VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

Victorian Certificate of Education 2007

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

										Letter
Figures										
Words										

HISTORY: Renaissance Italy

Written examination

Wednesday 7 November 2007

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*
A	2	2	20
B	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 20 pages. There is a detachable insert for Section D in the centrefold.
- Additional space is available at the end of the book if you need extra paper to complete an answer.

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.
- All written responses must be in English.

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

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SECTION A

Instructions for Section A

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

Question 1

What is your understanding of the concept of the Renaissance?

10 marks

Question 2

Explain how classical ideas were integral to the changes in, and development of, Renaissance art. You can refer to painting and/or sculpture and/or architecture.

10 marks

Total 20 marks

END OF SECTION A
TURN OVER

SECTION B

Instructions for Section B

Read the following material and answer all **three** questions. All questions focus on Unit 3 Outcome 2: Renaissance Florence.

Extract one

Historian Lauro Martines has written on Lorenzo de' Medici's rule in the final years:

. . . although suffering from asthma and tormented by acute gout, arthritis, stomach and kidney ailments, Lorenzo began to exercise his power over Florence more like a dictator, while the elite of aristocrats around him saw themselves pushed or drifted into the role of servitors. The other leading officials and secretaries, new men such as Niccolò Michelozzi and Ser Giovanni Guidi, were already servants and subject to his temper tantrums, whims, and sharp words . . . [However] Lorenzo now longed to believe that 'his' men and 'friends' – parvenus** and aristocrats alike – truly loved him because of everything he had done for them in the doling out*** of office or favour, and perhaps too, therefore, because of what he was. In effect, he was asking for that gift of affection and allegiance that princes expected from subjects – a startling expectation. In letters, poems, and doubtless to his face, citizens had often referred to Cosimo de' Medici as 'saint', 'god', and 'beneficent father', but the cunning old banker had not been taken in by such metaphors. Lorenzo, however, had been differently reared, brought up really to believe in his exalted status.*

Lauro Martines, *April Blood* (2003)

* servitors – people willing to serve others

** parvenus – men who have recently risen socially or economically

*** doling out – the act of giving or distributing

Extract two

A contemporary of Lorenzo, the Duke of Ferrara's ambassador to Florence, wrote on an event he witnessed in January 1489:

[There was] a great tumult of people in the streets, and the reason was that a young Florentine was being taken to the place of justice for having killed a servant of the Eight some days before. He had fled to Siena, but the Sienese got him back into the hands of the Lord Priors. As the youth was being led through the streets . . . the crowd mutinied, crying out, 'Escape! Escape!' Then they pushed in and tried to pull him away from the hands of the Podestà's guardsmen. Thereupon the mighty Eight themselves arrived and ordered the piazza to be cleared at once on pain of death.*

*The ambassadors from Milan and Genoa, and Lorenzino and Giovanni di Pier Francesco de' Medici [Lorenzo's cousins], seeking grace for the young man, had gone with their pleas to the Magnificent Lorenzo, who was in the palace [of the Lord Priors] at the moment of the tumult. He offered them consoling words, but then saw to it that the man was hanged in the piazza, dangled from a window of the Podestà's palazzo. He then commanded that four of those who had been shouting 'Escape! Escape!' be seized and each given four strappados**, after which they were banished from the city for four years.*

Lauro Martines, *April Blood* (2003)

* tumult – uproar

** strappados – a form of torture in which a victim is suspended in the air by means of a rope attached to his hands which are tied behind his back

Question 1

According to Martines, what is the important difference between the natures of the rule of Cosimo de' Medici and his grandson, Lorenzo?

4 marks

Question 2

What does the ambassador's account reveal about the extent of Lorenzo's power in the late 1480s?

6 marks

Question 3

Drawing on evidence from primary and secondary representations, assess the extent to which Lorenzo's rule contradicted the republican values of the fourteenth and early fifteenth centuries.

10 marks

Total 20 marks

END OF SECTION B

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

Florence was a veritable cauldron of suspicion, mistrust, and envy, fuelled by the struggle for wealth, status, and reputation . . .

Gene Brucker, *Living on the edge of Leonardo's Florence* (2005)

To what extent were social relationships in Renaissance Florence shaped by the desire for 'wealth, status and reputation'?

OR

Question 2

The giudici del piovego [officials in charge of Venice's public facilities] spoke of the need to promote "love and fruitful happiness between . . . good neighbours and dear friends".

Dennis Romano, *Patricians and Popolani* (1989)

To what extent can social relationships in Renaissance Venice accurately be described as based on 'love and fruitful happiness'?

Total 20 marks

☐ **Either** Question 1 **or** Question 2

END OF SECTION C
TURN OVER

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

Considering all the figures and other elements in the painting, what image of Venice at the time is portrayed?

4 marks

Question 2

Mars has put aside his armour and Neptune is resting. What does this representation reveal about the changes in Venice's imperial expansion in the hundred years before Veronese's painting?

6 marks

Question 3

Images of the Lion of St Mark, Mars and Neptune were used consistently by the Venetian Government from the fourteenth to the sixteenth centuries. Using other visual and primary sources you have studied, explain how the images of the Lion of St Mark, Mars and Neptune were used in different ways to promote the Myth of Venice.

10 marks

Total 20 marks

END OF QUESTION AND ANSWER BOOK

Extra space for responses

Clearly number all responses in this space.

TURN OVER

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.**

Victoria
The Place To Be

Insert for Section D

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

Lion of St Mark between Mars and Neptune by Paolo Veronese. It was painted between 1575 and 1577 for the ceiling of the Sala del Collegio in the Doge's Palace, Venice.

END OF INSERT FOR SECTION D