Supporting the Professional Learning of School Leaders and Teachers

Setting the Stage

Activating Specified Areas of Learning in the Drama, Film and Theatre Studies Classroom

November 2025





Learning Intentions

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

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

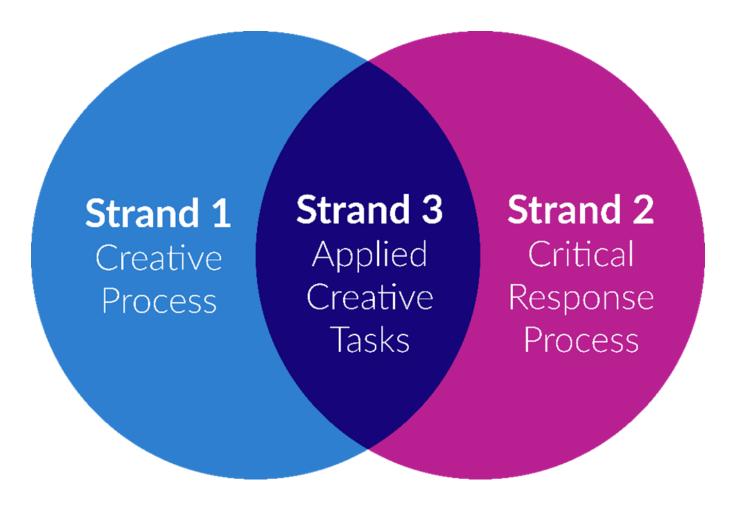


To engage with the Specified Areas of Learning through the creative and critical response processes.

To collaboratively devise a unit of learning.







'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. 13



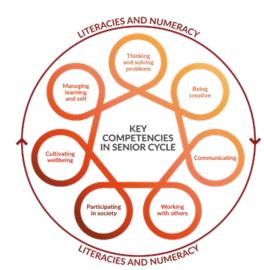
Learning Outcomes

Learning outcomes promote teaching and learning processes that develop students' knowledge, skills, values and dispositions incrementally, enabling them to apply their key competencies to different situations as they progress.

Curriculum Specification for Leaving Certificate Drama Film and Theatre Studies pg. 13



Figure 1 The components of competencies and their desired impact



Learning Outcomes in Focus



Imagining and Conceptualising

- 1.6 generate ideas for their creative tasks
- 1.7 explore the feasibility and possibility of their creative tasks by developing treatments (film)/statements of intention (theatre)
- 1.8 identify key roles necessary for the production of their creative tasks

Developing

- 1.11 identify and develop the necessary preproduction materials required for their creative tasks
- 1.12 experiment with key features, techniques and conventions in theatre/film to inform the development of creative tasks

Foundations of Performance and Production

- 1.2 explore a variety of roles and responsibilities in film and theatre and their contribution to the overall creative process
- 1.3 explore and develop a range of performance skills for theatre and film.



Evaluating

- 1.16 explain their creative decisions
- 1.17 evaluate their work, assessing the extent to which aims/goals were achieved and identify the reasons associated with this outcome

Learning Outcomes in Focus



Foundations of Critical Response

- 2.1 demonstrate an understanding of the language and conventions of film and theatre
- 2.2 demonstrate an understanding of the key features of the genres, periods, styles and forms in the specified areas of learning explored
- 2.3 describe the influence that genres/periods/styles/forms/practitioners have on the development and execution of creative tasks
- 2.4 examine the techniques and elements used in theatrical performances/film productions to elicit particular responses from audiences

Appraising and Responding

2.5 appraise a variety of live and recorded performances/screenings

Analysing and Interpreting

- 2.7 analyse and critique a public theatre performance and a cinema screening
- 2.8 investigate the context of theatrical and cinematic productions

Refining and Evaluating

- 2.10 evaluate how engagement in the critical response process helps to deepen and develop their own interpretation of specific pieces of theatre and film
- 2.11 explain how their engagement in the critical response process informs their engagement in the creative process and vice versa



Learning Outcomes in Focus



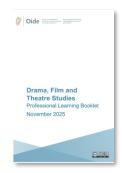
Strand 3 Applied Creative Task 1

3.2 use their engagement with the work of established practitioners to inform their own creative practice

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



Page 2



Workshop

- 1. Circle Name Activity
- 2. How Did you Get Here?
- 3. Elbow to Elbow
- 4. Clumps





In this session we will:

consider the form and function of the portfolio

discuss performance spaces and the impacts on drama/theatre

explore Genre, Period, Style and Form to engage critically with drama/theatre.



Portfolio

What is the function of the Portfolio?

What is the form of the Portfolio?

How might the portfolio support students' work in the AAC (Creativity in Practice Project)?







Form and Function of Portfolio

This provides students with an opportunity to showcase their creative achievements, to set goals, develop learning strategies and become more autonomous in their learning.

Furthermore, it is a means of reflecting on and learning from the creative and critical response processes.

The Portfolio will include a broad range of items, such as but not limited to; written texts, audio-visual materials, learning logs, reflections and goals.



Specification for Leaving Certificate Drama, Film and Theatre Studies, pg. 32



Performance Spaces

Name the different types of performance spaces used in drama/theatre.

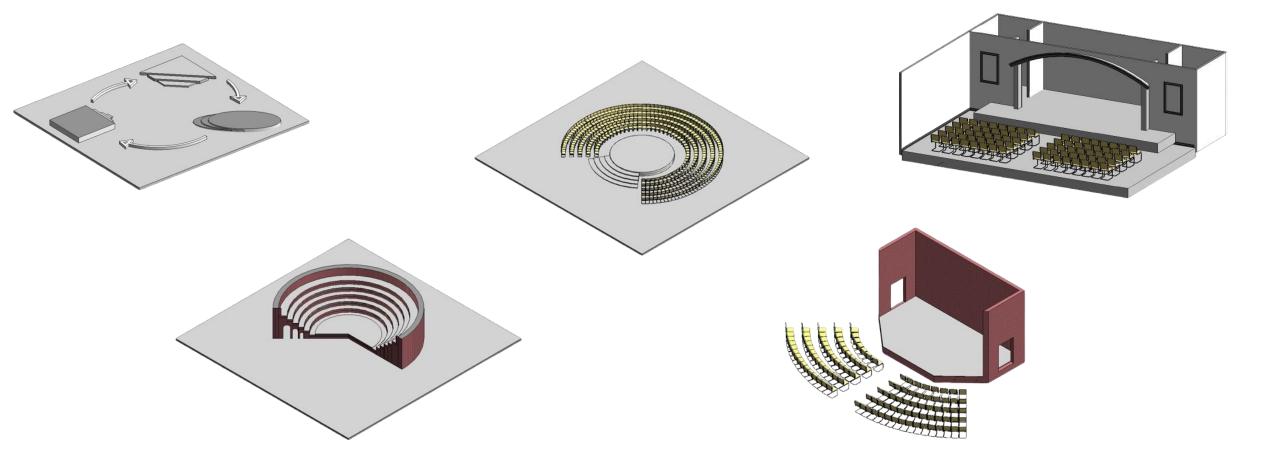
In your groups, use space in booklet to document.





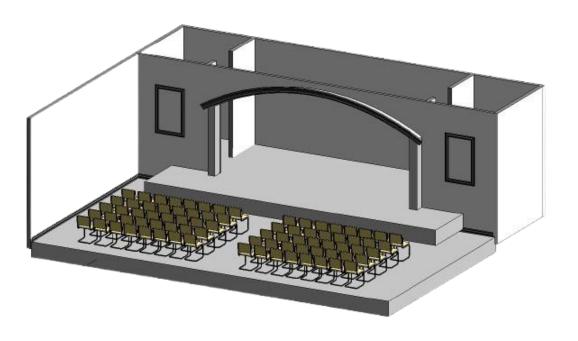
Performance Spaces

In your group, match the cards to the performance space.





Proscenium Arch



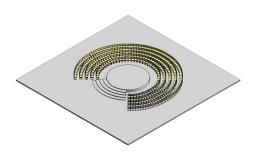
Realism

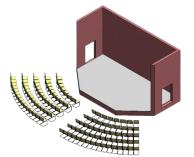
Naturalism

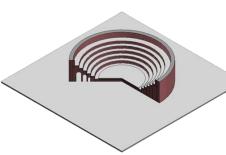
Traditional Drama

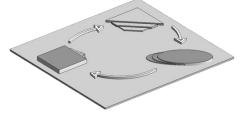
Apron

Frame



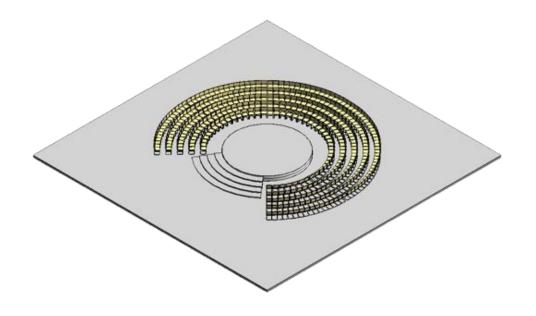












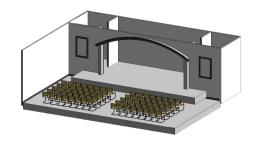
Contemporary Drama

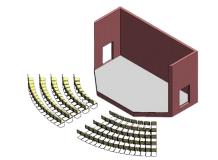
Physical Theatre

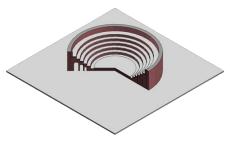
Minimalist

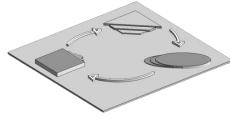
Immersive experience

Central Staging



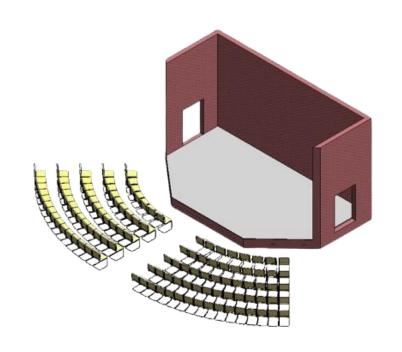












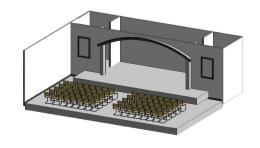
Shakespearean Drama

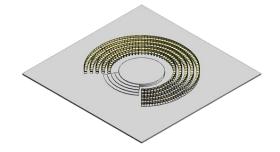
Elizabethan Period

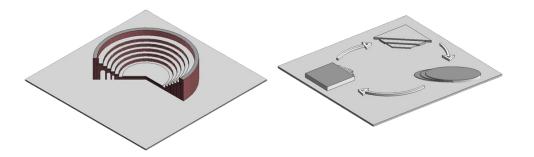
Verse Drama

Immersive

Protruding

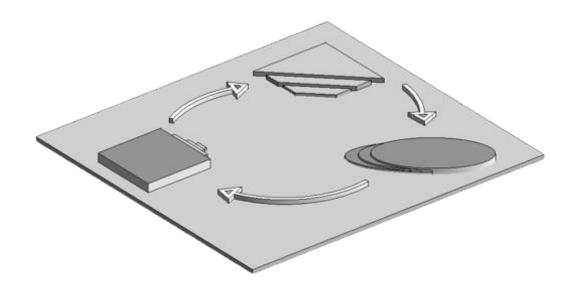








Promenade



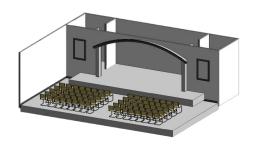
Physical Theatre

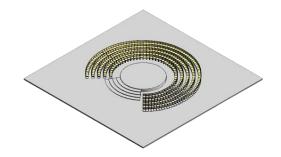
Site-Specific Theatre

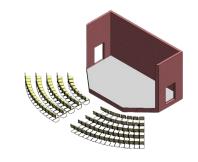
Interactive

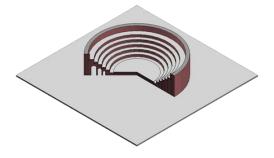
Immersive

Active spectator



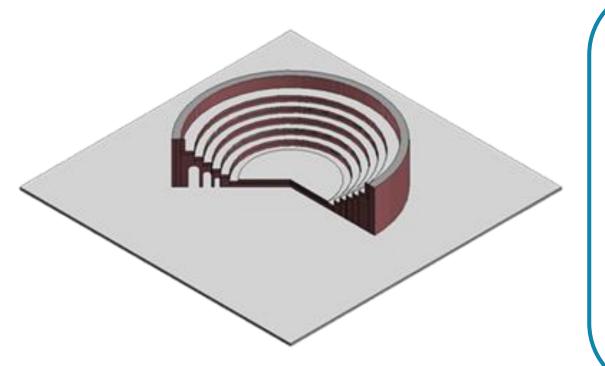








Amphitheatre



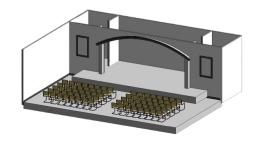
Classical Tragedy

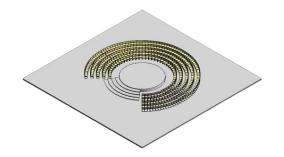
Epic Theatre

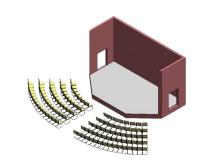
Ancient Greek

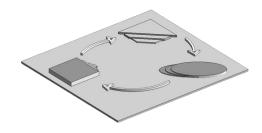
Roman

Chorus-led drama









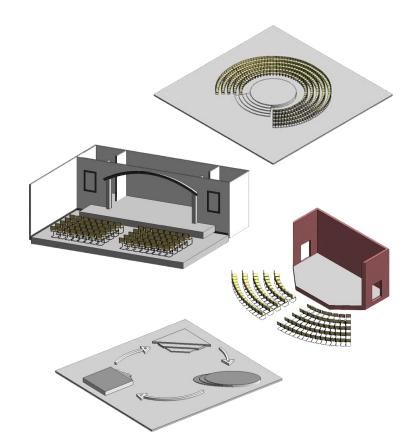


Spotlight on Stages (1)

In your groups, work together to present stage to all.

Use string or card to map out the shape of your chosen stage on the floor.







Spotlight on Stages (2)

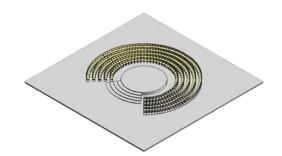
Choose a theatre role each.

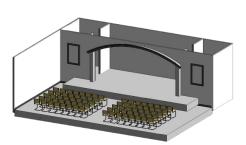


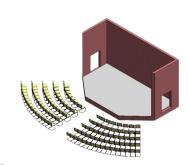
Present your stage to the whole group and the impact

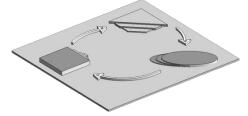
it has on the roles.

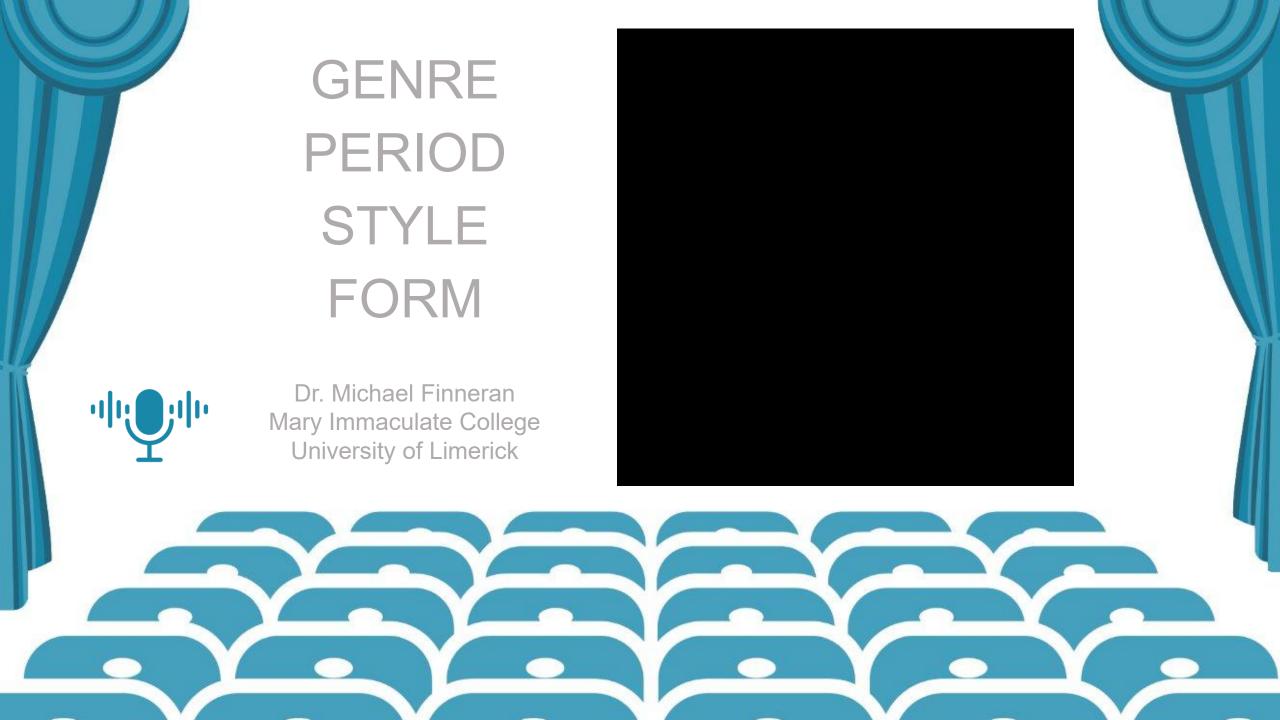


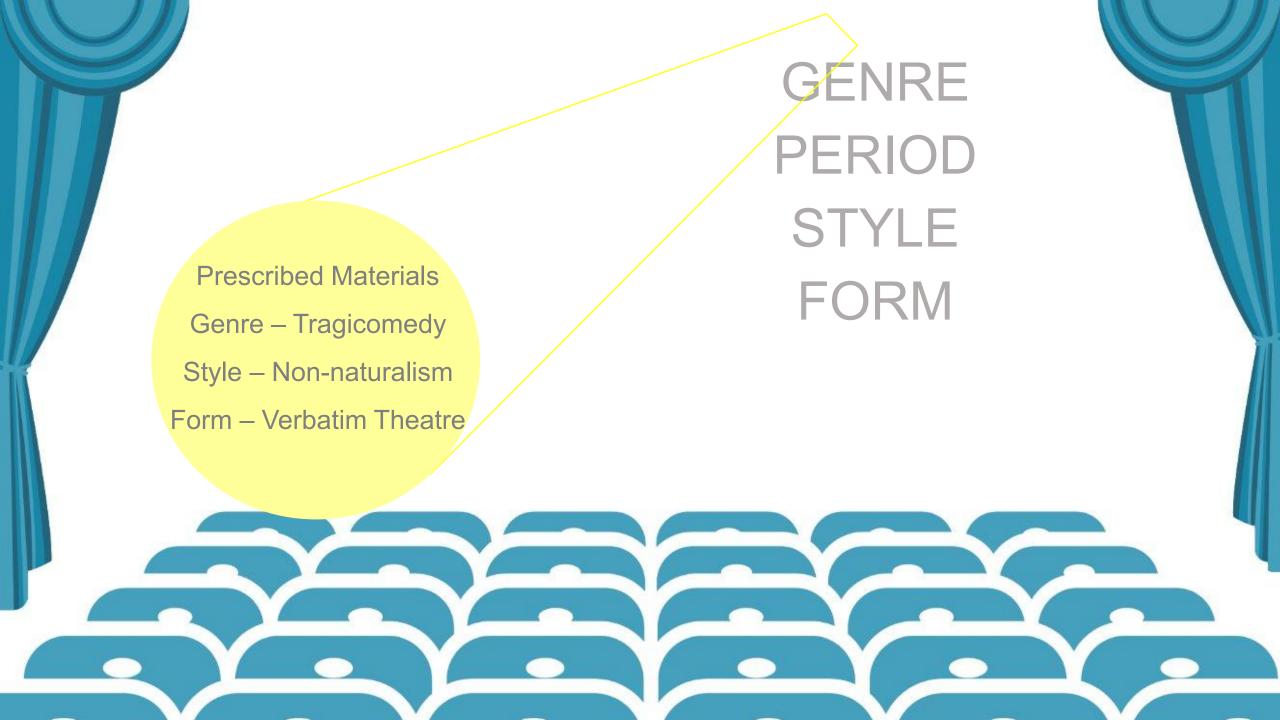














Collaborative Conversation

What do we understand by genre, period, style and form? In your groups, use the flipchart to document.







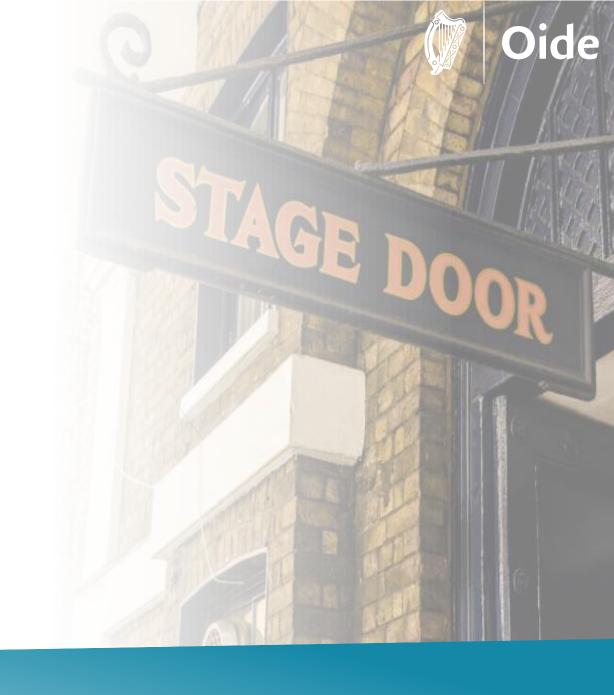
In this session we will:

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

explore form and style in the Specified Areas of Learning.

Setting the Scene

Verbatim Theatre

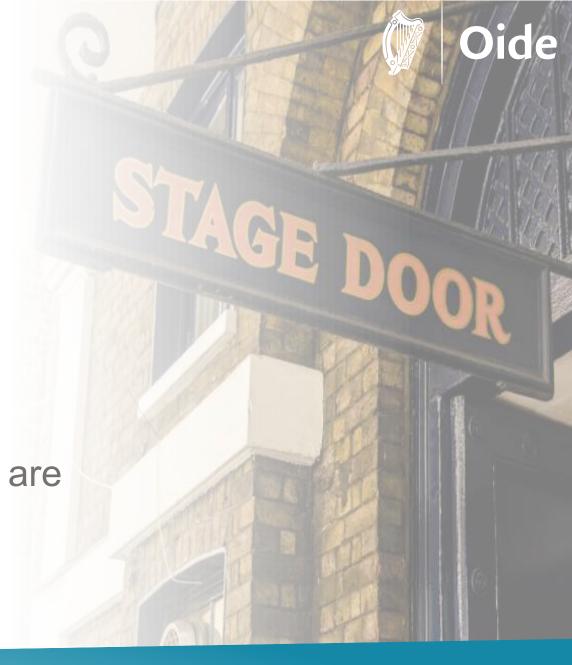


Setting the Scene

Reflect on the experience

How did it feel to hear your own words spoken back?

What happens to truth when real words are framed in performance?





View to Enjoy





Page 6



Listen to Observe





Verbatim theatre is where we take the text, the testimony,



View to Observe

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

As you view: individually respond.

After clip: share response in pairs.





View to Observe





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

As you view: individually take notes.

After clip: in pairs discuss and share response to another pair.





View to Critique





Collaborative Conversation

In your groups, consider how you might stage fragments of a famous speech using the form verbatim theatre.

- Decide and agree famous speech.
- Document ideas and creative decisions.





Setting the Scene

Non-naturalistic style



Setting the Scene

Reflect on the experience

What is different between the naturalistic and the non-naturalistic?

What feels heightened?





View to Enjoy





Page 7



Listen to Observe







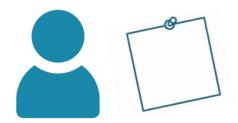


View to Observe

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

As you view: individually write your response on a post it note.

After clip: share post it note on flipchart paper and whole group share responses.





View to Observe





View to Critique

Consider how the creative decisions of two of the following contribute to "style" in this performance clip.

Actor

Director

Set Design

Lighting

Sound

As you view: individually take notes.

After clip: in pairs discuss and share response to another pair.





View to Critique





Collaborative Conversation

In your group, consider ways in which you might use the following to create a non-naturalistic scene.

- Body movement
- Prop/s
- Sound effects

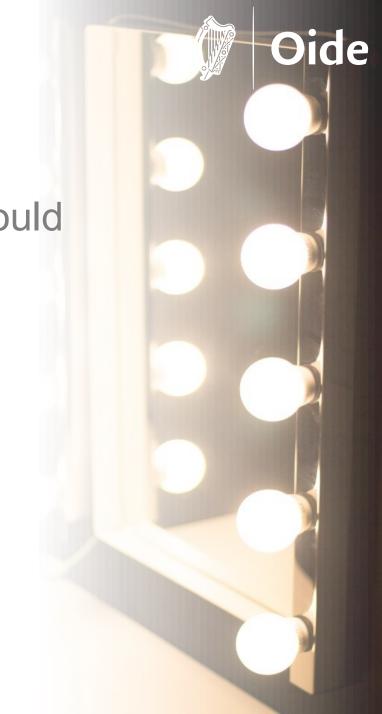


Walk and Reflect

What activities have you engaged with that could

be used as student learning experiences?

How might you adapt the activities for your classroom?





Setting the Stage

Activating Specified Areas of Learning in the Drama, Film and Theatre Studies Classroom

November 2025



Learning Outcomes in Focus



Imagining and Conceptualising

- 1.6 generate ideas for their creative tasks
- 1.7 explore the feasibility and possibility of their creative tasks by developing treatments (film)/statements of intention (theatre)
- 1.8 identify key roles necessary for the production of their creative tasks

Developing

- 1.11 identify and develop the necessary preproduction materials required for their creative tasks
- 1.12 experiment with key features, techniques and conventions in theatre/film to inform the development of creative tasks

Foundations of Performance and Production

- 1.2 explore a variety of roles and responsibilities in film and theatre and their contribution to the overall creative process
- 1.3 explore and develop a range of performance skills for theatre and film.



Evaluating

- 1.16 explain their creative decisions
- 1.17 evaluate their work, assessing the extent to which aims/goals were achieved and identify the reasons associated with this outcome

Learning Outcomes in Focus



Foundations of Critical Response

- 2.1 demonstrate an understanding of the language and conventions of film and theatre
- 2.2 demonstrate an understanding of the key features of the genres, periods, styles and forms in the specified areas of learning explored
- 2.3 describe the influence that genres/periods/styles/forms/practitioners have on the development and execution of creative tasks
- 2.4 examine the techniques and elements used in theatrical performances/film productions to elicit particular responses from audiences

Appraising and Responding

2.5 appraise a variety of live and recorded performances/screenings

Analysing and Interpreting

- 2.7 analyse and critique a public theatre performance and a cinema screening
- 2.8 investigate the context of theatrical and cinematic productions

Analysing and Analysing and Analysing and Interpreting Interpreting Process Process Portfolio Specified Areas of Learning and Response Process

Refining and Evaluating

- 2.10 evaluate how engagement in the critical response process helps to deepen and develop their own interpretation of specific pieces of theatre and film
- 2.11 explain how their engagement in the critical response process informs their engagement in the creative process and vice versa

Learning Outcomes in Focus



Strand 3 Applied Creative Task 1

- 3.2 use their engagement with the work of established practitioners to inform their own creative practice
- 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



Page 2



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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.



Workshop

- 1. Lead with Your...
- 2. Creating Characters
- 3. Park Bench





In this session we will:

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

explore genre in the Specified Areas of Learning.

Setting the Scene

Tragicomedy



Setting the Scene

Reflect on the experience

Where do comedy and tragedy overlap in the scene?

How does mixing both tones change your experience of the scene?



View to Enjoy





Page 8



Listen to Observe









View to Observe

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

As you view: individually respond.

After clip: share responses in small group and each small group shares to whole group.





View to Observe





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

As you view: individually take notes.

After clip: in pairs discuss and share response to another pair.





View to Critique





Collaborative Conversation

In your groups, consider how you might stage a tragicomic scene.

- Set, props, movement, voice, effects.
- Show both tragedy and comedy in the one scene.











reflect on learning from the creative and critical response processes

outline your initial creative vision for staging a performance

explore creative possibilities and explain creative decisions.



Reflection

Something I observed...

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



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Sample Brief



Pg. 5

Your Drama, Film and Theatre Studies Creativity in Practice Project should involve the following six stages: Respond to the brief by imagining and conceptualising Stage 1:

Stage 2: Develop the work

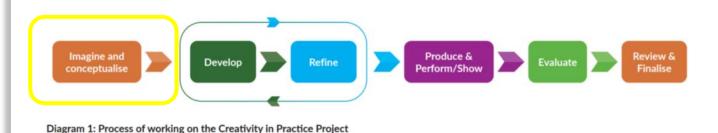
Stage 3: Refine the work

Perform your piece of theatre / Screen your film to a live audience Stage 4:

Stage 5: Evaluate the work

Stage 6: Review and finalise your project journal

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





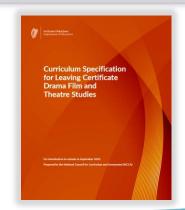


Section A - Imagining and Conceptualising

In this section, based on your personal response to the stimulus material, outline your initial creative vision for a short piece of work in theatre or film. This section should include considerations such as:

- A personal response to the brief
- Creative possibilities offered by the stimulus material
- An outline of your initial creative vision
- The relationship between your vision and the stimulus material
- Sources and influences that inform your creative vision.



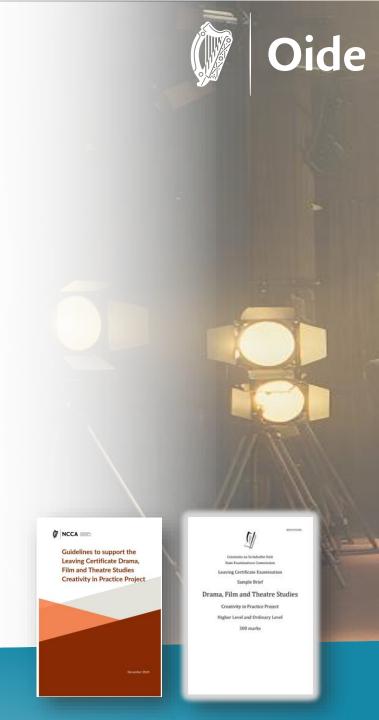




Choose stimulus material to set the context for the creative task.

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.

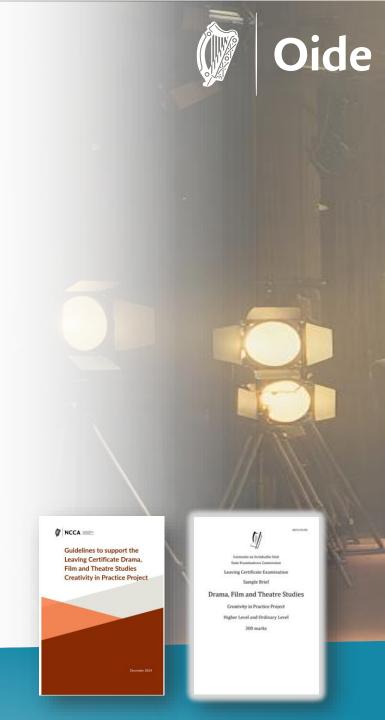
The relationship between your vision and the stimulus material.

Sources and influences that inform your creative vision.



How to Present:

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





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.





Page 10

Inthe MELIGHT



Feedback Frame

I noticed...

I liked...

I wonder...

Next time, I could/could you...





Page 11





In this session we will:

identify connections between our learning and your classroom

collaborate to consider how you would plan for student learning.

Learning Outcomes in Focus



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Analysing and Analysing and Analysing and Interpreting Interpreting Response Process Portfolio Specified Areas of Learning Foundations of Critical Response

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Page 2



Teaching for Student Learning

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



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

Teacher Collaborative Practice



Teachers value and engage in professional learning and professional collaboration

Teachers work together to devise learning opportunities for students across and beyond the curriculum

Teachers collectively develop and implement consistent and dependable formative and summative assessment practices

Teachers contribute to building whole-staff capacity by sharing their expertise



Pgs.33 - 34



Planning for Student Learning





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 are the considerations for ongoing assessment for my unit of learning? How will I gather/capture evidence of learning?

What supporting materials/resources will I need for this unit of learning?



Teacher Reflection: What worked well? What can be improved?

How can it be improved?



Oide Control of Contro

Planning for Student Learning



In groups:

Identify a focus for the Unit of Learning.

Use the placemat to support your planning for student learning.

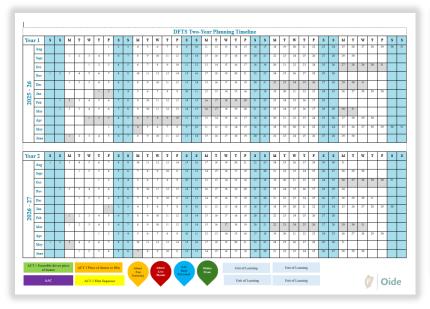
Develop the Unit of Learning.

There will be an opportunity to share the units of learning.



Planning for Student Learning

2025-2026	Units of Learning	Activities Screenings Theatre Visite	Assessment Points Applied Creative Tasks AAC Brief
September			
October			
		Midferm Break	
November			
December			
		Christmas Holidays	
January			
February			
		Midferm Break	



								Planning Timeline Instructions									
Oide Tack less an Infragelation Supporting the Professional Leaving of School Leaders and Teachers							> This timular is designed to boly you glas and track harming over two yours. > Mapping the harming—mark by other and the form off time of Camzing. > Buggest use colour coding. • United Charming—mark colour for unit. You might merge colls to show events spanning multiple weeks. • United Charming—one colour per unit. You might merge colls to show events spanning multiple weeks. • Live Thatter Film Sevening—separate colour or symbol. • Add key events. You film Sevening—separate colour or symbol. • Add key events. You do when the Additional Assessment Component (AAC) brief will be inseed by State Examinations Commission, performances,									nces,	
Year 1		S	S	М	Т	w	т	F	s	s	M	Т	w	Т	F	s	s
	Aug							1	2	3	4	5	6	7	8	9	10
2025-26	Sept			1	2	3	4	5	6	7	8	9	10	11	12	13	14
	Oct					1	2	3	4	5	6	7	8	9	10	11	12
	Nov	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	Dec			1	2	3	4	5	6	7	8	9	10	11	12	13	14
	Jan						1	2	3	4	5	6	7	8	9	10	11
	Feb		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	Mar		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	Apr					1	2	3	4	5	6	7	8	9	10	11	12

Bíonn Siúlach Scéalach (The Traveller has Tales to Tell)



Home Group: Select one person in your group to stay – this person will share the group's unit of learning.

The remaining members will travel to other groups – these become

the "wanderers", who will take notes and ask questions.

Return and Report: The wanderers return to home group and share what they have learned.

Drama, Film and
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Reflect on the Experience

With your colleague:

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

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



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Exit Stage Right

Seated Relaxation Exercise





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.







