Evaluating Student Responses to This Assessment

Acceptable answers to the first assessment question should see that the phrase "innate in the mind" means that a certain standard of beauty is inborn, a part of every human mind at birth. The standard Ficino thinks is innate is one emphasizing an orderly harmony and symmetry of forms, especially rounded and circular forms. He seems to suggest that this natural sense of beauty is what links us both to the world and to God. Acceptable answers to the second assessment question should be able to identify certain features of the two documents that reflect Ficino's standard of beauty, suggesting a common vision among Renaissance artists and architects. For example, note the heavy use of domes in Bramante's design (Document 1) and the perfectly symmetrical arrangement of its components in a square shape of equal quarters. Also, in Document 2, note the Rucellai Palace's rounded window tops and orderly arrangement of sections. The perfect symmetry of that façade would have required an eighth section on the right side of the drawing, but factors beyond the architect's control prevented that.

Architecture and Ideals of Beauty

Directions: This exercise asks you to study three documents carefully and answer two questions on what these sources have in common. In order to better understand the documents and their importance as historical evidence, read and make use of the source information located just below or next to each document itself. When you have studied the documents and the source information, answer the assessment questions that follow.

CCS Standard 7: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

Document 1: A Visual Primary Source

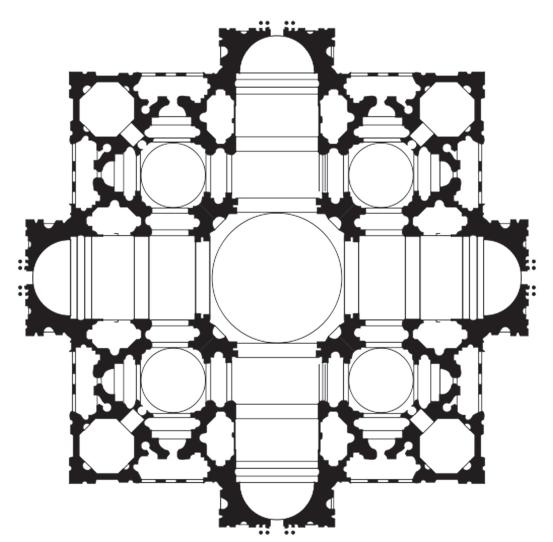


Image source: Public domain, via Wikimedia Commons

Source Information: This illustration is of Donato Bramante's plan for St. Peter's Basilica in Rome. Bramante envisioned four chapels in the corner spaces, each with a small dome on top and a very large dome at the center.

Document 2: A Visual Primary Source

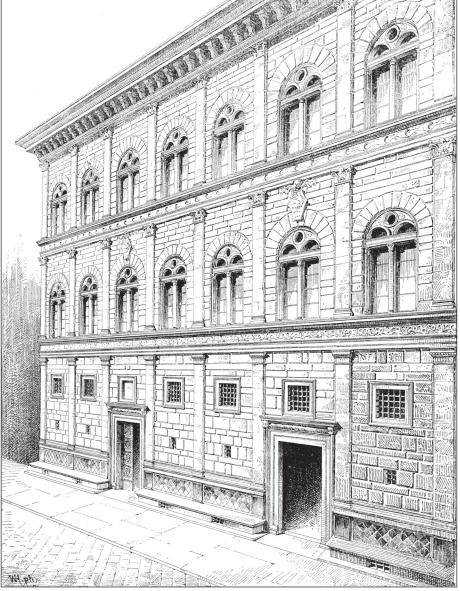


Image source: Rainer Zenz (Public domain, via Wikimedia Commons)

Source Information: This illustration shows the façade, or front, of the Rucellai Palace, a townhouse in Florence. It was built for Giovanni Rucellai, probably in the mid-1400s. Many historians believe it was designed by Leon Battista Alberti, a famous Renaissance architect. This façade helped unify several buildings into one larger structure. The image shows seven sections to the façade. An eighth was planned but may have been left out when Rucellai failed to obtain the property it would have replaced.

Document 3: A Primary Source

Every mind praises the round figure when it first encounters it and knows not why it offers this praise. So too in architecture we praise the symmetry of the walls, the disposition of the stones, the form of the windows and the doors; and in the human body the proportion of its members; or in a melody the harmony of tones. If every mind approves of these, and if it must do so even without knowing the reason for its approbation, it can only be because of a natural and necessary instinct. The reasons for these judgments are therefore innate in the mind itself. In appreciation of beauty and knowledge of beauty the human mind places itself between God and the world and thus encompasses itself for the first time in a true unity.

Source Information: This passage is a slightly adapted statement by Renaissance scholar Marsilio Ficino (1433–1499) of Florence, as quoted in *The European Renaissance, 1400–1600* by Robin Kirkpatrick (New York: Routledge, 2002), p. 90.

Assessment Questions

1. In Document 3, Marsilio Ficino says that certain ideas about beauty are "innate in the mind itself." What are these certain ideas about beauty, and what does it mean to say they are "innate in the mind itself"?

2. Study the details in Documents 1 and 2. In what ways do they offer evidence that Ficino's notions about beauty were widely shared during the Renaissance?

Assessment 7 Advanced Level

Architecture and Ideals of Beauty

\chi Integration of Knowledge and Ideas

- **7. (9–10)** Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.
- **7. (11–12)** Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

XUsing This Assessment

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Assessment 7 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 7 for grades 9–10 and 11–12 combined. It asks students to do something historians must do all the time—integrate evidence found in a wide variety of primary sources presented in many visual and textual formats. It also asks them to judge the relative strengths and weaknesses of visual as compared with written sources.

* Evaluating Student Responses to This Assessment

Acceptable answers to the first assessment question should see that the phrase "innate in the mind" means that Ficino does see a certain standard of beauty as "universal," in that it is inborn, a part of every human mind at birth. The standard emphasizes an orderly harmony and symmetry of forms, especially rounded and circular forms. The other two documents fit with Ficino's standard of beauty, suggesting a common vision among Renaissance artists and architects. For example, note the heavy use of domes in Bramante's design (Document 1) and the perfectly symmetrical arrangement of its components in a square shape of equal quarters. Also, in Document 2, note the Rucellai Palace's rounded window tops and orderly arrangement of sections. The perfect symmetry of that façade would have required an eighth section on the right side of the drawing, but factors beyond the architect's control prevented that. Acceptable answers to the second assessment question may vary. Answers should confront the fact that other standards of beauty existed before and after the Renaissance in Europe and in other cultures. However, some may feel there are common features that recur in all of these other forms of beauty. There is room for discussion here.

Architecture and Ideals of Beauty

Directions: This exercise asks you to study three documents carefully and answer two questions focused on what these sources have in common. In order to better understand the documents and their importance as historical evidence, read and make use of the source information located just below or next to each document itself. When you have studied the documents and the source information, answer the assessment questions that follow.

CCS Standard 7: (9–10) Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text. **(11–12)** Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

Document 1: A Visual Primary Source

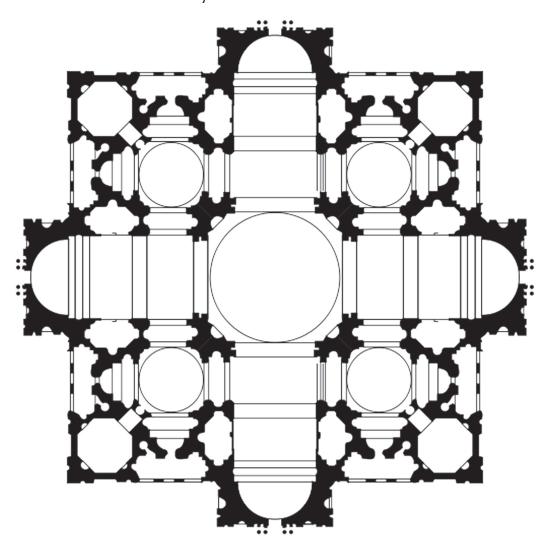


Image source: Public domain, via Wikimedia Commons

Source Information: This illustration is of Donato Bramante's plan for St. Peter's Basilica in Rome. Bramante envisioned four chapels in the corner spaces, each with a small dome on top and a very large dome at the center.

Document 2: A Visual Primary Source

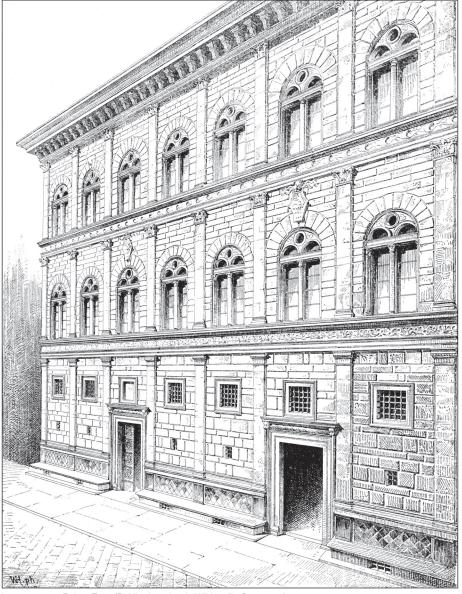


Image source: Rainer Zenz (Public domain, via Wikimedia Commons)

Source Information: This illustration shows the façade, or front, of the Rucellai Palace, a townhouse in Florence. It was built for Giovanni Rucellai, probably in the mid-1400s. Many historians believe it was designed by Leon Battista Alberti, a famous Renaissance architect. This façade helped unify several buildings into one larger structure. The image shows seven sections to the façade. An eighth was planned but may have been left out when Rucellai failed to obtain the property it would have replaced.

Document 3: A Primary Source

Every mind praises the round figure when it first encounters it and knows not why it offers this praise. So too in architecture we praise the symmetry of the walls, the disposition of the stones, the form of the windows and the doors; and in the human body the proportion of its members; or in a melody the harmony of tones. If every mind approves of these, and if it must do so even without knowing the reason for its approbation, it can only be because of a natural and necessary instinct. The reasons for these judgments are therefore innate in the mind itself. In appreciation of beauty and knowledge of beauty the human mind places itself between God and the world and thus encompasses itself for the first time in a true unity.

Source Information: This passage is a slightly adapted statement by Renaissance scholar Marsilio Ficino (1433–1499) of Florence, as quoted in *The European Renaissance, 1400–1600* by Robin Kirkpatrick (New York: Routledge, 2002), p. 90.

Assessment Questions

1. Consider this statement: "The Renaissance promoted a set of ideas about beauty that were seen as amounting to a universal standard." Do these three documents all provide evidence in support of this statement? Cite details from each document to support your answer.

2. Do you think there is or can be a universal standard of beauty? Explain your answer by referring in part to the Renaissance structures shown in Documents 1 and 2.

Assessment 8 Basic Level

The Renaissance: What Kind of Turning Point?



8. (6–8) Distinguish among fact, opinion, and reasoned judgment in a text.

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Assessment 8 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 8 for grades 6–8. It asks students to pay attention to the way a text reasons about its factual claims and to distinguish between these and expressions of opinion. This could mean paying close attention to the factual evidence offered or to the reasoning process and logic used to support a claim—as well as an ability to distinguish these from the text's biases or expressions of opinion. This activity assesses the students' ability to read closely in order to understand a text in these ways.

* Evaluating Student Responses to This Assessment

Responses to the first assessment question should note that Symonds says the Renaissance was a turning point in forcefully rejecting what he sees as the Middle Ages' ignorance, disdain for the beauties of this life, and unquestioning faith in religious authority. Instead, he says, the Renaissance embraced fully the use of reason and the pleasures and beauty of this world. Answers to the second assessment question should see that Symonds relies very heavily on colorful and loaded language to draw an extremely sharp contrast between the Middle Ages and the Renaissance. He says that for the Middle Ages, beauty was "a snare, pleasure a sin, the world a fleeting show." Ignorance was seen as acceptable to God, and the age was trapped by its "fixed ideas." By contrast, he says, the Renaissance "shattered" that view, "flashing the light of reality upon the darkened places," liberating reason from a "dungeon." It should be clear that this passage does not really provide actual evidence of this sharp break by citing sources or individuals expressing things in this way.

The Renaissance: What Kind of Turning Point?

Directions: This exercise asks you to read one secondary source document carefully and answer two questions about specific details in the document. In order to better understand the document as a secondary source, read and make use of the source information located just below the document itself. When you have studied the document and the source information, answer the assessment questions that follow.

CCS Standard 8: Distinguish among fact, opinion, and reasoned judgment in a text.

A Secondary Source Document

During the Middle Ages man had lived enveloped in a cowl. He had not seen the beauty of the world or had seen it only to cross himself, and turn aside and tell his beads and pray. Like Saint Bernard traveling along the shores of the Lake Leman, and noticing neither the azure of the waters, nor the luxuriance of the vines, nor the radiance of the mountains with their robe of sun and snow, but bending a thought-burdened forehead over the neck of his mule; even like this monk, humanity had passed, a careful pilgrim, intent on the terrors of sin, death, and judgment, along the highways of the world, and had scarcely known that they were sightworthy, or that life is a blessing. Beauty is a snare, pleasure a sin, the world a fleeting show, man fallen and lost, death the only certainty, judgment inevitable, hell everlasting, heaven hard to win; ignorance is acceptable to God as a proof of faith and submission; abstinence and mortification are the only safe rules of life: these were the fixed ideas of the ascetic medieval Church.

The Renaissance shattered and destroyed them, rending the thick veil which they had drawn between the mind of man and the outer world, and flashing the light of reality upon the darkened places of his own nature. For the mystic teaching of the Church was substituted culture in the classical humanities; a new ideal was established, whereby man strove to make himself the monarch of the globe on which it is his privilege as well as destiny to live. The Renaissance was the liberation of the reason from a dungeon, the double discovery of the outer and the inner world.

Source Information: This secondary source passage contrasts the Middle Ages with the Renaissance. It is from *The History of the Renaissance in Italy,* Vol. 1, by John Addington Symonds (New York: Henry Holt and Company, 1888).

Assessment Questions

- 1. John Addington Symonds sees the Renaissance as a great turning point. What kind of turning point does he think it was?
- 2. Does Symonds' use of colorful and emotional language help him make his case for viewing the Renaissance as a great turning point? Why or why not? Cite specific details from the text to support your answer.

Assessment 8 Advanced Level

The Renaissance: What Kind of Turning Point?

🖈 Integration of Knowledge and Ideas

- **8. (9–10)** Assess the extent to which the reasoning and evidence in a text support the author's claims.
- **8. (11–12)** Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.

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Assessment 8 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 8 for grades 9–10 and 11–12 combined. It asks students to pay attention to the way a text backs up or seeks to explain its factual claims. This could mean paying close attention to the factual evidence offered in the text as compared with expressions of opinion. Or it could mean attention to the reasoning process and logic used to support a claim. It may also require students to examine underlying assumptions and bias in order to see how they shape or distort the reasoning process presented by the text. This activity assesses the students' ability to read closely in order to understand a text in these ways.

* Evaluating Student Responses to This Assessment

Responses to the first assessment question should note that Symonds sees the Renaissance as a dramatic break from the Middle Ages' ignorance, disdain for the beauties of this life, and unquestioning faith in religious authority. The Renaissance, he says, completely rejected this view, fully embraced the use of reason, and accepted the pleasures and beauty of this world. Symonds clearly relies heavily on colorful and loaded language to draw an extremely sharp contrast. In the Middle Ages, he says, beauty was "a snare, pleasure a sin" and ignorance was seen as acceptable to God. The Renaissance "shattered" that view, "flashing the light of reality upon the darkened places," etc. It should be clear that the passage does not really provide actual evidence from primary sources in support of this sharp contrast. Responses to the second assessment question may vary. Assess answers by how clearly they deal with the issue of continuity and change in any of the past events cited. There should be plenty of room for debate about this.

The Renaissance: What Kind of Turning Point?

Directions: This exercise asks you to read one secondary source document carefully and answer two questions about specific details in the document. In order to better understand the document as a secondary source, read and make use of the source information located just below the document itself. When you have studied the document and the source information, answer the assessment questions that follow.

CCS Standard 8: (9–10) Assess the extent to which the reasoning and evidence in a text support the author's claims. **(11–12)** Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.

A Secondary Source Document

During the Middle Ages man had lived enveloped in a cowl. He had not seen the beauty of the world or had seen it only to cross himself, and turn aside and tell his beads and pray. Like Saint Bernard traveling along the shores of the Lake Leman, and noticing neither the azure of the waters, nor the luxuriance of the vines, nor the radiance of the mountains with their robe of sun and snow, but bending a thought-burdened forehead over the neck of his mule; even like this monk, humanity had passed, a careful pilgrim, intent on the terrors of sin, death, and judgment, along the highways of the world, and had scarcely known that they were sightworthy, or that life is a blessing. Beauty is a snare, pleasure a sin, the world a fleeting show, man fallen and lost, death the only certainty, judgment inevitable, hell everlasting, heaven hard to win; ignorance is acceptable to God as a proof of faith and submission; abstinence and mortification are the only safe rules of life: these were the fixed ideas of the ascetic medieval Church.

The Renaissance shattered and destroyed them, rending the thick veil which they had drawn between the mind of man and the outer world, and flashing the light of reality upon the darkened places of his own nature. For the mystic teaching of the Church was substituted culture in the classical humanities; a new ideal was established, whereby man strove to make himself the monarch of the globe on which it is his privilege as well as destiny to live. The Renaissance was the liberation of the reason from a dungeon, the double discovery of the outer and the inner world.

Source Information: This secondary source passage contrasts the Middle Ages with the Renaissance. It is from *The History of the Renaissance in Italy,* Vol. 1, by John Addington Symonds (New York: Henry Holt and Company, 1888).

Assessment Questions

- 1. John Addington Symonds sees the Renaissance as a great turning point. Does he make an effective, evidence-based case for this view, or does he rely too heavily on rhetoric? Cite specific details from the text to support your answer.
- 2. Symonds assumes that historical change can be very abrupt, resulting in a clean break with the past. Do you think this is a reasonable way to think about historical change? Why or why not?

Assessment 9 Basic Level

Medieval and Renaissance Art

🖈 Integration of Knowledge and Ideas

9. (6–8) Analyze the relationship between a primary and secondary source on the same topic.

XUsing This Assessment

These Common Core History Assessments are intended to help your students develop key literacy and history thinking skills as they study and master the content covered in their world history coursework. The assessments are intended to be *formative* more than *summative*. That is, they are meant to be part of the instructional process itself, providing you and your students with information at a point when timely adjustments in teaching and learning can be made.

Assessment 9 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 9 for grades 6–8. It asks students to understand the relationship between primary and secondary sources. This means students must know the difference between the two kinds of sources—that primary sources provide the evidence for secondary source claims and interpretations. This should lead them to adopt a critical approach to secondary sources themselves. That is, such secondary accounts should not be regarded as final and complete. They are interpretations of the past, not the past itself. Students should learn to weigh secondary source accounts against the relevant primary source evidence.

* Evaluating Student Responses to This Assessment

Answers to the first assessment question should note that the figures in the medieval illustration (Document 1) do seem flat. They do all look somewhat alike, and they are all of uniform size. There is a sameness about them. There is also very little depth perspective to the scene and no movement of any natural sort is depicted. The scene is obviously one with religious significance. In Document 2, the four individuals, secular philosophers, are all different. Their facial features are realistic and unique. There is a dynamic quality, with movement depicted so as to convey the idea that this is a single moment in time. Answers to the second assessment question may vary. Some may feel that the paintings do fit entirely with what Document 3 says. However, others may feel the phrase "flat and lifeless" does not do justice to the vibrant color, hints of facial expression, varying hand gestures, and deep religious feeling expressed in Document 1. They might note also that Document 2, while showing a group of philosophers, is only part of a larger illustration with its own religious theme, which was very often the case with Renaissance art.

Medieval and Renaissance Art

Directions: This exercise asks you to study three documents carefully and answer questions about specific details in them. Two documents are primary sources and the other is a secondary source. In order to better understand the documents, read and make use of the source information located just below each document. When you have studied the documents and the source information, answer the assessment questions that follow.

CCS Standard 9: Analyze the relationship between a primary and secondary source on the same topic.

Document 1: A Visual Primary Source

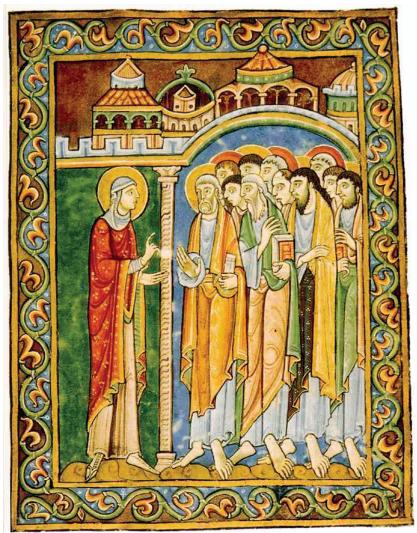


Image source: Public domain, via Wikimedia Commons

Source Information: This twelfth century illustration is titled *Mary Magdalene Announcing Christ's Resurrection to the Apostles*. It is by an unknown artist and appears in the St. Albans Psalter, an English illuminated manuscript created at or for St Albans Abbey, England.

Document 2: A Visual Primary Source



Image source: Public domain, via Wikimedia Commons

Source Information: This painting is a detail from a series of frescoes by Renaissance artist Domenico Ghirlandaio and his workshop. The frescoes were completed between 1485 and 1490 and are displayed in the Tornabuoni Chapel in Florence, Italy. This detail depicts four humanist philosophers, all of whom were supported by the patronage of the powerful Medici family of Florence. The detail shown here is from a larger illustration titled *Apparition of the Angel to St. Zechariah*. Like all the other frescoes in this series, it is on a religious theme.

Document 3: A Secondary Source

It is often claimed that medieval art appears flat and lifeless. Faces tended to look alike, and the paintings are two-dimensional, lacking in proportion and perspective. People in the paintings are often the same size regardless of their distance from the front. In addition, most art of the Middle Ages centered on religious themes. It is often said that Renaissance artists began to move away from this religious emphasis, focusing instead on the humanist themes of glorification of humanity and respect for the individual. Renaissance paintings often have depth and movement. The figures have distinct facial features and realistic-looking expressions; they also appear to be having a conversation. Through its representations of movement, implied conversation, and natural human emotions and responses, the Renaissance looks much more alive and active than medieval art.

Source Information: Document 3 is a secondary source passage adapted from notes for the PowerPoint presentation included with *Renaissance Art and Architecture*, written by Len Rabinowitz and Jonathan Burack, in the Backwards Planning Curriculum Unit series (Culver City, CA: Social Studies School Service, 2011).

Assessment Questions

1. Document 1 is an example of art from the Middle Ages, and Document 2 is a part of a Renaissance painting. What points in Document 3 help explain the contrast between these two paintings and the styles of art they represent?

2. Are there aspects of the paintings that do not fit with what Document 3 says? Explain your answer.

Assessment 9 Advanced Level

Medieval and Renaissance Art

🖈 Integration of Knowledge and Ideas

- **9. (9–10)** Compare and contrast treatments of the same topic in several primary and secondary sources.
- **9. (11–12)** Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

XUsing This Assessment

These Common Core History Assessments are intended to help your students develop key literacy and history thinking skills as they study and master the content covered in their world history coursework. The assessments are intended to be *formative* more than *summative*. That is, they are meant to be part of the instructional process itself, providing you and your students with information at a point when timely adjustments in teaching and learning can be made.

Assessment 9 is designed to measure students' ability to master the skills described in Common Core History/Social Studies Reading Standard 9 for grades 9–10 and 11–12 combined. It asks students to understand the relationship between primary and secondary sources. This means students must know the difference between the two kinds of sources—that primary sources provide the evidence for secondary source claims and interpretations. This should lead them to adopt a critical approach to secondary sources themselves. That is, such secondary accounts should not be regarded as final and complete. They are interpretations of the past, not the past itself. Students should learn to weigh secondary source accounts against the relevant primary source evidence.

* Evaluating Student Responses to This Assessment

Answers to the first assessment question should note that the figures in the medieval illustration (Document 1) appear flat and have little individuality. The theme is a religious one. The scene has no real depth perspective and shows no natural movement. In Document 2, the four secular individuals are all distinct; their facial features are realistic and unique. There is a dynamic quality, with movement depicted so as to convey the idea that this is a single moment in time. All of these aspects of the paintings fit with Document 3's description of the difference between medieval and Renaissance art. Answers to the second assessment question may vary. Many may feel the paintings confirm what Document 3 says, proving it to be objective and fair. In many specifics, Document 3 does describe the two paintings accurately. However, some may feel the phrase "flat and lifeless" reveals a bias. Medieval artists themselves might have regarded these aspects of their art as positive features that help dramatize the difference between the artist's religious vision and ordinary daily life. Document 1's vibrant color, hints of facial expressions and hand gestures, and important religious theme could all be designed to evoke an emotional impact of a different sort from what a more realistic portrayal might produce. As to Document 2, it is a part of a larger illustration with its own religious theme, something most Renaissance art still had in common with the art of the Middle Ages.

Medieval and Renaissance Art

Directions: This exercise asks you to study three documents carefully and answer questions about specific details in them. Two documents are primary sources and the other is a secondary source. In order to better understand the documents, read and make use of the source information located just below each document. When you have studied the documents and the source information, answer the assessment questions that follow.

CCS Standard 9: (9–10) Compare and contrast treatments of the same topic in several primary and secondary sources. **(11–12)** Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

Document 1: A Visual Primary Source

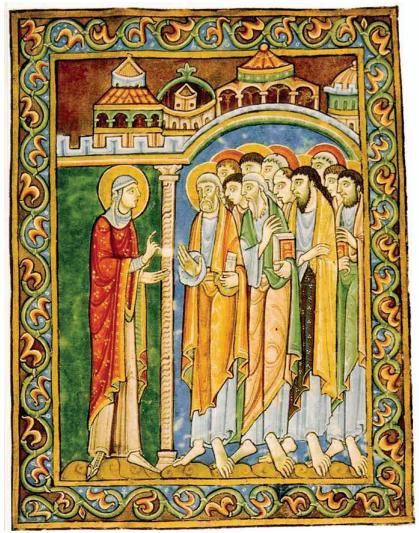


Image source: Public domain, via Wikimedia Commons

Source Information: This twelth century illustration is titled *Mary Magdalene Announcing Christ's Resurrection to the Apostles*. It is by an unknown artist and appears in the St. Albans Psalter, an English illuminated manuscript created at or for St Albans Abbey, England.

Document 2: A Visual Primary Source



Image source: Public domain, via Wikimedia Commons

Source Information: This painting is a detail from a series of frescoes by Renaissance artist Domenico Ghirlandaio and his workshop. The frescoes were completed between 1485 and 1490 and are displayed in the Tornabuoni Chapel in Florence, Italy. This detail depicts four humanist philosophers all of whom were supported by the patronage of the powerful Medici family of Florence. The detail shown here is from a larger illustration titled *Apparition of the Angel to St. Zechariah*. Like all the other frescoes in this series, it is on a religious theme.

Document 3: A Secondary Source

It is often claimed that medieval art appears flat and lifeless. Faces tended to look alike, and the paintings are two-dimensional, lacking in proportion and perspective. People in the paintings are often the same size regardless of their distance from the front. In addition, most art of the Middle Ages centered on religious themes. It is often said that Renaissance artists began to move away from this religious emphasis, focusing instead on the humanist themes of glorification of humanity and respect for the individual. Renaissance paintings often have depth and movement. The figures have distinct facial features and realistic-looking expressions; they also appear to be having a conversation. Through its representations of movement, implied conversation, and natural human emotions and responses, the Renaissance looks much more alive and active than medieval art.

Source Information: Document 3 is a secondary source passage adapted from notes for the PowerPoint presentation included with *Renaissance Art and Architecture*, written by Len Rabinowitz and Jonathan Burack, in the Backwards Planning Curriculum Unit series (Culver City, CA: Social Studies School Service, 2011).

Assessment Questions

1. What points in Document 3 help explain the contrast between the two paintings in Documents 1 and 2?

2. Does Document 3 express a biased point of view about medieval and Renaissance art, or does it describe their differences objectively? Cite details from the documents in support of your answer.

Writing Assessment 1

Renaissance Art and Architecture

The College and Career Readiness Anchor Standard for Writing

1. Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

This standard is the basis for the corresponding No. 1 Common Core Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects.

XUsing This Assessment

These Common Core History Assessments are intended to help your students develop key literacy and history thinking skills as they study and master the content covered in their world history coursework. The assessments are intended to be *formative* more than *summative*. That is, they are meant to be part of the instructional process itself, providing you and your students with information at a point when timely adjustments in teaching and learning can be made.

Writing Assessment 1 is designed to measure students' ability to master the skills described in the College and Career Readiness Anchor Standard for Writing 1. The Anchor Standards are the basis on which the various Common Core History/Social Studies Standards are based. This assessment asks students to write an essay that makes meaningful claims and that develops those claims using relevant evidence and sound reasoning. The essay should make clear the strengths and limitations of the claims it makes while also considering possible challenges or counter claims.

* Evaluating Student Responses to Writing Assignment 1

Essays for this assignment should be scored according to these criteria.

- How well does the essay state a claim addressing all elements of the prompt?
- Does the essay use evidence from all or most of the documents assigned for this task?
- Is the evidence explained effectively using careful reasoning and a logical flow of one idea to the next?
- Does the essay defend the claim in relation to any relevant alternative claims?
- Are ideas presented using precise language, effective transitions, and domain-specific vocabulary?
- Does the essay include an effective conclusion supporting its claims?
- How well does the essay follow rules of usage, spelling, and punctuation?

Renaissance Art and Architecture

The Standard: Write a brief essay that presents a well-reasoned argument focused on historical content.

The Question

Using your background history knowledge and the primary source documents listed here, explain why you do or do not agree with the following statement:

"Renaissance art and architecture was no breakthrough. It was a merely an attempt to imitate and slavishly copy the classical styles of ancient Rome."

Documents: Base your essay on your general background knowledge and all of the primary and secondary source documents in *Renaissance Art and Architecture* Assessments.

Instructions

- Write a brief, well-organized essay that includes an introduction, one to three internal paragraphs, and a conclusion.
- Introduce a specific claim that you can defend in response to the question.
- Support your claim with an argument based on evidence from the documents and sound reasoning about that evidence.
- · Consider other possible claims that may differ from your own.
- Include related outside information based on your background knowledge of history.
- Use transitions and a logical arrangement of ideas to connect all parts of your essay to the claim you are making.
- Write a conclusion that follows from the argument your essay has made.

Writing Assessment 2

Renaissance Art and Architecture

The College and Career Readiness Anchor Standard for Writing

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

This standard is the basis for the corresponding No. 2 Common Core Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects.

XUsing This Assessment

These Common Core History Assessments are intended to help your students develop key literacy and history thinking skills as they study and master the content covered in their world history coursework. The assessments are intended to be *formative* more than *summative*. That is, they are meant to be part of the instructional process itself, providing you and your students with information at a point when timely adjustments in teaching and learning can be made.

Writing Assessment 2 is designed to measure students' ability to master the skills described in the College and Career Readiness Anchor Standard for Writing 2. The Anchor Standards are the basis on which the various Common Core History/Social Studies Standards are based. This assessment asks students to write an essay that uses sources effectively to provide strong support and evidence clarifying and explaining a central idea or set of ideas and concepts.

* Evaluating Student Responses to Writing Assignment 2

Essays for this assignment should be scored according to these criteria.

- How well does the introduction address the prompt with a clear, well-defined central idea and a preview of supporting ideas?
- Does the essay use evidence from many of the documents assigned for this task?
- Is the evidence used effectively to support the essay's key ideas and concepts?
- Does the essay engage in careful reasoning and a logical flow of one idea to the next?
- Are ideas presented using precise language, effective transitions, and domain-specific vocabulary?
- Does the essay include an effective conclusion supporting its key ideas?
- How well does the essay follow rules of usage, spelling, and punctuation?

Renaissance Art and Architecture

The Standard: Write an informative/explanatory essay clearly describing and explaining historical events and trends.

The Question

Pretend you are a high school history teacher. A group of elementary school teachers are planning to create a display of Renaissance art for their students. They would like to include an essay with the display explaining what was important and unique about Renaissance art and architecture. They supply you with all the documents used in this set of assessments, but they ask you to pick out only four to focus on. Choose from among these documents the *four* that you think can best help you complete this task. That task is to write an essay analyzing your choices in detail and explaining what your four sources show about the importance and uniqueness of Renaissance art and architecture.

Documents: Base your essay on your general background knowledge and on your selection of sources from all the primary source documents in *Renaissance Art and Architecture* Assessments.

Instructions

- Write a brief, well-organized essay that includes an introduction, one to three internal paragraphs, and a conclusion.
- Introduce the topic with a clear, well-defined central idea, and preview in a general way other key ideas your essay will develop.
- Support each of your key ideas with evidence from many of the documents and with sound reasoning about that evidence.
- Include related outside information based on your background knowledge of history.
- Use transitions and a logical arrangement of ideas to connect the major parts of your essay.
- Write a conclusion that follows from and summarizes the main points your essay has made.

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