GCSE MARKING SCHEME

SUMMER 2024

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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About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

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COMPONENT 2: THEMATIC STUDY

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

SUMMER 2024 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:

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 how listening to music changed in the twentieth century [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 a weak, generalised description of the issue.**	**1**

Use 0 for incorrect or irrelevant answers.

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.

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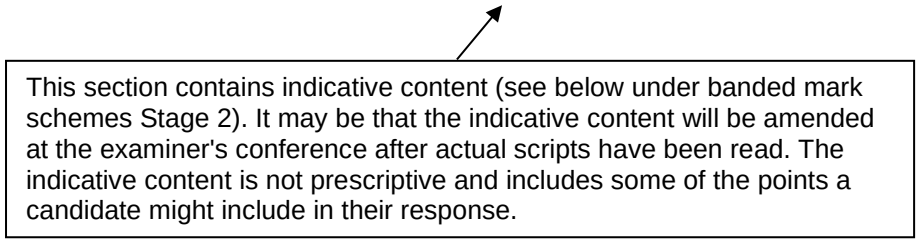
Indicative content

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:

- *Before the twentieth century music had to be listened to as a live performance.*
- *The development of the gramophone in the UK began in 1898, enabling people to listen to very crudely recorded performances. By the 1920s cheaper gramophones had increased their use and by the 1930s the development of the electronic microphone had led to a huge improvement in the quality of recordings.*
- *The development of vinyl records in the 1940s made listening to 'record' much cheaper and enabled them to be played on more portable record players or on jukeboxes in coffee bars.*
- *The development of the compact disc in the 1980s built on the popularity of records but as a format they were more durable, more portable and could hold twice the music of a vinyl record.*
- *The development of the radio led to the beginning of regular national radio broadcasts in 1922. By the 1950s transistor radios began to replace the older valve models and were portable so they could be listened to anywhere, including in a car.*
- *Television began to show music programmes from the later 1950s and popular music programmes such as "Top of the Pops", which started in 1964, regularly had millions of viewers.*
- *More portable and recordable music formats were developed with cassettes in the1970s and MP3 players by the end of the century.*
- *Live music changed as well as dance halls where dance bands played were increasing replaced by nightclubs. Outdoor performances to large audiences at rock festivals developed in the 1960s and continued to grow for the rest of the century.*



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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 the examiner training meeting immediately prior to the commencement of marking, detailed advice from the Principal Examiner on the qualities of each mark band will be given along with examples of pre-marked work. 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, either because it contains nothing of any significance to the mark scheme or 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 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**	**BAND 2**	**Uses the sources to identify both similarity and difference.**	**2**
BAND 1	**Identifies either one similarity or one difference.**	**1**	**BAND 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 –
Sources A and B show animals being used
Sources A and C show an audience watching the sport
Sources A and C show special clothing being worn by people playing the sport

Differences –
Sources A and B show sports involving violence while Source C does not
Sources A and C see show an audience watching the sport while B does not
Source C shows only women paying the sport while Sources A and B do not

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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 how holidays and travel have changed 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**	**BAND 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**	**BAND 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 written by a travel writer who had visited Brighton at the time and described some of its attractions as a resort. Brighton had become a holiday resort in the eighteenth century for richer people looking for a quiet retreat which is how Cobbett describes it.*
- *To assess the reliability of the authorship there should be reference to Cobbett being a journalist and a political reformer rather than a holiday maker, which might give him a different perspective to those who stayed in the resort, or indeed those who could not afford to visit it.*
- *Source E is reliable to a degree as it is a report in a modern newspaper, written by a journalist who should have done their research into this topic. The popularity of the package holiday is clearly vastly different to the remote resort for the few who could afford it as described in Source D.*
- *To assess the reliability of the authorship there should be reference to how the journalist arrived at their conclusions, as well as a reference to the title of the article which puts a clear bias on the view of the author as someone who is very positive about package holidays and a revival of interest in them in the twenty-first century.*

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

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Question 3

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

Question: **Describe how listening to music changed in the twentieth century. [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 describes 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:

- *Before the twentieth century music had to be listened to as a live performance.*
- *The development of the gramophone in the UK began in 1898, enabling people to listen to very crudely recorded performances. By the 1920s cheaper gramophones had increased their use and by the 1930s the development of the electronic microphone had led to a huge improvement in the quality of recordings.*
- *The development of vinyl records in the 1940s made listening to 'record' much cheaper and enabled them to be played on more portable record players or on jukeboxes in coffee bars.*
- *The development of the compact disc in the 1980s built on the popularity of records but as a format they were more durable, more portable and could hold twice the music of a vinyl record.*
- *The development of the radio led to the beginning of regular national radio broadcasts in 1922. By the 1950s transistor radios began to replace the older valve models and were portable so they could be listened to anywhere, including in a car.*
- *Television began to show music programmes from the later 1950s and popular music programmes such as "Top of the Pops", which started in 1964, regularly had millions of viewers.*
- *More portable and recordable music formats were developed with cassettes in the1970s and MP3 players by the end of the century.*
- *Live music changed as well as dance halls where dance bands played were increasing replaced by nightclubs. Outdoor performances to large audiences at rock festivals developed in the 1960s and continued to grow for the rest of the century.*

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Question 4

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

Question: **Explain why cinema became a popular form of entertainment in the twentieth 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:

- *Film began in the 1890s when very short films were shown in halls or at travelling fairs – they were immediately interesting to people because of their novelty value.*
- *By 1914 there were over 4,000 purpose-built cinemas in Britain, which meant that it was easy to get to see movies and ticket prices were low so most people could afford to go several times a week – some people called it the "poor man's theatre".*
- *By the 1920s cinemas had become more luxurious and were much more attractive places to spend a lot of time, offering comfort and warmth even in the winter.*
- *The wide variety of films available increased the potential audience, whether it was the steamy romances of Rudolph Valentino, the epics made by DW Griffith or the slapstick comedies of Charlie Chaplin. By the 1920s cartoons were also being shown which attracted children to the cinema, as well as amusing adults.*
- *During the 1920s the technology of cinema improved with innovations such as synchronized sound from 1927 with "The Jazz Singer" and experiments with colour in films such as "The Wizard of Oz" which increased people's interest even further.*
- *By the 1930s half the British population was going to the cinema at least once a week to escape the difficulties of the Depression in the 1930s and during the Second World War movies helped to boost people's morale.*

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Question 5

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

Question: **Outline how children's entertainment 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**	**BAND 4**	**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**	**BAND 3**	**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**	**BAND 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**	**BAND 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.

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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 the medieval era, children were adults at a much younger age than now and often played the same games as adult. Class and gender would have determined children's games. Peasants played simple games such as knucklebones, or with simple toys such as basic dolls or soldiers made from wood. Wealthier children played chess. Wealthy boys played pretend warfare with wooden swords and bows, while girls played dressing up to imitate weddings or ladies at the royal court. Simple outdoor games included spinning tops and hoops, stilts, football, hide and seek, hopscotch and blind man's buff.*
- *In the early modern era, many of the games from the medieval period continued as children were still expected by adults to entertain themselves Many games helped children to develop skills that would be needed in later life. Archery would help wealthier boys become huntsman and soldiers and quoits, played with rope and stones, would develop aiming and throwing skills. Hoops were still popular but now girls would toss them into the air, catch them and do tricks. Boys would run pushing the hoops along. While there were some solitary games, many involved children playing together as can be seen in Bruegel's "Children's Games" painted in 1560.*
- *In the modern era, there were several important developments. To begin with, toys and games were still aimed at educating children. Rich boys played with train sets, farm sets and castles with lead and later tin soldiers. They would often be sent to private boarding schools where they would participate it team games such as rugby. Rich girls played with dolls houses, tea sets and toy shops. Girls were taught how to embroider. They would go to finishing schools to learn music, drawing and social etiquette. The nurseries and playrooms of wealthy houses would contain a rocking horse which both boys and girls played on together with Noah's Arks and their contents and puppet theatres. Jigsaw puzzles and alphabet brick would encourage learning from a very young age. Working class children had no time for education and little for play as they were expected to work. Developments in photography and printing led to more children's books, magazines and eventually comics for those who could read. Poorer children who could not read continued to play outside. By the twentieth century, as all children received at least a basic education children's comics and books became more popular covering everything from being educational to just have lots of funny stories and larger than life characters such as Dennis the Menace in the Beano. Board games began to become available more cheaply from the 1930s along with jigsaw puzzles. From 1922 the BBC had produced radio programmes for children in the Children's Hour and by the 1950s children's programmes were broadcast on television as well. By the twenty-first century there were dedicated children's television channels such as CBeebies. Throughout the twentieth and twenty-first centuries children's entertainment moved away from being educational to being more about fun and enjoyment. The first computer games were developed in the 1960s and moved from being available via video arcades in the 1970s to home gaming systems in the 1980s and 1990s. Easier and cheaper access to home computing, the internet and mobile phones have also increased the use of computer games for children's entertainment. By the twenty-first century there have been several campaigns, including one recently by the National Trust, to try and get children to play outside again.*

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.

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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* forms of entertainment associated with Alexandra Palace in the nineteenth century. [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:

- *In the grounds of Alexandra Palace. There was a horse racing track known as the 'frying pan' because of its shape – it was the only horse-racing track in London at the time and was also used for bicycle races. There was also parkland landscaped by Alexander McKenzie which included ornamental lakes, a boating lake, an open-air swimming pool and a permanent fun fair. There were horse shows, dog shows, athletics meetings, cricket matches, and regular fireworks displays took place, as well as horse racing in front of the large grandstand for spectators. The huge parklands could also cater for spectacular events such as a mass balloon ascent or displays of parachute jumping. The rollercoaster in the park was one of the first attractions in Britain to be immortalised in film in 1898 and an airship built in the park in 1905 flew to Paris. One of the most spectacular outdoor shows involved the recreation of the destruction of Pompeii on one of the lakes.*
- *Inside Alexandra Palace. The building was opened with a grand concert to celebrate Queen Victoria's birthday. The theatre at the east end of the building opened with a spectacular ballet performance, followed by a series of operas over the following weeks. In the middle of the building was the Great Hall. The rest of building was divided into several smaller galleries which included works of art, flower and fruit shows, as well as an aquarium and animal displays. The Great Hall could seat 14 000 people for lectures or be used as an exhibition space. The other main facilities within the Palace were a theatre for 3,000 people, containing all the latest theatrical technology which allowed actors to fly and for sets to be changed quickly, and a concert hall for 3 500. The organ in the Great Hall was the largest in the world at the time, built by Henry Willis in his workshop in Camden Town. The Palm Court was an enclosed space under a glass roof that hosted a display of exotic plants. Galleries had displays of tapestries and statues, as well as exhibitions of fine art and demonstrations of new technologies and scientific ideas. There were also banqueting suites that could be rented out with the food supplied by the large kitchens in the basement of the building.*

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Question 6 (b)

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

Question: **(b) Explain why Alexandra Palace is significant in showing how popular entertainment developed in the nineteenth and twentieth 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 changes in crime and punishment set within the appropriate historical context.**	**10–12**
BAND 3	**Offers a reasoned explanation and analysis of the historic site in showing changes in crime and punishment set within the appropriate historical context.**	**7–9**
BAND 2	**Offers some explanation and analysis of the historic site in showing changes in crime and punishment 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 crime and punishment.**	**1–3**

Use 0 for incorrect or irrelevant answers.

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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:

- *By the nineteenth century people who lived in towns had more and more leisure time as a result of restrictions on working hours that followed on from the Factory Acts. Leisure was no longer just for the rich, now it was for the workers as well. People were looking for opportunities to escape from their working lives, even if it was just for a few hours. Somewhere like Alexandra Palace could offer them a variety of opportunities to escape – watching or playing sport, walking the extensive landscaped grounds, having fun at the fair, indulging their curiosity with art galleries and lectures.*
- *The Victorian theatre at Alexandra Palace still exists today and illustrates many of the techniques and technologies that were developed in Victorian times to create the spectacles that people came to the theatre to see. The theatre held audiences of up to 3,000 who would come to see operas and dramas, operas and ballets, as well as music hall acts and pantomimes. From 1896 the theatre would also be used as a cinema and a permanent projector was installed in 1905.*
- *It was very difficult to run the park at a low enough cost to keep it popular, so a 1901 Act of Parliament declared the Palace and Park to be "a place of public resort and recreation" and created the Alexandra Palace and Park Trust to run it. This is significant as it is one of the earliest examples of laws to protect public access and had kept the site free and open to the public ever since.*
- *The Palace became the site of the first BBC television broadcasts after the trustees leased the old dining rooms of Alexandra Palace to the British Broadcasting Corporation (BBC) for twenty years in 1935 to use as the site for their experiments in television broadcasting. From November 1936 the BBC studios at the Palace became the centre of Britain's first regular television recording and broadcasting service.*
- *The BBC Garden on the south side of the hill that Alexandra Palace is built on was created as part of the first ever gardening show broadcast at the end of November in 1936. It was called "In Your Garden" presented by Cecil Middleton, who was one of the well-known BBC radio presenters. This programme was particularly important as it was the first outside broadcast, live and unrehearsed. Middleton became such and influential figure as a result of this that he went on the front the government's "Dig for Victory" campaign in the Second World War, to encourage people to grow their own food. The garden is still visited by 3 million people a year now,*
- *When the BBC started television broadcasts again in 1946 it was a time of austerity and rationing when most ordinary people would have struggled to buy a television. However, the government thought it was important to help boost people's morale as well as providing a showcase for British electronics which could be sold abroad. Most BBC production moved to Lime Grove in 1956 and BBC News took over the Alexandra Palace studios before becoming the base for Open University broadcasts in the 1970s.*
- *Before its recent revival as a venue for the televising of sports events such as snooker or darts, as well as award shows such as the MOBOs, Alexandra Palace had also become a venue for rock concerts from the Rolling Stones and Pink Floyd in the 1960s to Blur in the 1990s to Fontaines DC and Nick Cave in the 2020s.*

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