GCSE MARKING SCHEME

AUTUMN 2020

HISTORY
COMPONENT 2: THEMATIC STUDY
2H. Changes in Entertainment and Leisure in Britain, c.500 to the present day
C100U80-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2020 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.

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MARK SCHEME AUTUMN 2020

Component 2: THEMATIC STUDY
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

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

Question: e.g. **Describe the Elizabethan theatre.** **[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 first theatre, appropriately named Theatre, was built in 1576 in Shoreditch outside the city walls because of hostility towards public performances and more open-air theatres were opened in London including the Rose (1587), the Swan (1595) and the Globe (1599) in which Shakespeare had a stake;*
- *most theatres were circular or octagonal in shape and surrounded by an open courtyard where the audience would stand around three sides of the stage while wealthy patrons would sit in comfort in roofed galleries and the nobility would watch the play from chairs placed on the stage;*
- *plays were largely unregulated but Elizabeth banned religious and political topics but plays were vulgar and the behaviour of the crowds often matched the subject matter and crime rates increased after performances;*
- *the Globe doubled as a bear pit, a brothel and a gaming house;*
- *various troupes of male actors emerged under noble patronage and competition was fierce leading to storylines being copied and plays stolen;*
- *admission prices were low and audiences made up off all social classes were large.*

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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.

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MARK SCHEME

Component 2: THEMATIC STUDY

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

Question 1

Mark allocation:	*AO1*	*AO2*	*AO3(a)*	*AO4*
4		2	2	

Question: **Use Sources A, B and C to identify one similarity and one difference in children's entertainment 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, B and C show boys and girls at play together
B and C show expensive toys
B and C show indoor play

Differences – A shows basic toys whereas B and C are sophisticated for the time
B shows gender related toys whereas A and C are played by both boys and girls
A shows physical, outdoor play whereas B and C are played indoors.

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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 changes in musical tastes over time? [6]**

Band descriptors and mark allocations

	AO1(b) 2 marks		**AO3 (a+b) 4 marks**	
			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 Salvation Army an evangelical Christian organisation who placed great emphasis on singing and music as a means of producing calm and contentment in people and as a way of encouraging them to lead good lives. As a temperance organisation they would promote the benefits of avoiding alcohol;*
- *to assess the reliability of the authorship there should be reference to it being from a magazine produced by the Salvation Army which had strong religious views and values believing at the time that there was too much bad behaviour and that people should turn to God for salvation. In that respect it has an agenda to evangelise;*
- *Source E is reliable to a degree as it is from an article in a magazine aimed primarily at young people and links pop music to raucous behaviour and rebelliousness. It was produced at a time when young people were trying to create their own identity and were very much influenced by the music of the time;*
- *to assess the reliability of the authorship there should be reference to the magazine being produced in Liverpool which was the heart of the "Mersey Beat" and reflects the mood and atmosphere of the time. The article was produced in 1963 when the Beatles were topping the charts which would widen its appeal and increase readership.*

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Question 3

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

Question: **Describe the Elizabethan theatre.** **[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 first theatre, appropriately named Theatre, was built in 1576 in Shoreditch outside the city walls because of hostility towards public performances and more open-air theatres were opened in London including the Rose (1587), the Swan (1595) and the Globe (1599) in which Shakespeare had a stake;*
- *most theatres were circular or octagonal in shape and surrounded by an open courtyard where the audience would stand around three sides of the stage while wealthy patrons would sit in comfort in roofed galleries and the nobility would watch the play from chairs placed on the stage;*
- *plays were largely unregulated but Elizabeth banned religious and political topics; plays were vulgar and the behaviour of the crowds often matched the subject matter; crime rates increased after performances;*
- *the Globe doubled as a bear pit, a brothel and a gaming house;*
- *various troupes of male actors emerged under noble patronage and competition was fierce leading to storylines being copied and plays stolen;*
- *admission prices were low and audiences made up of all social classes were large.*

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Question 4

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

Question: **Explain why seaside holidays became popular in 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:

- *at the beginning of the 19th century the rich began to spend more time at the seaside in the belief that bathing in seawater had medicinal benefits and resorts like Brighton and Eastbourne flourished;*
- *the growth of the railway system from the 1840s revolutionised travel making it much faster and available to ordinary people many of whom could now travel to the seaside for day trips or longer stays made easier by the "Penny per Mile" Act of 1844;*
- *of Britain's seaside resorts, Blackpool eclipsed all in terms of visitors and attractions and it was here that the concept of the traditional seaside holiday originated becoming Britain's first working class resort;*
- *industrialisation meant that people ceased to enjoy the seasonal breaks from work associated with farming and most workers had Sundays off along with the religious holidays;*
- *Bank Holidays were introduced by an act of 1871 which designated four holidays in England and Wales;*
- *as real wages began to increase in the latter half of the 19th century, friendly societies and holiday clubs encouraged workers to save towards holidays and 'wakes clubs' and 'going off' clubs were popular;*
- *increased spending power especially among young people allowed people to visit resorts;*
- *private and municipal investment in amenities and entertainment facilities saw the building of piers, promenades, variety theatre shows and beach entertainment;*
- *affordable accommodation in the form of Bed and Breakfast guest houses.*

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Question 5

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

Question: **Outline how sport has changed 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 sport 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:

- *in the medieval era sport was very basic and based largely on human strength or speed; gatherings at markets and weddings often hosted throwing, running and jumping competitions with "smock races" for women; sport as practice or as a substitute for war in the medieval era such as jousting at tournaments; more ordinary people held tests of strength and endurance; there were some team sports such as shinty and folk football; common folk hunted to provide food and basic raw materials but for the upper classes hunting was sport with social status determining who hunted, where they hunted and the methods used;*
- *in the early modern era the simple nature of sport for most people remained with village and parish rivalries leading to the first 'team' events; hunting became more of a sport*

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rather than a means to ensure food and was popular with both noblemen and women; bull-baiting became a national pastime and was endorsed by Elizabeth I; cock-fighting became well established in the period and for the next two centuries was Britain's premier sport;

- *in the modern era organised sport developed rapidly; the nineteenth century saw laws and regulations introduced; the growth of team sports based around new towns and cities; the growth of spectator sports linked to the railway network in the later nineteenth century; moves towards professionalism; sponsorship and the amount of wealth generated by football, motor racing and boxing; the role of the media in promoting the professional game; changes in spectator habits including new stadia and venues; encouragement of sport for all in the later twentieth century including the building of local sports centres.*

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
High	4	• 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
Intermediate	2-3	• 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
Threshold	1	• 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	• 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

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Question 6 (a)

Mark allocation:	*AO1 (a)*	*AO2*	*AO3*	*AO4*
8	**8**			

Question: **(a) Describe two types of events held at Wembley Stadium. [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:

- *Wembley has hosted International football matches along with World and European Cup Finals, League Cup Finals, Charity Shield matches and apart from the years of the Second World War, every F.A. cup final from 1923 to 2000. Three games stand out*
  - *the F.A. Cup Final of 1923 between Bolton Wanderers and West Ham United which saw upwards of 300,000 spectators turn up and PC George Scorey and his white horse Billy gained much credit in controlling the crowds and the game was dubbed the "White Horse Final"*
  - *the F.A. Cup Final of 1953 which was dubbed "The Stanley Matthews Final".*
  - *in 1966 England met West Germany in the final of the World Cup and ran out 4-2 winners.*
- *the Summer Olympic Games were held in London in 1948 and Wembley Stadium was offered as a venue. Some alterations were made such as the construction of Wembley Way leading from the station to the stadium and the dirt track used for greyhound racing was replaced by a cinder running track. The stadium hosted track and field events, equestrian events and football and hockey matches. Swimming and diving took place in the nearby Empire Pool (now Wembley Arena).*
- *the Rugby League Challenge Cup Final came to Wembley in 1929 and saw Wigan beat Dewsbury 13-2 and, apart from the war years, the Cup Final was held at Wembley until 1999. The largest recorded crowd for Challenge Cup Final was in 1985 when Wigan beat Hull F.C. 28-24 in front of 99,801 spectators. Every year witnessed coachloads of fans making the pilgrimage south to Wembley. Rugby League boomed in the post-war period and television coverage popularised the sport. The "Watersplash Final" of 1968 remains a popular television archive when Leeds beat Wakefield Trinity on what really was an unplayable pitch. Wembley was used also for major Rugby League internationals and for the Rugby League World Cup finals of 1992 and 1995.*

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- *the first ever boxing match held at Wembley Stadium was between the American heavyweight Tom Gibbons and the British fighter "Basking" Jack Bloomfield which drew an audience of 50,000. However, the experiment of holding boxing events in the wide, open space of the stadium bowl proved unsuccessful at the time. In June 1963 the British and Commonwealth Champion Henry Cooper took on the American Cassius Clay (later Muhammad Ali) in an eliminator for the Heavyweight Championship of the World which ended in the fifth round when Clay stopped Cooper. In July 1986 the British boxer Frank Bruno fought the American Tim Witherspoon for the world heavyweight title. The bout was largely uneventful and Bruno was stopped in the 11th round. Nine years later, 32,000 fans saw Bruno lift the World Boxing Council Championship by outpointing the American Oliver McCall.*
- *the 1970s saw Wembley Stadium branch out to embrace the music world and it hosted The London Rock and Roll Show in 1972 which featured the biggest names at the time. On July 13th, 1985, Wembley Stadium staged Live Aid, a worldwide rock concert organised to raise money for the relief of famine-stricken Africans and was linked by satellite to around 1.5 billion viewers in 170 nations. Other musical charity events at Wembley have included the Human Rights Now, the Nelson Mandela 70th Birthday Tribute the Freddie Mercury Tribute Concert for Aids Awareness and the Net Aid charity concert.*

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Question 6 (b)

Mark allocation:	*AO1*	*AO2*	*AO3*	*AO4*
12		**12**		

Question: **(b) Explain why Wembley Stadium is significant in illustrating changes in the entertainment and leisure industry in 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 why Wembley Stadium is significant in illustrating changes in the entertainment and leisure industry in the 20th century set within the appropriate historical context.**	**10-12**
BAND 3	**Offers a reasoned explanation and analysis of the historic site in showing why Wembley Stadium is significant in illustrating changes in the entertainment and leisure industry in the 20th century set within the appropriate historical context.**	**7-9**
BAND 2	**Offers some explanation and analysis of the historic site in showing why Wembley Stadium is significant in illustrating changes in the entertainment and leisure industry in the 20th century set within the appropriate historical context.**	**4-6**
BAND 1	**Offers a generalised explanation and analysis of the historic site with limited reference to showing why Wembley Stadium is significant in illustrating changes in the entertainment and leisure industry in the 20th century.**	**1-3**

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:

- *in 1920 the British Empire Exhibition Corporation proposed the building of a substantial, multi-purpose sporting complex with a great national sports ground at its centre;*
- *in anticipation of large crowds to the exhibition transport links were improved with a new link road named Manor Drive and the Exhibition site was served by Wembley Park and Wembley Hill Stations but because of the vastness of the site its own three-mile railway line, the Never Stop Railway was built which was a loop line connecting Wembley Park with Exhibition Station together with a stop near to the stadium;*
- *the stadium was designed as a multi-purpose structure able to seat 30,000 people while the terraces provided standing space for a further 100,000 spectators. The arena was capable of hosting many events and was the architectural focal point of the exhibition;*

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- *the stadium became the centrepiece of the 1948 Olympic Games hosting both the opening and closing ceremonies and in all 33 track and field events and some equestrian events together with the football and hockey finals took place;*
- *television came to Wembley in 1948 and the installation of cameras projected Wembley into the technological world and created a need for constant adaptation to keep pace with change;*
- *the stadium catered for the popular sports of the times such as greyhound racing and motorcycle speedway;*
- *in 1955 floodlights were installed which made evening kick-offs possible and allowed fans with daytime commitments to attend matches;*
- *the stadium was improved further in 1963 with the installation of a glass and aluminium cantilever roof together with an electronic scoreboard and the capacity of the stadium was reduced to 97,000;*
- *a number of safety measures were carried out following the Taylor Act and Football Spectator`s Act of 1989;*
- *to cater for visitors there were some 152 food points and 2 restaurants together with executive boxes;*
- *Wembley adapted to changing trends in the entertainment and leisure industry by diversifying into different sports and events.*

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