



Pearson
Edexcel

Examiners' Report
Principal Examiner Feedback

Summer 2024

Pearson Edexcel GCSE
In Drama and Theatre (1DR0)
Component 2: Performance from Text

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2024

Publications Code 1DR0_02_2406_ER

All the material in this publication is copyright

© Pearson Education Ltd 2024

Component 2: Performance from Text 1DR0/02 20% of the qualification – 48 marks

Introduction

This report is written as an addition to the previous Component 2 reports; to offer support to centres by highlighting key positives that went well in the 2024 series as well as outlining key areas that can be strengthened for 2025.

The Principal Examiner's report is to be used in conjunction with the other materials documented, which are available on the Pearson website, to best support centres for the 2025 series:

Link to Pearson website:

<https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016.html>

The examined Component 2, was introduced to centres in 2018 as part of the first year of the revised three Component GCSE specification 1DR0. Following the requirements of the regulator regarding changes to all GCSEs, the Component 2 Exam is worth 20% of the overall marks available for the GCSE.

For the Component 2 exam each centre chooses the performance / design options taken by candidates, the texts and the audience present for the examination performances.

Now, in its seventh year, Component 2 has flourished into a performance exam which offers students the differentiation and variety that is required for them to succeed independently and play to their own strengths. Centres have taken the opportunity to offer a wide pathway of performance and design assessment options to students and the variation of those that are taken across the UK and Internationally continues to widen year upon year, proving Component 2 to be successful in its support and variation to suit all students. was a welcomed flexible addition for centres.

A flexible addition for centres which has continued to be popular is the option to choose whether students were assessed in a live exam with the examiner present or with the examiner marking via a recording after the exam had taken place. This option is now permanently in place for the lifetime of the qualification.

Overview of the 2024 Exam Series

Normal requirements resumed for the 2023 series for Component 2 and I am pleased to report that all centres

In 2024 enabled provision for all students to be assessed for two extracts for examination. Last year I reported that perhaps due to the reintroduction of the two extracts it was noted that there were an increased number of below minimum time performances seen, particularly so for monologues, however this fortunately appeared less this year. A trend following the reintroduction of the second extract continues to be; the first extract being a group performance and the second being a monologue or duologue. I continue to urge centres to ensure all candidates treat both extracts of equal importance during rehearsal in order to gain the maximum marks possible in each discreet extract.

To additionally support students in 2022, centres were given the option to choose whether students were assessed in a live exam with the examiner present or with the examiner marking via a recording, after the exam had taken place. A third hybrid option was also provided to support

students who were themselves self isolating or were part of a group with a student who was absent from school due to self isolation. These students were able to record their exam on their return to school and upload to be assessed on recording within ten days of the exam. The hybrid option was removed post Covid when the specification returned to normal in 2023. The option to choose between a live or recorded exam is now permanently in place for the lifetime of the qualification.

This series continued to show a continued popular lean towards the flexibility of choosing the most suitable assessment for the cohort in with an increasing number of centres opting for a digital exam. However, the majority of centres still opted for a live examiner to be present in the room.

Examiners reported this year 'the quality of the recordings seemed to have improved this series', which was helpful for administration purposes. The overwhelming majority of live exams were conducted professionally in a well-organised manner and students had been well-rehearsed. Examiners commented that performance days (in person) ran smoothly with a good atmosphere for the students. They had some nerves but seemed genuinely excited to be performing their extracts. Several examiners noted how supportive students were of each other, which created a lovely positive environment.

Digitally submitted performances were similarly well rehearsed and there was no sense that the absence of a live examiner in the room was second-best. Students were purposeful, professional and eminently just as likely to access the full range of assessment criteria.

All centres must continue to note please that any performance or design students not present for the Identification line up and performance are marked as absent by the examiner. Special Consideration can be applied for by the School's Exams Officer.

The 2024 Assessment Window

Following centre request amendments were made to the exam window for 2024, with an aim to enhance the allocations process and offer wider flexibility for centres.

We brought forward and extended the assessment window giving Centres more time for the delivery and examination for the component.

The assessment window started on the 8th January and ran through until the 19th April.

All early centres wishing to complete Component 2 between **8th January and 31st January** could only be examined as a **digital submission** and needed to submit a recording of the examination using Learner Work Transfer which will be opened in early February.

It is not possible to open LWT before this date due to operational logistics and therefore we would not be able to provide examiners with assessment materials prior to the planned examination date.

Any centre that completed assessment via digital recording no longer needed to submit materials to the examiner 7 working days prior to the performance - all materials can now be submitted to the examiner 7 working days after the assessment has taken place in Centre (31 January - 19 April) N.B - Centres who opted for a visiting examiner still needed to upload material 7 working days prior to the planned examination date (details of materials required will be published in Administrative Support Guide).

All centres both UK and international, had the option to select a live visit or be assessed through digital submission if the assessment took place between 31st January and 19th April.

All centres must note please that exams outside of the window are not permitted.

Presentation of Component 2

For the Component 2 exam each centre chooses the performance/design options taken by candidates, the texts (which adhere to the contrast ruling) and the audience present for the examination performances. Audience members for live and digital performances were seen to

include the remainder of the GCSE cohort, other school students and in some instances an invited audience of friends and family.

Content of Component 2

Performance from Text, 1DR0/02 is an externally examined Component, with one Assessment Objective.

The focus of the Component is:

A02 Apply theatrical skills to realise artistic intentions in live performance.

Centres are free to cover the performance/design of the two chosen key extracts in any way. This freedom caters for centres with different cohort sizes and allows them to choose group, solo and/or partner-based routes for assessment.

Candidates must perform/design in two separate extracts, from the same play. There is no requirement for the whole cohort to use the same play; different groups of candidates may use different plays.

The performance text must have been professionally commissioned or produced and be at least 45 minutes in length.

Assessment of Component 2

Component 2 is marked out of a total of 48 marks. The two extracts are assessed separately with each being worth 24 marks.

The three specific skill areas assessed are:

Assessment criteria for Performers

- Vocal and physical skills
- Characterisation and communication
- Artistic intention and style/genre/theatrical conventions

Assessment criteria for designers

- Design skills
- Communication and contribution to the performance as a whole
- Artistic intentions and style/genre/theatrical conventions

Intention of Communication

Candidates complete 100-200 words per extract to communicate their intention for the performance/design. These are uploaded to the LWT to be submitted to the visiting examiner 7 days prior to the exam. Candidates are free to structure the Intention of Communication in their preferred style. There are no specific marks awarded for the 100-200 words, however, candidates should demonstrate, through what they write in the responses to the four outlined questions found on page 35 of the specification, what and how they intend to communicate in the performance/design.

Key elements of content

- The chosen performance text must contrast in time, genre and playwright with the set text studied for Component 3. The contrast requirement form must be completed, which can be found on the website or by using the link here: <https://qualifications.pearson.com/en/forms/gcse-drama-component-2-text-choices.html>
- Due to the requirement for the texts studied in this qualification to contrast, the choice of text for component is affected by the choice of set text in Component 3. The text you choose for this component must be from a different time from the set text; it must also be written by a different playwright and be from a different genre. In addition, **no Component 3 set text can be used for Component 2 performances**. More detail about text choices can be found on pages 6-7 of the specification. There is a list of plays provided that could be used in GCSE Drama Component 2 on the website. The link can be found below.
- Unfortunately, there were some instances this year where centres had not adhered to the contrast ruling, either by performing one of the Component 3 set texts or by not meeting the contrast requirements. Centres should be aware that issues such as this are escalated. All centres must ensure that this requirement is adhered to and should complete the performance text choices prior to the exam series.

Reminders to centres for text and extract selection:

- Candidates must perform/design both Extract 1 and Extract 2 from the same play
- Each extract **must** adhere to the **regulatory** time guidelines – undertime performances incur a marking penalty, which is applied after examiner marking
- Each extract **should** adhere to the **recommended** time guidelines
- Performances that overrun will only be awarded marks up until the maximum time limit
- Identification of all performance and design candidates must be given before the start of extract 1 and extract 2 for all students
- Extract 1 and extract 2 are assessed separately and must have a clear start and end, with identification before each and a marking break in- between
- Candidates are assessed in two extracts only and can appear onstage for only the two assessed extracts
- It is advised that in order to access all levels of the A02 Criteria, performance candidates should play one role only in an extract

There is essential guidance for all centres about all GCSE Components in the Administrative Support Guide (ASG) document, which is updated for each series. Centres must download this from the website as soon as it is available each Autumn. The Assessment forms for all three Components are available as appendices to the ASG in PDF format and as editable Word documents. The forms can also be downloaded from the Edexcel website, GCSE Drama homepage.

Other details of the Component requirements can be found on the Edexcel website on the GCSE Drama homepage in the Frequently Answered Questions (FAQ) Document and Specification.

The main link to the Drama home page is:

<https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016.html>

The website also contains exemplar material for component 2 with the Principal Examiner's commentary and a guide to interpreting text for performance:

[https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/teaching-and-learning-materials/GCSE Guide to Interpreting Text.pdf](https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/teaching-and-learning-materials/GCSE%20Guide%20to%20Interpreting%20Text.pdf)

Text and Extract choice

The majority of centres in 2024 presented extracts that met the requirements of the specification for the recommended timing per extract with one role per candidate per extract. This gave candidates the maximum opportunity to access all levels of the assessment criteria. However, it was noted from the examining body that there were still a number of undertime extracts that did not meet the minimum time requirements.

It was also reported again this year that 'Some centres had candidates who were better prepared for one extract over another, resulting in some difference in marks across the two extracts.' And 'There was a recognition of a number of pieces – often monologues - under time.' A number still commented following the trend in 2023 that 'one extract that was reasonably well prepared and another where the student was still on script or required constant prompting.'

Centres are reminded to check that all extracts to be used for assessment meet the minimum time requirement in length. The continued advice from the Principal Examiner is that when appointing extracts, the most straightforward process is to:

- **First create a variety of extracts from the centres preferred texts for the chosen performance routes** i.e.; group of 4 (2M 2F), monologue (F), monologue (M), duologue (M, F) etc
- **Then group and cast the students into these chosen extracts.** It is likely that by casting and editing extracts after creating and/or casting the groups, centres may find they run into difficulties by trying to shoehorn a pre-selected group size into an extract that does not fit. This subsequently results in the shape and meaning of the play being altered and/or students multi-rolling in order to produce a performance of the required length. None of these results benefit students in accessing the higher levels for Component 2.

Examiners reported the vast majority of centres that used monologue and duologue extracts for assessment this year, had provided a suitable extract that maintained the shape and meaning of the play. As previously advised centres are always encouraged to carefully consider that a text contains suitable extracts for the intended options before editing and casting. There was a wide variety of texts explored and performed this series, and it was apparent that in the vast majority, texts had been selected to play to the strengths of the performers.

There were a wide variety of texts explored and performed, and it was apparent that texts had been selected to play to the strengths of the performers.

Based on the work seen in this component for the 2024 series

Centres should for the text and extract choice consider the following:

- Choice of play-texts and whether students will be best supported by the level of challenge
- **Complete the online contrast checklist** to confirm that all Component 2 performance texts contrast in genre, time, playwright with the Component 3 text studied
- **Not select any of the prescribed Component 3 set texts for candidates to perform/design for in Component 2**
- Only one candidate for each design option can be attached to any one extract i.e. one costume designer only per extract.
- All design student must be present for the Identification, provide an Intention of Communication, script extract and be included on the Centre Information Sheet
- When editing the text, dialogue cannot be added but character/content can be edited and removed as long as the meaning and shape of the text is maintained. Adapting references

from within the text is not permissible i.e. references in 'Bouncers' and 'Shakers' such as "Mrs Thatcher", "chicken-in- the-basket" and "White City dog-racing" must be performed as written. The adaptation of references would be considered addition of text which does not meet requirements for the component. Unfortunately, in 2022 there were some instances where centres had added to the text with devised dialogue. This is not permitted in the specification requirements.

- Monologue and duologue extracts must not be spliced from different sections of the play. Plays should be chosen that contain suitable monologue and duologue extracts which require limited editing to suit the assessment purposes for component 2. Centres are strongly cautioned that an extract which has altered the original playwright's intention for shape and meaning is likely to create limits for the candidate in terms of fully meeting the criteria for A02 Artistic intention and style/genre/theatrical conventions.

- Changing the gender of a character is permissible. This can be done while retaining the shape & meaning of the text (for example Malvolia in the 2017 NT *Twelfth Night*) provided no other changes are made. I would like to further this point, that has been made in the PE Report since the launch of the specification; that candidates have always been free to make this choice in Component 2 and I am delighted to have reported from the examining body that they see candidates evidently benefitting from the freedom to creatively explore their character within their chosen artform, just as actors have the freedom to do so in a professional setting.
- Candidates can perform an extract from a piece of musical theatre or a play with music, however the emphasis must be on the delivery of the text and performance. **Please note that songs cannot be spoken for a monologue or duologue extract.** There were some centres that did so from the songs in *Blood Brothers* for 2023 and all cases were escalated.
- Texts must have been written for the intention of performance in the theatre. Radio play scripts and scripts written for film/television are not permitted.
- A02 specifically assesses development of characterisation. Therefore, centres are strongly cautioned that the short length of stage time available for component 2 does not allow for the depth of character to be reached if more than one character is played by one student in any given extract. It is likely that if a student multi-roles as more than one character within an extract, they will fail to reach the upper levels of assessment available for component 2.
- Please note, the exception to this rule is when the playwright's original intention is for actor's to multi-role ie *Teachers* by John Godber, *Mark Wheeler* plays or plays written in the first voice ie *Adult Child/ Dead Child*. In these types of text, the use of multi-role maintains the integrity of the text as written and supports the achievement of candidates within the component. The most straightforward way to check if multi-rolling is the playwright's original intention is to check the cast list. If the playwright has stated actors play more than one character, then this is their intention. If not, then centres are strongly cautioned that multi-rolling is likely to create limits for the candidate playing all affected roles in terms of fully meeting the criteria for both A02 Characterisation and communication and A02 Artistic intention and style/genre/theatrical conventions.
- Centres can use the Ask The Expert service to check specific texts if guidance is required.

Timing

The time limit requirements for both extracts resumed to the normal requirements for 2023 following the reduction put in place for post Covid 2022. A scaled reduction is applied by Pearson after mark entry, to the face value mark awarded by the examiner at the live examination for performances that do not meet the regulatory timing. Unfortunately, there was a continuation of the pattern seen last year in the number of extracts that required the scaled reduction to be applied post marking.

Based on the work seen in this component for the 2024 series;
Centres must for timing:

- Ensure extracts will last for the required length
- Ensure that candidates know and plan for the regulatory, minimum and maximum timing guidance for their chosen performance option
- Ensure candidates consider timing issues in rehearsal i.e. understanding nerves can impact pace and consequently timing
- Ensure that candidates know marking stops at the maximum time
- Ensure that candidates know that a performance may be self-penalising if under the minimum time requirement and a scaled reduction will be applied post exam.
- Know that the timing guidance on page 30 of the specification applies to one extract and must be doubled to cover the two key extracts
- Ensure that candidates know that the timing and assessment of each extract commences when the performance begins, on the first and only attempt. Centres are urged to inform all candidates of this prior to the exam to ensure they are well prepared.

To indicate timing, the beginnings and ends of pieces were generally clearly shown, with lights up, lights down in most instances and in others a verbal cue from the teacher to begin and audience clapping to end

Notable comments regarding timing for 2024 from the examining team included:

- Monologues tended to be the most likely performances to fall under the minimum regulatory timings, when students were less well rehearsed.
- There was a continued trend in the number of candidates who did not meet the minimum timing for monologues, which limited their ability to access all levels of the A02 Assessment Criteria.
- Groups tended to be towards the shorter end of the recommended timings, but generally provided sufficient stage time for each candidate to meet the assessment requirements.
- The vast majority of performance timings adhered to the requirements as set out in the ASG.

Intention of Communication

It is an OFQUAL requirement that an Intention of Communication must be provided for both extracts for all students. The four questions to be answered for each Intention of Communication can be found on page 35 of the specification. Teachers do not mark the Intentions for Communication; they are uploaded to the LWT for the examiner 10 days prior to the exam to provide an insight into the candidates' intentions for the visiting examiner. Candidates are free to structure the Intention of Communication in their own preferred style. Candidates utilised this opportunity best in 2023/4 when they made clear, well researched and informed points that demonstrated an understanding of the text and extract and their performance/design intention to the examiner. Although there is no specified layout of the Intention of Communication it was seen as good practice in 2024 when students used the questions as sub-headings.

An Intention of Communication proforma is available on the forms and administration tab within the website support materials. Whilst some centres chose to use the proforma this year it continues to remain a centre/student choice whether to utilise this or to structure the Intention of Communication in their own preferred structure and style.

Examiners commented that in the main the Intentions of Communication were provided for all students, however in some instances the wrong IOC was attached to a student on the LWT. It is vital for this reason and others that file naming is accurate.

Examiners summarised:

Overall the Intentions of Communication were well written and showed a clear understanding of characterisation and the intended audience impact. The standard of the communication varied greatly from centre to centre, but nonetheless, the layout and structure of the document clearly guided the students to be focused in their responses; which despite not impacting their assessment clearly provided prior focus of intent.

- The IOC were useful in enabling the students to communicate their thoughts. The best versions of these were ones, which were completed digitally on the proforma. There were a few instances of centres who merged their intentions for both extracts into one document. Students who did not develop their thoughts here often, but not always, correlated with an underdeveloped performance. Centres are reminded it is a Specification requirement to provide one IOC per extract.
- It was notably supportive when a structured format was used (or house style) – covering the questions/areas outlined in the ASG – these candidates were enabled to demonstrate an understanding of the extract and their intentions to the examiner.
- Most centres this year used the proforma supplied by Pearson allowing each area to be addressed effectively.
- Detail and depth varied, which whilst not forming part of the assessment often bore correlation to the final A02 mark awarded.
- Most students completed 100 – 200 words and communicated a clear understanding of their character.
- In most cases these were submitted in advance, although there were a minority of candidates that gave them in on the day for a live exam.

The Intention of Communication should focus on the chosen 10 minute key extract. Where performance times are less than 10 minutes ie; monologue / duologue, students perform a section from within the 10 minute extract studied. The Intention of Communication must refer to the whole 10 minutes they have studied.

Please note for scanning: It is permissible for centres to only scan the extract to be performed rather than the entirety of the 10 minute extract that is studied. In this instance the student must make note of the page numbers for the full 10 minute extract on the front of the performed extract provided and refer to the full extract within the Intention of Communication.

Exam schedule

The length of the exam schedule is dependent on the number of candidates examined.

- Exam session - 3 hours per 20 students examined
- Sessions can be morning/ afternoon/ twilight/ evening
- The sessions must run consecutively and finish by 9pm
- The centre is free to co-ordinate their exam schedule to best suit the needs of the students. There must be a short break in-between each group for the examiner to mark. The length of each marking break may vary depending on the chosen extract which comes before it, a guide is being; Monologue, Duologue – 3-5 minute break, Group of 3/4 – 10 minute break Group of 5/6 – 15minutebreak.
- Nearly all centres enabled a schedule that ensures examiners are able to mark in-between performances during the group changeover and for the main part stayed in the examination room. This was best negotiated between the centre and examiner to best result in the most efficient running of the day. It is important that in addition there is a private marking space available and the area where the examiner is marking in the exam space must also have an element of privacy as well as being the 'best seat in the house' for viewing the performance.

Preferred exam date and time

The Component 2 exam window started on the 8th January and ran through until the 19th April.

Pertinent to the 2024 series it was noted that:

- There were minimal issues with booking exams; the vast majority of centres were accommodated with their first choice of date and preferred method of assessment.
- All exams were completed by the 19th April.
- All live exams adhered to the schedule requirements and all had an audience
- The most popular time stretched from the final two weeks of March through to the 19th April, for both live and recorded exams. This longer time frame alleviated pressure at the end of March and ensured the majority of centres who requested a live exam were able to have one on their preferred date. Centres must note for 2025 that if holding a late digital exam, time for upload for post exam materials to the LWT should be considered and communicated to the examiner. This must be within 7 working days of the examination date.
- Centres must also ensure they have pressed submit when uploading the post exam materials and emailed the examiner to communicate this has been completed
- Most exams started and finished within the school day. Most centres scheduled their examination performances, allowing for a brief marking break in between each
- Centres are reminded that 20 candidates are examined in a 3 hour AM/PM session with a cohort of up to 40 candidates within a school day (6 hour period).
- A number of examiners reported in a marked delay between the exam day and the centre upload of materials; this was particularly prevalent for centres holding the exam in April. Centres are reminded it is important to adhere to the timeline requested in order to ensure their examiner allocations remains stable.

Identification before each extract

The centre must ensure that **before each extract** candidates identify themselves to the camera. Students are required to identify themselves by name, candidate number and role at the beginning of each extract. All performances, student identifications and designer Additional Documentation must be recorded and uploaded onto the LWT within 10 days of the exam.

Centres are reminded that all candidates, **including design** as well as performance must be present for the Identification line up.

Performance/Design pathway

Centre choices from the variety of performance and design options were varied and resulted in centres following a wide breadth of different pathways for Component 2. The most popular choice was a group performance for extract one followed by a monologue or duologue for the second extract. Design continues to follow a notable trend in growing preference, which has been a pattern since the start of the specification.

Performance Options

Performers can choose any of the possible combinations;

- 2 monologues
- 2 duologues
- 2 performances in a **group of 3-4**
- 2 performances in a **group of 5-6 Or any combination of the above.**

Once again it was noted that 'it was great to see such a range of combinations at the majority of centres, with candidates opting for the options which were suitable for them allowing for a more varied examination day and personalised experience for candidates. Examiners commented upon an increased number of group performances this year, with a group of 3 and 4 being the most popular.

The Principal Examiner would like to reiterate there is no preferred option or style; the and remind all centres that the Assessment Criteria is applied in the same way to all options. Students are encouraged to follow the performance/design pathway that is most suited to them.

Notable characteristics of 2024 achievement

- The key factor for success seemed to be the level of preparation and depth of understanding. Examiners saw some extremely polished theatre and truly outstanding performances. At the upper end, students were very well rehearsed and showed a perceptive understanding of their characters and texts and were creative in their interpretation: "I have enjoyed seeing some new texts and some absolutely stand out performances this series.'
- On the whole students were well prepared and well rehearsed for Component two. There was a good range of texts that met the needs of the students and provided challenge. Where students were less successful they often did not know their lines and were using scripts or prompts as support. This resulted in flat performances.

Higher scoring work contained features such as:

- Candidates were well prepared, had well-chosen extracts and were able to engage emotionally with the content giving believable and engaging performances.
- Some fabulous high energy ensemble work was seen in texts which provided ample 'stage time' for each performer
- Showed dynamic interpretations of extracts. These had a clear sense of audience engagement and the extract in performance, using a range of vocal and physical skills to demonstrate characterisation. Tended to be slick and well-timed, with great rapport amongst the actors.
- Candidates really understood the character they were playing and had a firm grasp of the extract and the text they were performing. Characters were detailed with a clear understanding of how the scene changed and developed during the performance and were able to explore this in the duration of the performance.
- Vocal and physical skills were creative, expressive and engaging. There was a clear connection and rapport with group members, the audience and the examiner. Character was assured throughout and the performance had a sustained focus, energy and commitment for top level marks.
- High quality performances tended to reflect the intention and style of the original text successfully with clear understanding of emotional impact.
- Committed performances vocally and physically, with assured and comprehensive characterisation
- Comprehensive characterisation, Voice/ movement was assured – comprehensive understanding of the intentions
- A sustained confidence and understanding of their role, with control over and appreciation of the chosen style, applying it with security and ease, rather than just through rehearsed action
- Communication consistent with the audience and examiner, resulting in an engaging performance that conveys both dialogue and meaning to all throughout
- Vocal and physical skills are fluid and show range and depth and ownership of role/s presented
- Accomplished and skilful voice and physical skills
- Believable and committed characters
- Rapport with peers/audience was outstanding, enhancing the performance
- Complete and sustained control throughout performance
- Absolute understanding of role, style, genre, play
- Complete energy, ease and refined
- Duologues: Where the text is chosen to suit the pair this resulted in engaging work at all levels. The majority of duologues were consistent in meeting the required timing requirements. The most successful extracts were those that created some sort of tension or conflict thus allowing the candidate to demonstrate thoughtful characterisation and artistic control as well as varied voice/movement.
- There is no doubt that a carefully chosen text for a student/students allows them to reach their full potential
- Students who had clearly engaged with the extracts and the characters, offering detailed character portrayals and deep commitment when in role
- In many cases monologue students made a concerted effort to deliver meaningful, thoughtful, inventive, powerful, entertaining and engaging pieces of theatre. These students communicated an in-depth understanding of the extract and the play from which it was taken and took advantage of the opportunity to create a strength of connection directly with the audience. The best work was seen where the choice of text was appropriate for those candidates and they shaped the piece in terms of pace and vocal modulation and incorporated some imaginative physicality. At the higher levels monologues were very well-rehearsed and performed with confidence. The most

successful students were able to demonstrate the full range of skills/intentions/understanding of form in the short amount of time available

- Where extract choices challenged and extended the students and there was a clear awareness of the scene within the context of the play. Some of the best work was very powerful and clearly fulfilled the playwright's intention, demonstrating careful blocking of movement, gesture, facial expression, shaping of the dialogue, creation of style and understanding of the dramatic context.

Low scoring work contained characteristics liken to:

- Candidates lacked some of the creative ideas of their peers and the performance skills to develop their work in detail. They had sometimes not used all their time and lacked changes in vocal and physical skills to fully develop their character and lacked detail in their performance. These pieces were often under rehearsed and prepared and a lacked confidence in performing
- The main reason for lower achievement in performance is a lack of security in the script and in performance, showing clear lapses in concentration or characterisation. These often had limited vocal variation and a lack of appreciation of the extract in performance and a lack of audience awareness and engagement.
- Poorly prepared performances which fell under the regulatory performance time also fell into this bracket
- Lack of exposure and stage time
- Use of multi-rolling preventing any detail or depth in any one role
- Lack of self-belief in the role – going through the motions
- Students who only demonstrated very basic characterisation – their voice was monotonous, and they had added little or no movement
- Self- penalising short length of extracts
- Lack of confidence in performance
- Loss of focus resulting in lost character / 'corpsing'
- Minor roles played, with less performance time in a group extract
- Lack of vocal projection and obvious self-consciousness in physicality, e.g. lack of audience awareness
- Staying still / pacing throughout performance due to nerves or lack of rehearsal of physicality and proxemics
- Some performances had a number of blackouts / a rare few had costume changes which slowed the pace of the performance and took up time where candidates could have been performing and be awarded marks
- Lack of understanding of the text / extract which led to work that was at best a hesitant recitation of words and not a performance
- Misunderstanding of the role
- It can be self-penalising where candidates play multiple roles. Some candidates were placed at a disadvantage if their role had less stage time within a group piece
- Those candidates with minor roles had less opportunities to gain marks or spent much time off stage. Larger groups which failed to reach the minimum recommended timing - these became self-penalising
- Lack of engagement with either the character or the context
- In the few instances where centres had spliced sections of dialogue from a script to create a monologue this did not support the candidate in their performance
- Use of scripts were again seen this series although most commonly for only one extract from the two. It is important that students are aware it is self-penalising if they refer to the script in the exam, either by reading from the script onstage or by requesting prompts. Students who are under prepared for the exam will not be able to access all

levels of the criteria for A02. In support for centres where candidates struggled to prepare sufficiently for the examination, I would reference back to the Getting Ready To Teach materials and in particular the course planning guidance on the website to best structure the timing and delivery of the GCSE course to ensure students are well prepared for each component:

[https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/teaching-and-learning-materials/GCSE Drama Course planner.pdf](https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/teaching-and-learning-materials/GCSE_Drama_Course_planner.pdf)

Design Option

There can be up to one designer per design role (set, costume, lighting, sound) for any monologue, duologue or group extract – maximum of 4 design candidates attached to any one extract.

Additional Design candidates' documentation must be available to the examiner on the day. See page 33 of the Specification for further guidance.

A range of success was seen in this option. Some students were well prepared and demonstrated skill and creativity that followed from detailed research and a thorough design process. These Candidates had been thoroughly supported in the design process with teacher support who evidently had an excellent understanding of the requirements of the specification. Additional Documentation was well structured and it was very clear to see the students' involvement in the process with clear use of technical language and an obvious understanding of the production element studied. The structure was often well presented, showing a knowledge of the role and the design. Cue sheets / plot sheets/ design sketches were also well organised with a concrete understanding of the extract and chosen design element. In contrast others showed markedly less preparation and research, with a less impactful result. Some of these had no/limited supporting documentation to support their skill and on some occasions the detail of the plot / cue sheet and information of the design ideas was not realised in the performance. The number of students opting for design this year was stable in comparison to previous years.

- Costume and lighting were the most popular options.
- Additional documentation ranged from concerted effort and ability to sparse notes
- Some designers went above and beyond with their documentation showing detailed research and design concepts which was creatively presented. Although this was interesting to read it was beyond the requirements of the specification.
- Some candidates did not provide what is required by the specification and documents such as ground plans or lighting grids were missing.
- The most successful design candidates were the ones that had more confident understanding of the texts and the performances they were studying, and had fully worked in collaboration with their group.
- Where costume design incorporated school uniform without effective explanation for the chosen impact and purpose the marks tended to be in the lower range.
- There were examples of costume which were successful when students had made embellishments to found clothes to represent the character's personality and backstory.

- High scoring lighting students understood the subtleties of how lighting can enhance the performance and had clearly worked with the performer(s) so that the actors were always lit.
- Some low scoring lighting students used numerous changes of LED lighting with ill considered effect and numerous blackouts.
- Low scoring sound students had not understood volume levels or when to fade in / fade out a sound, (sound would continue to play over the actors talking), or with very few sounds applied to the performance.
- Costume: high scoring students had made parts of the costume (e.g. baby bump to go under costume in Be My Baby) which fitted the actors very well and really enhanced the overall quality of what was being watched.

Design was the lesser chosen option seen once again this series. Costume also continued to be the most popular option with lighting and set also chosen by many.

Examiners reported a variation in the levels of success for Additional Documentation which ranged from outstanding and detailed; sketches, mood boards, research, plans and diagrams, to satisfactory, to weak, only notes to accompany the IOC forms, scarce and/or lacking understanding. Some candidate's evidence was exceptionally detailed and went above and beyond the requirements. It is acknowledged that whilst additional documentation is not examined, it was clear that teachers and students had put value on the design route. In some cases, it was unclear what design route had been finalised by candidates, evidencing an unclear rehearsal process.

Centres that had thought carefully about the design opportunities in an extract provided designers with opportunities to demonstrate the design skills across the two extracts.

In some cases, designers presented the same design twice with only minor adjustments - notably in set and costume. Whilst permissible, centres should be aware this did not always allow the student to flourish in the design criteria for both extracts as the one design would be more readily applicable and suitable to one extract more than the other.

Centres are reminded that the Additional Design documentation must be provided for the examiner on the exam day and recorded by the teacher for the LWT. The design candidate must not be included in the recording of the Additional Documentation. Centres are reminded that where design candidates Additional Documentation is not recorded and provided to the exam along with the performance recordings a RoMM is potentially not possible.

Centres are reminded that;

- Only one candidate for each design option can be attached to any one extract ie; one costume designer only. Therefore, a maximum of four design candidates can be attached to the same extract ie; one set, one lighting, one costume, one sound
- The Additional Documentation must be given to the examiner at the start of the exam day, recorded and uploaded to the LWT along with the performances. The Additional Documentation must then be retained in the centre.
- Designers must work collaboratively within a group of performers within their chosen area of design
- Where a candidate is assessed in a design role, it is their design skill that is the focus of the assessment, rather than their technical competence in the operation or use of equipment

- Designers are assessed on the realisation of their design, A02
- The Intention for Communication questions (specification pg 35) must be uploaded to the LWT with the pre exam materials
- Designers must be in the identification line up before both extracts
- There is no requirement for design candidates to realise the design themselves however students are assessed on the realisation of their design, therefore candidates should be involved in the process of realising the designs in a supervisory role, at the very least

High scoring work had some of these characteristics

- Imagination and detail in the completion of the design
- clearly made this a positive choice and had worked with the performance candidates
- detailed and subtle lighting and sound used to create atmosphere, costumes that showed clearly creative approaches to character enhancement and sets which really added something extra to performances

Low scoring work had some of these characteristics

- The costumes lacked the detail and historical and social context of the play
- Occasionally text/extract choices for Sound did not always demand sound, so sound choices were quite simple
- Poor design examples included rudimentary lighting, obvious sound choices, costumes not fitting the context and set being the use of unchanged stage blocks
- The lighting choice did not always seem justified by the text.
- The IOC did not illuminate the design decisions
- Generally rudimentary with simplistic use of design skill used and limited documentation to support their designs that did not always meet the minimum requirements in the specification.

Administration support

Centre Initial Contact and Communication

The Component 2 exam window started on the 8th January and ran through until the 19th April.

Exams outside of the window are not permitted.

Opportunity was again provided for centres to opt for an early date in the initial weeks of the examining window which some centres chose to do this year. The link to the form is below:

<https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/teaching-and-learning-materials/GCSE%20Drama-Summer-2022-early-visit-form.pdf>

The large majority of exams were organised quickly and efficiently between examiner and centre. Recording centres are reminded that they must also complete the Initial Contact Form to confirm for their examiner when the date of the exam is to be held and materials uploaded post exam.

The Initial Contact email was well utilised by centres which helped enormously with administration.

The provision of three preferred centre exam dates was again successful in the organisation of the exams. Centres must please ensure they have complete their preferred dates as soon as possible in the Autumn term and where possible offer a variety of options of different days

or weeks. Centres that requested early exams in the first two weeks of the window were able to be allocated their preferred preference in all cases. It is often not possible to fulfil the preferred dates if there is a limited flexibility of dates/days proposed.

For recorded centres this year examiners reported that these varied in submission time, with some centres promptly uploading their work after the date they identified, and others unfortunately waiting until the end of the submission window. Centres must adhere to the deadline by uploading their recordings as soon as possible and at the very maximum within 7 days after a recorded exam.

Learner Work Transfer Portal

The platform was reported to work well from both sides – centre and examiner this series.

I would like to highlight the importance of the correlation between following the instructions as laid out in the Administration Support Guide to the smooth running of the LWT. It is vital that the following guidance is adhered to:

- Submission deadline
- Document file naming requirements
- Pre and post exam material guidance and deadlines
- File naming requirements
- Formatting of recordings
- File size requirements

In addition I would like to add the following support tips.

- The portal often says that it is 'Down for Maintenance' when this is not actually the case – you just need to go back to the previous page and come back in or log out and in again a few times.
- When uploading materials please ensure the Submit button is pressed and contact your examiner to inform them this has been done to speed up the communication process
- After Live exams your VE will return the LWT to the centre for post exams materials to be uploaded
- Centres are advised to save and build a bank of extracts once they have scanned each year to reduce the scanning time required if using the same extract for future cohorts

Please find the 2025 ASG link below:

<https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/forms-and-administration/1DR0-GCSE-Drama-LWT-guidance-issue%201.pdf>

Overview of Examination conditions 2024 – Live and recorded

- Centres generally scheduled live exams well, taking into consideration school timings to avoid interruptions.
- Centres assessed by recording must provide an exam schedule as this is extremely helpful for the marking of the exam.
- All used suitable spaces prepared for live examining with stage lighting.
- Recording quality was mostly excellent, for recorded exams. Centres are reminded that most students should be in view for most of the performance and that panning/zooming is not advised.
- In the majority of live exams the candidates were performing to an audience which was helpful for candidates performing. Mostly the audiences were made up either of their peers or Year 10 GCSE drama students.
- Most centres had a clear, well-paced identification and whilst not a requirement it was noted that having printed signs for each candidate also aided identification, particularly where candidates were dressed in a similar manner.

Centre Information Sheet

This document was deemed to be user friendly and straightforward. The large majority of centres completed the Excel version of the form containing information for the whole cohort. Some centres reported that for live exams the CCIS was not provided in advance of the exam; please note that all pre exam materials including the CIS must be provided 10 days prior. **Centres must ensure that Extract 1 and Extract 2 are completed in the correct order as performed on the CCIS please.**

Non-assessed candidates

All centres are reminded that non-assessed individuals should only be used in extreme circumstances when permission has been granted by Pearson. Please email requests to use non-assessed candidates to drama.assessment@pearson.com

A hardcopy of the permission email must be provided to your examiner. The specification states that students must perform two separate extracts from a text, this is an OFQUAL requirement. Therefore, it is not permissible for a non-assessed candidate to be used in a performance they are not being assessed for. If the centre's chosen text does not meet the requirements for the group, the centre must choose a different text that does fit the groups/individuals preferences for the two extracts. As previously stated in this report it is more logical to slot the required number of students into a prepared extract rather than organising the cohort into groups first and then trying to squeeze / stretch them into extracts that don't fit.

In conclusion

2024 was another positive and joyful year that proved the passion for drama to be alive and well in our schools. Students had worked hard to rehearse their extracts to assessment standard and it was evident that much enjoyment had been had along the way. Examiners commented upon the support and positivity seen in exam sessions with teacher's supporting their students along the rehearsal period to achieve their potential. Thoughtful and supportive extract choices had been provided for students to really get the best out of their Component 2 performances.

The flexibility of the recorded assessment option, now embedded continued to be a very popular choice for centres and once again the over-riding accomplishment was enabling the provision for the wide breadth of pathways that Component 2 offers to all students.

Addendum: 2024 Popular Centre Playlist

It was lovely to see the trend continue for at least one extract to be a larger group – these tended to be very well rehearsed, with some great movement and ensemble sections. Stylistically, candidates performed ensemble pieces with confidence and included moments of physical theatre movement which was effective. All centres met the requirements of the examination, enabling candidates to access the full range of assessment criteria. These tended to be well-cast and played to the strengths of the cohort rather than 'one-size fits all'. Candidates appeared to have ownership of their work and deepened characterisation as a result. Examiners commented upon 'a greater range of post-2000 scripts being seen this year, with some new and interesting texts seen.

Group Performances beginning with the most popular:

Missing Dan Nolan by Mark Wheeller
Metamorphosis by Stephen Berkoff
Too Much Punch for Judy by Mark Wheeller
4:48 Psychosis by Sarah Kane
Five Kinds of Silence by Shelagh Stephenson
Girls Like That by Evan Placey
Blood Brothers by Willy Russell
Bouncers by John Godber
The Long Road by Shelagh Stephenson
Teachers by John Godber
The Pillowman by Martin McDonagh
Shakers by John Godber and Jane Thornton
The 39 Steps by Patrick Barlow
One Man Two Guvnors by Richard Bean
Lord of the Flies by Nigel Williams
The Memory of Water by Shelagh Stephenson
The Curious Incident of the Dog in the Night-Time by Simon Stephens
What the Butler Saw by Joe Orton
Bald Prima Donna, by Eugene Ionesco
Bed by Jim Cartwright
Colder Than Here by Laura Wade
Daisy Pulls It Off by Denise Deegan,
Find Me by Olwyn Wymark
I'm a Minger by Alex Jones
Romeo and Juliet by William Shakespeare
Heroin Lies by Wayne Denfhy
The Long, The Short and The Tall by Willis Hall
Island Town by Simon Longman
Us/Them by Carly Wijs

Duck Duck Goose by Caitriona Daly
Be My Baby by Amanda Whittington
Sisterly Feelings Alan Ayckbourn
Art by Yasmina Reza
Birthday by Jo Penhall
Journey to X by Nancy Harris
Accidental Death of an Anarchist by Dario FO
Pool No Water by Mark Ravenhill
The Woman Who Cooked Her Husband by Debbie Issitt
Kindertransport by Diane Samuels
Chatroom by Enda Walsh
Girls by Theresa Ikoko
Immaculate by Oliver Lansley
Wolf Lullaby Hilary Bell
Girls and Dolls by Lisa McGee
The Hound of the Baskervilles Steven Canny and John Nicholson
The Danny Crowe Show by David Farr
The Last Laugh by Richard Harris
That Face by Polly Stenham
Abigail's Party by Mike Leigh
Dunsinane by David Greig
Monsters by Niklas Rådström
Penelopiad by Margaret Atwood
Emilia! by Morgan Lloyd William
Things I Know to be True by Andrew Bovell

Monologues (male) beginning with the most popular:

Five Kinds of Silence by Shelagh Stephenson
Macbeth by William Shakespeare
Too Much Punch for Judy by Mark Wheeler
Teachers by John Godber
The Curious Incident of the Dog in the Night-Time by Simon Stephens
Chatroom by Enda Walsh
Blood Brothers by Willy Russell
Lord of the Flies adapted by Nigel Williams
Find Me by Olwen Wymark
The Woman Who Cooked Her Husband by Debbie Isitt
Our Country's Good by Timberlake Wertenbaker
Educating Rita by Willy Russell
Dead Funny by Terry Johnson
The Long, The Short and The Tall by Willis Hall
Brassed Off by Paul Allen and Mark Herman
Monster by Duncan Macmillan
Private Peaceful by Michael Morpurgo
Bluebird by Simon Stephens
The Pillowman by Martin McDonagh
The Secret Diary of Adrian Mole by Sue Townsend
Bull by Mike Bartlett
Things I Know To Be True by Andrew Bovell
Equus by Peter Shaffer
39 steps by Patrick Barlow
The Pitchfork Disney by Philip Ridley
Dealing with Clair by Martin Crimp
The Last Laugh by Richard Harris
BU21 by Stuart Slade
The Danny Crowe Show by David Farr
Dunsinane by David Greig
Bully Boy by Sandi Toksvig
Art by Yasmina Reza
Leaves of Glass by Philip Ridley
Immaculate by Oliver Lansley.
Fences by August Wilson

Monologues (female) beginning with the most popular:

Fleabag by Phoebe Waller-Bridge
Shakers by John Godber
Find Me by Olwen Wymark
My Mother Said I Never Should by Charlotte Keatley
Five Kinds of Silence by Shelagh Stephenson
The Woman Who Cooked Her Husband by Debbie Isitt
4.48 Psychosis by Sarah Kane Prima Facie by Suzie Miller
Too Much Punch for Judy by Mark Wheeler
Adult Child; Dead Child by Claire Dowie
Girls Like That by Evan Placey
Duet for One by Tom Kempinski
Art by Yasmina Reza
Steel Magnolias by Robert Harling

Shirley Valentine by Willy Russell
Educating Rita by Willy Russell
Bluebird by Simon Stephens
People, Places and Things by Duncan Macmillan
Bull by Mike Bartlett
Like a Virgin by Gordon Steel
Prima Facie by Suzie Miller
Teachers by John Godber
Hard To Swallow by Mark Wheeler
Romeo and Juliet by William Shakespeare
Our Day Out by Willy Russell
Things I Know To Be True by Andrew Bovell
Half Breed by Natasha Marshall
Hundred Words For Snow by Tatty Hennessy
Pool No Water by Mark Ravenhill
Breathing Corpse by Laura Wade
Orphans by Lyle Kessler
Agnes of God by John Pielmeier
How to Disappear by Morna Pearson
Medea by Brendan Kennelly
Chatroom by Enda Walsh
How to Make Friends and Then Kill Them by Halley Feiffer
The Curious Incident of the Dog in the Nighttime by Simon Stephens
Destiny by David Edgar
Confusions by Alan Ayckbourn
Every Brilliant Thing by Duncan MacMillan
Emilia! by Morgan Lloyd William
The Age of Consent by Peter Morris
Macbeth by William Shakespeare
Dead Funny by Terry Johnson
Wit by Margaret Edson
The Importance of Being Earnest by Oscar Wilde
The Glass Menagerie by Tennessee Williams
Belong by Bola Agbaje
Road by Jim Cartwright
I Think we Are Alone by Sally Abbott

Monologues (unisex or M/F):

The Curious Incident of the Dog in the Night-Time by Simon Stephens
Punk Rock by Simon Stephens
The Memory of Water by Shelagh Stephenson
The Pillowman by Martin McDonagh
Us/Them by Carly Wijs
The 39 Steps by Patrick Barlow
Too Much Punch for Judy by Mark Wheeler
Confusions by Alan Ayckbourn
Macbeth by William Shakespeare
Dead Funny by Terry Johnson
Two by Jim Cartwright
Too Much Punch for Judy by Mark Wheeler

Duologues (male) beginning with the most popular:

Blood Brothers by Willy Russell
Pass It On by Renée
Blackout by Davey Anderson
Blue/Orange by Joe Penhall
Love Song by Abi Morgan
Milked by Simon Longman
The Curious Incident of the Dog in the Night-Time by Simon Stephens
Accidental Death of an Anarchist by Dario Fo,
Zoo story by Edward Albee
Things I Know To Be True by Andrew Bovell Blood Brothers by Willy Russell
Too Much Punch for Judy by Mark Wheeller
The Woman Who Cooked Her Husband by Debbie Issitt
BU21 by Stuart Slade
My Mother Said I Never Should by Charlotte Keatley
The Pillowman by Martin McDonagh
Mudlarks by Vickie Donoghue
Teechers by John Godber
The 39 Steps by Patrick Barlow
Dunsinane by David Greig
Lord of the Flies by William Golding
The Dumb Waiter by Harold Pinter
Bully Boy by Sandi Toksvig
Blue Remembered Hills by Dennis Potter
Journey's End by R. C. Sherriff
The Late Henry Moss by Sam Shepard
Fences by August Wilson

Duologues (of any gender combination) were the most popular performance choice this year – often with a monologue as the second extract and frequently conveyed very successful character inter-relationships.

Duologues (female) beginning with the most popular:

Too Much Punch for Judy by Mark Wheeller
Top Girls by Caryl Churchill
Road by Jim Cartwright
Like a Virgin by Gordon Steel
Be My Baby by Amanda Whittington
Girls Like That by Evan Placey
My Mother Said I Never Should by Charlotte Keatley
The Long Road by Shelagh Stephenson
The Woman Who Cooked Her Husband by Debbie Issitt
Lit by Sophie Ellerby
April in Paris by John Godber
4:48 Psychosis by Sarah Kane
Morning by Simon Stephens
Five Kinds of Silence by Shelagh Stephenson
Citizenship by Mark Ravenhill
Punk Rock by Simon Stephens
The Curious Incident of the Dog in the Night-Time by Simon Stephens
Holloway Jones by Evan Placey
I Think We Are Alone by Sally Abbott
The Wasp by Morgan Lloyd Malcolm
Find Me by Olwen Wymark

Teechers by John Godber
Playhouse Creatures by April De Angelis
Things I Know To Be True by Andrew Bovell
Pool No Water by Mark Ravenhill
That Face by Polly Stenham
How to Disappear by Morna Pearson
No one Sees the Video by Martin Crimp
Rosencrantz and Guildenstern are dead by Tim Stoppard
How to Make Friends and then Kill Them
The Girl's Guide to Saving the World
Push Up by Roland Schimmelpfennig
Fire Bird by Phil Davies
The Wardrobe by Sam Holcroft
A Dolls House Part 2 by Lucas Hnath
Happy Now? By Lucinda Coxon
Baby Girl by Roy Williams
Two by Jim Cartwright
Shakers by John Godber
BLANK by Alice Birch
Penelopiad by Margaret Atwood
Consensual by Evan Placey
One For The Road by Harold Pinter
Taking Breath by Sarah Daniels
Memory of Water by Shelagh Stephenson
Blood Brothers by Willy Russell
Colder Than Here by Laura Wade
Hard to Swallow by Mark Wheeler
Noughts and Crosses by Malorie Blackman
Pitchfork Disney by Philip Ridley
Low level Panic by Clare McIntyre
Yard Gal by Clare McIntyre
Detaining Justice by Bola Agbaje
The Dumb Waiter by Harold Pinter
A Taste of Honey by Shelagh Delaney
People Places Things by Duncan Macmillan

Duologues (M/F):

Two by Jim Cartwright
Chatroom by Enda Walsh
That Face by Polly Stenham
The Woman Who Cooked Her Husband by Debbie Isitt
Agnes of God by John Pielmeier
Lovesong by Abi Morgan
The Gods Weep by Dennis Kelly
Our Country's Good by Timberlake Wertenbaker
Five Kinds of Silence by Shelagh Stephenson
Bluebird by Simon Stephens
4:48 Psychosis by Sarah Kane
Posh by Laura Wade
KES by Robert Alan Evans
Rosencrantz and Guildenstern are dead by Tim Stoppard
Measure for measure by William Shakespeare,
Richard III by William Shakespeare
Attempts on her life by Martin Crimp
The Pitchfork Disney by Philip Ridley
Medea by Brendan Kennelly
BU21 by Stuart Slade
Abigail's Party by Mike Leigh
Penelopiad by Margaret Atwood
Mugged by Andrew Pane

Taking Breath by Sarah Daniels
Tusk Tusk by Polly Stenham
Blood Brothers by Willy Russell
No Exit by Jean-Paul Sartre
Oleanna by David Mamet
Educating Rita by Willy Russell

Popular texts used with designer attached beginning with the most popular:

Girls Like That by Evan Placey
Five Kinds of Silence by Shelagh Stephenson
Like a Virgin by Gordon Steel
That Face by Polly Stenham
Metamorphosis by Stephen n Berkoff
Chatroom by Enda Walsh
Jekyll and Hyde by Nick Lane
Shakers by John Godber
Bouncers by John Godber
Private Peaceful by Simon Reade
4:48 Psychosis by Sarah Kane
Blue/Orange by Joe Penhall
War Horse by Nick Stafford
Be my baby by Amanda Whittington
Blood brothers by Willy Russel

Missing Dan Nolan by Mark Wheeler
Things I Know To Be True by Andrew Bovell
The Woman Who Cooked her Husband by Debbie Issitt
Abigail's Party by Mike Leigh
Too Much Punch For Judy by Mark Wheeler
Journey's End by R. C. Sherriff
Educating Rita by Willy Russell
No Exit by Jean-Paul Sartre

