Oide

YiFM Young Irish Film Makers

Calling the Shots

Critically Responding to Create Film in the Drama, Film and Theatre Studies Classroom

Autumn 2026

CC BY NC

PLE Learning Intentions

To continue to experience DFTS as a practical, arts-based subject

To critically analyse selected film scenes to inform the creative process

To collaboratively plan, create and edit a film sequence using practical filmmaking skills

To evaluate the film sequence and reflect on the experience of making the work.

Four Year PLE Timeline

Oide

2024-25	2025-26	2026-27	2027-28
✓Webinar 1	✓Webinar 3	Webinar 5	Webinar 7
✓Two-day PLE 1	✓Two-day PLE 3	Three-day PLE 5	Two-day PLE 7
✓Three-day PLE 2	✓Webinar 4	Webinar 6	Webinar 8
✓Webinar 2	✓Two-day PLE 4	Two-day PLE 6	Two-day PLE 8
✓Collaboratives x 2	✓Collaboratives x 2	Collaboratives x 2	Collaboratives x 2

Icons for PLE



Work Individually



Work Together



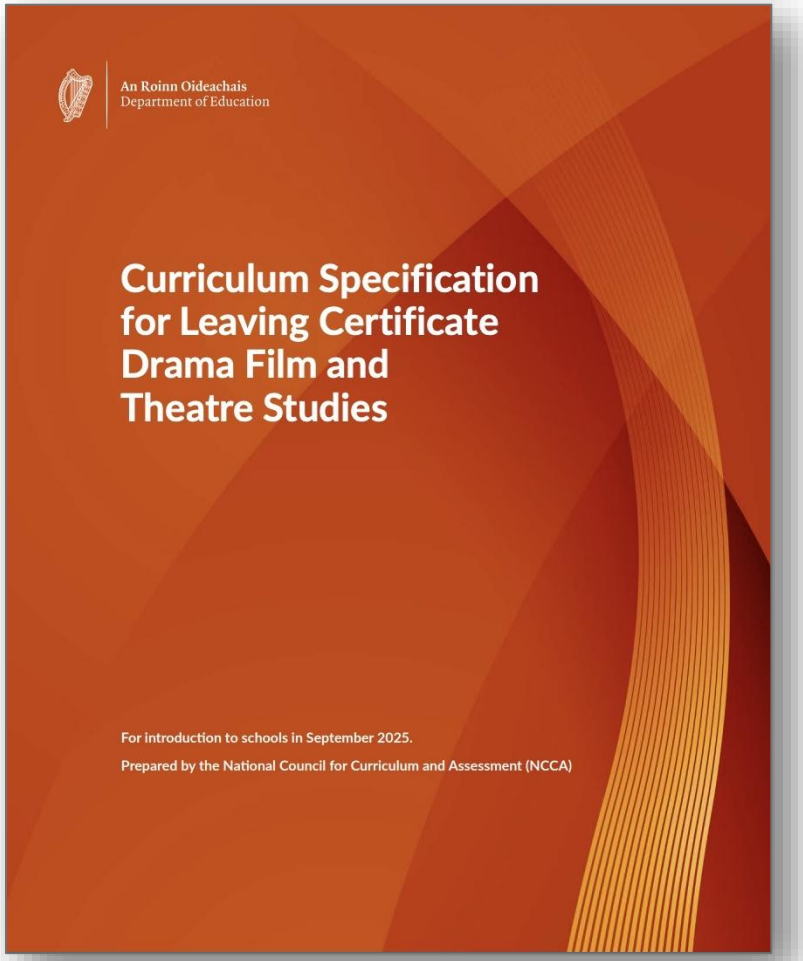
Into the Specification

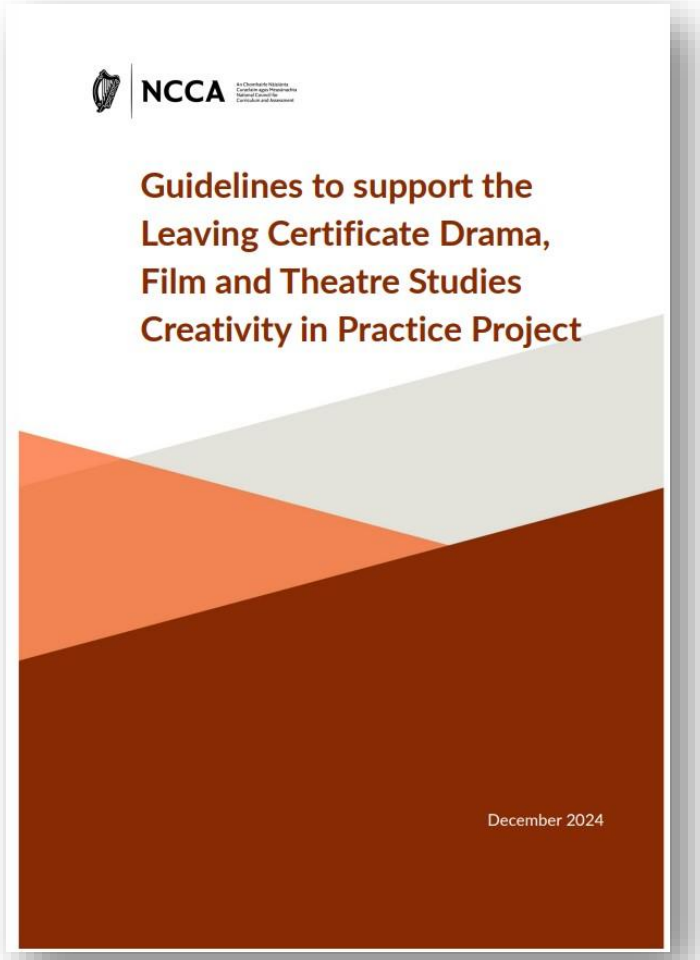


Link to the Learning Outcomes



Portfolio Possibilities


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)


NCCA
Guidelines to support the Leaving Certificate Drama, Film and Theatre Studies Creativity in Practice Project
December 2024

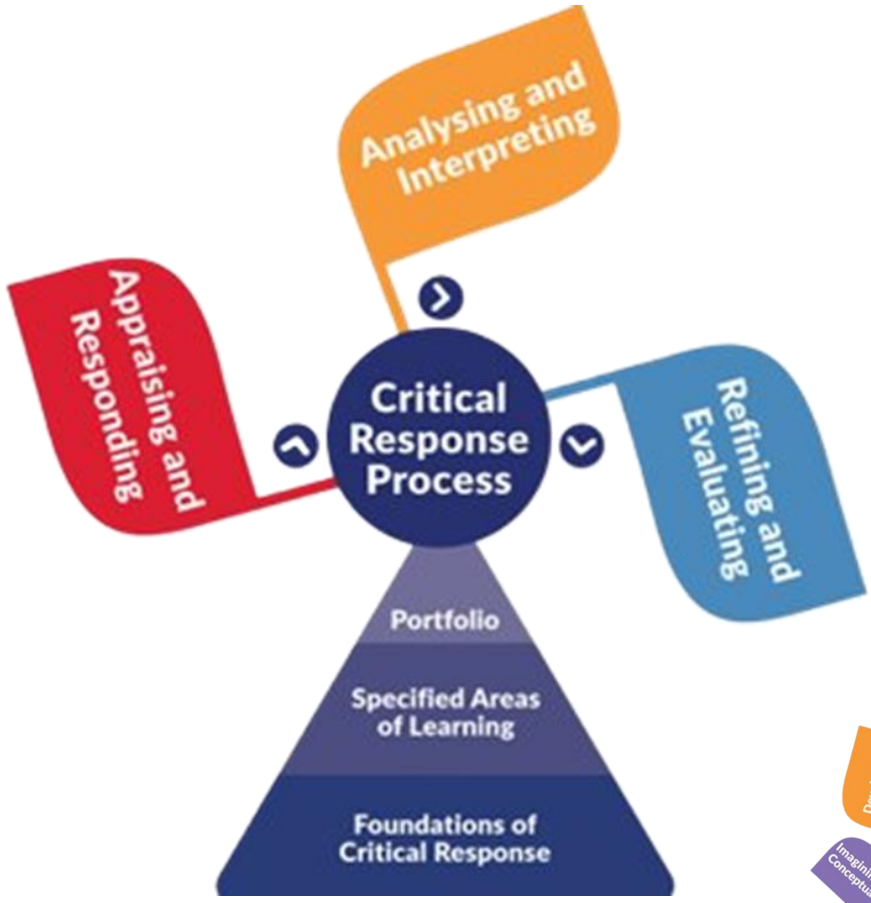

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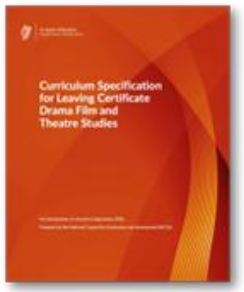
PLE Overview Day 1

Watch film clips to inspire and influence creative ideas

Pre-production stage

Generate ideas and film materials







PLE Overview Day 2

Production stage of filming process

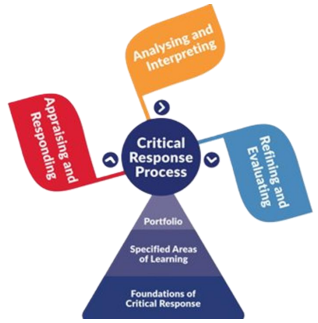
Work together as a film crew to make film sequence

Rotate roles with film crew









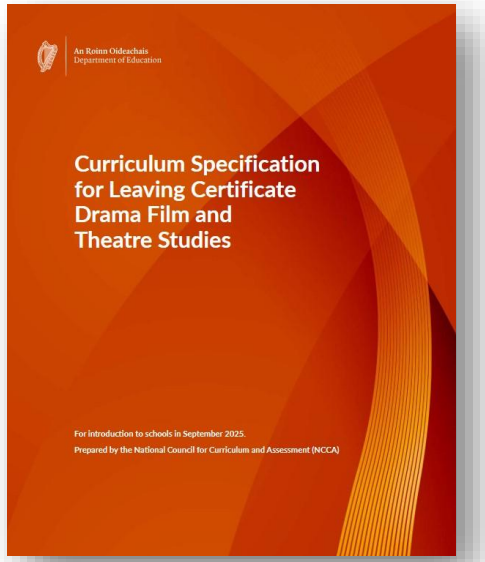
PLE Overview Day 3

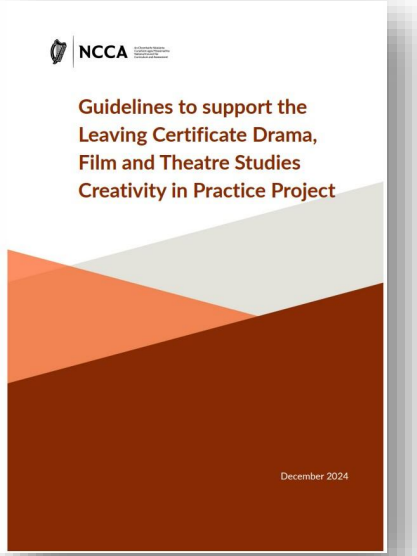
Post-production stage

The editing process

Showcase of film sequences

Reflect on learning and teaching in the DFTS classroom









Workshop

Camera, Action!

Pan – slowly turn your body left/right.

Tilt – look/move up and down.

Zoom in – take small steps towards someone.

Zoom out – move backwards.

Tracking shot – walk alongside another person.

Freeze frame – freeze instantly.

LO 1.1, 1.3, 2.1



In this session we will:

critically analyse and respond to a range of film clips

develop practical skills in using camera equipment



Oide

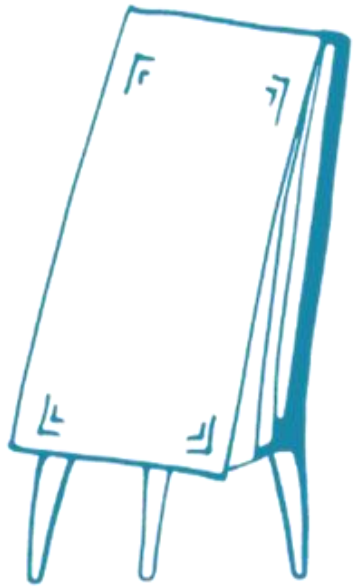
Young Irish Film Makers

Setting the Scene

In small groups, individually share a powerful scene from a film.

1. What do you see and hear?

2. Share one scene to whole group



Oide

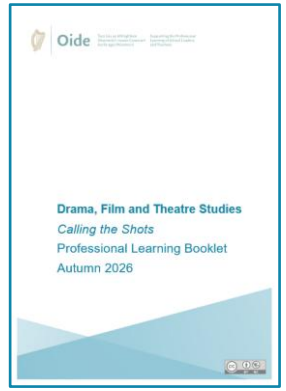
Young Irish Film Makers

Setting the Scene

Short Film

Barry

View to observe the 5 technical elements in this film



Pg. 2 - 7

View to Observe – *Six Shooter*

As you view this film clip from *Six Shooter:*

What is your initial response to this clip.

As you view: individually jot down response in booklet.



View to Observe – *Six Shooter*

Clip 1

Six Shooter

Time: 00:00:30 – 00:01:06

LO 2.1, 2.3 2.5

View to Critique – *Six Shooter*

Critically analyse and respond to the technical elements of lighting and sound used in this film clip from *Six Shooter.*

As you view: individually take notes.



View to Critique – *Six Shooter*

Clip 1

Six Shooter

Time: 00:00:30 – 00:01:06

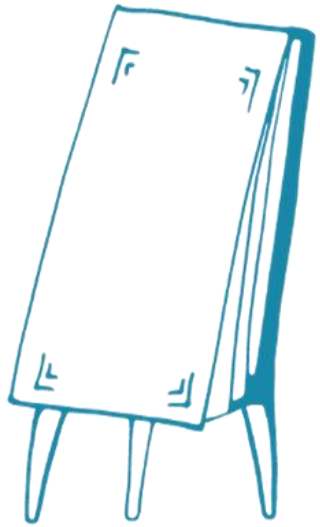
LO 2.1, 2.3 2.5

View to Critique – *Six Shooter*

After viewing clip: choose one other technical element from this film clip that you found effective and why.

In pairs, share ideas.

Share with whole group.



View to Observe – *Uroboros*

As you view this film clip from *Uroboros:*

What is your initial response to this clip.

As you view: individually jot down response in booklet.



View to Observe – *Uroboros*

Clip 2

Uroboros

Time: 00:03:27 – 00:04:23

View to Critique – *Uroboros*

Critically analyse and respond to the following technical elements: shot size, shot angle, camera movement in this film clip from *Uroboros.*

As you view: individually take notes.



View to Critique – *Uroboros*

Clip 2

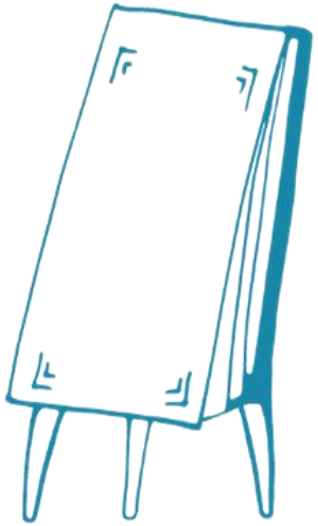
Uroboros

Time: 00:03:27 – 00:04:23

View to Critique – *Uroboros*

In small groups, discuss these technical elements: shot size, shot angle, camera movement in this film clip from *Uroboros.*

Share with whole group.





View to Observe – *Agape*

As you view this film clip from *Agape:*

What is your initial response to this clip.

As you view: individually jot down response in booklet.



View to Observe – *Agape*

Clip 3

Agape

Time: 00:09:18 – 00:10:18

View to Critique – *Agape*

Critically analyse and respond to the following technical elements: shot size, shot angle, camera movement in this film clip from *Agape.*

As you view: individually take notes.



View to Critique – *Agape*

Clip 3

Agape

Time: 00:09:18 – 00:10:18

View to Critique – *Agape*

Share responses as a whole group.

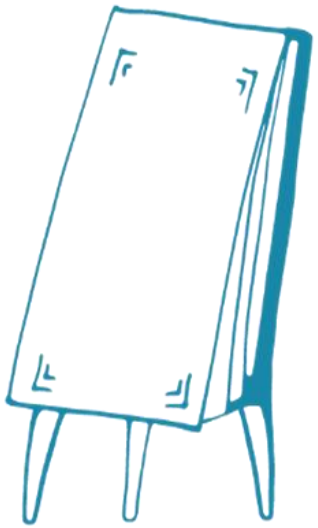
Technical elements of film:

Shot size

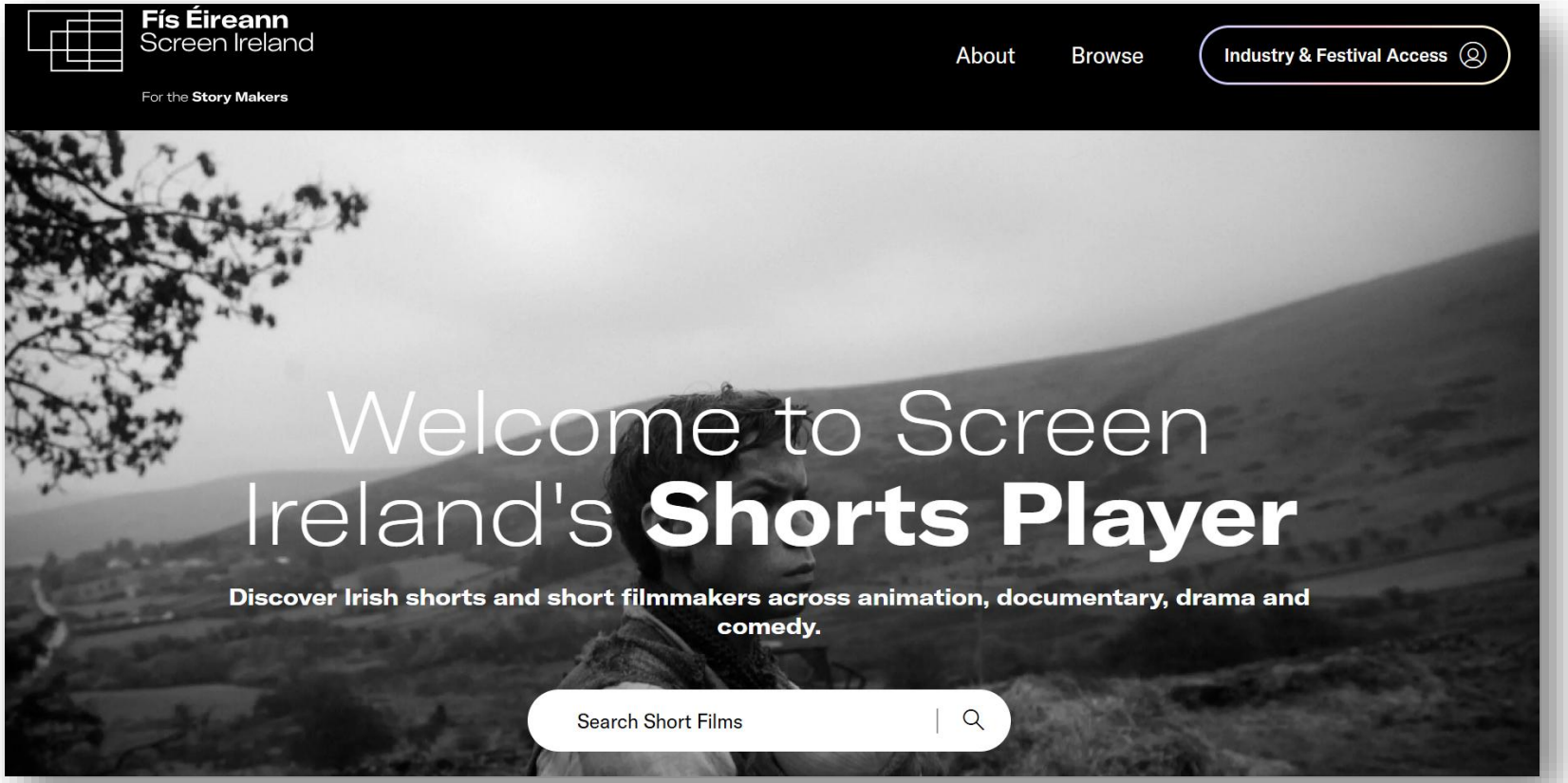
Shot angle

Camera movement

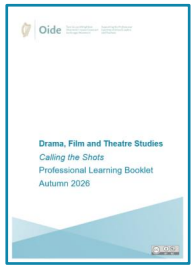




Access Film Clips



Screen Ireland's Shorts Player: https://shorts.screenireland.ie



Pg. 7

View to Create



In your groups select a film clip to recreate.

Decide and agree on the shot type, camera angle/movement you would like to recreate.

Use camera to discover how this camera angle, movement, shot type etc. was created.



Oide

Young Irish Film Makers


CUT
Back in 1 hour

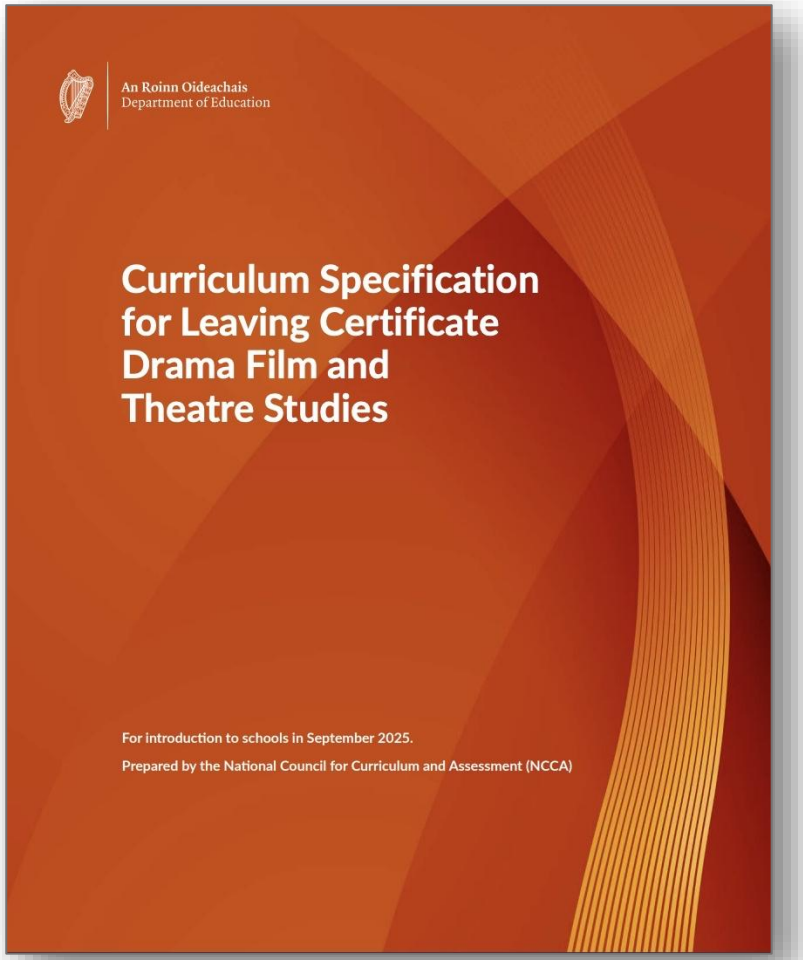
In this session we will:

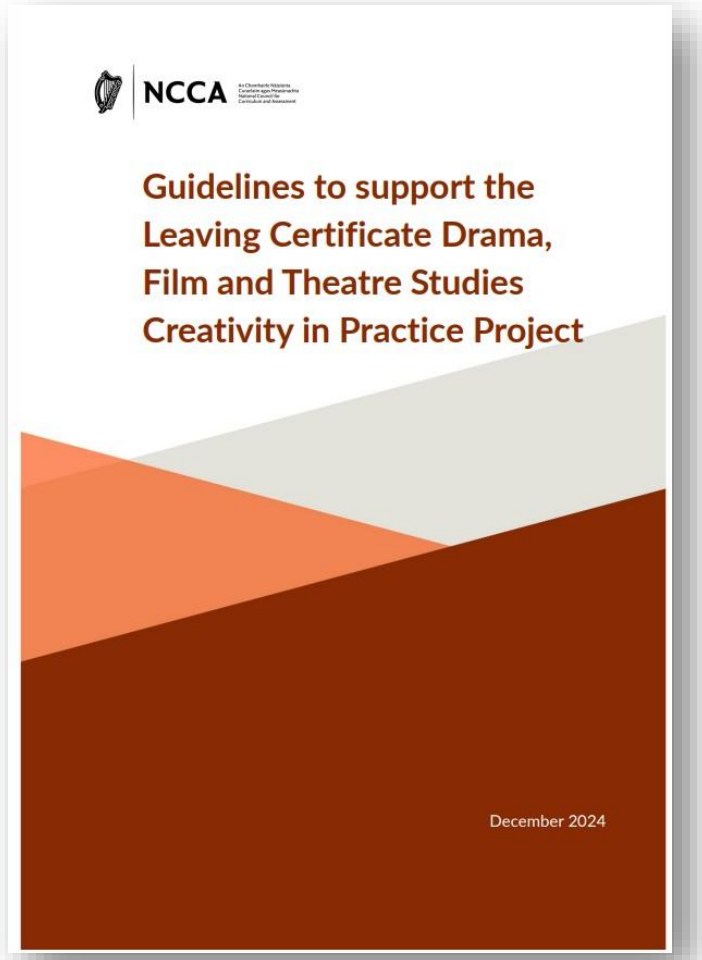
explore and develop learning through the creative process

apply ideas and techniques from film clips to create a film sequence

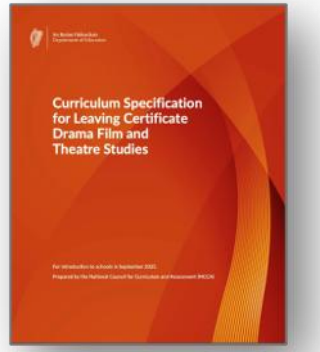
collaborate in groups to generate ideas and pre-production materials




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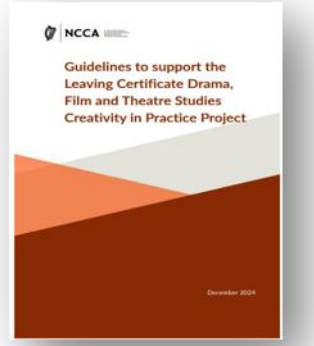

NCCA
Guidelines to support the Leaving Certificate Drama, Film and Theatre Studies Creativity in Practice Project
December 2024

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.



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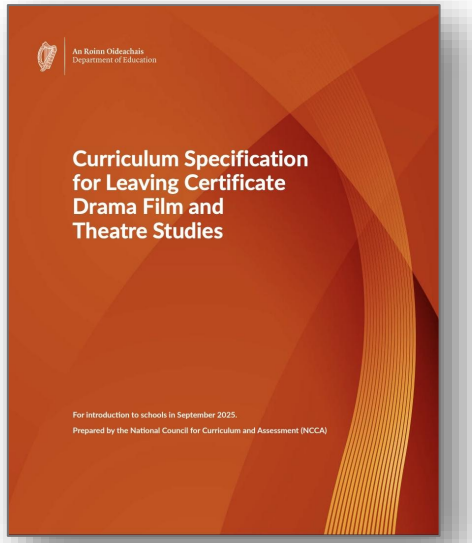
Teaching and learning related to the additional assessment component should be integrated into ongoing classroom practice to maximise opportunities for students to achieve the learning outcomes of the specification and support the development of key competencies.

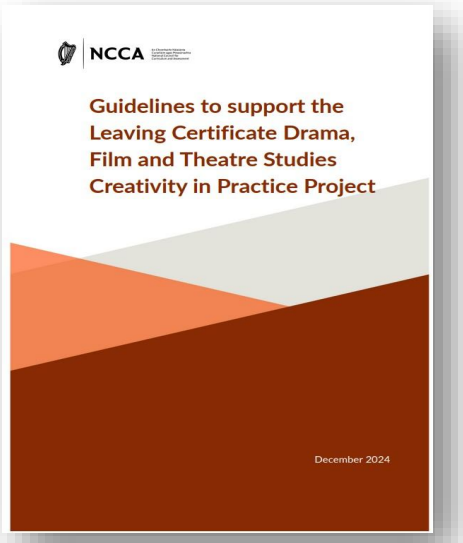


Pg. 11

Zoom in: Creative Process

How does student learning through the Creative Process support the ACTs and prepare them for the AAC?

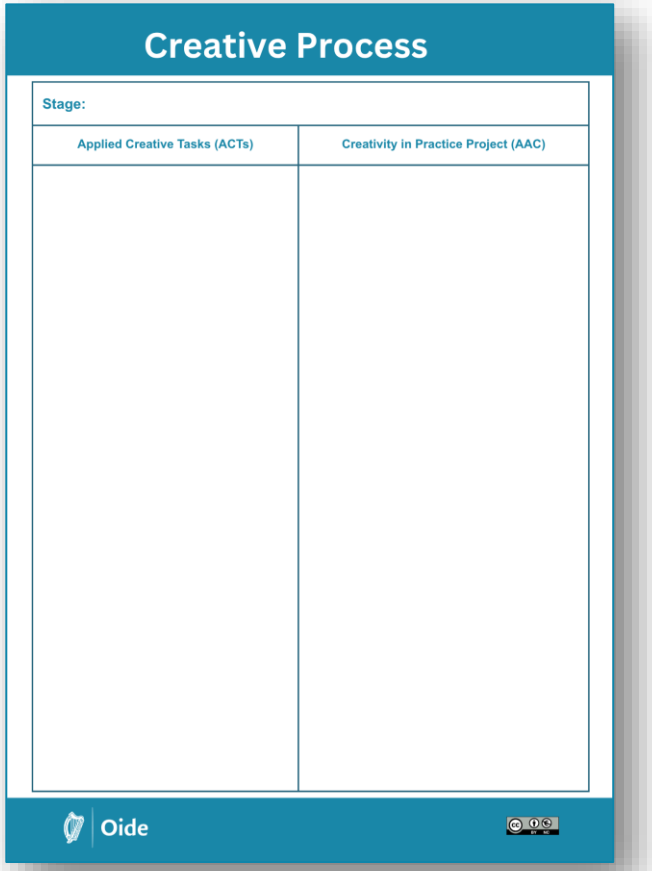




Zoom in: Creative Process

Each group will be given a stage of the Creative Process.

In your groups, answer the following prompts in relation this stage and how it prepares students for the ACTs and AAC.



Zoom in: Creative Process



Oide

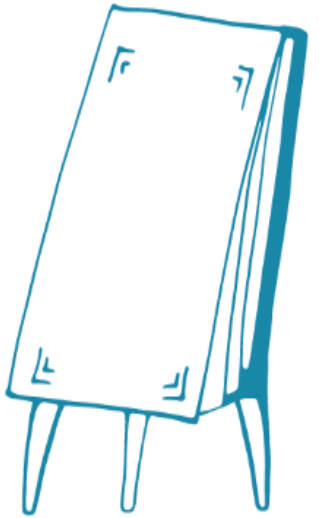
What should students know?

What should students do?

How will students document their learning and progress?

What might further enhance student learning through this stage?

How do we support students during this stage?



Zoom in: Creative Process

Carousel Activity:

Move to the next table and view what that group have listed for the stage they were assigned.

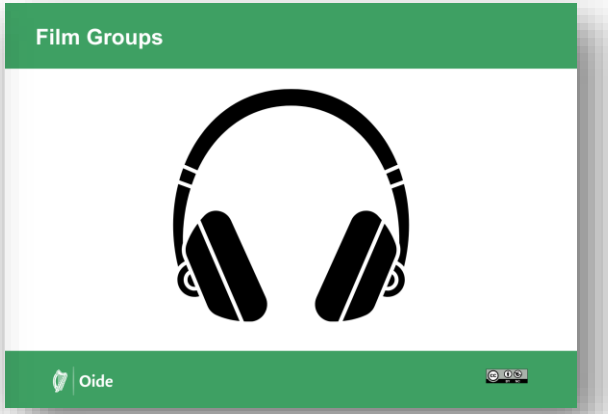
Add to the other groups' flipchart pages, any additional information you deem relevant to that stage.

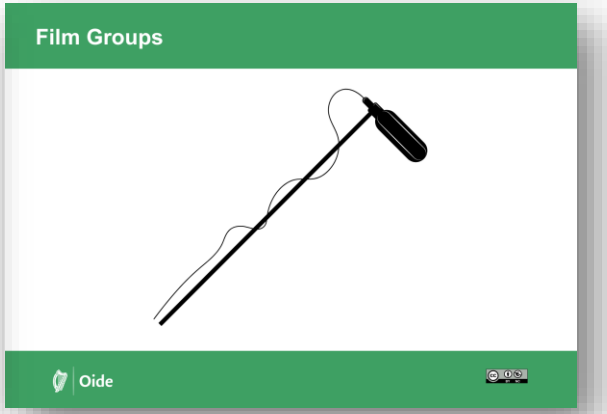




Filming Groups



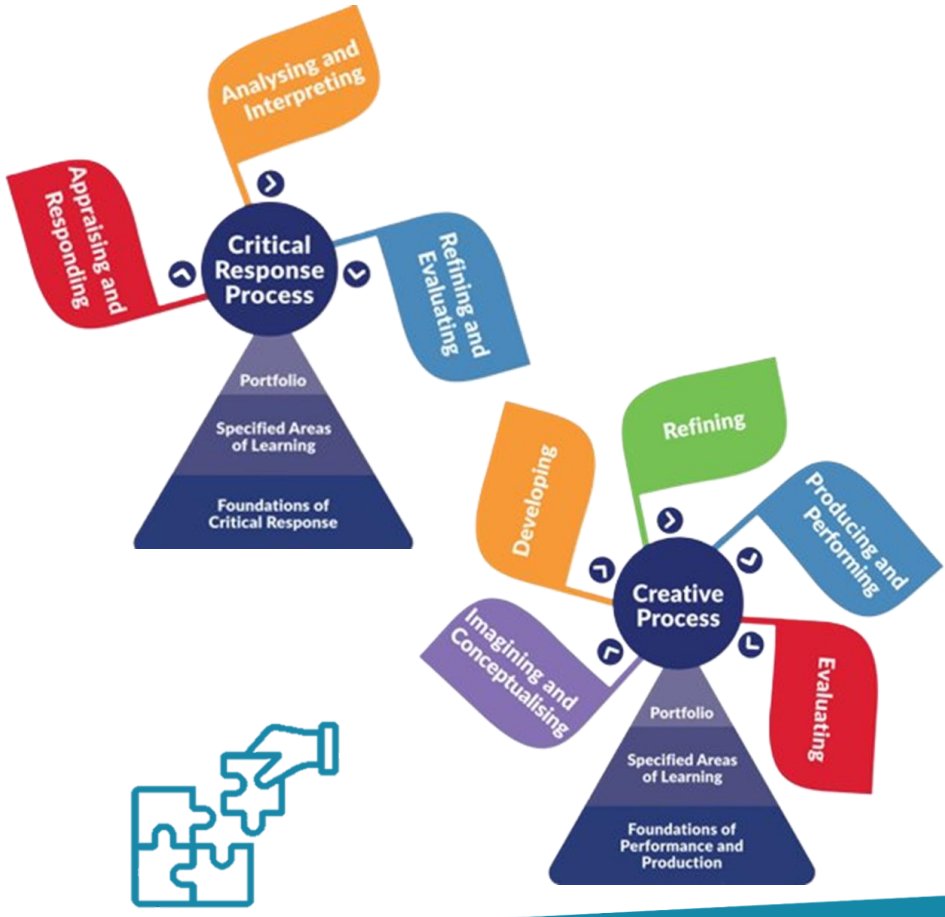






Critical Response to Create Ideas

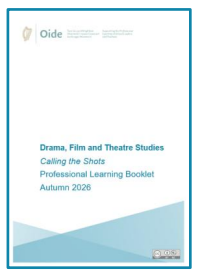
1. What influenced me?
2. Why did it influence me?
3. How did the filmmaker achieve this?
4. How can I use this?
5. How will I make it my own?



Focus the Lens

What ideas do you have for your film sequence?

LO 1.6, 1.7, 1.8, 1.9, 1.11



Pg. 9 - 12

Focus the Lens

1. Share your film ideas with your group
2. Discuss ideas
3. Agree your group film concept
4. Consider the following:

    Genre, Period, Style, Form

    Inspired/Influenced by film clips



Frame your Ideas

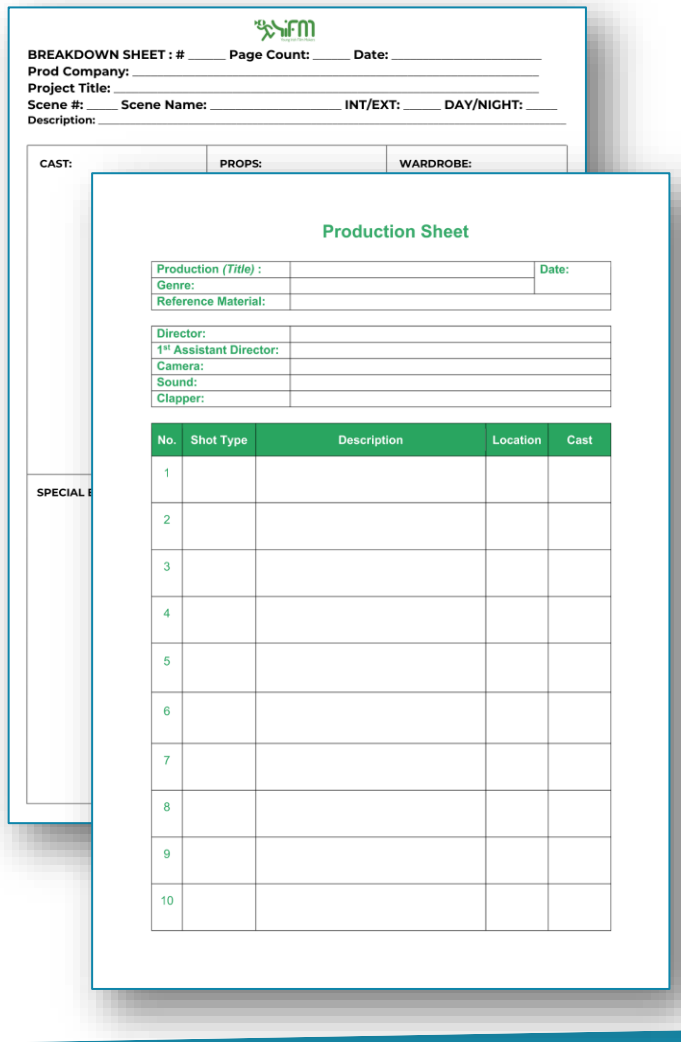


Bring agreed film concept into the following:

- Film sequence should have a beginning, middle and end
- Prepare 3 to 4 short scenes
- Include dialogue: 6 – 10 lines
- Consider the view to create activity: what angles, movements do you wish to incorporate into your scenes from the film clips?

Frame your Ideas

- Pre-production materials – script, storyboard
- Preparing to Shoot – considerations for location
- Agree and assign crew roles



LO 1.9, 1.10, 1.11, 1.12, 1.13

Peer Share

Each group will present:

Overall idea for film sequence using storyboard

Show how they have documented their ideas, e.g. through scriptwriting dialogue into the film sequence

Explain how the film sequence has been inspired/influenced by the film clips – genre/period/style/form etc.

Filming ideas including location, technical skills etc.





Take a break!

Peer Share



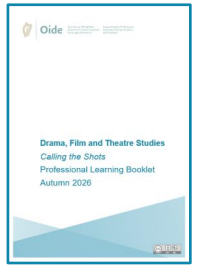
Feedback Frame

Glow

One technical aspect of this work that really worked well was … because…

Grow

One technical aspect of this work that we think you might like to consider is …because…



Pg. 13

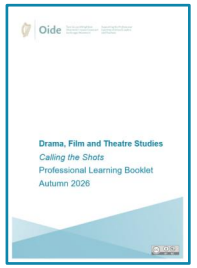
LO 1.13, 1.16, 2.11, 3.10

Reflection and Action

Based on Glow and Grow:

What does the feedback tell us about our film sequence?

What are our next considerations to refine the film sequence further?

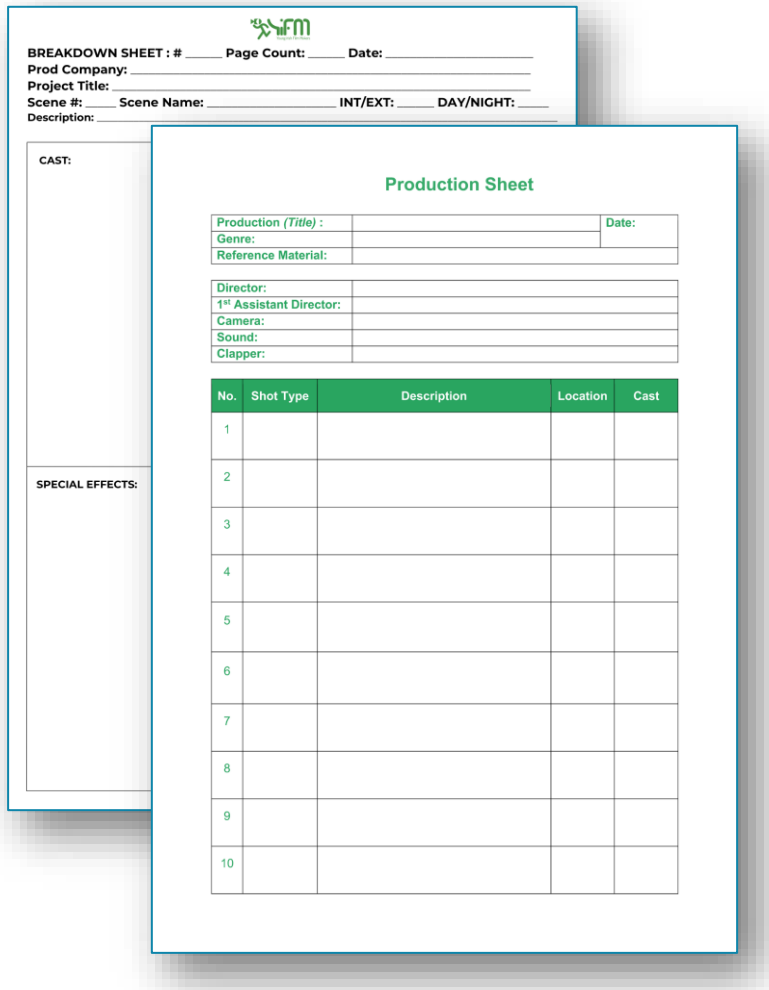


Pg. 13

Reel Ideas

In your groups, continue to work on your ideas.

1. Use YIFM Film Sequence Breakdown Sheet
2. Create Shot List – production sheet
3. Agree and assign crew roles



LO 1.6, 1.7, 1.8, 2.4, 3.7

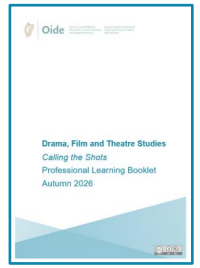
Young Irish Film Makers

Individual Reflection

Looking back: how did I contribute to the making of the film sequence today?

Looking forward: what do I need to consider for tomorrow's film shoot?

LO 1.5, 2.10



Pg. 15

Oide

Young Irish Film Makers

Calling the Shots

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Autumn 2026

CC BY NC

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To continue to experience DFTS as a practical, arts-based subject

To critically analyse selected film scenes to inform the creative process

To collaboratively plan, create and edit a film sequence using practical filmmaking skills

To evaluate the film sequence and reflect on the experience of making the work.

Icons for PLE



Work Individually



Work Together



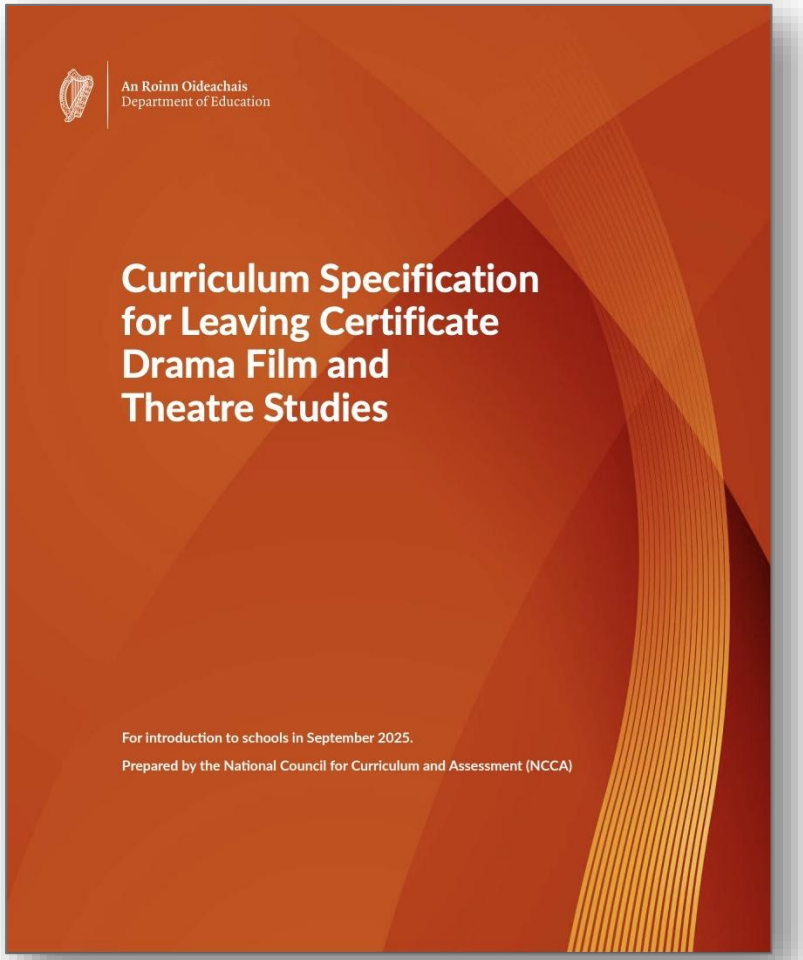
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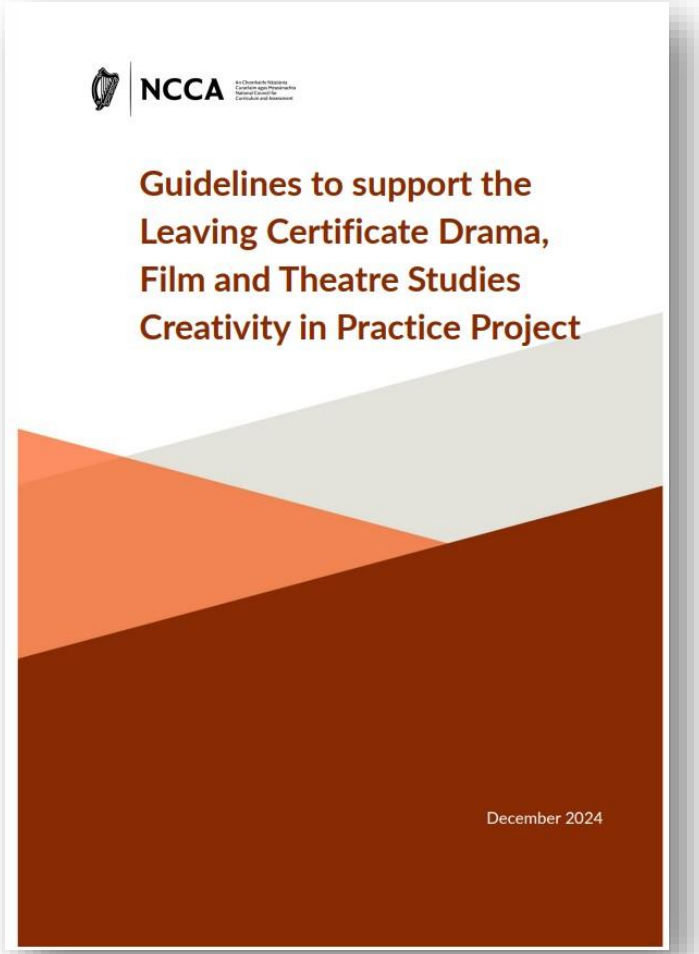


Link to the Learning Outcomes



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NCCA
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December 2024

In this session we will:

develop practical filmmaking skills through the effective use of camera, sound and film equipment

collaborate creatively during the filming process to produce a film sequence

apply film techniques to capture footage that has been informed by the film clips



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Young Irish Film Makers

Prepare to Shoot

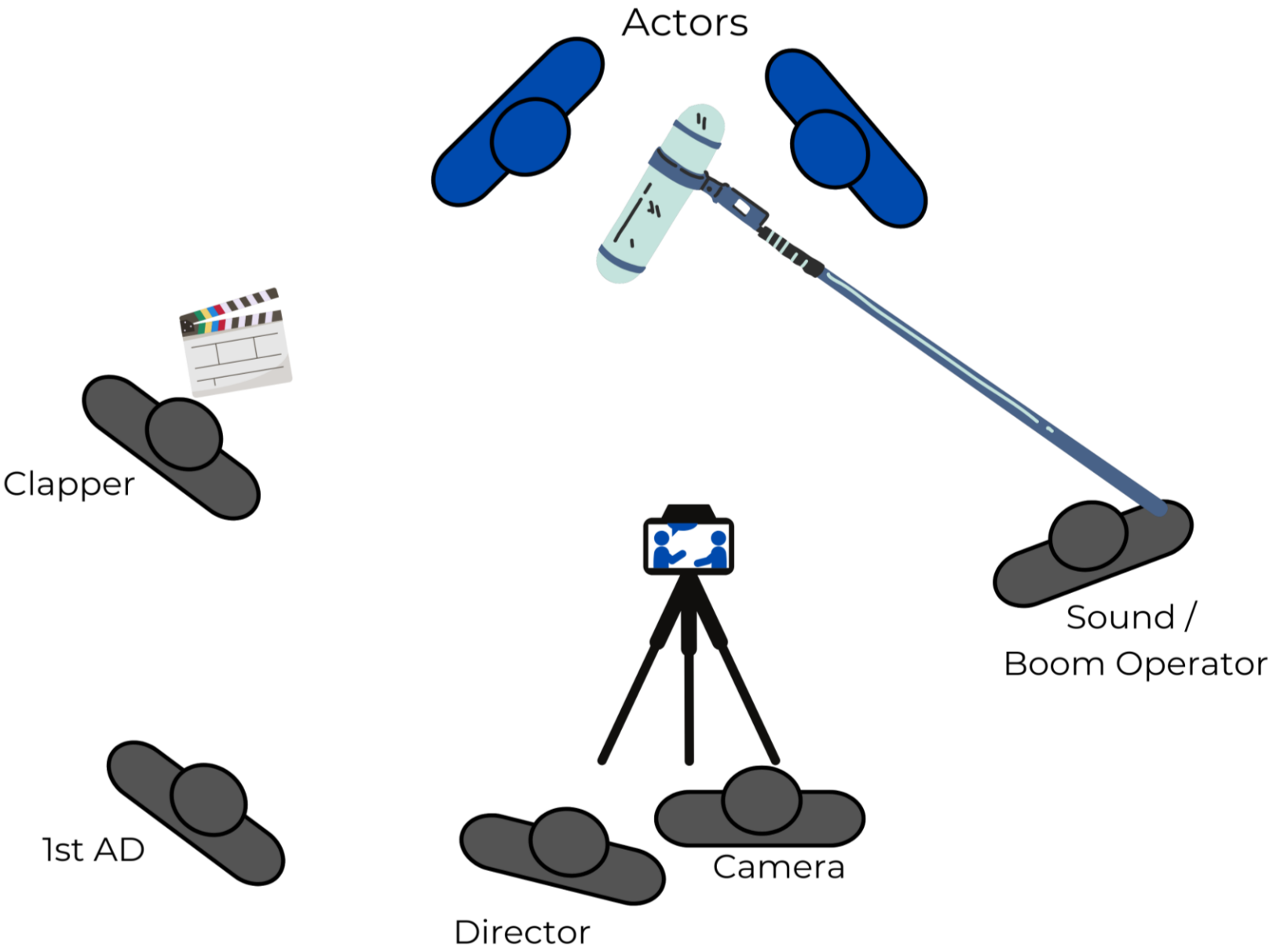
In your groups, unpack, set-up and prepare equipment for filming

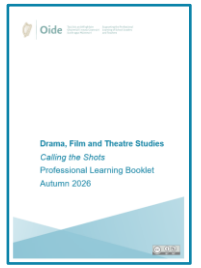
LO 1.9, 2.4, 2.9



Oide

Young Irish Film Makers


Actors
Clapper
Sound /
Boom Operator
1st AD
Camera
Director


Drama, Film and Theatre Studies
Calling the Shots
Professional Learning Booklet
Autumn 2026

Pg. 16

The Calls - Calling a Shot

1st Assistant Director (AD) says - QUIET ON SET PLEASE

When set is quiet

1st AD says - BOARD IN

When clapper is in shot

1st AD says - SOUND

Sound Operator responds - SPEED

1st AD says - ROLL CAMERA

When the camera is recording

Camera Operator responds - ROLLING

1st AD says - MARK IT

With board in shot

Clapper person says - SCENE 1, TAKE 1

When everything is set

Director calls - ACTION

(It is always the director who calls 'Action')

When the shot / action is finished

Director calls - CUT

1st AD says - First positions (if they need to do another take)

or **1st AD says MOVING ON** (when everyone is happy with the take)



Production Stage



Press Pause

Choose one section on the honeycomb to respond to each of the following:

How is our filming progressing?

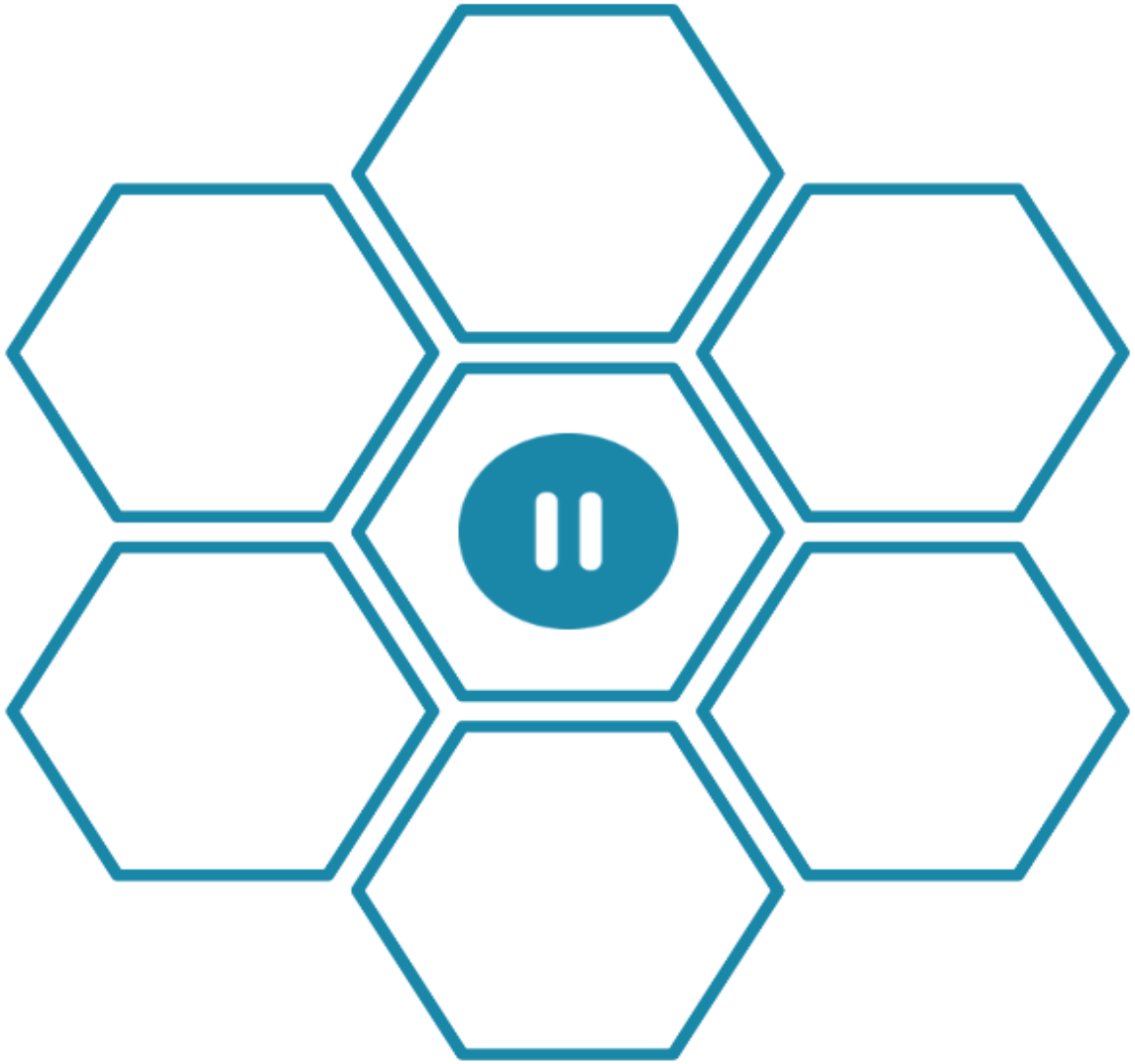
Do we need to make any changes for the afternoon?

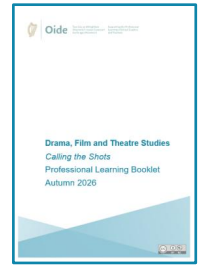
What surprised me/emerged during the filming?

Are things going according to plan?

Have we implemented unplanned changes during filming?

How might I document my progress and learning so far during filming?





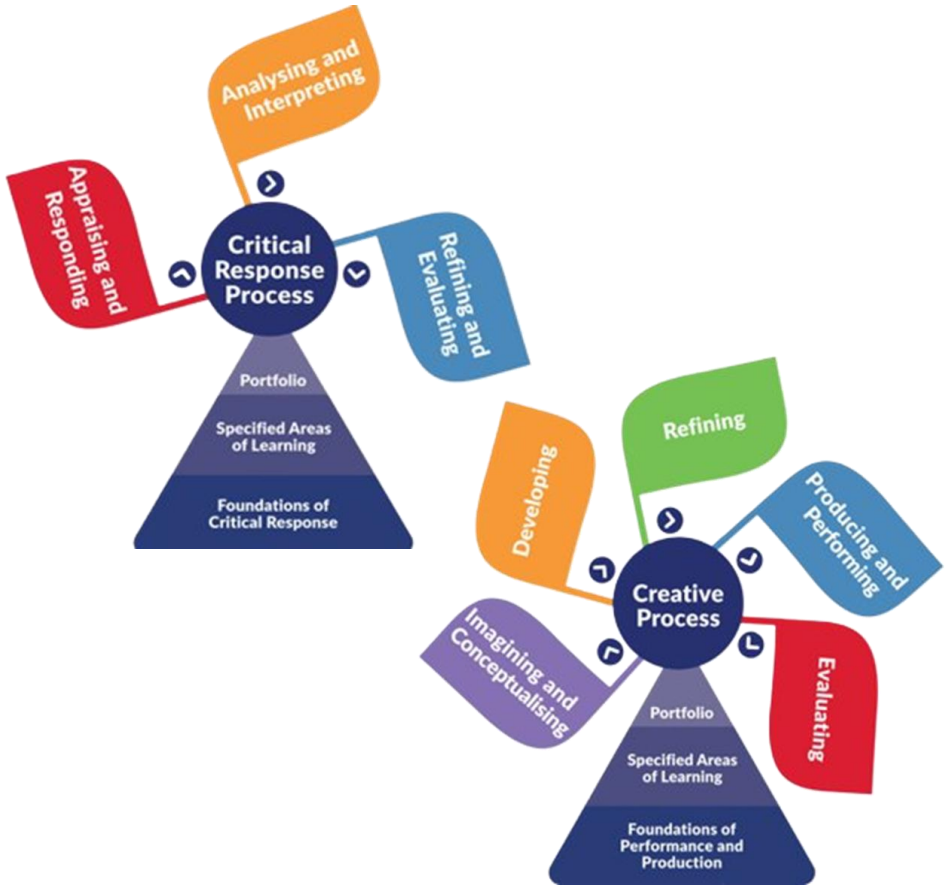

CUT
Back in 1 hour

Production Stage



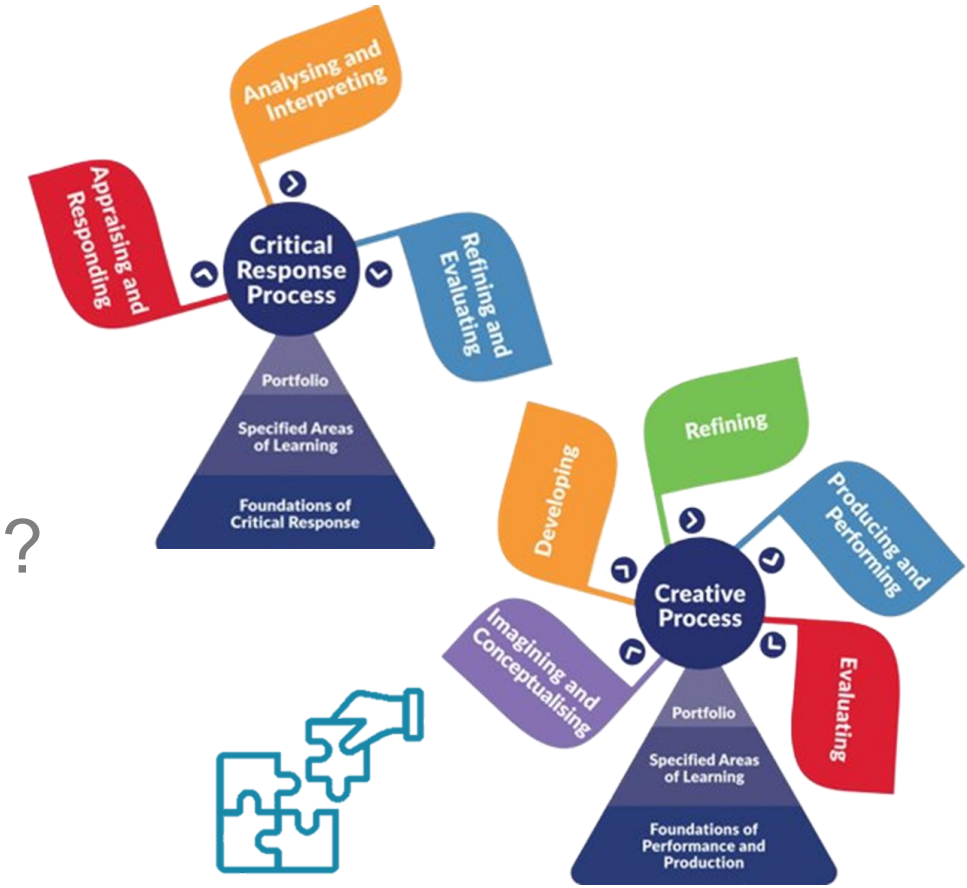
Critical Response to Create Ideas

1. What influenced me?
2. Why did it influence me?
3. How did the filmmaker achieve this?
4. How can I use this?
5. How will I make it my own?



Critical Response to Create Ideas

1. Have we shown what influenced us?
2. How have we used technical elements to show our influences?
3. What did we do to make these our own?
   Consider: shot angles, shot types, camera movements etc.



Oide

Young Irish Film Makers

Calling the Shots

Critically Responding to Create Film in the Drama, Film and Theatre Studies Classroom

Autumn 2026

CC BY NC

PLE Learning Intentions

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To critically analyse selected film scenes to inform the creative process

To collaboratively plan, create and edit a film sequence using practical filmmaking skills

To evaluate the film sequence and reflect on the experience of making the work.

Icons for PLE



Work Individually



Work Together



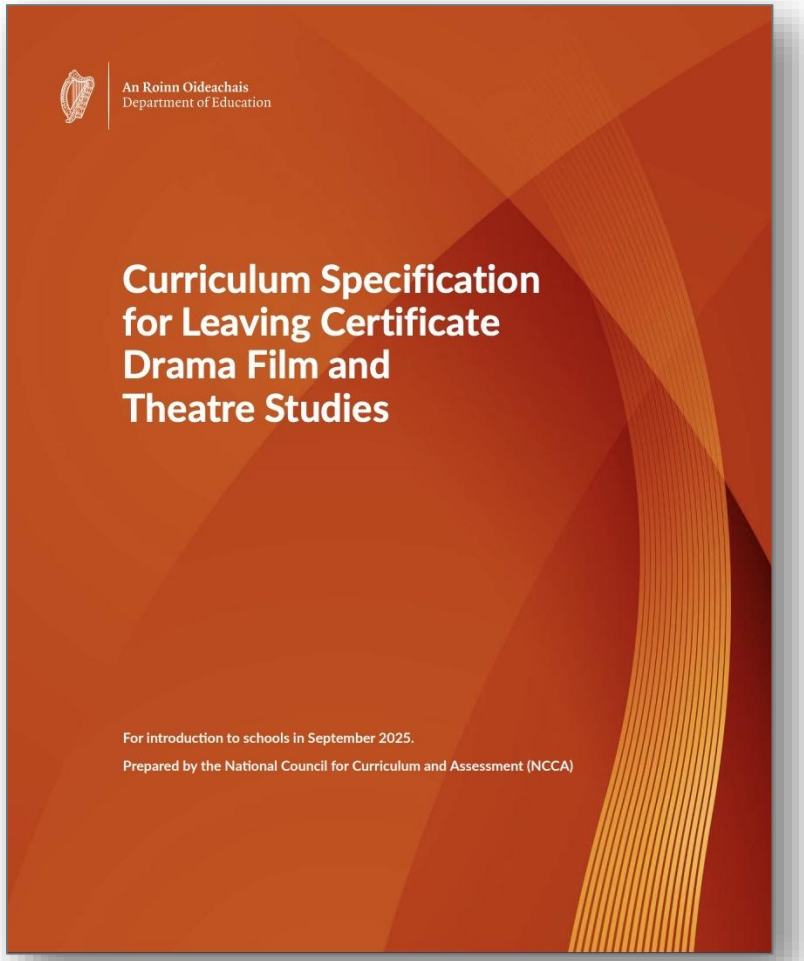
Into the Specification

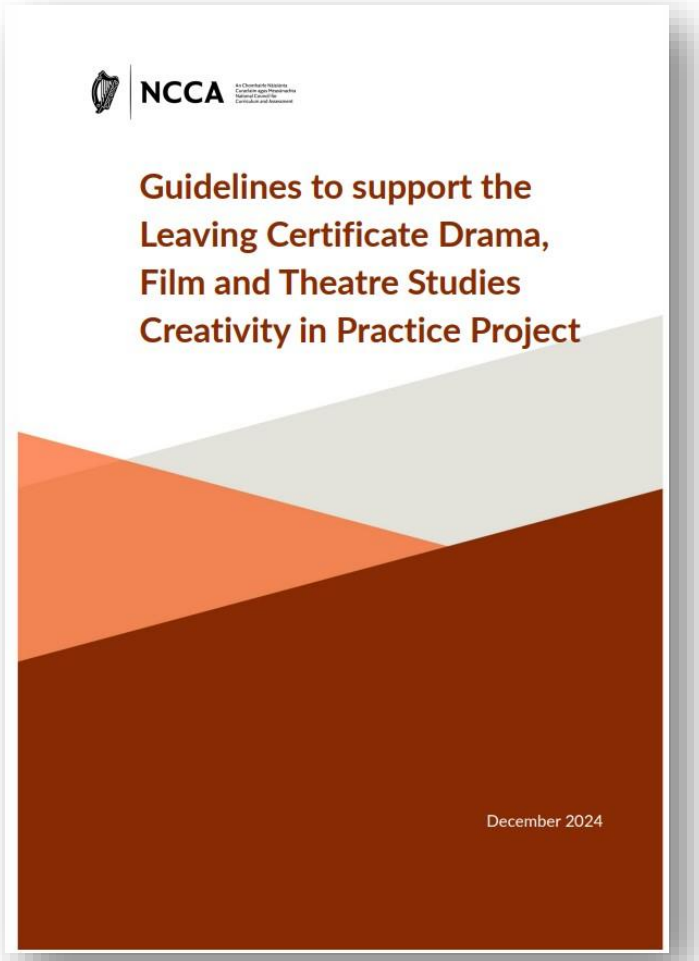


Link to the Learning Outcomes



Portfolio Possibilities


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)


NCCA
Guidelines to support the Leaving Certificate Drama, Film and Theatre Studies Creativity in Practice Project
December 2024

In this session we will:

develop editing skills to structure and refine footage into a coherent film sequence

apply sound, transitions and visual effects to enhance storytelling and audience engagement

evaluate and reflect on film work through the post-production process



As you Edit

L.O. 2.3 describe the influence that genres/periods/styles/forms/practitioners have on the development and execution of creative tasks

Show evidence of chosen genre, period, style and form.

Show how the clips from Day 1 have been used to inspire/influence the film sequence.

What to Present

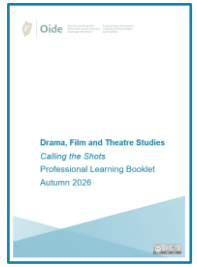
Explain how the film sequence:

Demonstrates engagement with the creative process

Communicates ideas and concepts

Shows technical, production and/or performance skills

L.O. 2.3 describe the influence that genres/periods/styles/forms/ practitioners have on the development and execution of creative tasks



Pg. 20

Post-production

Editing a Film Sequence

1. Da Vinci Resolve
2. Layout of screen
3. Importing footage
4. 3-point editing
5. Assembly Edit

LO 1.14, 2.3, 3.7



Oide

Young Irish Film Makers

Editing a Film Sequence

Music and audio

1. Importing music
2. Inserting music onto timeline
3. Mixing audio – the basics (levels and meters)



Oide

Young Irish Film Makers

Editing a Film Sequence

Titles and credits



Oide

Young Irish Film Makers

Editing a Film Sequence

Exporting finished film sequence.

Delete all recorded and edited film material from device.

Each group reviews edited film sequences.

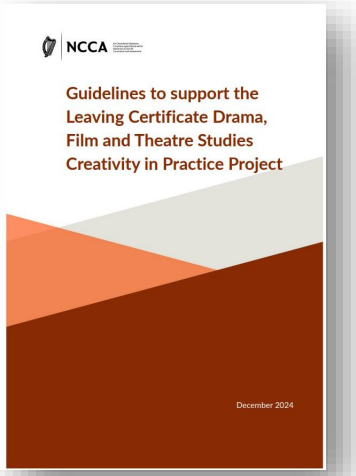
Agree and decide film sequence to showcase.



Choosing a Film Sequence

Each student will be required to select two minutes of continuous video footage suitable to support and illustrate their response to a prompt or prompts in the brief. The footage will be taken from either their short piece of film as screened, or from a live recording of their short piece of theatre, as performed for an audience.





Support your Response

L.O. 2.3 describe the influence that genres/periods/styles/forms/practitioners have on the development and execution of creative tasks

Show evidence of genre/period/style/form.

Show how the clips from Day 1 have been used to inspire/influence the film sequence.

Show how have the stages of the creative process been documented?

Show evidence of roles undertaken.

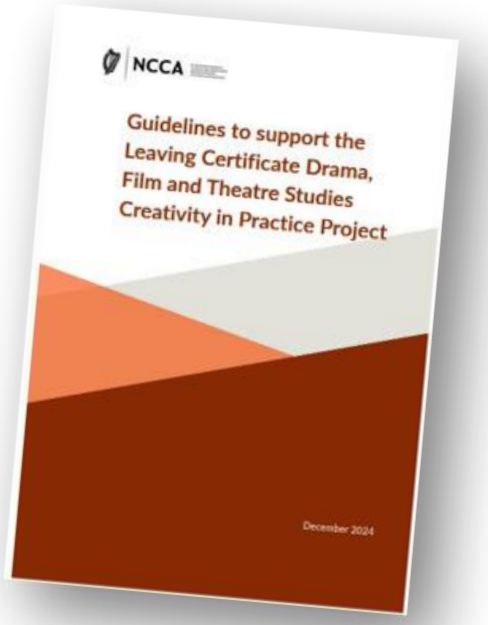
What to Present

Explain how the film sequence:

Demonstrates engagement with the creative process

Communicates ideas and concepts

Shows technical, production and/or performance skills



L.O. 2.3 describe the influence that genres/periods/styles/forms/practitioners have on the development and execution of creative tasks


CUT
Back in 1 hour


NOW-SHOWING
Drama, Film and Theatre Studies Presents
SHOWCASE

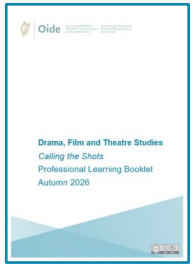
Feedback Frame

Through the lens of engagement with the creative process…

Through the lens of communicating ideas and concepts…

Through the lens of technical, production and/or performance skills…

L.O. 2.3 describe the influence that genres/periods/styles/forms/practitioners have on the development and execution of creative tasks



Pg. 21

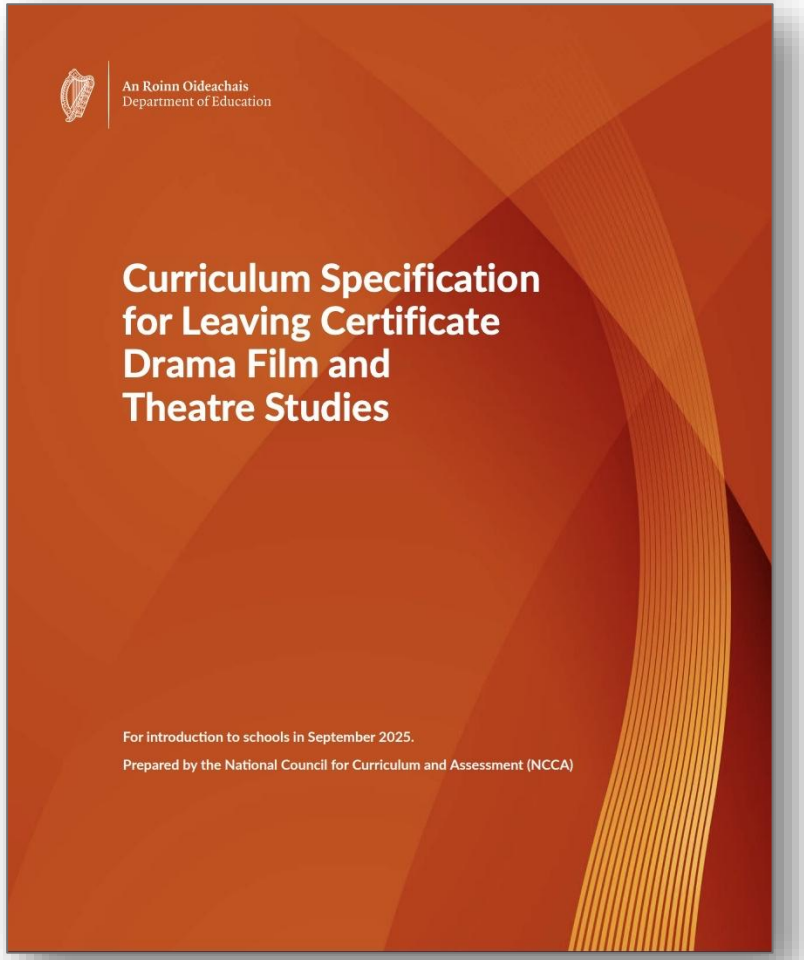
In this session we will:

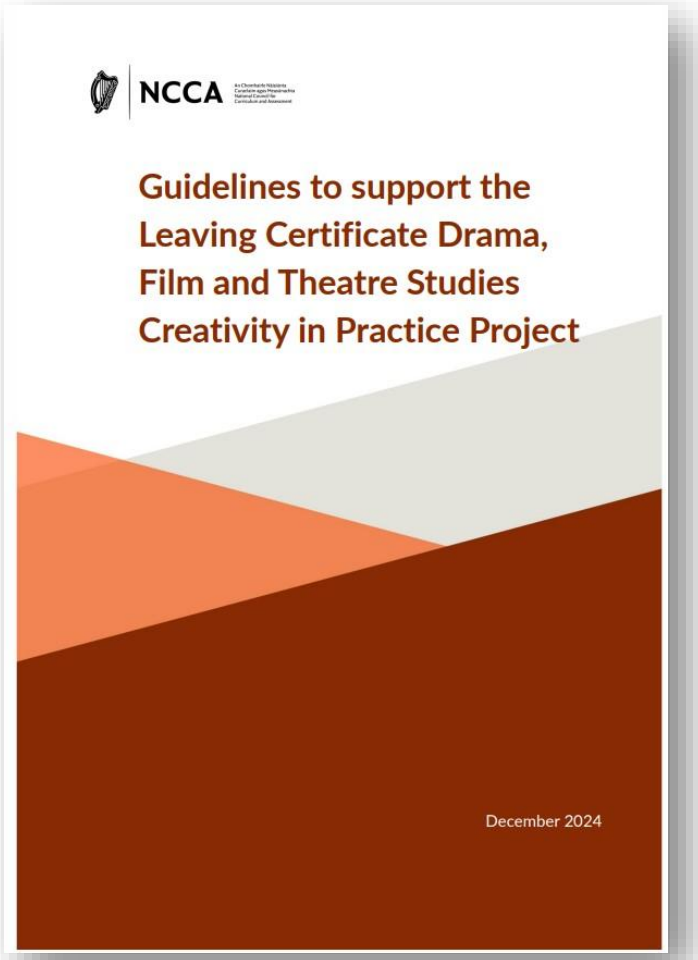
identify connections between our learning and classroom practice

collaborate to plan for student learning

reflect on learning and teaching as a teacher in the DFTS classroom




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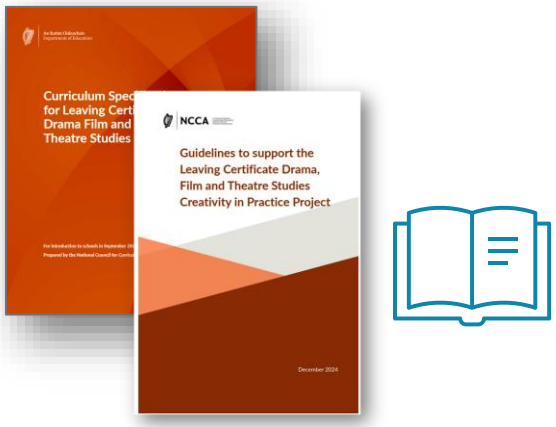

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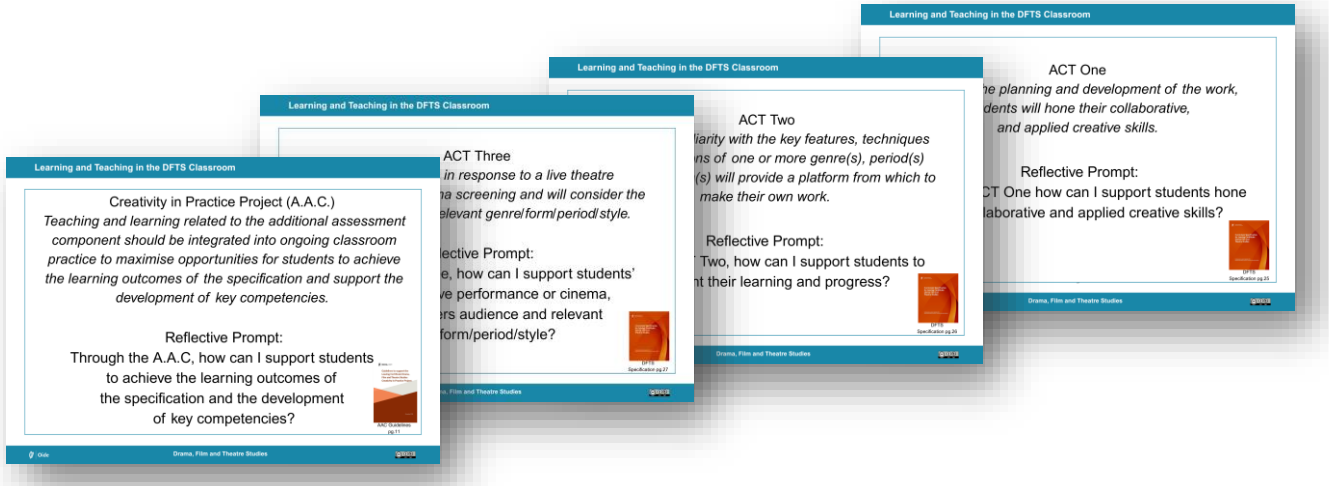
Considerations for the DFTS Classroom

In groups, explore learning and teaching in the DFTS classroom using the prompt on the table.

Use the flipchart paper to document your ideas.

Move to the next station, add further ideas to this prompt.





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Oide

Thank you for your engagement