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Supporting the Professional
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Senior Cycle Redevelopment Webinar

Leaving Certificate Drama, Film and Theatre Studies

SEC Sample Papers for Tranche 1 subjects



NCCA

An Chomhairle Náisiúnta
Curaclaim agus Measúnachta
National Council for
Curriculum and Assessment



An Roinn Oideachais
Department of Education



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Welcome

Webinar 2025

Leaving Certificate Drama, Film and Theatre Studies

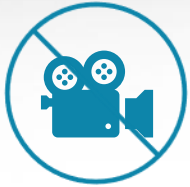


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Workshop Information



This webinar will not be recorded



No photographs, audio recording or screen grabs permitted



In the event of losing connection, please rejoin using the link to the webinar



Questions may be submitted through the Q and A function



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Today we will:

explore assessment in the specification for Drama, Film and Theatre Studies

explore the structure and layout of the Drama, Film and Theatre Studies sample papers

consider the instructions for candidates for the written examination

consider a selection of learning outcomes and how they are assessed in the sample papers.





Structure of Webinar

- | | |
|-----------|--|
| Section 1 | General Information on Senior Cycle redevelopment |
| Section 2 | The structure of Sample Drama, Film and Theatre Studies Examination Papers |
| Section 3 | Assessment in the Drama, Film and Theatre Studies Specification |
| Section 4 | A closer look at sample assessment questions |
| Section 5 | The relationship between ACTs and assessment |





Four Year PLE Timeline

2024-25

Webinar 1

Two-day PLE 1

Three-day PLE 2

Webinar 2

Collaboratives

2025-26

Webinar 3

Two-day PLE 3

Webinar 4

Two-day PLE 4

Collaboratives

2026-27

Webinar 5

Two-day PLE 5

Webinar 6

Two-day PLE 6

Collaboratives

2027-28

Webinar 7

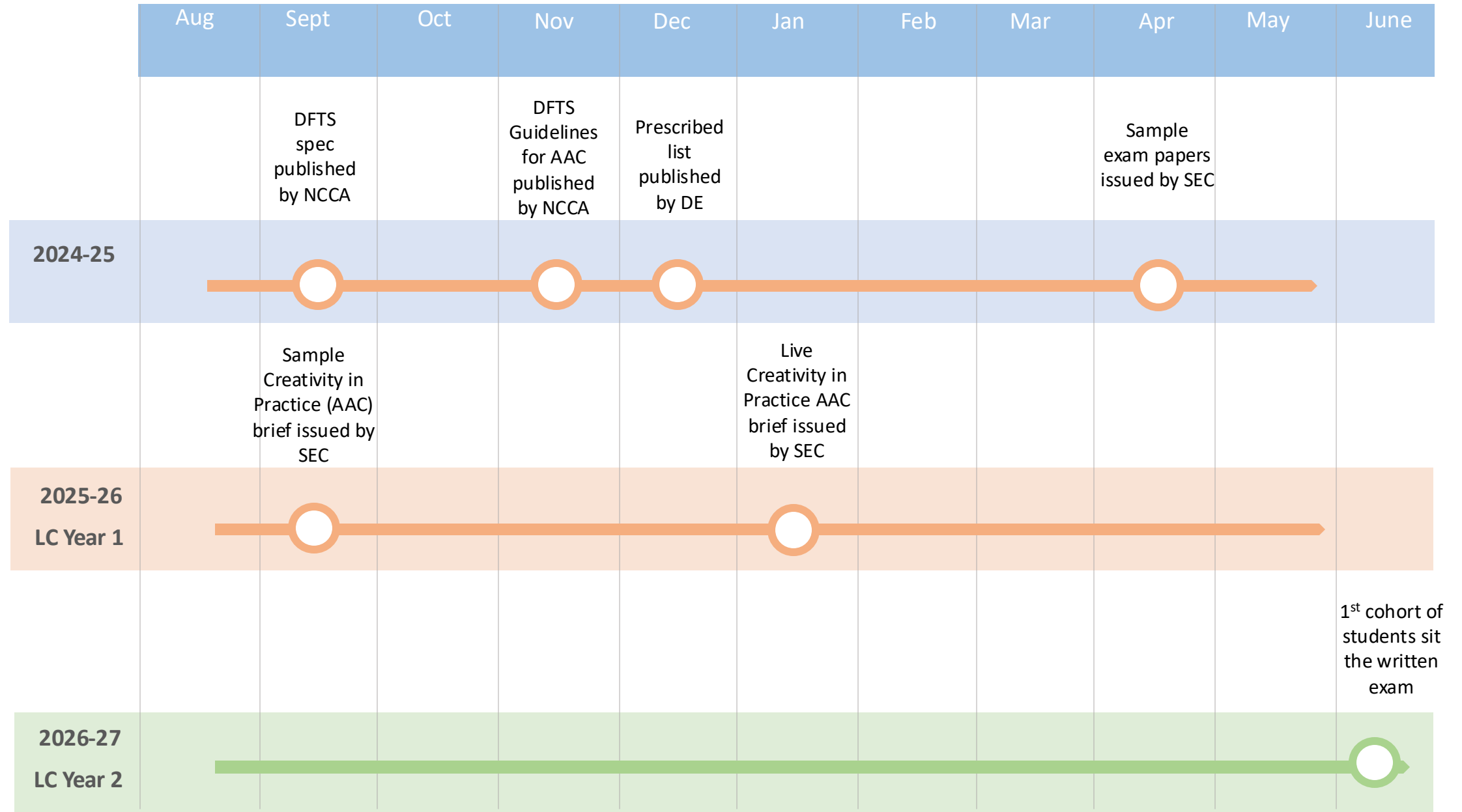
Two-day PLE 7

Webinar 8

Two-day PLE 8

Collaboratives

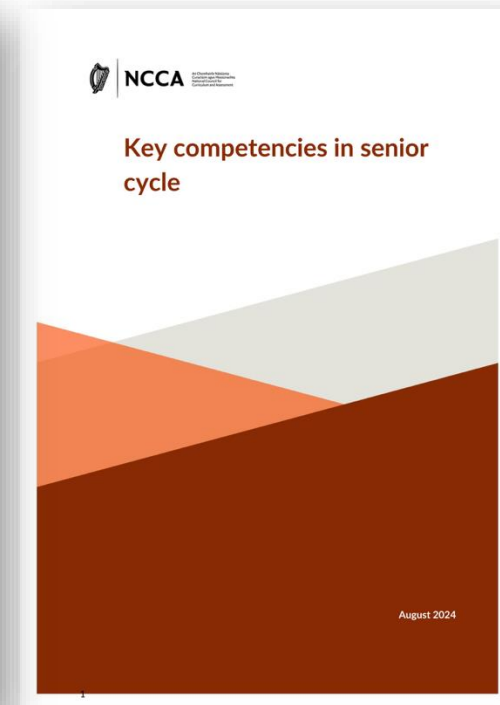
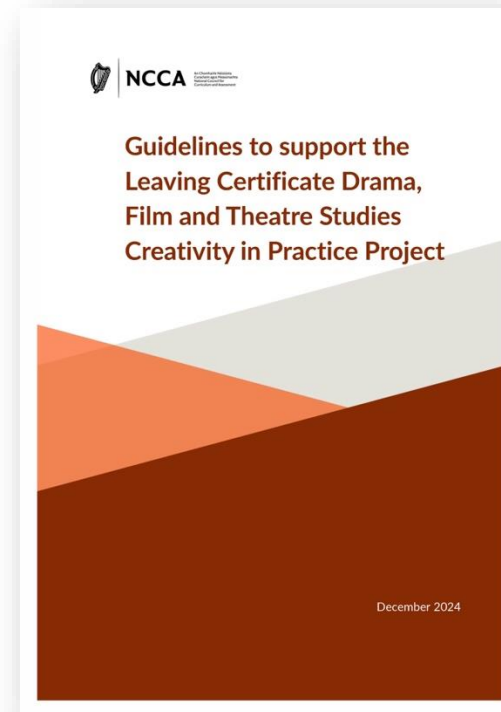
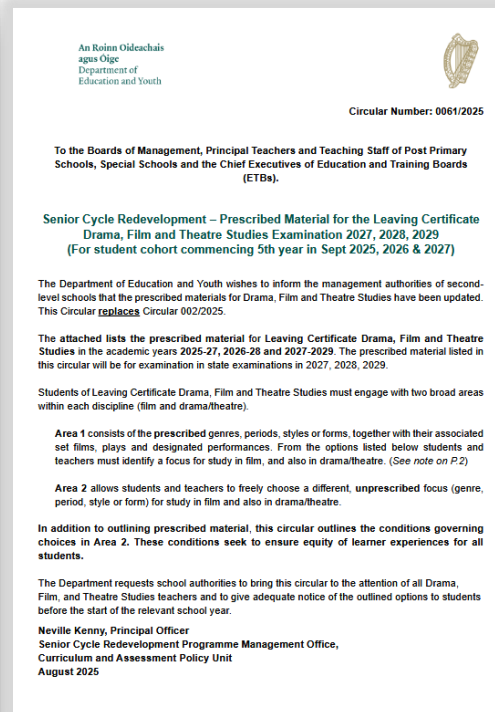
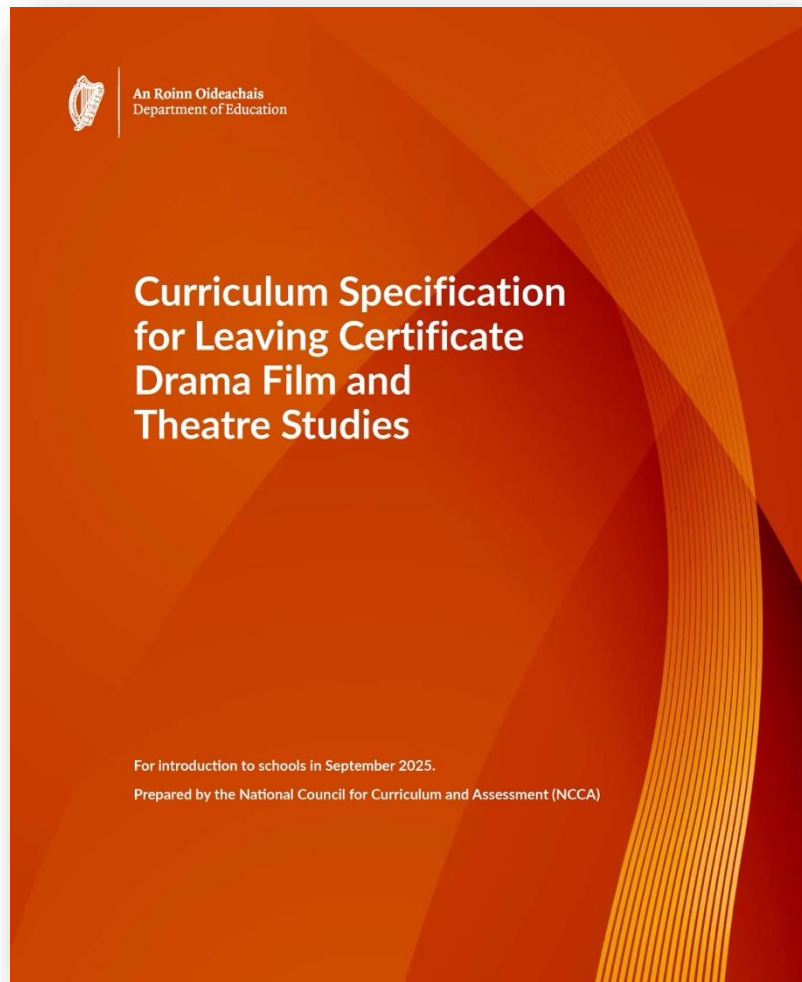
DFTS Timeline – Key Dates



Key Documents



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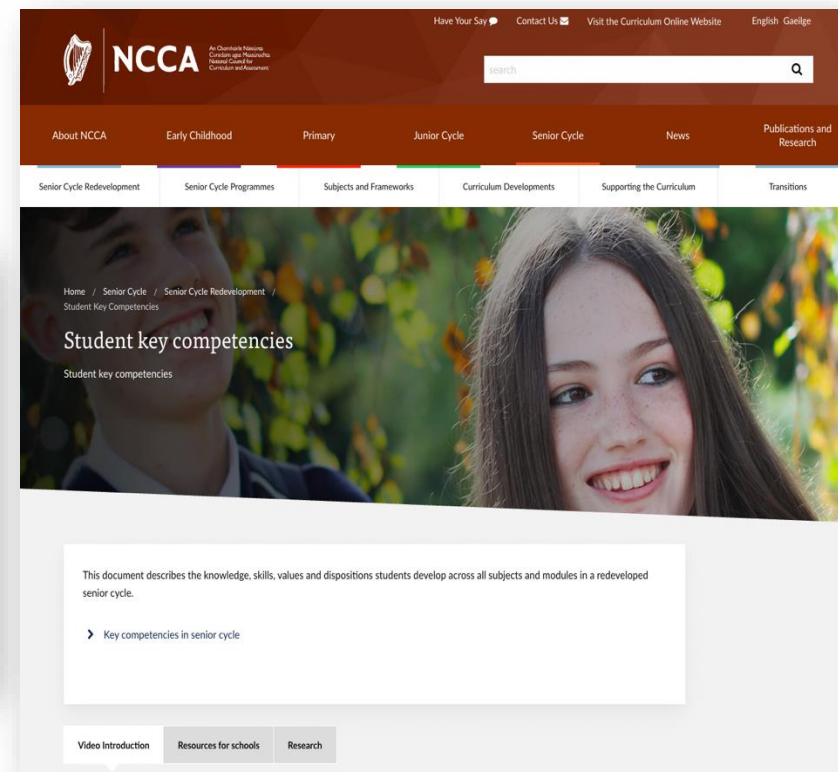
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Revised Subjects - Sample Papers and other materials - pre 2025
Revised Subjects - Sample Papers and other materials - 2025 onwards
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Revised Subjects – Sample Papers and other Materials - pre 2025

Sample Papers and Circulars 2023

Leaving Certificate
LC Applied Mathematics Higher Level Sample Paper
LC Applied Mathematics Ordinary Level Sample Paper
Applied Mathematics Sample Mathematical Modelling Brief
Applied Mathematics Sample Mathematical Modelling Reporting Booklet

LC Classical Studies Higher Level Sample Paper
LC Classical Studies Illustration Higher Level Sample Paper
LC Classical Studies Ordinary Level Sample Paper
LC Classical Studies Illustration Ordinary Level Sample Paper

LC Art Visual Studies Higher Level Sample Paper
LC Art Visual Studies Illustration Higher Level Sample Paper
LC Art Visual Studies Ordinary Level Sample Paper
LC Art Visual Studies Illustration Ordinary Level Sample Paper

Leaving Certificate Applied
LCA Mathematical Applications Sample Paper
LCA Information and Communication Technology Sample Paper
LCA English and Communications Sample Paper

LCA English and Communications Sample Video

LCA English and Communications Sample Video



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Assessment Information



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Cormacaddy, Athlone, Co. Westmeath, N37 TP65.

Senior Cycle Redevelopment – Sample Examination Papers

TO THE BOARDS OF MANAGEMENT/AUTHORITIES OF SECOND-LEVEL SCHOOLS, CHIEF EXECUTIVES OF ETBs AND MANAGEMENT OF OTHER CENTRES OF EDUCATION RECOGNISED TO HOLD THE LEAVING CERTIFICATE EXAMINATIONS

The purpose of this circular is to draw your attention to the publication of the sample examination papers for the nine subjects in Tranche 1 of the Senior Cycle Redevelopment programme.

Tranche 1 Subjects	
New Specifications	Revised Specifications
Climate Action and Sustainable Development	Ancient Greek
Drama, Film and Theatre Studies	Arabic
	Biology
	Business
	Chemistry
	Latin
	Physics

Sample examination papers are designed to provide a guide to the structure and content of the assessment in accordance with the specifications. In a departure from previous practice, there are two sample papers at each level - two at Higher Level and two at Ordinary Level. The suite of materials includes sample listening comprehension tests in Arabic and illustrations in Drama, Film and Theatre Studies. A full list of the sample examination papers and related materials for Tranche 1 subjects is available at Appendix 1. Materials are available in both Irish and English.

The sample examination papers and related materials are now available on the website of the State Examinations Commission (SEC) [here](#).

As part of the roll-out of new/revised subject specifications in Senior Cycle, the SEC has doubled the number of sample examination papers it normally provides. The sample papers are being made available in April of the school year prior to the commencement of the teaching of the new specifications. This is a full 18 months earlier than was the case previously when specifications changed. It is also more than two full (calendar) years before a candidate will sit an examination in

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Sample Papers
2 No. Ordinary Level,
2 No. Higher Level

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Revised Subjects - Sample Papers and other materials – pre 2025
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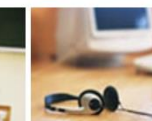
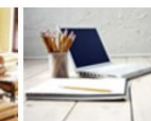
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Sample Papers
2 No. Ordinary Level,
2 No. Higher Level



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Cormacaddy, Athlone, Co. Westmeath



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Senior Cycle Redevelopment Programme

New and revised subjects for introduction in schools in September 2025

Sample examination papers for tranche 1 subjects are now available and may be accessed by clicking on the subject in the table below.

Sample Additional Assessment Components (AAC) briefs for all new and revised subject specifications will be made available in September of the year on introduction of each subject. Sample AAC briefs for all tranche 1 subjects will be available in September 2025 and published on this webpage.

Further information on the Senior Cycle Redevelopment Programme is available on the Department of Education website [here](#).

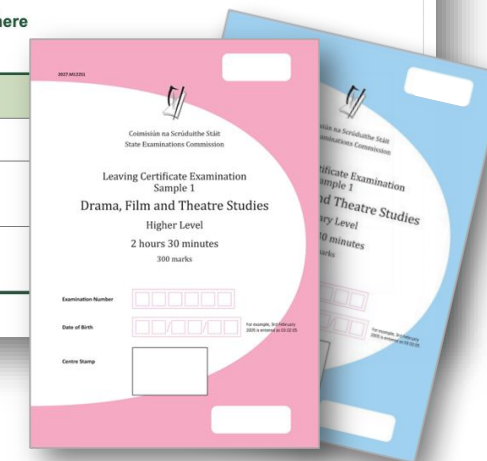
Any commentary or observations on the content of these sample may be submitted by e-mail scr@examinations.ie

FAQ document on Senior Cycle Sample Papers is available [here](#)

Circular S32/25 Senior Cycle Redevelopment – Sample Examination Papers is available [here](#)

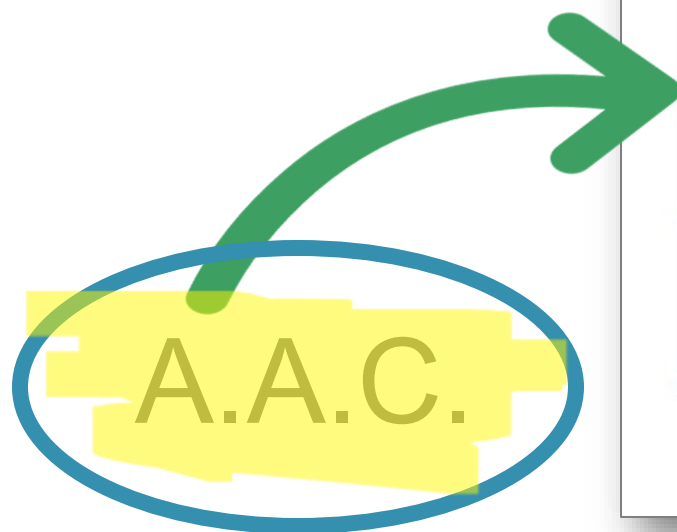
Schedule of Roll-out of new/revised subject specifications in Senior Cycle [here](#)

Tranche 1	
Ancient Greek	Arabic
Business	Chemistry
Drama, Film and Theatre Studies	Latin



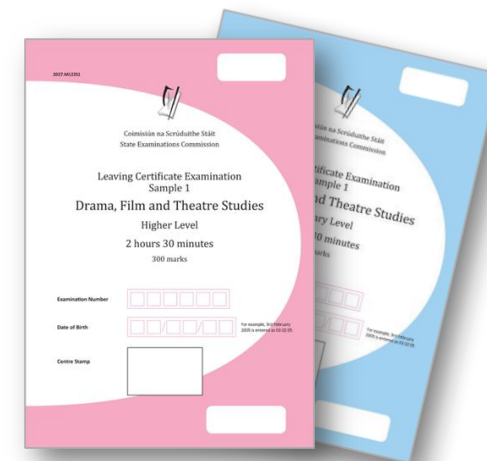
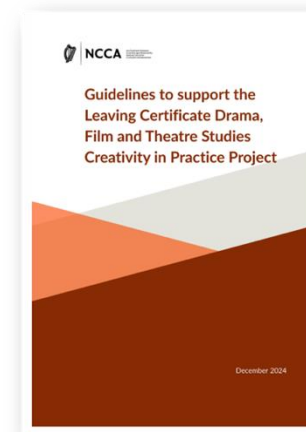


External Assessment Components



Assessment component	Weighting	Level
Drama, Film and Theatre Studies Creativity in Practice Project	50%	Common brief
Written examination	50%	Higher and Ordinary level

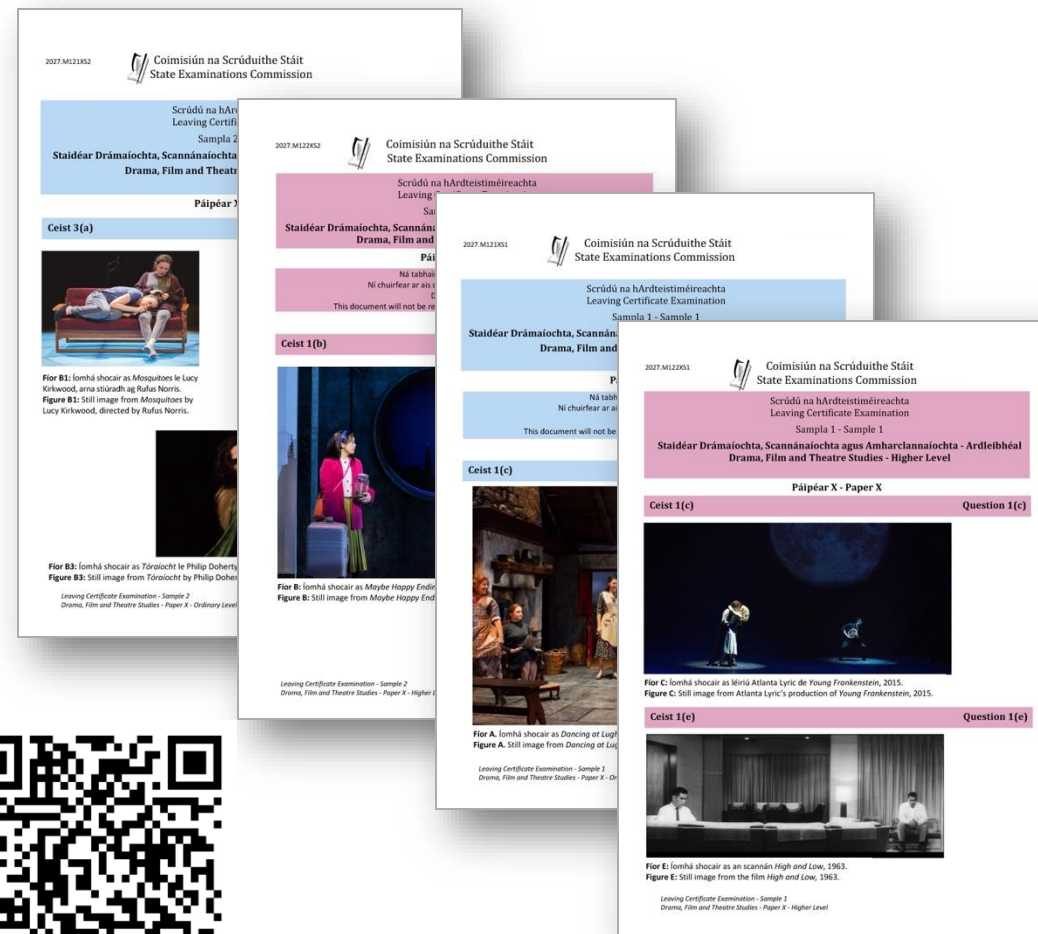
Table 3: Overview of assessment for certification



Specification for Leaving Certificate Drama, Film and Theatre Studies, pg. 33



Sample Paper Covers





Quick Overview

Higher Level	Same	Ordinary Level
Completion Booklet	✓	Completion Booklet
2 hours 30 minutes	✓	2 hours 30 minutes
Paper X (additional handout)	✓	Paper X (additional handout)
300 marks	✓	300 marks
Scanned for online marking	✓	Scanned for online marking

Focus on instructions for candidates



Oide

Examination number and Date of Birth on cover

Write in blue or black pen

May use pencil, including colouring pencil for sketches and drawings only, no marker, paint, wet media

2027.M12251

Leaving Certificate

Drama, Film and Theatre Studies

Examination Number

Date of Birth

Centre Stamp

Instructions

There are **three** sections in this paper.

Section A Compulsory Questions 100 marks

Question 1 - Answer all parts.
Question 2 - Unprescribed focus of study - Answer all parts.

Section B Exploring Drama, Theatre and Film 160 marks

Question 3 - Prescribed Drama/Theatre - Answer 3(a) or 3(b).
Question 4 - Prescribed Film - Answer 4(a) or 4(b).

Section C Reflecting and Responding 40 marks

Question 5 - Answer 5(a) or 5(b).

Write your Examination Number and your Date of Birth in the boxes on the front cover.

Write your answers in the spaces provided in this booklet. You may not need to use all of the space provided. There is space for extra work at the end of the booklet. Label any such extra work clearly with the question number and part.

Write your answers in blue or black pen.

You may use pencil, including colouring pencil for sketches and drawings only. Do not use marker, paint or any wet media.

This examination booklet will be scanned and your work will be presented to an examiner on screen. Anything that you write outside of the answer areas may not be seen by the examiner.

Leaving Certificate - Sample 2
Drama, Film and Theatre Studies - Higher Level

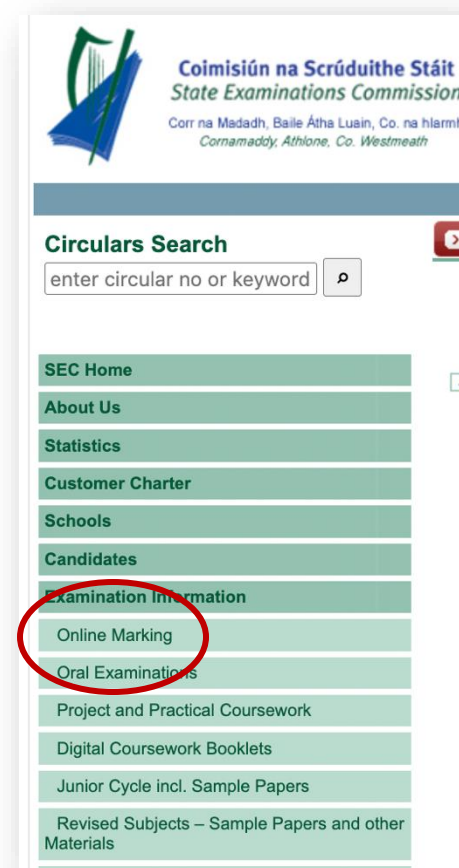
2

Focus on Online Marking



Oide

- Answers to be written in spaces provided in booklet
- No need to use all space allocated to answers
- Space for extra work at end of booklet
- Note: all extra work must be labelled with question number and part.
- Booklet will be scanned – writing outside the boxes may not be visible to examiner



For more information:
www.examinations.ie

Importance of turning every page



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Blank lined paper for writing.

This section continues on the next page

Leaving Certificate - Sample 2
Drama, Film and Theatre Studies - Higher Level

18

Do not write on this page.

This section continues on the next page

Leaving Certificate - Sample 2
Drama, Film and Theatre Studies - Higher Level

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Question 4 Prescribed Film

Answer either (a) or (b).

(a) (50 marks)

Identify your focus of study in prescribed film. Name two characteristics evident in the prescribed film that contributed to your understanding of this focus of study. Support your discussion with reference to your prescribed film and clips and extracts from at least one other film in this focus of study.

OR

(b) (50 marks)

As a budding film director, you have been inspired by the work of the director of your prescribed film. Identify at least two stylistic elements, evident in your prescribed film, that you admire and discuss why you would like to incorporate each of these elements into your own work.

Answer this question with reference to one of the following:

(i) Focus of study: *Style* - The directorial style of Steven Spielberg
Film: *Jaws*

OR

(ii) Focus of study: *Genre* - European Art Cinema
Film: *An Italian Girl*

OR

(iii) Focus of study: *Genre* - Romance
Film: *Past Lives*

This question continues on the next page

Leaving Certificate - Sample 2
Drama, Film and Theatre Studies - Higher Level

20

Use (✓) the relevant box to indicate which question part you are answering.

Answer: (a) ☐ (b) ☐ (c) ☐ (d) ☐ (e) ☐ (f) ☐ (g) ☐ (h) ☐ (i) ☐ (j) ☐ (k) ☐ (l) ☐ (m) ☐ (n) ☐ (o) ☐ (p) ☐ (q) ☐ (r) ☐ (s) ☐ (t) ☐ (u) ☐ (v) ☐ (w) ☐ (x) ☐ (y) ☐ (z) ☐ (aa) ☐ (ab) ☐ (ac) ☐ (ad) ☐ (ae) ☐ (af) ☐ (ag) ☐ (ah) ☐ (ai) ☐ (aj) ☐ (ak) ☐ (al) ☐ (am) ☐ (an) ☐ (ao) ☐ (ap) ☐ (aq) ☐ (ar) ☐ (as) ☐ (at) ☐ (au) ☐ (av) ☐ (aw) ☐ (ax) ☐ (ay) ☐ (az) ☐ (ba) ☐ (bb) ☐ (bc) ☐ (bd) ☐ (be) ☐ (bf) ☐ (bg) ☐ (bh) ☐ (bi) ☐ (bj) ☐ (bk) ☐ (bl) ☐ (bm) ☐ (bn) ☐ (bo) ☐ (bp) ☐ (bq) ☐ (br) ☐ (bs) ☐ (bt) ☐ (bu) ☐ (bv) ☐ (bw) ☐ (bx) ☐ (by) ☐ (bz) ☐ (ca) ☐ (cb) ☐ (cc) ☐ (cd) ☐ (ce) ☐ (cf) ☐ (cg) ☐ (ch) ☐ (ci) ☐ (cj) ☐ (ck) ☐ (cl) ☐ (cm) ☐ (cn) ☐ (co) ☐ (cp) ☐ (cq) ☐ (cr) ☐ (cs) ☐ (ct) ☐ (cu) ☐ (cv) ☐ (cw) ☐ (cx) ☐ (cy) ☐ (cz) ☐ (da) ☐ (db) ☐ (dc) ☐ (dd) ☐ (de) ☐ (df) ☐ (dg) ☐ (dh) ☐ (di) ☐ (dj) ☐ (dk) ☐ (dl) ☐ (dm) ☐ (dn) ☐ (do) ☐ (dp) ☐ (dq) ☐ (dr) ☐ (ds) ☐ (dt) ☐ (du) ☐ (dv) ☐ (dw) ☐ (dx) ☐ (dy) ☐ (dz) ☐ (ea) ☐ (eb) ☐ (ec) ☐ (ed) ☐ (ee) ☐ (ef) ☐ (eg) ☐ (eh) ☐ (ei) ☐ (ej) ☐ (ek) ☐ (el) ☐ (em) ☐ (en) ☐ (eo) ☐ (ep) ☐ (eq) ☐ (er) ☐ (es) ☐ (et) ☐ (eu) ☐ (ev) ☐ (ew) ☐ (ex) ☐ (ey) ☐ (ez) ☐ (fa) ☐ (fb) ☐ (fc) ☐ (fd) ☐ (fe) ☐ (ff) ☐ (fg) ☐ (fh) ☐ (fi) ☐ (fj) ☐ (fk) ☐ (fl) ☐ (fm) ☐ (fn) ☐ (fo) ☐ (fp) ☐ (fq) ☐ (fr) ☐ (fs) ☐ (ft) ☐ (fu) ☐ (fv) ☐ (fw) ☐ (fx) ☐ (fy) ☐ (fz) ☐ (ga) ☐ (gb) ☐ (gc) ☐ (gd) ☐ (ge) ☐ (gf) ☐ (gg) ☐ (gh) ☐ (gi) ☐ (gj) ☐ (gk) ☐ (gl) ☐ (gm) ☐ (gn) ☐ (go) ☐ (gp) ☐ (gq) ☐ (gr) ☐ (gs) ☐ (gt) ☐ (gu) ☐ (gv) ☐ (gw) ☐ (gx) ☐ (gy) ☐ (gz) ☐ (ha) ☐ (hb) ☐ (hc) ☐ (hd) ☐ (he) ☐ (hf) ☐ (hg) ☐ (hh) ☐ (hi) ☐ (hj) ☐ (hk) ☐ (hl) ☐ (hm) ☐ (hn) ☐ (ho) ☐ (hp) ☐ (hq) ☐ (hr) ☐ (hs) ☐ (ht) ☐ (hu) ☐ (hv) ☐ (hw) ☐ (hx) ☐ (hy) ☐ (hz) ☐ (ia) ☐ (ib) ☐ (ic) ☐ (id) ☐ (ie) ☐ (if) ☐ (ig) ☐ (ih) ☐ (ii) ☐ (ij) ☐ (ik) ☐ (il) ☐ (im) ☐ (in) ☐ (io) ☐ (ip) ☐ (iq) ☐ (ir) ☐ (is) ☐ (it) ☐ (iu) ☐ (iv) ☐ (iw) ☐ (ix) ☐ (iy) ☐ (iz) ☐ (ja) ☐ (jb) ☐ (jc) ☐ (jd) ☐ (je) ☐ (jf) ☐ (jg) ☐ (jh) ☐ (ji) ☐ (jj) ☐ (jk) ☐ (jl) ☐ (jm) ☐ (jn) ☐ (jo) ☐ (jp) ☐ (jq) ☐ (jr) ☐ (js) ☐ (jt) ☐ (ju) ☐ (jv) ☐ (jw) ☐ (jx) ☐ (jy) ☐ (jz) ☐ (ka) ☐ (kb) ☐ (kc) ☐ (kd) ☐ (ke) ☐ (kf) ☐ (kg) ☐ (kh) ☐ (ki) ☐ (kj) ☐ (kk) ☐ (kl) ☐ (km) ☐ (kn) ☐ (ko) ☐ (kp) ☐ (kq) ☐ (kr) ☐ (ks) ☐ (kt) ☐ (ku) ☐ (kv) ☐ (kw) ☐ (kx) ☐ (ky) ☐ (kz) ☐ (la) ☐ (lb) ☐ (lc) ☐ (ld) ☐ (le) ☐ (lf) ☐ (lg) ☐ (lh) ☐ (li) ☐ (lj) ☐ (lk) ☐ (ll) ☐ (lm) ☐ (ln) ☐ (lo) ☐ (lp) ☐ (lq) ☐ (lr) ☐ (ls) ☐ (lt) ☐ (lu) ☐ (lv) ☐ (lw) ☐ (lx) ☐ (ly) ☐ (lz) ☐ (ma) ☐ (mb) ☐ (mc) ☐ (md) ☐ (me) ☐ (mf) ☐ (mg) ☐ (mh) ☐ (mi) ☐ (mj) ☐ (mk) ☐ (ml) ☐ (mm) ☐ (mn) ☐ (mo) ☐ (mp) ☐ (mq) ☐ (mr) ☐ (ms) ☐ (mt) ☐ (mu) ☐ (mv) ☐ (mw) ☐ (mx) ☐ (my) ☐ (mz) ☐ (na) ☐ (nb) ☐ (nc) ☐ (nd) ☐ (ne) ☐ (nf) ☐ (ng) ☐ (nh) ☐ (ni) ☐ (nj) ☐ (nk) ☐ (nl) ☐ (nm) ☐ (nn) ☐ (no) ☐ (np) ☐ (nq) ☐ (nr) ☐ (ns) ☐ (nt) ☐ (nu) ☐ (nv) ☐ (nw) ☐ (nx) ☐ (ny) ☐ (nz) ☐ (oa) ☐ (ob) ☐ (oc) ☐ (od) ☐ (oe) ☐ (of) ☐ (og) ☐ (oh) ☐ (oi) ☐ (oj) ☐ (ok) ☐ (ol) ☐ (om) ☐ (on) ☐ (oo) ☐ (op) ☐ (oq) ☐ (or) ☐ (os) ☐ (ot) ☐ (ou) ☐ (ov) ☐ (ow) ☐ (ox) ☐ (oy) ☐ (oz) ☐ (pa) ☐ (pb) ☐ (pc) ☐ (pd) ☐ (pe) ☐ (pf) ☐ (pg) ☐ (ph) ☐ (pi) ☐ (pj) ☐ (pk) ☐ (pl) ☐ (pm) ☐ (pn) ☐ (po) ☐ (pp) ☐ (pq) ☐ (pr) ☐ (ps) ☐ (pt) ☐ (pu) ☐ (pv) ☐ (pw) ☐ (px) ☐ (py) ☐ (pz) ☐ (qa) ☐ (qb) ☐ (qc) ☐ (qd) ☐ (qe) ☐ (qf) ☐ (qg) ☐ (qh) ☐ (qi) ☐ (qj) ☐ (qk) ☐ (ql) ☐ (qm) ☐ (qn) ☐ (qo) ☐ (qp) ☐ (qq) ☐ (qr) ☐ (qs) ☐ (qt) ☐ (qu) ☐ (qv) ☐ (qw) ☐ (qx) ☐ (qy) ☐ (qz) ☐ (ra) ☐ (rb) ☐ (rc) ☐ (rd) ☐ (re) ☐ (rf) ☐ (rg) ☐ (rh) ☐ (ri) ☐ (rj) ☐ (rk) ☐ (rl) ☐ (rm) ☐ (rn) ☐ (ro) ☐ (rp) ☐ (rq) ☐ (rr) ☐ (rs) ☐ (rt) ☐ (ru) ☐ (rv) ☐ (rw) ☐ (rx) ☐ (ry) ☐ (rz) ☐ (sa) ☐ (sb) ☐ (sc) ☐ (sd) ☐ (se) ☐ (sf) ☐ (sg) ☐ (sh) ☐ (si) ☐ (sj) ☐ (sk) ☐ (sl) ☐ (sm) ☐ (sn) ☐ (so) ☐ (sp) ☐ (sq) ☐ (sr) ☐ (ss) ☐ (st) ☐ (su) ☐ (sv) ☐ (sw) ☐ (sx) ☐ (sy) ☐ (sz) ☐ (ta) ☐ (tb) ☐ (tc) ☐ (td) ☐ (te) ☐ (tf) ☐ (tg) ☐ (th) ☐ (ti) ☐ (tj) ☐ (tk) ☐ (tl) ☐ (tm) ☐ (tn) ☐ (to) ☐ (tp) ☐ (tq) ☐ (tr) ☐ (ts) ☐ (tt) ☐ (tu) ☐ (tv) ☐ (tw) ☐ (tx) ☐ (ty) ☐ (tz) ☐ (ua) ☐ (ub) ☐ (uc) ☐ (ud) ☐ (ue) ☐ (uf) ☐ (ug) ☐ (uh) ☐ (ui) ☐ (uj) ☐ (uk) ☐ (ul) ☐ (um) ☐ (un) ☐ (uo) ☐ (up) ☐ (uq) ☐ (ur) ☐ (us) ☐ (ut) ☐ (uu) ☐ (uv) ☐ (uw) ☐ (ux) ☐ (uy) ☐ (uz) ☐ (va) ☐ (vb) ☐ (vc) ☐ (vd) ☐ (ve) ☐ (vf) ☐ (vg) ☐ (vh) ☐ (vi) ☐ (vj) ☐ (vk) ☐ (vl) ☐ (vm) ☐ (vn) ☐ (vo) ☐ (vp) ☐ (vq) ☐ (vr) ☐ (vs) ☐ (vt) ☐ (vu) ☐ (vv) ☐ (vw) ☐ (vx) ☐ (vy) ☐ (vz) ☐ (wa) ☐ (wb) ☐ (wc) ☐ (wd) ☐ (we) ☐ (wf) ☐ (wg) ☐ (wh) ☐ (wi) ☐ (wj) ☐ (wk) ☐ (wl) ☐ (wm) ☐ (wn) ☐ (wo) ☐ (wp) ☐ (wq) ☐ (wr) ☐ (ws) ☐ (wt) ☐ (wu) ☐ (wv) ☐ (ww) ☐ (wx) ☐ (wy) ☐ (wz) ☐ (xa) ☐ (xb) ☐ (xc) ☐ (xd) ☐ (xe) ☐ (xf) ☐ (xg) ☐ (xh) ☐ (xi) ☐ (xj) ☐ (xk) ☐ (xl) ☐ (xm) ☐ (xn) ☐ (xo) ☐ (xp) ☐ (xq) ☐ (xr) ☐ (xs) ☐ (xt) ☐ (xu) ☐ (xv) ☐ (xw) ☐ (xx) ☐ (xy) ☐ (xz) ☐ (ya) ☐ (yb) ☐ (yc) ☐ (yd) ☐ (ye) ☐ (yf) ☐ (yg) ☐ (yh) ☐ (yi) ☐ (yj) ☐ (yk) ☐ (yl) ☐ (ym) ☐ (yn) ☐ (yo) ☐ (yp) ☐ (yq) ☐ (yr) ☐ (ys) ☐ (yt) ☐ (yu) ☐ (yv) ☐ (yw) ☐ (yx) ☐ (yy) ☐ (yz) ☐ (za) ☐ (zb) ☐ (zc) ☐ (zd) ☐ (ze) ☐ (zf) ☐ (zg) ☐ (zh) ☐ (zi) ☐ (zj) ☐ (zk) ☐ (zl) ☐ (zm) ☐ (zn) ☐ (zo) ☐ (zp) ☐ (zq) ☐ (zr) ☐ (zs) ☐ (zt) ☐ (zu) ☐ (zv) ☐ (zw) ☐ (zx) ☐ (zy) ☐ (zz)

This question continues on the next page

Leaving Certificate - Sample 2
Drama, Film and Theatre Studies - Higher Level

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Importance of turning every page

Question 4 **Prescribed Film**

Answer either (a) or (b).

(a) **(80 marks)**

Identify your focus of study in prescribed film. Name two characteristics evident in the prescribed film that contributed to your understanding of this focus of study. Support your discussion with reference to your prescribed film and clips and extracts from at least one other film in this focus of study.

OR

(b) **(80 marks)**

As a budding film director, you have been inspired by the work of the director of your prescribed film. Identify at least two stylistic elements, evident in your prescribed film, that you admire and discuss why you would like to incorporate each of these elements into your own work.

Answer this question with reference to one of the following:

(i) Focus of study: **Style** - The directorial style of Steven Spielberg
Film: *Jaws*

OR

(ii) Focus of study: **Genre** - European Art Cinema
Film: *An Caillin Ciúin*

OR

(iii) Focus of study: **Genre** - Romance
Film: *Past Lives*.

This question continues on the next page

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Tick (✓) the relevant box to indicate which question part you are answering.

4(a) ☐ 4(b)(i) ☐ 4(b)(ii) ☐ 4(b)(iii) ☐

You may use this space for sketching/planning/roughwork.

This question continues on the next page

Leaving Certificate - Sample 2
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Sections in the Examination Paper

Section	Questions	Marks Available
Section A Compulsory Questions	Question 1 Question 2	100 marks
Section B Exploring Drama, Theatre and Film	Question 3 Question 4	160 marks
Section C Reflecting and Responding	Question 5	40 marks





Questions and Options

Section A

Compulsory Questions

Question 1 – **Answer all parts**

Question 2 – Unprescribed focus of study – **Answer all parts**

Section B

Exploring Drama, Theatre and Film

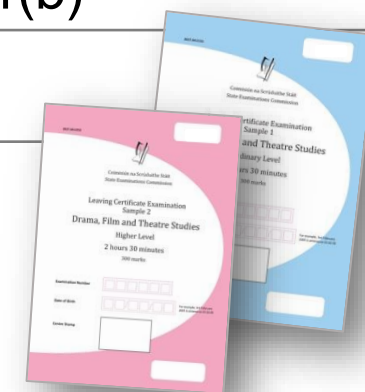
Question 3 – Prescribed Drama/Theatre – Answer 3(a) **or** 3(b)

Question 4 – Prescribed Film – Answer 4(a) **or** 4(b)

Section C

Reflecting and Responding

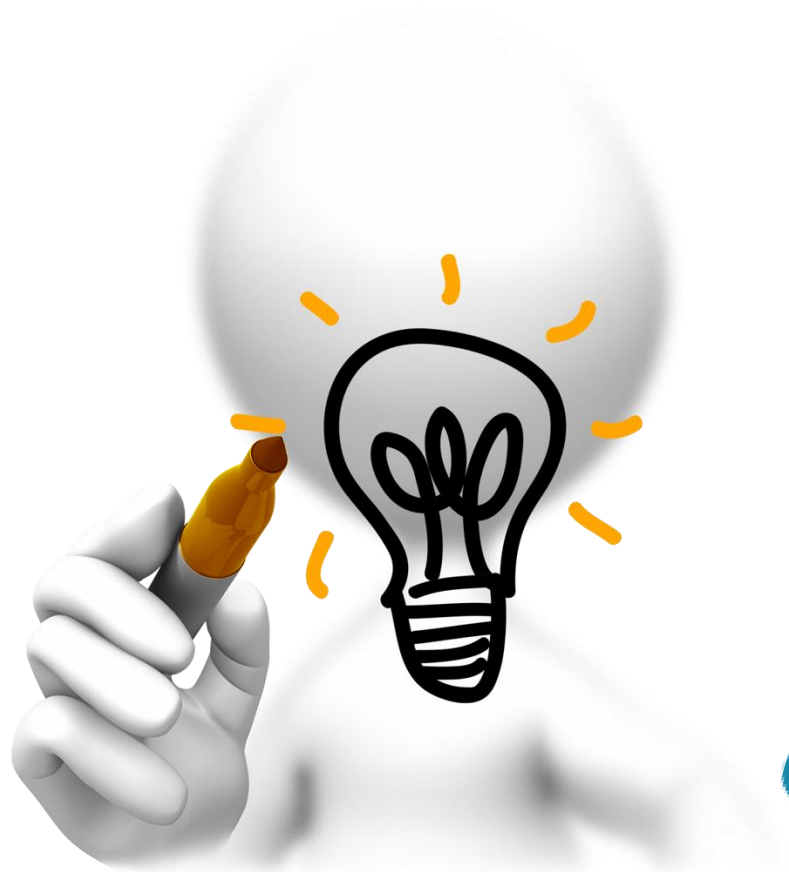
Question 5 – Answer 5(a) **or** 5(b)





Time to Think

Take a moment to jot down your thoughts or any questions you may wish to input to the Q & A function.



Assessment in Senior Cycle

Assessment in senior cycle involves gathering, interpreting, using and reporting information about the processes and outcomes of learning. It takes different forms and is used for a variety of purposes.





Assessment in Senior Cycle

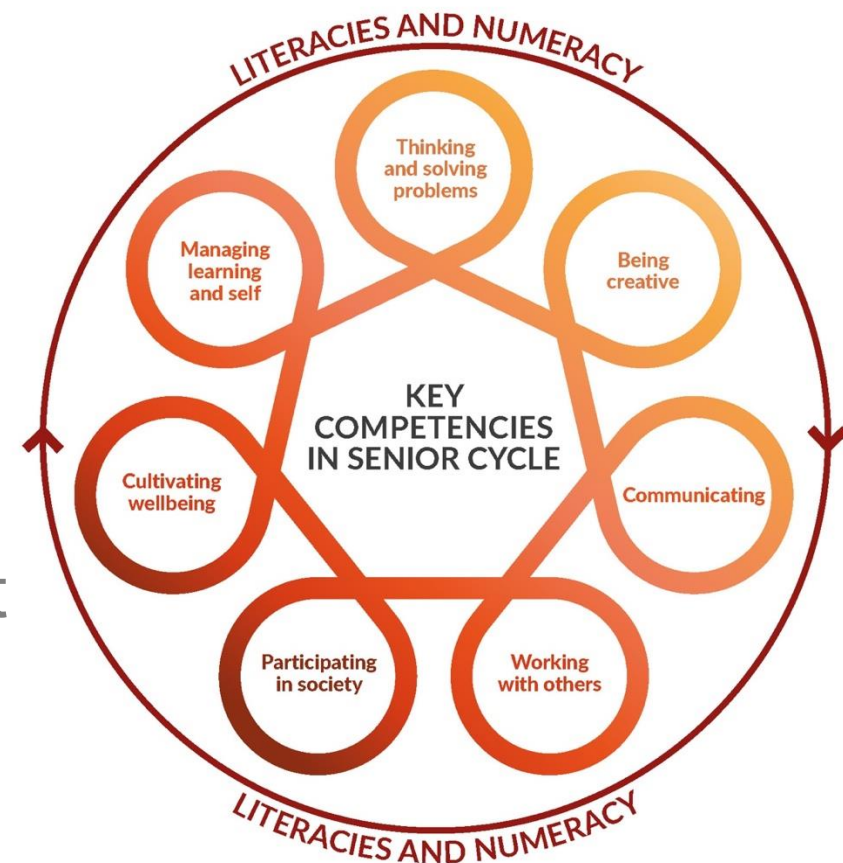
By setting appropriate and **engaging tasks**, asking **questions of varying cognitive demand** and **giving feedback** that promotes student autonomy, assessment will support learning as well as summarising achievement.

Specification for Leaving Certificate Drama, Film and Theatre Studies, pg. 31



Key Competencies and Assessment

The written examination will consist of a range of question types. The senior cycle **key competencies** are embedded in the learning outcomes and **will be assessed** in the context of the learning outcomes.

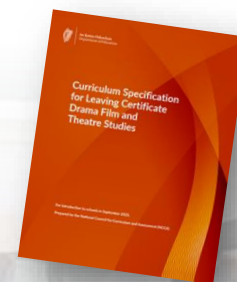


Specification for Leaving Certificate Drama, Film and Theatre Studies, pg. 37



Assessment for certification is based on the rationale, aims and learning outcomes of this specification.

Specification for Leaving Certificate Drama, Film and Theatre Studies, pg. 33



What will the written examination assess?



Oide

The written examination will consist of a range of question types. The senior cycle key competencies are embedded in the learning outcomes and will be assessed in the context of the learning outcomes. The written examination paper will include a selection of questions that will assess, appropriate to each level

- the learning described in the three strands in the specification
- engagement with the specified areas of learning as prescribed by the Department of Education



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Learning Outcome 2.1

How might this learning outcome be assessed in a written examination paper?



Students learn about

Foundations of Critical Response

The language and conventions of film and theatre, including

- shot types and framing
- production design incl. mise en scène
- location
- sound/ lighting
- special effects
- editing
- blocking
- continuity (film)/ stage management (theatre)
- performance style

Students should be able to

- 2.1** demonstrate an understanding of the language and conventions of film and theatre



Learning Outcome 2.1

Students learn about

Foundations of Critical Response

The language and conventions of film and theatre, including

- shot types and framing
- production design incl. mise en scène
- location
- sound/ lighting
- special effects
- editing
- blocking
- continuity (film)/ stage management (theatre)
- performance style

Students should be able to

2.1 demonstrate an understanding of the language and conventions of film and theatre



(c)

Figure A in Paper X is an image from *Dancing at Lughnasa* by Brian Friel.

Name and explain **two** elements of the *mise-en-scène* depicted in **Figure A**.

Element 1:
Explanation:

Ceist

Element 2:
Explanation:

Figure A. *Íomhá shocair as Dancing at Lughnasa le Brian Friel.*
Figure A. Still image from *Dancing at Lughnasa* by Brian Friel.

Leaving Certificate Examination - Sample 1
Drama, Film and Theatre Studies - Paper X - Ordinary Level



Learning Outcome 2.1

(c)

Figure A in Paper X is an image from *Dancing at Lughnasa* by Brian Friel.

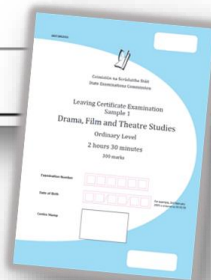
Name and explain **two** elements of the *mise-en-scène* depicted in **Figure A**.

Element 1:

Explanation:

Element 2:

Explanation:



Ceist 1(c)

Question 1(c)



Fíor A. Íomhá shocair as *Dancing at Lughnasa* le Brian Friel.

Figure A. Still image from *Dancing at Lughnasa* by Brian Friel.

Leaving Certificate Examination - Sample 1
Drama, Film and Theatre Studies - Paper X - Ordinary Level



Learning Outcome 2.1

Strand 2 Learning outcomes

Students learn about

Foundations of Critical Response

The language and conventions of film and theatre, including

- shot types and framing
- production design incl. mise en scène
- location
- sound/ lighting
- special effects
- editing
- blocking
- continuity (film)/ stage management (theatre)
- performance style

Students should be able to

- 2.1** demonstrate an understanding of the language and conventions of film and theatre





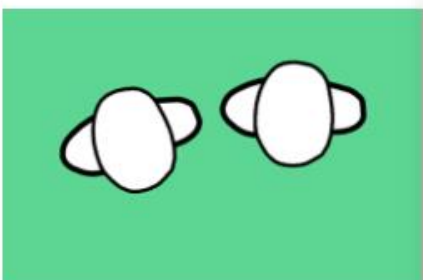
Learning Outcome 2.1

(f)

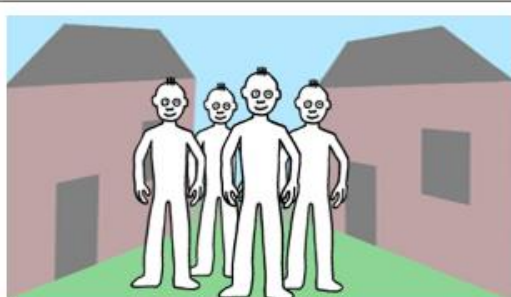
Identify the camera shots in each of the images below:



Shot:



Shot:



Shot:



Shot:

Students learn about

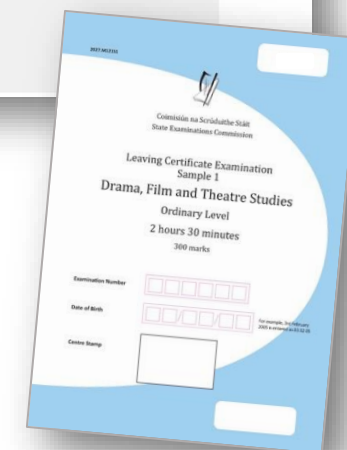
Foundations of Critical Response

The language and conventions of film and theatre, including

- shot types and framing
- production design incl. mise en scène
- location
- sound/ lighting
- special effects
- editing
- blocking
- continuity (film)/ stage management (theatre)
- performance style

Students should be able to

- 2.1** demonstrate an understanding of the language and conventions of film and theatre





Learning Outcome 2.1

(d)

State **two** reasons why stage directions are used in theatre.

1:

2:

Students learn about

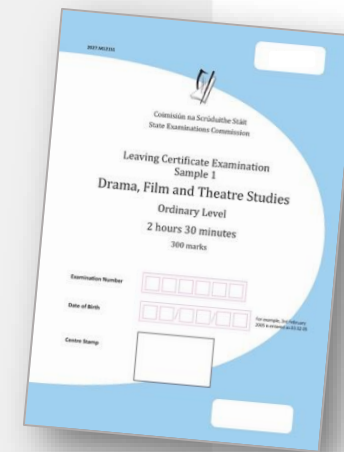
Foundations of Critical Response

The language and conventions of film and theatre, including

- shot types and framing
- production design incl. mise en scène
- location
- sound/ lighting
- special effects
- editing
- blocking
- continuity (film)/ stage management (theatre)
- performance style

Students should be able to

2.1 demonstrate an understanding of the language and conventions of film and theatre





Learning Outcome 2.1

(d)

State **two** reasons why stage directions are used in theatre.

1:

2:

Students learn about

Foundations of Critical Response

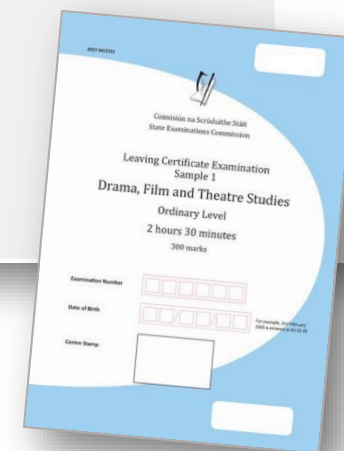
The language and conventions of film and theatre, including

- shot types and framing
- production design incl. mise en scène
- location
- sound/ lighting
- special effects
- editing
- blocking
- continuity (film)/ stage management (theatre)
- performance style

Students should be able to

- 2.1** demonstrate an understanding of the language and conventions of film and theatre

What else might students “learn about” when they engage with this learning outcome?





Time to Respond



Take a moment to reflect on what you have just learned. How will this shape your classroom practice?

Note your thoughts in your portfolio.



What will the written examination assess?



The written examination will consist of **a range of question types**. The senior cycle key competencies are embedded in the learning outcomes and will be assessed in the context of the learning outcomes. The written examination paper will include a selection of questions that will assess, appropriate to each level

- the learning described in the three strands in the specification
- engagement with the specified areas of learning as prescribed by the Department of Education



Question Types



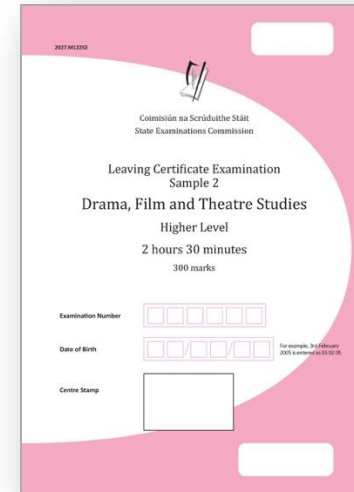
Oide

(e)

Indicate if the following statements are true **or** false by completing the table below.

One has been completed for you.

Statement	True or False
Continuity means filming continuously over an extended period.	
Improvisation is defined as improving a dramatic performance.	
Blocking occurs when the audience cannot fully see the stage.	
A prompt script/book is another name for a call sheet.	
<i>Theatre-in-the-round can only take place in a circular space.</i>	False
Diegetic sound can be heard by the characters as well as by the audience.	



Students learn about

Foundations of Critical Response

The language and conventions of film and theatre, including

- shot types and framing
- production design incl. mise en scène
- location
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- blocking
- continuity (film)/ stage management (theatre)
- performance style

Students should be able to

- 2.1** demonstrate an understanding of the language and conventions of film and theatre

Question Types



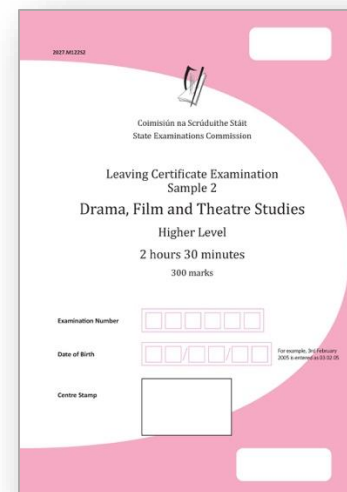
Oide

(e)

Indicate if the following statements are true **or** false by completing the table below.

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<i>Theatre-in-the-round can only take place in a circular space.</i>	False
Diegetic sound can be heard by the characters as well as by the audience.	



Students learn about

Using creative and technical elements to develop pre-production materials of a creative project, including

- table readings/sharing drafts
- sketches/ground plans
- mood boards/storyboards/model boxes
- set design
- location and shot lists (film)
- actor/scene breakdown
- props/furniture lists
- choreography
- sound/lighting/costume designs
- play-scripts/screenplays
- call sheets
- marked script including information relevant to the person using the script and their role in production
- editing and design software.

Students should be able to

- 1.11.** identify and develop the necessary pre-production materials required for their creative tasks.

Question Types



Oide

(e)

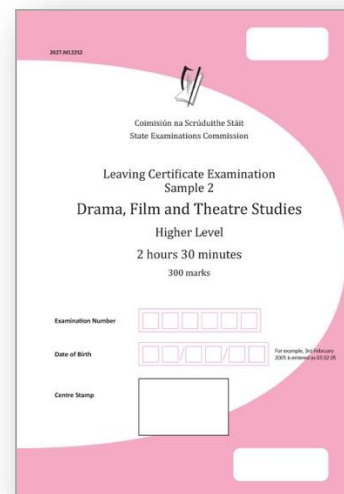
Indicate if the following statements are true or false by completing the table below.
One has been completed for you.

Statement	True or False
Continuity means filming continuously over an extended period.	
Improvisation is defined as improving a dramatic performance.	
Blocking occurs when the audience cannot fully see the stage.	
A prompt script/book is another name for a call sheet.	
<i>Theatre-in-the-round can only take place in a circular space.</i>	
Diegetic sound can be heard by the characters as well as by the audience.	

The use of foundational performance skills including

- building on acting skills for stage/screen
- establishing a relationship with the audience
- creating and sustaining a character/role in performance
- visual composition
- vocal work
- using appropriate pace and rhythm.

1.15. use a range of performance skills in their creative tasks.





Question Types

Students learn about

Foundations of Critical Response

The language and conventions of film and theatre, including

Students should be able to

2.1 demonstrate an understanding of the language and conventions of film and theatre

(e)

Indicate if the following statements are true or false by completing the table below.

leted for you.

Statement	True or False
filming continuously over an extended period.	
improving a dramatic performance.	
audience cannot fully see the stage.	
ther name for a call sheet.	
a circular space.	False
ters as well as by the	

Students learn about

Students should be able to

Using creative and technical elements to develop pre-production materials of a creative project, including

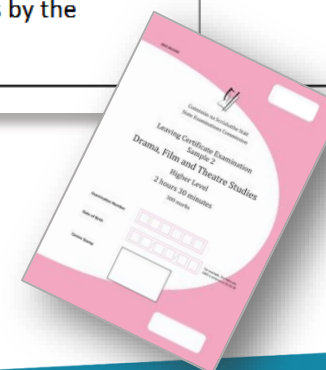
- table readings/sharing drafts
- sound/lighting/costume designs

1.11 identify and develop the necessary pre-production materials required for their creative tasks.

The use of foundational performance skills including

- building on acting skills for stage/screen
- establishing a relationship with the audience
- creating and sustaining a character/role in performance
- visual composition
- vocal work
- using appropriate pace and rhythm.

1.15 use a range of performance skills in their creative tasks.



Learning Outcome 1.14



Oide

Producing and Performing

Finalising a piece of work and engaging in processes including

- using a selection of pre-production materials and employing the various creative and technical elements
- making a final edit (film)
- producing/performing the final piece of work
- considering accessibility, including through the use of close captioning or planning for relaxed screening/ performances (in film).

1.14. produce, and screen (film) or stage and perform (theatre), their creative tasks for an audience.

Learning Outcome 1.14



Oide

(f)

Outline **two** ways in which either a theatre performance or a film could be made accessible to **one** of the following audiences:

- Deaf/hearing impaired people
- Neurodivergent people.

Tick (✓) the box to indicate which group you have chosen to answer about.

Deaf/hearing impaired people ☐

Neurodivergent people ☐

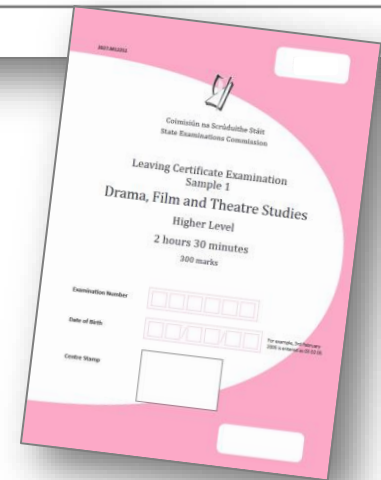
1:

Producing and Performing

Finalising a piece of work and engaging in processes including

- using a selection of pre-production materials and employing the various creative and technical elements
- making a final edit (film)
- producing/performing the final piece of work
- considering accessibility, including through the use of close captioning or planning for relaxed screening/ performances (in film).

1.14. produce, and screen (film) or stage and perform (theatre), their creative tasks for an audience.



Learning Outcome 1.14



(c)
Define **each** of the following terms and explain, in each case, why these options might be considered for a theatrical performance:

relaxed performance

captions

Relaxed performance:

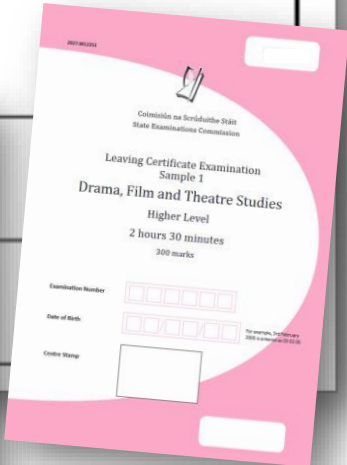
Explanation:

Producing and Performing

Finalising a piece of work and engaging in processes including

- using a selection of pre-production materials and employing the various creative and technical elements
- making a final edit (film)
- producing/performing the final piece of work
- considering accessibility, including through the use of close captioning or planning for relaxed screening/ performances (in film).

1.14. produce, and screen (film) or stage and perform (theatre), their creative tasks for an audience.



Learning Outcome 2.7



Analysing and Interpreting

- expressing their views about the work of established practitioners, interpreting and evaluating practitioners' decisions and creative stagecraft choices including the aesthetic and/ or technical features
- the language and the various modes of review.

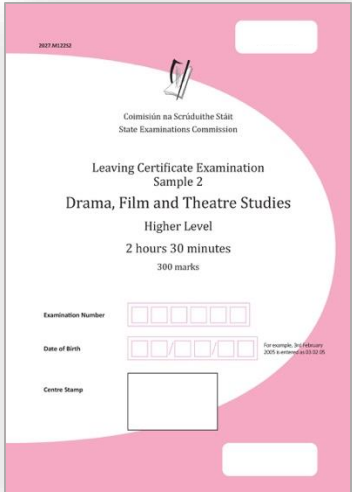
2.7. analyse and critique a public theatre performance and a cinema screening

(c)
Define **each** of the following terms and explain, in each case, why these options might be considered for a theatrical performance:

relaxed performance

captions

Relaxed performance:
Explanation:



Learning Outcome 1.14 and 2.7



Oide

Analysing and Interpreting

- expressing their views about the work of established practitioners, interpreting and evaluating practitioners' decisions and creative stagecraft choices including the aesthetic and/ or technical features
- the language and the various modes of review.

2.7. analyse and critique a public theatre performance and a cinema screening

(c)

Define **each** of the following terms and explain, in each case, why these options might be considered for a theatrical performance:

relaxed performance

captions

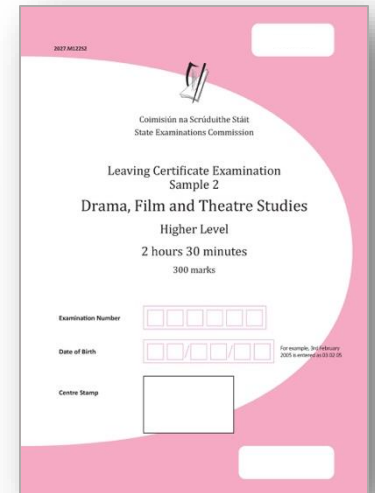
Relaxed performance:

Producing and Performing

Finalising a piece of work and engaging in processes including

- using a selection of pre-production materials and employing the various creative and technical elements
- making a final edit (film)
- producing/performing the final piece of work
- considering accessibility, including through the use of close captioning or planning for relaxed screening/ performances (in film).

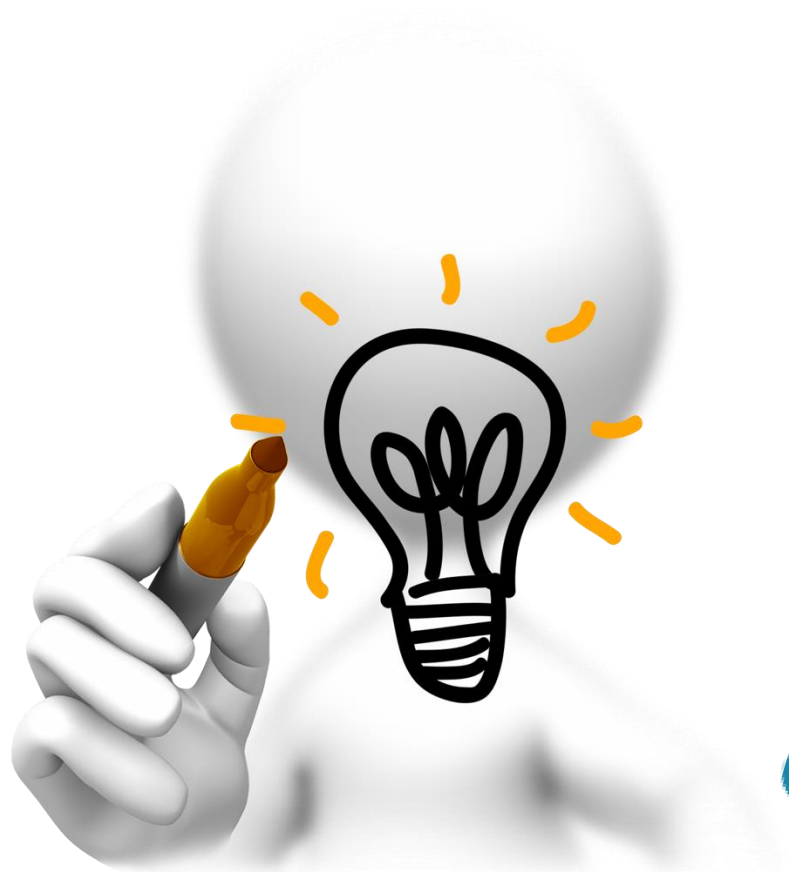
1.14. produce, and screen (film) or stage and perform (theatre), their creative tasks for an audience.





Time to Think

Take a moment to jot down your thoughts or any questions you may wish to input to the Q & A function.





Questions and Answers



What will the written examination assess?



Oide

The written examination will consist of a range of question types. The senior cycle key competencies are embedded in the learning outcomes and will be assessed in the context of the learning outcomes. The written examination paper will include a selection of questions that will assess, appropriate to each level

- the learning described in the three strands in the specification
- engagement with the specified areas of learning as prescribed by the Department of Education

Focus on Specified Areas of Learning



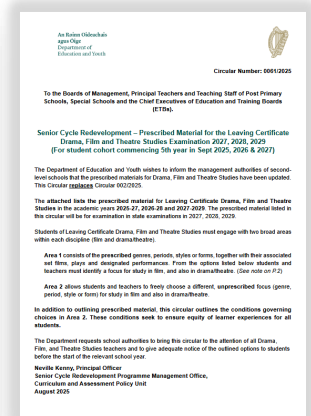
Oide

Students of Leaving Certificate Drama, Film and Theatre Studies must engage with two broad areas within each discipline (film and drama/theatre).

Area 1 consists of the **prescribed** genres, periods, styles or forms, together with their associated set films, plays and designated performances. From the options listed below students and teachers must identify a focus for study in film, and also in drama/theatre. (See *note on P.2*)

Area 2 allows students and teachers to freely choose a different, **unprescribed** focus (genre, period, style or form) for study in film and also in drama/theatre.

In addition to outlining prescribed material, this circular outlines the conditions governing choices in Area 2. These conditions seek to ensure equity of learner experiences for all students.



Circular Letter 0061/2025 pg. 1

Focus on Specified Areas of Learning



Oide

An Roinn Oideachais
agus Óige
Department of
Education and Youth



Circular Number: 0061/2025

To the Boards of Management, Principal Teachers and Teaching Staff of Post Primary Schools, Special Schools and the Chief Executives of Education and Training Boards (ETBs).

Senior Cycle Redevelopment – Prescribed Material for the Leaving Certificate Drama, Film and Theatre Studies Examination 2027, 2028, 2029
(For student cohort commencing 5th year in Sept 2025, 2026 & 2027)

The Department of Education and Youth wishes to inform the management authorities of second-level schools that the prescribed materials for Drama, Film and Theatre Studies have been updated. This Circular **replaces** Circular 002/2025.

The attached lists the prescribed material for Leaving Certificate Drama, Film and Theatre Studies in the academic years 2025-27, 2026-28 and 2027-2029. The prescribed material listed in this circular will be for examination in state examinations in 2027, 2028, 2029.

Students of Leaving Certificate Drama, Film and Theatre Studies must engage with two broad areas within each discipline (film and drama/theatre).

Area 1 consists of the prescribed genres, periods, styles or forms, together with their associated set films, plays and designated performances. From the options listed below students and teachers must identify a focus for study in film, and also in drama/theatre. (See note on P.2)

Area 2 allows students and teachers to freely choose a different, **unprescribed** focus (genre, period, style or form) for study in film and also in drama/theatre.

In addition to outlining prescribed material, this circular outlines the conditions governing choices in Area 2. These conditions seek to ensure equity of learner experiences for all students.

The Department requests school authorities to bring this circular to the attention of all Drama, Film, and Theatre Studies teachers and to give adequate notice of the outlined options to students before the start of the relevant school year.

Neville Kenny, Principal Officer
Senior Cycle Redevelopment Programme Management Office,
Curriculum and Assessment Policy Unit
August 2025

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 Letter 0061/2025 pg. 3



Focus on Specified Areas of Learning



Oide

Students learn about

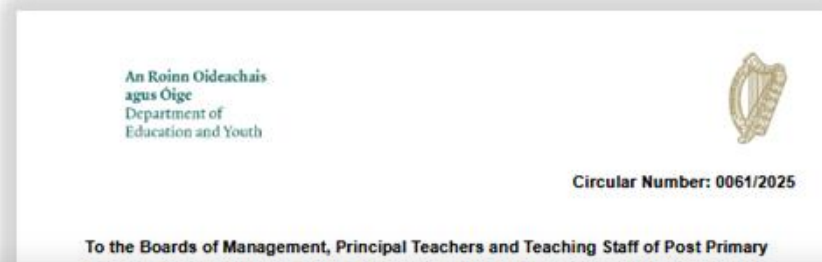
Considering the work of established practitioners, including those encountered in the specified areas of learning, as it informs their own creative process.

- the broader cinematic and theatrical context within which various genres; periods; styles, forms exist
- the key features, techniques and conventions of particular genres, periods, styles, forms and practitioners

Students should be able to

1.12 experiment with key features, techniques and conventions in theatre/film to inform the development of creative tasks.

2.2. demonstrate an understanding of the key features of the genres, periods, styles and forms in the specified areas of learning explored.



Students of Leaving Certificate Drama, Film and Theatre Studies must engage with two broad areas within each discipline (film and drama/theatre).

Area 1 consists of the prescribed genres, periods, styles or forms, together with their associated set films, plays and designated performances. From the options listed below students and

August 2025



Student Guidelines inside the Paper

Section B

Exploring Drama, Theatre and Film

160 marks

Answer **Question 3** Prescribed Drama/Theatre, and **Question 4** Prescribed Film.

Please note:

For the purpose of assessment, in **Section B** the term **focus of study** is understood to represent the prescribed genres/ periods/ styles/ forms you have studied in both theatre and film.

While each of the following terms; 'features', 'conventions' or 'techniques' may be used individually or together, the term characteristic(s) is understood to mean one or more features, conventions or techniques associated with any focus of study.



Student Guidelines inside the Paper

Section B

Exploring Drama, Theatre and Film

160 marks

Answer **Question 3** Prescribed Drama/Theatre, and **Question 4** Prescribed Film.

Please note:

For the purpose of assessment, in **Section B** the term **focus of study** is understood to represent the prescribed genres/ periods/ styles/ forms you have studied in both theatre and film.

While each of the following terms; 'features', 'conventions' or 'techniques' may be used individually or together, the term characteristic(s) is understood to mean one or more features, conventions or techniques associated with any focus of study.

- the broader cinematic and theatrical context within which various genres; periods; styles, forms exist
- the key features, techniques and conventions of particular genres, periods, styles, forms and practitioners

- 2.2.** demonstrate an understanding of the key features of the genres, periods, styles and forms in the specified areas of learning explored.



Student Guidelines inside the Paper

- the broader cinematic and theatrical context within which various genres; periods; styles, forms exist

- the key features, techniques and conventions of particular genres, periods, styles, forms and practitioners

- 2.2.** demonstrate an understanding of the key features of the genres, periods, styles and forms in the specified areas of learning explored.

Section B

Exploring Drama, Theatre and Film

160 marks

Answer **Question 3** Prescribed Drama/Theatre, and **Question 4** Prescribed Film.

Please note:

For the purpose of assessment, in **Section B** the term **focus of study** is understood to represent the prescribed genres/ periods/ styles/ forms you have studied in both theatre and film.

While each of the following terms; 'features', 'conventions' or 'techniques' may be used individually or together, the term **characteristic(s)** is understood to mean one or more features, conventions or techniques associated with any focus of study.



Area 1 Prescribed Focus of Study

Question 3

Prescribed Drama/Theatre

Answer **either** (a) **or** (b).

(a)

(80 marks)

Name your prescribed focus of study in drama/theatre and identify **two** characteristics associated with this focus of study.

Discuss the impact that, in your opinion, these characteristics have on the designated performance of the set play. Support your discussion with reference to specific examples from the designated performance **and** at least **one** other example from scenes or extracts from other theatrical performances within this focus of study.





Area 1 Prescribed Focus of Study

Question 3

Prescribed Drama/Theatre

Answer **either** (a) **or** (b).

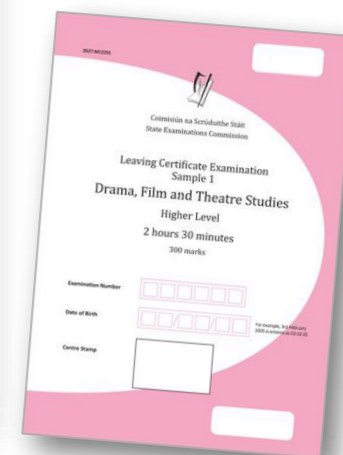
(a)

(80 marks)

Name your prescribed focus of study in drama/theatre and identify **two** characteristics associated with this focus of study.

Discuss the impact that, in your opinion, these characteristics have on the designated performance of the set play. Support your discussion with reference to specific examples from the designated performance **and** at least **one** other example from scenes or extracts from other theatrical performances within this focus of study.

OR





Area 1 Prescribed Focus of Study

(b) Answer **one** of the following; (i) **or** (ii) **or** (iii).

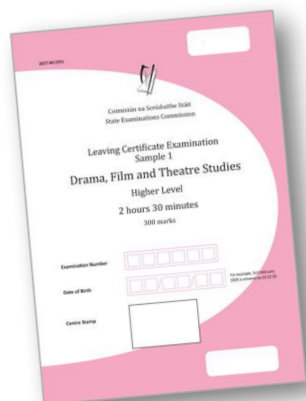
(80 marks)

OR

- (i) Discuss **three** aspects of Caitriona Ennis's performance as Minnie in Druid's production of *The Shadow of a Gunman* directed by Garry Hynes that, in your opinion, contribute to the overall success of the production. Support your discussion with specific reference to Caitriona Ennis's performance as Minnie **and** to the designated performance as a whole.
- (ii) Discuss **three** aspects of Séan T. Ó Meallaigh's performance as Diarmuid in Fíbín's production of *Tóraíocht* directed by Mikel Murfi that, in your opinion, contribute to the overall success of the production. Support your discussion with specific reference to Séan T. Ó Meallaigh's performance as Diarmuid **and** to the designated performance as a whole.

OR

- (iii) Discuss **three** aspects of Séan T. Ó Meallaigh's performance as Diarmuid in Fíbín's production of *Tóraíocht* directed by Mikel Murfi that, in your opinion, contribute to the overall success of the production. Support your discussion with specific reference to Séan T. Ó Meallaigh's performance as Diarmuid **and** to the designated performance as a whole.





Time to Respond

What teaching and learning approaches would best support students in developing the skills and knowledge required to effectively respond to this style of questioning?

Note your thoughts in your portfolio.





Focus on Area 2



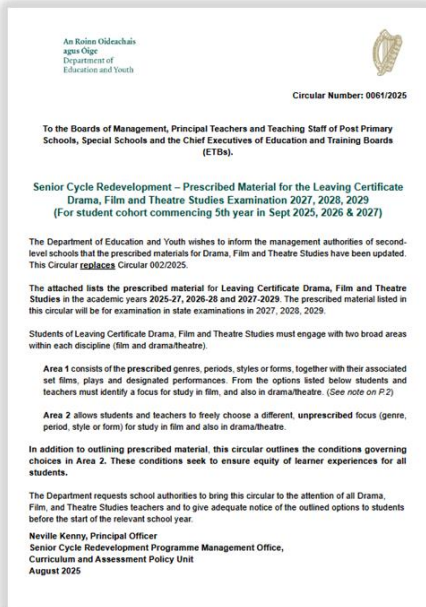
Oide

Area 2: Unprescribed Area of Learning

In Area 2, students and teachers will choose an unprescribed focus of study (genre, period, style or form) in film. They will also choose a focus of study in drama/theatre. In each field the focus of study chosen for Area 2 should be explored through the use of extracts, scenes, and/or clips.

The Department reminds schools that:

- The genre, period, style, form or production chosen as a focus for study for Area 2 cannot be any of the three options prescribed for Area 1.
- Texts prescribed for study in any other Leaving Certificate subject in the year in which students will be assessed in Leaving Certificate Drama, Film and Theatre Studies cannot be selected for further exploration in Area 1 or as a focus for exploration in Area 2.





Student Guidelines inside the Paper



Oide

Question 2

Unprescribed focus of study

(40 marks)

Answer all parts.

Please note:

For the purpose of assessment in **Question 2**, the term **focus of study** is understood to represent unprescribed genres/periods/styles/forms studied in both theatre and film.

In answering this question, you may not refer to any plays or films prescribed for study and examination in 2027 in this subject, or in any other Leaving Certificate subject.

While each of the following terms; 'features', 'conventions' or 'techniques' may be used individually or together, the term **characteristic(s)** is understood to mean one or more features, conventions or techniques associated with any focus of study.

Area 2 Unprescribed Focus of Study



Oide

- **Area 2** will be a genre, period, style or form which will be freely chosen by teachers, in consultation with their students
 - The selected genre, period, style, form or production for Area 2 cannot be any of the three options specified for Area 1
 - Students will explore the key features, techniques and conventions of the chosen genre, period, style or form
 - They will engage with a selection of short scenes, extracts and/or clips from at least one production/ performance, related to the chosen genre, period, style or form
 - This approach will allow students to develop a knowledge and understanding of the key features and attributes of various dramatic and cinematic genres and periods.

(a)

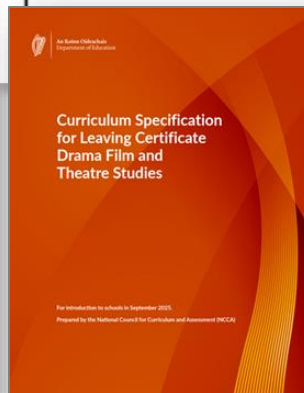
Unprescribed Drama/Theatre

Name your unprescribed focus of study in drama/theatre and identify **one** typical characteristic associated with this focus of study.

Discuss how the characteristic that you have identified is used effectively, making reference to at least **one** scene or extract you have engaged with in this focus of study.

Unprescribed focus of study in drama/theatre:

Characteristic:



Page 28

Area 2 Unprescribed Focus of Study



Oide

- **Area 2** will be a genre, period, style or form which will be freely chosen after consultation with their

- The selected genre, period, style or form will be one of the three options specified in the syllabus.
- Students will explore the key features and attributes of the chosen genre, period, style or form.
- They will engage with a range of texts, including scenes, extracts and one production/ performance, from the chosen genre, period, style or form.
- This approach will allow students to develop a knowledge and understanding of the key features and attributes of various dramatic and cinematic genres and periods.

(a)

Unprescribed Drama/Theatre

Name your unprescribed focus of study in drama/theatre and identify **one** typical characteristic associated with this focus of study.

Discuss how the characteristic that you have identified is **used effectively**, making reference to at least **one** scene or extract you have engaged with in this focus of study.

Unprescribed focus of study in drama/theatre:

Characteristic:



Area 2 Unprescribed Focus of Study



Oide

- **Area 2** will be a genre, period, style or form

which will be freely chosen
consultation with their

- The selected genre, period, style or form for Area 2 will be one of the three options specified in the syllabus.
- Students will explore the techniques and conventions of the chosen genre, period, style or form.
- They will engage with scenes, extracts and one production/ performance of the chosen genre, period, style or form.
- This approach will allow students to develop a knowledge and understanding of the features and attributes of various dramatic and cinematic genres and periods.

(b)

Unprescribed Film

With reference to at least **one** unprescribed film you have studied, discuss how **one** of the following elements contributed to your understanding of your unprescribed focus of study:

soundtrack

editing

costume

Unprescribed focus of study in film:

Tick (✓) the relevant box to indicate if you are answering on soundtrack, editing or costume

soundtrack ☐

editing ☐

costume ☐



Time to Think



Oide

Take a moment to jot down your thoughts or any questions you may wish to input to the Q & A function.





Questions and Answers





Differentiation

Examination questions will require students to demonstrate learning appropriate to each level. Differentiation at the point of assessment will also be achieved through the stimulus material used, and the extent of the structured support provided for examination students at different levels.





Differentiation

Analysing and Interpreting

- expressing their views about the work of established practitioners, interpreting and evaluating practitioners' decisions and creative stagecraft choices including the aesthetic and/ or technical features
- the language and the various modes of review.

2.7. analyse and critique a public theatre performance and a cinema screening

Take a minute to consider how this learning outcome may be assessed at both Higher and Ordinary level.



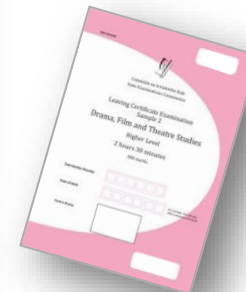


(a)

(40 marks)

Cinematic and theatrical productions can often hold up a mirror to society.

Identify **one** social issue or an aspect of society explored in a film **or** a theatrical performance you attended. Explain how this social issue or aspect of society was explored in this film or theatrical performance using examples from a named film or theatrical performance.



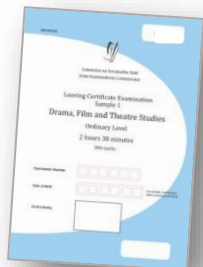
(a)

(40 marks)

Watching a live performance or film screening can generate a range of powerful emotions in the audience, such as: fear, anger, shock, amusement, joy.

Name a live theatrical performance **or** cinema screening that you have seen during the course of your studies in Drama, Film and Theatre.

Identify the main emotion you experienced during this theatrical performance/cinema screening and explain how **one** aspect of the production prompted this emotional response. Support your explanation with reference to the live theatrical performance **or** cinema screening that you attended.



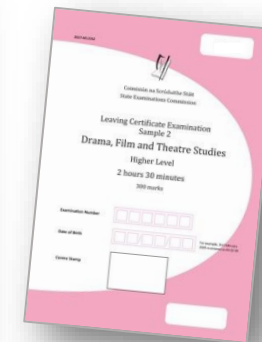


(a)

(40 marks)

Cinematic and theatrical productions can often hold up a mirror to society.

Identify **one** social issue or an aspect of society explored in a film **or** a theatrical performance you attended. Explain how this social issue or aspect of society was explored in this film or theatrical performance using examples from a named film or theatrical performance.



Analysing and Interpreting

- expressing their views about the work of established practitioners, interpreting and evaluating practitioners' decisions and creative stagecraft choices including the aesthetic and/ or technical features
- the language and the various modes of review.

2.7. analyse and critique a public theatre performance and a cinema screening



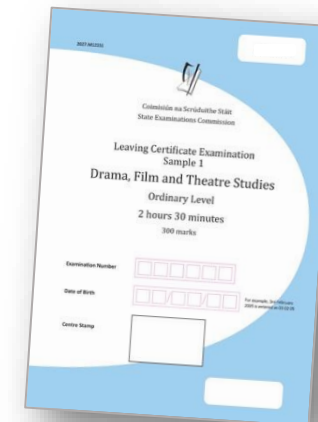
(a)

(40 marks)

Watching a live performance or film screening can generate a range of powerful emotions in the audience, such as: fear, anger, shock, amusement, joy.

Name a live theatrical performance **or** cinema screening that you have seen during the course of your studies in Drama, Film and Theatre.

Identify the main emotion you experienced during this theatrical performance/cinema screening and explain how **one** aspect of the production prompted this emotional response. Support your explanation with reference to the live theatrical performance **or** cinema screening that you attended.



Analysing and Interpreting

- expressing their views about the work of established practitioners, interpreting and evaluating practitioners' decisions and creative stagecraft choices including the aesthetic and/ or technical features
- the language and the various modes of review.

2.7. analyse and critique a public theatre performance and a cinema screening



Consider the use of the word “**explain**” in each of the questions you have just explored. In what way would this require a differentiated response from a higher and ordinary level candidate?



(a)

(40 marks)

Cinematic and theatrical productions can often hold up a mirror to society.

Identify **one** social issue or an aspect of society explored in a film **or** a theatrical performance you attended. **Explain** how this social issue or aspect of society was explored in this film or theatrical performance using examples from a named film or theatrical performance.



(a)

(40 marks)

Watching a live performance or film screening can generate a range of powerful emotions in the audience, such as: fear, anger, shock, amusement, joy.

Name a live theatrical performance **or** cinema screening that you have seen during the course of your studies in Drama, Film and Theatre.

Identify the main emotion you experienced during this theatrical performance/cinema screening and **explain** how **one** aspect of the production prompted this emotional response. Support your explanation with reference to the live theatrical performance **or** cinema screening that you attended.





Action Verbs

Learning outcomes in the specification are not distinguished between higher and ordinary level.

“Each action verb is described in terms of what the learner should be able to do once they have achieved the learning outcome.” (*Page 41.*)

The learning outcome action verb details the highest level achievable by student.

Command words are used for examination purposes in the examination papers.



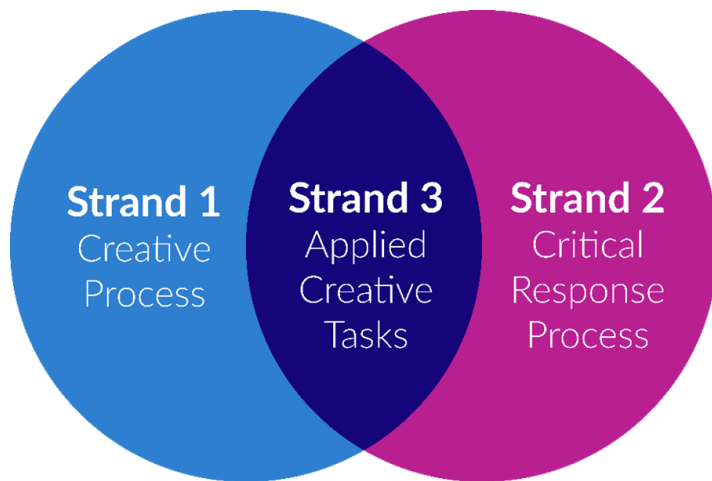


Time to Respond

Reflect on what you have learned. How might we design questions in our day-to-day classroom practice that help all students show their understanding?

Note your thoughts in your portfolio.





All three strands are interwoven and should be studied concurrently, not in a linear order.

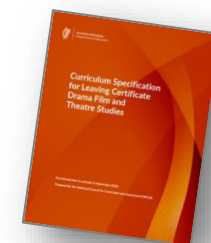
Curriculum Specification for Leaving Certificate Drama Film and Theatre Studies pg. 4



Oide

The written examination paper will include a selection of questions that will assess, appropriate to each level

- the learning **described in the three strands in the specification**
- engagement with the specified areas of learning as prescribed by the Department of Education



Page 37



A.C.T. and A.A.C.

Strand 3: Applied Creative Tasks

- 3 No. Applied Creative Tasks outlined in Strand 3 of the Specification
- **Not submitted** for external assessment
- Learning achieved may be assessed as part of the final written examination

Additional Assessment Component

- Called the Creativity in Practice Project
- Brief will be set by State Examinations Commission
- **Submitted to SEC** for assessment
- Worth 50% of final external assessment marks



ACTs and Assessment

The Applied Creative Tasks will not be assessed by the State Examinations Commission, however the **learning achieved will be assessed**, as appropriate, by the Additional Assessment Component (AAC) and written examination.



Page 24



Assessment for certification is based on the rationale, aims and learning outcomes of this specification.

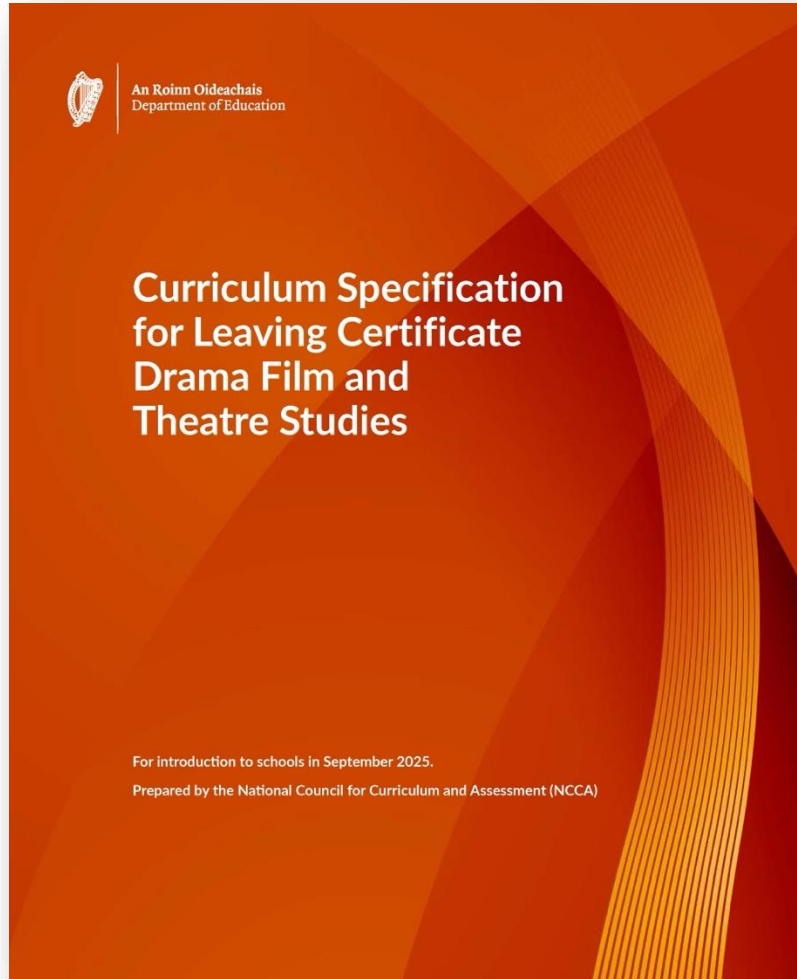
Specification for Leaving Certificate Drama, Film and Theatre Studies, pg. 33



Learning in ACT 3



Oide



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Applied Creative Task 3: Piece of theatre or 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.

Initially, students will research their work and may communicate with other film or theatre practitioners in the local or wider community, as part of this research phase of the process. Students can choose to work on an individual project if they wish, or they can collaborate with others.

The piece of drama should be five to eight minutes in length. For a short film, this should be three to five minutes in the edited format. The work will be performed/ shown to an audience.

Students should not commence this task until the first two applied creative tasks have been completed.

Students learn about	Students should be able to
<ul style="list-style-type: none">identifying the genre(s)/period(s)/style(s)/form(s) that will inform their creative taskactively engaging with the creative process to make a piece of theatre or a short filmcollaborating with others (if relevant) to agree a concept and develop the creative taskassuming their role(s) in the process and understanding what their responsibilities areworking together, where relevant, to explore problems and find solutionsengaging with the audience, where relevantusing their understanding of the work of established practitioners to inform their own creative practicesetting feasible goals and timelines.	<p>3.13 develop, record and edit a short film or make a piece of theatre, working collaboratively or individually.</p> <p>3.14 use their engagement with the work of established practitioners to inform their own creative practice.</p> <p>3.15 perform/show a piece of work to an audience.</p> <p>3.16 explain decisions made, referring to influences, and reflect on the effectiveness of the piece.</p> <p>3.17 evaluate their work.</p> <p>3.18 reflect on the experience of making the work, including how their engagement with the work of established practitioners influenced and informed their own work.</p>

Leaving Certificate Drama Film and Theatre Studies Specification

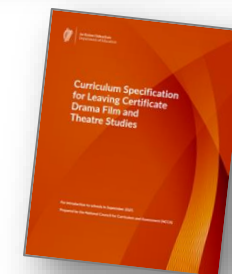
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Learning Achieved Will Be Assessed

Applied Creative Task 3: Piece of theatre or 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.



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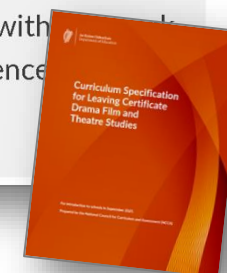


Students learn about

- identifying the genre(s)/period(s)/style(s)/form(s) that will inform their creative task
- actively engaging with the creative process to make a piece of theatre or a short film
- collaborating with others (if relevant) to agree a concept and develop the creative task
- assuming their role(s) in the process and understanding what their responsibilities are
- working together, where relevant, to explore problems and find solutions
- engaging with the audience, where relevant
- using their understanding of the work of established practitioners to inform their own creative practice
- setting feasible goals and timelines.

Students should be able to

- 3.13** develop, record and edit a short film or make a piece of theatre, working collaboratively or individually.
- 3.14** use their engagement with the work of established practitioners to inform their own creative practice.
- 3.15** perform/show a piece of work to an audience.
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- 3.18** reflect on the experience of making the work, including how their engagement with the work of established practitioners influenced their own work.



Section C Reflecting and Responding 40 marks

Question 5

Answer **either** (a) **or** (b).

(a) (40 marks)

Identify **one** live theatrical performance you attended as part of your Drama, Film and Theatre Studies course. Discuss the ways in which your engagement in the critical process **or** the creative process, during the course of completing the Applied Creative Tasks (ACTs), informed your personal response to this live theatrical performance.

OR

(b) (40 marks)

Imagine you are the director of a low-budget short film. Based on what you have learned from your engagement in filmmaking or from your wider film studies, identify which **two** of the following you would prioritise in order to make the most effective use of your limited budget:

- quality of camera
- lighting
- sound
- production design
- actor(s).

Provide a rationale for each of your choices.

Tick (✓) the relevant box to indicate which question part you are answering.	
5(a) <input type="checkbox"/>	5(b) <input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
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This question continues on the next page



Applied Creative Task 3: Piece of theatre or 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.

Section C

Reflecting and Responding

40 marks

Question 5

Answer **either** (a) **or** (b).

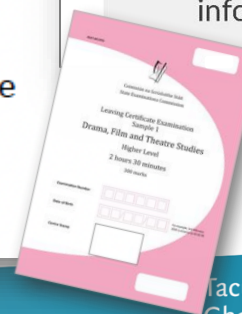
(a)

Identify **one** live theatrical performance you attended as part of your Drama, Film and Theatre Studies course. Discuss the ways in which your engagement in the critical process **or** the creative process, during the course of completing the Applied Creative Tasks (ACTs) informed your personal response to this live theatrical performance.

(40 marks)

Students should be able to

- 3.13** develop, record and edit a short film or make a piece of theatre, working collaboratively or individually.
- 3.14** use their engagement with the work of established practitioners to inform their own creative practice.
- 3.15** perform/show a piece of work to an audience.
- 3.16** explain decisions made, referring to influences and reflect on the effectiveness of the piece.
- 3.17** evaluate their work.
- 3.18** reflect on the experience of making the work, including how their engagement with the work of established practitioners influenced and informed their own work.





Applied Creative Task 1: Ensemble-driven piece of theatre

In this task, students will collaborate to make an ensemble-driven piece of theatre, informed by chosen theatrical genre(s), period(s), style(s), or form(s).

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 the ensemble piece.

Through the planning and development of the work, students will hone their collaborative, and applied creative skills. They will give due consideration to creating and sustaining a piece of dramatic action, developing a role or roles, establishing actor/audience relationship, and engaging with aspects of staging (such as set, lighting, sound, costume design, all with accompanying sketches), making necessary decisions in relation to movement and voice, as appropriate.

The work will be performed for an audience¹ and should be approximately of four to six minutes duration.

Students learn about

- identifying the genre(s)/ period(s)/ style(s)/ form(s) that will inform their creative task
- actively engaging with the creative process to develop an ensemble piece of theatre
- collaborating with others to agree a concept and develop the creative task
- assuming their role(s) in the process and understanding what their responsibilities are
- working together to explore problems and find solutions
- setting feasible goals and timelines
- engaging with the audience.

Students should be able to

- 3.1** make an ensemble-driven piece of theatre.
- 3.2** use their engagement with the work of established practitioners to inform their own creative practice.
- 3.3** perform the ensemble-driven piece for an audience.
- 3.4** explain creative decisions made, referring to influences, and reflect on the effectiveness of their work.
- 3.5** evaluate their work.
- 3.6** reflect on the experience of making the work, including how their engagement with the work of established theatrical practitioners influenced and informed their own work.

¹ An audience can consist of fellow students/peers.

Applied Creative Task 2: Film Sequence

In this task, students will collaborate to make a film sequence, applying their learning from chosen genre(s), period(s) style(s), or form(s) in film. The sequence does not have to be a complete film – for example, it could be a scene or sequence of scenes from a larger 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.

Through the planning and development of the work, students will hone their collaborative, and applied creative skills. They will give due consideration to creating and sustaining a coherent film sequence, developing a role or roles and engaging with aspects such as set, lighting, sound, costume design, (all with accompanying sketches) making necessary decisions in relation to movement and voice, as appropriate.

The final piece of work should be approximately three minutes' duration, in the edited format. It will be shown to an audience.

Students learn about

- identifying the genre(s)/period(s)/style(s)/form(s) that will inform their creative task
- actively engaging with the creative process to develop a film sequence
- collaborating with others to agree a concept and develop the creative task
- assuming their role(s) in the process and understanding what their responsibilities are
- working together to explore problems and find solutions
- setting feasible goals and timelines.

Students should be able to

- 3.7** develop, record and edit a film sequence through collaboration.
- 3.8** use their engagement with the work of established film practitioners to inform their own creative practice.
- 3.9** show a film to an audience.
- 3.10** explain creative decisions made, refer influences, and reflect on the effectiveness of their work.
- 3.11** evaluate their work.
- 3.12** reflect on the experience of making the work, including how their engagement with established film practitioners influenced and informed their own work.

Applied Creative Task 3: Piece of theatre or 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.

Initially, students will research their work and may communicate with other film or theatre practitioners in the local or wider community, as part of this research phase of the process. Students can choose to work on an individual project if they wish, or they can collaborate with others.

The piece of drama should be five to eight minutes in length. For a short film, this should be three to five minutes in the edited format. The work will be performed/ shown to an audience.

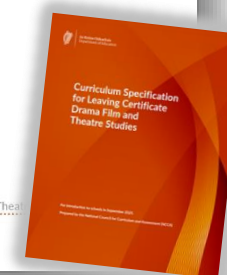
Students should not commence this task until the first two applied creative tasks have been completed.

Students learn about

- identifying the genre(s)/period(s)/style(s)/form(s) that will inform their creative task
- actively engaging with the creative process to make a piece of theatre or a short film
- collaborating with others (if relevant) to agree a concept and develop the creative task
- assuming their role(s) in the process and understanding what their responsibilities are
- working together, where relevant, to explore problems and find solutions
- engaging with the audience, where relevant
- using their understanding of the work of established practitioners to inform their own creative practice
- setting feasible goals and timelines.

Students should be able to

- 3.13** develop, record and edit a short film or make a piece of theatre, working collaboratively or individually.
- 3.14** use their engagement with the work of established practitioners to inform their own creative practice.
- 3.15** perform/show a piece of work to an audience.
- 3.16** explain decisions made, referring to influences, and reflect on the effectiveness of the piece.
- 3.17** evaluate their work.
- 3.18** reflect on the experience of making the work, including how their engagement with the work of established practitioners influenced and informed their own work.





Applied Creative Task 1: Ensemble-driven piece of theatre

In this task, students will collaborate to make an ensemble-driven piece of theatre, informed by chosen theatrical genre(s), period(s), style(s), or form(s).

Students' familiarity with the key features, theatrical genre(s), period(s), style(s), or form(s) will provide a platform for

Through the planning and development of the piece, students will develop their creative skills. They will give due consideration to the process of developing a role or roles, establishing actors' responsibilities (such as set, lighting, sound, costume design, etc.) and the piece's impact in relation to movement and voice, as appropriate.

The work will be performed for an audience.

Students learn about

- identifying the genre(s)/ period(s)/ style(s)/ form(s) that will inform their creative task
- actively engaging with the creative process to develop an ensemble piece of theatre
- collaborating with others to agree a concept and develop the creative task
- assuming their role(s) in the process and understanding what their responsibilities are
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Students should be able to

- 3.1** make an ensemble-driven piece of theatre.
- 3.2** use their engagement with the work of established practitioners to inform their own creative practice.
- 3.3** perform the ensemble-driven piece for an audience.
- 3.4** explain creative decisions made, referring to influences, and reflect on the effectiveness of their work.
- 3.5** evaluate their work.
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Applied Creative Task 2: Film Sequence

In this task, students will collaborate to make a film sequence, applying their learning from chosen genre(s), period(s) style(s), or form(s) in film. The sequence does not have to be a complete film – for example, it could be a scene or sequence.

Students' familiarity with style(s), or form(s) will provide a starting point for their work.

Through the planning and making necessary decisions, students will give due regard to roles and engaging with the creative process.

The final piece of work should be presented to an audience.

Students learn about

- identifying the genre(s)/period(s)/style(s)/form(s) that will inform their creative task
- actively engaging with the creative process to develop a film sequence
- collaborating with others to agree a concept and develop the creative task
- assuming their role(s) in the process and understanding what their responsibilities are
- working together to explore problems and find solutions
- setting feasible goals and timelines.

Students should be able to

- 3.7** develop, record and edit a film sequence, through collaboration.
- 3.8** use their engagement with the work of established film practitioners to inform their own creative practice.
- 3.9** show a film to an audience.
- 3.10** explain creative decisions made, referring to influences, and reflect on the effectiveness of their work.
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Applied Creative Task 1: Ensemble-driven piece of theatre

Applied Creative Task 2: Film Sequence

Applied Creative Task 3: Piece of theatre or short film

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Students should not commence this task until the first two applied creative tasks have been completed.

Section C **Reflecting and Responding** **40 marks**

Question 5

Answer **either** (a) **or** (b).

(a) **(40 marks)**

Watching a live performance or film screening can generate a range of powerful emotions in the audience, such as: fear, anger, shock, amusement, joy.

Name a live theatrical performance **or** cinema screening that you have seen during the course of your studies in Drama, Film and Theatre.

Identify the main emotion you experienced during this theatrical performance/cinema screening and explain how **one** aspect of the production prompted this emotional response. Support your explanation with reference to the live theatrical performance **or** cinema screening that you attended.

OR

(b) **(40 marks)**

It is widely acknowledged that successful film and theatre production involves extensive collaboration.

Why, in your opinion, is the development of a collaborative environment important when creating a piece of theatre or a film? Support your answer with **two** examples from your engagement in the Applied Creative Tasks (ACTs) on your course.

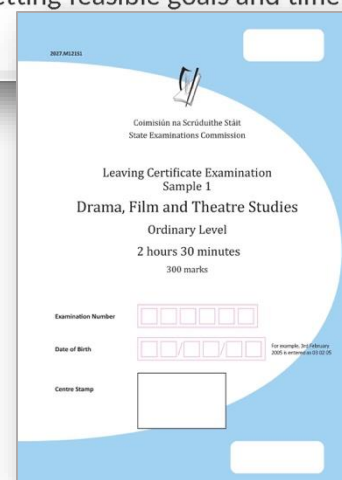
Tick (✓) the relevant box to indicate which question part you are answering.

5(a) ☐ 5(b) ☐

This question continues on the next page

Students learn about

- identifying the genre(s)/period(s)/style(s)/form(s) that will inform their creative task
- actively engaging with the creative process to make a piece of theatre or a short film
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OR

(b) (40 marks)

It is widely acknowledged that successful film and theatre production involves extensive collaboration.

Why, in your opinion, is the development of a collaborative environment important when creating a piece of theatre or a film? Support your answer with **two** examples from your engagement in the Applied Creative Tasks (ACTs) on your course.

Tick (✓) the relevant box to indicate which question part you are answering.

5(a) ☐ 5(b) ☐

This question continues on the next page

Students learn about

Foundations of Performance and Production

Considerations for working effectively as part of a creative group, including

- establishing group cohesion and collaboration
- establishing roles within a creative environment
- turn-taking
- active listening
- group awareness
- personal boundaries
- cultivating creativity
- giving and responding to constructive feedback.

Students should be able to

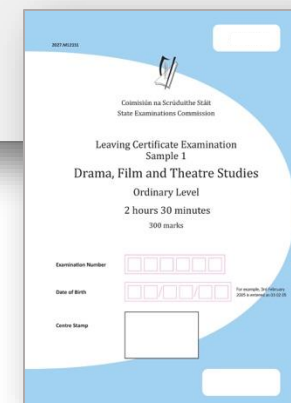
- 1.1.** develop a collaborative and creative learning environment.

Students learn about

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- actively engaging with the creative process to make a piece of theatre or a short film
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(b)

(40 marks)

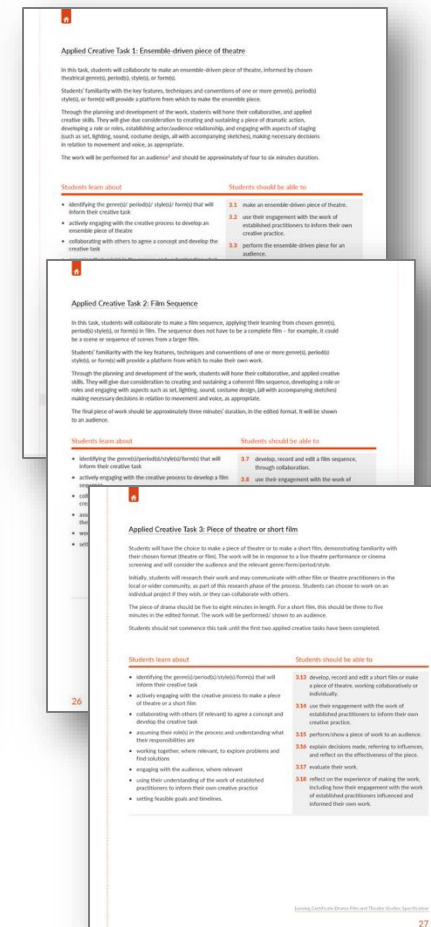
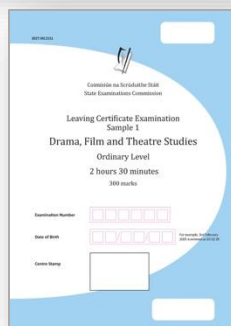
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Tick (✓) the relevant box to indicate which question part you are answering.

5(a) ☐

5(b) ☐





Time to Respond

Take a moment to reflect on what you have just learned. What teaching and learning approaches would best support students in developing the skills and knowledge required to effectively respond to this style of questioning?
Note your thoughts in your portfolio.





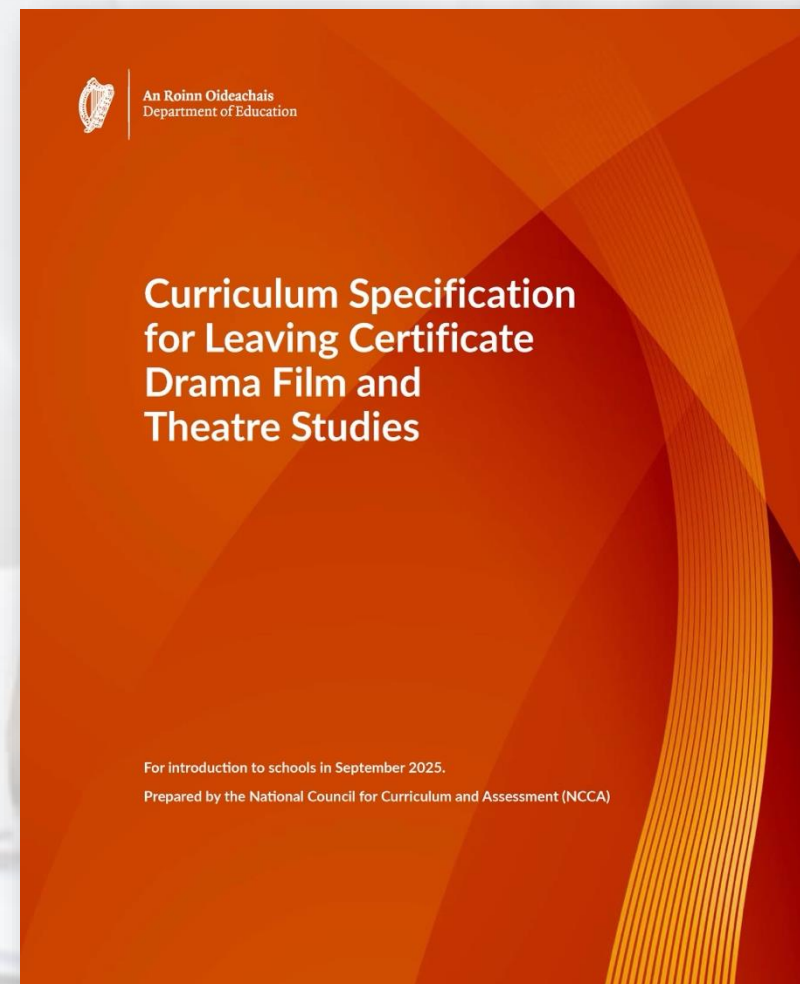
Time to Think

Take a moment to jot down your thoughts or any questions you may wish to input to the Q & A function.





Assessment for certification is based on the rationale, aims and learning outcomes of this specification.



Specification for Leaving Certificate Drama, Film and Theatre Studies, pg. 33





Questions and Answers





Today we will:

explore assessment in the specification for Drama, Film and Theatre Studies

explore the structure and layout of the Drama, Film and Theatre Studies sample papers

consider the instructions for candidates for the written examination

consider a selection of learning outcomes and how they are assessed in the sample papers.





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Feedback Form



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Thank you for your engagement