



**Victorian Certificate of Education
2008**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures									
Words									

HISTORY: Renaissance Italy
Written examination

Wednesday 5 November 2008

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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
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.

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.

. . . I think something has been true and is true in this city more than in any other; the men of Florence especially enjoy perfect freedom and are the greatest enemies of tyrants . . .

. . . It is a fact that Florence has always been motivated by a desire to protect the safety of neighbouring cities that found themselves at war. Whenever such a state was threatened by some neighbouring tyrant or the greedy desires of a nearby republic, Florence always opposed the aggressor, so it has always been clear to everyone that Florence treated these states as its own homeland and fought for the liberty of all Italy . . .

. . . As Florence is admirable in foreign affairs, so it has outstanding civil institutions and laws. Nowhere else do you find such internal order, such neatness, and such harmonious cooperation . . . Here are outstanding officials, outstanding magistrates, an outstanding judiciary, and outstanding social classes. These parts are so distinguished so as to serve the supreme power of Florence, just as the Roman tribunes used to serve the emperor.

Now, first of all, great care is taken so that justice is held most sacred in the city, for without justice there can be no city, nor would Florence even be worthy to be called a city. Next there is provision for freedom, without which this great people would not even consider that life was worth living. These two principles are joined (almost as a stamp or goal) to all the institutions and statutes that the Florentine government has created.

Indeed, the magistracies were created to carry out justice; they have been empowered to punish criminals and especially to ensure that there is no one in Florence who stands above the law . . . In many ways care has been taken that these upholders of the law to whom great power has been entrusted do not come to imagine that, instead of the custodianship of the citizens, a tyrannical post has been given to them. Many provisions are made so that these magistrates do not lord it over others or undermine the great freedom of the Florentines. First of all, the chief magistracy that is commonly viewed as possessing the sovereignty of the state is controlled by a system of checks and balances. Hence there are nine magistrates instead of one, and their term is for two months, not for one year. This method of governing has been devised so that the Florentine state may be well governed, since a majority will correct any errors in judgment, and the short terms of office will curb any possible insolence. Moreover, the city is divided into four quarters so that each section can never lack its own representative, and from each quarter two men are elected. And these men are not chosen by chance, but they have the approval of the citizens for a long time and are judged worthy of such a great honour. Now, in addition to these eight citizens, the task of governing the state is entrusted to one man, outstanding in virtue and authority and chosen in rotation from these same quarters. He is the chief of the priorate and bears the standard that is the symbol of the rule of justice over unruly men. The nine men, to whom the government of Florence is entrusted, can live nowhere except in the Palazzo Vecchio, so that they may be in a better position to govern the city.

. . . Nowhere else does freedom grow so vigorously, and nowhere else are rich and poor alike treated with such equality.

Leonardo Bruni, *Panegyric to the City of Florence* (c. 1403–1404)

Question 1

a. According to Bruni, in which two areas does Florence uphold the ideals of freedom?

i. _____

ii. _____

2 marks

b. According to Bruni, what two things must a city provide in order to be called a city?

i. _____

ii. _____

2 marks

Question 2

How does the Florentine constitution prevent the government falling into the hands of a tyrant?

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

6 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

To what extent can neighbourhoods (*gonfaloni*) in Renaissance Florence be described as competitive **and/or** cooperative in relation to social life?

OR

Question 2

To what extent can neighbourhoods (*sestieri*) in Renaissance Venice be described as competitive **and/or** cooperative in relation to social life?

20 marks

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.

Jacopo Palma il Giovane, *Allegory of the League of Cambrai*, c. 1585

Location: Senate Hall, Doge's Palace, Venice

This painting depicts the war between Venice and the League of Cambrai (1509–1517).

Question 1

Identify **four** aspects of the Myth of Venice in Palma's painting.

4 marks

Insert for Section D

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



Jacopo Palma il Giovane, *Allegory of the League of Cambrai*, c.1585, Doge's Palace, Venice.
This painting depicts the war between Venice and the League of Cambrai (1509–1517).

END OF INSERT FOR SECTION D