

General Certificate of Secondary Education

A583

Drama

A583: From Concept to Creation

Specimen Paper

Time: 10 hours

This paper may be issued to teachers upon receipt and given to candidates up to ten weeks before the start of their examination

Candidate
Forename

Candidate
Surname

Centre Number

--	--	--	--	--

Candidate
Number

--	--	--	--

INFORMATION FOR CANDIDATES

- This booklet contains a script extract from 'Our Day Out' by Willy Russell and a stimulus item 'Twentieth Century' by Don Schiltz/Chris A. T. Cummings.
- You may take with you, into the examination, any preparation material.
- Ten hours are allowed for your examination.
- There are 80 marks available in total for this Unit.

INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces above.
- You must consider **both** the script extract and the stimulus item on pages 5-34.
- You must submit a working record (see page 4 for instructions).
- To prepare for the examination, you must work on **both** the script extract and stimulus item, with your teacher, for up to ten weeks before the examination.

This document consists of **35** printed pages and **1** blank page.

READ THIS INFORMATION FIRST

- You may work as an **individual** or in a group of between **2** and **6** for your Examination.
- Your work must be clearly identifiable.
- You must produce your **own** working record.
- When creating work that is to be marked, in the **10** hour examination, you will be supervised by one of your teachers.

Preparation and Exploration

During the preparation period of up to ten weeks before the examination you should consider both the script extract and the stimulus item with your teacher.

This period allows you to research, investigate available resources, take workshops and develop your working groups if appropriate.

By the end of this period you will have selected **one** of four briefs described below.

The 10 hour Examination

The four briefs available to choose from are:

- **The Performer (devised) Brief**

You must devise and perform a drama. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

- **The Performer (text extract) Brief**

You must perform a section of the text extract. Your performances must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

- **The Deviser Brief**

You must write an additional scene for the script extract or write a script that uses the stimulus item as its inspiration. The script must show the conventions of the script writing and contain stage directions and any relevant staging notes. Your script must show how your scene will end. It should be a full scene and will be between 6–12 sides A4. You must write and explain the context of their script using the following headings:

- Period it is set in
- Genre
- Suggested performance style
- Any social, cultural and historical connection.

You will make a presentation to the examiner, no longer than 3 minutes in length, explaining and demonstrating your scripts ideas. This might include: link to the stimulus, overall intention, intended audience, use of performance space and type, link to the stimulus.

- **The Designer Brief**

You must prepare designs for the text extract. Your designs should cover any three of set; costume; lighting; stage properties and personal properties; make-up; or sound. You must explain your overall design concept for the extract using the headings:

- Period it is set in
- Performance style
- Colour scheme
- Any social, cultural and historical connection.

You must produce between 6–12 sides of A4 or equivalent as a 'compendium' of your design ideas.

You will make a presentation to the examiner, no longer than 3 minutes in length, explaining and demonstrating your design ideas. This might include: mock-ups of properties; costumes; masks. demonstration of lighting states and/or sound cues; make-up designs (sketches or live models).

Performance or Presentation

The visiting examiner will visit the centre shortly after the completion of the 10 hour examination to mark your prepared Performances and Presentations.

WORKING RECORD

You must hand in your **own** individual working record at the end of the 10 hour supervised examination. Group working records are unacceptable. Your working record must include evidence of:

- intention of the drama/design/script with any relevant background information
- planning
- how relevant areas of study have been applied
- individual contribution to the chosen brief
- reflection and evaluation.

Your working record may contain notes, diagrams, sketches, CD or DVD evidence, continuous writing, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate.

Examples of format might be:

- (a) Between 8–12 sides A4
- (b) Between 3–5 minutes of CD or DVD commentary
- (c) About 700–1400 words of continuous prose
- (d) A mixture of elements from the above.

SCRIPT EXTRACT

Our Day Out was originally written as a television play and transmitted as a BBC 'Play for Today' in 1976. It was subsequently adapted for the stage and first performed on 8 April 1983.

CAST

MRS KAY

BUS DRIVER/ZOO KEEPER/LES

COLIN/HEADMASTER

MR BRIGGS

SUSAN/CAFE OWNER

The Children

Author's Note*Language and Setting*

For the purpose of publication I have retained the play's original settings of Liverpool and Wales but this is not intended to imply that productions of the play in other parts of the country should strive to observe the original setting or reproduce the idiom in which it is written. If being played in, say, Sheffield, the play would, I feel, be more relevant to both cast and audience if adapted to a local setting and the local accent.

Following the play's original production in Liverpool it was staged at The Young Vic where it became a Cockney play: the setting of the school became Hackney, the Mersey Tunnel became the Blackwall Tunnel, Conway Castle became Bodiam Castle, the Welsh Coast, the South Coast and so on.

I can foresee a problem where the play is set in an area which has no road tunnel or bridge and if this is the case, would suggest that you simply cut this small section of script.

Staging

Although it would be possible to present the play on a proscenium stage I think it's much better suited to a more flexible area. The play was originally presented in the round, with a set that consisted of a number of simple benches. These benches were used as the seats on the coach and then rearranged by the actors to suggest the various other settings - the cafe, the zoo, even the rocks on the beach.

Two platforms were built at a higher level and were used as the castle battlements, the cliff and the headmaster's study.

In both the Everyman and Young Vic productions the coach carried about fifteen to twenty passengers. Obviously this number could be increased for large-cast productions.

Music

Again, in the original productions of the play, the production budgets demanded that the musical accompaniment be kept to an absolute minimum - i.e., piano and percussion. Should you be in the happy position of knowing no such constraints and have at your disposal a band or orchestra, please feel free to arrange the music accordingly.

Willy Russell

[Turn over

ACT ONE

As we hear the musical introduction for the first song, we see LES, the Lollipop man, enter. He is very old, almost blind and can hardly walk. A group of KIDS, on their way to school, enter, shouting 'Hia Les, 'All right there Les' and singing:

KIDS: We're goin' out
Just for the day
Goin' off somewhere far away
Out to the country
Maybe to the sea
Me Mam says I can go . . .
If it's free

[During verse two the KIDS exit singing and CAROL enters also singing.]

CAROL: } The sky is blue

KIDS: } The sun's gonna shine Better hurry up cos it's nearly nine This is the day
that's Just for us We're gain' out. . . on a bus

[CAROL is about to make her way to the school when she notices LES on the other side of the road.]

CAROL: Hia Les.

LES: *[trying to see]:* Who's that?

CAROL *[crossing to him]:* Carol, it's Carol, Les.

LES: Hello love. 'Ey, can y' see me back across the road?
[As she takes his arm and leads him back] You're early today aren't y'?

CAROL: Yeh. We're goin' out. On it trip.

LES: Where to?

CAROL: I dunno. It's somewhere far away. I forget.

LES: Are they all goin'?

CAROL: Only the kids in the Progress Class.

LES: The what?

CAROL: Don't y' know what the Progress Class is? It's Mrs Kay's class. Y' go down there in the week if y' can't do readin' or sums or writin'. If you're backward like.

LES: By Christ, I'll bet she's kept busy. They're all bloody backward round here.

CAROL: I know. I better be goin' now, Les. I'm gonna be late.
An' there's Briggs!

[We see BRIGGS approaching as LES calls to CAROL.]

LES: Tarar girl. Mind how you go.

CAROL: *[running off]:* See y' Les.

LES: *[to BRIGGS who is about to cross the road]:* 'Ey, you!
Don't move.

- BRIGGS: I beg your pardon.
- LES: Wait. There.
- BRIGGS: Look, I've not got the time to . . .
- LES: No one crosses the road without the assistance of the Lollipop man, no one.
- BRIGGS: Look man. . .
- LES: The Government hired me!
- BRIGGS: But there's nothing coming.
- LES: How do you know? How do you know a truck or a car isn't gonna come speedin' out of one of them side roads? Eh? How can you set an example to kids if you're content to walk under the wheels of a juggernaut?
- [LES goes to the centre of the road and waves BRIGGS across.]*
- That's why the Government hires me!
- [MRS KAY and KIDS enter.]*
- KIDS: *[singing]:* Mrs Kay's Progress Class
We're the ones who
Never pass
We're goin' out
Off with Mrs Kay
We're goin' out. . . today
- MRS KAY: All right all right. . . Will you just let me have a bit of peace and I'll get you all sorted out. Right, now look *[She spells it out.]* all those. . . who've got permission to come on the trip. . . but who haven't yet paid. . . I want you to come over here.
- [She separates herself from the group. Every kid follows her.]*
- BRIGGS passes and surveys the scene with obvious disapproval.
- MRS KAY: *[bright]:* Morning, Mr Briggs.
- BRIGGS: *[grudging]:* Morning.
He turns towards the school as a couple of KIDS emerge.
Come on, you two. Where are you supposed to be? Move!
The BOYS rush to the safety of MRS KAY's group and BRIGGS goes off
- KIDS: *[sing as a round]*
Got a packed lunch
Got money to spend
Gonna get a seat near my best friend
Just can't wait to get
A way from here
Gonna bring me Mam . . . a souvenir
- [As the round ends the KIDS are blacked out. They rearrange the benches to form the coach, as we see BRIGGS enter the HEADMASTER's study.]*
- BRIGGS: When was this arranged?

- HEAD: Don't talk to me about it. After the last trip of hers I said 'no more', absolutely no more. Look, just look. *[He indicates a file.]* Complaints from the residents of Derbyshire.
- BRIGGS: Well how the hell's she arranged this then?
- HEAD: When I was away at conference. George approved it in my absence. He wasn't aware of any ban on remedial department outings.
- BRIGGS: It'll have to be cancelled.
- HEAD: If it is she'll resign.
- BRIGGS: Good. The school would be better off without her.
- HEAD: There's not many of her type about y' know. By and large I reckon she does a good job. She keeps them well out of the way with their reading machines and plasticine. It's just when she gets let loose with them.
- BRIGGS: OK. I'll have to go with her, won't I?
[Blackout HEAD's study as we bring up MRS KAY talking to a young teacher, SUSAN. A round them are lively excited KIDS in random groups. Two KIDS are pulling and pushing each other.]
- MRS KAY: Maurice! Come away from that road!
- MAURICE: I'll sorry, miss.
- MRS KAY: Come on, keep on the side where it's safe.
[Two older KIDS (fifteen) come rushing out of school and approach the teachers.]
- REILLY: Ey, miss hang on, hang on . . . can we come with y', miss. Can we?
- DIGGA: Go on, miss, don't be tight, let's come.
- REILLY: Go on, miss... say yeh.
- MRS KAY: Brian, you know it's a trip for the Progress Class.
- REILLY: Yeh, well, we used to be in the Progress Class didn't we?
- SUSAN: But Brian, you're not in the Progress Class any longer, are you? Now that you can read and write you're back in normal classes.
- REILLY: Agh, miss, come on . . .
- MRS KAY: Brian, you know that I'd willingly take you, but it's not up to me. Who's your form teacher?
- REILLY: Briggsy.
- MRS KAY : Well. . . I'll take you, if you get his permission.
- REILLY: *[as he and DIGGA run off]:* Ogh . . . you're sound, miss.
- MRS KAY: BRIAN!
He stops.
Bring a note.
- REILLY: Ah miss, what for?

- MRS KAY: Because I wasn't born yesterday and if I don't ask you to bring a note you'll hide behind that wall for two minutes and then tell me Mr Briggs gave permission.
- REILLY: As if we'd do something like that, miss.
- MRS KAY: I want it in writing.
- CAROL: *[tugging at MRS KAY's arm as REILLY and DIGGA go off]:*
Where we goin' eh miss?
- MRS KAY: Carol! Miss Duncan's just told you: Conway, we're going to Conway.
- CAROL: Is that in England miss?
- SUSAN: It's in Wales Carol
- CAROL: Will we have to get a boat?
[COLIN enters, running.]
- COLIN: Sorry I'm late . . . Car wouldn't start.
- LINDA: Hia sir.
- JACKIE: Hia sir.
- COLIN: Hello girls. *[Avoiding them. Or trying to.]* Erm, Mrs Kay.. .
- LINDA: Sir, I thought for a minute you weren't comin' on the trip. I was heart broken.
- COLIN: Yes erm . . . er. . .
- CAROL: Miss, how will we get there?
- MRS KAY: Carol! We're going on a coach. Look. There. *[She shouts to all the KIDS.]*
You can get on now. Go on . . .
[There is a wild rush of KIDS to the coach but suddenly the DRIVER is there, blocking their way.]
- DRIVER: Right. Just stop there. No one move!
- KID: Miss said we could get on.
- DRIVER: Oh did she now?
- KIDS: Yeh.
- DRIVER: Well let me tell youse lot somethin' now. Miss is not the driver of this bus. I am. An' if I say y' don't get on, y' don't get on.
[As we hear the intra for 'Boss of the Bus'.]

DRIVER (sings): This is my bus
 I'm the boss of the bus
 I've been drivin' it for fifteen years
 This is my bus
 I'm the boss of the bus
 So just pin back your ears
 I'm the number one
 I'm the driver man
 And you kids don't get on
 Till I say you can
 This is my bus
 I'm the boss of the bus
 And the lesson I want learned
 This is my bus
 I'm the boss of the bus
 And as far as I'm concerned
 If you wanna put
 One over on me
 You're gonna need a damn sight more
 Than a GCE
 Don't want no lemonade, no sweets
 Don't want no chewing gum
 Cos the bleedin' stuff gets stuck to the seats
 And respectable passengers' bums
 This is my bus
 I'm the boss of the bus
 And I've seen it all before
 This is my bus
 I'm the boss of the bus
 And I don't want no spew on the floor
 I don't want no mess
 Don't want no fuss
 So keep your dirty hands
 From off of my bus
 This is my bus.

KIDS: He's the boss of the bus

DRIVER: This is my bus

KIDS: He's the boss of the bus

DRIVER: This is my bus

KIDS: He's the boss of the bus

DRIVER: This is my bus

KIDS: He's the boss of the bus
 There's nothing wrong with us

DRIVER: *[heaving off a KID who managed to get onto the bus]:*
 Get off of my bus.

MRS KAY: Is there something the matter, driver?

DRIVER: Are these children in your charge, madam?

MRS KAY: Yes.

DRIVER: Well you haven't checked them have y'?

- MRS KAY: Checked them? Checked them for what?
- DRIVER: Chocolate and lemonade! We don't allow it. I've seen it on other coaches, madam; fifty-two vomitin' kids, it's no joke. I'm sorry but we don't allow that.
- MRS KAY: *[to SUSAN]* Here comes Mr Happiness. All right, driver, I'll check them for you. Now listen, everyone: if anyone has brought chocolate or lemonade with them I want them to put up their hands.
- [A sea of innocent faces and unraised hands.]*
- There you are, driver, all right?
- DRIVER: No it's not all right. Y' can't just take their word for it. They have to be searched. You can't just believe kids.
- [Pause. She could blow up but she doesn't.]*
- MRS KAY: Can I have a word with you, driver, in private?
- [The DRIVER comes off the coach. She manoeuvres it so that the DRIVER has his back to the KIDS and other TEACHERS.]*
- What's your name, driver?
- DRIVER: Me name? I don't usually have to give me name.
- MRS KAY: Oh come on. What's your name?
- DRIVER: Schofield, Ronnie Schofield.
- MRS KAY: Well, Ronnie. *[She points.]* Just take a look at those streets.
- [He does so and as he does she motions, behind his back, indicating that the other TEACHERS should get the KIDS onto the coach].*
- Ronnie, would you say they were the sort of streets that housed prosperous parents?
- DRIVER: We usually do the better schools.
- MRS KAY: All right, you don't like these kids, I can see that. But do you really have to cause them so much pain?
- DRIVER: What have I said? I only told them to wait.
- MRS KAY: Ronnie, the kids with me today don't know what it is to look at a bar of chocolate. Lemonade Ronnie? Lemonade never touches their lips.
- [We should almost hear the violins.]*
- These are the children, Ronnie, that stand outside shop windows in the pouring rain, looking and longing, but never getting. Even at Christmas time, when your kids from the better schools are singing carols, opening presents, these kids are left, outside, left to wander the cold cruel streets.
- [RONNIE is grief-stricken. Behind him, in the coach, the KIDS are stuffing themselves stupid with sweets, chocolate and lemonade. MRS KAY leaves RONNIE to it and climbs on board. As RONNIE turns to board the coach all evidence of sweets and lemonade immediately disappears. RONNIE puts his hand in his pocket, produces a few quid.]*
- DRIVER: *[to the KID on the front seat]* Here y' are son, run to the shops an' see what sweets y' can get with that.

SUSAN: *[leaning across]* What did you say?

MRS KAY: Lied like hell of course.

[She gets up and faces the KIDS.]

MRS KAY: Now listen everyone. Listen. We'll be setting off for Conway in a couple of minutes.

[Cheers.]

Listen. Now, we want everybody to enjoy themselves today and so I don't want any silly squabbling and I don't want anybody doing anything dangerous either to yourselves or to others. That's the "only rule" we're going to have today, think of yourselves, but think of others as well.

[REILLY and DIGGA come rushing onto the coach.]

REILLY: Miss, we're comin' miss, we're comin' with y'

MRS KAY: Where's the note Brian?

REILLY: He didn't give us one, miss. He's comin' himself. He said to wait.

[REILLY and DIGGA go down the aisle to the back of the coach.]

COLIN: He's coming to keep an eye on us.

SUSAN: To make sure we don't enjoy ourselves.

MRS KAY: Well. . . I' suppose we'll just have to deal with him the best way we can.

[MRS KAY sits down, next to CAROL. REILLY and DIGGA are at the back seat.]

REILLY: *[to a LITTLE KID on the back seat]* Right. You. Move.

LITTLE KID: Why?

REILLY: Cos we claimed the back seat, that's why.

LITTLE KID: You're not even in the Progress though.

DIGGA: 'Ey, hardfaced, we used to be, so shift!

REILLY: Now move before I mince y'.

[Unseen by REILLY and DIGGA, BRIGGS has climbed on board. All the KIDS spotting a cloud on a blue horizon. BRIGGS glaring. Barks suddenly.]

BRIGGS: Reilly, Dickson sit down!

REILLY: Sir we was only. . .

BRIGGS: *(stacatto)* I said sit lad, now move.

[REILLY and DIGGA sit on the LITTLE KID who is forced out. He stands, exposed in the aisle, terrified of BRIGGS.]

Sit down. What you doing lad, what you doing?

LITTLE KID: Sir sir sir. . . sir I haven't got a seat. *[Almost in tears.]*

BRIGGS: Well find one, boy, find one!

[COLIN gets out of his seat and indicates the KID to sit there.]

BRIGGS: *[to MRS KAY]* You've got some real bright sparks here Mrs Kay. A right bunch.

MRS KAY: Well I think we might just manage to survive now that you've come to look after us.

BRIGGS: The boss thought it might be a good idea if you had an extra member of staff. Looking at this lot I'd say he was right. There's a few of them I could sling off right now. *(Barking.)* Linda Croxley, what are you doin'? Sit down girl. *(He addresses all the KIDS.)* Right! Now listen: we wouldn't like you to think that we don't want you to enjoy yourselves today, because we do. But a lot of you won't have been on a school outing before and therefore won't know how to enjoy yourselves. So I'll tell you:

[Throughout the last few lines of dialogue we have heard the intro for 'Instructions on Enjoyment']

BRIGGS *(sings)*: To enjoy a trip upon a coach
We sit upon our seats
We do not wander up and down the aisles
We do not use obscenities
Or throw each other sweets
We talk politely, quietly nod and smile.
There'll be no shouting on this outing, will there?
[Screaming.] WILL THERE?

KIDS: No sir.

BRIGGS: No sir, no sir.
We look nicely through the windows
At the pretty scenery
We do not raise our voices, feet or fists
And I do not, are you listening girl, I do not want to see
Two fingers raised to passing motorists
To enjoy this treat
Just stay in your seat
Be quiet, be good and behave!

[As BRIGGS finishes the song the KID who went to get the sweets rushes on board loaded with bags.]

KID: I've got them. . . I've got loads. . .

BRIGGS: Where've you been?

KID: Sir, gettin' sweets.

BRIGGS: Sweets? SWEETS!

MRS KAY: *[reaching for the sweets]* Thank you Maurice.

[The DRIVER is tapping BRIGGS on the shoulder.]

DRIVER: Can I have a word with you?

BRIGGS: Pardon?

DRIVER: In private.

[He leads the way off the coach. BRIGGS follows. MRS KAY gives the sweets to COLIN and SUSAN who start to dish them out.]

KIDS: 'Ogh, great', 'Give us one, miss,' 'What about me, sir?'

DRIVER: *[outside the coach, to BRIGGS] The thing is, about these kids, they're like little souls, lost an' wanderin' the cruel heartless streets.*
[The DRIVER continues his lecture to BRIGGS outside the coach as we go back inside. COLIN is at the back seat giving out sweets to REILLY and Co.]

REILLY: How are y' gettin' on with miss, sir?

DIGGA: We saw y', sir, goin' into that pub with her.
[Further down the aisle SUSAN is watching and listening as she gives out sweets.]

COLIN: *[covering his embarrassment] Did you?*

REILLY: Are you in love with her, sir?

COLIN: *[making his escape] All right, you've all got sweets have you?*

REILLY: *[jeering] Sir's in love, sir's in love. . .*
[REILLY laughing as COLIN makes his way back along the aisle.]

SUSAN: Watch it Brian!

REILLY: *[feigned innocence] What, miss?*

SUSAN: You know what.

REILLY: Agh, hey, he is in love with y' though, isn't he, miss?

DIGGA: I'll bet he wants to marry y', miss.

REILLY: You'd be better off with me, miss. I'm better lookin', an' I'm sexier.
[SUSAN gives up playing it straight. She goes up to REILLY and whispers to him.]

SUSAN: Brian, little boys shouldn't try and act like men. The day might come when their words are put to the test!
[She walks away.]

REILLY: Any day, miss, any day.

DIGGA: What did she say, what did she say?

REILLY: She said she fancied me!
[BRIGGS and the DRIVER come on board. BRIGGS goes to sit opposite MRS KAY.]

BRIGGS: Well. . . We've got a right head-case of a driver.
[The engine comes to life. The KIDS cheer. BRIGGS gives a warning look. Looks back. As he does so we see a mass of hands raised in two fingered gestures to anyone who might be passing. Simultaneously the KIDS sing:]

KIDS: We're off, we're off
 We're off in a motor car
 Sixty coppers are after us
 An' we don't know where we are
 We turned around a corner
 Eatin' a Christmas pie
 Along came a copper
 An' he hit me in the eye.
 I went to tell me mother
 Me mother wasn't in
 I went to tell me Father
 An' he kicked me in the bin

Which segues into the 'Travelling Song':
 Our day out
 Our day out
 Our day out

Which fades to:
 Our day . . .

[The following split between all the KIDS, each taking a different line.]

Look at the dogs
 Look at the cats
 A broken window in Tesco's
 Look at the empty Corpy flats
 Look at the streets
 Look at the houses
 Agh look at that feller
 With the hole in the back of his trousers
 Look at the pushchairs
 Look at the prams
 Little kids out shoppin'
 With their mams.
 Oh there's our Tracey
 There's my mate
 He's missed the bloody bus
 Got up too late
 Look at the men
 All on the dole
 Look at the workers
 Layin' cable down that hole
 Look at the cars
 Look there's a train
 Look at the clouds
 God, I hope it doesn't rain

[Which segues back into the refrain 'Our Day Out', repeated and fading. On the back seat the LITTLE KID overhears a conversation between DIGGA and REILLY.]

DIGGA: Reilly, light up.
 REILLY: Where's Briggsy?
 DIGGA: Reilly, light up.
 REILLY: Where's Briggsy?

DIGGA: Up the front. Y' all right, I'll keep the eye out for y'.

LITTLE KID: Agh 'ey, you've got ciggies. I'm gonna tell miss.

DIGGA: Tell her. She won't do nothin' anyway.

LITTLE KID: I'll tell sir.

REILLY: You do an' I'll gob y'.

DIGGA: Come on, open that window you.

LITTLE KID: Why?

REILLY: Why d' y' think? So we can get a bit of fresh air.

LITTLE KID: Well there is no fresh air round here. You just want to smoke. An' smokin' stunts your growth.

REILLY: I'll stunt your bleedin' growth if y' don't get it open.
[ANDREWS gets up and reaches obligingly for the window.]

ANDREWS: I'll open it for y' Reilly.
[REILLY ducks behind a seat and lights up.]

ANDREWS: Gis a ciggie.

REILLY: Sod off. Get y' own ciggies.

ANDREWS: Ah go on, I opened the window for y'.

DIGGA: Be told, y' not gettin' no ciggie. *[Suddenly whispered to REILLY]* Briggs!
[As we see BRIGGS leave his seat at the front and head towards the back. REILLY quickly hands the cigarette to ANDREWS who, unaware of the approaching BRIGGS, seizes it with enthusiasm.]

ANDREWS: Ogh . . . thanks Reilly.
[He ducks behind the seat and takes a massive drag. He comes up to find BRIGGS gazing down at him and the ciggie.]

BRIGGS: Put it out.

ANDREWS: Sir I wasn't. . .

BRIGGS: Put it out lad. Now get to the front of the coach.
[ANDREWS gets up and makes his way to BRIGGS' seat as BRIGGS remains at the back.]

Was it your ciggie, Reilly?

REILLY: Sir, swear on me mother I didn't.

DIGGA: Take no notice of him, sir. How can he swear on his mother, she's been dead ten years.
[REILLY about to stick one on DIGGA.]

BRIGGS: All right. All right! We don't want any argument. There'll be no smokin' if I stay up here will there?

[BRIGGS takes ANDREWS' seat. The rest of the coach sing: 'They've all gone quiet at the back', one verse to tune 'She'll Be Coming Round the Mountain '.

MRS KAY and CAROL are sat next to each other. CAROL next to the window staring out of it.]

CAROL: Isn't it horrible eh, miss?

MRS KAY: Mm?

CAROL: Y' know, all the thingy like; the dirt an' that. *[Pause.]* I like them nice places.

MRS KAY: Which places?

CAROL: Know them places on the telly with gardens, an' trees outside an' that.

MRS KAY: You've got trees in Pilot Street, haven't you?

CAROL: They planted some after the riots. But the kids chopped them down an' burnt them on bonfire night. *[Pause.]* Miss. . . miss y' know when I grow up, miss, y' know if I work hard an' learn to read an' write, would you think I'd be able to live in one of them nice places?

MRS KAY: *[putting her arm around her]* Well you could try, love, couldn't you, eh?

CAROL: Yeh!

[The KIDS take up the 'Our Day Out' refrain, repeating the line three times. On the back seat, REILLY and DIGGA, stifled by BRIGGS's presence.]

BRIGGS: *[suddenly pointing out of the window]* Now just look at that.

[DIGGA and REILLY glance but see nothing to look at.]

DIGGA: What?

BRIGGS: *[disgusted]* What? Can't you see? Look, those buildings, don't you ever observe what's around you?

REILLY: It's only the docks, sir.

BRIGGS: You don't get buildings like that anymore. Just look at the work that must have gone into that.

REILLY: Do you like it down here then, sir?

BRIGGS: I'm often down here at weekends, taking photographs. Are you listening, Reilly? There's a wealth of history that won't be here much longer.

REILLY: My old feller used to work down here.

BRIGGS: What did he think of it?

REILLY: He hated it.

BRIGGS: Well you tell him to take another look and he might appreciate it.

REILLY: I'll have a job; I haven't seen him for two years.

[REILLY turning away and looking out of the window. A few seats further down LINDA suddenly kneeling up on her seat.]

LINDA: *[to JACKIE]* Ogh . . . look, there's Sharon *[She shouts and waves.]* Sharon . . . Sha . . .

BRIGGS: Linda Croxley!

[He gets up and moves towards her. Only at the last moment does she turn and sit 'properly'.]

And what sort of an outfit is that supposed to be for a school visit?

LINDA: *[chewing and contemptuous, staring out of the window]* What?

BRIGGS: Don't you 'what' me, young lady. *[She merely shrugs.]* You know very well that on school trips you wear school uniform.

LINDA: Well Mrs Kay never said nott'n about it.

BRIGGS: You're not talking to Mrs Kay now.

LINDA: Yeh I know.

BRIGGS: *[quietly but threatening]* Now listen here young lady, I don't like your attitude. I don't like it one bit.

LINDA: What have I said? I haven't said nott'n have I?

BRIGGS: I'm talking about your attitude.

[She dismisses him with a glance and turns away.]

I'm telling you now, miss. Carry on like this and when we get to Conway you'll be spending your time in the coach.

LINDA: I don't care, I don't wanna see no crappy castle anyway.

BRIGGS: Just count yourself lucky you're not a lad. Now I'm warning you. Cause any more unpleasantness on this trip and I shall see to it that it's the last you ever go on. Is that understood? Is it?

LINDA *[sighs]* Yeh.

BRIGGS: It better had be.

[He makes his way to the front of the coach and addresses the KID next to ANDREWS.]

BRIGGS: Right, you, what's your name? Wake up.

MAURICE: Sir, me?

BRIGGS: What's your name?

MAURICE: McNally, sir.

BRIGGS: Right McNally go and sit at the back.

MAURICE: Sir, I don't like the back.

BRIGGS: Never mind what you like, go and sit at the back.

[MAURICE does so.]

Right, Andrews, shove up.

[BRIGGS sitting by him.]

How long have you been smoking, Andrews?

ANDREWS: Sir, I don't. . . Sir, since I was eight.

- BRIGGS: And how old are you now?
- ANDREWS: Sir, thirteen, sir.
- BRIGGS: What do your parents say?
- ANDREWS: Sir, me mam says nothin' about it but when me dad comes home sir, sir he belts me.
- BRIGGS: Because you smoke?
- ANDREWS: No sir, because I won't give him one.
[Pause.]
- BRIGGS: Your father works away from home does he?
- ANDREWS: What? No, sir.
- BRIGGS: You said, 'when he comes home', I thought you meant he was away a lot.
- ANDREWS: He is. But he doesn't go to work.
- BRIGGS: Well what does he do then?
- ANDREWS: I don't know. Sir, he just comes round every now an' then an' has a barney with me mam. Then he goes off again. I think he tries to get money off her but she won't give him it though. She hates him. We all hate him.
- BRIGGS: Listen, why don't you promise yourself you'll give up smoking? You must realise it's bad for your health.
- AND REWS: Sir, I did sir. I've got a terrible cough.
- BRIGGS: Then why don't you pack it in?
- ANDREWS: Sir, I can't.
- BRIGGS: Thirteen and you can't stop smoking?
- ANDREWS: No, sir.
- BRIGGS: *[sighing and shaking his head]* Well you'd better not let me catch you again.
- ANDREWS: No, sir. I won't.
- KIDS VARIOUS: There's the tunnel, the Mersey tunnel, we're goin' thru the tunnel. . .
[All the KIDS cheer as the bus goes into the tunnel (probably best conveyed by blackout.)]
- KIDS (sing): The Mersey tunnel is three miles long
And the roof is made of glass
So that you can drive right in
And watch the ships go past
There's a plug hole every five yards
They open it every night It lets in all the water and it
Washes away the sha na na na na na na na . . .

[BRIGGS rising as they are, he thinks, about to sing an obscenity; sitting down again as he fails to catch them at it.

The KIDS repeat the verse and BRIGGS repeats his leap to try and catch them. Again they merely sing 'Sha na na na' etc.

They repeat the verse once more. This time BRIGGS doesn't leap to his feet as the KIDS sing:]

And washes away the shite!

[As BRIGGS leaps to his feet, too late, the KIDS are staring from the windows at the 'pretty scenery'. BRIGGS stares at them.]

GIRL: Sir, are we in Wales yet?

BOY: Sir, I need to go to the toilet.

BRIGGS: Yes, well you should have thought of that before you got on the coach, shouldn't you?

BOY: Sir, I did, sir, I've got a weak bladder.

BRIGGS: Then a little control will help to strengthen it.

MAURICE: Sir, sir I'm wettin' meself.

DIGGA: Are we stoppin' for toilets sir?

[Which all the KIDS take up in one form or another, groans, moans and cries of 'toilet'. 'I wanna go the toilet.']

BRIGGS: For God's sake. Just shut up, all of you shut up!

MRS KAY: Mr. B . . .

BRIGGS: I said shut up. *[Then realising.]* Erm, sorry sorry. Mrs Kay?

MRS KAY: I would like to go to the toilet myself!

[BRIGGS staring at her.]

MILTON: *[hand raised]* Sir. . . Sir. . .

BRIGGS: *[snaps]* Yes. Milton.

MILTON: Sir, I wondered if you were aware that over six hundred people per year die from ruptured bladders.

BRIGGS: *[seeing he's defeated, turning to the DRIVER:]* Pull in at the toilets up ahead will you?

[He turns to the KIDS.]

Right, I want everybody back on this coach in two minutes.

Those who need the toilets, off you go.

[Most of the KIDS get off the coach and go off as if to the toilets.

REILLY, DIGGA and a small group form some yards away from the coach, obviously smoking.]

COLIN: *[approaching them]* All right lads. Shouldn't be too long before we're in Wales.

LITTLE KID: Wales, that's in the country isn't it, sir?

COLIN: A lot of it's countryside yes but. . .

- REILLY: Lots of woods eh, sir?
- COLIN: Well, woods, yes mountains and lakes.
- REILLY: An' you're gonna show miss the woods are y' sir?
- COLIN: Just watch it Brian, right?
- REILLY: Ah, I only meant was y' gonna show her the plants an' the trees.
- COLIN: I know quite well what you meant. *(He turns to go.)* And if I was you I'd put that fag out before you burn your hand. If Mr Briggs catches you you'll spend the rest of the day down at the front of the coach with him and you don't want that to happen do you? Now come on, put it out.
- [REILLY puts out the cigarette and COLIN walks away.]*
- REILLY: *[shouting after him]* I'll show miss the woods for y' sir.
- [Throughout the above all the other KIDS have made their way back onto the coach.]*
- MRS KAY: *[returning]* Come on, Brian, come on . . . *[She ushers them on board.]* O.K. Ronnie, I think that's the lot.
- [The bus starts.]*
- LITTLE KID: Miss miss. . .
- MRS KAY: Yes.
- LITTLE KID: Miss I wanna go the toilet.
- KIDS: Agh shurrup . . .
- DRIVER: Get ready, a humpety backed bridge. . .
[As they go over the bridge all passengers are bumped off their seats]
- TWO BORED GIRLS: *[in unison]* It's borin'
It's bleedin' borin'.
Another minute here an' I'll be snorin'.
Lookin' at loads of roads, miss
When are we gonna stop?
There's nothin' to do
Only look at the view
An' if you've seen one hill
You've seen the bleedin' lot.
God! It's borin', isn't it borin',
It's borin'
It's bleedin' borin'.
- [The other KIDS take up, quietly, 'the refrain of 'It's borin', it's bleedin' borin' '. At the front of the coach MRS KAY is having a word with RONNIE.]*
- MRS KAY: Ronnie, I was wondering if there was somewhere we could stop for a little while, have a cup of tea and let them stretch their legs?
- DRIVER: All right Mrs Kay, there's a cafe just up ahead; d' y' want me to pull in?
- MRS KAY: Thanks Ron.
- [The song begins as the KIDS dismantle the coach and re-set the seats to form the cafe/shop and picnic area.]*
Note: if doubling is necessary the actress playing SUSAN changes here to play the cate/shop proprietress.]

- BRIGGS (*sings*): All right! Let's get this straight.
We're only stopping for a quarter of an hour
When you leave the bus you will get in line and wait
We do not want this visit turning sour.
- MRS KAY: It's all right everybody, there will still be lots of time
For you to stretch your legs and let off steam
You're free to leave the bus now but please don't go getting lost.
The shop's that way, for those who want ice cream.
[The KIDS cheering as they set up the shop/cafe.]
- BRIGGS: All right! Now that's enough
You're behaving like a gang of common scruffs.
- MRS KAY: By the book, Mr Briggs?
- BRIGGS: Yes, why not by the book?
I want them looking tidy.
- MRS KAY: That's one thing they'll never look.
- BRIGGS: Come on now get in line, I said line up, do what you're told.
- MRS KAY: For a straight line is a wonderful thing to behold.
[As the music continues as underscoring BRIGGS addresses the KIDS.]
- BRIGGS: Now the people who run these places provide a good and valuable service to
travellers like ourselves and so I want to see this place treated with the sort of
respect it deserves. Now come on, let's have a straight line, in twos. . .
*[MRS KAY at the front of the queue which is being formed.
Inevitably there are KIDS who don't conform exactly to BRIGGS' concept of a
straight line.]*
Come on you two, get in line. You two! Reilly, get in line lad.
I said in line . . .
- MRS KAY: Mr Briggs . . .
- BRIGGS: I think it's under control Mrs Kay, thank you. *[Barking at KIDS]* Come on! Cut
out the fidgeting. Just stand.
Straight! That's more. . . RONSON. Come here lad.
- MRS KAY: Mr Briggs...
- BRIGGS: It's all right Mrs Kay! *[To RONSON]* Now just where do you think you are
lad?
- RONSON: *[a beat as he wonders]* Sir. . . Sir, Wales?
- BRIGGS: *[almost screaming by now]* Get in line lad., ""
- BRIGGS: *[sings]:* All right. That's looking fine.
Chaos turned to order in a stroke.
- MRS KAY: Quite amazing Mr Briggs, they're standing in a line!
- BRIGGS: And it's important Mrs Kay, it's not a joke.
- MRS KAY: Oh yes, of course it's awfully serious. I'm terribly impressed. Such
achievements are the hallmark of the great. A quite remarkable example of a
very straight, straight line. Congratulations Mr Briggs it's. . . well it's straight!

- BRIGGS: I think that's good, don't you?
- MRS KAY: They do so well at standing two by two.
- BRIGGS: They do us credit, Mrs Kay.
- MRS KAY: Perhaps that's true, If you stake your reputation on a stationary queue!
- BRIGGS: Come on, it's better than a rabble, there they are as good as gold,
- MRS KAY: Oh, a straight line is a wonderful thing to behold.
- BRIGGS: *[spoken]* With organisation Mrs Kay, with organisation it can be done.
[MRS KAY, the other TEACHERS and the KIDS hitting the song finale as per Hollywood, splitting into two lines, hands waving and legs kicking.]
- ALL: A straight line is a wonderful thing to behold!
And on the last note they are back in twos, lined up.
- SHOPKEEPER: Right, two at a time.
[The KIDS charge as one into the shop.]
- BRIGGS: *[apoplectic]* Stop, I said stop. . . stop. . .
[MRS KAY takes his arm and diverts him.]
- MRS KAY: Oh let's forget about them for a while. Come and have some coffee out of my flask. Come on.
[A sea of KIDS in front of a sweet counter and a harrassed SHOPKEEPER.]
- SHOPKEEPER: Fifty-four, the chocolate bars are fifty-four.
- MAURICE: That's robbery.
- KID: They're only thirty pence down our way.
- GIRL 1: Yeh, an' they're twice the size.
- KID: Ey missis, give us one of them up there.
[As she turns her back the KIDS begin robbing sweets.]
- SHOPKEEPER: Hey. Put that down, give that here. Where's your teachers? They should be in here with you.
- KID: What for? They couldn't afford to buy anything, the prices you charge.
- SHOPKEEPER: There's a surcharge for school parties and if you don't like it you can get out.
[Blackout and freeze as we see BRIGGS and MRS KAY outside, BRIGGS reluctant, keeping an eye on the shop.]
- MRS KAY: Isn't it nice to get away from them for a few minutes?
- BRIGGS: To be quite honest Mrs Kay, I think we should be in there, looking after them.
[Blackout and freeze the TEACHERS.]
- SHOPKEEPER: *[amidst the chaos]* 'Ere. Put that down.
Keep your hands to yourselves.
- GIRL 2: How much are the Bounties?
[The SHOPKEEPER turns her back and much of the counter contents goes into the KIDS' pockets.]

SHOPKEEPER: Now just a minute, give me that hand. Come on, put it back.

KID: Y' big robber.

GIRL 1: Ey you, I haven't robbed noUn'.

MILTON: How much are the penny chews?

SHOPKEEPER: Tenpence, the penny chews are tenpence. *(She clouts a KID.)* Take your 'ands off!

MILTON: But they're called 'penny' chews.

SHOPKEEPER: Yes! They're called penny chews but they cost tenpence each.

MAURICE: It's robbery that.

MILTON: If the penny chews cost tenpence each don't you think they should be called tenpenny chews?

SHOPKEEPER: But they're not called tenpenny chews. They're calle'd penny chews and they cost tenpence! Right?

MILTON: I hope you realise this represents a serious breach of the Trades Description Act.

SHOPKEEPER: And I hope you realise that if you don't shut up there'll be a serious breach of your bloody head!

RONSON: D' y' sell chips?

SHOPKEEPER: NO!

*[Blackout and freeze the shop.
MRS KAY and BRIGGS outside the cafe.]*

BRIGGS: There's not just our school to think of, you know. What about those who come after us? They're dependent on the goodwill of the people who run these places.

MRS KAY: Considering the profit they make from the kids I don't think they've got too much to complain about.

[KIDS are beginning to emerge from the shop/cafe moaning about the prices and dismissing the place.]

Mr Briggs. I didn't ask you to come on this trip.

BRIGGS: No, but the headmaster did.

[Throughout the following song the coach is reassembled. By the end of the song everyone is sat in his or her seat and the coach is on its way again.]

KIDS: *[sing]*
 Penny chews are tenpence in this caff
 Yes penny chews are tenpence in this caff
 They say prices are inflated
 But it's robbery, let's face it
 When penny chews are tenpence, what a laugh.
 They're chargin' stupid prices for their sweets
 Yes they're chargin' stupid prices for their sweets
 An' they must be makin' quids
 Out of all poor starvin' kids
 Cause they're chargin' stupid prices for their sweets
 No they shouldn't be allowed to charge that much
 They shouldn't be allowed to charge that much
 It's robbery it's last it's
 Just a bunch of thievin' bastards
 Who think that everyone they meet's an easy touch.
 Well it would have cost us more than we have got
 Yes it would have cost us more than we have got
 Why swindle an' defraud it?
 When they know we can't afford it
 It's a good job that we robbed the bleedin' lot!

[COLIN, who has been sitting with BRIGGS, gets up to check that everything is OK. As he gets near LINDA's seat her mate JACKIE taps her on the shoulder and points him out. LINDA turning and smiling at COLIN.]

LINDA: Sir, are y' comin' to sit by me, are y'?

JACKIE: Don't sit by her, sir, come an' sit by me.

COLIN: I've got my seat down at the front thanks Jackie.

LINDA: Here, sir.

COLIN: What Linda?

LINDA: Come here, I wanna tell y' somethin'.

COLIN: Well go on.

LINDA: Ah hey sir. I don't want everyone to hear. Come on, just sit here while I tell y'.

JACKIE: Go on sir, she won't bite y'.

LINDA: Come on.

[COLIN reluctantly sits. JACKIE's head poked through the space between the seats.]

COLIN: Well? What is it?

[They laugh.]

You're not going to tell me a joke are you?

[They laugh.]

Look Linda, I'll have to go I've. . .

LINDA: *[quickly links her arm through his and holds him there]* No sir, listen, listen.
 She said I wouldn't tell y', but I will.
 Sir, sir I think you're lovely.

COLIN: *[quickly getting up] Linda! [And returns to his seat next to BRIGGS.]*

LINDA: I told him. I said I would. Oh God he's boss him isn't he eh?

JACKIE: Oh go way you. You've got no chance. He's goin' with miss.

LINDA: He might chuck her. Might start goin' with me. Might marry me.

JACKIE *[shrieking]* Oh don't be mental. You'll never get a husband like sir. You'll end up marryin' someone like your old feller.

LINDA: You're just jealous girl.

JACKIE: Get lost.

[LINDA turns and dismisses her, stares out of the window and begins to sing.]

LINDA: I'm in love with sir
 But sir doesn't care
 Cos sir's in love with her
 Over there
 With the hair
 It isn't fair
[She turns to JACKIE.]
 If I was the wife of a man like sir
 My life would not be full of trouble and care
 I'd look forward to the nights and we'd make a perfect pair
 Me and sir
 I'm in love with sir
 But sir doesn't care
 Cos sir's in love with her
 Over there
 With the hair
 It isn't fair
 If I could marry sir I'd be all right.
 I wouldn't need to work and we would stay in every night
 We'd have some lovely holidays and I would wash his collars
 Really white

THE KIDS: She's in love with sir
 Bur sir doesn't care
 Cos sir's in love with her
 Over there
 With the hair
 It isn't fair

JACKIE: You'll be the wife of a man like your dad
 He'll disappear when you grow fat
 You'll be left with the kids and you'll live in a council flat

THE KIDS: She's in love with sir
 But sir doesn't care
 Cos sir's in love with her
 Over there
 With the hair
 It isn't fair

LINDA: I'm in love with sir.

[MRS KAY is talking to the DRIVER. She returns to her seat next to CAROL.]

- BRIGGS *[to COLIN who is sat next to him]* You know what Mrs Kay's problem is, don't you?
- COLIN: *[trying to keep out of it]* Mm?
- BRIGGS: Well! She thinks I can't see through all this woolly minded liberalism. You know what I mean? All right
- [GIRLS 1 and 2, LITTLE KID and MAURICE arguing about sweets, BRIGGS machine gunning a 'Be quiet' at them.]*
- I mean, she has her methods and I have mine but this setting herself up as the champion of the non-academics! I mean, it might look like love and kindness but it doesn't fool me. And it doesn't do kids a scrap of good. I think you've got to risk being disliked if you're going to do anything for kids like these.
- They've got enough freedom at home haven't they? Eh? With their five quid pocket money and telly till all hours, video games and that. Eh? I don't know about you, I don't know about you but to me her philosophy's all over the place.
- [Pause.]* Eh?
- COLIN: *[reluctant but having to answer]* Actually I don't think it's got anything to do with a formulated philosophy.
- BRIGGS: You mean you've not noticed all this anti-establishment, just-let-the-kids-roam-wild, don't check 'em sort of attitude?
- COLIN: Of course I've noticed. But she's like this all the time. This trip isn't organised on the basis of any profound theory.
- BRIGGS: Well what's the method she does work to then? Mm?
- Eh? I mean, you know her better than me, go on you tell me.
- COLIN: Well. . . she, for one thing, she likes them.
- BRIGGS: Who?
- COLIN: The kids. She likes kids.
- BRIGGS: What's that got to do with it?
- COLIN: *[pause]:* The principle behind this trip is that the kids should have a good day out.
- BRIGGS: And isn't that what I'm saying? But if they're going to have a good and stimulating day it's got to be better planned and executed than this. . .
- [BRIGGS suddenly noticing that they have turned off the expected route.]*
- What's this? Where are we going? This isn't. . .
- MRS KAY: Oh it's all right Mr Briggs. I've checked with the driver, we thought it might be a good idea if we called in at the zoo for an hour. We've got plenty of time.
- BRIGGS: But, this trip was arranged so that we could visit Conway Castle.
- MRS KAY: Ooh, we're going there as well. I know you're very fond of ruins. Now listen everyone, as an extra bonus, we've decided to call in here at the zoo.
- [Cheers.]*
- BRIGGS: But look, we can't. . .

MRS KAY: Now the rest of the staff will be around if you want to know anything about the various animals, although it's not much good asking me because I don't know one monkey from the next. . .

BRIGGS: Mrs Kay . . .

MRS KAY: *[ignoring him]* But, Progress Class, we're very lucky today to have Mr Briggs with us, because Mr Briggs is something of an expert in natural history. He's something of a David Bellamy, aren't you, Mr Briggs? So if you want to know more about the animals, ask Mr Briggs. Now come on. Leave your things on the coach.

[The underscoring for 'Who's Watching Who?' begins as the TEACHERS set up the Zoo and cafe.

The KIDS spread out in groups around the auditorium as though at different parts of the zoo.]

KIDS: *[singing as they move]*
 Sealions and penguins
[Drums.]
 Swimming in the zoo.
[Drums.]
 What do seals eat?
[Drums.]
 Pilchard sarnies
 Who's watching who's watching who's watching who?
 Who's watching who's watching who's watching who?
 Centipedes and pythons
 Wriggling at the zoo
 What do snakes eat?
 Wrigleys spearmint
 Who's watching who's watching etc.
[Middle eight:]
 Elephants from Africa, an Aussie Kangaroo
 All flown in on jumbo jets and stuck here in the zoo

[The two BORED GIRLS enter and speak with drums underscoring their verse.]

BORED GIRLS: It's borin'
 It's bleedin' borin'
 The lions are all asleep
 They're not even roarin'.
 It's just a load of parrots
 Bleedin' monkeys an' giraffes,
 It isn't worth a carrot I come here for a laugh
 But it's borin' It's really borin'
 We shoulda stayed at school
 An' done some drawin'
 A zoo's just stupid animals
 An' some of them are smelly
 I think zoo's are better
 When y' watch them on the telly.
 It's borin' Bleedin' borin' . . .

[As they close their verse the other KIDS take up the song again.]

Coloured birds in cages
Do you want to flyaway?
What do birds eat?
Sir, bird's custard.
Who's watching who's watching etc.

[BRIGGS and a group of KIDS enter and look down into the bear pit.]

- BRIGGS: And a brown bear is an extremely dangerous animal.
You see those claws, they could leave a really nasty mark.
- AND REWS: Could it kill y' sir?
- BRIGGS: Well why do you think they keep it in a pit?
- RONSON: I think that's cruel sir. Don't you?
- BRIGGS: Not if it's treated well, no. Don't forget, Ronson that an animal like this would have been born into captivity. It's always had walls around it so it won't know anything other than this sort of existence, will it?
- RONSON: I'll bet it does.
- GIRL 2: How do you know? Sir's just told you hasn't he? If it was born in a cage an' it's lived all it's life in a cage well it won't know any different will it? So it won't want anything different.
- RONSON: Well why does it kill people then?
- ANDREWS: What's that got to do with it, dick head?
- RONSON: It kills people because people are cruel to it. They keep it in here, in this pit so when it gets out it's bound to go mad an' want to kill people. Can't y' see?
- ANDREWS: Sir he's thick. Tell him to shuttup.
- RONSON: I'm not thick. Even if it has lived all its life in there it must know musn't it sir?
- BRIGGS: Know what Ronson?
- RONSON: Know about other ways of livin'. About bein' free. Sir it only kills people cos they keep it trapped in here but if it was free an' it was treated all right it'd start to be friends with y' then wouldn't it? If y' were doin' nothing wrong to it it wouldn't want to kill y'.
- BRIGGS: Well I wouldn't be absolutely sure about that, Ronson.
- ANDREWS: Sir's right. Bears kill y' cos it's in them to kill y'.
- GIRL 1: Ah come on sir, let's go to the Pets Corner.
- ANDREWS: No way sir, let's see the big ones.
- BRIGGS: We'll get round them all eventually.
- GIRL 1: Come on the sir, let's go the pets corner. . .
- [GIRL 1 and GIRL 2 go to link BRIGGS' arms. He shrugs them off BRIGGS: Now walk properly, properly. . .]*
- GIRL 1: Agh hey sir, all the other teachers let y' link them.
- [MRS KAY enters with another group of KIDS. She has got KIDS on either side, linking her arms.]*
- MRS KAY: How are YOU getting on? Plying you with questions?

BRIGGS: Yes, yes they've been. . . very good.

MRS KAY: I'm just going for a cup of coffee. Want to join me?

BRIGGS: Well I was just on my way to the Pets Corner. . .

ANDREWS: It's all right sir, we'll go on our own.

MRS KAY: Oh Come on, they'll be all right.

BRIGGS: But can these people be trusted Mrs Kay?

MRS KAY: They'll be all right. Colin and Susan are walking round. And the place is walled in.

ANDREWS: Go on sir, you go an' have a cuppa. You can trust us.

BRIGGS: Ah can I though? If I go off for a cup of tea with Mrs Kay, can you people be trusted to act responsibly?

KIDS : Yes sir.

JIMMY: Sir what sort of bird's that sir?

BRIGGS: Erm. Oh let me see, yes it's a macaw.

MRS KAY: Come on.

BRIGGS: *[following MRS KAY] They're very good talkers.
[MRS KAY and BRIGGS off]*

KEYIN: I told y' it wasn't a parrot.

JIMMY: *[trying to get the bird to talk] Liverpool, Liverpool.
Come on say it, y' dislocated sparrow.*

KIDS: *[sing]*
Mountain lions and panthers
Leopards in the zoo
What do lions eat?

JIM: }
KEV: } Evertonians

KIDS: Who's watching who's watching, who's watching who?
Who's watching who's watching who's watching who?
*[MRS KAY and BRIGGS sitting as if in the cafe, two teas and a couple of cakes.
KIDS as though looking through the windows of the cafe.]*

KIDS: Teachers in the cafe
Takin' tea for two
What do they eat

SPOKEN: Ogh, chocolate cream cakes!
[BRIGGS and MRS KAY suddenly noticing hungry eyes on their cakes.]

MRS KAY: *[waving them away] Ogh go on, go away. . . shoo. . .*

KIDS: *[dispersing and going off singing]*
Who's watching who's watching who's watching who
Who's watching who's watching who's watching who?

- BRIGGS: Another tea Mrs Kay?
- MRS KAY: Oh call me Helen. Do you know I loathe being called Mrs Kay. Do you know I tried to get the kids to call me by my first name. I told them, call me Helen, not Mrs Kay. They were outraged. They wouldn't do it. So it's good old Mrs Kay again.
Oh, no, no more tea thanks.
- BRIGGS: They're really quite interested, the kids, aren't they?
- MRS KAY: In the animals, oh yes. And it's such a help having you here because you know so much about this sort of thing.
- BRIGGS: Well I wouldn't say I was an expert but.. . you know, perhaps when we're back at school I could come along to your department and show some slides I've got.
- MRS KAY: Would you really? Oh Mr Briggs, we'd love that.
- BRIGGS: Well look, I'll sort out which free periods I've got and we'll organise it for then.
*[COLIN and SUSAN approaching.
The KIDS quickly lined up in the sort of orderly queue BRIGGS would approve of.]*
- SUSAN: Ready when you are.
- MRS KAY: Are they all back?
- SUSAN: It's amazing, we came around the corner and they're all there, lined up waiting to get on the bus.
- MRS KAY: Wonders will never cease.
- BRIGGS: OK. *[Sees the KIDS.]* Well look at this Mrs Kay, they're learning at last eh? Right, all checked and present? On board then. . .
[The KIDS go to climb aboard just as an ANIMAL KEEPER all polo-neck and wellies, rushes towards them.]
- KEEPER: Hold it right there.
- MRS KAY: Hello, have we forgotten something?
- KEEPER: Are you supposed to be in charge of this lot?
- MRS KAY: Why, what's the matter?
- KEEPER: Children? They're not bloody children, they're animals.
It's not the zoo back there, this is the bloody zoo, here.
- BRIGGS: Excuse me! Would you mind controlling your language and telling me what's going on?
- KEEPER *[ignores him, pushes past and confronts the KIDS]*
Right, where are they?
[Innocent faces and replies of 'What?', 'Where's what?']
- KEEPER: You know bloody well what. . .

- BRIGGS: *[intercepting him]* Now look, this has just gone far enough. Would you. . .
*[He is interrupted by the loud clucking of a hen.
The KEEPER strides up to a KID and pulls open his jacket. A bantam hen is revealed.]*
- KEEPER: *[taking the hen, addresses the other KIDS]* Right, now I want the rest.
*[There is a moment's hesitation before the floodgates are opened. Animals appear from every conceivable hiding-place.
BRIGGS glares as the animals are rounded up.
The KIDS stay in place, waiting for the thunder.]*
- BRIGGS: I trusted you lot. And this is the way you repay me.
[Pause as he fights to control his anger.] I trusted all of you but it's obvious that trust is something you know nothing about.
- RONSON: Sir we only borrowed them.
- BRIGGS: *[screaming]* Shut up lad! Is it any wonder that people won't do anything for you? The moment we start to treat you like real people, what happens? Well that man was right. You act like animals, animals.
- MRS KAY: Come on now, take the animals back.
[The KIDS relieved at finding a way to go. As they move off BRIGGS remains.]
- BRIGGS: And that's why you're treated like animals, why you'll always be treated like animals.
- KIDS: *[sing very quietly as they exit]*
Our day out
Our day out
- BRIGGS *[alone on stage]* ANIMALS!
[Blackout.]

END OF ACT ONE

STIMULUS ITEM**Twentieth Century**

Written by Don Schiltz/Chris A.T.Cummings

**Oh, the twentieth century wasn't all that bad
It was a time like no one else has ever had
We learned to drive, we learned to fly
We sent a man into the sky
When he walked on the moon, we were so glad
Yeah, the twentieth century wasn't all that bad**

**Yeah, the twentieth century was quite a ride
We had to learn to see the other side
We had demonstrations and liberations
Great depressions and good vibrations
And doors that once were closed were opened wide
Oh, the twentieth century was quite a ride**

**We had movin' pictures and radio
And Broadway, country, rock and roll
In 1900, who'd a bet we'd all be surfing on the Internet**

**Yeah, the twentieth century was a heck of a show
We all had our fifteen minutes, don't you know
Assembly lines, celebrities, the spotlight shined on you and me
And everybody got a standin' O
Yeah, the twentieth century was a heck of a show**

**From blocks of ice to air-condition
Telegraph to television
In 1900, who'd a known we all wind up with pocket phones**

**The twentieth century wasn't all that long
Just a hundred years has come and gone
We can't go back even if we try
So I'll just smile and wave goodbye**

To see it leavin' makes me kinda sad
It was a time like on one else has ever had
Oh, the twentieth century wasn't all that bad

The twentieth century
Bye-bye

The twentieth century
Goodbye

SPECIMEN

SPECIMEN

Copyright Acknowledgement:

Script Extract 'Our Day Out' written by Willy Russell © A & C Black Publishers Ltd

Stimulus Item - Twentieth Century Written by Don Schiltz/Chris A.T.Cummings

© OCR 2008

SPECIMEN

DRAMA

J315

A583: From Concept to Creation

Specimen Mark Scheme

The maximum mark for this paper is [80].

SPECIMEN

Brief 1 and 2– Performer (deviser/text extract)

Performance (AO1 and AO2)		
	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Uses voice and gesture to create a well-crafted characterisation that demands attention. The actor is working fully within the fiction for the audience. (AO2) • Interaction with other characters is highly effective and matches needs of the drama. (AO2) • Use of entrances and exits add to communication and are part of the performance. (AO2) • The performance has strong command of the demands and implications of the drama's genre and the adopted performance style. (AO2) • Semiotics: selection of any costume/properties/technical aspects and any setting works on both the practical and artistic level, i.e. it would add to an audience's 'reading' of the drama. (AO1) 	52-60
	<ul style="list-style-type: none"> • Uses voice and gesture to create a crafted and engaging performance and characterisation. There is a strong sense the actor is creating a fiction for the audience. (AO2) • Interaction with other characters is effective and matches the needs of the drama. (AO2) • Use of entrances and exits are effective and are integrated into the performance. (AO2) • The performance has command of the demands and implications of the drama's genre and the adopted performance style. (AO2) • Semiotics: selection of any costume/properties/technical aspects and any setting combine in a unified way to illustrate a clear understanding of how symbols add meaning to inform the audience. (AO1) 	45-51
	<ul style="list-style-type: none"> • Uses voice and gesture to create a crafted and performance and characterisation. There is a clear sense the actor is creating a fiction for the audience. (AO2) • Interaction with other characters is strong and matches the needs of the drama. (AO2) • Use of entrances and exits are reasonably effective assist the connection of the audience with the performance. (AO2) • The performance has some command of the demands and implications of the drama's genre and the adopted performance style. (AO2) • Semiotics: selection of any costume/properties/technical aspects and any setting works well to illustrate an understanding of how symbols add meaning to inform the audience. (AO1) 	38-44

	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Uses voice and gesture to create a fully controlled performance and appropriate characterisation. It is apparent the actor is in a fiction. (AO2) • Interaction with other characters is productive and is appropriate to the needs of the drama. (AO2) • Use of entrances and exits work to assist the connection of the audience with the performance. (AO2) • The performance works with the demands of the drama's genre and the adopted performance style. (AO2) • Semiotics: selection of any costume/properties/technical aspects and any setting works to illustrate an understanding of how symbols add meaning to inform the audience. (AO1) 	31-37
	<ul style="list-style-type: none"> • Uses voice and gesture to create a controlled performance and appropriate characterisation. It is apparent the actor is mostly in a fiction. (AO2) • Interaction with other characters is mostly productive and is appropriate to the needs of the drama. (AO2) • Use of entrances and exits partially work to assist the connection of the audience with the performance. (AO2) • The performance works with some of the demands of the drama's genre and the adopted performance style. (AO2) • Semiotics: selection of any costume/properties/technical aspects and any setting mostly work to illustrate an understanding of how symbols add meaning to inform the audience. (AO1) 	24-30
	<ul style="list-style-type: none"> • Uses voice and gesture to create a mostly controlled performance that is appropriate to context. (AO2) • Interaction with other characters takes place at a functional level. (AO2) • Use of entrances and exits show some understanding of their relevance to the performance. (AO2) • The performance meets the basic demands of the drama's genre and the adopted performance style. (AO2) • Semiotics: some selection of any costume/properties/technical aspects and any setting occasionally work to illustrate an understanding of how symbols add meaning to inform the audience. (AO1) 	17-23

	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Use of voice and gesture and is functional but generally appropriate to context. (AO2) • Some interaction with other characters takes place at points through the drama at a functional level. (AO2) • Use of entrances and exits show a degree of understanding of their relevance to the performance. (AO2) • The performance meets some of the demands of the drama's genre and the adopted performance style. (AO2) • Semiotics: some selection of any costume/properties/technical aspects and any setting show a degree of how symbols add meaning to inform the audience. (AO1) 	10-16
	<ul style="list-style-type: none"> • Use of voice and gesture and is functional. (AO2) • Interaction with other characters is not developed and is minimal. (AO2) • Use of entrances and exits show a limited understanding of their relevance to the performance. (AO2) • The performance has elements of an identifiable performance style. (AO2) • Semiotics: a limited selection of costume/properties/technical aspects and any setting show very little idea of how symbols add meaning to inform the audience. (AO1) 	0-9

Working Record (AO1 & AO3)		
	Descriptor	Max Mark
Accomplished	<ul style="list-style-type: none"> • Description of character is very coherent with cogent analysis (ie knowing why choices are made are likely to impact on an audience) of character(s) being played. Understanding and use of the social, historical or cultural elements resonate strongly with the drama's context. (AO1) • Description shows candidate can identify the important essence of the genre of the text and performance style used. (AO1) • Evaluation - Directing, Acting, Design, context of text analysed with perception. It resonates with other observers/readers and has insight. (AO3) • The use of subject specific vocabulary is embedded thoroughly; text is legible with accurate spelling, punctuation and grammar. Meaning is communicated effectively. Information is presented in a format that is fit for purpose. (AO3) 	17-20
Skilful	<ul style="list-style-type: none"> • Description of character is in clear terms with analysis (ie knowing why choices are made are likely to impact on an audience) of character(s) being played. Makes pertinent comment/use of the social, historical or cultural elements of drama's context. (AO1) • Description shows candidate can identify with the key elements of genre and performance style used. (AO1) • Evaluation - Directing, Acting, Design, context of text analysed with a degree of perception. It resonates with other observers/readers. (AO3) • The use of subject specific vocabulary is apparent; text is legible with mostly accurate spelling, punctuation and grammar. Meaning is communicated clearly. Information is mostly presented in a format that is fit for purpose. (AO3) 	13-16
Competent	<ul style="list-style-type: none"> • Description of character is in clear terms with clear awareness of relevance of social, historical or cultural elements of drama and character played. (AO1) • Description shows candidate can identify genre of drama and performance style used. (AO1) • Evaluation - Directing, Acting, Design, context of text analysed with clear understanding. (AO3) • The use of subject specific vocabulary is used most of the time; text is mostly legible with largely accurate spelling, punctuation and grammar. Meaning is communicated clearly throughout most of the working record. Information is mainly presented in a format that is fit for purpose. (AO3) 	9-12

	Descriptor	Max Mark
Basic	<ul style="list-style-type: none"> • Description of character is in simple terms with some awareness of social, historical or cultural elements. (AO1) • Description shows candidate can identify aspects of genre and performance style used. (AO1) • Reflection draws on use of Areas of Study and relevant functions of Performer, Director, Designer. Evaluation is in form of what is good and bad. (AO3) • There is some use of subject specific vocabulary; text is sometimes illegible with mistakes in spelling, punctuation and grammar. Meaning is still communicated clearly throughout some of the working record. Some information is presented in a format that is fit for purpose. (AO3) 	5-8
Limited	<ul style="list-style-type: none"> • Description of character, plot, character function is in simple terms. (AO1) • Is aware and can describe in simple terms one or two attributes of genre of drama and performance style used. (AO1) • Reflection is at a simple level e.g. 'We added an accent to make it funny'. (AO3) • There is little use of subject specific vocabulary; text is often illegible with many mistakes in spelling, punctuation and grammar which often impede communication of meaning. Some information is presented in a format that is occasionally fit for purpose. (AO3) 	0-4

Brief 3 – Deviser

Presentation (AO1 and AO2)		
	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Language works excellently with context, theme and characters Demonstrated in presentation. (AO1 and AO2) • Has very strong potential to engage an audience. (AO2) • An excellent presentation effectively communicating the performance potential of the script. (AO2) 	52-60
	<ul style="list-style-type: none"> • Language works very well with context, theme and characters. Demonstrated in the presentation. (AO1 and AO2) • Has strong potential to engage an audience. (AO2) • A very good presentation communicating very clearly the performance potential of the script. (AO2) 	45-51
	<ul style="list-style-type: none"> • Language works well with context, theme and characters. Demonstrated in the presentation. (AO1 and AO2) • Has clear potential to engage an audience. (AO2) • A good presentation communicating clearly the performance potential of the script. (AO2) 	38-44
	<ul style="list-style-type: none"> • Language works with context, theme and characters. Demonstrated in the presentation. (AO1 and AO2) • Has some potential to engage an audience. (AO2) • A good presentation communicating the performance potential of the script. (AO2) 	31-37
	<ul style="list-style-type: none"> • Language works with context, theme and characters. Mostly demonstrated in the presentation. (AO1 and AO2) • Audience can follow a clear plot line and clearly recognise character of protagonists. (AO2) • A well organised presentation communicating some of the performance potential of the script. (AO2) 	24-30
	<ul style="list-style-type: none"> • Most of the language works with context, theme and characters. Supported by presentation. (AO1 and AO2) • Audience could follow the plot line and recognise character of protagonists. (AO2) • Presentation communicates some key elements relevant to performance of the script. (AO2) 	17-23

	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Some of the language works with context, theme and characters. Supported by presentation. (AO1 and AO2) • Audience could follow most of the plot line and recognise character of protagonists. (AO2) • Presentation gives a range of background to the script and some ideas for its performance. (AO2) 	10-16
	<ul style="list-style-type: none"> • Some of the language matches the context created; some of lines could be included in a script. Supported by the presentation. (AO1 and AO2) • Audience could follow parts of the plot line and recognise some character traits. (AO2) • Presentation gives some background to the script and some ideas for its performance. (AO2) 	0-9

Working Record (AO1 and AO3)		
	Descriptor	Max Mark
Accomplished	<ul style="list-style-type: none"> • Excellent plot development in terms of factors such as exposition, creating tension, developing atmosphere. (AO1) • The conventions of script writing e.g. stage directions are very well used, laid out as a play script. (AO1) • Reflection is very strongly evident in the work. (AO3) • The use of subject specific vocabulary is embedded thoroughly; text is legible with accurate spelling, punctuation and grammar. Meaning is communicated effectively. Information is presented in a format that is fit for purpose. (AO3) 	17-20
Skilful	<ul style="list-style-type: none"> • Very good plot development in terms of factors such as exposition, creating tension, developing atmosphere. (AO1) • The conventions of script writing e.g. stage directions are well used, laid out as a play script. (AO1) • Reflection is strongly evident in the work. (AO3) • The use of subject specific vocabulary is apparent; text is legible with mostly accurate spelling, punctuation and grammar. Meaning is communicated clearly. Information is mostly presented in a format that is fit for purpose. (AO3) 	13-16
Competent	<ul style="list-style-type: none"> • Good plot development in terms of factors such as exposition, creating tension, developing atmosphere. (AO1) • The conventions of script writing e.g. stage directions are used, laid out as a play script. (AO1) • Reflection is clear in the work. (AO3) • The use of subject specific vocabulary is used most of the time; text is mostly legible with largely accurate spelling, punctuation and grammar. Meaning is communicated clearly throughout most of the working record. Information is mainly presented in a format that is fit for purpose. (AO3) 	9-12
Basic	<ul style="list-style-type: none"> • Some plot development in terms of factors such as exposition, potential tension. (AO1) • The conventions of script writing e.g. stage directions are mostly used, laid out as a play script. (AO1) • Some reflection is evident. (AO3) • There is some use of subject specific vocabulary; text is sometimes illegible with mistakes in spelling, punctuation and grammar. Meaning is still communicated clearly throughout some of the working record. Some information is presented in a format that is fit for purpose. (AO3) 	5-8

Working Record (AO1 and AO3)		
	Descriptor	Max Mark
Limited	<ul style="list-style-type: none">• Fragments of plot. (AO1)• Some conventions of script writing eg stage directions are evident. Some of lines could be included in a script. (AO1)• Reflection is at a simple level. Able to identify what works well and what doesn't. (AO3)• There is little use of subject specific vocabulary; text is often illegible with many mistakes in spelling, punctuation and grammar which often impede communication of meaning. Some information is presented in a format that is occasionally fit for purpose. (AO3)	0-4

Brief 4- Designer

Presentation (AO1 and AO2)		
	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Design ideas compliment the requirements of the text and would help the audience's engagement with text. (AO1 and AO2) • Ideas and solutions are practical and elegant as demonstrated in the presentation. (AO1 and AO2) • An excellent presentation effectively communicating how the designs would enhance the interpretation of the script. (AO2) 	52-60
	<ul style="list-style-type: none"> • Design ideas works very well with the requirements of the text and would help the audience engage with text. (AO1 and AO2) • Ideas and solutions are practical as demonstrated in the presentation. (AO1 and AO2) • A very good presentation communicating very clearly how the designs would enhance the interpretation of the script. (AO2) 	45-51
	<ul style="list-style-type: none"> • Design ideas work well with the requirements of the text and would add to the audience's understanding of a performance of the text. (AO1 and AO2) • Ideas and solutions are practical as demonstrated in the presentation. (AO1 and AO2) • A good presentation communicating clearly the how the designs would support an interpretation of the script. (AO2) 	38-44
	<ul style="list-style-type: none"> • Design ideas work with the requirements of the text and some would add to the audience's understanding of a performance of the text. (AO1 and AO2) • Ideas and solutions are mostly practical as demonstrated in the presentation. (AO1 and AO2) • A well organised presentation that communicates workable design ideas which could be used in an interpretation of the script. (AO2) 	31-37
	<ul style="list-style-type: none"> • Design ideas mostly work with the requirements of the text and some would add to the audience's understanding of a performance of the text with further development. (AO1 and AO2) • Ideas and solutions have potential to be practically implemented as demonstrated in the presentation. (AO1 and AO2) • A well organised presentation communicating some workable design ideas and some that have potential given further thought/work. (AO2) 	24-30

	Descriptor	Max Mark
	<ul style="list-style-type: none"> • Design ideas are individually workable, but do not provide a harmonious link to the requirements of the text, some could add to the audience's understanding of a performance of the text with further development. (AO1 and AO2) • Ideas and solutions mostly have potential to be practically implemented as demonstrated in the presentation. (AO1 and AO2) • Presentation communicates some design elements relevant to a performance of a script. (AO2) 	17-23
	<ul style="list-style-type: none"> • Some design ideas are individually workable, but do not provide a harmonious link to the requirements of the text. (AO1 and AO2) • Ideas and solutions mostly have some potential to be practically implemented as partially demonstrated in the presentation. (AO1 and AO2) • Presentation communicates some design elements relevant to a performance of a script. (AO2) 	10-16
	<ul style="list-style-type: none"> • Partial design ideas could be workable, there is limited linkage to the specific requirements of the text. (AO1 and AO2) • Fragments of the ideas have some potential to be practically implemented. (AO1 and AO2) • Presentation communicates some partial design elements relevant to a performance of a script. (AO2) 	0-9

Working Record (AO1 and AO3)		
	Descriptor	Max Mark
Accomplished	<ul style="list-style-type: none"> • Excellent designs in terms of overall design concept, practical detail and artistic interpretation. (AO1) • Excellently presented in the standard conventions for work, eg ground plans, lighting cue sheets. (AO1) • Reflection is very strongly evident in the work. (AO3) • The use of subject specific vocabulary is embedded thoroughly; text is legible with accurate spelling, punctuation and grammar. Meaning is communicated effectively. Information is presented in a format that is fit for purpose. (AO3) 	17-20
Skilful	<ul style="list-style-type: none"> • Very good designs in terms of factors such as overall design concept, practical detail and artistic interpretation. (AO1) • Very well presented in the standard conventions for design work e.g. ground plans, lighting cue sheets. (AO1) • Reflection is strongly evident in the work. (AO3) • The use of subject specific vocabulary is apparent; text is legible with mostly accurate spelling, punctuation and grammar. Meaning is communicated clearly. Information is mostly presented in a format that is fit for purpose. (AO3) 	13-16
Competent	<ul style="list-style-type: none"> • Good designs in terms of factors such as overall design concept, practical detail and artistic interpretation. (AO1) • Well presented in the standard conventions for design work e.g. ground plans, lighting cue sheets. (AO1) • Reflection is clear in the work. (AO3) • The use of subject specific vocabulary is used most of the time; text is mostly legible with largely accurate spelling, punctuation and grammar. Meaning is communicated clearly throughout most of the working record. Information is mainly presented in a format that is fit for purpose. (AO3) 	9-12
Basic	<ul style="list-style-type: none"> • Basic designs in terms of factors such as overall design concept, practical detail and artistic interpretation. (AO1) • Designs are mostly presented in the standard conventions for design work eg ground plans, lighting cue sheets. (AO1) • Some reflection is evident. (AO3) • There is some use of subject specific vocabulary; text is sometimes illegible with mistakes in spelling, punctuation and grammar. Meaning is still communicated clearly throughout some of the working record. Some information is presented in a format that is fit for purpose. (AO3) 	5-8

Working Record (AO1 and AO3)		
	Descriptor	Max Mark
Limited	<ul style="list-style-type: none"> Limited designs in terms of factors such as overall design concept, practical detail and artistic interpretation. (AO1) Few if any of the designs are presented in the standard conventions for design work, eg ground plans, lighting cue sheets. (AO1) Reflection is at a simple level. Able to identify what works well and what doesn't. (AO3) There is little use of subject specific vocabulary; text is often illegible with many mistakes in spelling, punctuation and grammar which often impede communication of meaning. Some information is presented in a format that is occasionally fit for purpose. (AO3) 	0-4

Assessment Objectives Grid (includes QWC)

Brief	AO1	AO2	AO3	Total
Performance/ Presentation	10	50	0	60
Working Record/ Research Outcome	10	0	10	20
Total	20	50	10	80

SPECIMEN