



Victorian Certificate of Education 2005

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

	STUDENT NUMBER			<u> </u>	 	 	Letter
Figures							
Words							

HISTORY: Renaissance Italy

Written examination

Friday 4 November 2005

Reading time: 3.00 pm to 3.15 pm (15 minutes) Writing time: 3.15 pm to 5.15 pm (2 hours)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
А	2	2	20
В	3	3	20
C	2	1	20
D	3	3	20
			Total 80

- 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 15 pages. There is a detachable insert for Section D 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 unauthorised electronic devices into the examination room.

SECTION A

Instructions for Section A

2

Answer **both** questions in the spaces provided. Both questions focus on Unit 3 Outcome 1: The Italian Peninsula and the Renaissance.

Question 1

The republic was one type of city-state that existed on the Italian peninsula. Explain the characteristics of a republican government, using one or more republics to provide specific evidence.

10 marks

Question 2

Explain the role of patronage in the development of Renaissance art. Refer to more than one type of patronage (for example, leading families, private individuals, the Church, the State or corporations like guilds) and name some examples of artworks commissioned.



SECTION B

Instructions for Section B

Read the following material on the recall of Cosimo de' Medici from exile in 1434 and answer all **three** questions. All questions focus on Unit 3 Outcome 2: Renaissance Florence.

When told that Cosimo de' Medici had been recalled from exile in 1434, the popular Florentine poet, Il Burchiello, wrote the following:

O humble people mine, you do not see how this untrustworthy tyrant, wicked man, harshly with force of hidden deceit tramples upon our commune . . .

An alternative view was offered by the herald Antonio di Meglio, spokesman for the Florentine commune, in a song written after the scrutiny recalled Cosimo de' Medici.

Antonio described the recall as the result of:

happy Fortune and the favour of the heavens

(because) cities were brought to ultimate destruction.

for no other reason than conflict,

Antonio continued that:

by the grace and mercy

of you yourselves, the example of Rome,

... is remembered and followed

while you hold dear,

O free fine sons, the good of the commune . . .

By God you are united.

Dale Kent, Cosimo de' Medici and the Florentine Renaissance, Yale University Press, 2000

Question 1

How do Il Burchiello and Antonio di Meglio each react to the news of Cosimo de' Medici's recall from exile in 1434?

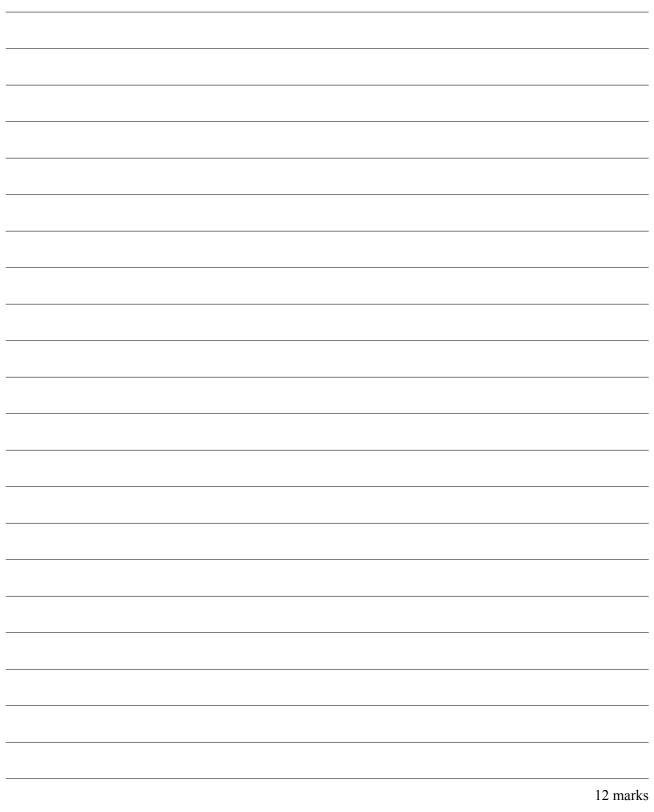


Question 2

What does Il Burchiello believe Cosimo de' Medici will bring to Florence and what does Antonio di Meglio consider will be the outcome of Cosimo's recall?

4 marks

The two commentaries on page 4 provide contrasting reactions to Cosimo's recall from exile. However, it could be argued that between Cosimo's return from exile in 1434 and his death in 1464, both reactions were applicable. Discuss this claim using evidence from both primary and secondary representations.



Total 20 marks

SECTION C

Instructions for Section C

Choose **one** of the following essay topics which focus on Unit 4 Outcome 1: Social Life in Renaissance Italy.

Question 1

In his *Ricordi* the Florentine merchant Giovanni Morelli advised his sons: 'to become familiar with the men of substance in your neighbourhood . . .'

G Morelli, *Ricordi*, cited in DV Kent and FW Kent, *Neighbours and Neighbourhood in Renaissance Florence: The District of the Red Lion in the Fifteenth Century*, JJ Augustin Publisher, New York, 1982

Discuss how the social map of Florence reflected social identity.

OR

Question 2

In his description of Venice, written in 1493, Venetian patrician Marin Sanudo observed that 'there is no sedition [troublemaking] from the non-nobles (*popolo*), no discord among the patricians, but all work together . . .'

Marin Sanudo, In Praise of the City of Venice, 1499, cited in David Chambers and Brian Pullan (eds), Venice: A Documentary History, 1450–1630, Blackwell, Oxford, 1992

To what extent did cooperation between classes characterise Venetian class relationships?

Total 20 marks

Either Question 1 or Question 2	

SECTION C – continued

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SECTION D

Instructions for Section D

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

Answer the following **three** questions in response to the visual representation. All questions focus on Unit 4 Outcome 2: Renaissance Venice.

Question 1

What aspects of the Myth of Venice represented in the relief describe the relationship between the position of the Doge and the Republic of Venice?

Question 2

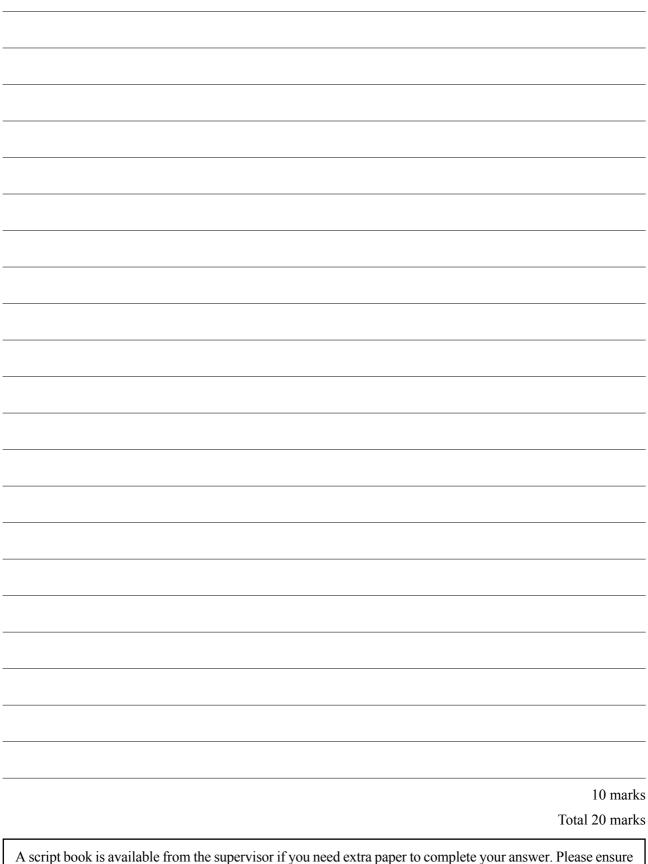
Explain how one or more Doges challenged the Myth of Venice.

5 marks

SECTION D - continued

Question 3

How did the Venetian Government use the Myth of Venice as a political tool? What criticisms were made of the Myth? In your answer draw on other visual and written representations.



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

Insert for Section D

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



Giovanni and Bartolomeo Bon, *Porta Della Carta* (1438–1442) detail: Doge Foscari kneeling before the Lion of Saint Mark