



GCSE MARKING SCHEME

SUMMER 2019

HISTORY

COMPONENT 2: THEMATIC PAPER

**2H. Changes in Entertainment and Leisure in Britain,
c.500 to the present day**

C100U80-1

INTRODUCTION

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

MARK SCHEME SUMMER 2019

Component 2: THEMATIC PAPER

2H. Changes in Entertainment and Leisure in Britain, c.500 to the present day

Instructions for examiners of GCSE History when applying the mark scheme

Positive marking

It should be remembered that learners are writing under examination conditions and credit should be given for what the learner writes, rather than adopting the approach of penalising him/her for any omissions. It should be possible for a very good response to achieve full marks and a very poor one to achieve zero marks. Marks should not be deducted for a less than perfect answer if it satisfies the criteria of the mark scheme.

GCSE History mark schemes are presented in a common format as shown below:

This section indicates the assessment objective(s) targeted in the question

<i>Mark allocation:</i>	AO1(a)	AO2	AO3 (a)	AO4
5	5			

Question: e.g. **Describe the main trends in popular music in the 1950s and the 1960s.**

[5]

This is the question and its mark tariff.

Band descriptors and mark allocations

AO1(a) 5 marks		
BAND 3	Demonstrates detailed knowledge to fully describe the issue set within the appropriate historical context.	4-5
BAND 2	Demonstrates knowledge to partially describe the issue.	2-3
BAND 1	Demonstrates limited knowledge to describe the issue.	1

This section contains the band descriptors which explain the principles that must be applied when marking each question. The examiner must apply this when applying the marking scheme to the response. The descriptor for the band provides a description of the performance level for that band. The band descriptor is aligned with the Assessment Objective(s) targeted in the question.

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- *the 1950s saw American music and performers influence the British scene but by the 1960s there was a vibrant and dominant home grown music scene;*
- *skiffle emerged in the early 1950s which was a blend of folk, country and jazz music;*
- *musicians were largely untrained and instruments often home-made;*
- *Lonnie Donegan was the main proponent of skiffle in Britain;*
- *rock and roll appeared at the same time, again influenced by American stars such as Bill Haley, Elvis Presley and Little Richard;*
- *in the 1960s new pop music scenes appeared in London, Manchester and especially Liverpool;*
- *the Beatles were part of the Mersey Beat and destined to become the most commercially successful pop bands of all time with music ranging from rock and roll, ballads, rock to psychedelia and their line-up of lead, rhythm, bass guitar and drums became the standard combination;*
- *progressive rock developed from the mid-60s with bands such as Yes and Jethro Tull who rejected the pop single in favour of instrumentation and concept albums with complicated compositional techniques.*

Banded mark schemes

Banded mark schemes are divided so that each band has a relevant descriptor. The descriptor for the band provides a description of the performance level for that band. Each band contains marks. Examiners should first read and annotate a learner's answer to pick out the evidence that is being assessed in that question. Once the annotation is complete, the mark scheme can be applied. This is done as a two stage process.

Banded mark schemes Stage 1 – Deciding on the band

When deciding on a band, the answer should be viewed holistically. Beginning at the lowest band, examiners should look at the learner's answer and check whether it matches the descriptor for that band. Examiners should look at the descriptor for that band and see if it matches the qualities shown in the learner's answer. If the descriptor at the lowest band is satisfied, examiners should move up to the next band and repeat this process for each band until the descriptor matches the answer.

If an answer covers different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the learner's response should be used to decide on the mark within the band. For instance if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content. Examiners should not seek to mark learners down as a result of small omissions in minor areas of an answer.

Banded mark schemes Stage 2 – Deciding on the mark

Once the band has been decided, examiners can then assign a mark. During standardising (marking conference), detailed advice from the Principal Examiner on the qualities of each mark band will be given. Examiners will then receive examples of answers in each mark band that have been awarded a mark by the Principal Examiner. Examiners should mark the examples and compare their marks with those of the Principal Examiner.

When marking, examiners can use these examples to decide whether a learner's response is of a superior, inferior or comparable standard to the example. Examiners are reminded of the need to revisit the answer as they apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the response provided.

Indicative content is also provided for banded mark schemes. Indicative content is not exhaustive, and any other valid points must be credited. In order to reach the highest bands of the mark scheme a learner need not cover all of the points mentioned in the indicative content but must meet the requirements of the highest mark band.

Where a response is not creditworthy, that is contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

MARK SCHEME

Component 2: THEMATIC PAPER

2H. Changes in Entertainment and Leisure in Britain, c.500 to the present day

Question 1

<i>Mark allocation:</i>	AO1	AO2	AO3(a)	AO4
4		2	2	

Question: **Use Sources A, B and C to identify one similarity and one difference in holidays and travel over time. [4]**

Band descriptors and mark allocations

	AO2 2 marks		AO3(a) 2 marks	
BAND 2	Identifies clearly one similarity and one difference.	2	Uses the sources to identify both similarity and difference.	2
BAND 1	Identifies either one similarity or one difference.	1	Uses the sources to identify either similarity or difference	1

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

*Similarities: A and C show entertainment for ordinary people
A and C show outdoor, communal activities
A and C show basic entertainment
A and C show people away from home*

*Differences: B shows more sophisticated, cultural pursuits
B shows wealthy people on the Grand Tour
A shows home based entertainment*

Question 2

Mark allocation:	AO1 (b)	AO2	AO3 (a+b)	AO4
6	2		4	

Question: **Which of the two sources is the more reliable to an historian studying cruelty in sport over time?** [6]

Band descriptors and mark allocations

	AO1(b) 2 marks		AO3 (a+b) 4 marks	
BAND 3			Fully analyses and evaluates the reliability of both sources. There will be analysis of the content and authorship of both sources, producing a clear, well substantiated judgement set within the appropriate historical context.	3-4
BAND 2	Demonstrates detailed understanding of the key feature in the question.	2	Partial attempt to analyse and evaluate the reliability of both sources. There will be some consideration of the content and authorship of both sources with an attempt to reach a judgement set within the appropriate historical context.	2
BAND 1	Demonstrates some understanding of the key feature in the question.	1	Generalised answer which largely paraphrases the sources with little attempt at analysis and evaluation.	1

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- Source D is reliable to a degree as it is from *The Anatomy of Abuses* written by Philip Stubbes in 1583. He presents a passionate argument against cruel sports and uses emotive vocabulary. He argues that hunting is wasteful, destructive, unlawful and immoral;
- to assess the reliability of the authorship there should be reference to his personally held view which was not commonly shared by the majority of the people at the time. As a Puritan preacher he would oppose sports and other licentious pastimes regarding them as sinful. He is trying to convince people that they should condemn cruel sports in order to escape the wrath of God;
- Source E is reliable to a degree as it is from an article in the "Lancet" entitled *The Perils of Football* written in 1894. It highlights the brutality of the game and how it resulted in serious injuries because of a lack of discipline and the use of needless aggression;
- to assess the reliability of the authorship there should be reference to the article being published in a specialist medical journal which would have been written by an expert and based on research though the severity of the injuries might have been over-emphasised to make a point. It was published at a time when despite the regulation of many sports there was a need to amend and tighten up on the laws.

Question 3

Mark allocation:	AO1 (a)	AO2	AO3	AO4
5	5			

Question: **Describe the main trends in popular music in the 1950s and the 1960s.** [5]

Band descriptors and mark allocations

	AO1(a) 5 marks	
BAND 3	Demonstrates detailed knowledge to fully describe the issue set within the appropriate historical context.	4-5
BAND 2	Demonstrates knowledge to partially describe the issue.	2-3
BAND 1	Demonstrates limited knowledge to describe the issue.	1

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- *the 1950s saw American music and performers influence the British scene but by the 1960s there was a vibrant and dominant home grown music scene;*
- *skiffle emerged in the early 1950s which was a blend of folk, country and jazz music;*
- *musicians were largely untrained and instruments often home-made;*
- *Lonnie Donegan was the main proponent of skiffle in Britain;*
- *rock and roll appeared at the same time, again influenced by American stars such as Bill Haley, Elvis Presley and Little Richard;*
- *in the 1960s new pop music scenes appeared in London, Manchester and especially Liverpool;*
- *the Beatles were part of the Mersey Beat and destined to become the most commercially successful pop band of all time with music ranging from rock and roll, ballads, rock to psychedelia and their line-up of lead, rhythm, bass guitar and drums became the standard combination;*
- *progressive rock developed from the mid-60s with bands such as Yes and Jethro Tull who rejected the pop single in favour of instrumentation and concept albums with complicated compositional techniques.*

Question 4

Mark allocation:	AO1 (a+b)	AO2	AO3	AO4
9	2	7		

Question: **Explain why spectator sport grew in popularity in the second half of the 19th century.** **[9]**

Band descriptors and mark allocations

	AO1(a+b) 2 marks			AO2 7 marks	
			BAND 3	Fully explains the issue with clear focus set within the appropriate historical context.	5-7
BAND 2	Demonstrates detailed knowledge and understanding of the key features in the question.	2	BAND 2	Partially explains the issue within the appropriate historical context.	3-4
BAND 1	Demonstrates some knowledge and understanding of the key features in the question.	1	BAND 1	Mostly descriptive response with limited explanation of the issue.	1-2

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- *from the mid-19th century 'modern' sport was acquiring written rules, permanent venues and was run by governing bodies;*
- *industrialisation and urbanisation expanded the opportunities for sport entrepreneurially which led to the rise of mass spectator sports;*
- *football, rugby and horseracing became increasingly popular with the working classes;*
- *increased leisure time as a result of the shortening of the working week, the introduction of Bank Holidays together with rises in income increased the opportunities to attend sporting events;*
- *the railway boom of the 19th century made travel easier with special trains being laid on for visiting supporters;*
- *standardisation of rules led to inter-regional and ultimately national competitions. League structures with the excitement and heartbreak of promotion and relegation ensured interest throughout the season and maximised attendance figures;*
- *spectators at events began to be charged entrance fees and were hosted in purpose built stadiums. With few controls on admission fans poured into the new arenas in their thousands.*

Question 5

Mark allocation:	AO1 (a+b)	AO2	AO3	AO4	SPaG
20	6	10			4

Question: **Outline how popular entertainment in theatre, stage and screen developed from c.500 to the present day. [16+4]**

Band descriptors and mark allocations

	AO1(a+b) 6 marks		AO2 10 marks	
BAND 4	Demonstrates very detailed knowledge and understanding of the key issue in the question.	5-6	Provides a fully detailed, logically structured and well organised narrative account. Demonstrates a secure chronological grasp and clear awareness of the process of change.	8-10
BAND 3	Demonstrates detailed knowledge and understanding of the key issue in the question.	3-4	Provides a detailed and structured narrative account. Demonstrates chronological grasp and awareness of the process of change.	5-7
BAND 2	Demonstrates some knowledge and understanding of the key issue in the question.	2	Provides a partial narrative account. Demonstrates some chronological grasp and some awareness of the process of change.	3-4
BAND 1	Generalised answer displaying basic knowledge and understanding of the key issue in the question.	1	Provides a basic narrative account. Demonstrates limited chronological grasp and limited awareness of the process of change.	1-2

Use 0 for incorrect or irrelevant answers.

Indicative content

The process of change and continuity in theatre stage and screen over time will be explored through the creation of a balanced narrative covering the three historical eras in this theme.

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- *the Saxons enjoyed listening to tales about the exploits of warriors and epic tales such as “Beowulf” and the “Battle of Maldon” characterised the period. The Vikings similarly had a rich oral tradition passed down by storytelling in the form of sagas which would be relayed by travelling bards or scops. The medieval period saw the development of mystery and miracle plays. Mystery plays depicted Biblical stories and were performed outside and produced and financed by guilds. Miracle plays told of the lives of saints and by the 13th century were performed at public festivals by actors on pageant wagons which were paraded through the streets. Later more permanent, fixed stages were used. Mummers plays were mime shows and performed as an early form of pantomime;*
- *in the early modern era religious drama was suppressed during the Reformation as they were seen as a threat to Protestantism. Henry VIII and Elizabeth I enjoyed extravagant court entertainment and the late Tudor period saw an increase in the popularity of plays leading to the construction of theatres such as the Theatre (1576), the Swan (1595) and the Globe (1599). Plays were often vulgar and the behaviour of*

the audience matched the subject matter. During the Commonwealth theatrical activity was suspended by the Puritans but returned when the monarchy was restored under Charles II who was a keen patron of the theatre. Playhouses abounded in the 18th century and English drama flourished;

- *the 18th century saw an increase in the number of taverns and coffee shops where performers would entertain customers. By the 19th century taverns had designated “song and supper” rooms where the behaviour of audiences was raucous. The first purpose built music hall, the Canterbury Hall, appeared in Lambeth in 1852 and could accommodate over 700 people and later 1500. They were aimed mainly at working class audiences and soon acquired a bawdy reputation featuring singers with risqué lyrics and speciality acts. Theatres by contrast were luxurious and patronised by the middle classes offering more sophisticated entertainment. Music hall attendance dipped by the 20th century as a result of the growing popularity of the cinema and later by the radio. By 1914 there were over 4,000 cinemas in Britain and cheap admission prices meant that people attended weekly. Cinema declined in the second half of the 20th century as a result of the popularity of television. By the late 20th century video games became hugely popular especially with younger people. The “home theatre” experience led to the production of VCR players, plasma TVs and personal computers with internet access.*

After awarding a band and a mark for the response, apply the performance descriptors for spelling, punctuation and the accurate use of grammar (SPaG) and specialist terms that follow.

In applying these performance descriptors:

- learners may only receive SPaG marks for responses that are in the context of the demands of the question; that is, where learners have made a genuine attempt to answer the question
- the allocation of SPaG marks should take into account the level of the qualification.

Band	Marks	Performance descriptions
<i>High</i>	4	<ul style="list-style-type: none"> • Learners spell and punctuate with consistent accuracy • Learners use rules of grammar with effective control of meaning overall • Learners use a wide range of specialist terms as appropriate
<i>Intermediate</i>	2-3	<ul style="list-style-type: none"> • Learners spell and punctuate with considerable accuracy • Learners use rules of grammar with general control of meaning overall • Learners use a good range of specialist terms as appropriate
<i>Threshold</i>	1	<ul style="list-style-type: none"> • Learners spell and punctuate with reasonable accuracy • Learners use rules of grammar with some control of meaning and any errors do not significantly hinder meaning overall • Learners use a limited range of specialist terms as appropriate
	0	<ul style="list-style-type: none"> • The learner writes nothing • The learner’s response does not relate to the question • The learner’s achievement in SPaG does not reach the threshold performance level, for example errors in spelling, punctuation and grammar severely hinder meaning

Question 6 (a)

<i>Mark allocation:</i>	AO1 (a)	AO2	AO3	AO4
8	8			

Question: **(a) Describe two examples of popular entertainment in Blackpool in the late 19th and early 20th centuries.**

[8]

Band descriptors and mark allocations

AO1(a) 8 marks		
BAND 3	Offers detailed knowledge to fully describe two popular examples of the historic site set within its appropriate historical context.	6-8
BAND 2	Offers some knowledge to describe two popular examples of the historic site set within its historical context.	3-5
BAND 1	Offers a generalised description with limited knowledge of two popular examples of the historic site.	1-2

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Any two of the following features could be described:

- *the types of popular entertainment in Blackpool in the late nineteenth and early twentieth centuries were generally those associated with the environment of new seaside resorts in England. Most answers will describe these features, but there should be reference to the specific entertainment features that marked the growth of Blackpool as a popular resort;*
- *aspects of beach entertainment associated with the historic site of Blackpool: general references will include descriptions of the entertainments associated with the beach at Blackpool including paddling, donkey rides, pierrots and Punch and Judy shows and promenading. They may also describe the construction and use of the Pier;*
- *more specialised entertainment associated with the historic site of Blackpool: more specific references will describe the entertainments associated with the theatres, the Winter Gardens and the Blackpool Tower in the 1890s or the establishment of the first cinema, the rides of the Pleasure Beach and the Blackpool Illuminations in the first decades of the twentieth century.*

Question 6 (b)

Mark allocation:	AO1	AO2	AO3	AO4
12		12		

Question: **(b) Explain why Blackpool is a good example of the decline of the traditional British seaside holiday in the second half of the 20th century. [12]**

Band descriptors and mark allocations

AO2 12 marks		
BAND 4	Offers a sophisticated and reasoned explanation and analysis of the historic site and its relationship with historic events and developments. The answer fully addresses the position of the historic site in showing the decline of Blackpool as a traditional seaside holiday set within the appropriate historical context.	10-12
BAND 3	Offers a reasoned explanation and analysis of the historic site in showing the decline of Blackpool as a traditional seaside holiday set within the appropriate historical context.	6-8
BAND 2	Offers some explanation and analysis of the historic site in showing the decline of Blackpool as a traditional seaside holiday set within the appropriate historical context.	3-5
BAND 1	Offers a generalised explanation and analysis of the historic site with limited reference to the decline of Blackpool as a traditional seaside holiday.	1-2

Use 0 for incorrect or irrelevant answers.

Indicative content

This content is not prescriptive and candidates are not expected to refer to all the material identified below. Some of the issues to consider are:

- *may offer some contextual detail of the development of the historic site of Blackpool in the late nineteenth and early twentieth centuries as holidays for the working classes and the creation of a traditional seaside holiday resort and then how it exemplifies the decline of the traditional holiday resort in the second half of the 20th century;*
- *how changing travel patterns contributed to decline with reference to the increase in car ownership and the popularity of caravanning;*
- *the impact of the building of Butlin`s (1955) and Pontin`s (1961) camps hit the town`s tourist trade;*
- *the building of the M55 meaning that Blackpool became a day-trip resort along with the rise in self-catering holidays leading to the decline of the traditional B and B holiday;*
- *competition from theme parks;*
- *the decline of the traditional British summer holiday as a result of low cost budget flights and foreign package holidays;*
- *the perception of a tacky image and Blackpool as a destination for raucous stag and hen parties;*
- *how some of Blackpool`s attractions became faded and dated;*
- *the lack of municipal and commercial investment.*

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