



**Victorian Certificate of Education  
2002**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Letter

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**HISTORY: Renaissance Italy**  
**Written examination**

**Wednesday 13 November 2002**

**Reading time: 11.45 am to 12.00 noon (15 minutes)**

**Writing time: 12.00 noon to 2.00 pm (2 hours)**

**QUESTION AND ANSWER BOOK**

**Structure of book**

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>	<i>Suggested times (minutes)</i>
A	4	4	40	40
B	3	3	30	35
C	2	1	30	45
			Total 100	120

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

**Materials supplied**

- Question and answer book of 20 pages, including **Assessment criteria** on page 20. There is a detachable insert for Section B in the centrefold.
- A script book is available from the supervisor if required.

**Instructions**

- Detach the insert from the centre of this book during reading time.
- Write your **student number** in the space provided above on this page, and on the front cover of any script book used.
- All written responses must be in English.

**At the end of the examination**

- If a script book is used, place it inside the front cover of this question and answer book.

**Students are NOT permitted to bring mobile phones and/or any other electronic communication devices into the examination room.**

### SECTION A

**Instructions for Section A**

Answer **all** questions in Section A.

The following four short-answer questions focus on Unit 3 Outcomes 3 and 4, and Unit 4 Outcomes 1 and 2.

**Question 1**

How did the Venetian empire help determine the nature of Venetian society?

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10 marks



**Question 3**

When the artist Benozzo Gozzoli heard that his patron, Piero de' Medici, wanted him to remove two angels from a painting he replied, 'I will do as you command. Two little clouds will take them away'.

What was the role of the patron in the development of Renaissance Italian art?

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10 marks

**Question 4**

Historian Gene Brucker has argued that the ‘family constituted the basic nucleus of Florentine social life throughout the Renaissance. . .’

How important was ‘the family’ in the social relationships of Renaissance Florence?

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10 marks

Total 40 marks

**END OF SECTION A  
TURN OVER**

**SECTION B****Instructions for Section B**

Remove the insert from the centre of this book before answering this section.

Answer the following **three** questions, all of which require a response to the document in the insert.

All three questions focus on Unit 3 Outcome 2.

**Question 1**

What does this written representation tell us about the spatial arrangement of Renaissance Venice?

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5 marks







**SECTION C****Instructions for Section C**

Choose **one** of the following essay topics which focus on Unit 4 Outcome 3.

**Question 1**

Machiavelli said of Cosimo de' Medici: 'He left such a structure to his successors that they were able by their ability to equal him'.

Was Medicean success in the 15th century mainly due to 'structure' (political organisation) or to 'ability' (political skill)? Were there other factors involved in Medicean political survival?

**OR**

**Question 2**

In his introduction to *The Prince*, Machiavelli says that he bases his writings on 'my lengthy experience with recent matters'.

Discuss the ways in which political experience shaped the writings of theorists like Machiavelli and/or Guicciardini.

30 marks

Rough work only



**Either Question 1 or Question 2**

Lined writing area consisting of approximately 23 horizontal lines for text entry.

Rough work only















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A script book is available from the supervisor if you require extra paper to complete your answer. Please ensure that you write your student number in the space provided on the front cover of the script book.  
At the end of the task, place the script book inside the front cover of this question and answer book.

**END OF SECTION C  
TURN OVER**

### Assessment Criteria

The examination will address all of the criteria. All students will be examined against each criterion.

#### *Section A*

1. understanding of the impact of its Empire on Renaissance Venice
2. knowledge of the politics of Renaissance Venice
3. understanding of Renaissance Art, culture and learning
4. understanding of the social relationships of Renaissance Florence

#### *Section B*

5. analysis of ideas and values of Renaissance Venice
6. use of evidence to support an argument
7. understanding of historical concepts

#### *Section C*

8. relevant response to the question
9. understanding of power in Renaissance Florence
10. use of evidence to support an argument and conclusion
11. understanding of historical concepts
12. understanding of historical sources

END OF QUESTION AND ANSWER BOOK

**Insert for Section B**

Please remove from the centre of this book during reading time.

## Extract

From the writings of the Venetian patrician Marin Sanudo *'In praise of the city of Venice'*, 1493.

The city of Venice is a free city, a common home to all men, and it has never been subjugated by anyone, as have been all other cities. It was built by Christians . . . from necessity . . . This city [is] built above the water by a very ingenious method of driving piles, so that the foundations are in water. Everyday the tide rises and falls, but the city remains dry . . . The city . . . has no surrounding walls, no gates which are locked at night, no sentry keeping watch as other cities have for fear of enemies; it is so very safe at present, that no one can attack or frighten it. As another writer has said, its name has achieved such dignity and renown that it is fair to say Venice merits the title 'Pillar of Italy', 'deservedly it may be called the bosom of all Christendom'. For it takes pride of place before all others, if I may say so, in prudence, fortitude, magnificence, benignity and clemency; everyone throughout the world testifies to this . . . St Mark's is the second sestier. It has a very beautiful and rich church . . . This is the principal church of Venice . . . Every day many masses and religious offices are celebrated. The Doge with the Signoria and the Senate go there to hear divine service . . . Here, at St Mark's, there are two very large piazze, paved all over. Overlooking one of them at one end is the church of St Mark, with its splendid façade, and those four gilded bronze horses brought to this city from Constantinople . . . The other piazza [i.e. the Piazzetta] is near the place where justice is meted out to all . . . Leaving the Piazza, you go towards Rialto by a street called Merceria, with shops on each side . . . [T]he island of the Rialto, which I would venture to call the richest place in the whole world . . . Here business deals are made with a single word 'yes' or 'no' . . . Every year goods come in from both east and west, where galleys are sent on commission from the Signoria . . . the galleys for these voyages [are] built at the Arsenal . . . These galleys go on long-distance voyages, they carry merchandise which they exchange and then bring back other goods . . . [Shops] at Rialto may cost about 100 ducats in rent and be scarcely two paces wide or long. Property here is very expensive . . . To conclude about the site of Venice: it is a marvellous thing, which must be seen to be believed; its greatness has grown up only through trade, based on navigation to different parts of the world. It is governed by its own statutes and laws, and is not subject to the legal authority of the Empire as everywhere else is . . . there is no sedition from the non-nobles (populo), no discord among the patricians, but all work together to [the Republic's] increase.

**END OF INSERT FOR SECTION B**