



Pearson

Examiner's Report Principal Examiner Feedback Summer 2025

Pearson Edexcel GCSE
Drama and Theatre (1DR0/02)
Component 2 Performance from Text

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GCSE Drama 1DR0/02
Component 2: Performance from Text
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 2025 series as well as outlining key areas that can be strengthened for 2026.

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 2026 series.

1DR0/02 Performance from Text was introduced to centres as an externally assessed component 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 assessment, each centre chooses the performance / design options taken by candidates, the texts and the audience present for the examination performances.

Now, in its eighth year, Component 2 has flourished into a performance assessment which offers candidates 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 candidates 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 candidates.

A flexible addition for centres which has continued to be popular is the option to choose whether candidates were assessed in a live performance exam with a visiting examiner 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.

General Comments

Overview of the 2025 Exam Series

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

Digitally submitted performances were equally well presented and demonstrated the parity between assessment of candidates in both scenarios. There was a slight increase in the number of monologues presented with complete focus on the camera, rather than addressing an audience. Centres are therefore reminded of the performance context of the assessment and therefore all performances should be presented to the audience that is present in the performance space. The recordings were generally of a good quality enabling assessment to proceed unhindered.

Centres are reminded that once an exam date is confirmed with the examiner, this is final. Some examiners reported concern that some digital centres 'expected more fluidity in their dates'. Centres must note that all exam dates, whether live or digital must be held on the original date confirmed between the centre with their examiner.

There was a wide variety of texts explored and performed, and it was apparent that texts had usually been selected to play to the strengths of the performers, however there were still a number of undertime performances - usually monologues – which are self-penalising.

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

The 2025 Assessment Window

The assessment window was 6th January to 25th April for centres making a digital submission, and 1st February to 25th April for centres opting for a visiting examiner. Centres are reminded to refer to the Administrative Support Guide at the start of each academic year for details of assessment window for forthcoming academic year.

All centres must note 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 centre candidates and in some instances an invited audience of friends and family.

Content of Component 2

Performance from Text, 1DR0/02 is an externally assessed Component, with one Assessment Objective: 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 Learner Work Transfer (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. There is also a template available from the resources on the website.

Key elements of content

The chosen performance text must contrast in time, genre and playwright with the set text studied for Component 3. Centres are required to submit a [Performance Text Submission Form](#) to confirm the suitability of chosen performance texts.

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 chosen 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.

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 candidates
- **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 Pearson Edexcel website, [GCSE Drama homepage](#).

Text and Extract choice

The majority of centres in 2025 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 that there were still a number of undertime extracts that did not meet the minimum time requirements. Most frequently these were monologue extracts.

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 centre's preferred texts for the chosen performance routes ie; group of 4 (2M 2F), monologue (F), monologue (M), duologue (M, F) etc
- Then group and cast the candidates 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 candidates multi-rolling in order to produce a performance of the required length. None of these results benefit candidates in accessing the higher levels for Component 2.

Examiners reported the vast majority of centres that had 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 2025 series, centres should for the consider the following:

- Choice of play-texts and whether candidates 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 ie one costume designer only per extract
- All design candidates 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 ie 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
- 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 convention.

Changing the gender of a character is permissible and 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. Candidates have 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.

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 advised 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 candidate in any given extract. It is likely that if a candidate multi-roles as more than one character within an extract, they will fail to reach the upper levels of assessment available for component 2.

The exception to this rule is when the playwright's original intention is for actors to multi-role ie *Teechers* 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

For any extract that falls under the minimum regulatory time requirements, 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. This impacts all performer and design candidates in the extract.

Based on the work seen in this component for the 2025 series, centres must:

- 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 ie 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.

Intention of Communication

It is an OFQUAL requirement that an Intention of Communication must be provided for both extracts for all candidates. 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 7 working 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 2025 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 2025 when candidates 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/candidate 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 candidates, however in some instances the wrong IOC was attached to a candidate on the LWT. It is vital for this reason and others that file naming is accurate.

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

Exam schedule

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

- Exam session - 3 hours per 20 candidates examined
- Sessions can be morning/ afternoon/ twilight/ evening
- The sessions must run consecutively and finish by 9pm
- All candidates must be assessed via the same assessment method in the same or subsequent examination session.

The centre is free to co-ordinate their exam schedule to best suit the needs of the candidates. 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 marking break
- Group of 3/4 – 10-minute marking break
- Group of 5/6 – 15-minute marking break.

The majority of centres enabled a schedule that ensured examiners were 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

Centres are required to provide their allocated examiner with 3 preferred dates so that a mutually convenient examination date and time can be agreed.

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 centre day (6-hour period).

Identification before each extract

The centre must ensure that before each extract candidates identify themselves to the camera. Candidates are required to identify themselves by name, candidate number and role at the beginning of each extract. All performances, candidate identifications and designer Additional Documentation must be recorded and uploaded onto the LWT within 7 working days of the assessment date.

Centres are reminded that all candidates, including design must be present for the Identification line up for Extract 1 AND Extract 2. Any candidate not present in the ID line up for an extract is marked as absent.

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 candidates opting for the options which were suitable for them allowed for a more varied examination day and personalised experience for candidates.

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

Notable characteristics of 2025 achievement

The key factor for success directly relates to be the level of preparation and depth of understanding. Examiners saw some extremely polished theatre once again. At the higher level, candidates were very well rehearsed and showed a perceptive understanding of their characters and texts and were creative in their interpretation.

There was a good range of texts that met the needs of the candidates and provided challenge. Where candidates were less successful, they often did not know their lines and were using scripts or prompts as support. This resulted in flat performances.

Examiners reported seeing some high achieving design candidates with organised and creative Additional Documentation, which communicated their strong understanding of the role of the designer. Costume and set were popular choices.

The highest scoring work demonstrated both energy and ease on stage, the performance was very natural and the rapport with fellow performers was energised, believable and a range of emotions were conveyed. The performance was communicated with ease, rather than lines being recited, each was delivered with emotion as if it had only just happened in the moment. Often the highest marked candidates received the most reaction from the audience during their performance, as the performance was strong enough to garner a clear reaction.

The high scoring design work tended to be backed up by the detail in the additional documentation, with a clear sense of how they had worked in the role as a designer.

There was an increase in designers this year, with more sound designers than seen last series. Designers were used in the performance or supported the performance. Costumes were costumes and not clothing. Lighting was the most effective where candidates had ample opportunity to use lighting to effect change/transition/mood. The accompanying documents in the best work were detailed showing lots of experimentation and technical knowledge.

The highest scoring pieces of design work were all fully fledged and thought through in terms of the realisation in each extract. An example being the sound design candidate who presented a high level realisation which accompanied the performer in both extracts; they incorporated several effective sound effects ranging from real life sounds such as police sirens to digital sounds which enhanced the aesthetic of each extract such as a subtle heartbeat in certain key moments.

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.

Highest scoring work 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. The work tended to be slick and well-timed, with great rapport amongst the actors.

In addition, high scoring work also included:

- Secure understanding of character within the extract and the performance text.
- Creative and expressive use of vocal and physical skills.
- Clear rapport between group members.
- Characterisation was assured with a sustained focus, energy and commitment for top level marks.

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.

Monologues: candidates made a concerted effort to deliver meaningful, thoughtful, inventive, powerful, entertaining and engaging pieces of theatre. These candidates 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 candidates were able to demonstrate the full range of skills/intentions/understanding of form in the short amount of time available.

Low scoring work contained characteristics liken to:

- Candidates reading from scripts, and/or relying on a prompt during the performance.
- Candidates lacked vocal projection
- Under rehearsed performance work
- 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
- Candidates who only demonstrated very basic characterisation – their voice was monotonous, and they had added little or no movement
- Self- penalising short length of extracts
- 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, eg lack of audience awareness
- 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

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. The number of candidates opting for design this year was stable in comparison to previous years.

A range of success was seen in this option. Some candidates 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 candidates' 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.

Candidates who selected clothes rather than costumes; it was evident they were not in the mindset of a designer and considering how the costumes would work onstage to enhance the character or performance.

Qualities of successful designs included a clear integration with the performance, an understanding of the style of the play and a detailed approach. Candidates also needed to consider health and safety considerations to ensure that performers were safe on stage.

If there was more than one designer attached to an extract, those designs that showed a cohesive approach were extremely successful

Examiners report effective sets made relevant connections to the extract it was attached to. The most successful sets were cohesive with the performance. The most successful sets had clearly considered the style of the play alongside how it would be used by the actors. The less successful sets did not fully evoke the sense of place suggested by the extract and contained elements that appeared obstructive for the performers.

Design candidates are reminded that their design is marked in performance so how it is used by performers needs to be fully considered.

Examiners report the additional documentation as valuable to help them understand the design intentions, and supportive in looking for key moments during the performance.

Lighting Design

Lighting had varied results where some candidates didn't show design creativity and displayed very basic skills, whereas other candidates tried to use too many lighting changes that didn't always match the moments in the text or became too distracting for an audience. The most successful candidates were working with extracts that gave them the opportunity to demonstrate lighting ideas which were synergized with the style of the extract and performance. Less successful designers made choices that were at odds with the play's style and distracted from the performance.

High scoring lighting candidates 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 candidates used numerous changes of LED lighting with ill-considered effect and numerous blackouts.

Sound Design

Low scoring sound candidates 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. Sound that was too loud or distracted from the extract, rather than adding to it and supporting the performers.

Costume

High scoring candidates 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. Successful costume designs included the costume plot sheet, including further examples of hair and makeup templates/charts, as well as additional research into the social, historical and cultural context of the different texts studied.

Inappropriate costume choices for a character could hamper the performance.

Additional Design Documentation

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 candidates 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.

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 candidate 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 post result review of marking may not be 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.
- Design candidates must be in the identification line up before both extracts.
- There is no requirement for design candidates to realise the design themselves however candidates 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.

2025 Commonly Used Performance Texts

Group Performances beginning with the most popular:

Missing Dan Nolan by Mark Wheeler
Metamorphosis by Stephen Berkoff
Too Much Punch for Judy by Mark Wheeler
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
Teechers 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 Caitríona 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
The IT by Vivienne Franzmann
East End Tales by Fin Kennedy
The Prodigal Son by John Patrick Shanley
The Almighty Sometimes by Kendall Feaver
Romeo & Julie by Gary Owen
The Terrible Fate of Humpty Dumpty – David Calcutt
Girls by Theresa Ikoko
Home by Nadia Fall

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
Teechers 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
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
Teechers 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 (Gender Neutral)

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 Wheeler
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 Wheeler
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

