



Victorian Certificate of Education 2010

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures

Words

HISTORY: Renaissance Italy

Written examination

Wednesday 3 November 2010

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	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**

Examine the following written and visual material and answer all **three** questions in the spaces provided. All questions focus on Unit 3 Outcome 2: Renaissance Florence.

Source 1

The popular republic of 1494, inspired and sustained by Savonarola's preaching against tyrants both oligarchical and Medicean, removed (. . .) as completely as it could the Medici imprint on Florence's buildings and spaces. In a clearly symbolic gesture, Donatello's *David* and *Judith and Holofernes* – both emblems of resistance to tyranny – were removed from the Palazzo Medici courtyard and garden and transferred to the Palazzo dei Priori¹, *David* to its courtyard and *Judith* to the *ringhiera*². The republican government that replaced the Medici thus intended to transfer to itself the virtues of the biblical heroes that the Medici had appropriated for their own purposes and image. In 1504 the republic, now under the “lifetime” gonfaloniership of Piero Soderini, decided to replace the *Judith* . . . with Michelangelo's *David*, the most dramatic sign of the republic's self-representation as the new Jerusalem and enemy of tyrants . . . The new government was seeking to control the symbolic politics of the Piazza dei Priori³ – still (. . .) the most important of all Florentine civic spaces. The most important political reform of the restored republic was the creation, in December 1494, of the Great Council . . . The . . . criteria for eligibility resulted in a huge membership of more than three thousand citizens, any and all of whom had the right to attend each meeting (. . .). Even as attendance never actually included the entire membership, it was not unusual for eight hundred to a thousand citizens to be present at meetings. In the absence of a hall anywhere in the palace, or in the other civic buildings, that could accommodate such large numbers, the revived republic created a memorable political space of its own – the huge Hall of the Great Council, constructed as an addition to the palace on its eastern side (. . .). It was built with great speed, and the Council began meeting there as early as the beginning of 1496, even as work went on. The decoration of the hall was delayed for some years; it began in earnest only after the election of Piero Soderini in 1502 and, no doubt with his support, included plans, never realized, for wall paintings by Leonardo and Michelangelo commemorating great Florentine victories.

John M Najemy, 'Florentine Politics and Urban Spaces', from Roger J Crum and John T Paoletti (eds), *Renaissance Florence. A Social History*, Cambridge University Press, 2006, pp. 47–8

¹ Palazzo dei Priori is also known as the Palazzo della Signoria and the Palazzo Vecchio.

² ringhiera is also known as the loggia, a platform which overlooks the Piazza della Signoria from which the Signoria addressed the people.

³ Piazza dei Priori is also known as the Piazza della Signoria.

Source 2



Execution of Girolamo Savonarola in the Piazza della Signoria, artist unknown, 1498, tempera on wood, Museo di San Marco, Florence

Question 1

According to the Najemy extract, how did the use of political spaces and symbols change following the expulsion of the Medici?

4 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**Florence**

Neri di Bicci described himself in the first page of his account book as ‘a painter, from the parish of San Friano, the district of Drago and the quarter of Santo Spirito’.

FW Kent, ‘Ties of Neighborhood and Patronage in Quattrocento Florence’, in FW Kent and Patricia Simons (eds), *Patronage, Art and Society in Renaissance Italy*, 1987, p. 80

Was this how Florentines saw their social identity during the Renaissance?

OR

Question 2**Venice**

Writing in 1493, Marin Sanudo declared that the population of Venice ‘according to a census which was made, is about 150,000 souls. There are three classes of inhabitants: gentlemen [nobles] who govern the state and republic; . . . citizens; and artisans or the lower class’.

Marin Sanudo, ‘Praise of the city of Venice’, in David Chambers & Brian Pullan (eds), *Venice – A Documentary History: 1450–1630*, 2001, p. 6

To what extent was social identity influenced by class **and** gender in Renaissance Venice?

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.

Consignment of the Sword by the Pope to the Doge, Francesco Bassano (1584–87), Great Council Hall, Doge’s Palace, Venice

Question 1

Identify how Bassano’s depiction of architecture **and** the use of public space in this image conveys elements of the Myth of Venice.

4 marks

Question 2

In this painting, how does Bassano present the role of the doge?

2 marks

Question 3

What checks and balances were introduced to ensure the stability of the Venetian Government?

4 marks

Insert for Section D

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



Consignment of the Sword by the Pope to the Doge, Francesco Bassano (1584–87),
Great Council Hall, Doge's Palace, Venice