

**Edexcel GCSE**

# History

**Controlled Assessment  
CA11: Change in British  
society 1955–75**

**Teacher Support Book 2012**



**Edexcel GCSE**

**History**

**Controlled Assessment**

**Teacher Support Book**

History A: The Making of the Modern World

History B: Schools History Project

Unit 4 CA11



# Welcome to the GCSE History 2012 Controlled Assessment Teacher Support Book

This CA Teacher Support Book has been designed to support you with the teaching and assessment of Controlled Assessment Unit 4: Representations in History. It has been updated for 2012, drawing on the experience and insight gained over the past 3 years. It also contains learning support materials for candidates.

The book is divided into seven sections. It contains content which is applicable for all options and some content which is specific to your chosen option. Inside you will find some fantastic guidance, information and sample material, including:

- an exemplar scheme of work
- suggested resources to support your teaching
- sample material for your chosen option
- exemplar candidate responses and moderator comments
- representation sources which may be used as choices for the Part B(ii) representation question.

## Expert advice from the people who know

We hope you find this document useful and look forward to continuing to work with you on our GCSE specifications. We are on hand to answer your questions so please feel free to get in touch.



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**We look forward to working with you.**

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# Unit 4: Representations of History

## What has changed for 2012?

The GCSE 2012 History specifications set out the linear requirements for first teaching in September 2012 (for 2-year courses) and assessment in June 2014. Candidates applying for certification from summer 2014 (i.e. those following a 2-year course from September 2012) must sit the three external examinations at the end of the course, along with the submission of controlled assessment.

## Can we still do the controlled assessment in Year 10?

You can still schedule the controlled assessments as appropriate, but the controlled assessment unit will need to be entered at the same time as the candidate is sitting the GCSE. You'll need to make sure that you are using the appropriate task for the year of GCSE entry: check the dates on the task and ensure they are valid for the year you are submitting.

## Can a candidate carry forward marks from a controlled assessment unit?

If a candidate wishes to retake the whole GCSE History qualification, then they will be able to carry forward the mark they received for the controlled assessment unit. They can do this whether or not the task is still valid for that cohort of learners, as they are carrying forward the UMS mark they were awarded.

## Will the controlled assessment tasks follow the same pattern?

There are no changes to the controlled assessment content as a result of these reforms. However, we have taken the opportunity to respond to feedback from centres saying that they would prefer the Part A enquiries to be expressed as a question, so we are making this change to the way the tasks are presented for the tasks released from summer 2012 onwards.

## Is controlled assessment affected by the new marks for spelling, punctuation and grammar (SPaG)?

No, these additional SPaG marks are only in the externally examined units. Quality of Written Communication (QWC) remains in the mark scheme for controlled assessment, however.

# Overview of assessment

- Controlled assessment is weighted at 25% of the course.
- It is worth 50 raw marks and 100 UMS.
- It can only be submitted in the June series at the end of the course but it can be sat at any time, provided the task is valid for the year of submission.
- Candidates are assessed through a single internally assessed, externally moderated assessment consisting of one task, split into three parts.
- There are 12 topics in the Modern World (MW) specification and 13 topics in the Schools History Project (SHP) specification. The tasks are identical for both Modern World and SHP.

<p><b>Non-British</b></p> <p>Germany 1918–39 Russia 1917–39 USA 1919–41 China 1945–76 Vietnam 1960–75 Government and protest in the USA 1945–70 The Indian subcontinent: The road to independence 1918–47</p>	<p><b>British</b></p> <p>Crime, policing and punishment in England c1880–c1990 Northern Ireland c1968–99 The impact of war on Britain 1914–50, or The impact of war on a locality in Britain 1914–50 Change in British society 1955–75 Power and political transformation in Britain 1970–90 History around us – a local community (SHP)</p>
<p style="text-align: center;"><u>Modern World Unit 3</u></p> <p>Candidates who do Option 3C, USA 1945–70, must do a British controlled assessment.</p>	<p style="text-align: center;"><u>Prohibited combinations</u></p> <p>CA1: Germany 1918–39 must not be combined with MW Unit 2 Option A, MW Unit 3 Option C or SHP Unit 2 Option C.</p>
<p><b>Preparation</b></p> <p>For Part A (Historical Enquiry) candidates can do their own research without supervision. The Part A enquiry task can be given to candidates at a time decided by the teacher.</p> <p>For Part B candidates may be given the task and sources 2 weeks before it is taken. They cannot take the materials away with them.</p>	<p><b>Write-up</b></p> <p>Candidates will have 2½ hours to write the assignment under controlled conditions.</p> <p>Write-up: the task does not have to be done in silence but must be supervised at all times. The write-up may happen over more than one lesson but work must be kept securely at all times.</p>

### Each task is split into three parts

#### **Part A – Carry out a historical enquiry**

Assessment Objective 1/Assessment Objective 2 (recall knowledge and demonstrate understanding of key concepts and key features)

Suggested time to complete write-up: 1 hour

20 marks

Candidates carry out an enquiry. The enquiry will focus on one or more of the bullet points in the specification and will change each year. Edexcel will provide the focus of the enquiry but there will be a choice of enquiry focus for teachers to choose from.

Tasks for CA10L and CA13 (SHP) will target local history. For these, you may adapt the task by relating it to your locality, but you will not be able to change the subject or focus of the enquiry.

Candidates are expected to support their answer with knowledge and understanding from their programme of study. Candidates need to show that they have found relevant sources of information and selected information for the purpose of the enquiry. In writing up they should show that they can organise their information to answer the question and assess it in order to reach a conclusion.

#### **Part B(i) – Compare two representations of History: Analyse and compare representations**

Assessment Objective 3b (understand, analyse and evaluate how aspects of the past have been interpreted and represented in different ways as part of a historical enquiry)

Suggested time to complete write-up: ½ hour

10 marks

Candidates are expected to analyse two representations provided by Edexcel in order to show how the past has been represented in different ways. At least one of the two representations will be from a period later than the event, issue or individual being represented.

In this task candidates need to understand what representation is, what is meant by portrayal of an aspect of the past and how a view or portrayal is conveyed by what its creator chooses to include and/or the treatment given to what is included.

Candidates should see similarity and difference in the details and emphases of the representations – and will achieve Level 3 if they show clearly what those differences amount to in the overall impression created of an event or issue and if they make and support a judgement.



### **Part B(ii) – Analyse and evaluate three representations of history: Evaluation of representations**

Assessment Objective 3b

Suggested time to complete write-up: 1 hour

20 marks

Candidates are expected to evaluate the two representations provided by Edexcel and a third centre choice (provided by Edexcel or the teacher).

Candidates must have a basis for judging the representations. They should use the overall criteria of objectivity, accuracy and comprehensiveness. These can be further broken down and applied depending upon the representation focus.

### **What are the representation focuses?**

These are listed below – they are the broad themes which will remain consistent throughout the lifetime of the qualification. All representation questions within tasks will relate to this focus.

- CA1 How were the Nazis able to control Germany 1933–39?
- CA2 How was Stalin able to control Russia 1924–39?
- CA3 How did the USA deal with its economic problems in the 1930s?
- CA4 What was Mao's impact on the development of China (hero or villain)?
- CA5 How did people in the USA react to the war in Vietnam?
- CA6 What was the impact of mass protest in US society 1955–70?
- CA7 How important was the role of Gandhi in achieving independence for India?
- CA8 How effective was policing in late Victorian Britain?
- CA9 How important were paramilitary organisations in preventing a peace settlement in Northern Ireland?
- CA10 How did civilians in Britain react to the experience of war in 1939–45?
- CA11 'The Swinging Sixties'. An accurate description of Britain in the 1960s?
- CA12 How did Britain respond to the Falklands Crisis?
- CA13 What was the impact of industrialisation on a local community?



### Teaching controlled assessment

The following guidance draws on the principal moderator's feedback on the 2010 and 2011 series, in addition to existing guidance on the controlled assessment.

#### When will I see the task?

“

A new task (Part A and B) will be released every year. The task will be released via secure download from the Edexcel website ([www.edexcel.com](http://www.edexcel.com)) in the summer term of the year before the controlled assessment is to be taken. Each task is valid for 2 years which means that there will always be a choice of two different tasks. You can look at the task in advance and use it to plan delivery and adjust your scheme of work to reflect the focus of the task. It is important that you ensure the task you use is valid for the year in which you will submit the controlled assessment.

”

#### When can candidates see the task?

“

##### **Part A**

You can give candidates the Part A enquiry task whenever you feel they are ready.

##### **Part B**

Candidates can also know the focus of the Part B representation questions in advance but must not have access to the actual Part B(i) representations until 2 weeks before they are due to complete their Part B question. They should not be allowed to take the representations out of the classroom, even after the task has been completed. If you plan to split the Part B questions and offer Part B(ii) later, you need to collect the representations in after completion of Part B(i) and reissue them, under the same terms of control, no more than 2 weeks before candidates are due to complete Part B(ii). This is to ensure the high level of control required in controlled assessment.

”

## Section 2: Assessment information

### Will there be any choice?

“

Each task will be valid for 2 years, which means that after the summer 2010 series, there will always be a choice of two different tasks.

Within each task there will be a choice from two Part A enquiry themes. Each theme will have internal choice. Part B representation questions will always have the same focus throughout the lifetime of the qualification. There will be no choice of question in Part B. Part B(i) will ask candidates to compare two provided representations. In Part B(ii), candidates will evaluate the two representations with a third which you choose. Edexcel will provide examples which you can choose – or you can choose one of your own. These examples are provided in this document.

You may choose the enquiry theme and focus (Part A) for your candidates, or given them the choice of focus within the theme.

You must not mix Part A and B questions from different controlled assessment tasks.

”

### When can I offer the controlled assessment unit?

“

Candidates must submit their controlled assessment in the final summer series at the end of the course. However, this does not prevent candidates from being assessed much earlier in the year provided completed assessments are retained securely at the school premises before submission in May. Therefore, Unit 4 can be offered throughout the course alongside other units, or intensively, provided that the task is still valid when the work is submitted.

”

### Part A guidance

In order to do well on the Part A task, it is important that candidates:

- address the enquiry focus, rather than simply writing everything they know on the topic
- show that they have selected and used material from a range of relevant sources (books, websites, etc.).

### What is a 'range' of sources?

Candidates are expected to use five or more different sources of information in their enquiry. There are no restrictions on the type of sources to be used – they can be textbooks, work by historians, books for the general public, websites, media sources, etc. However, the expectation is that 'sources' here means sources of information (i.e. works of some kind) rather than short extracts or images which are used as sources in Unit 3. An example of an appropriate source of information could be a 'chapter' (often one or two double-page spreads) in a GCSE textbook, a web page devoted to the specific topic, a museum display, and so on.

### How do candidates show they have selected and used a range?

The mark scheme refers to candidates' 'selection and use' of material. For teachers to be able to reward this in marking, candidates' prepared notes should be evidence that they have done this. Although notes may not contain prepared passages of answers in full sentences, they may contain extracted phrases or whole sentences as quotations from sources consulted. In their response to the enquiry question, GCSE candidates are not required to reference their sources through footnotes (although this is obviously acceptable) but they should make it clear that they are selecting and deploying information from a range of sources. This might be done through direct comment in the text, for example 'as Leonard and Whittock' say or 'the picture on page XX of Waugh and Wright'.

Because they can prepare a bibliography to bring into the write-up session, candidates could also number the items on their bibliography and then put the number of the relevant work in the margin or in brackets in the essay.

The following paragraph from the 2011 principal moderator's report should also be noted:

Since candidates are rewarded for identifying and selecting material from appropriate sources, they should not be provided with a standard set of sources and told how to use them in the essay. It is recognised that schools with large cohorts may have problems resourcing this aspect of the enquiry and it is perfectly acceptable to make a core set of texts and list of websites available to candidates for them to consult and make their own selection of detail. In the same way, all the class will have access to the same source if a film clip is used or a visit to a museum is organised but individual candidates will make different use of these sources. Therefore the candidates' bibliographies may be similar but moderators would expect to see marked differences in the notes made, and the use made of these sources. A single bibliography used by all candidates is not appropriate.

### Part B guidance

#### What is a representation?

A representation is a source that aims to represent some aspect of the past. It could be the work of a historian or an archaeologist's report, but it could also be a film, a painting, a cartoon or a novel. The key is that it sets out to give an impression: a private letter, a will or a set of census data couldn't be used, as these are examples of evidence of the period, but are not representations of it.

#### What do candidates need to do in B(i)?

Part B(i) asks candidates to compare two representations provided by Edexcel and to reach a judgement about how far they differ. Candidates must consider similarities and differences in portrayal; they are not required in Part B(i) to explain why the two representations differ and they are not required to evaluate them.

To do well in Part B(i), candidates must grasp the concept that representations of history are created to give a view of an aspect of the past. The impression they give, the portrayal they create, is the product of deliberate choices made by their authors: the author/artist began with an empty page and each inclusion is the product of a deliberate choice designed to convey an overall message.

To reach the highest level, candidates must be able to analyse the way in which selection and treatment of material in the representations has deliberately created a particular view of the issue represented.

Lengthy descriptions of the content of the representations and assessing the representations for reliability are not appropriate in this task and will not score highly. The most successful answers begin by identifying and comparing the overall impression created in each representation and then using the detail of each representation to support this analysis.



*'The Withdrawal from Dunkirk' by Charles Cundall, an official war artist. Despite coming from the time, the painting is a good example of a representation. Cundall is conveying an impression of orderliness and quiet heroism. Even the title is significant – withdrawal not retreat.*



**BLIND-MAN'S BUFF.**

*(As played by the Police.)*

**"TURN ROUND THREE TIMES,  
AND CATCH WHOM YOU MAY!"**

*A Punch cartoon of 22 September 1888.*

## Section 2: Assessment information

### How can I help candidates to analyse representations for Part B(i)?

Below are some possible strategies for developing analysis of selection and treatment.

- An analysis of advertisements – use of colour, language, emphasis. How is the overall message created?
- An analysis of an individual's social network home page. What impression of the individual does it give, and how has that impression been created?
- A review of the school prospectus: What photographs have been included and why? Which aspects or areas of the school are omitted? What aspects are emphasised in the text? How is language used to create a good impression? Overall, what impression of the school does the prospectus give?
- A piece of word-processed text is created into which candidates can (i) insert alternative phrases from negative or positive statement banks and (ii) excise or insert additional information. How does the overall image change? How does omission and inclusion of information make a difference?
- Candidates annotate call-outs inserted onto cartoons or visual images to comment on issues such as expression, positioning, reason for inclusion of particular objects, etc.

### What do candidates need to do in Part B(ii)?

In Part B(ii) candidates need to evaluate three representations. Two of these representations will be the same as in B(i); the third is provided by the teacher.

To do well in Part B(ii), candidates need to be able to apply criteria in the process of making their evaluations. Examples of criteria are given in the level descriptions (accuracy, comprehensiveness, objectivity) but others may be used, such as the author's focus or purpose. The highest level requires the application of three criteria, and the use of supporting contextual knowledge that helps the candidate make judgements in relation to the three criteria.

The principal moderator's report from 2011 contains the following advice:

Candidates should be clear that in B(ii) they are assessing how the range of detail, the treatment of the material, and the author's purpose or his objectivity affects the quality of the representation. It might help them to grasp this concept if they prepare for the task by thinking about the decisions made in compiling a souvenir magazine or creating a time capsule – if there is only space for one representation, which one would best convey the specified issue?

### How can I help candidates to evaluate representations for Part B(ii)?

Below are some possible strategies for developing candidates' skills in applying criteria as part of a process of evaluation.

- Evaluating a TV advert on a scale of 1 to 5 according to different criteria chosen by the candidates. How do criteria affect the rating given?
- Choosing three criteria by which to evaluate three films or TV programmes and then rating them against each criterion on a scale of 1 to 5. Overall, which is best and why?
- Evaluating a social networking home page/a school report/the school prospectus against the criteria of accuracy, comprehensiveness, objectivity. Using own knowledge of the individual/school to support the judgements made.

## Section 2: Assessment information

### What's the role of knowledge in Part B(ii)?

Candidates must be able to apply relevant and precisely selected own knowledge to gain high marks for their evaluation of the representations. The following extract from the principal moderator's report for 2011 shows the importance of candidates' application of knowledge directly to the given representations:

It is not enough at Levels 3 and 4 to assert 'These details are accurate because I know this did happen', or to say 'This coverage is not complete because it does not mention X'. Candidates' own knowledge needs to be used to support any comment about accuracy or to explain why it is significant that something has been omitted. Comments about comprehensiveness should also take account of the focus of the representation, for example if the focus of a representation [in CA6] is on the student protest movement, the comment that it does not cover civil rights protests, should not be highly rewarded. Even where additional own knowledge was present in the answer, it was sometimes used to explain the representation or the context rather than to test and evaluate the accuracy/comprehensiveness of the representations.

### How do I choose the third representation?

The focus of the representation questions for each option will stay the same throughout the lifetime of the specification. The representations provided by Edexcel will change each year but because the focus of the questions will remain the same, you can choose a third representation and use the same one every year. You could choose one of the representations in Section 6 of this document, or select one from past controlled assessment tasks. You don't need to seek approval for your own choice of third representation, however you may email [gcsehistory@edexcelexperts.co.uk](mailto:gcsehistory@edexcelexperts.co.uk) for advice from our senior examiners or to check that a third representation of your choice is suitable. Bear in mind the guidance about what is – and what is not – a representation.

When submitting candidate work for moderation, please ensure that you enclose a copy of the chosen third representation.

### Supporting your candidates

#### What sort of research can candidates do for Part A?

“

Candidates are free to research responses in their own time and in school time. They may use libraries, museums and the internet, for example. Candidates should submit a list of sources they have used in the form of a bibliography. The bibliography may be written on the form in the back of this document, or candidates may create their own proforma. There is no page limit for the bibliography.

”



#### What are notes?

“

- Notes are pieces of evidence relevant to candidate enquiry or representations.
- Notes are not continuous sentences or paragraphs.
- They can be bullet points, numbered points or short quotations.
- They could be lists of key dates, names, events, causes or consequences.
- Candidates can have plans and notes. The pages will be strictly limited (maximum two sides of A4 of notes and one side for plans for 20-mark questions; one side of A4 of notes and one side plans for 10-mark questions).
- Notes may be written on the forms in the back of this document. Teachers and candidates may create their own notes proformas provided they are A4 size and conform to the page limits above. Plain or lined A4 paper may also be used.
- Notes may be handwritten or word processed (minimum font size 12).

”



## Section 2: Assessment information

### How much support can teachers give candidates?

“

Teachers may support candidates in the preparation of both parts of the task. Teachers may, for example:

- make sure candidates understand and can compare the sources
- teach them about the topic
- help them find relevant information for the enquiry.

Teachers may not provide:

- writing frames specific to the live task
- words or phrases for candidates to include in their answers.

Discussion of individual details and general advice about planning and structuring an essay are both acceptable, but specific advice about the plan to be followed or the detail to be included in the assessed work should not be given.

”



### Administering the controlled assessment

#### How do I conduct the controlled assessment?



- Arrangements can be decided by the centre.
- Controlled assessment can take place in normal lesson time, supervised by teachers.
- When there is more than one teaching group, they can complete the controlled assessment at different times, and indeed, stages in the course.
- Candidates can have plans and notes. The pages will be strictly limited (maximum two sides of A4 of notes and one side for plans for 20-mark questions; one side of A4 of notes and one side plans for 10-mark questions) to aid teacher checking. Candidates may use copies of the Edexcel proformas at the back of this document. Teachers and candidates may also create their own proformas, or use plain or lined A4 paper.
- Candidates must create a bibliography, listing all sources used in preparation for the write-up.
- Plans, notes and bibliographies may be handwritten or word processed (minimum font size 12).
- Candidates may not take annotated copies of the representations sources into the write-up session. Clean copies should be provided by the teacher.
- Teachers should check that the materials contain only plans, notes and bibliography and not a draft answer before they are taken into the controlled environment. The plans, notes and bibliography should be retained with the candidates' responses in a secure place and will be required as part of the sample for moderation (there is no requirement to send in the complete folder of the whole unit from a candidate as in previous specifications).
- Candidates who are absent may complete the assignment another time. There are no restrictions on communication between candidates who have and who haven't completed the assessment, as there would be in a live examination. All candidates will know the task in advance.



## Section 2: Assessment information

### What options do I have when organising the controlled assessment time?

“

The controlled assessment write-up could be as follows.

- One session – preparation has been done throughout the teaching of the programme of study, and at the end, candidates complete the controlled assessment write-up (Part A and B) in one session lasting 2½ hours.
- Two sessions – after preparation for the enquiry (Part A) is done, a 1-hour write-up session is completed by the candidates. After preparation for Part B is completed, a 1½-hour write-up session is completed by the candidates.
- Three sessions – after preparation for the enquiry (Part A) is done, a 1-hour write-up session is completed by the candidates. After preparation for Part B(i) is completed, a ½ hour write-up session is completed by the candidates. After preparation for Part B(ii) is completed, a 1-hour write-up session is completed by the candidates.

(These timings are advisory, but candidates must not exceed the 2½ hours for the whole controlled assessment.)

”



### What can candidates take in to the write-up session?

“

- Part A enquiry – two A4 sides of notes – for example bullet points, spider diagram/mind map, quotes, key words – not complete sentences or paragraphs, AND a plan on one side of A4.
- Part B(i) – one A4 page of notes AND a plan on one side of A4.
- Part B(ii) – two A4 sides of notes – for example bullet points, spider diagram/mind map, quotes, key words – not complete sentences or paragraphs, AND a plan on one side of A4.
- A bibliography of sources used in preparation for the write-up.
- Clean copies of the provided representations for Part B (to be supplied by the teacher).

”

## Section 2: Assessment information

### Can candidates do the task on their computer?

“

Yes, the assignment write-up can be word processed, provided the computer is checked prior to use for any saved information and provided it does not connect to the internet or intranet. Spellcheck may be used by candidates.

When work in a write-up session is completed this must be saved onto a portable medium and retained securely by the centre. The controlled assessment response must be printed out for marking and standardisation.

If the task is to be word processed, teachers should ensure that candidates use a clear and legible font, font size and page layout, for example Times New Roman, font size 12, 1½ line spacing and margins to allow for teacher comments.

”



### What if I decide to use a visual (e.g. film) clip or song as my third representation source in B(ii)?

“

If you are using a visual film clip or song as your own choice of third representation you will need to ensure that candidates can have access to the material during the write-up session. In the case of a song you may wish to provide candidates with a printed version of the lyrics. In the case of a film clip you may provide candidates with a written, factual description of the clip, which could include the screenplay or a summary of it.

You should send a recording of this material to the moderator when the work is submitted for moderation, along with any printed material created to accompany it. This could be sent on a CD or memory stick.

”

### What about candidates who qualify for extra time in examinations?

“

Some candidates qualify for extra time in examinations due to special circumstances – in such cases the extra time can also be applied to the write-up time for controlled assessment, but this must be carried out under the high levels of control required in controlled assessment.

”

## Section 2: Assessment information

So, in summary...what are the main controls?

“

The Part A enquiry and focus of Part B may be given out at any time. The Part B questions and sources may be given out no more than 2 weeks before the write-up is scheduled to take place. Sources for representations 1 and 2 may not be taken out of the classroom, both during the preparatory period, and after the write-up session.

Candidates must complete the write-up within 2½ hours in a controlled environment. Once the write-up has taken place, all work, tasks and sources must be collected in and kept securely. The work then needs to be marked by the teacher, and a sample sent off for moderation.

”



### Submitting the controlled assessment

#### When does controlled assessment need to be submitted?

“

Controlled assessment can only be submitted in the summer series (May deadline); for assessment from 2014 this must be at the end of the course. However, you can offer the unit earlier in the course, retain the controlled assessment securely, and submit it in the final summer series. For example, you could teach the controlled assessment in the autumn term, candidates could write the response in January, and you could retain the responses securely and submit these in the summer series. However, you must ensure that the tasks you use are valid for the year of submission.

”

#### Can I use live controlled assessment tasks as a mock for candidates?

“

Each controlled assessment task will be valid for 2 years, and there will be a new task released each year. From 2010 there will therefore always be a choice of two different tasks. Within each task there will be a choice from two Part A enquiry themes, each with internal question choice.

You may therefore:

- use one controlled assessment task as a mock for candidates, then the following year use the new controlled assessment task as the actual controlled assessment task to be submitted
- use one of the Part A enquiry tasks for candidate practice, then use the other Part A enquiry task as the actual controlled assessment task to be submitted
- use the sample task provided in this document as a practice or mock exercise with candidates.

You may not, however, use the same controlled assessment questions for a mock and actual controlled assessment task to be submitted.

”

# Suggested resources to support teachers and candidates

Before you begin, you will need to have an idea of available resources to support your teaching of the course.

The following is a provisional list of resources, which may be updated as publishers begin to produce new resources to support this controlled assessment topic.

### **CA11: Change in British Society 1955–75**

The following student book has been written to support this topic:

*Edexcel GCSE History: CA11 Change in British Society 1955-75 Controlled Assessment Student Book*, ISBN 9781846906442.

Teachers may wish to use AS Level textbooks to help plan their teaching, and students may find them a good source of additional reading. The following AS texts are relevant:

*Edexcel GCE AS History Unit 2 – Mass Media, Popular Culture and Social Change in Britain since 1945*, ISBN 9781846905063.

We have created an enhanced scheme of work to support the GCE topic on Mass Media, Popular Culture and Social Change – it contains some web references which teachers preparing for this controlled assessment may find useful – for more info see <http://community.edexcel.com/files/folders/history/entry1074.aspx>.

There is also an AQA GCE Nelson Thornes Book entitled *A Sixties Revolution? British Society 1959–75* by Sally Waller which teachers may find useful. For more information please go to [www.nelsonthornes.com](http://www.nelsonthornes.com).

There are also several books on the history of Britain in the 50s, 60s and 70s such as:

- *A History of Modern Britain* by Andrew Marr
- *Never Had it So Good: 1956–63 A History of Britain from Suez to the Beatles* by Dominic Sandbrook
- *White Heat: 1964-1970 A History of Britain in the Swinging Sixties* by Dominic Sandbrook.

## Section 4: Supporting you with your controlled assessment

# Supporting you with your controlled assessment

Need help with controlled assessment? Our experts are on hand to support you...



- Email your [Subject Advisor, Mark Battye](#), directly at [TeachingHistory@pearson.com](mailto:TeachingHistory@pearson.com)
- **Call 0844 576 0034** to speak to a member of the Subject Advisor team for history
- Visit the [History Community Forum](#) to speak to other teachers, ask advice and see documents and links that Mark Battye has posted
- Get the latest history news, advice and reminders straight to your inbox - [sign up for email updates](#).

[Ask the Expert](#), our free email service, puts you in direct contact with a senior examiner who will help answer any subject-specific questions concerning the teaching of history. They will email you within two working days of receiving your question.



You can find documents relating to controlled assessment below.

You should also refer to the [JCO controlled assessment guidance document](#).

Here's an indication of what you'll see in some of the document categories:

### Assessment forms

You'll find the controlled assessment forms you need here.

### Exemplars

New exemplars from the June 2012 series will be available here shortly.

### Teaching and learning

We've updated the controlled assessment Teacher Support Books with answers to FAQs from you.

All these documents can also be found on the main **GCSE History A/B** page, alongside other key documents including:

- The **specification**, which includes the **controlled assessment mark scheme**
  - **Principal Moderator reports**
- Don't forget that you can also download a **centre-specific moderator report** for your controlled assessment unit.



# Supporting your delivery of controlled assessment

The following resources are designed to support your delivery of the controlled assessment. The programme of study is our suggestion for how you might structure the teaching, based on the example task further on in this document. It is not mandatory and you may adjust your programme of learning each year to reflect the focus of the chosen enquiry for Part A.

## Exemplar scheme of work

Generic scheme of work	Subject content	Controlled assessment	15-week programme
<p><b>Context, concepts and application</b></p> <p>The historical context of the enquiry/ies identified in Part A.</p> <p>The key features of the period or issue.</p> <p>Reasons for change and developments.</p> <p>Practise analysing causation, change.</p> <p>Practise writing extended responses with a focus on causation, change, etc.</p>	<p><b>Overview:</b></p> <p>Overview: The changing political and economic situation in Britain from 1955–1975.</p> <ul style="list-style-type: none"> <li>• Key acts passed by the Conservative government under Eden and Macmillan, Labour government under Wilson then Conservative under Heath; the Profumo scandal.</li> <li>• Recovery after the war, end of rationing, new housing estates, changes in society, leisure activities.</li> <li>• Developments in science and technology, modern lifestyles, labour saving devices.</li> </ul> <p>Enquiry: The extent to which Britain had become a 'multicultural' society by 1975.</p> <p>Race riots</p> <ul style="list-style-type: none"> <li>• Why did Commonwealth immigrants tend to settle in certain localities and form communities in the cities?</li> <li>• Why did some white groups find Commonwealth immigrants a threat?</li> <li>• What discrimination and prejudice did Commonwealth immigrants face?</li> <li>• Why were there race riots in the 1950s and 1960s?</li> </ul>		<p>Weeks 1–4</p>

## Section 5: Exemplar scheme of work

Generic scheme of work	Subject content	Controlled assessment	15-week programme
	<p>The Notting Hill Carnival:</p> <ul style="list-style-type: none"> <li>• Why did the Notting Hill Carnival begin in the early 1960s?</li> <li>• How did white groups react to the Carnival?</li> <li>• How did the Notting Hill Carnival develop its identity?</li> <li>• How far were the successful relations of the Carnival reflected in everyday life?</li> </ul>		
<p><b>Part A Enquiry</b> Developing enquiry skills:</p> <ul style="list-style-type: none"> <li>• how to find, select and use sources of information</li> <li>• supporting candidates in the process of their research</li> <li>• includes write-up.</li> </ul>	<p><b>Generic</b></p>	<p>Write-up 1 hour</p>	<p>Weeks 5–7</p>
<p><b>Part B Context</b> The historical context of the representations issue. Coverage of key features of period or issue sufficient to enable candidates to evaluate the accuracy and comprehensiveness of the representations.</p>	<p>The 'Swinging Sixties'. The increase in disposable income, the use of advertisements to increase awareness of products, changes in the franchise, the rise of the teenager and rebellion against traditional behaviour.</p> <ul style="list-style-type: none"> <li>• The changing role of women in society – women's demands for equality, the feminist movement, changes in education and work, the role of the government.</li> <li>• Changing attitudes in society towards the role of women, abortion, contraception, family life.</li> <li>• Changes in the death penalty.</li> <li>• Youth culture – music, fashion, sub groups such as beatniks, mods, rockers, hippies, punks.</li> <li>• Changes in education.</li> </ul>		<p>Weeks 8–11</p>

## Section 5: Exemplar scheme of work

Generic scheme of work	Subject content	Controlled assessment	15-week programme
<b>Part B Skills and concepts</b> Understanding and analysing representations. Practise comparing and evaluating representations of the selected issue.	<b>Generic</b>	Write-up Part B(i): ½ hour Part B(ii): 1 hour	Weeks 12–15

### Historical timeline

We have provided a timeline in the candidate handouts section which we hope you will find a useful resource.

# Sample task

## Change in British Society 1955–75

### Part A: Carry out a historical enquiry

#### ENQUIRY 1

The extent to which Britain became a 'multicultural' society by 1975.

One of the following questions should be the focus of the candidate's enquiry:

Either

- How much impact did the race riots of the 1950s have on British society in the years 1958–75?

Or

- How much impact did the Notting Hill Carnival have on British society in the years 1959–75?

(Total for Part A = 20 marks)

#### Part B(i): Compare representations of history

Study Representations 1 and 2. They are both representations of Britain in the 'Swinging Sixties'.

How far do these representations differ?

(Total for Part B(i) = 10 marks)

#### Part B(ii): Analyse and evaluate representations of history

Study Representations 1 and 2 again and Representation 3, which your teacher will give you.

Choose the one which you think is the best Representation of Britain in the 'Swinging Sixties'. Explain your choice.

You should use all three representations and your own knowledge to explain your answer.

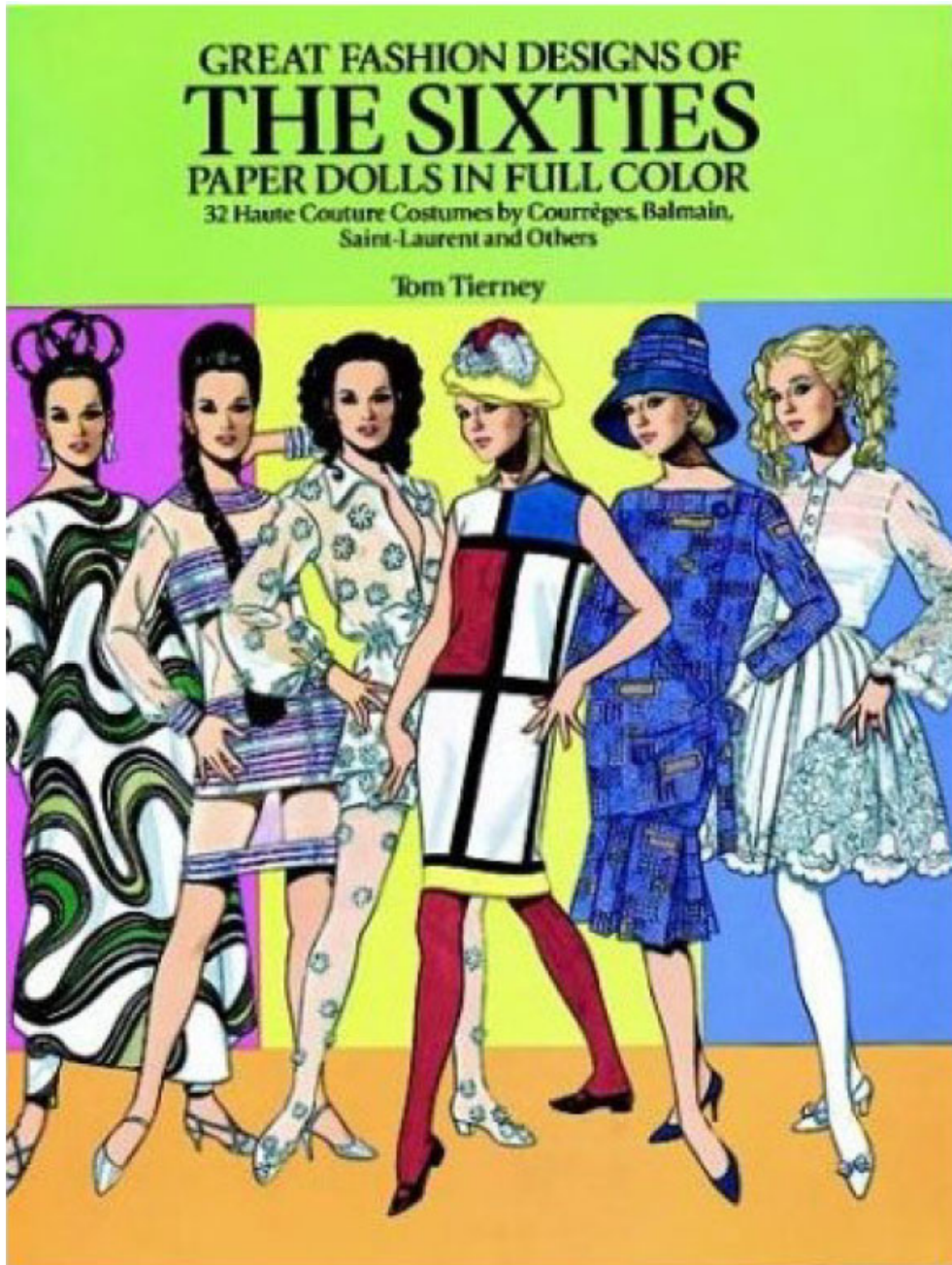
(Total for Part B(ii) = 20 marks)

Note: In the live tasks there will be a choice of enquiry themes provided in Part A.

## Representations for use in Part B

### Representation 1

The front cover of a book entitled *Great Fashion Designs Of The Sixties – Paper Dolls In Full Color - 32 Haute Couture Costumes By Courrèges, Balmain, Saint-Laurent and Others*, by Tom Tierney, first published in 1991.



## Representation 2

From an article on the website [www.modernandmature.co.uk](http://www.modernandmature.co.uk), 2009.

### Not so Swinging 60s

Was the decade of love really as groundbreaking, provocative and heady as we are led to believe by the media? A new book by historian Dominic Sandbrook reveals how the 'happening' image isn't the full story.

Being born in 1974 I didn't have any memory of the 60s and I always wondered whether the account we had of sex, drugs and rock n' roll really worked, particularly because people I knew, older people, didn't seem to have had that experience.

Mary Quant created one of the lasting fashion images of the 1960s, with her mini skirts and knee-high boots, but ordinary towns in Britain were miles behind the London 'scene'.

The Beatles were the icons of the decade, but the lifestyle they represented was not a reality for ordinary Britons.

How swinging were the 60s for housewives in Dagenham or librarians in Huddersfield? And why, when we imagine that era, do our thoughts automatically turn to the Beatles, free love and hippies, when so much more was going on?

No one can deny the late 60s boasted great music, great clothes and a self-importance that has resonated down the past 40 years. Yet the pomp we focus on today has also taken the spotlight away from far deeper social legacies of that time.

At the same time as psychedelia started to take hold and the Beatles were releasing *Rubber Soul* and *Revolver*, there was a series of groundbreaking television plays which tackled issues far away from peace, drugs and love beads. *Up the Junction* was screened by the BBC in 1965 while *Cathy Come Home* appeared a year later. Both were directed by Ken Loach with uncompromising realism and were a truer reflection of life in 1960s Britain than the Austin Powers films presented today.

In *Cathy Come Home*, Cathy and Reg fall on hard times when he gets injured at work. They slide into poverty, debt and homelessness until authorities finally take Cathy's children away. *Up The Junction* followed the story of three young working class women through the pubs, terraces and factories of Battersea in South London. The 10 million viewers who watched *Up The Junction* were far more likely to recognise that vision of 'swinging London' than the one so commonly imagined today.

Change did eventually come to the provinces, but slowly. Immigration is one aspect in particular that transformed British life in that period. Immigration did have a massive effect on the towns around Britain, on our cooking, our habits, the sights and smells and tastes of ordinary life. Women were emancipated by the Hoover and the pill.

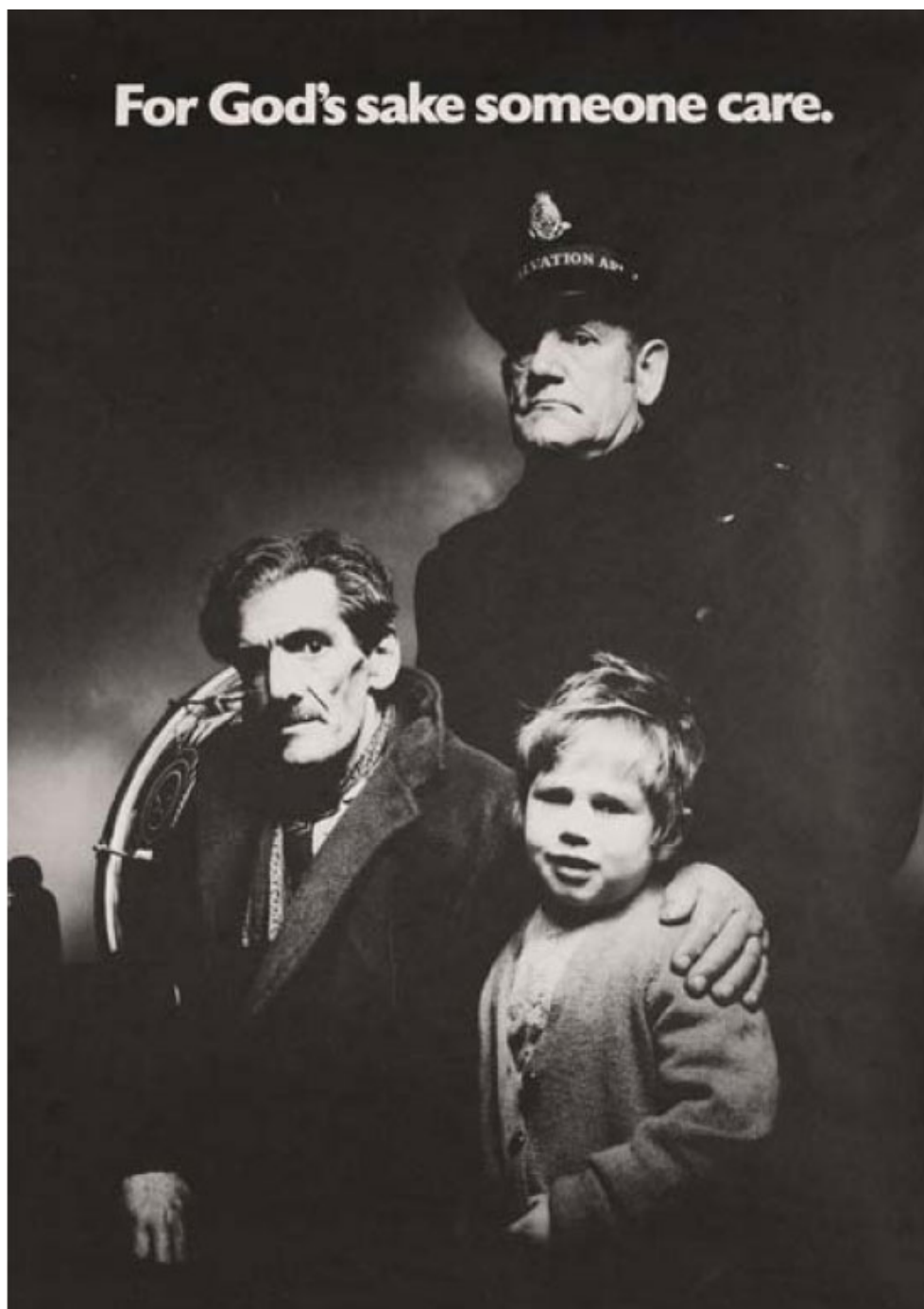
Labour saving devices meant you didn't have to be a slave to housework any more. You could go out and get a job. That really changed the role between men and women.

## Section 6: Sample task with candidate responses

Representation 3 below can be used together with the two sources provided by Edexcel each year for the controlled assessment as the third representation. Or teachers may provide a third representation of their own choice.

### Representation 3

A poster produced by the Salvation Army to raise funds for its charitable work during the 1960s.



# Section 6: Sample task with candidate responses

## Assessment criteria

### Part A: Carry out a historical enquiry

Target	Assessment Objective 1/Assessment Objective 2	20 marks
Level	Descriptor	Mark
0	No rewardable material	0
Level 1 QWC i-ii-iii	<ul style="list-style-type: none"><li>• Simple comment offered and supported by some information. The material will be mainly generalised. There will be few, if any, links between comments offered.</li><li>• A limited number of sources have been used in the enquiry.</li><li>• Writing communicates ideas using everyday language and showing some selection of material, but the response lacks clarity and organisation. The candidate spells, punctuates and uses the rules of grammar with limited accuracy.</li></ul>	1–5
Level 2 QWC i-ii-iii	<ul style="list-style-type: none"><li>• Statements are developed with support that is mostly relevant and accurate but with an implicit focus on the question. The response may mainly take a descriptive form.</li><li>• A range of sources has been consulted and used.</li><li>• Writing communicates ideas using a limited range of historical terminology and showing some skills of selection and organisation of material, but passages lack clarity and organisation. The candidate spells, punctuates and uses some of the rules of grammar with general accuracy.</li></ul>	6–10
Level 3 QWC i-ii-iii	<ul style="list-style-type: none"><li>• The response attempts an analysis which is linked to appropriately selected information. The response shows understanding of the focus of the question and deploys sufficient accurate and relevant material to support the points the candidate makes. The response may also include accurate material that is descriptive and/or that strays from the question focus, and judgement may be implicit.</li><li>• A range of sources appropriate to the enquiry has been identified and material from them has been well selected.</li><li>• Writing communicates ideas using historical terms accurately and showing some direction and control in the organising of material. The candidate uses some of the rules of grammar appropriately and spells and punctuates with considerable accuracy, although some spelling errors may still be found.</li></ul>	11–15



## Section 6: Sample task with candidate responses

<p>Level 4 QWC i-ii-iii</p>	<ul style="list-style-type: none"> <li>• A sustained analysis is supported by precisely selected and accurate material and with sharply focused development of the points made. The answer as a whole will focus well on the question. An explicit judgement is given, with a reasoned argument about the nature/extent of change/significance/consequences OR whether one factor was more important than the others OR the response explains the inter-relationship between two or more of the factors.</li> <li>• A range of sources appropriate to the enquiry has been identified and material from them has been well deployed.</li> <li>• Writing communicates ideas effectively, using a range of precisely selected historical terms and organising information clearly and coherently. The candidate spells, punctuates and uses the rules of grammar with considerable accuracy, although some spelling errors may still be found.</li> </ul>	<p>16–20</p>
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### Part B(i): Compare representations of history

Target	Assessment Objective 3b	10 marks
Level	Descriptor	Mark
0	No rewardable material	0
Level 1	Comprehends the surface features of the provided representations and selects material from them. Responses are descriptions, direct quotations, or paraphrases from one or more of the sources.	1–3
Level 2	Comprehends the provided representations and selects from them similarities and/or differences of detail. At low level 2, there may be only one developed comparison, and other comparisons will be undeveloped or unsupported with material from the sources.	4–7
Level 3	Analyses the sources and identifies a range of similarities and/or differences in representation. Uses precisely selected detail from the provided representations to support the explanation and makes a judgement about extent.	8–10

# Section 6: Sample task with candidate responses

## Part B(ii): Analyse and evaluate representations of history

Target	Assessment Objective 3b	20 marks
Level	Descriptor	Mark
0	No rewardable material	0
Level 1 QWC i-ii-iii	<ul style="list-style-type: none"> <li>Comprehends the surface features of the provided sources and selects material.</li> <li>Offers simple judgments about the representation, and offers a limited amount of accurate information about the period in question. The material will be mostly generalised and linkage to the representation will be implicit.</li> <li>Writing communicates ideas using everyday language and showing some selection of material but the response lacks clarity and organisation. The candidate spells, punctuates and uses the rules of grammar with limited accuracy.</li> </ul>	1–5
Level 2 QWC i-ii-iii	<ul style="list-style-type: none"> <li>Comprehends the surface features of the provided sources and selects from them key features of the representations.</li> <li>Makes a judgement about the best representation and provides detailed and accurate material about the period in question, but with little linkage between description and judgement. Judgements may relate to the accuracy or comprehensiveness of the representation.</li> <li>Writing communicates ideas using a limited range of historical terminology and showing some skills of selection and organisation of material, but passages lack clarity and organisation. The candidate spells, punctuates and uses some of the rules of grammar with general accuracy</li> </ul>	6–10
Level 3 QWC i-ii-iii	<ul style="list-style-type: none"> <li>Analyses the provided sources and shows some of the ways in which the past situation has been represented. Uses detail from the provided representations to support the analysis.</li> <li>Makes a critical evaluation of the representation based on well selected information about the period in question and applying at least two clear criteria, for example, the author's purpose or objectivity, or the accuracy or comprehensiveness of the representation.</li> <li>Writing communicates ideas using historical terms accurately and showing some direction and control in the organising of material. The candidate uses some of the rules of grammar appropriately and spells and punctuates with considerable accuracy, although some spelling errors may still be found.</li> </ul>	11–15

## Section 6: Sample task with candidate responses

Level 4 QWC i-ii-iii	<ul style="list-style-type: none"><li>• Analyses the provided sources in order to show the way in which the past situation has been represented. Uses precisely selected detail from the provided sources to support the analysis.</li><li>• Makes a critical evaluation of the representation based on precisely selected information about the period in question and applying at least three criteria, for example the author's purposes or objectivity, or the comprehensiveness and/or accuracy of the representation.</li><li>• Writing communicates ideas effectively, using a range of precisely selected historical terms and organising information clearly and coherently. The candidate spells, punctuates and uses the rules of grammar with considerable accuracy, although some spelling errors may still be found.</li></ul>	16–20
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## Candidate response: Part A historical enquiry

**The extent to which Britain had become a 'multicultural' society by 1975.**

**How much impact did the Notting Hill Carnival have on British society in the years 1959–75?**

### Extract from a candidate response

*...The official Notting Hill Carnival website says that it actually began in January 1959 in St Pancras Town Hall. There had been race riots in Notting Hill in 1958 so Claudia Jones who came from Trinidad, organised a 'Caribbean fayre' with Calypso music in the evening, as a deliberate attempt to improve race relations. This became an annual event, with the date chosen as 30 January because that was the date of the Carnival in Trinidad. Meanwhile the social worker, Rhuane Laslett, wanted something to celebrate the diversity of the population in Notting Hill. In 1965 Claudia Jones' Caribbean fayre was moved to Notting Hill and became an outdoors event. It was rescheduled to August and involved a procession and bands playing. There were only about a thousand people who attended in 1965 but by 1976 this had grown to about 150,000.*

*The carnival began in the 1960s with Calypso music, celebrating the steel bands who used to play at the Coleherne pub. However, Caribbean music at this time was developing into ska, which became extremely popular with the Mods. This is shown by the fact that Desmond Dekker had a huge hit with 'The Israelites' in 1967. Later, this developed into reggae and Bob Marley's influence became very important but the music changed most with the use of sound systems. In an article in 'The Observer' in 2009, Lloyd Bradley writes about how the second generation of West Indian families did not find the carnival very relevant in the early 1970s but felt more involved when the music of the carnival adapted and became reggae, soul and funk.*

*In Andrew Marr's 'A History of Britain' he talks about the problems of race riots in 1958 – 1959 and says that 4,000 immigrants returned to the Caribbean. The BBC website on Black History also stresses the problems of race relations, saying that the murder of Kelso Cochrane in 1959 was an important reason for the black community coming together. Some West Indian people still felt they were being harassed and there were some clashes with the police, especially among young people. This also led to bad publicity in the newspapers for the Carnival and in 1976 there were riots which led to over 160 people going to hospital and 66 arrests...*

### Moderator's comments



This extract shows the qualities described in Level 2 of the mark scheme. The candidate has found out about and described some aspects of the Notting Hill Carnival, and includes accurate detail. However, this answer is not properly focused on the enquiry, which is about the extent to which immigrants had become integrated into British society and how far Britain had become a multicultural society.

To reach Level 3 the answer needs to focus less on describing the carnival and more on what this tells us about relations between different sections of society. The answer should also consider how far general statements about race relations can be based on a single example. The carnival began as a response to race riots in 1958 and in 1976 there were more race riots; the answer needs to consider what happened in between – had relations generally improved or was there a lot of tension throughout the period?

Specific details and examples should be included to support the comments

## Section 6: Sample task with candidate responses

being made and an examination of the way immigrants tended to cluster in certain areas would be a good point to discuss. This could include a comparison made between the situation in Notting Hill and Brixton or between the West Indian and Asian communities, looking at the attacks on Pakistanis in Middlesbrough in 1961, or looking at the work of Dr Prem in race relations in Birmingham. ([www.nationalarchives.gov.uk](http://www.nationalarchives.gov.uk) has material on immigration in postwar Britain in both the History and Citizenship sections and the Working Class Movement Library – [www.wcml.org.uk](http://www.wcml.org.uk) – has a section called 'Black and Asian struggles' which includes online material and a reading list).

Ideally, the answer would weigh the two different sides of the issue and recognise that there had been progress in race relations and that Britain was becoming a multi-cultural society but that there was still tension and hostility in some sections of society and some areas of the country. This level of understanding and consideration of the situation would move the answer to Level 4.

”

## Part B(i) response

**Study Representations 1 and 2. They are both representations of Britain in the 'Swinging Sixties'.**

**How far do these representations differ?**

### Extract from a candidate response

*...Representation 1 shows the sort of fashions that were popular in the 1960s. The one at the front is most typical of the time because it has a geometric design in bold colours and is a mini skirt but the swirling colours and abstract prints of the other clothes also reflect the period well. The 'swinging sixties' was all about youth and British fashion and changing completely from the elegant, tailored fashions of the previous generation.*

*Representation 2 gives a wider view of the period. It does mention fashion and talks about the mini skirt and Mary Quant but it also says that these ideas were mainly in London and that life in other parts of the country was not the same. Representation 2 also gives a much more depressing image of the period when it talks about the television programmes showing social hardship. However, it does point out that positive changes happened for women when it says that they were freed by the Hoover and the pill. It explains that labour saving technology meant that women didn't have to spend hours doing housework.*

*These two representations are very different. Representation 1 only shows one aspect of the swinging sixties – fashion. Representation 2 mentions fashion briefly but also shows a much wider range of aspects, including some negative ones...*

### Moderator's comments

“

This extract exemplifies work which would gain a Level 2. The candidate looks only at the face value details of the two representations. The answer goes on to compare the impressions created by the two representations, noting that one is more negative than the other but this is not really developed. The answer also says that Representation 2 is taking a wider view of the period but again this is not developed. Points of similarity and difference are noted, so this answer would be awarded Level 2 but to move to Level 3 these comparisons would need to be more developed. The answer could show that Representation 2 creates a more negative image despite mentioning many positive aspects of the 60s because it suggests that these positive points were very limited and untypical of most people's experiences – the overall portrayal is therefore very different.

”

## Part B(ii) response

**Study Representations 1 and 2 again and Representation 3, which your teacher will give you.**

**Choose the one which you think is the best Representation of Britain in the 'Swinging Sixties'. Explain your choice.**

**You should use all three representations and your own knowledge to explain your answer.**

### Extract from a candidate response

*...Representations 1 and 3 are both pictures so they only show a very limited view of the swinging sixties. Representation 1 is not even real life, it is a game for children. However, we can match these fashions to photographs from the time where models like Twiggy and Jean Shrimpton would be used to advertise fashion designs, or we can look at photographs of Carnaby St. or television programmes and we can see that representation 1 gives us accurate information. For example, it clearly shows that mini skirts, bold colours and geometric designs were fashionable. However, this representation does not mention other fashions such as beatniks, mods and rockers. Representation 3 is a poster from the time so we know it is reliable but it doesn't really tell us anything about the swinging sixties unless we already know about the work of the Salvation Army and some details about poverty in the sixties. The sad expressions on the faces of the people suggest that they are in trouble of some kind but it isn't clear what sort of help they need or what the Salvation Army actually does. Poverty was a real problem at this time and the Salvation Army provides shelter and food for homeless people, so this poster does actually represent a bad side of the sixties.*

*Representation 2 is best because it has the widest coverage and it contains both positive and negative aspects of the sixties. The representation mentions fashion, music, television but also poverty. It also shows us that life in London was not typical of life in the rest of Britain and that life just went on as normal for many people. London was the centre of fashionable life and the ideas were spread through magazines, newspapers, and television but these ideas were aimed mainly at young people and many of them could not afford lots of new clothes or they could not wear fashionable clothes while they were at work. Even though television programmes like The Avengers showed Honor Blackman and Diana Rigg in fashionable clothes, Patrick McNee wore a suit, a bowler hat and carried an umbrella, which is the way businessmen were expected to dress....*

### Moderator's comments



This extract suggests a response in Level 2. Although some valid points are made about Representation 1, the comments focus on how accurately it depicts fashion while the very fact that Representation 1 is a game for children suggests that fashion had a wider impact than just the people who could afford to buy fashionable clothes. Representation 3 provides a very negative image to challenge the idea of the 'swinging sixties' but the answer remains fixed on the accuracy of the poster and does not discuss how well that represents the experiences of the poorer sections of society. The judgment is made that Representation 2 is the best representation of the 'swinging sixties' simply because it has the widest coverage and contains both positive and negative aspects. While this is a valid point it is not enough to make this answer Level 3 and additional knowledge needs to be included to test the accuracy of the representation.

## Section 6: Sample task with candidate responses

To move to Level 3 the candidate should use additional knowledge to analyse all three representations using two sets of criteria. This answer has covered accuracy and comprehensiveness but has not properly applied each of these criteria to all three representations. If the answer also considered other criteria in addition, for example the author's purpose when creating these representations it could move to Level 4.





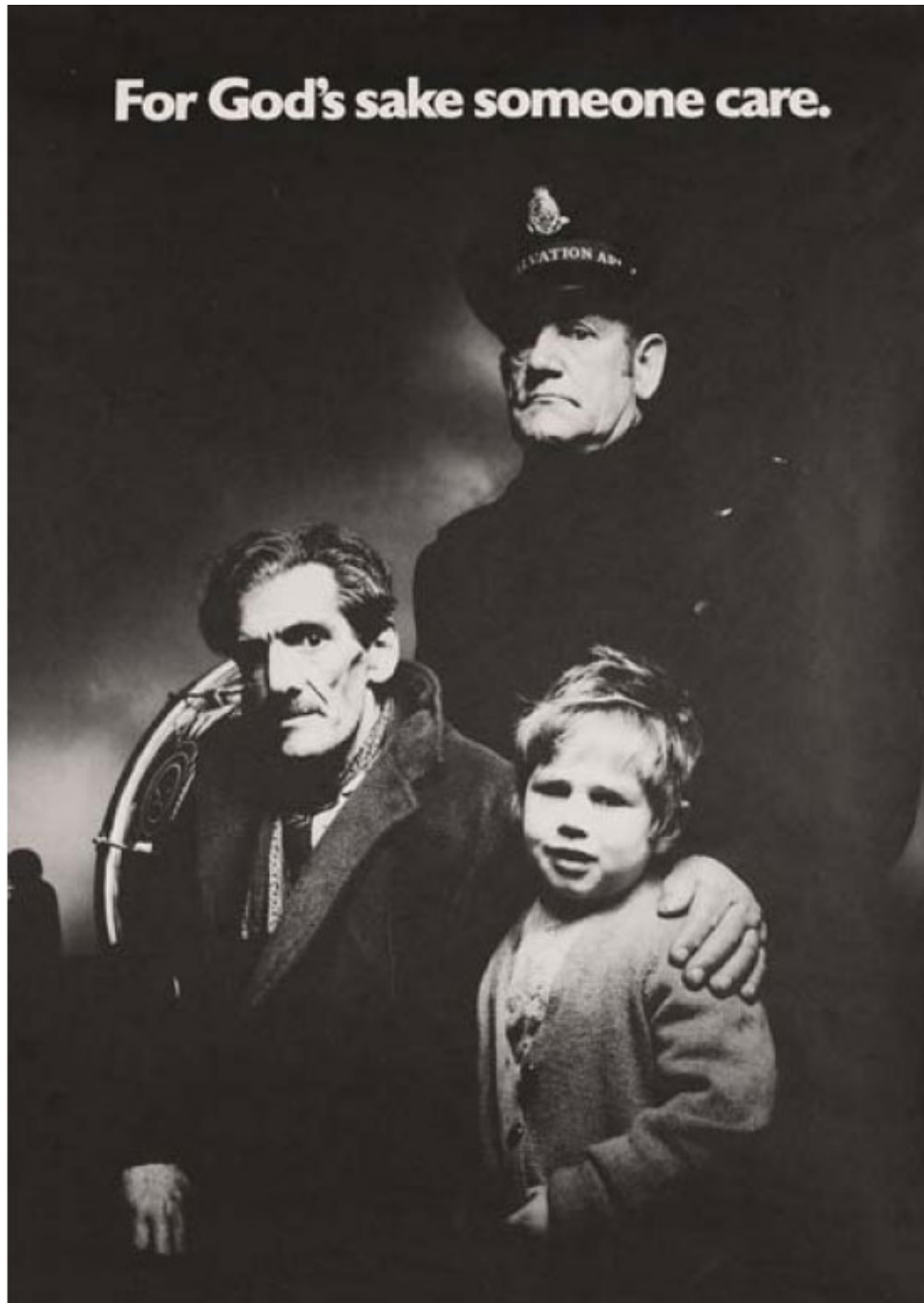
### Additional Part B(ii) representation sources

One of the following three representation sources can be used, together with the two sources provided by Edexcel each year for the controlled assessment, as the third representation. Representations from past controlled assessment tasks can also be used. Or teachers may provide a third representation of their own choice. Teachers may adapt these representations for use with candidates. For example, they may be shortened, and passages may be adapted for accessibility. The meaning should not be altered, however. Amended sources should be submitted with the candidates' work for moderation.

## Section 6: Sample task with candidate responses

### Representation 3-A

A poster produced by the Salvation Army to raise funds for its charitable work during the 1960s.



# Section 6: Sample task with candidate responses

## Representation 3-B

From the website of the Victoria and Albert Museum, 2009

In Britain, musical taste and styles of dress were closely linked and it was the mod look which first popularised the simple geometric shapes typical of the 1960s. Slim fitting, brightly coloured garments were sold cheaply in boutiques all over 'Swinging London' and had tremendous influence throughout Europe and the US.

Young people's income was at its highest since the end of the Second World War, creating the desire for a wardrobe which did more than simply copy adult dress. The clothes aimed specifically at young people which Mary Quant had been designing since the late 1950s became popular. Boutiques, like Quant's 'Bazaar' and Barbara Hulanicki's 'Biba' provided inexpensively made clothing suited to a busy, urban lifestyle. Instead of buying outfits designed for specific occasions or times of the day, people preferred separates which they could combine in different ways.

The miniskirt was the most eye-catching garment of the decade, designed for an ideally skinny female form. Women wore pale foundation and emphasised their eyes with kohl, mascara and false eyelashes. Hair was long and straight or worn in a shaped bob or wedge, as invented by the hairdresser Vidal Sassoon.

Pioneers like Mary Quant and Barbara Hulanicki showed that women could be professionally successful. The 1960s is often remembered as an era of sexual freedom. The pill provided women with a reliable method of contraception while abortion was legalised and homosexuality was decriminalised.

TV provided fashion role models like Cathy McGowan, famous for her mod outfits, who presented the weekly chart hit show 'Ready Steady Go'. 'The Avengers' was notable for the sexy clothing worn by Diana Rigg's character Emma Peel. 'Nova', 'Honey' and 'Petticoat' magazines were created to appeal to teenage girls interested in clothes, while the 'Sunday Times' published the first weekend colour supplement with articles on lifestyle and interior decoration.

### Representation 3-C

Quadrophenia, Theatre Royal, Brighton

Reviewed by Fiona Sturges, [www.independent.co.uk](http://www.independent.co.uk)

Monday, 7 September 2009

“The battle of Brighton” cried the Argus newspaper in 1964 after the mods and rockers descended on the seaside town for a violent face-off. One group, in their sharp suits and parkas, rode scooters and listened to Jamaican ska and British beat music; the other favoured leather, motorbikes, greasy hair and rock'n'roll. These seaside skirmishes were seemingly forgotten until 1973 when The Who's Pete Townshend, pop's sharpest chronicler of adolescence, wrote Quadrophenia.

If this stage version, directed by Tom Critchley and overseen by Townshend himself, shows anything, it's that the themes are still bitingly relevant. Mod was born from youthful disenchantment while buying wholesale into post-war consumerism. The film articulated the passions of a generation. But while the clothes and the music are steeped in Sixties Britain, its reflections on tribalism, individuality, rebellion, violence and drugs are as potent now as they ever were.

We are introduced to the mod scene, notably its rituals (scooters, suits, speed) and its characters. Townshend's vision certainly puts paid to the cliché of Swinging London, presenting a depressed capital city in which the gulf between teens and their parents seems unbridgeable and the hedonism on display appears more desperate than fun.

# Candidate handouts

The following handouts can be copied and adapted for use with your candidates:

- Topic timeline
- Assessing representations: from comprehension to evaluation
- Understanding enquiry and representations
- What are notes?
- What is an enquiry?

# Section 7: Candidate handouts

## Topic timeline

### CA11: Change in British Society 1955–75

- 1955 30,000 workers emigrated to Britain.
- 1955 Beatniks - an emerging group of young people rejecting conventional life styles.
- 1955 24 women MPs (out of a total of 630).
- 1958 Racial tension led to violence and rioting in Nottingham.
- 1958 Notting Hill (London) race riots.
- 1959 25 women MPs (out of a total of 630).
- 1960 Attempts were made to ban the publication of *Lady Chatterley's Lover* by D H Lawrence.
- 1960 Contraceptive oral pill becomes available for women to use.
- 1960 Second wave of the 'Feminist Movement' begins.
- 1961 Suicide Act.
- 1961 66,000 workers emigrated to Britain.
- 1962 Commonwealth Immigrants Act.
- 1964 Fights between 'Mods and Rockers'.
- 1964 28 women MPs (out of a total of 630).
- 1965 Race Relations Act.
- 1966 Time Magazine (USA) has an image of 'swinging London' as its front cover.
- 1966 26 women MPs (out of a total of 630).
- 1967 Sexual Offences Act (decriminalised homosexuality).
- 1967 Abortion Act.
- 1968 Hippie 'summer of love'.
- 1968 Abolition of the censorship of plays.
- 1968 Kenyan and Ugandan Asians started arriving in Britain
- 1968 Race Relations Act.
- 1969 Murder (Abolition of the Death Penalty) Act.
- 1969 Representation of the People Act.
- 1969 November – effectively the Beatles had disbanded.
- 1970 Equal Pay Act.
- 1971 Immigration Act.
- 1974 February 23 women MPs (out of a total of 635).
- 1974 October 27 women MPs (out of a total of 635).
- 1974 The birth of 'Punk Rock'.
- 1975 Sex Discrimination Act.

### Assessing representations: from comprehension to evaluation

This handout helps you to understand the difference between comprehending and evaluating a representation. To do well you need to be making a critical evaluation.

#### Representation 1

##### *Face value content of representation*

- There was a range of different fashions for women.
- Fashions included bold colours and geometric or abstract prints.
- Some women wore hats.
- Some women had elaborate hairstyles.
- Shoes tended to be similar in style.
- Children played with paper dolls.

##### *Evaluation of representation as evidence of the swinging sixties*

- Fashions varied.
- Fashion was mainly for women.
- Fashion designs were mainly aimed at young women.
- Women often matched their hat, shoes and tights to the dress they were wearing.
- This shows the sort of fashion that women were encouraged to wear but it does not show how many women did actually wear it.
- Use of own knowledge to evaluate accuracy, e.g. compares fashions with photographs of fashion in the sixties.
- Use of own knowledge to consider how completely this portrays the swinging sixties, e.g. shows that other fashions existed such as mods, rockers, beatniks.

##### *Critical evaluation of representation as evidence of the swinging sixties*

- This is a game and probably aimed at young girls so the focus is on female fashion for women; young men were also very fashionable but they are not shown here.
- The women are all shown as young, which suggests that older women had less interest in following fashion.
- The fact that the women are all white suggests that society was not fully integrated.
- The fact that this is called 'Great Fashion Designs of the Sixties' suggests this is a retrospective view rather than a contemporary one and therefore these designs have been chosen to be representative of fashion in the sixties but the choice may have been intended to show a particular type of fashion and may not be representative of the wider range of fashion that was worn.
- Use of own knowledge to evaluate accuracy of portrayal, e.g. compares these designs to photographs of fashion in the sixties, models such as Twiggy, designers such as Mary Quant.
- Use of own knowledge to evaluate completeness of portrayal, e.g. discusses whether male fashion shared the trends for geometric prints, bold colours etc, discusses the price and availability of fashion to see how far it spread to all sections of society; considers whether these fashions are more representative than the clothes worn by mods, rockers, beatniks.

# Section 7: Candidate handouts

## Representation 2

### ***Face value content of representation***

- This mentions different aspects of the sixties – fashion, music, television, poverty, immigration and women's lives.
- It says that life in ordinary towns was not the same as life in London.
- It says that our idea of the 'swinging sixties' is unrealistic because many people were poor.
- It says that changes happened slowly.
- It says some change happened because of new inventions.

### ***Evaluation of representation as evidence of the swinging sixties***

- This challenges the idea of the 'swinging sixties' by saying that the concept only affected a small proportion of the population.
- It suggests that many people were untouched by aspects of 'swinging' lifestyles.
- It suggests that the positive aspects of the sixties have been overemphasised while the more negative reality has been ignored.
- It suggests that change happened slowly as a result of changing attitudes and small changes in daily life.
- Use of own knowledge to evaluate accuracy, e.g. finds evidence to support the comments about poverty or that many people's lives were unaffected by these changes.
- Use of own knowledge to consider how completely this portrays the 'swinging sixties' e.g. compares evidence of life in London and life in a provincial town; analyses trends in television programmes or magazines to show that 'ordinary' life continued.

### ***Critical evaluation of representation of evidence of the swinging sixties***

- The author implies that our view of the sixties, shown by the Austin Powers films and thoughts of the Beatles, free love and hippies, is superficial and unrepresentative of the social situation.
- The author portrays the image of 'swinging sixties' as inaccurate because the reality of daily life and poverty did not really change for most people.
- The author has chosen to emphasise that far more people would relate to poverty shown on television than to the idea of the 'swinging sixties'.
- The author emphasises how the major changes were gradual and based on small things such as the Hoover and the pill changing women's lives.
- Evaluates objectivity of representation, noting that the author is clearly aiming to challenge the stereotypical view of 'swinging sixties' and therefore offers far more detail and places far more emphasis on the negative aspects of life at this time.
- Evaluates objectivity of representation, noting the way language and the presentation of the article contribute to the way fashion and music are dismissed while poverty is emphasised.
- Use of own knowledge to evaluate accuracy of portrayal e.g. researches employment, housing and income levels or the work of the Salvation Army in order to establish how widespread poverty was and whether the emphasis in Representation 2 is merited.



## Section 7: Candidate handouts

- Use of own knowledge to evaluate completeness of portrayal of 'swinging sixties' e.g. researches other groups such as mods, rockers, beatniks in order to make a judgement about 'typical' youth groups; analyses newspaper coverage or personal recollections in order to judge what were the key elements of life in the sixties.

## Understanding enquiry and representations

### Part A

#### ***What is an enquiry?***

- An enquiry means asking a question or wanting to know about something.
- It is a search for information.
- It involves the examination of facts and ideas for accuracy.
- It involves research using different sources of information, e.g. books, the internet, newspapers and personal accounts.
- After information has been gathered, it involves selecting which information is most helpful and using that information to make judgements and reach conclusions.

#### ***What skills will I learn whilst carrying out my enquiry?***

In carrying out your enquiry for Part A you will learn how to:

- plan an enquiry
- find different sources of information
- choose what information to use and what information not to use
- organise information
- evaluate information
- reach your own conclusion about your enquiry.

#### ***What preparation do I need to do to be successful in the enquiry?***

- Keep in mind what enquiry you are following and search for information that is relevant.
- Use at least five sources of information. They don't all have to be books; you could use internet sites, television programmes, sites and museums if they are relevant. Try to find a range of different sources – don't just use five different websites.
- Practise the skills you need in order to be successful: selecting information; organising information; evaluating information; reaching a conclusion.
- Make a plan – four or five key points from your enquiry.
- Make some notes which will help you organise your information. These can be handwritten on the Edexcel proforma or word processed. You could include key names, events and dates; short quotations you will use in your answer. You will be able to have these notes with you when you write up your controlled assessment.

## Section 7: Candidate handouts

### ***What do I need to do in the assessment for Part A?***

In Part A you will write up your answer to your enquiry question worth 20 marks. In this part of the assessment, you will be successful if you:

- focus on the enquiry
- use good spelling, punctuation and grammar and communicate clearly
- show that you have selected sources of information carefully
- use information from your sources to back up the points you want to make
- organise your points so that your answer leads to your conclusion
- at the end of your answer, sum up the reasons why you came to your conclusion in the enquiry.

## **Part B**

### ***What is a representation?***

- Sources that are designed to create an image of some aspect of the past.
- When historians write they create a representation of the past.
- Film makers, painters, artists, novelists do the same – when they pick a subject or event in the past they create a ‘representation’ of it.
- Therefore, a representation is also an interpretation and it will probably have strengths and weaknesses in the way it conveys the past.
- A representation may only focus on one aspect and not tell the whole story, it may be balanced and give more than one side, or it could be designed to persuade and influence.

### ***What skills will I learn in Part B?***

In assessing representations of History for Part B you will learn how to:

- understand representations of history
- compare representations and see differences in the ways they portray the past
- use representations together with your own knowledge
- evaluate representations
- reach a decision which you can explain and support.

### ***What preparation do I need to do to be successful in the representation questions?***

- Practise the skills you need to be successful: compare two representations; assess a representation using your own knowledge – is it accurate? Is it one-sided or is it objective? Is it only giving part of the picture or is it complete? Was its author trying to give an accurate portrayal, or simply to entertain?
- You will be given your representation sources 2 weeks before your controlled assessment. Make sure you understand the viewpoints and message of each of them.
- Make notes to help you compare and evaluate the representations for question B(i) and (ii). You should use clear criteria for your evaluation: you could have these headings – How accurate? How objective? How complete?

## Section 7: Candidate handouts

### ***What do I need to do in the assessment for Part B?***

In Part B you will write up your answer to two questions.

Part B(i) will ask you to analyse two representations. You will be asked how far the representations differ. This question is worth 10 marks.

In this part of the assessment you will be successful if you:

- identify points of difference clearly
- identify points of similarity clearly
- choose details from both representations to back up the points you make
- sum up what you've identified to show that you understand how far the representations differ.

Part B(ii) will ask you to evaluate three representations. You will be asked to say which you think is the best. This question is worth 20 marks.

In this part of the assessment you will be successful if you:

- explain how you are going to decide which representation is best – we call these ideas the criteria you are using to evaluate the representations
- evaluate all three representations using at least three criteria (you can use more if you choose)
- always back up your points using the representations and your own knowledge of the issue.

At the end of your answer, sum up the reasons why you came to your conclusion about which representation was best.

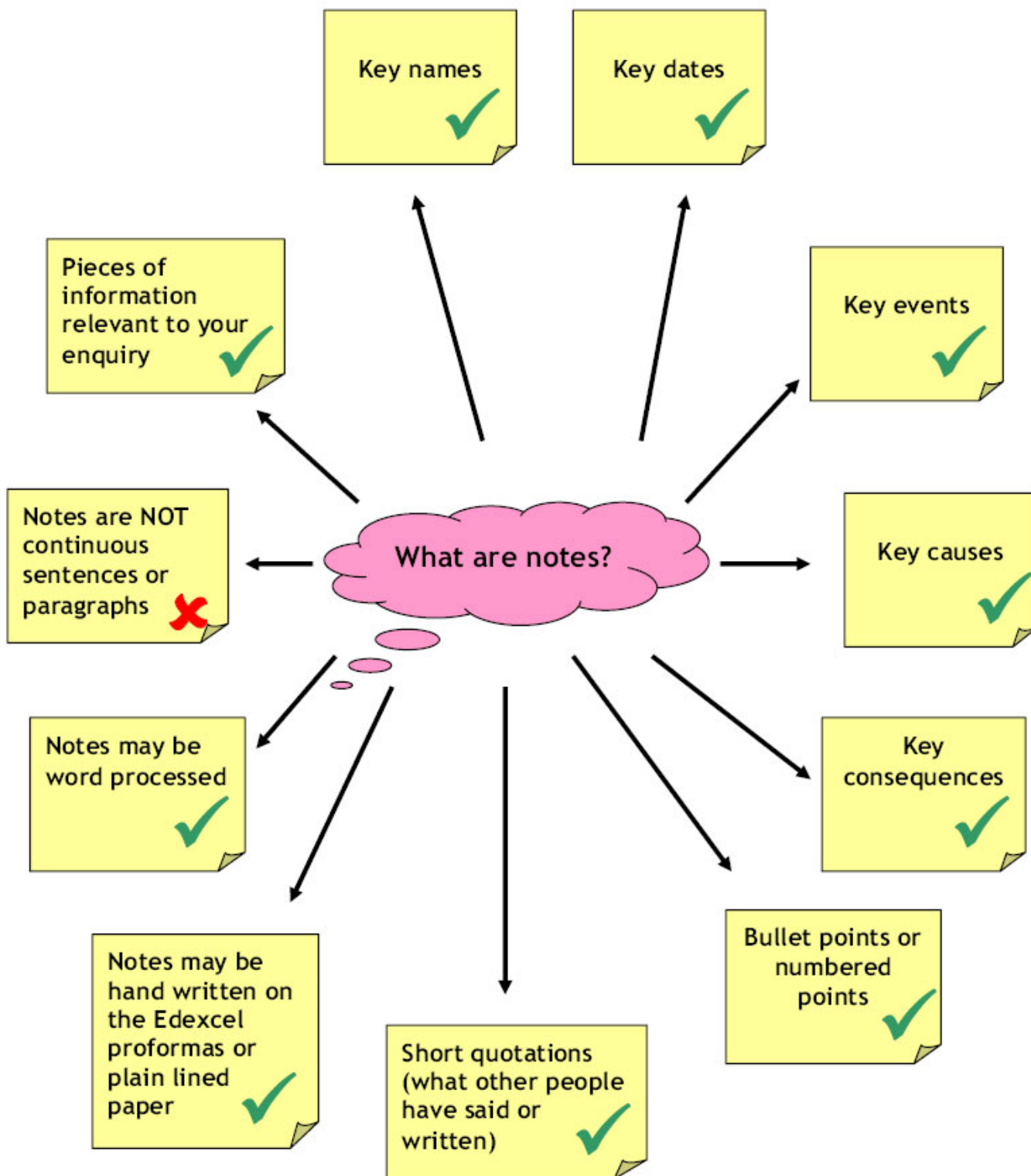
## Section 7: Candidate handouts

### *Which is the best representation?*

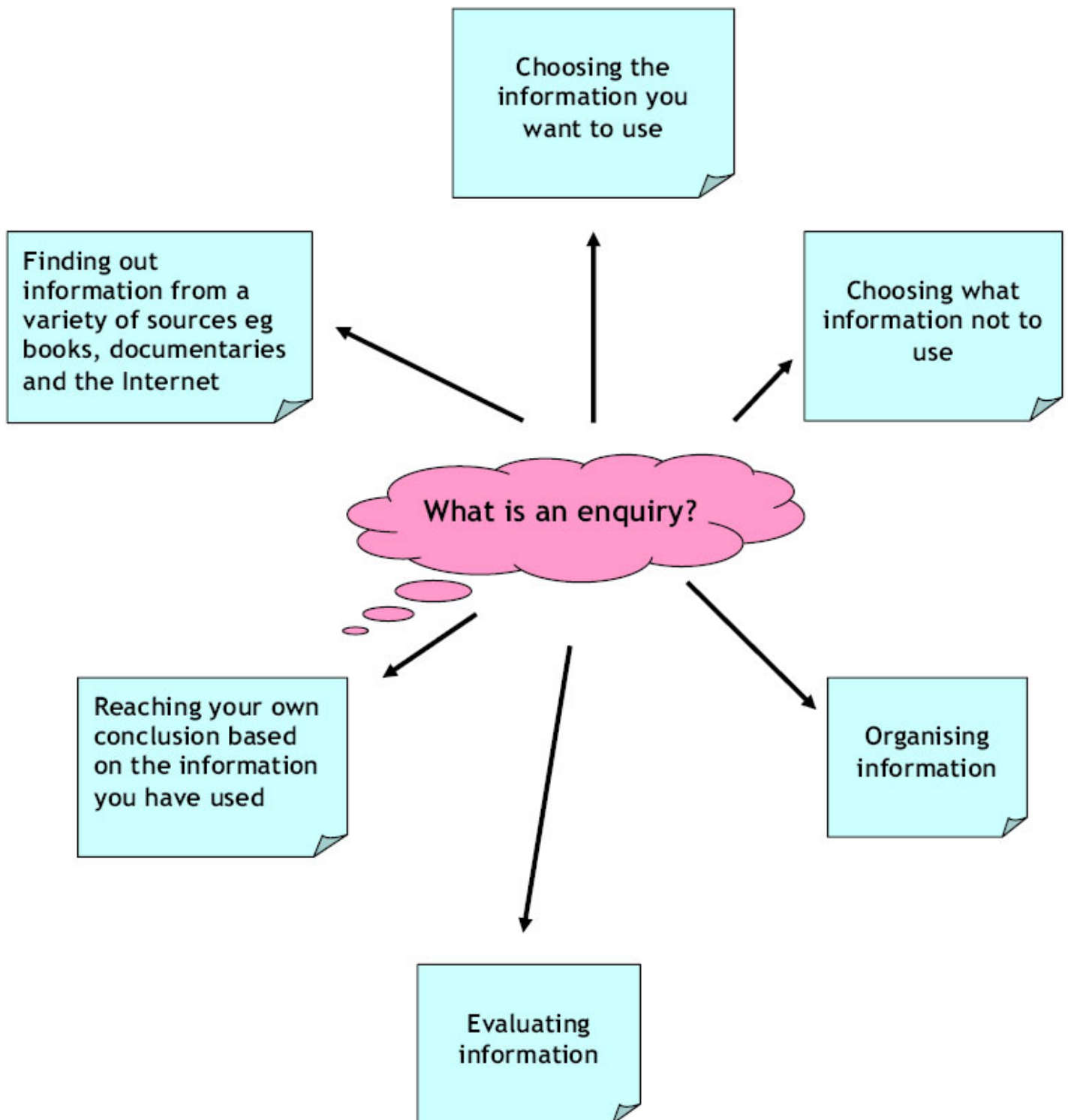
Use this sheet to record your thoughts on your representation questions. [This sheet may not be taken into the write-up session.]

	How complete?	How objective?	How accurate?
Representation 1			
Representation 2			
Representation 3			

## What are notes?



### What is an enquiry?



### Candidate proformas for plans and notes

The following proformas have been designed for candidates to write their plans, notes and bibliography. The forms will be available for separate download on the Edexcel website. These proformas are only suggested templates and are not compulsory.

Candidates and teachers may, if they wish, create their own proformas based on this design, provided that they are A4 size and conform to the strict page number limits detailed on page 14 of this document. Plans and notes may be handwritten or word processed (minimum font size 12). Plain or lined A4 paper may be used. There is no page limit for the bibliography which should be as long as necessary.



## GCSE History controlled assessment

### Student proforma – Page 1 of 10

These sheets (or centre-designed versions of them) are designed to be taken into the controlled assessment write-up and handed in at the end of the session. They should be attached to the front of the candidate's work at the end of the write-up session.

Centre number:	
Centre name:	
Candidate number:	
Candidate name:	

Controlled assessment option: (please circle)	CA1	CA2	CA3	CA4	CA5	CA6	CA7
	CA8	CA9	CA10	CA11	CA12	CA13 (SHP)	

This form has been designed for students to write their controlled assessment plans, notes and bibliography, which should be brought into the write-up session. Students and teachers may, if they wish, create their own versions of this form, based on this design, provided they conform to the following strict page number limits:

Part A: one side of A4 for plan and two sides of A4 for notes

Part B(i): one side of A4 for plan and one side of A4 for notes

Part B(ii): one side of A4 for plan and two sides of A4 for notes.

There is no page limit for the bibliography which should be as long as necessary.

Plans and notes may be hand written or word processed (minimum font size 12). Plain or lined A4 paper may be used.

**GCSE History controlled assessment  
Student proforma – Page 2 of 10**

<b>Part A: Carry out an historical enquiry</b>	<b>(Total=20 marks)</b>
<b>Enquiry:</b>	
<b>Plan:</b>	





**GCSE History controlled assessment  
Student proforma – Page 5 of 10**

<b>Part B(i): Compare representations of History</b>	<b>(Total= 10 marks)</b>
<b>Question:</b>	
<b>Plan:</b>	



**GCSE History controlled assessment  
Student proforma – Page 7 of 10**

**Part B(ii): Analyse and evaluate representations of History (Total=20 marks)**

**Question:**

**Plan:**







**GCSE History controlled assessment  
Student proforma – Page 10 of 10**

<b>Bibliography</b>
<p>Please list all sources used when preparing for your controlled assessment write-up. The bibliography should be as long as necessary – no page limit applies.</p>
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