

2008 Sample Exam

STUDENT NUMBER

LETTER

Figures

Words

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HISTORY: Renaissance Italy Written Examination

Reading time: 15 minutes

Writing time: 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	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.
- Section D insert of 3 pages.
- Additional space is available at the end of the book if you need extra paper to complete an answer.

Instructions

- 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.

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



HISTORY TEACHERS' ASSOCIATION of VICTORIA

Disclaimer notice: The HTAV takes no responsibility should the examination paper students sit actually differ in layout or design to these sample papers. Nor does the HTAV claim, in any way, that the questions in these sample papers will be those the students will actually answer in the final examination. Please note the number of pages in the sample booklet may differ to the VCAA examination booklet.

Question 2

Outline why the cultural and artistic changes which developed across the Italian peninsula occurred predominantly in the city-states which flourished economically and remained politically stable. (Be sure to refer to at least TWO city-states and provide specific examples of some of the cultural and artistic changes which developed).

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10 marks

SECTION B

Instructions for Section B

Answer Questions 1, 2, 3 and 3 in response to the written representations below. All questions focus on Unit 3 Outcome 2: Renaissance Florence.

Extract One

Anthony Molho – *Cosimo de' Medici: Pater Patriae or Padrino?*

Dale Kent has demonstrated that in the years immediately before 1434 the Medici had forged a political faction whose numbers, by and large, she has been able to identify. The palleshi, as the members of the Medici faction was known, having succeeded where other political alliances before had failed, exerted their influence throughout Florence, enabling Cosimo to become a patron whose influence extended throughout the entire city. Even so, it is important to emphasize both the similarities and differences between the Medici faction and other pre- and post-1434 similar alliances ... The Medici patronage of the church of San Lorenzo, and Cosimo's sponsorship of the construction of the church's cappella maggiore after 1442 can be largely explained by the long-standing association between the church and the gonfalon Lion D'Oro ... If Cosimo's power base in his gonfalon resembled that of several other political bosses, it is undeniable that he wielded more power and influence than any other contemporary Florentine ... Cosimo's power in Florence, it appears, depended overwhelmingly on the contacts – friendships, acquaintances, and business relations – which through the years he had acquired outside of Florence.

Extract Two

The demands of the Ciompi - 1378

[W]hen the popolo and the guildsmen had seized the palace [of the podestà], they sent a message to the Signoria ... that they wished to make certain demands by means of petitions, which were just and reasonable. ... They said that, for the peace and repose of the city, they wanted certain things which they had decided, on themselves ... and they begged the priors to have them read, and then to deliberate on them and to present them to their colleges. The first chapter [of the petition] stated that the Lana guild would 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 [guild] consuls, and would no longer be subject to the Lana guild ... The popolo entered the palace and [the podestà] departed, without any harm being done to him. They ascended the bell tower and placed there the emblem of the blacksmiths' guild ... Then the banners of the other guilds, both great and small, were unfurled from the windows of the [palace of] the podestà, and also the standard of justice, but there was no flag of the Lana guild. Those inside the palace threw out and burned ... every document which they found. And they remained there, all day and night, in honour of God.

Extract Three

Savonarola's Sermons in Florence

[O]h, Florence, I cannot tell you everything I feel, for you could not bear it for the present ... You know that in these past years while I have preached to you, when everything seemed to be at peace and Florence was so quiet, I predicted to you that you would see much evil and many tribulations; and you did not believe it because you saw no sign of it ... Above all you must take care lest anyone make himself head and dominate others in the city. Such men are deprived of God's grace and other special providence, and they are generally the worst men, lacking in understanding and faithless. ... Above all such men have no true friendship with anyone; they do not confide in anyone. True and joyous friendship is necessary in human affairs and conserves you in virtue; but such men have no good virtue, nor do they contract true friendship. They always hate good men and ... employ only wicked and evil people. ... Furthermore, their rule cannot be long and durable because all the people, even if they do not show it, hate their tyranny. A people under a tyrant is like a body of water compressed and held back by force, which, when it finds a little hole to escape, bursts forth impetuously and ruinously. ... Have a care, therefore, that such men do not take control in your city, and attend to the common good ... I have told you, during the last few days, that when the natural agent wishes to do a thing, it must give every consideration to the form of that thing; therefore, I tell you that you must select a good form for your new government, and above all no one must think of making himself head if you wish to live in liberty. ...

Source: William J. Bouwsma, trans., in *Major Crises in Western Civilization*, vol. 1 (New York: Harcourt Brace and World, 1965), 165-167.

Question 1

Outline how the Ciompi sought to achieve power.

4 marks

Question 2

Explain how Cosimo de Medici was able to organise political power favourably for his family.

4 marks

Question 3

Comment on the ways in which liberty in Florentine politics is reflected in the words or actions conveyed in these representations.

4 marks

Question 4

Based on your knowledge, and making use of primary and secondary evidence, explain how the organisation and distribution of power changed in Florence during the trecento and quattrocento.

8 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

The social lives of early modern Florentines were diversely connected to the spatial realities of their city ... The streets and piazzas of Florence, its private residences, governing rooms, churches, mercantile localities, guildhalls, and confraternal structures were the places in which Florentines lived their lives.

Roger Crum and John Paoletti, *Renaissance Florence – A Social History* (2006)

To what extent did the social map of Florence reflect the social identity and class relationships of those living in the city state?

OR

Question 2

Families would be more proud of a daughter in a convent ... than a daughter marrying out of her class.

Garry Wills, *Venice: Lion City* (2001)

To what extent did the conventions of marriage in Venice shape the social relationships of women living in the city-state?

Total 20 marks

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

[illegible]

[illegible]

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[illegible]

[illegible]

[illegible]

END OF SECTION C

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 written **and** visual representations.
All questions focus on Unit 4 Outcome 2: Renaissance Venice.

Question 1

What aspects of the Myth of Venice are conveyed in these representations?

5 marks

Question 2

Explain how the Doge was central to the upholding of the Myth of Venice. Make reference to moments when the actions of the Doge may have challenged the Myth of Venice.

5 marks

Question 3

Comment on how the Myth of Venice was flexible enough to develop over time and respond to varying challenges. In your answer draw on other visual and written representations.

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10 marks

Total 20 marks

Clearly number all responses in this space.

[illegible]

[illegible]

[illegible]

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.

Sansovino on The Doge's Procession, cited in David Chambers et. al., *Venice – A documentary History 1450-1630*, (Oxford: Blackwell, 1992), 50.

The Prince . . . every year makes various progresses to different parts of the city on certain festival days . . . Behind these come the pipers and trumpeters, wearing red, all playing harmoniously. They are followed by the Doge's shields, two by two, wearing black velvet. Then come six canons [of St Mark's] wearing their pluvials, because it is always the custom of our forebears that temporal matters should be accompanied by religion. Close behind them walk the stewards of the Doge, and the secretaries of the Collegio, the Senate and the Council of Ten; then come the Doge's two Chancellors, who are called the Inferior and Ducal [Chancellors] . . . and behind them the Grand Chancellor follows. They wear purple but with sleeves closed, unlike the Grand Chancellor who wears senator's robes. Immediately after him comes the Prince's chaplain, with the page who carried the Wax Candle, and the ballot boy of the Doge.



Pope Alexander III Receiving and Blessing Doge Sebastiano Ziani, after the Legendary Victory over the Imperial Fleet of Frederico Barbarossa at Salvore Point in 1176. Painting by Francesco Bassano (1549-92).