

Wednesday 23 January 2013 – Morning

GCSE HISTORY B (MODERN WORLD)

A972/22 British Depth Study, 1939–1975

Candidates answer on the Answer Booklet.

OCR supplied materials:

- 8 page Answer Booklet
(sent with general stationery)

Other materials required:

None

Duration: 1 hour 30 minutes



INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **all** the questions.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Study the Background Information and the sources carefully. You should spend at least ten minutes doing this.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **53**.
- This document consists of **10** pages. Any blank pages are indicated.
- You will be awarded marks for quality of written communication in question 6.
- Questions marked with a pencil (✎) will carry 3 additional marks for spelling, punctuation and grammar.

FOLD OUT THIS PAGE

How far did British society change, 1939–1975?

Study the Background Information and the sources carefully. You are advised to spend at least ten minutes doing this.

In answering the questions, you will need to use your knowledge of the topic to interpret and evaluate the sources. When you are asked to use specific sources you must do so, but you may also use any of the other sources if they are relevant.

Answer ALL questions.

1 Study Source A.

Why was this source published at this time? Use details of the source and your knowledge to explain your answer. [7]

2 Study Source B.

How far are you surprised by this source? Use details of the source and your knowledge to explain your answer. [8]

3 Study Sources C and D.

How similar are these two sources? Use details of the sources and your knowledge to explain your answer. [8]

4 Study Source E.

What is the cartoonist's message? Use details of the source and your knowledge to explain your answer. [7]

5 Study Sources F and G.

How far does Source F prove Source G is wrong? Use details of the sources and your knowledge to explain your answer. [8]

 **6** Study **all** the sources, A–G.

'In the 1950s and 1960s youth culture in Britain was a threat to British society.'

How far do the sources in this paper support this statement? Use details from the sources and your knowledge to explain your answer. Remember to identify the sources you use. [12]

 Spelling, punctuation and grammar [3]

How far did British society change, 1939-75?

Youth culture in Britain

Background Information

In the 1950s and early 1960s society changed in many ways. One of these changes was that a youth culture emerged. This meant that teenagers became less and less like their parents. They read different books and magazines, wore different clothes, watched different films and listened to different music. They formed their own groups or gangs. Many adults at this time felt that teenage culture was simply part of growing up and should not be taken seriously. However, some people worried that teenage culture was a threat to British society and its values.

SOURCE A



A cartoon published in Britain in 1956. 'Rock Around The Clock' was a film featuring the American Rock and Roll band 'Bill Haley and the Comets'.

SOURCE B**THE TEDDY BOYS**

In the dance-hall young people were gathered, talking and listening to the music: American rock and roll, British artists like Lonnie Donegan. The young men we wished to contact were distinctive and obvious by their clothes: long 'Edwardian' jackets, drainpipe trousers, chunky well-made shoes.

What do they do during the day? One was a glass cutter. Another was an engineer's apprentice, another was an electric welder. They were not interested in drink – a beer, perhaps, but more likely a mineral water. They showed good manners to the girls with whom they danced.

It seemed to me, after several visits to this dance-hall, and watching these young men at their daily work, there was little to criticise – a touch of vanity, perhaps. The manager of the dance-hall supported this opinion very strongly. 'No trouble at all, these boys,' he kept saying.

The vast majority of Teddy Boys are simply young men who merely wish to wear Edwardian clothes as a change from boiler suits and factory overalls.

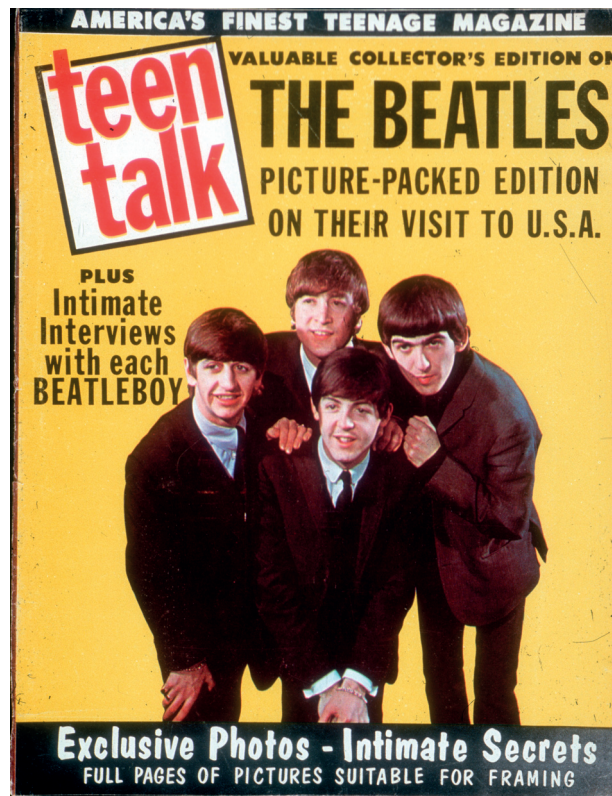
*From an article in the magazine Picture Post published in 1958.
Picture Post was a popular magazine aimed at a family audience.*

SOURCE C



A poster published in Britain in 1955. It was advertising an American film which was widely shown and seen in Britain in 1955.

SOURCE D



Front cover of an American magazine published in 1964.

SOURCE E



A cartoon published in a British newspaper in 1964.

SOURCE F

Thousands of young Daily Mirror readers have been telling us why they love The Beatles. They're young, new. They're high-spirited, cheerful. The Beatles are whacky. They wear their hair like a mop – but it's WASHED, it's super clean. So is their fresh young act. No wonder young people are going mad for them and packing out the record shops, eager to buy the latest hit. Britain's teenagers have good taste and they are showing it. Young bands like the Beatles are doing a good turn for show business – and the rest of us – with their new sounds and their hip new look. Good luck Beatles!

From an article in The Daily Mirror newspaper published in 1964. The Daily Mirror was a popular newspaper for a mass-market audience of all ages.

SOURCE G

THE MENACE OF BEATLISM

The intelligent reader who subscribes to The New Statesman is most unlikely to have been to a Beatles Concert, and I would advise them against it at all costs. The audience is a bottomless pit of emptiness. Young girls scream endlessly. Their huge faces are bloated with cheap confectionery and smeared with chain store make-up. They have sagging mouths and glazed eyes, as their hands drum mindlessly in time to the rowdy and equally mindless music. In their shoddy, 'with it' clothes they are a generation enslaved and exploited by a new British commercial machine; a ghastly alliance of music and fashion.

From an article in The New Statesman magazine published in 1964. The New Statesman was a magazine for older and well-educated readers.

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