

**GCE**

**History A**

**Unit : Y305/01 The Renaissance c.1400 – c.1600**

Advanced GCE

**Mark Scheme for June 2017**

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

Annotation	Meaning of annotation
	Blank Page
	Highlight
Off-page comment	
	Assertion
	Analysis
	Continuity/Change
	Evaluation
	Explanation
	Factor
	Illustrates/Describes
	Irrelevant, a significant amount of material that does not answer the question
	Judgement
	Knowledge and understanding
	Simple comment
	Synthesis
	Unclear
	View

## MARK SCHEME Section A

Question	Answer/Indicative content	Mark	Guidance
1	<p><b>Evaluate the interpretations in both of the two passages and explain which you think is more convincing as an explanation for why the renaissance in Venice lasted so long.</b></p> <p><b>In locating the Interpretations within the wider historical debate,</b> answers might argue that <b>Interpretation A</b> argues for essentially socio-cultural reasons for the flourishing of the renaissance in Venice, citing an independent, open and creative culture as its major driving force through the period.</p> <p><b>In evaluating Interpretation A,</b></p> <ul style="list-style-type: none"> <li>• Answers might argue that the interpretation rightly identifies a range of social and cultural factors that contributed to the prolonged success of the renaissance in Venice, rather than highlighting a single reason.</li> <li>• Answers might argue that Interpretation A rightly recognizes Venice's unique position in Italy in terms of its independence and the extensive external connections that influenced it due to its trading links.</li> <li>• Answers might note that Interpretation A rightly recognizes the importance of patronage in the renaissance, but perhaps overplays the degree of</li> </ul>	30	<ul style="list-style-type: none"> <li>• No set answer is expected</li> <li>• At Level 5 and above answers will evaluate both interpretations, locating them within the wider historical debate about the issue and using their own knowledge, and reach a balanced judgement as to which they consider the most convincing about the issue in the question.</li> <li>• To be valid, judgements must be supported by relevant and accurate material.</li> <li>• Knowledge must not be credited in isolation, it should only be credited where it is used to analyse and evaluate the interpretations, in line with descriptions in the levels mark scheme.</li> </ul>

		<p>'partnership' between elites and artists that existed.</p> <ul style="list-style-type: none"> <li>• Answers might argue that Interpretation A exaggerates the detrimental impact of the counter-reformation on the renaissance elsewhere, whereas it was often a fuel for cultural and artistic achievement in other cities like Rome, indicating this is not a major factor.</li> <li>• Answers might argue that interpretation A overplays Venice's 'openness' and 'freedom' when in fact it was a relatively socially and politically conservative oligarchy, with external influences restricted only to certain members of society, particularly merchants and those engaged in trade.</li> </ul> <p><b>In locating the Interpretations within the wider historical debate,</b> answers might argue that <b>Interpretation B</b> argues for exclusively economic reasons for the flourishing of the renaissance in Venice, seeing scholarship and artistic achievement as a byproduct of Venice's commercial wealth.</p> <p><b>In evaluating Interpretation B,</b></p> <ul style="list-style-type: none"> <li>• Answers might argue that it rightly notes the importance of patronage in enabling artistic and scholarly achievement.</li> <li>• Answers might argue that interpretation B is correct in citing Venice's prosperity and particularly the wealth of the elites as a factor which contributed to the Venetian renaissance.</li> </ul>		
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			<ul style="list-style-type: none"><li>• Answers might argue that interpretation B does not take into account the growing economic challenges that Venice was facing towards the end of the period, while the renaissance was still flourishing there.</li><li>• Answers might argue that in its exclusively economic explanation for the success of the renaissance in Venice, Interpretation B is too narrow, ignoring the cultural and intellectual reasons for the flourishing of the renaissance in Venice.</li></ul>		
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2*		<p><b>Mark Scheme Section B</b></p> <p><b>‘Warfare had a greater impact on the development of the Renaissance than the Renaissance did on warfare in the period from 1400 to 1600.’ How far do you agree?</b></p> <p><b>In supporting the hypothesis in the question,</b> it might be argued that the renaissance was a product of the conditions in which it originated and developed, and its character was thus intrinsically affected by the military developments of the age.</p> <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the importance of the spoils of war and/or mercenary activity in paying for the patronage of renaissance arts and scholarship.</li> <li>• <b>Answers might consider</b> the impact on renaissance art and thinking of the foreign invasions of Italy.</li> <li>• <b>Answers might consider</b> the disruption caused to the Italian city states in which the renaissance had developed and flourished by the Italian Wars and the impact of the Sack of Rome in 1527 on the artistic and cultural development of Rome.</li> <li>• <b>Answers might consider</b> the impact of the Ottoman seizure of Constantinople in terms of creating an influx of texts which influenced humanist scholarship.</li> </ul>	25	<p>2. 3.</p> <ul style="list-style-type: none"> <li>• No set answer is expected</li> <li>• At higher levels answers might establish criteria against which to judge</li> <li>• To be valid, judgements must be supported by relevant and accurate material.</li> <li>• Knowledge must not be credited in isolation, it should only be credited where it is used as the basis for analysis and evaluation, in line with descriptions in the levels mark scheme.</li> </ul>

			<p>1.</p> <p><b>In challenging the hypothesis in the question</b>, it might be argued that the values and ideals of the renaissance influenced notions of military leadership and the conduct of war.</p> <ul style="list-style-type: none"><li>• <b>Answers might consider</b> the ideal of the 'Renaissance Man' and the soldier-scholar, and its impact on leading statesmen, nobles and military leaders of the day.</li><li>• <b>Answers might consider</b> the influence of Machiavelli on statecraft.</li><li>• <b>Answers might consider</b> renaissance attitudes to mercenaries and the decline of the <i>condottieri</i>.</li><li>• <b>Answers might consider</b> renaissance military architecture.</li></ul>		
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3*		<p><b>How far did the Renaissance threaten the Catholic Church in the years from 1400 to 1600?</b></p> <p><b>In supporting the hypothesis in the question,</b> it might be argued that humanism and many renaissance artistic developments stood in direct opposition to many of the doctrines and institutions of the Catholic Church.</p> <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the emphasis of humanism on classical learning, which favoured the learning of the ancients over the established canon of Christian texts.</li> <li>• <b>Answers might consider</b> the threat to the medieval scholastic tradition posed by humanist education and learning.</li> <li>• <b>Answers might consider</b> classical and ‘pagan’ themes in renaissance art.</li> <li>• <b>Answers might consider</b> the Church’s reaction to Savonarola and its suppression of texts and scholarship association with the renaissance.</li> <li>• <b>Answers might consider</b> the threat to religious texts and doctrine posed by humanist textual</li> </ul>	25	<ul style="list-style-type: none"> <li>• No set answer is expected</li> <li>• At higher levels answers might establish criteria against which to judge</li> <li>• To be valid, judgements must be supported by relevant and accurate material.</li> <li>• Knowledge must not be credited in isolation, it should only be credited where it is used as the basis for analysis and evaluation, in line with descriptions in the levels mark scheme.</li> </ul>

		<p>criticism/philology.</p> <p><b>In challenging the hypothesis in the question</b>, it might be argued that in most cases renaissance artistic and cultural development coexisted with and/or supported the Catholic Church.</p> <ul style="list-style-type: none"><li>• <b>Answers might consider</b> the religious themes inherent in most renaissance art and the links between the mannerism of the High Renaissance and the Catholic Reformation, as well as the role of the renaissance in revitalising Church music.</li><li>• <b>Answers might consider</b> the importance of Christian Humanism and its emphasis on religious renewal within the existing church, rather than in opposition to it.</li><li>• <b>Answers might consider</b> clerical advocates of the new learning.</li><li>• <b>Answers might consider</b> patronage of the arts by the Catholic Church, for example developments in Rome such as the Vatican and Sistine Chapel</li><li>• <b>Answers might consider</b> the interest of humanists in religious texts and their desire to unify Christian and classical learning.</li></ul>		
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4*			<p><b>'Humanism was the main influence on the artistic developments of the Renaissance from 1400 to 1600.'</b> <b>How far do you agree?</b></p> <p><b>In supporting the hypothesis in the question,</b> it might be argued that humanism provided the intellectual basis for the artistic developments of the period.</p> <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the focus of much renaissance art on classical themes, which was directly influenced by humanist ideals, and the humanist ideals exemplified in many renaissance art works.</li> <li>• <b>Answers might consider</b> regional variations in the artistic developments and achievements of the renaissance and see a connection between these and the spread of humanist ideas.</li> </ul>	25	<ul style="list-style-type: none"> <li>• No set answer is expected</li> <li>• At higher levels answers might establish criteria against which to judge</li> <li>• To be valid, judgements must be supported by relevant and accurate material.</li> <li>• Knowledge must not be credited in isolation, it should only be credited where it is used as the basis for analysis and evaluation, in line with descriptions in the levels mark scheme.</li> </ul>

		<ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the influence of humanism on the ideal of the ‘renaissance man’, which inspired many wealthy figures to patronise the arts and artists.</li> <li>• <b>Answers might consider</b> the cultural impact of humanism on the Italian city states, which created fertile conditions for artistic development.</li> </ul> <p><b>In challenging the hypothesis in the question,</b> it might be argued that while humanism had a great intellectual impact during this period, its focus on the revival of classical texts and scholarship had a limited impact on art specifically.</p> <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the predominately religious nature of most renaissance art, indicating that humanism was not its prime inspiration.</li> <li>• <b>Answers might consider</b> the importance of patronage, linked to prosperity, the desire for ‘worldly goods’ and the role of display in consolidating political power, in influencing the themes and nature of works of art in this period.</li> <li>• <b>Answers might consider</b> the influence of particular artists on broader artistic developments.</li> <li>• <b>Answers might consider</b> the impact of the Catholic Church and its patronage of the arts.</li> <li>• <b>Answers might consider</b> the importance of</li> </ul>		
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			technical developments in the arts, such as the development of perspective.		
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APPENDIX 1 – this contains the generic mark scheme grids

	<i>A03: Analyse and evaluate, in relation to the historical context, different ways in which aspects of the past have been interpreted.</i>
	<b>4. Generic mark scheme for Section A, Question 1: Interpretation [30]</b>
5. <b>Level 6</b> 26–30 marks	6. The answer has a very good focus on the question throughout. It has thorough and sustained evaluation of the interpretations, using detailed and accurate knowledge of the historical context and the wider historical debate around the issue, in order to produce a convincing and supported analysis of them in relation to the question. 7.
8. <b>Level 5</b> 21–25 marks	9. The answer has a good focus on the question throughout. It has good evaluation of the interpretations, using relevant knowledge of the historical context and the wider historical debate around the issue, in order to produce a supported analysis of them in relation to the question.
10. <b>Level 4</b> 16–20 marks	11. The answer is mostly focused on the question. It has evaluation of the interpretations based on generally relevant knowledge of the historical context and the wider historical debate around the issue, in order to produce an analysis of them in relation to the question.
12. <b>Level 3</b> 11–15 marks	13. The answer is partially focused on the question. It has partial evaluation of the interpretations based on some knowledge of the historical context and the wider historical debate around the issue. There may be some use of information from one of the two interpretations to support the evaluation of the other, but the evaluation will not rely on this. There is a limited analysis of the interpretations in relation to the question.
14. <b>Level 2</b> 15. 6–10 marks	16. The answer has a limited focus on the question. Parts of the answer are just description of the interpretations, with evaluation in relation to historical context and the wider historical debate around the issue being weak, and evaluation relying heavily on information drawn from the other interpretation. There is a very limited analysis of the interpretations in relation to the question.
17. <b>Level 1</b> 18. 1–5 marks	19. The answer has some relevance to the topic, but not the specific question. The answer consists mostly of description of the interpretations with very limited evaluation based on very generalised knowledge of historical context and minimal or no reference to the wider historical debate. Analysis of the interpretations in relation to the question is either in the form of assertion or lacking.
20. 0 marks	21. No evidence of understanding and no demonstration of any relevant knowledge.

	22. <i>AO1: Demonstrate, organise and communicate knowledge and understanding to analyse and evaluate the key features related to the periods studied, making substantiated judgements and exploring concepts, as relevant, of cause, consequence, change, continuity, similarity, difference and significance.</i>
	23. <b>Generic mark scheme for Section B, Questions 2, 3 and 4: Essay [25]</b>
24. <b>Level 6</b> 21–25 marks	25. The answer has a very good focus on the question. Detailed and accurate knowledge and understanding is used to analyse and evaluate key features of the period studied in order to reach a fully developed synthesis supporting a convincing and substantiated judgement. There is a well-developed and sustained line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.
26. <b>Level 5</b> 17–20 marks	27. The answer has a good focus on the question. Generally accurate and detailed knowledge and understanding is used to analyse and evaluate key features of the period studied in order to reach a developed synthesis supporting a substantiated judgement. There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.
28. <b>Level 4</b> 13–16 marks	29. The answer is mostly focused on the question. Relevant knowledge and understanding is used to analyse and evaluate key features of the period studied in order to reach a synthesis supporting a reasonable judgement. There is a line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.
30. <b>Level 3</b> 9–12 marks	31. The answer has a partial focus on the question. Some relevant knowledge and understanding is used to analyse and explain key features of the period studied in order to attempt an undeveloped synthesis, which is linked to a judgement, though the supporting explanation may lack detail and clarity. The information has some relevance and is presented with limited structure. The information is supported by limited evidence.
32. <b>Level 2</b> 5–8 marks	33. The answer has only a limited focus on the question. Limited relevant knowledge and understanding is used to give a limited explanation and analysis of key features of the period studied. There is a judgement but this may not be clearly linked with the supporting explanation. The information has some relevance, but is communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.
34. <b>Level</b>	35. The answer has a limited focus on the topic, but not the specific question. The answer is largely descriptive, with only very

1 1–4 marks	generalised knowledge of the period studied being used to attempt basic explanation and very limited analysis. Judgements are unsupported and are not linked to analysis. Information presented is basic and may be ambiguous or unstructured. The information is supported by limited evidence.
36. 0 marks	37. The answer contains no relevant information.



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