

On the Painting of the Sistine Chapel

Michelangelo Buonarroti (tr. John Addington Symonds)

How does Michelangelo use exaggerated physical imagery to challenge the glamorous idea of artistic creation?

TOTAL TIME	TUMBLETA PASSAGE LOCATION
30 minutes	Poem - complete poem

TEACHER SETUP

Open the work in the Enhanced Reader and cue the span using the START and END anchors below.

START	I've grown a goitre by dwelling in this den END Since foul I fare and painting is my shame.
PASSAGE ID	sec-sistine-01

THE MOVE

Analyze how comic exaggeration changes the reader's view of creative labor

WHY THIS PASSAGE

The poem refuses to present monumental art as effortless inspiration. Grotesque images of the painter's bent body make the labor visible, and the closing complaint converts that physical strain into anxiety about the quality and reputation of the work.

MARK

Underline images of the body being bent, stretched, or distorted. Circle one comparison that is comic or grotesque. Box the final lines about the paintings and fame.

NOTICE

- Which images make the speaker sound least like a heroic master artist?
- Why compare his body to tools or objects under strain?
- How do the closing lines connect bodily discomfort to fear about the art itself?

THINK

Answer provisionally: How does Michelangelo use exaggerated physical imagery to challenge the glamorous idea of artistic creation? Choose the strongest interpretation you can defend from this passage alone.

WRITE

Write a short evidence-based response. Use at least two details from the assigned passage and explain how they support your interpretation.

CLOSE

Name the single detail that most changed or sharpened your interpretation, and say why.

STRONG ANSWER

The exaggerated body imagery strips away the heroic image of artistic creation. Michelangelo presents himself as cramped, twisted, and almost mechanically deformed; by the end, that physical distortion becomes a reason to doubt the work, so artistic greatness appears as difficult labor rather than effortless genius.

EVIDENCE

Use one physical comparison and the closing appeal about the paintings or fame.

WATCH FOR

Do not treat the grotesque images as random comedy. Explain how they reshape the idea of what making great art costs.

SOLO

Read independently.

SUPPORTED

Narration + highlighting.

LISTENING

Listen; same evidence task.

STUDENT PAGE · GRADE 10 · LESSON 303

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WORK	On the Painting of the Sistine Chapel
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TUMBLETA PASSAGE LOCATION	Poem - complete poem
PASSAGE ID	sec-sistine-01

Your teacher will open or cue the work in the Enhanced Reader. Use the location and verbatim anchors below to confirm the assigned span.

START

I've grown a goitre by dwelling in this denEND

Since foul I fare and painting is my shame.

READ / LISTEN TO THE ASSIGNED PASSAGE SOLO: read independently. SUPPORTED: use narration and highlighting. LISTENING: listen to the assigned passage. The question and evidence task stay the same.

1. MARK Underline images of the body being bent, stretched, or distorted. Circle one comparison that is comic or grotesque. Box the final lines about the paintings and fame.
2. NOTICE Which images make the speaker sound least like a heroic master artist? Why compare his body to tools or objects under strain? How do the closing lines connect bodily discomfort to fear about the art itself?
3. THINK Answer provisionally: How does Michelangelo use exaggerated physical imagery to challenge the glamorous idea of artistic creation?
4. WRITE Write a short response using at least two pieces of evidence from this passage.
5. CLOSE Name the single detail that most changed or sharpened your interpretation, and say why.