



Oide

Before the Camera Rolls

Exploring the Creative and Critical Response
Processes in Film for the Drama, Film and
Theatre Studies Classroom
Spring 2026



Learning Intentions

To experience DFTS as a practical, arts-based subject.

To explore and use the language and conventions of film.

To engage with the Film Specified Areas of Learning through the creative and critical response processes.

To collaboratively plan for student learning and teaching.





Four Year PLE Timeline

2024-25

- ✓ Webinar 1
- ✓ Two-day PLE 1
- ✓ Three-day PLE 2
- ✓ Webinar 2
- ✓ Collaboratives x 2

2025-26

- ✓ Webinar 3
- ✓ Two-day PLE 3
- ✓ Webinar 4
- Two-day PLE 4
- Collaboratives x 2

2026-27

- Webinar 5
- Two-day PLE 5
- Webinar 6
- Two-day PLE 6
- Collaboratives x 2

2027-28

- Webinar 7
- Two-day PLE 7
- Webinar 8
- Two-day PLE 8
- Collaboratives x 2



Icons for PLE



**Work
Individually**



**Work in
small groups**



**Into the
Specification**



**Link to the
Learning
Outcomes**



**Portfolio
Possibilities**



Post-a-Query

Post your queries
throughout the day



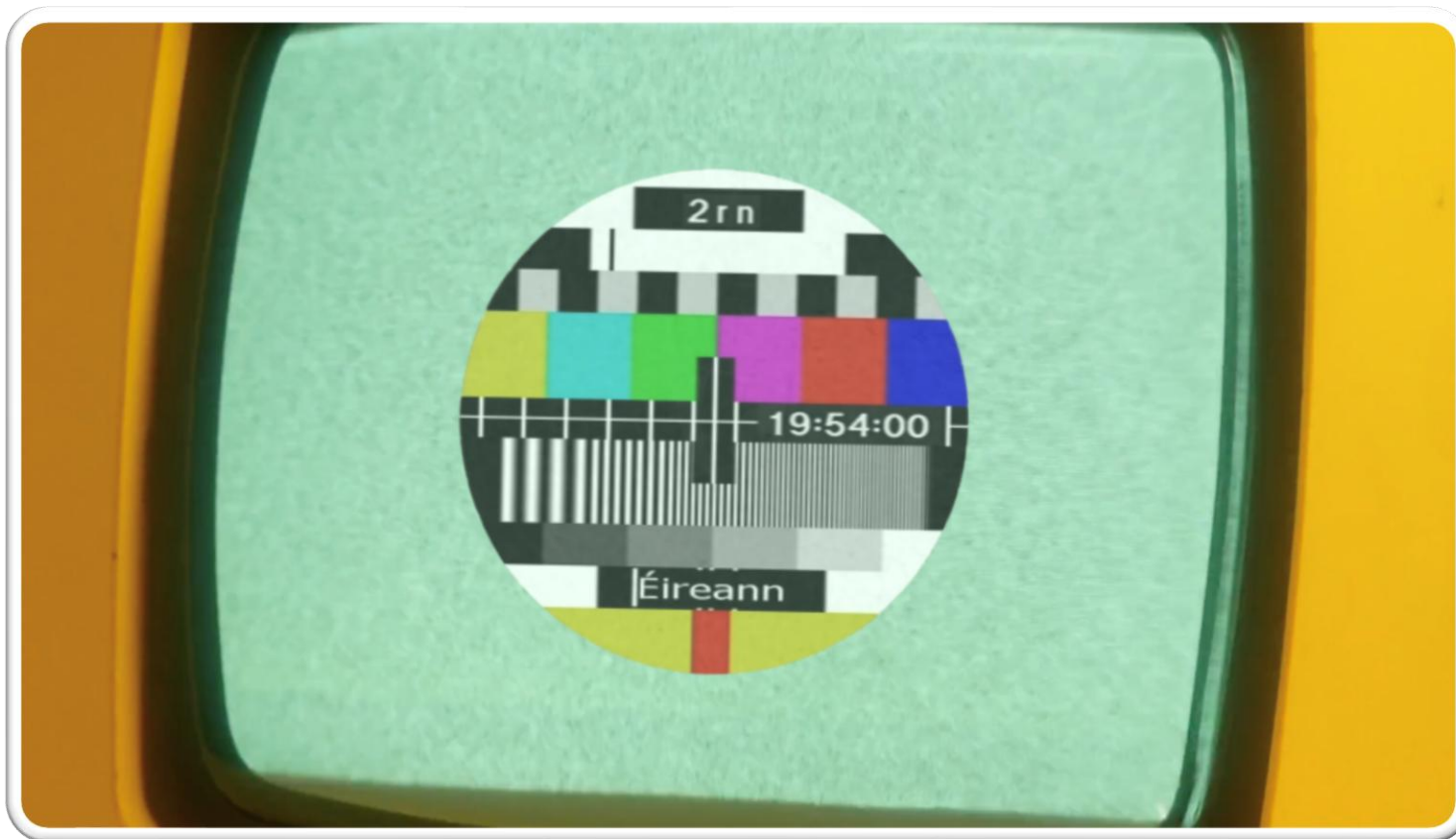
An Roinn Oideachais
Department of Education

Curriculum Specification for Leaving Certificate Drama Film and Theatre Studies

For introduction to schools in September 2025.

Prepared by the National Council for Curriculum and Assessment (NCCA)





Introductory Film





Workshop

Name and Film Activity


Film Language Activity: Film Wall






Film Wall


Pre-production	
Word or Image	Describe or Draw

Oide 

Production	
Word or Image	Describe or Draw

Oide 

Post-production	
Word or Image	Describe or Draw

Oide 



Film Wall

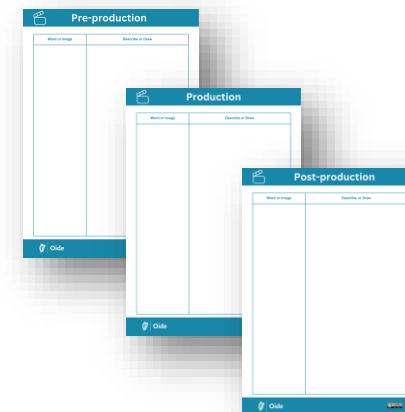


What words or images do you associate with each of the stages of filmmaking?

In your group, document words or images that are connected to the stage on the poster.

Each group rotates to next stage, adds to posters.

Whole group shares.





PLE Overview

The image shows three overlapping worksheet templates for the Professional Learning Experience (PLE) process. Each template has a blue header with a film icon and the stage name. The 'Pre-production' template has a 'Word or Image' section. The 'Production' template also has a 'Word or Image' section. The 'Post-production' template is divided into two columns: 'Word or Image' and 'Describe or Draw'. At the bottom of the templates are the Oide logo and a Creative Commons license icon.





PLE Overview

Pre-production

Production

Post-production

Oide

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Curriculum Specification for Leaving Certificate Drama Film and Theatre Studies

Guidelines to support the Leaving Certificate Drama, Film and Theatre Studies Creativity in Practice Project





In this session we will:

engage with Specified Areas of Learning through the creative and critical response processes

explore the genre of European Art Cinema in the Specified Areas of Learning.



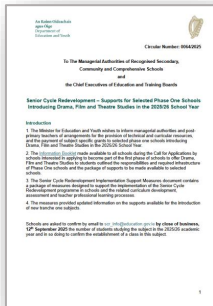
Close-Up on Genre



Oide

European Art Cinema

Explore this genre and its effective expression on screen



Circular 0061/2025



The Long Take



In your group, prepare the short scene for filming.

Each group must choose the “unusual object”.

Scene must be naturalistic in style.

**Close-Up on:
Genre European Art Cinema**

Extract from a screenplay (c. 30 seconds)
Characters: Alex, Robin, Charlie
Setting – a bus stop on a quiet street

Alex is at the bus stop waiting for the bus. Robin joins the scene also waiting for the bus.
Alex: Morning
Robin: Morning
A short pause
Have you been waiting long?
Alex: No, just a few minutes.
Charlie enters the scene, holding a strange/unusual object. Stands aside from the other two characters on stage.
A longer pause. Alex looks at Charlie briefly and then looks across to Robin.
Alex: Speaking quietly to Robin. Do you see that?
Robin: I do.
Silence.
Charlie adjusts the grip on the strange/unusual object.
The three wait.
End.

My Notes/My Reflections

Oide





The Long Take



In your group, read the director's notes and implement any changes.

Each group performs their “long take” version of the scene.



**Close-Up on:
Genre European Art Cinema**

Extract from a screenplay (c. 30 seconds)
Characters: Alex, Robin, Charlie
Setting – a bus stop on a quiet street

Alex is at the bus stop waiting for the bus. Robin joins the scene also waiting for the bus.
Alex: Morning
Robin: Morning
A short pause
Have you been waiting long?
Alex: No, just a few minutes.
Charlie enters the scene, holding a strange/unusual object. Stands aside from the other two characters on stage.
A longer pause. Alex looks at Charlie briefly and then looks across to Robin.
Alex: Speaking quietly to Robin. Do you see that?
Robin: I do.
Silence.
Charlie adjusts the grip on the strange/unusual object.
The three wait.
End.

Director's Notes
This scene will be shot using a long take. Think about pace, keep style natural and realistic and add the following:

Slow down every action to half or one third of the original pace (not slow motion)
Allow long silences where nothing happens: aim to keep audience engaged gently
Use minimal but very precise movement/gesture e.g. adjust hair, clothes/look at watch/change breathing pattern briefly etc.
Characters observe each other gently without comment/explanation/judgement
Allow tiny changes in emotion
Let the waiting/time/pace/long shot be the focus of what's happening

Oide

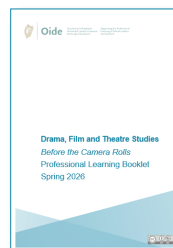


Close-Up on Genre

Reflect on the experience

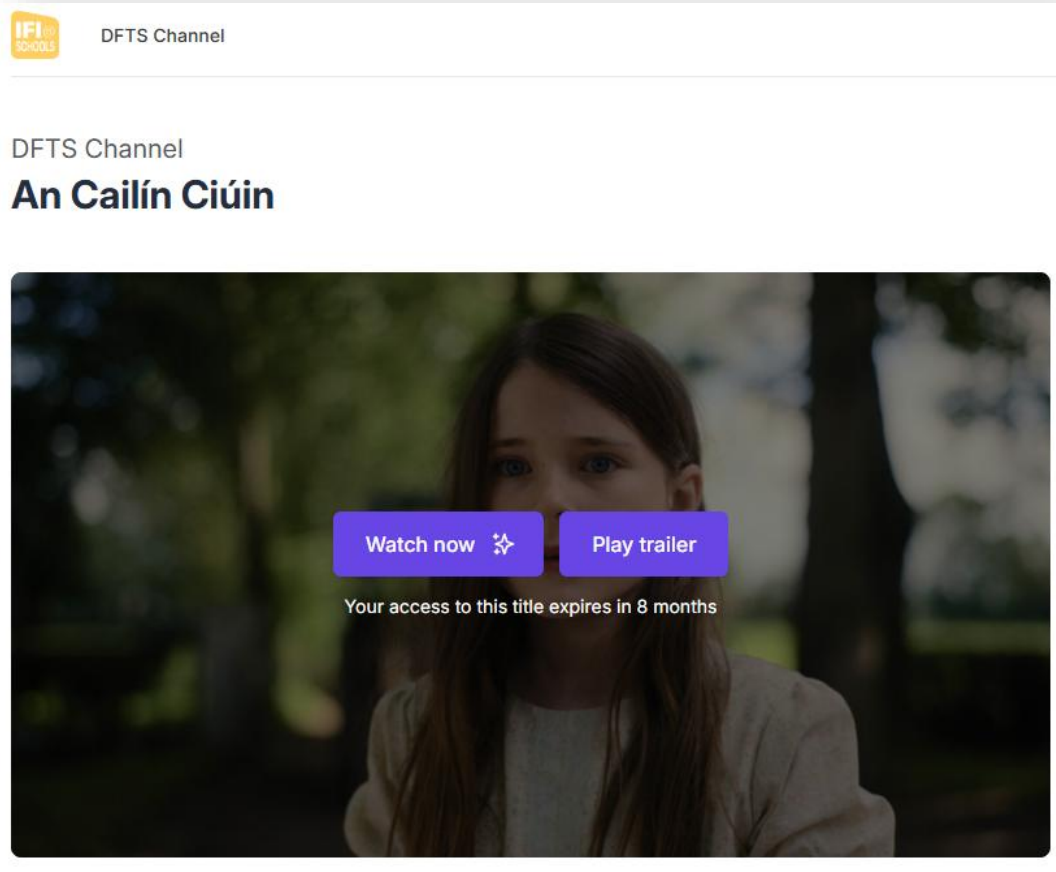
How did this scene differ from a scene from a mainstream Hollywood film?

How did the “long-take” version change the focus from narrative?





Initial Response



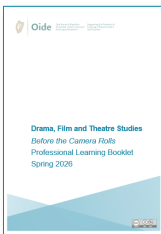
What do you see?



What do you notice?



What do you wonder?

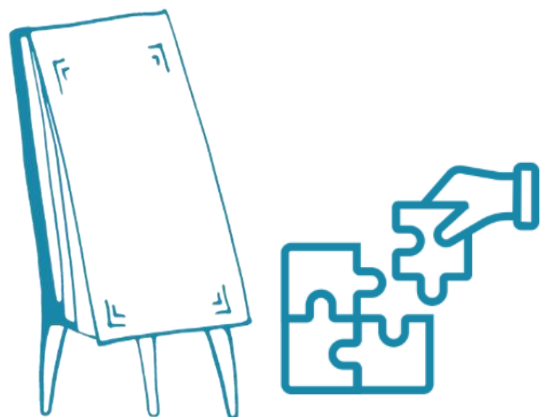








Initial Response


Share your initial response with your group.

Nominate a speaker to share your group response.



Responding: See, Notice, Wonder

 What do you see?	 What do you notice?
 What do you wonder?	 Any other thoughts

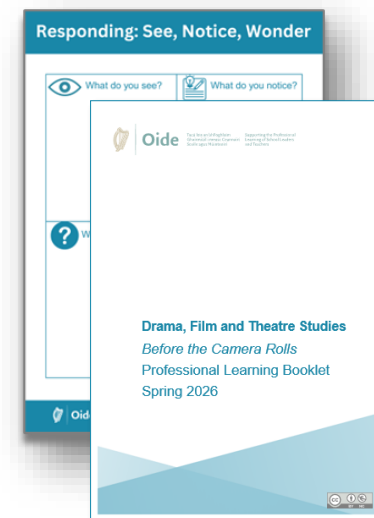
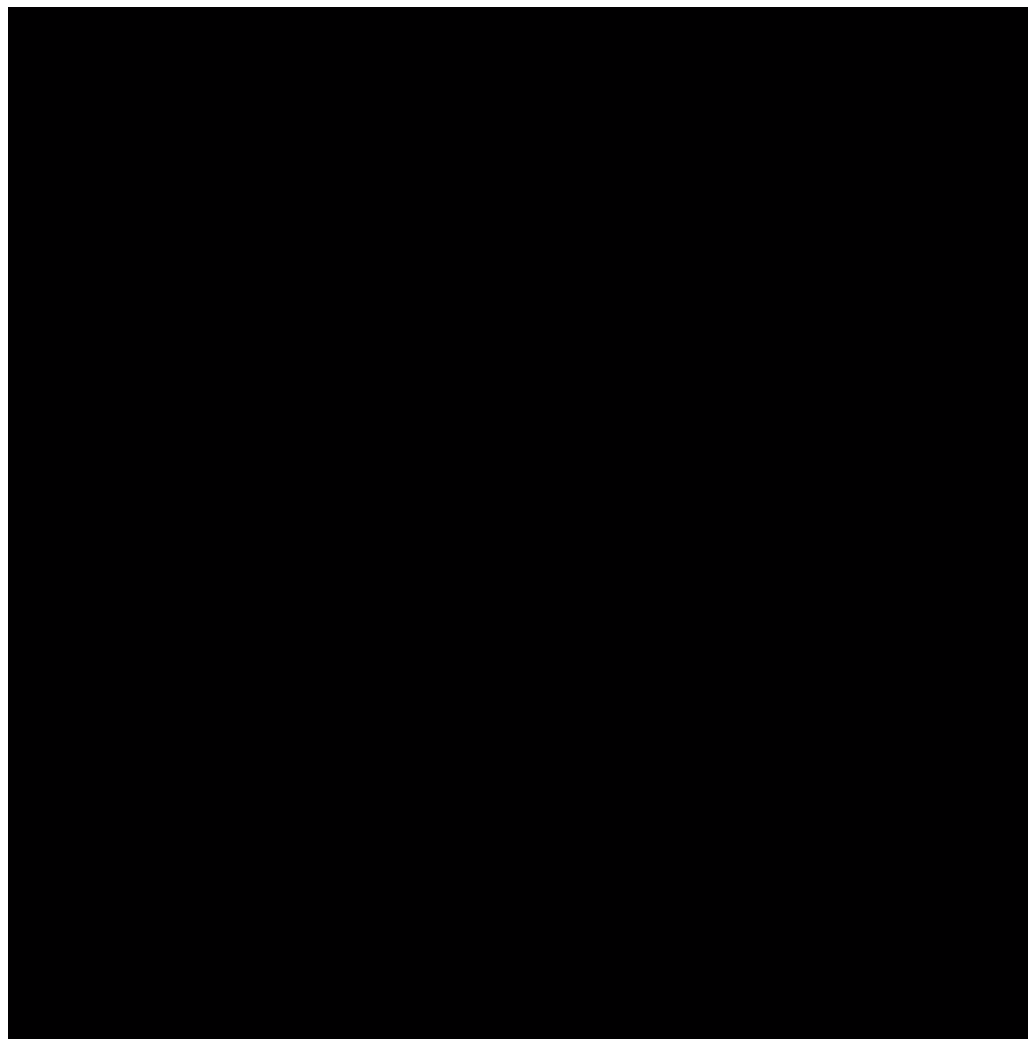
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Compare



Prof. Ruth Barton



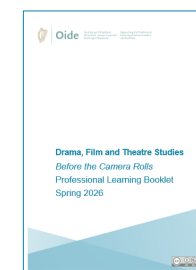
Pg. 5



View to Observe

Identify features and conventions of European Art Cinema in the film clip from *An Cailín Ciúin*.

As you view: individually jot down response in booklet.



Pg. 5 - 7



View to Observe

Genre

European Art Cinema

An Cailín Ciúin

Clip: Opening Sequence

Time: 00:00:30 – 00:02:46



View to Observe

Identify features and conventions of European Art Cinema in the film clip from *An Cailín Ciúin*.

After clip: in pairs, discuss ideas and select 3 features and conventions to share with whole group.





View to Critique

Explore the effective expression of European Art Cinema in these clips from *An Cailín Ciúin*.

You may wish to consider the following:

Cinematography

Lighting

Sound/Music

Directing

Acting

As you view: individually take notes.





View to Critique

Genre

European Art Cinema

An Cailín Ciúin

Clips: Post Box Sequence/Closing Sequence

Time: 00:44:05 – 00:45:28

01:27:20 – 01:29:58



View to Critique



Explore the effective expression of European Art Cinema in these clips from *An Cailín Ciúin*.

You may wish to consider the following:

Cinematography

Lighting

Sound/Music

Directing

Acting

Keep it Rolling: in small groups, each individual takes turns to share observations on each role above.



Collaborative Conversation



Consider: 

How might we support our students to come to a deeper understanding of the effective expression of European Art Cinema in *An Cailín Ciúin*?

Action:

Document your ideas on flipchart paper.





Post-a-Query

Post your queries
throughout the day



CUT!

Back in 1 hour



In this session we will:

engage with Specified Areas of Learning through the creative and critical response processes

explore the directorial style of Steven Spielberg in the Specified Areas of Learning.





Close-Up on Style

Directorial Style of Steven Spielberg

Explore Spielberg's directorial style and its effective realisation on screen



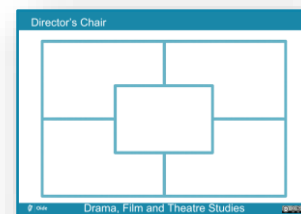
Circular 0061/2025



The Director's Chair

In your group, choose one director to discuss.

Place the name of the director in the centre of the placemat.





The Director's Chair



Individually - one segment of the placemat and describe the style of the chosen director.

Participants compare the similarities and differences between responses.



DIRECTOR

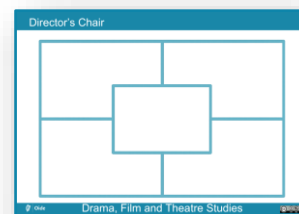


The Director's Chair



What did you notice about our chosen directors?

What factors influenced your decision?





The Director's Chair



Engaging in the dramatic, cinematic and theatrical arts also enables people from different backgrounds to share in each other's customs and traditions and find common ground and understanding thus helping to facilitate cross-cultural understanding and promote empathy.



Rationale Pg. 4

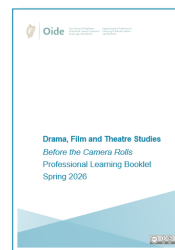


Close-Up on Style

Reflect on the experience

What similarities/differences emerged in your conversations on the directors' styles?

What did you learn about directorial style from this activity?





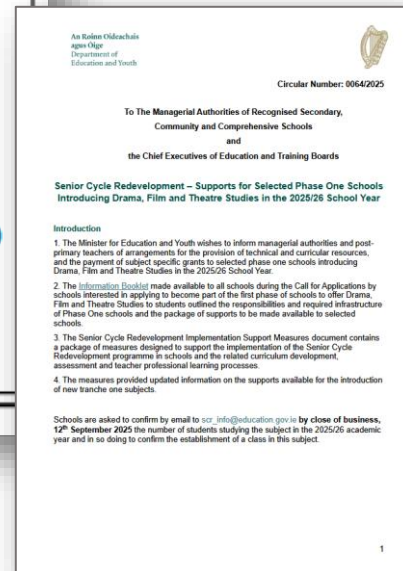
Prescribed Area 1

Note: School authorities and teachers should note that while this circular lists the films and designated performances of set plays prescribed for Area 1, **to complete their study of this area**, students must also explore a selection of extracts, scenes and/or clips from:

- **at least one film other than the prescribed production (film).**
- **and at least one piece of theatre other than the designated performance/set play (theatre).**

Schools select one focus of study from the prescribed film list (in either English or Irish) and one focus of study from the prescribed drama/theatre list (in either English or Irish). It is not necessary to have both choices in the same language. Schools may choose either language regardless of the language of schooling.

Circular 0061/2025

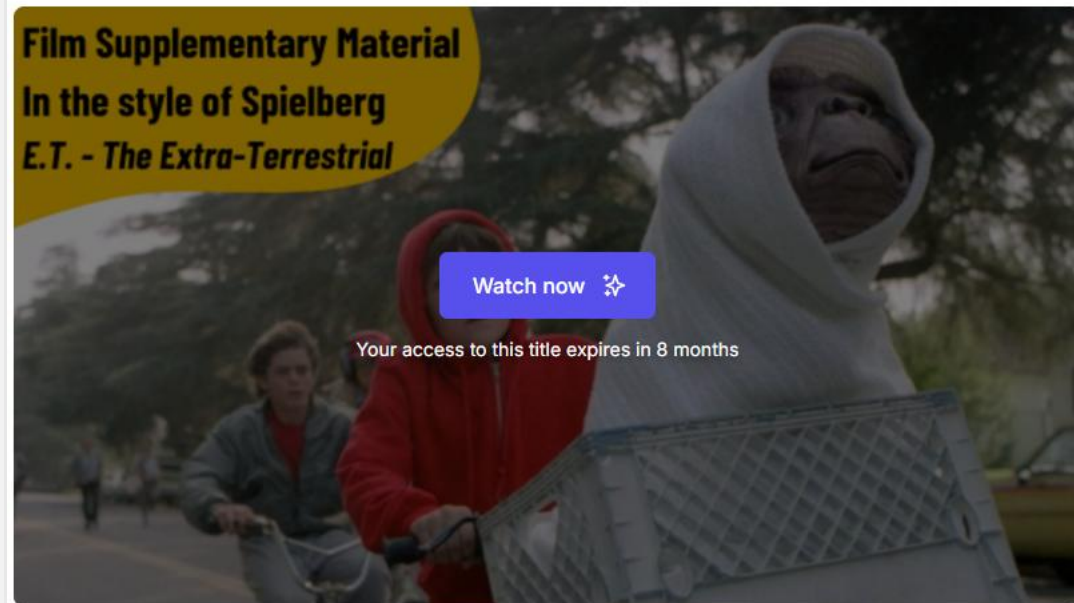




Initial Response

DFTS Channel

Jaws



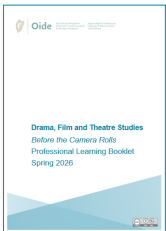
What do you see?



What do you hear?



What do you notice?

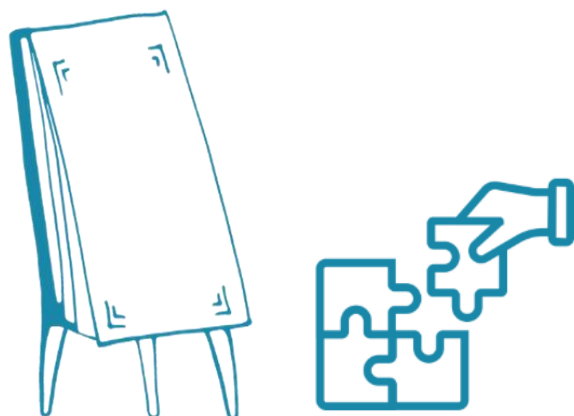








Initial Response

Share your initial response with your group.

Nominate a speaker to share your group response.



Responding: See, Hear, Notice

 What do you see?	 What do you hear?
 What do you notice?	 Any other thoughts

Oide



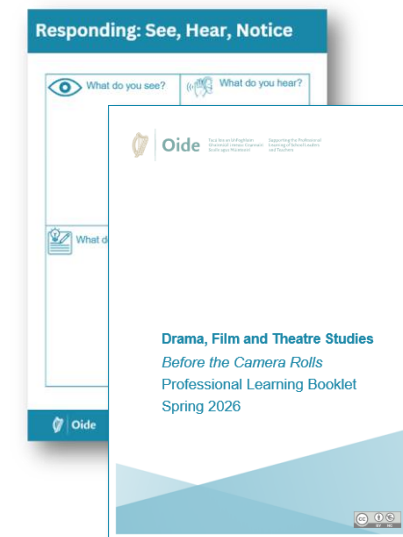
Compare



Prof. Ruth Barton

Oide

Spielberg,
yeah, so he's
distinctive, even
though he's
a Hollywood

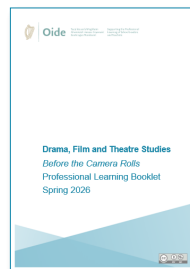




View to Observe

Identify features and conventions of directorial style of Steven Spielberg in this film clip from *Jaws*.

As you view: individually jot down response in booklet.



Pg. 10 - 12



View to Observe

Style

Directorial Style of Steven Spielberg

Jaws

Clip: Beach Sequence

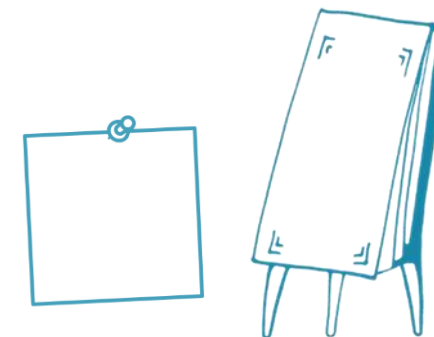
Time: 00:14:25 – 00:18:00



View to Observe

Identify features and conventions of directorial style of Steven Spielberg in this film clip from *Jaws*.

After clip: in small groups, share to create a collage of features and conventions of directorial style.



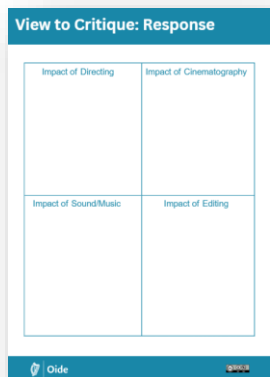


View to Critique

How have each of the following impacted on you as a viewer:

Directing	Cinematography	Sound/Music	Editing
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As you view: individually take notes.



Pg. 10





View to Critique

Directorial Style of Steven Spielberg

Jaws

Clip: Boat Sequence

Time: 01:20:00 – 01:24:15



View to Critique



How have each of the following impacted on you as a viewer:

Directing

Cinematography

Sound/Music

Editing

Station Critique: each small group is assigned a role, document and record critique on flipchart paper.





Collaborative Conversation



Consider:



How will engagement with *Jaws* support students come to a deeper understanding of film?

Action:

Document your ideas on flipchart paper.





Post-a-Query

Post your queries
throughout the day

FADE-OUT

Back in 10 minutes!





In this session we will:

engage with Specified Areas of Learning through the creative and critical response processes

explore the genre of romance in the Specified Areas of Learning.





Close-Up on Genre

Romance

Explore this genre and its effective communication
on screen



Circular 0061/2025





Be the Filmmaker

Work in groups and choose one card from each category to build romance.

Use the cards to add one or two short notes to briefly tell story of your film.







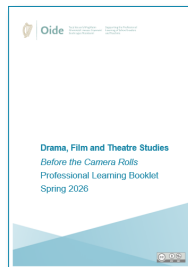
Be the Filmmaker

Use Filmmaking Question Mat to consider filmmaking choices to show Romance on screen.



Filmmaking Question Mat			
Who are the characters?	How did they first meet?	What obstacle stops the romance?	How does the romance end?
How would you use film to show who these characters are? (Think camera, colour, costume, set/props etc.?)			
Where does first meeting happen? (think setting and action in scene – keep simple e.g. bump into each other physically on busy street etc.)			
What techniques in filmmaking would you use to show the problem? (think camera angles, camera movement, shot types, pace, colour, sound etc.)			
How do you want the audience to feel at the end and how will you achieve this? (think camera angles, camera movement, pace, colour, sound etc.)			

 Oide 



Pg. 13

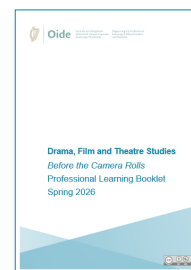


Close-Up on Genre

Reflect on the experience

How did your choices support the effective communication of the romance genre on screen?

How did thinking like a filmmaker change your understanding of the romance genre?

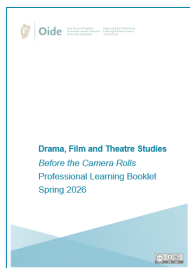




View to Observe

Identify features and conventions of genre Romance in this film clip from *Past Lives*.

As you view: individually jot down response in booklet.



Pg. 15 - 17



View to Observe

Genre

Romance

Past Lives

Clip: Nora and Arthur Meet

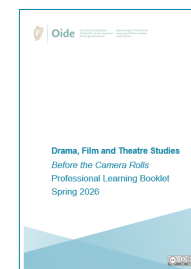
Time: 00:41:50 – 00:45:00



View to Observe

Identify features and conventions of genre Romance in this film clip from *Past Lives*.

After clip: Listen to Prof. Ruth Barton.



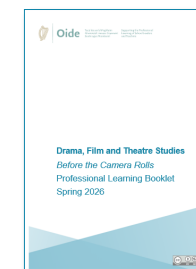
Pg. 15 - 17



Compare



Prof. Ruth Barton



Pg. 15 - 17



View to Observe

Identify features and conventions of genre Romance in this film clip from *Past Lives*.

After audio: in small groups, compare and share examples of features and conventions of genre Romance in this clip.

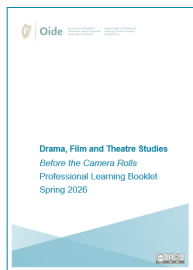




View to Critique

Explore the genre Romance and its effective communication on screen in the film clip from *Past Lives*.

As you view: individually take notes.





View to Critique

Genre

Romance

Past Lives

Clip: The Skype Connections

Time: 00:19:00 – 00:26:00



View to Critique

Explore the genre Romance and its effective communication on screen in the film clip from *Past Lives*.

In pairs: share to create a genre card documenting examples of effective communication of Romance.

Romance in *Past Lives* is...





Collaborative Conversation



Consider: 

How might we support our students come to a deeper understanding of Romance genre in *Past Lives*?

Action:

Document your ideas on flipchart paper.





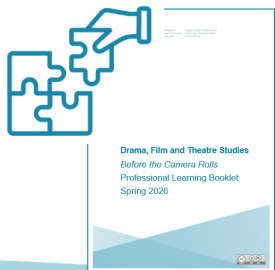
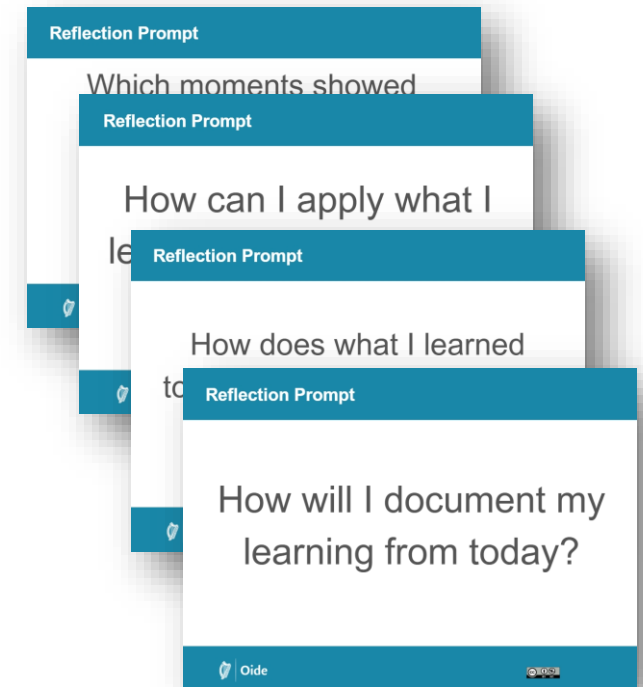
Walk and Reflect



As you “Walk the Space”, reflect on your experience of today’s PLE.

In pairs, pick a reflection prompt card.

Share your reflections and discuss your ideas using the prompt on the card as a support.





Post-a-Query

Post your queries
throughout the day



Oide

Before the Camera Rolls – Day 2

Exploring the Creative and Critical Response
Processes in Film for the Drama, Film and
Theatre Studies Classroom
Spring 2026



Post-a-Query

Post your queries
throughout the day



Icons for PLE



**Work
Individually**



**Work in
small groups**



**Into the
Specification**



**Link to the
Learning
Outcomes**



**Portfolio
Possibilities**



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Department of Education

Curriculum Specification for Leaving Certificate Drama Film and Theatre Studies

For introduction to schools in September 2025.

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Learning Intentions

To experience DFTS as a practical, arts-based subject.

To explore and use the language and conventions of film.

To engage with the Film Specified Areas of Learning through the creative and critical response processes.

To collaboratively plan for student learning and teaching.





Workshop



Freeze Frame Film

Read the Room



In this session we will:

- reflect on learning from the creative and critical response processes
- explore creative possibilities and explain creative decisions
- devise and develop pre-production materials for a film.





Imagining and Conceptualising

Applied Creative Tasks...practical tasks are intended to be an integral part of teaching and learning. They will be the lens through which students will meaningfully engage with the critical and creative processes outlined in the other two strands, and to apply them in authentic situations.

Curriculum Specification
for Leaving Certificate
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Pg. 24



Building on the foundations of performance and production and on the creative process (both outlined in Strand 1 in the specification) the Creativity in Practice Project is comprised of six stages:

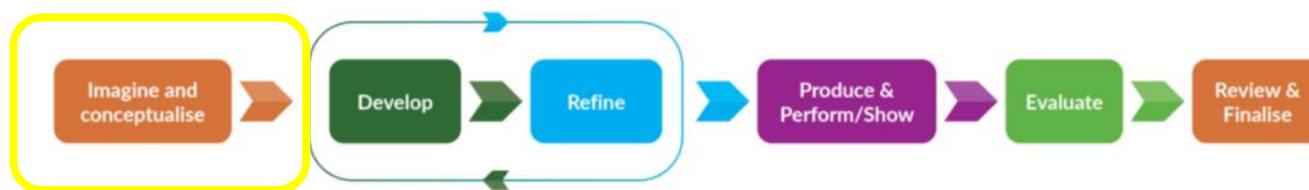


Diagram 1: Process of working on the Creativity in Practice Project

NCCA

Guidelines to support the
Leaving Certificate Drama,
Film and Theatre Studies
Creativity in Practice Project

December 2024

Pg. 5

Cue Cards



In your group, choose one greeting card.



Cue Cards



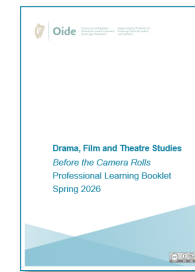
Respond individually to the greeting card:

Who is this card for?

Who has sent the card?

Why did they send the card?

What story might this card tell us?



Pg. 19 - 20



Oide



Cue Cards



Share responses.

Decide which story to follow up in the creative work.

Explore creative possibilities, including genre/period/style/form and influence of other work.

Each group presents their idea, including influences, to one other group.





TAG - Feedback Frame



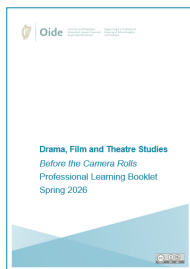
Tell something you liked



Ask a question



Give a positive suggestion





Take 1

Peer Share

DIRECTOR



TAG - Feedback Frame



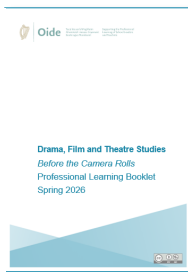
Tell something you liked



Ask a question



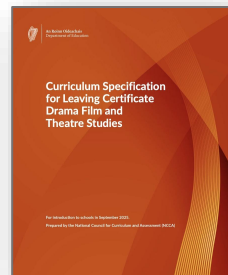
Give a positive suggestion





Developing

... working together to explore and find solutions to problems encountered, examining the choices and processes that underpin their work. They will be given ongoing opportunities to learn from and respond to feedback from their classmates and teacher in a collaborative environment, as appropriate. They can examine their developing work and decide whether to fully realise it or if further research or a change of direction may be necessary.





Developing



Building on the foundations of performance and production and on the creative process (both outlined in Strand 1 in the specification) the Creativity in Practice Project is comprised of six stages:



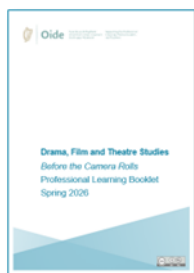
Diagram 1: Process of working on the Creativity in Practice Project



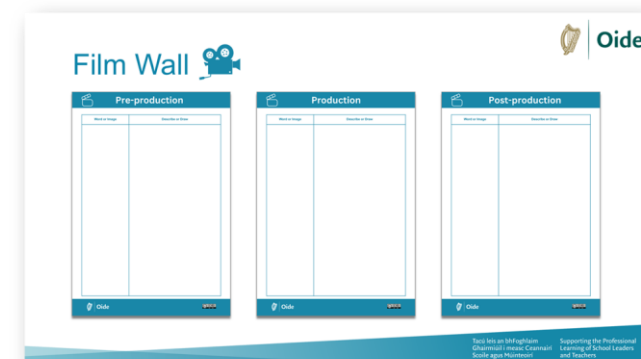


Moving into Pre-production

In what ways might we develop our ideas?



Pg. 22 - 23





Goals

Resources

Genre

Style

Influences

Audience

Form

Timelines

Schedule

Roles and Responsibilities

Pre-production materials





Present our Ideas

You may wish to include:

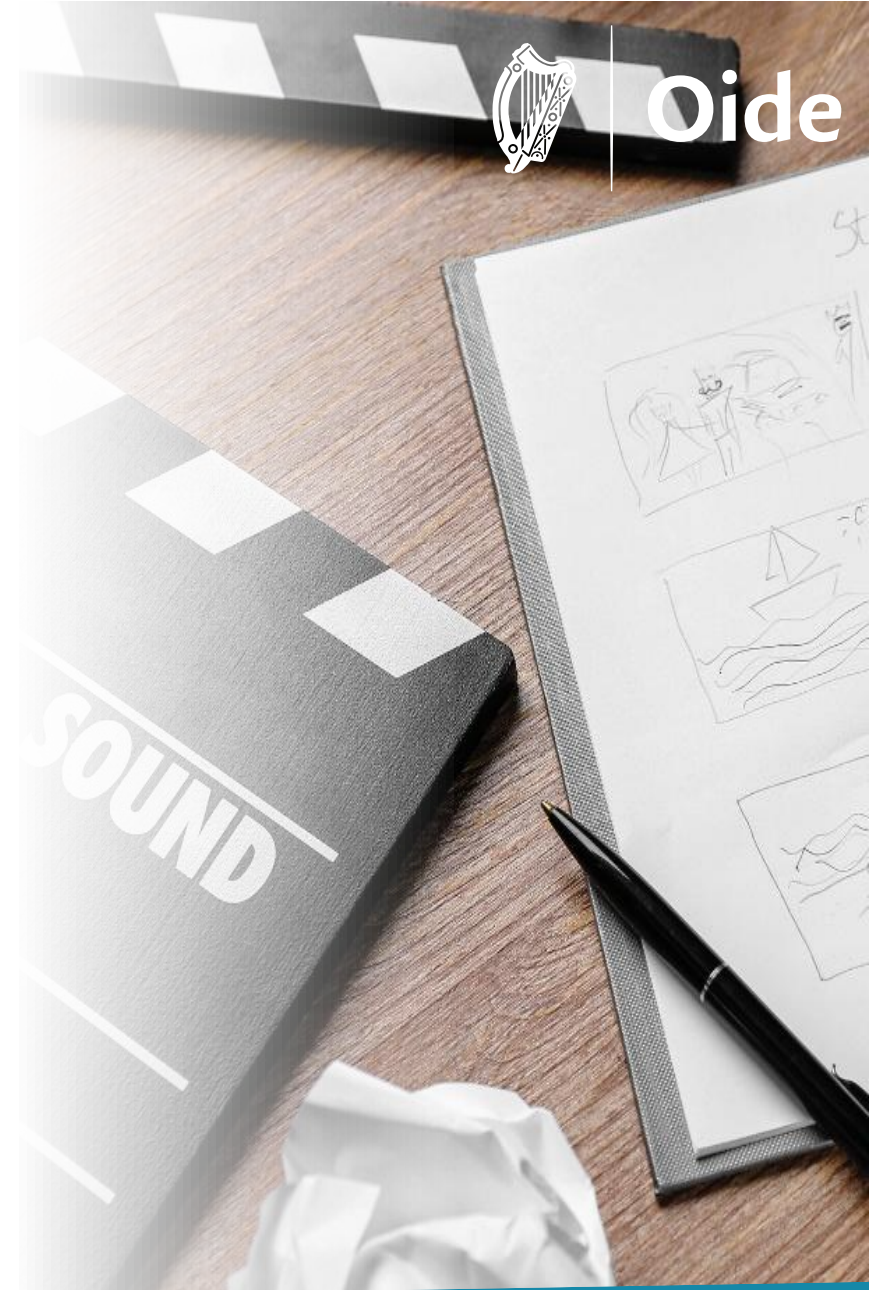
Pre-production materials

Evidence of chosen genre and style

Key creative decisions made

How to present:

Each group has the autonomy in how to present your idea





Explain your Decisions

Goals

Resources

Genre

Style

Influences

Audience

Form

Timelines

Schedule

Roles and Responsibilities

Pre-production materials





Present our Ideas

You may wish to include:

Pre-production materials

Evidence of chosen genre and style

Key creative decisions made

How to present:

Each group has the autonomy in how to present your idea





Take 2

Present Ideas

DIRECTOR



Feedback



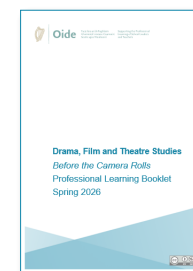
Close – Up

Describe one aspect of the work that stands out



Pan

One suggestion of something to follow or explore





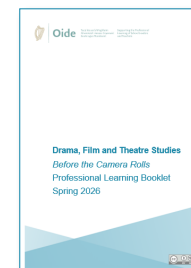
Feed Forward



Action



Steps we now need to take to move the work along to the next stage





Feed Forward

Action



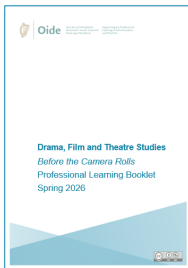
Steps we now need to take to move the work along to the next stage

Having presented to the whole group:

What feedback do I wish to add to our work?

What feedback will we enact?

What roles are needed for the next stage of the work?

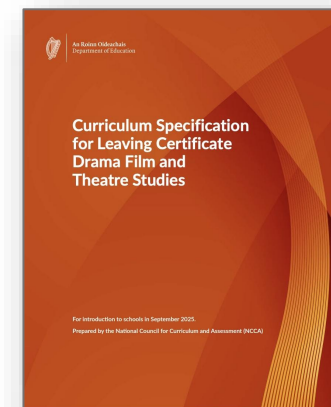




Developing and Refining

An important part of the creative process is recognising when to stop refining and perform/show the work to an audience.

Learning from their successes and mistakes will inform current and further work.



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Building on the foundations of performance and production and on the creative process (both outlined in Strand 1 in the specification) the Creativity in Practice Project is comprised of six stages:

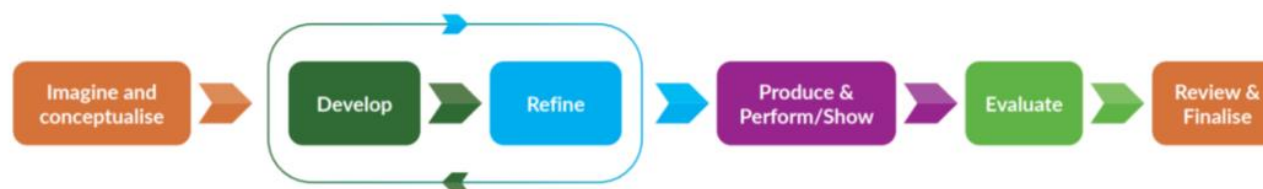
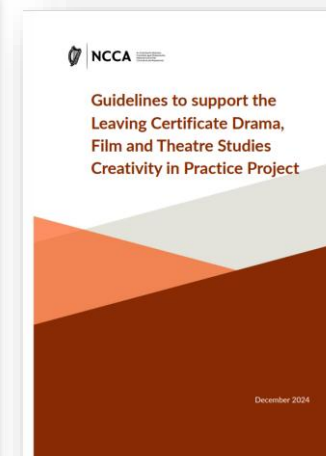


Diagram 1: Process of working on the Creativity in Practice Project

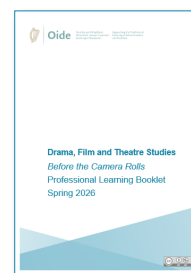
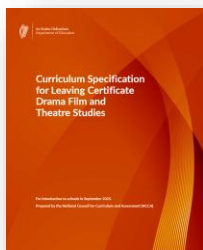


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Individual Reflection

How might you support your students during this process?





Post-a-Query

Post your queries
throughout the day



CUT!

Back in 1 hour



Post-a-Query

Post your queries
throughout the day



In this session we will:

identify connections between our learning and the classroom

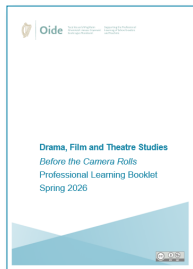
collaborate to consider how you would plan for student learning.





Reflect on the Experience

Outline two key insights that you gained from this PLE that you can apply to your DFTS classroom.



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An Roinn Oideachais
Department of Education

Curriculum Specification for Leaving Certificate Drama Film and Theatre Studies

For introduction to schools in September 2025.

Prepared by the National Council for Curriculum and Assessment (NCCA)



Learning Outcomes in Focus



pg. 14 - 19

Evaluating 1.16
Producing and Performing 1.14
Refining 1.13
Developing 1.9, 1.10, 1.11, 1.12
Imagining and Conceptualising 1.6, 1.7, 1.8
Foundations of Performance and Production 1.1, 1.2, 1.4, 1.5



Learning Outcomes in Focus

Refining and Evaluating

2.10, 2.11

Analysing and Interpreting

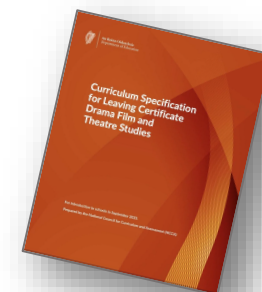
2.7, 2.8

Appraising and Responding

2.5, 2.6

Foundations of Critical Response

2.1, 2.2, 2.3, 2.4



Learning Outcomes in Focus – Strand 3



Oide

Applied Creative Task 2: Film Sequence

Students will collaborate to make a film sequence, applying their learning from chosen genre(s), period(s) style(s), or form(s) in film.

Students' familiarity with the key features, techniques and conventions of one or more genre(s), period(s) style(s), or form(s) will provide a platform from which to make their own work.

Learning Outcomes: 3.8, 3.10, 3.11

Applied Creative Task 3: Short Film

Students will have the choice to make a piece of theatre or to make a short film, demonstrating familiarity with their chosen format (theatre or film).

The work will be in response to a live theatre performance or cinema screening and will consider the audience and the relevant genre/form/period/style.

Learning Outcomes: 3.14, 3.16, 3.17



pg. 26 - 27



Teaching for Student Learning

The subject supports the use of a wide range of teaching and learning approaches. The signature pedagogies of the Drama, Film and Theatre Studies classroom will be those that foster critical thinking, creative thinking and creative practice.

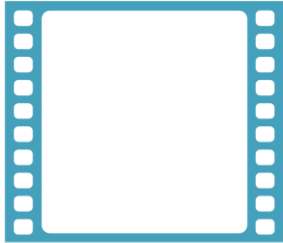





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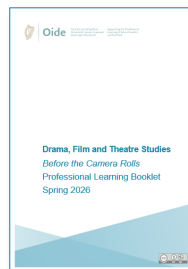


Planning for Student Learning

F.I.L.M.

<p>F = Focus What is the focus of the learning?</p> 	<p>I = Intentions What is the intended learning for my students?</p> 
<p>L = Learning What learning experiences will students engage with?</p> 	<p>M = Monitor How will my students and I know the learning has been achieved?</p> 





Oide 27





Students engage purposefully in meaningful learning activities

F.I.L.M.

<p>F = Focus What is the focus of the learning?</p> 	<p>I = Intentions What is the intended learning for my students?</p> 
<p>L = Learning What learning experiences will students engage with?</p> 	<p>M = Monitor How will my students and I know the learning has been achieved?</p> 

Oide 27

Students experience opportunities to develop the skills and attitudes necessary for lifelong learning

Students reflect on their progress as learners and develop a sense of ownership of and responsibility for their learning

Students grow as learners through respectful interactions and experiences that are challenging and supportive



Planning for Student Learning



In groups:

Identify a focus for learner experience.

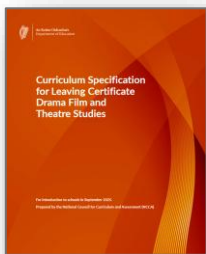
Use the F.I.L.M. placemat.

Display your placemats for Showreel Gallery Walk.

F.I.L.M.

F = Focus What is the focus of the learning?	I = Intentions What is the intended learning for my students?
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Oide 27



Showreel

Gallery Walk





Oide

Follow us on X @Oide_DFTS

Thank you for your engagement