

**GCE**

**History A**

**Y305/01: The Renaissance c.1400-c.1600**

Advanced GCE

**Mark Scheme for November 2020**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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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## Annotations

Annotation	Meaning of annotation
<b>BP</b>	Blank Page
	Highlight
Off-page comment	
<b>A</b>	Assertion
<b>AN</b>	Analysis
<b>EVAL</b>	Evaluation
<b>EXP</b>	Explanation
<b>F</b>	Factor
<b>ILL</b>	Illustrates/Describes
<b>IRRL</b>	Irrelevant, a significant amount of material that does not answer the question
<b>J</b>	Judgement
<b>KU</b>	Knowledge and understanding
<b>P</b>	Provenance
<b>SC</b>	Simple comment
	Unclear
<b>V</b>	View
<b>S</b>	Synthesis
<b>C</b>	Continuity/Change

## Subject Specific Marking Instructions

## Section A Mark Scheme

Question	Answer	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 of Francis I as a ‘Renaissance monarch’.</b></p> <p><b>In locating the Interpretations within the wider historical debate</b>, answers might argue that Interpretation A characterises Francis I as epitomising the ‘renaissance monarch’ both in terms of his patronage of the arts and the wider cultural changes he encouraged.</p> <ul style="list-style-type: none"> <li>• <b>In evaluating Interpretation A</b>, answers might argue that it is valid because Francis patronised humanist poets and writers such as Clément Marot and Guillaume Budé.</li> <li>• Answers might argue that it is valid because Budé, as the King’s librarian, helped him amass a large collection of Greek and other manuscripts, which went on to contribute the Bibliothèque Nationale.</li> <li>• Answers might argue that it is valid because Francis was personally interested in ancient languages and literature &amp; founded four regius lectureships in classics.</li> <li>• Answers might argue that it is valid because he commissioned many cultural artefacts, including using agents in Venice and Rome to acquire copies of classical sculptures, medals and coins.</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>

		<ul style="list-style-type: none"> <li>• Answers might argue that Francis owned works of art by and/or patronised artists including Raphael, da Vinci, Titian, Cellini &amp; Clouet.</li> <li>• Answers might argue that the interpretation is invalid because it overplays his interest in learning and the arts, at the expense of his political &amp; military concerns.</li> <li>• Answers might argue that the interpretation is invalid because Francis cultivated his image as a chivalric king, rather than a renaissance monarch.</li> </ul> <p><b>In locating the Interpretations within the wider historical debate</b>, answers might argue that Interpretation B suggests that Francis I was not a 'renaissance monarch' because there was a great deal of continuity with medieval customs, and he did not embrace renaissance political thought.</p> <ul style="list-style-type: none"> <li>• <b>In evaluating Interpretation B</b>, answers might argue that the interpretation is valid because Francis continued to value medieval pursuits at Court like hunting, feasting and jousting &amp; styled himself in chivalric terms, for example at the Field of the Cloth of Gold.</li> <li>• Answers might argue that interpretation B is valid because Francis I did not prioritise his patronage of the arts as highly as political and military issues.</li> <li>• Answers might argue that it is valid because Francis' main political concerns were dynastic and to defend territory, and that in this regard he embodied continuity with the past.</li> <li>• Answers might argue that the interpretation is valid because in his political thought Francis embodied traditional Christian morality rather than Machiavellian political thought.</li> <li>• Answers might argue that the interpretation is invalid because Francis' patronage in culture, the</li> </ul>		
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		arts and learning exceeded that of many other contemporary monarchs.		
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## Section B Mark Scheme

Question	Answer	Mark	Guidance
2*	<p><b>'Leonardo da Vinci made a more significant contribution to the artistic developments of the Renaissance in the years c.1400 to c.1600 than any other individual.'</b> How far do you agree?</p> <p><b>In supporting the hypothesis in the question,</b> it might be argued that Da Vinci embodied the ideal of 'renaissance man'.</p> <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the importance of Da Vinci in using painting to express 'the motions of the mind' and 'the motions of the soul'.</li> <li>• <b>Answers might consider</b> the significance of his Last Supper at Santa Maria della Grazie.</li> <li>• <b>Answers might consider</b> the importance of his two versions of The Virgin of the Rocks.</li> <li>• <b>Answers might consider</b> his portraiture, including his portrait of Ginevra Benci, and the Mona Lisa.</li> <li>• <b>Answers might consider</b> his <i>Virgin &amp; St Anne</i>, painted in Florence.</li> <li>• <b>Answers might consider</b> the importance of Da Vinci in the transition to 'high renaissance' art.</li> </ul> <p><b>In challenging the hypothesis in the question,</b> answers might consider that there were a wide range of individuals who contributed to renaissance artistic developments, both as artists and patrons.</p> <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the architectural achievements of Brunelleschi in Florence and Bramante in Rome.</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 importance of Brunelleschi in developing techniques of perspective in painting, and Alberti's formalisation of this into a theory of renaissance art in <i>On Painting</i>.</li> <li>• <b>Answers might consider</b> the sculptural achievements of Donatello, and Michelangelo, especially their respective <i> Davids</i>.</li> <li>• <b>Answers might consider</b> the importance in painting of Botticelli, who brought neoplatonic ideas into artistic expression, Michelangelo's mannerism, also exemplified by Raphael, the significance of Titian's work in Venice and Durer's importance in the Northern Renaissance (in printmaking as well as painting). <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the importance of patrons such the Medici, the Sforza, the Papacy, and monarchs such as Francis I in making it possible for artists to work, and in shaping the themes and form of much of their work.</li> </ul> </li> <li>• <b>Answers might consider</b> that Da Vinci's interests extended to many non-artistic areas, thus meaning he left fewer artistic achievements than other artists.</li> </ul>		
3*		<p><b>'The Catholic Church helped rather than hindered the development of the Renaissance throughout the period c.1400 to c.1600.' How far do you agree?</b></p> <p><b>In supporting the hypothesis in the question,</b> it might be argued that the Catholic Church was a significant patron of the arts.</p> <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the architectural achievements that were sponsored by the Church such as Brunelleschi's <i>Duomo</i> in Florence or the development of the basilica of St Peter's in Rome.</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> that individual confraternities and religious orders were major patrons of the arts, and patronised artists including Da Vinci and Michelangelo.</li> <li>• <b>Answers might consider</b> the contribution that clerics made to the Renaissance, such as the importance of Erasmus to the Northern Renaissance.</li> <li>• <b>Answers might consider</b> the importance of Pius II, ‘the humanist Pope’.</li> <li>• <b>Answers might consider</b> Pope Nicholas V as a prolific patron and founder of the Vatican Library. <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the patronage of the Church of musicians including Palestrina and Monteverdi.</li> </ul> </li> </ul> <p><b>In challenging the hypothesis in the question,</b> answers might argue that the Church opposed many of the developments of the Renaissance.</p> <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the influence of the anti-intellectual faction of the Church who were hostile to developments in literature and learning as a distraction from piety.</li> <li>• <b>Answers might consider</b> Savonarola’s ‘bonfire of the vanities’ and the destruction of Renaissance art and culture in Florence.</li> <li>• <b>Answers might consider</b> that works of science, literature and learning produced in the Renaissance were banned by the Church or its secular allies such as the works of Galileo.</li> <li>• <b>Answers might consider</b> that the Church opposed non-Christian themes in art.</li> <li>• <b>Answers might consider</b> that the Church was hostile to the theological work of Erasmus, particularly after the emergence of Protestantism.</li> </ul>		
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		<ul style="list-style-type: none"> <li>• <b>Answers might consider</b> that philology and criticism of the Bible and other canonical Christian texts was opposed by the Church, for example Valla was denounced as a heretic and barely saved from burning at the stake.</li> <li>• <b>Answers might consider</b> that the response of the Church to the Reformation brought an end to many of the cultural developments of the Renaissance.</li> </ul>		
4*		<p><b>‘The impact of warfare on the Renaissance was very limited throughout the period c.1400 to c.1600.’ How far do you agree?</b></p> <p><b>In supporting the hypothesis in the question,</b> it might be argued that despite military instability throughout the period, the Renaissance flourished and spread.</p> <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> that despite the Italian peninsula being an area of military instability and foreign invasion, it was also the heartland of the Renaissance.</li> <li>• <b>Answers might consider</b> that warfare did not prevent patrons from supporting artists and scholars, for example Francis I.</li> <li>• <b>Answers might consider</b> that few Renaissance artists painted military themes, as compared to other topics.</li> <li>• <b>Answers might consider</b> that there were few Renaissance scholars who wrote on military topics, compared to other themes.</li> <li>• <b>Answers might consider</b> that the Renaissance, and individual Renaissance scholars and artists, spread to other parts of Europe such as Northern Europe, France, Spain and Hungary, despite the numerous wars across the continent.</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> that renaissance ideals such as republicanism, humanism, ‘the renaissance man’ and Christian Humanism showed little interest in issues of war, and that humanist education did not seek to prepare young people for war.</li> </ul> <p><b>In challenging the hypothesis in the question,</b> answers might argue that warfare not only shaped the Renaissance, it also led to its ultimate decline.</p> <ul style="list-style-type: none"> <li>• <b>Answers might consider</b> the disruption caused to the Italian city states by the Italian Wars, hindering the further development of the renaissance there, for example the problems faced by Florence.</li> <li>• <b>Answers might consider</b> 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 importance of the humanist ideal of ‘renaissance man’, and how this became supplanted by ideals of the ‘soldier-scholar’ and the military and political thinking of Machiavelli, arguably due to the influence and necessity of war.</li> <li>• <b>Answers might consider</b> the impact of war on specific patrons and their ability to continue to sponsor the renaissance, for example, the Medici.</li> <li>• <b>Answers might consider</b> that war in the East led to the Fall of Constantinople, which had a significant impact on Renaissance</li> </ul>		
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			<p>thinking due to the availability of new ancient texts.</p> <ul style="list-style-type: none"><li>• <b>Answers might consider</b> that Europe's wars of religion in the sixteenth century were disruptive to the development of the Northern renaissance and the renaissance in France.</li><li>• <b>Answers might consider</b> that the needs of war led to Renaissance architectural developments, such as castles, and interest of some Renaissance scholars in engineering weapons.</li></ul>		
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APPENDIX 2 – this section contains additional subject specific information

Use this space if you have extensive subject specific information that is inappropriate to include elsewhere.

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