



Oide

Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoile agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

Drama Film and Theatre Studies

Professional Learning Booklet 2025-2026



Learning Intentions

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

To understand and use the language and conventions of Drama and Theatre.

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

To collaboratively devise a unit of learning.

Learning Outcomes in Focus

Take note of the Learning Outcomes.

Learning Outcome	Notes

Portfolio



Performance Spaces

Space/Stage	Notes



Genre, Period, Style and Form

Genre, Period, Style and Form	Notes
Genre	
Period	
Style	
Form	

Specified Area of Learning – Area 1

Critical Response to Theatre Performance Clips

Form - Verbatim Theatre - *Home*

First clip: view to enjoy

Audio clip

Second clip: view to observe

Identify features and conventions of verbatim theatre in this performance clip from *Home*.

Third clip: view to critique

Consider how the creative decisions of two of the following contribute to “form” in this performance clip. (Actor/s, Director, Set Design, Lighting, Sound)

Style - non-naturalistic - *Tóraíocht*

First clip: view to enjoy

Audio clip

Second clip: view to observe

Identify features and conventions of non-naturalism in this performance clip from *Tóraíocht*.

Third clip: view to critique

Consider how the creative decisions of two of the following contribute to “style” in this performance clip. (Actor/s, Director, Set Design, Lighting, Sound)

Genre - Tragicomedy – *The Shadow of a Gunman*

First clip: view to enjoy

Audio clip

Second clip: view to observe

Identify features and conventions/characteristics of tragicomedy genre in the performance clip from *The Shadow of a Gunman*.

Third clip: view to critique

Consider how the creative decisions of two of the following contribute to “genre” in this performance clip. (Actor/s, Director, Set Design, Lighting, Sound)

Spotlight on Collaborative Conversations

Reflection

Something I observed ...

One thing I might try in my own classroom...

Something I observed ...

One thing I might try in my own classroom...

Something I observed ...

One thing I might try in my own classroom...

Something I observed ...

One thing I might try in my own classroom...

Imagining and Conceptualising

In your group, outline your initial creative vision for a short piece of work in theatre.

Stimulus: Choice given

Present Ideas: Maximum 10 minutes

Deadline: PLE Day 2 at 12:15 p.m.

Roles: Ensure every group member has a role in the process.

Imagining and Conceptualising

Choose stimulus material to set the context for the creative task.

What are some of the creative possibilities offered by the stimulus material?

Consider the influence of Genre/Period/Style/Form and how it informs and inspires the conceptualisation of their work.

What to Present:

An outline of your initial creative vision.

The relationship between your vision and the stimulus material.

Sources and influences that inform your creative vision.

How to Present:

Each group has the autonomy in planning, organising and presenting their creative vision.

In the Limelight!




Feedback Frame

<p>I noticed...</p> <p>I liked...</p> <p>I wonder...</p> <p>Next time, I could/could you...</p>	<p>I noticed...</p> <p>I liked...</p> <p>I wonder...</p> <p>Next time, I could/could you...</p>
<p>I noticed...</p> <p>I liked...</p> <p>I wonder...</p> <p>Next time, I could/could you...</p>	<p>I noticed...</p> <p>I liked...</p> <p>I wonder...</p> <p>Next time, I could/could you...</p>



Planning for Student Learning

Collaboratively devise a unit of learning.

 Oide		Planning for Student Learning: Questions to Consider		
What prior knowledge do my students bring?	What learning outcomes will I choose? What will students learn about? What should students be able to do? What key competencies might be activated in this unit of learning? 	What learner experiences will I include? What signature pedagogies will I use in this unit of learning?	What supporting materials/resources will I need for this unit of learning?	
What are the considerations for ongoing assessment for my unit of learning? How will I gather/capture evidence of learning?				
Teacher Reflection: What worked well? What can be improved? How can it be improved?				

Planning for Student Learning

Bíonn Siúlach Scéalach (The Traveller has Tales to Tell)

Reflection – jot down notes/ideas here.

Reflect on the Experience

Collaborate and reflect with your colleague

Consider how other units of learning might be adapted for our own school context?

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What are our next steps to support our students in the classroom?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

Key Terminology – At a Glance

<p>At a glance</p>	<ul style="list-style-type: none"> • Practical and applied subject • Minimum 180 class contact hours over 2 years • Three Applied Creative Tasks • Portfolio • Live theatre and cinema experiences <p>SEC Examination:</p> <p>1. Written Exam – 50%</p> <p>2. Additional Assessment Component (Creativity in Practice Project) – 50%</p>
<p>Applied Creative Task (ACT)</p>	<p>Strand Three: Applied Creative Tasks</p> <p>Over two years, students complete three Applied Creative Tasks. They are:</p> <ol style="list-style-type: none"> 1. Work with others to make an ensemble-driven piece of theatre 2. Work with others to make a film sequence 3. Make a piece of theatre OR make a short film in response to a live theatre performance or film they have engaged with. <p>Teachers assess and provide feedback on the Applied Creative Tasks as part of ongoing teaching and learning in the classroom.</p> <p><i>Curriculum Specification for Leaving Certificate Drama, Film and Theatre Studies (Page 24)</i></p>
<p>Portfolio</p>	<p>In Drama, Film and Theatre Studies, each student develops a portfolio of work.</p> <p>This portfolio is part of ongoing learning and is a treasury of ideas to document progress.</p> <p>This portfolio of work includes a broad range of items, such as a record of the three Applied Creative Tasks, learning logs, reflections and goals, and student responses to the films and theatre performances they have seen. The portfolio can be presented in different formats (handwritten, digital, audio-visual, multi-modal).</p>

<p>Creativity in Practice Project - Additional Assessment Component (AAC)</p>	<p>Creativity in Practice Project (Additional Assessment Component - AAC)</p> <p>For the Creativity in Practice Project, students create a piece of work in film or theatre in response to a common project brief. It is published annually by the State Examinations Commission in term 2 of year 1 of the Leaving Certificate. The Creativity in Practice Project is set and marked by the State Examinations Commission and counts for 50% of the overall marks.</p>
<p>Project Journal</p>	<p>For their Additional Assessment Component (AAC) ... 'students will be required to develop and submit a project journal as part of their Drama, Film and Theatre Studies Creativity in Practice Project. The project journal will be presented in a digital format prescribed by the State Examinations Commission (SEC)'.</p> <p><i>Guidelines to support the Leaving Certificate Drama, Film and Theatre Studies Creativity in Practice Project (Page 9)</i></p>
<p>Specified Areas of Learning</p>	<p>There are two Specified Areas of Learning. In these areas, students view and study film and theatre productions in different genres, periods, styles and forms.</p> <p>Area 1 of the Specified Areas of Learning is chosen from the list of prescribed materials.</p> <p>Area 2 of the Specified Areas of Learning allows students and teachers to freely choose a different, unprescribed focus for study in film and in drama/theatre.</p>

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