



GCE

History A

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

A Level

Mark Scheme for June 2022

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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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MARKING INSTRUCTIONS**PREPARATION FOR MARKING
SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 5 PRACTICE AND 6 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.

5. Crossed Out Responses

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer space

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Y305/01

Mark Scheme

June 2022

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
10. For answers marked by levels of response: Not applicable in F501
 - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

Y305/01

Mark Scheme

June 2022

11. Annotations

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

Y305/01

Mark Scheme

June 2022

12. Subject Specific Marking Instructions

Question			Answer	Mark	Guidance
1			Evaluate the interpretations in both of the two passages and explain which you think is more convincing as an explanation of support for the Bonfire of the Vanities. In locating the Interpretations within the wider historical debate, answers might suggest that Interpretation A offers reasons for support in terms of Savonarola's promise of 'wonderful things to come' as well as his preaching about the need for repentance. In evaluating Interpretation A, • Answers might argue that belief, or otherwise, in Savonarola's power of prophecy was of central importance in the history of the Bonfire of the Vanities. • Answers might argue that Savonarola's assault on 'blasphemy and gambling' in Florence was part of a broader attack on the inadequacies of its governors (the Signoria) and Medici supporters in preventing the moral decay of Florentines. • Answers might argue that the Bonfire of the Vanities was made possible because of traditional religious practices and public rituals associated with Carnival. • Answers might argue that the nature of the 'vanities' themselves (the sacrifice of obscene books, lewd songbooks, nude statues etc.) demonstrate his effectiveness in winning over hearts and minds. • Answers might argue that there was popular support for the Bonfire because of economic	30	The indicative content lists features of the period studied that relate to the question set. <u>Neither significance nor relative importance are attributed to the features listed.</u> The indicative content is intended to reflect the knowledge and understanding a candidate is likely to analyse and evaluate in order to arrive at a judgement in line with the question set. • No set answer is expected • 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. • To be valid, judgements must be supported by relevant and accurate material. • 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

Y305/01

Mark Scheme

June 2022

Question			Answer	Mark	Guidance
			anxieties In locating the Interpretations within the wider historical debate, answers might suggest that Interpretation B suggests coercion as well as conscience was a very important factor in explaining support. In evaluating Interpretation B, • Answers might argue that support for the Bonfire was based upon a widespread conviction, fuelled by Savonarola's oratory and insistence of the <i>fanciulli</i>, that sinful behaviour was the cause of the Florentines' woes. • Answers might argue that the geography of the city, with open spaces/plazas was of importance in enabling a large public demonstration such as a great ceremonial bonfire. • Answers might argue that the patriarchal socio-political structure of the city was of significance in explaining why the sons of the wealthy were able to assert such influence. • Answers might argue that among other factors, such as their educated rhetoric and 'self-assured ways', Florentine sumptuary laws and unwritten dress-codes help explain why the social superiority of the <i>fanciulli</i> might easily have been identified by both their social inferiors and 'adult men of their own stripe'. • Answers might argue that, in the context of the time, it was not difficult for the <i>fanciulli</i> to use psychological pressure (as well as the implicit threat of direct coercion) to persuade Florentines to divest themselves of their 'vanities'.		

Y305/01

Mark Scheme

June 2022

Question	Answer	Mark	Guidance
2*	‘Popes made a greater contribution than other rulers to the development of the Renaissance in the period from c.1400 to c.1600.’ How far do you agree? In supporting the hypothesis that Popes made the greater contribution, • Answers might consider the contribution of Pius II as a humanist author, orator and patron. • Answers might consider the contribution of Julius II in commissioning Michelangelo’s painting of the Sistine Chapel and Raphael’s decoration of the Vatican Palace, and his financial and administrative reforms that helped make such things possible. • Answers might consider the contribution of Nicholas V as founder of the Vatican Library, patron of artists, creator of churches, palaces, bridges etc. • Answers might consider Leo X’s role in the building of St Peter’s basilica. • Answers might consider Alexander VI’s role as a patron of artists (incl. Raphael, Michelangelo, Bramante). In challenging the hypothesis that Popes made the greater contribution, • Answers might argue that kings helped spread the Renaissance e.g. through invasion (such as Francis I’s invasion of Italy) e.g. through royal patronage of court painters (such as Henry VIII and Holbein). • Answers might consider the role of secular	25	The indicative content lists features of the period studied that relate to the question set. Both features that support the hypothesis and features that challenge the hypothesis are detailed. <u>Neither significance nor relative importance are attributed to the features listed.</u> The indicative content is intended to reflect the knowledge and understanding a candidate is likely to analyse and evaluate in order to arrive at a judgement in line with the question set. • No set answer is expected • At higher levels answers might establish criteria against which to judge whose were the greater contributions. • To be valid, judgements must be supported by relevant and accurate material. • 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.

Y305/01

Mark Scheme

June 2022

Question			Answer	Mark	Guidance
3*			rulers such as the Sforza dukes of Milan in developing libraries, supporting historians etc. • Answers might argue that other religious leaders such as Savonarola played an important part (though not necessarily a constructive one). • Answers might consider the role of communal governments as patrons of the arts (e.g. in Venice). • Answers might argue that some popes hindered more than helped the development of the Renaissance (e.g. by considering the poor reputation of Alexander VI).	25	
			‘In the period from c.1400 to c.1600, the impact of Renaissance culture on the Church was most evident in its music’ How far do you agree? In supporting the hypothesis that the impact of Renaissance culture on the Church was most evident in its music, • Answers might argue that the patronage of composers by popes (e.g. Leo X, Julius IV) is good evidence of its impact. • Answers might consider the fact that some significant composers were themselves churchmen (e.g. Dufay, a canon of Cambrai Cathedral, and Ciconia, a canon of Lieges Cathedral). • Answers might consider the role of new compositions as homage to leading churchmen (e.g. Ciconia’s works dedicated to the bishop of		

The indicative content lists features of the period studied that relate to the question set. Both features that support the hypothesis and features that challenge the hypothesis are detailed.

Neither significance nor relative importance are attributed to the features listed.

The indicative content is intended to reflect the knowledge and understanding a candidate is likely to analyse and evaluate in order to arrive at a judgement in line with the question set.

- No set answer is expected
- At higher levels answers might establish criteria against which to judge the more evident impact.
- To be valid, judgements must be supported by relevant and accurate material.
- Knowledge must not be credited in isolation, it should only be credited where it is used as the basis

Y305/01

Mark Scheme

June 2022

Question			Answer	Mark	Guidance
			Padua). • Answers might argue that new compositions setting sacred texts to music (notably, the hundreds of masses and madrigals by Palestrina) were instrumental in advancing the principles of the Council of Trent. • Answers might consider the emergence of Monteverdi, whose secular and religious works bridged the Renaissance and the Baroque eras. In challenging the hypothesis that the impact of Renaissance culture on the Church was most evident in its music, • Answers might argue that the impact of painting in church settings was considerable (e.g. Michelangelo's decoration of the Sistine Chapel, the three great works of Massacio, Leonardo's 'Last Supper' in Milan, frescoes in numerous other churches, monasteries etc.) • Answers might consider the creation of new libraries as a part of the Renaissance in learning and classical studies (e.g. the Vatican library established by Nicholas V, the scholar Cardinal Bessarion's endowment of the library at St Mark's, Venice) • Answers might consider the importance of Renaissance-era painting in the Church (e.g. Michelangelo's neo-platonic decoration of the Sistine Chapel, and Raphael's work in the Vatican). • Answers might argue that developments in the art of oratory was of great importance in the Renaissance-era Church as studied and practised, for example, by Pope Pius II.		for analysis and evaluation, in line with descriptions in the levels mark scheme.

Y305/01

Mark Scheme

June 2022

Question			Answer	Mark	Guidance
4*			• Answers might consider the importance of statues and other sculptural Renaissance-era church furnishings. • Answers might consider the impact of new building on the Church as an expression of the impact of Renaissance culture (e.g. the reconstruction of the Capitol in Rome under Pius II, and Brunelleschi's copula of Florence Cathedral).	25	The indicative content lists features of the period studied that relate to the question set. Both features that support the hypothesis and features that challenge the hypothesis are detailed. <u>Neither significance nor relative importance are attributed to the features listed.</u> The indicative content is intended to reflect the knowledge and understanding a candidate is likely to analyse and evaluate in order to arrive at a judgement in line with the question set. • No set answer is expected • At higher levels answers might establish criteria against which to judge how important these changes were. • To be valid, judgements must be supported by relevant and accurate material. • 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.
			'Of all developments in warfare in Italy and northern Europe in the period from c.1400 to c.1600, changes in military architecture were the least important.' How far do you agree? In supporting the hypothesis that changes in military architecture were the least important, • Answers might argue that the development of gunpowder was more important with reference to cannon (e.g. in siege of Orléans in 1429), firearms, defence of castles & fortified towns, impact in specific conflicts (e.g. ending of the 100 Years' War). • Answers might argue that developments in armour and traditional weapons were of great importance until the widespread use of gunpowder. • Answers might consider the rise of the infantry, often in the form of mercenaries, who came to dominate battlefields (e.g. the Swiss phalanx or pike square)		

Y305/01

Mark Scheme

June 2022

Question			Answer	Mark	Guidance
			• Answers might argue that the creation of standing armies (e.g. by the dukes of Burgundy) was a significant development. • Answers might consider developments in naval warfare such as the growing reliance on galleons rather than galleys in the aftermath of Lepanto (1571), and the introduction of gun ports for cannon. • Answers might consider the idea of a 'military revolution', in part the consequence of the development of portable firearms and of more effective siege artillery. In challenging the hypothesis that changes in military architecture were the least important, • Answers might argue that castles remained important throughout the period as places of defence, arsenals, prisons etc. and additions to many castles in the period demonstrates their continuing importance (expect examples of developed castles). • Answers might consider the development of castle architecture in relation to the increasing use of gunpowder (e.g. English examples such as creation of batteries at such sites as Dover Castle, gun-towers at Warwick constructed in the late 15C, loopholes for handguns at the Tower of London). • Answers might argue that the development of bastions to improve the defence of castle curtain walls, by reducing the areas of dead ground in front of those walls, was important in beginning to counter the impact of cannon. • Answers might argue that the development of		

Y305/01

Mark Scheme

June 2022

Question			Answer	Mark	Guidance
			the <i>trace italienne</i> was a significant move forward in military architecture, especially with the refinements such as ravelins, tenailles and crownworks.		

APPENDIX 1 – this contains a generic mark scheme grid

	<i>AO3: Analyse and evaluate, in relation to the historical context, different ways in which aspects of the past have been interpreted.</i>
	Generic mark scheme for Section A, Question 1: Interpretation [30]
Level 6 26–30 marks	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.
Level 5 21–25 marks	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.
Level 4 16–20 marks	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.
Level 3 11–15 marks	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.
Level 2 6–10 marks	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.

Y305/01

Mark Scheme

June 2022

Level 1 1–5 marks	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.
0 marks	No evidence of understanding and no demonstration of any relevant knowledge.

	<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>
	Generic mark scheme for Section B, Questions 2, 3 and 4: Essay [25]
Level 6 21–25 marks	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.
Level 5 17–20 marks	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.
Level 4 13–16 marks	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.
Level 3 9–12 marks	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.

Y305/01

Mark Scheme

June 2022

Level 2 5–8 marks	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.
Level 1 1–4 marks	The answer has a limited focus on the topic, but not the specific question. The answer is largely descriptive, with only very 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.
0 marks	The answer contains no relevant information.

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