GCSE MARKING SCHEME

SUMMER 2022

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 2022 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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COMPONENT 2: THEMATIC STUDY

2H. CHANGES IN ENTERTAINMENT AND LEISURE IN BRITAIN, C.500 TO THE PRESENT DAY

SUMMER 2022 MARK SCHEME

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:

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

Question: e.g. **Describe the games played by children in the 16th and 17th centuries. [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 a weak, generalised description of 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:

- *children`s games in the early modern era were similar to those in medieval times;*
- *children both rich and poor had to rely largely on their own imagination and creativity to entertain themselves and throwing, jumping and running and hiding games remained popular;*
- *there remained the need to develop skills that would be needed in later life which involved archery to help wealthier boys become huntsman and soldiers and "quoits" to develop aiming and throwing skills;*
- *hoops remained popular but now with a gender bias where girls would toss them into the air, catch them and do tricks whereas boys would run at speed pushing the hoops along;*
- *games are depicted in detail in Bruegel's painting "Children's Games" (1560). A few play solitary games like blowing bubbles, doll making, hat making or playing music. Most play with others and with toys and can be seen on stilts, spinning hoops and tops, pulling ropes and twirling sticks. Three boys on a red fence are pretending to ride horses; others are leapfrogging and playing on a see-saw. Some play gently like the two girls playing "knuckles" while others can be seen engaged in rougher activities such as "bum-bouncing", hair-pulling and disturbing bee-hives.*

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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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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 cruelty in sport and 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 and C show the use of hunting horns*
A and C are outdoor activities
B and C suggest a degree of organisation of the activities

Differences – *B is taking place in a purpose-built ring within a building whereas A and C are outside activities*
B shows a large gathering of spectators whereas A and C show a small number of participants
C shows well to do participants, A shows ordinary people whereas B shows both rich and poor.

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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 popular entertainment 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 a parliamentary act ordering the closing of theatres in 1642.The banning of plays was ordered by the "Long Parliament", which viewed them in the same light as public houses as places of vulgarity, drunkenness and prostitution. The Puritan view was that playhouses were ungodly and were a distraction from the pursuit of a moral society;*
- *to assess the reliability of the authorship there should be reference the source being largely factual as it is from an Act of Parliament. The Long Parliament was led primarily by Puritans who would exhibit religious bias but they were driven by faith and a sincere belief in the sinfulness of theatres. In closing them, they were convinced that they were doing God`s work;*
- *Source E is reliable to a degree as it is from a newspaper article discussing the impact of American films on British society. By the 1920s the cinema had become the most popular and influential form of entertainment in Britain and the Hollywood film studios provided the British cinema-going public with its favourite films and stars. The cinema attracted huge audiences with half the population of Britain attending at least once a week. Some observers at the time were concerned about the adverse effect the movies might have on people, especially women and the young. The article mentions the "Americanization" of people with its negative effects;*

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- *to assess the reliability of the authorship there should be reference to how the newspaper might be exaggerating the issue, possibly with the view that the popularity of American films was happening at the expense of the British film industry and that sections of British society were being adversely affected by American films. The article deals with a topic which was hugely popular at the time which would appeal to a particular audience and so increase readership. The writer writes in a jocular manner and uses the Americanism "Gee Whiz" with irony and for comedic effect.*

There should be reference to the time and circumstances under which the sources were produced.

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Question 3

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

Question: **Describe the games played by children in the 16th and 17th centuries.** **[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:

- *children`s games in the early modern era were similar to those in medieval times;*
- *children both rich and poor had to rely largely on their own imagination and creativity to entertain themselves and throwing, jumping and running and hiding games remained popular;*
- *there remained the need to develop skills that would be needed in later life which involved archery to help wealthier boys become huntsman and soldiers and "quoits" to develop aiming and throwing skills;*
- *hoops remained popular but now with a gender bias where girls would toss them into the air, catch them and do tricks whereas boys would run at speed pushing the hoops along;*
- *games are depicted in detail in Bruegel's painting "Children's Games" (1560). A few play solitary games like blowing bubbles, doll making, hat making or playing music. Most play with others and with toys and can be seen on stilts, spinning hoops and tops, pulling ropes and twirling sticks. Three boys on a red fence are pretending to ride horses; others are leapfrogging and playing on a see-saw. Some play gently like the two girls playing "knuckles" while others can be seen engaged in rougher activities such as "bum-bouncing", hair-pulling and disturbing bee-hives.*

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Question 4

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

Question: **Explain why media coverage has led to an increase in the popularity of sport since the 1950s. [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:

- *newspapers would report matches and games along with sporting features, editorials and photographs which created a fan base and increased the popularity of sporting stars, teams and events;*
- *comics were read by younger sports fans and helped popularise sport with fictional stars such as Roy of the Rovers in the Tiger;*
- *few households had televisions in the 1950s and most followers tuned into their radios for sports coverage and results;*
- *at first there was only limited sport shown on television as sporting authorities feared that it would impact negatively on match attendances;*
- *the BBC launched its "Grandstand" programme in 1958 with its "Final Score" which featured a teleprinter to relay scores and "Match of the Day" was launched in 1964 and quickly became a permanent feature of Saturday evening viewing;*
- *commentary and analysis added to interest in, and understanding of sports;*
- *ITV responded with its "World of Sport" in 1965 featuring football previews, horseracing, rugby union and wrestling together with lesser- known sports such as hockey, netball and water-skiing;*
- *in 1966 the World Cup Final between England and West Germany at Wembley was watched on both channels by a huge audience of 32.6 million people;*

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- *other sports such as tennis, rugby union and cricket were aired which widened their appeal and increased their popularity;*
- *the arrival of colour television in the late 1960s catapulted snooker as an 'armchair sport' and saw many take it up as a recreational sport;*
- *the availability of video recorders in the 1980s meant that games could be watched and stored and the 1990s witnessed a huge shake-up with the arrival of satellite television in the form of SkyB and pay-to-watch sports;*
- *in the 21st century fan sites and podcasts have increased interest in many sports.*

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Question 5

Mark allocation:	*AO1 (a+b)*	*AO2*	*AO3*	*AO4*	*SPaG*
16	**6**	**10**			

Question: **Outline how musical tastes changed from c.500 to the present day. [16]**

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 musical tastes 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 singing and making music were popular and performed by travelling `gleemen` and wandering musicians; ordinary people played music on crude whistles and recorders while more accomplished musicians played instruments such as harps and lyres; most songs would be religious in nature and chanted in church services; folksongs would have been sung to relieve the drudgery of daily life sung by people at work, mothers to their children and by warriors marching to battle; court entertainment and banquets;*

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- *in the early modern era courtly entertainment continued and was popular during the Tudor period particularly in the reign of Elizabeth I; the importance of music in terms of status by kings, nobles and patrons in the Renaissance period and the need to challenge court musicians to create new music and styles; the development of musical dramas and operas in the 17th century which were born out of royal entertainments with stories taken from classical mythology, often drawing parallels between the ruler and mythological gods or heroes; the introduction and development of orchestral and classical music and choral singing in the early18th century;*
- *in the modern era choral singing in the 18th century grew in popularity as did choirs and music halls in the 19th century; the popularity of brass bands in the industrial period; radio and television popularised music in the 20th century especially among young people; popular music changed from jazz from the 1920s through to skiffle and rock and roll in the 1950s and 1960s; the explosion of pop music in the 1960s exemplified by the Beatles and to experimentation of music in the late1960s/1970s; the popularity of ball-rooms, pop concerts and festivals for music performance; how advances in technology such as record players, jukeboxes, tape-recorders and digitalised music helped popularise music.*

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Question 6 (a)

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

Question: **Describe two aspects of life for campers at Butlin`s Skegness.** **[8]**

Band descriptors and mark allocations

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

- *living accommodation - early adverts made reference to cosy "Elizabethan -style" chalets measuring 10 feet by 10 feet with electric lights, carpeted floors, running water and first-class sanitary arrangements; Skegness offered six hundred detached chalets constructed in lines at the end of which were toilet and shower blocks; the running water was cold but hot water was available from outside taps; chalets were uniform, basic and little more than a base for the holiday and a place to sleep; modern chalets now have kitchenettes, bathroom facilities and central heating which resemble lodges with balconies and verandas set around lakes and landscaped gardens while being close to amenities; resorts now offer accommodation options to cater for different tastes and budgets;*
- *dining - feeding campers was always a priority and the early camps advertised four meals a day which was reduced to three; upwards of 2,000 campers would be accommodated in two sittings in large dining halls where meals were served by waiting staff and food was kept hot with the use of electrically heated containers called "Jacksons"; for campers who enjoyed an evening drink, Butlin's offered more traditional fare, catered for in "Olde Worlde" pubs and Cocktail and Beachcomber Bars were introduced as a means of reflecting new trends in drinking in the 1960s, in the larger camps, Revolving Carousels Bars were introduced which were an American import; life in the early camps was rather regimented and campers would plan their daytime activities around the set dining times but as time went on, campers demanded more freedom and Butlin's made a departure from its dining arrangements when it began offering self-catering facilities from the 1970s; in more recent times, camps offered a range of options for dining, from self-catering through to full dining arrangements;*

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- *during the 1950s and 1960s,over five million people went dancing weekly and Butlin`s was quick to tap into the trend by providing ballrooms in each camp, the Viennese Ballroom was the venue for old-time dancing but when rock and roll arrived in the 1950s, another ballroom was added to cater for younger campers; the Gaiety Theatre hosted entertainment including variety shows, talent competitions and the Redcoat Show; for more sophisticated tastes, the camp had a resident Repertory Company who performed plays and reading rooms were established from the 1940s as places where people could escape from the hustle and bustle of camp life and relax with newspapers and magazines; campers were also able to watch television in two cinema-type theatres, one offering programmes from the BBC while the other screened "commercial" programmes from ITV, feature films were shown every evening along with cartoon films for younger campers; from the outset, one of the main attractions of the entertainment programme was the large outdoor swimming pool, indoor swimming pools were introduced in the 1960s; camps became synonymous with a range of often wacky competitions; other activities included golf, tennis, bowls, boating, skating, amusement arcades and the funfair;*
- *the care and treatment of children was central to the Butlin's experience and was key to their advertising drive; by the 1950s, all camps provided a full nursery service for babies and infants up to two years of age at a time when most families had no access to baby care; nurseries also offered play rooms, pushchair hire and a nappy washing service; a feature which allowed parents to enjoy evening entertainment was the chalet patrol where nurses patrolled chalet lines between 5.30pm and 11.30pm listening for distressed babies and parents would be alerted by "Baby Crying" messages when out at entertainment venues; the Butlin's Beavers Club catered for children aged six to eleven years with organised games and entertainment.*

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Question 6 (b)

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

Question: **Explain why Butlin's Skegness is a good example of how a venue for leisure and entertainment adapted to meet changes in holiday patterns in the 20th and early 21st centuries. [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 Butlin's Skegness is a good example of how a venue for leisure and entertainment adapted to meet changes in holiday patterns in the 20th and early 21st centuries set within the appropriate historical context.**	**10-12**
BAND 3	**Offers a reasoned explanation and analysis of the historic site in showing why Butlin's Skegness is a good example of how a venue for leisure and entertainment adapted to meet changes in holiday patterns in the 20th and early 21st centuries set within the appropriate historical context.**	**7-9**
BAND 2	**Offers some explanation and analysis of the historic site in showing why Butlin's Skegness is a good example of how a venue for leisure and entertainment adapted to meet changes in holiday patterns in the 20th and early 21st centuries 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 Butlin's Skegness is a good example of how a venue for leisure and entertainment adapted to meet changes in holiday patterns in the 20th and early 21st centuries.**	**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:

- *the beginning of the 20th century saw an increase in the number of people taking annual holidays but many visitors to sea-side resorts could not afford to stay at expensive seafront hotels and sought out cheaper accommodation in guesthouses and "bed and breakfast" houses; camping also increased in popularity in the inter-war period and tents became replaced with chalets and communal buildings for eating and entertainment and the holiday camp was born;*

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- *Butlin began to explore the idea of a holiday camp with quality activities and entertainment so that families could really enjoy their time together; he aimed to provide a whole new way for British families to enjoy a seaside break where they would feel cared for;*
- *with the advent of paid holidays in 1938 Butlin realised that he could entice people away from the guesthouses by providing accommodation on a new site with all attractions "under one roof";*
- *the Holidays with Pay Act guaranteed workers a week's paid holiday a year and Butlin's camps offered visitors "a week's holiday for a week's pay";*
- *after 1945 the country entered a period of recovery and a stay at Butlin's became more affordable and accessible;*
- *Butlin pioneered the concept of the "all-inclusive holiday" in terms of enjoyment and service which was summed up in his mission statement: "Our True Intent is all for Your Delight";*
- *the role of the Redcoats was central to the Butlin's ethos in creating the holiday experience;*
- *as the numbers of holidaymakers increased throughout the 1950s and 1960s major investment took place as part of a programme of expansion as a counter to the attraction of cheap foreign package holidays;*
- *in 1972, following a number of take-over attempts, Butlin Holidays Limited was sold to the Rank Organisation who invested heavily in updating the camps to cater for changing trends in the holiday business;*
- *the new company pledged to restyle its brand and drop its "Hi-de-Hi" image and the resort benefited from a £14 million investment and renovation programme, following which the resort was renamed as Funcoast World;*
- *Skegness and the other camps were re-launched as Holiday Worlds and their popularity increased and by the early 1990s numbers of visitors were on a par with the peak figures of the 1970s;*
- *the resort underwent further improvement work with the construction of the Skyline Pavilion which contained new entertainment facilities such as stages, bars, restaurants and shops;*
- *with continued competition from foreign destinations Butlins was sold to Bourne Leisure Limited and the "staycation" was back; chalets were replaced by Seaside Apartments and the new owners began working with consultants in order to identify new concepts for entertainment.*

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