



**Victorian Certificate of Education
2009**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures									
Words									

HISTORY: Renaissance Italy

Written examination

Wednesday 4 November 2009

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	4	4	20
C	2	1	20
D	4	4	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 **four** questions in the space provided. All questions focus on Unit 3 Outcome 2: Renaissance Florence.

Text 1 – *The Revolt of the Ciompi, 1378*

When the *popolo* and the guildsmen had seized the Palace of the Podesta, they sent a message to the Signoria that they wished to make certain demands by means of petitions . . .

The first chapter of the petition stated that the Lana guild should no longer have a police official of the guild. Another was that the combers, carders, trimmers, washers and other cloth workers would have their own guilds . . . Another chapter was that all outlaws and those who had been condemned by the Commune . . . except rebels and traitors would be pardoned . . .

The next morning the *popolo* brought the standard of justice from the palace and they marched, all armed, to the Palazzo della Signoria, shouting: ‘Long live the *popolo minuto!*’ . . . They acclaimed the wool-comber, Michele di Lando, as *signore* and standard-bearer of justice . . . and they decided to call other priors who would be good comrades and who would fill up the office of those priors who had been expelled . . . And they deliberated to expand the lower guilds and where there had been fourteen, there would now be seventeen, and thus they would be stronger, and this would be done . . . The honours of government were divided into two parts, one of which was assigned to the superior trades, and the other to the inferior, except that the latter were to furnish five Signors and the former only four.

G Brucker ed, *The Society of Renaissance Florence: A Documentary Study*

Text 2 – *Anonymous Additions to the chronicle by Alamanno Acciaiuoli [1378]*

It was a strange thing to see the house of our priors which had in the past always been kept so well cleaned and decorated, so honest and well organised, now made ugly with every wickedness and bad smell, and contaminated with every sort of dishonesty and disorder and lacking in every good custom. To see it from the top it smelled of dishonesty and it was abominable and heartbreaking to witness to what use it was being put.

On the 31st July all the bags with scrutinies in them were burned, and new ones made up, so that nothing remained of the old. Also burned were all the bags containing the names of all the citizens inside and outside the city and all the records about them so that nothing could be found of them. This was a great evil because it was a poison which affected the souls of all the citizens and many evils befell the city as a result of these burnings.

Once this was done they drew up a new scrutiny. O God, what sort of people were these who had to reform such a noble city and noble regime! Certainly more than half of those who had to choose the beans and judge the good and dear citizens of this city were ruffians, corrupt officials, thieves, wool beaters, scandal-mongers; dissolute people coming from every bad walk of life, with very few good citizens and very few well-known craftsmen . . . Such people were given the task of judging and picking the beans for the good and dear and ancient citizens of this city. By their actions it was clearly obvious that not one of them belonged to a reputable family – not one of them was a good, original citizen and few of the good craftsmen remained among them . . .

R Kantor and L Green, *Chronicles of the Tumult of the Ciompi*

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 what ways were the Florentines who were not part of the dominant elite included in the social life of the city? In your response you must draw on a range of evidence and relevant historians' views.

OR

Question 2

In what ways did the Venetian Government try to enhance civic harmony through legislation? Discuss in relation to three different kinds of legislation. In your response you must draw on a range of evidence and relevant historians' views.

20 marks

SECTION D

Instructions for Section D

Remove the insert from the centre of this book before answering this section.
Answer the following **four** questions in response to the visual representation.
All questions focus on Unit 4 Outcome 2: Renaissance Venice.

Entrance to the Arsenal, 1460

Note: the statue of Justice on the tympanum was added in 1578, and the statues of Neptune and Mars and the allegorical female figures were added in the late 17th century. **You may still refer to these in your answers.**

Question 1

What message do the statues at the entrance to the Arsenal suggest about Venice’s image of herself as an empire?

3 marks

Question 2

What was the significance of the location of the Arsenal to the life of the city?

3 marks

Question 3

Explain how the Myth of Venice related to both Venice's sacred legends and unique location.

4 marks

Insert for Section D

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



Entrance to the Arsenal, 1460

Note: the statue of Justice on the tympanum was added in 1578, and the statues of Neptune and Mars and the allegorical female figures were added in the late 17th century.

END OF INSERT FOR SECTION D