



GCSE MARKING SCHEME

SUMMER 2018

HISTORY

COMPONENT 2: THEMATIC STUDY

**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 2018 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 2018

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:

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

Question: e.g. **Describe cruel sports as entertainment in the 16th and 17th centuries.** [5]

Band descriptors and mark allocations

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

- *cruel sports such as bull, bear and badger-baiting, hare-coursing and cock-fighting;*
- *how bull baiting progressed from a local form of entertainment to become a national pastime;*
- *how cock-fighting became the country's premier sport and the vicious contests;*
- *crowds were predominately male who gambled on the outcome of the contests;*
- *hunting the stag or boar as an exclusive sport for the rich using horses and specially trained dogs.*

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 SUMMER 2018

Component 2: THEMATIC PAPER

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

Question 1

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

Question: **Use Sources A, B and C to identify one similarity and one difference in developments in sport 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 are spectator sports
A and C show sporting contests
A and C show sports arenas.*

*Differences – B depicts hunting as a cruel sport
B shows that hunting was enjoyed by rich people whereas C shows working class spectators
C shows mass spectatorship.*

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	
			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 the view of the Rev. John Stockwood in 1578 who is clearly anti-theatre. He is describing the stance of the church which viewed theatres as vulgar, sinful places which were magnets for drunkenness, vice and prostitution;*
- *to assess the reliability of the authorship there should be reference to his strongly held views and to him being biased and driven by his faith. He is speaking at a gathering in public and speaks passionately using emotive words;*
- *Source E is reliable to a degree and is from an interview given by Marie Lloyd a famous British music hall performer who was known as the 'Queen of the Music Hall'. She is saying that audiences went to be entertained and expected crudeness and vulgarity as part of the performance which is in line with music hall tradition;*
- *to assess the reliability of the authorship there should be reference to Marie Lloyd's bawdy performances and the use of double-meanings which she alludes to. She is speaking in an interview to the New York Times and would want to gain full publicity while the newspaper would want to enhance the feature in order to increase readership.*

Question 3

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

Question: **Describe cruel sports as entertainment 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:

- *cruel sports such as bull, bear and badger-baiting, hare-coursing and cock-fighting;*
- *how bull baiting progressed from a local form of entertainment to become a national pastime;*
- *how cock-fighting became the country's premier sport and the vicious contests;*
- *crowds were predominately male who gambled on the outcome of the contests;*
- *hunting the stag or boar as an exclusive sport for the rich using horses and specially trained dogs.*

Question 4

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

Question: **Explain why children's entertainment changed in the second half of the 20th 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:

- *the growth of radio and television programmes aimed specifically at children of differing ages as a means of encouraging reading, stimulating minds and instilling morals and values;*
- *indoor and outdoor games and pastimes much similar to previous generations;*
- *popularity of boys and girls comics;*
- *youth clubs and organisations;*
- *Saturday morning cinema clubs;*
- *developments in technology leading to the introduction of computer games in the 1960s and video arcade games in the 1970s;*
- *the popularity of personal computers and games along with massive research and investment from companies such as Nintendo, Sega and Sony;*
- *reasons for the decline in playing outdoors.*

Question 5

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

Question: **Outline how tastes in music have 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 tastes in music 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 and by warriors marching to battle; court entertainment and banquets;*

- *in the early modern era courtly entertainment continued into the Tudor period; 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; the introduction and development of orchestral and classical music and choral singing in the early 18th century;*
- *in the modern era choral singing in the 18th century grew in popularity as did choirs and music halls in the 19th century; 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 late 1960s/1970s; the popularity of ball-rooms, pop concerts and festivals for music performance.*

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

Question: **(a) Describe two main forms of entertainment for visitors to 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 main features of the historic site set within its appropriate historical context.	6-8
BAND 2	Offers some knowledge to describe two main features of the historic site set within its historical context.	3-5
BAND 1	Offers a generalised description with limited knowledge of two main features of the historic site.	1-2

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 entertainment in Blackpool in the late nineteenth and early twentieth centuries were generally those associated with the environment of new seaside resorts in England. 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 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 the decline of Blackpool as a resort is important in showing changes in holiday patterns 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 changes in entertainment and leisure set within the appropriate historical context.	10-12
BAND 3	Offers a reasoned explanation and analysis of the historic site in showing changes in entertainment and leisure set within the appropriate historical context.	7-9
BAND 2	Offers some explanation and analysis of the historic site in showing changes in entertainment and leisure set within the appropriate historical context.	4-6
BAND 1	Offers a generalised explanation and analysis of the historic site with limited reference to changes in entertainment and leisure.	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:

- *analysis of the decline of the historic site of Blackpool in the later part of the twentieth century;*
- *the decline of the traditional summer holiday;*
- *the perception of a tacky image;*
- *increased car ownership and the popularity of tourist and static caravans;*
- *the building of the M55 motorway meaning visitors could return home rather than stay over;*
- *how the building of the Butlin's (1955) and Pontin's (1961) camps hit the town's tourist trade;*
- *competition from low cost budget flights abroad and package holidays*
- *self-catering holidays with reduced demand for traditional bed and breakfast accommodation;*
- *competition from theme parks;*
- *lack of municipal and commercial investment;*
- *attempts to arrest the decline with new attractions such as: Blackpool Zoo (opened in 1972); the Hounds Hill Centre (1980); the Sandcastle Waterpark (1986) and Blackpool Sea Life Centre (1990).*