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Guidelines to Support Leaving Certificate Drama, Film and Theatre Studies Portfolio

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Introduction to the DFTS Portfolio

Background

“The Leaving Certificate Drama, Film and Theatre Studies portfolio will support the critical and creative processes, enhancing students’ development, learning and achievements.”

Drama, Film and Theatre Studies specification p. 31

The Leaving Certificate subject Drama, Film and Theatre Studies (DFTS) was introduced to the Irish curriculum in 2025 as part of the broader redevelopment of senior cycle. The subject was developed in response to feedback in the senior cycle review process indicating a desire for practical, arts-based subjects on the senior cycle curriculum, encouraging and promoting a well-rounded education.

The rationale for DFTS outlines the *“opportunities for personal, aesthetic, collaborative and culturally enriching experiences”* that the subject provides. The rationale also states that as *“students develop and apply the knowledge, skills, values and dispositions needed to bring concepts to realisation – individually and in groups – they will engage in, respond to, analyse and evaluate their own work and the work of others.”* (DFTS specification, p.4)

The learning outcomes in the DFTS specification set out what students should know or be able to do over the two years for their engagement with the subject. The specification also sets out that, in the course of their engagement with learning outcomes, students should develop and maintain a portfolio. These guidelines provide guidance and support for teachers and students in the development of the DFTS portfolio.

A key focus of this specification is that student engage in both creative and critical processes. As the graphics below illustrate, the DFTS portfolio will support the critical and creative processes, enhancing students’ development, learning and achievements.



Fig 1. Creative Response Process (DFTS Specification P. 14)

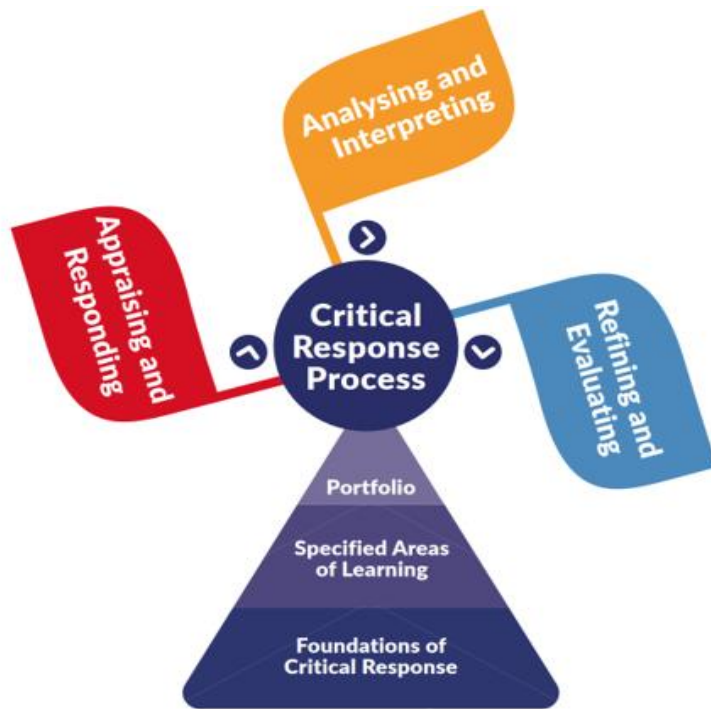


Fig 2. Critical Response Process. DFTS Specification P. 20

Overview of the DFTS Guidelines

“This subject aims to encourage students to engage in personal development and self-reflection through the arts” (DFTS specification p.5)

These guidelines are to be used in conjunction with the specification for Leaving Certificate Drama, Film and Theatre Studies (DFTS). They aim to:

- explain the purpose of the DFTS portfolio
- clarify the contents of the DFTS portfolio
- outline how the portfolio works to supports learning, teaching and assessment
- provide sample portfolio entries for students
- provide a series of templates to support portfolio development
- support students in setting goals and reflecting on their work through a suite of reflection templates.

Rationale for the DFTS Portfolio

What is the DFTS portfolio?

The Drama, Film and Theatre Studies specification states that *“Over the two years of study, students will be expected to engage with a wide range of activities to support the creative and critical response processes, much of which will be captured within a Leaving Certificate Drama, Film and Theatre Studies Portfolio, developed by each student.”*

(DFTS Specification, p.32)

The specification outlines how students will work individually and with others, thus becoming *“more autonomous and be able to manage their own learning and develop competencies which support their learning and their future life path”* (DFTS Specification, p. 32). It further explains how students are encouraged to evaluate their engagement in the creative and critical response processes, making effective use of their portfolio as a reflective tool.

The portfolio is therefore a place which focuses on the learning journey and a space in which the student can record the process and progress of their learning experiences. Developed over two years (fifth and sixth year), records may in the form of written, visual, audio or video. In general terms, the portfolio may be used by students to:

- articulate their learning goals
- describe learning activities engaged in
- record observations about their learning experiences (through writing/ audio/ sketches)
- reflect on their progress in the subject
- set out the steps identified at a given moment in time to make further progress
- collect a variety of texts and evidence of their work (stimuli, visual imagery, inspirations, influential pieces, mood boards etc)
- collaborate with others
- evaluate their own work
- document and celebrate their achievements
- connect with their parents and teachers.

What is the purpose of the DFTS portfolio?

Students should be mindful of their learning in both the creative and critical response processes in the development of their portfolio. Furthermore, as they set goals and develop learning strategies, students become more autonomous in their learning. When creating work and responding to questions and tasks, students of Drama, Film and Theatre Studies are expected to *“be open to feedback and able to use it to improve their learning.”* (DFTS specification, p.11). Effective use of the portfolio supports students in this development.

The DFTS portfolio can serve a number of valuable purposes for students and teachers. Effective use of the portfolio can:

- provide students with an opportunity to showcase their creative achievements.
- support students to develop their capacity in the critical domain

- help to support ongoing formative assessment by the teacher in the Leaving Certificate DFTS classroom
- enable students to self-evaluate and peer assess.
- facilitate students to reflect on and learn from the creative process, including their Applied Creative Tasks (ACTs).
- provide opportunities for students to record their engagement with the critical response process
- help students to develop and practise the skills that will be assessed in the Creativity in Practice Project (AAC).

How does the DFTS portfolio support students in the Applied Creative Tasks (ACTs)?

“Students should be able to reflect on and refine their creative tasks, based on constructive feedback.” (Learning Outcome 1.13, p. 18)

The DFTS specification outlines how, as they engage in the Applied Creative Tasks (ACTs), students will *“variously work individually and collaboratively as they work through each stage of the creative process to complete the task, using their portfolio as a treasury of ideas, source material and a repository to document their learning, reflections, evaluations and analyses.”* (p.24)

As part of the ACTs, students should regularly reflect on and refine their work, working together to explore and find solutions to problems encountered, examining the choices and processes that underpin their work. They will be given ongoing opportunities to learn from and respond to feedback from their classmates and teachers in a collaborative environment, as appropriate.

A record of each stage of the Applied Creative Tasks, as set out in the specification along with associated source and design materials and reflections will be documented in the Portfolio. Teachers will assess and provide feedback on the Applied Creative Tasks, including portfolio work, as part of ongoing teaching and learning in the classroom. Portfolio work and 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.

Templates in Appendix B support students in engaging with the various stages of the creative and critical response processes, while templates in Appendices C and D respectively, support reflection and goal-setting and planning

Contents of the DFTS Portfolio

What does the DFTS Portfolio look like?

“Students will variously work individually and collaboratively as they work through each stage of the creative process to complete the task, using their portfolio as a treasury of ideas, source material and a repository to document their learning, reflections, evaluations and analyses” (DFTS Specification p.24).

There is no singular template for what a portfolio looks like. Each student’s portfolio will be unique, as it contains items that have been developed as part of that student’s personal learning journey. As outlined in the specification, the portfolio may be represented in different formats; handwritten pieces; audio/ videos recordings; images; sketches or other pieces representing different modes or combinations of modes. In whatever format or shape the portfolio takes, it may include a broad range of items including evidence of the various stages of the creative and critical response processes, such as, for example:

- **Goals:** a record of goals set and particular areas of focus
- **Ideas:** Notes, sketches and other materials relating to concepts and ideas. These ideas may include references to source material, such as artefacts, costumes, images and music, to generate and inspire new ideas and concepts
- **Pre-production materials for creative tasks:** Treatments and statements of intention outlining a creative concept or idea; drafts of scripts; notes from table readings; sketches/ground plans; mood boards/storyboards/ model boxes; plans for and drafts of set; lighting, costume and sound designs; location and shot lists (film); actor/scene breakdown; props/furniture lists; notes on choreography; call-sheets; marked scripts
- **Recordings** – A record of the final performance/ production for each ACT
- **Creative and Critical Responses:** Responses to films and theatrical performances students have seen, including a response to at least one live public theatre performance and one live cinema screening. Responses may be in the form of a critical and personal appraisal, using the language and conventions appropriate to this form of critique and may be written or in video/ audio format
- **Examples of collaborative work:** Items generated in group settings, or through collaborative projects and teamwork

- **Reflections/ evaluations:** These may relate to:
 - Aspects of performance, production and technical skill development
 - Creative tasks, based on constructive feedback, using annotated pre-production materials to explain and review decisions made
 - The creative process, where students compare what they have achieved to what they set out to achieve in the original treatment or statement of intention
 - How engagement in the critical response process helped to deepen and develop students' own interpretation of specific pieces of theatre and film
 - Teacher or peer feedback and student responses to this feedback.

Prompts for students commencing the Portfolio

The following questions may be useful for students to consider as they embark upon developing their DFTS portfolios:

- What is the purpose of my portfolio? What are the benefits for me as a DFTS student?
- What are the main considerations when developing my DFTS portfolio?
- When should I start my portfolio?
- What form will my portfolio take (physical hard copy, digital online portfolio or a hybrid form)?
- What kind of things will I include in my portfolio?
- How can I ensure that my portfolio is meaningful, insightful and constructive?
- Where will I keep my portfolio?
- In addition to these guidelines, what supports will I need for the portfolio?
- How can my teacher support me to complete and present my portfolio in whatever format works best for me?
- How can I apply my learning in the portfolio in the AAC (Creativity in Practice Project)?

These prompts can help students to develop a portfolio that is a personalised profile of their learning journey and supports them to evaluate their own creative and critical responses. They can showcase their learning and achievements, and review their development over the two years of their study of DFTS.

Guidance for Teachers

How does the DFTS portfolio work to support learning and teaching?

The following prompts may be useful for DFTS teachers to consider as they commence their thinking on how best to support students to gain the most benefits from developing their DFTS portfolios:

- What are the main considerations when helping students start their DFTS portfolio?
- What key moments and significant learning experiences might be captured in the DFTS portfolio?
- In addition to this guidance document, what supports are needed for the portfolio?
- How best can I provide for students' personal choices and preferences as they develop their portfolios?
- How can I support students to complete and present their portfolios and reflections, in whatever format works best for them?
- How can the portfolio help support the student in their work on the AAC?

The learning outcomes, including those set out in Strand 3 (Applied Creative Tasks) of the specification for DFTS (pp. 25-27) are intended to allow for a variety of possible opportunities and contexts for students to engage with the creative and critical response processes. Reflecting on these contexts and opportunities may provide for rich engagement by students with the portfolio.

The portfolio development process provides opportunities for students to reflect on how their creative and critical response experiences contributed to their progress and growth over the course of their two years of study.

Reflection is central to the portfolio, which is concerned with students thinking about and evaluating different creative and critical experiences they have had. The portfolio gives students the opportunity to examine the impact of these experiences on their learning, and consider how these experiences might influence them in the future. There are many reflective models available to support students to engage meaningfully in reflection (see Appendix E).

When reflecting on their experiences with the creative and critical response processes, students can think about:

- **what** they learned (the student experience or task)
- **how** they learned (the process)
- **why** the learning was significant (rationale, strategies and motivation)
- **where** the learning could be used in future (in other parts of the curriculum, or other areas of life, for example).

These reflections could be recorded by students in a journal or diary, which can inform and augment their portfolio, providing ongoing opportunities for taking stock of experiences, learning from mistakes and reflecting further.

Table 1 sets out some prompts to support students when reflecting on the creative and critical response process:

What I learned	How I learned	Whis is learning is significant	Where my learning could be used in the future
<i>The most important thing I learned was...</i>	<i>I enjoyed/did not enjoy learning in this way because...</i>	<i>The reasons I am learning about this are...</i>	<i>This learning would be useful in...</i>
<i>The most interesting part was...</i>	<i>What I found challenging was...</i>	<i>This learning related to the following real-life situation...</i>	<i>Other challenging real-life situations in the future might include...</i>
<i>A question I have is...</i>	<i>What helped me to find an answer to the question was...</i>	<i>Other questions I am now asking are...</i>	<i>I will try to find answers to these questions by...</i>
<i>A skill I developed was...</i>	<i>I could have learned better if...</i>	<i>I needed this skill because...</i>	<i>I will find this skill useful when...</i>

Table 1: Prompts to support students when reflecting on the creative and critical response process:

How can the DFTS Portfolio support the development of Key Competencies in students?

The suite of Key Competencies is a foundation stone of the redevelopment of Senior Cycle. These competencies underpin the learning outlined across the various subject specifications. The learning outcomes in the specification are designed to support student learning and development in relation to the Key Competencies for senior cycle.

Examples of competencies that are especially relevant include where students have opportunities to be creative, work with others, engage in thinking and problem solving, and manage their own learning.

The DFTS portfolio allows students to meaningfully develop and demonstrate these key competencies. It provides a space for students to set and track goals; gather and display their creative work; demonstrate collaborative endeavours; document their learning and reflect upon and evaluate their learning.

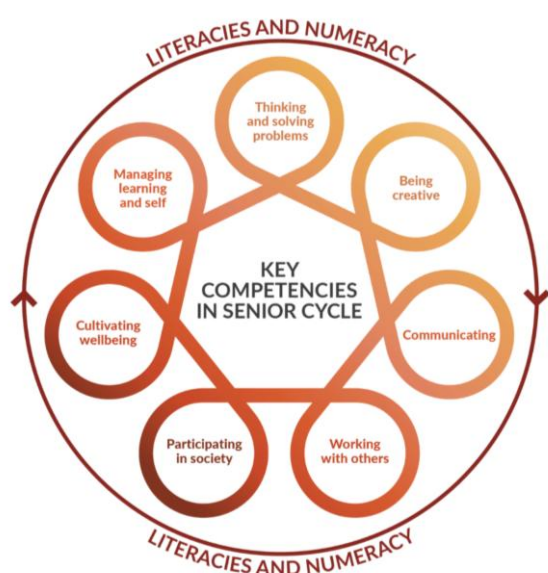


Fig 3. Key Competencies in Senior cycle, supported by literacies and numeracy

When reflecting on an experience, it can be helpful for students to consider how the experience might have related to the Key Competencies of senior cycle. They may require support to identify personal development and growth. Appendix E gives a range of possible prompts for the Rolfe model of reflection.

A suggested template for reflection on student experiences, in addition to an example using some sentence starters, is given in Appendix B along with examples from student portfolios. By reviewing feedback from peers and teachers, students can identify areas for growth and personal development. In reflecting on growth, students may identify progress made on certain goals and pinpoint areas for improvement. However, it is important for students to appreciate their strengths and how they have built on these strengths.

Critical reflection involves analysis, self-enquiry and self-evaluation, resulting in students' better understanding the impact of specific experiences. Through this learning process, the thinking of the student may have been challenged or changed in some way.

It is important that students focus on both positive and negative experiences in their critical reflections; both provide valuable learning. An example of some prompts to support critical reflections on how students have learned from mistakes made in DFTS are given in Appendix C.

Goal-Setting and Planning

How can students engage in goal-setting and planning?

"Students will make effective use of their portfolio as a reflective tool, explaining their creative decisions... and evaluate their work, assessing the extent to which aims/goals set were achieved and identify the reasons associated with this outcome." (DFTS specification p.19)

As stated earlier, the DFTS Portfolio can also be used to record goals.

Breaking down goals into smaller steps helps students to stay focused, makes goals manageable, and supports progress review. Examples include prioritising aspects of the goal, setting timeframes and deadlines, tracking progress, and celebrating small achievements.

Goals should be broken into small achievable steps, and be personal, meaningful and relevant.

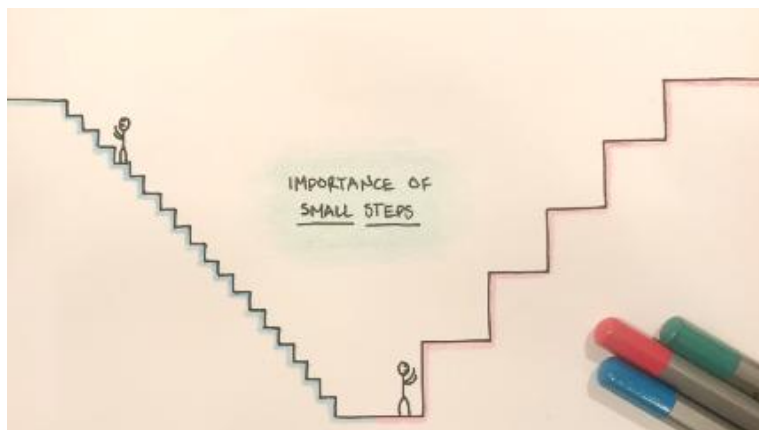


Fig 4. The importance of small steps in goal-setting

As part of the creative and critical response processes, students will evaluate their own work. This process includes:

- explaining decisions made
- having a discussion with students they collaborated with, to consider if the original brief and concept were realised
- using annotated documents (original brief and concept; statement of intention/ treatment, designs, sketches, lists, mood boards) to explain and review decisions made
- consider how their engagement with the work of other film and theatre practitioners influenced and informed their own work
- evaluating their own work and the work of others
- reflecting on the final work and how this aligns with their original goals.

In order to support this process, students use their portfolio to

- record the creative process (in writing or via audio/ video recordings, sketches etc)
- comparing what they have achieved to what they set out to achieve in the planning process when they made the original treatment or statement of intention. (*DFTS specification, p. 19*)

Goal-setting questions throughout the creative process

During the process of going their ACTS/ engaging in a piece of creative work, students might find it useful to refer to some of some following questions:

Communication	Process	Skills
What am I/ are we trying to communicate? Is it a story or a narrative?	What is my role in this work and what role does collaboration play?	How am I using, learning and developing my performance/ production/ technical skills?
Why am I/ are we telling this story and why now?	Am I/ are we experimenting with creative and technical elements and if so, how? What's new or innovative about this work?	Have I/ we used an understanding of technologies/ technological developments in this work, and if so, how?
Who is the target audience?	What are we learning from this work and how will I reflect on it (through writing, video, audio, images, sketches)?	Am I demonstrating the research skills I have learned and if so, how?
How have I given or received constructive feedback from my classmates/ teacher?	How is my/ our work informed by the work of established practitioners? Who/ what influenced this work?	How and where are my problem solving and critical thinking skills being used and developed?
What impact do I want this work to have now or in the future?	How have I/ we used ethical and responsible practices in this work?	How am I/ are we using our reflection and evaluation skills to refine the work?

Sample Prompts to support student reflection and goal-planning

To prompt student reflection, students can be asked to answer an exit-pass question at the end of a lesson by writing a response on a 'post it' note. Examples of questions to support key critical reflections might include:

What challenges did I/we encounter?

Why did I make these mistakes?

What help did I need to fix the problem?

What have I learned from the mistakes I have made?

How will I manage mistakes I make in future?

What skills or strengths did I use to achieve success?

What contributed to my success?

How did I feel when I succeeded?

Where did my best learning occur?

How can I build on this success?

Did I change anything about how I learn, how I do things and how I interact with others?

Appendix A – Portfolio Items

Items such as drafts, notes, sketches, the final performance/production and associated reflections can be stored in the portfolio along with various pre-production materials.

A range of items from student portfolios (including written texts, audio-visual materials, learning logs, reflections and goals) are below.

[Work/ Clips from established practitioners](#) can be viewed here. You must have a teacher account in order to view this work. You can [set up an account here](#) using your Teaching Council registration number.

Item 1 –Prop Design - Car from Grease

Photos below from the pre-production development phase of the creative process
Listen to [student audio reflection](#).

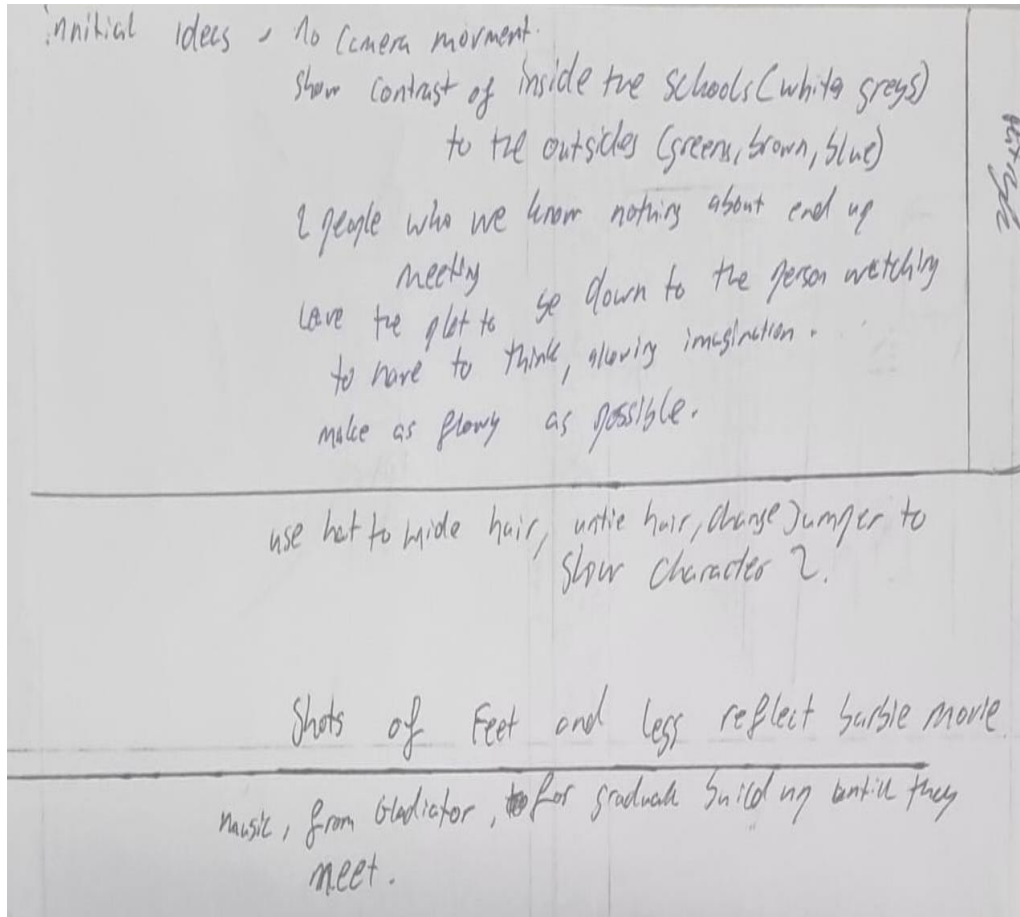


Item 2 - Production of Short Film (Echoes of Silence)

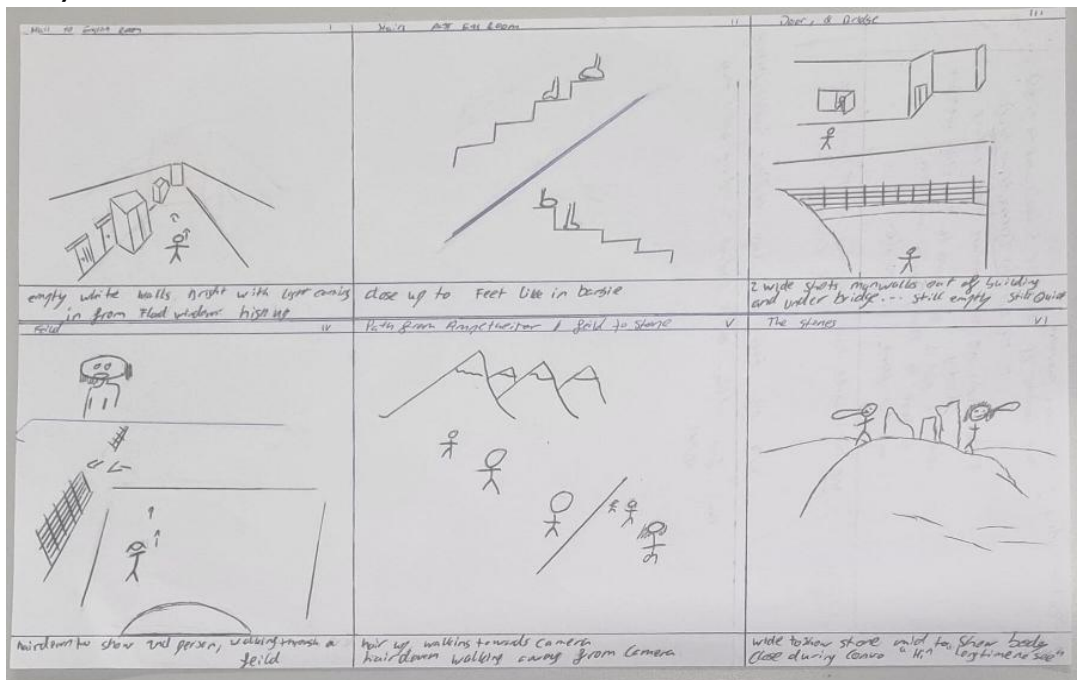
Various pre-production materials from the development phase of the creative process

[Watch the short film](#) and listen to student audio reflection.

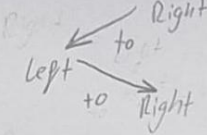
Initial Ideas



Storyboard - Echoes of Silence



Shot List - Echoes of Silence

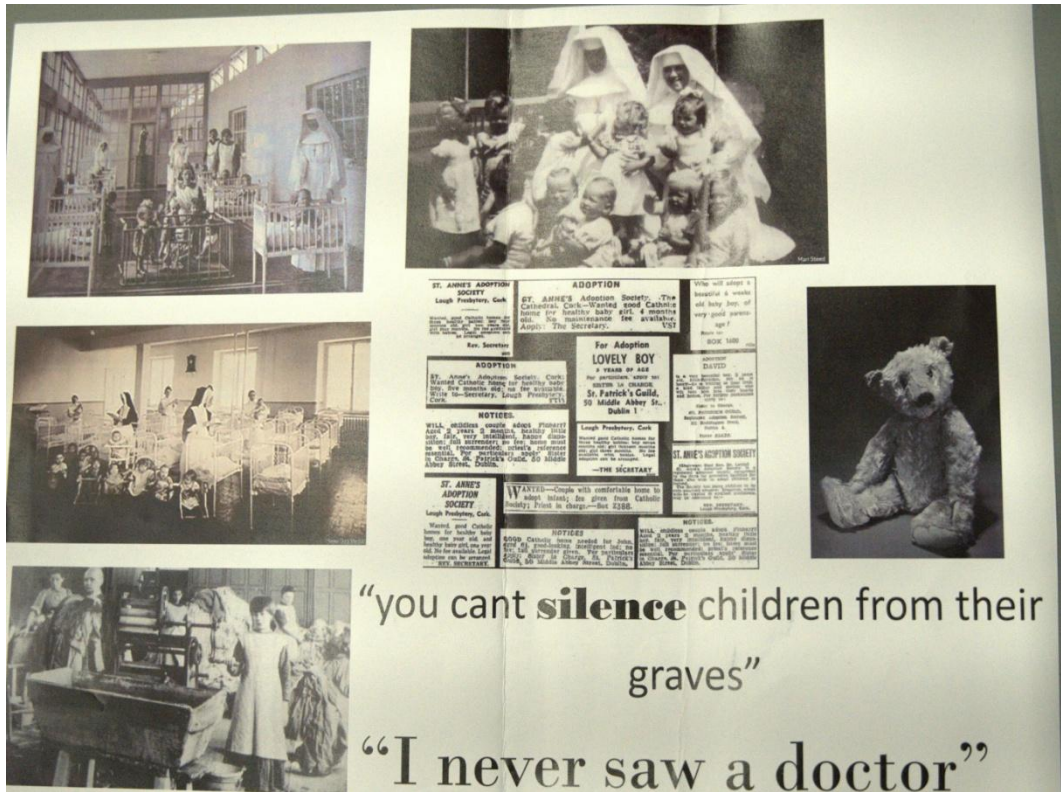
Shot Number	Shot type and reason for choice	Movement	Location	Description
I	wideshot - lets us see the 2 walls looming over the character as he slowly moves away	steady and purposeful.	School hall-way outside from English room	Character slowly moves away from camera, walks down a long corridor light shining through windows high above
II	close up of shoes walking down the stairs, - mimics multiple scenes in The Barbie movie.		Stairwell Past the English room	we can see the characters shoes as they walk down the 2 central stairs
III	mid → wide shot mid - to show character leaving the building wideshot - shows character walking under bridge.	Steady and purposeful	Between side Door and Pitch Bridge.	cleanly transition between scenes, showing character moving down stairs, out the door then under bridge.
IV	mid shot - Lets us see character moving High level shot - to show walking speed face close up	searching, almost urgent but not running	the schools pitch	Character 2 walks down pitch, then cuts to the character looking around
V	series of long shots to show off the land and show movement	walk → run	School Pitch gravel path	the 2 characters run towards the same location Character 1 runs on gravel, you can hear the crunch.
VI	mid High to Head Shot Shows Character 1 speak Low to High angle shot Shows Character 2 speak	Stationary	Bunch of rocks in the school	the 2 characters finally meet maybe they were friends, maybe not.

Item 3 - Production of Devised Theatre - Behind the Gates

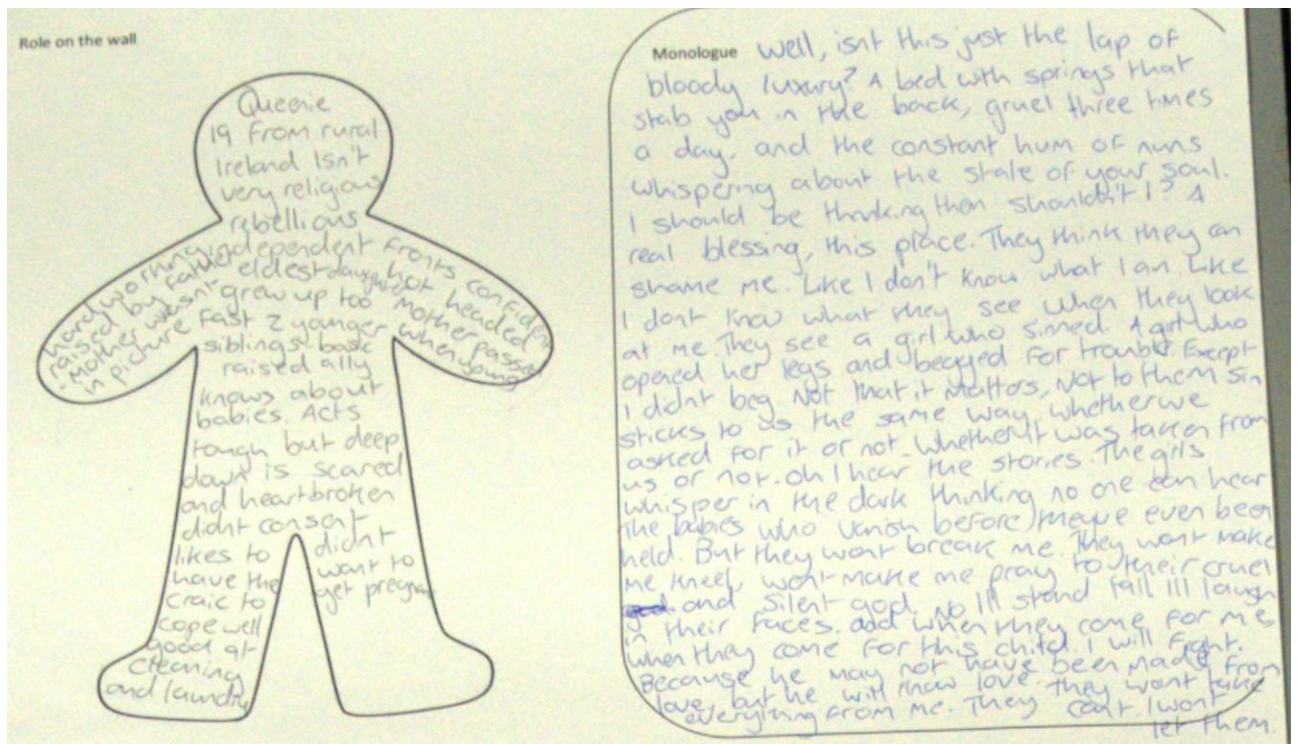
Various pre-production materials from the development phase of the creative process are below

[Watch the short film](#)

Stimulus piece/ Workshopping Ideas - Behind the Gates



Hot seating activity (Role on the Wall) - Behind The Gates



Structuring devised work - Behind the Gates

Structuring your devised work

What is the focus/aim of your piece?
 Our piece aims to expose the harsh realities of the Mother Baby Home scandal in Ireland. We want to highlight the trauma, injustice and loss experienced by the women who were sent there through the story of Mary, we explore the themes of control, oppression and resilience.

Target Audience: Teenagers (16-18) and adults hidden

Reasons: Young people should be educated on histories and human rights issues. We can create empathy by showing the real struggles of young women who aren't much older than them. It brings to light and sparks discussions about institutional abuse and women's rights.

Plot Outline

- Opening - Mary is forced to leave home, arriving at the Mother Baby Home. A choreographed movement sequence shows her being stripped of her identity.
- Life in the lair - she meets Queenie, Nora and Bridget each with their own tragic backstories. The Nuns impose strict rules, and the women are worked till exhaustion.
- Mary's Baby is taken - After giving birth Mary experiences a moment of joy, but it's short lived. The nuns take her child. She tries to escape but she's caught.
- Climax - Mary reaches breaking point, contemplates ending her life.

how many women under say their child again, leaving the audience with an unwhol feeling sense of loss.

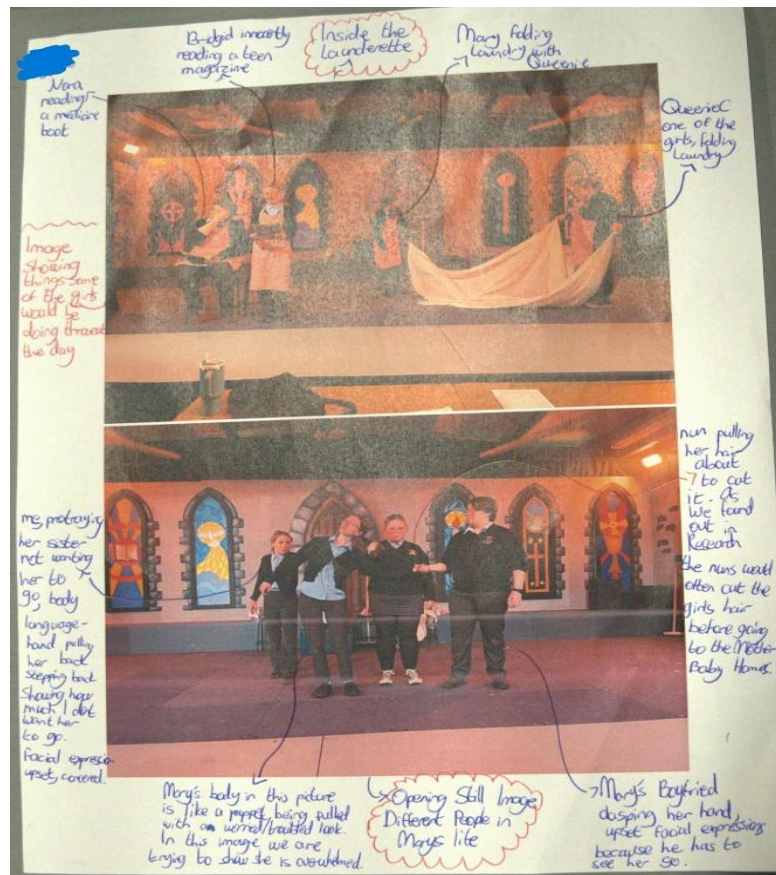
What ideas/suggestions have you made so far?

I suggested we do synchronised movements when dancing.
 I suggested - having Bridget ask an innocent question, to highlight how unaware she is of what's happening.

Have you or your group made any decisions about the style or form of your piece? Give reasons

Naturalistic and Realism, Physical Theatre

Reflection on work - Behind the Gates



Character Reflection - Behind The Gates

Hot seating helped me realise that Bridgid isn't "ditsy" - she's been sheltered her whole life and genuinely doesn't understand what's happening. When I was questioned as Bridgid, I found myself giggling nervously or shrugging, because she was never taught about pregnancy or babies - she just ended up here and doesn't completely understand why. She believes what the nuns tell her because she's never had anyone else to trust. She thinks if she's good and obedient, she'll get to go home but she doesn't realise that might never happen.

The Role on the Wall really helped my understanding of the character. On the outside, Bridgid is seen as clueless. She is desperate for someone to explain things to her. I realised that her ignorance isn't funny - it's actually upsetting. She doesn't even know what's been taken from her, because no one ever told her what motherhood really meant.

Stanislavski wanted us to find the truth in every character. For Bridgid, that means understanding that her "ditsiness" isn't stupidity - it's innocence that's about to be shattered.

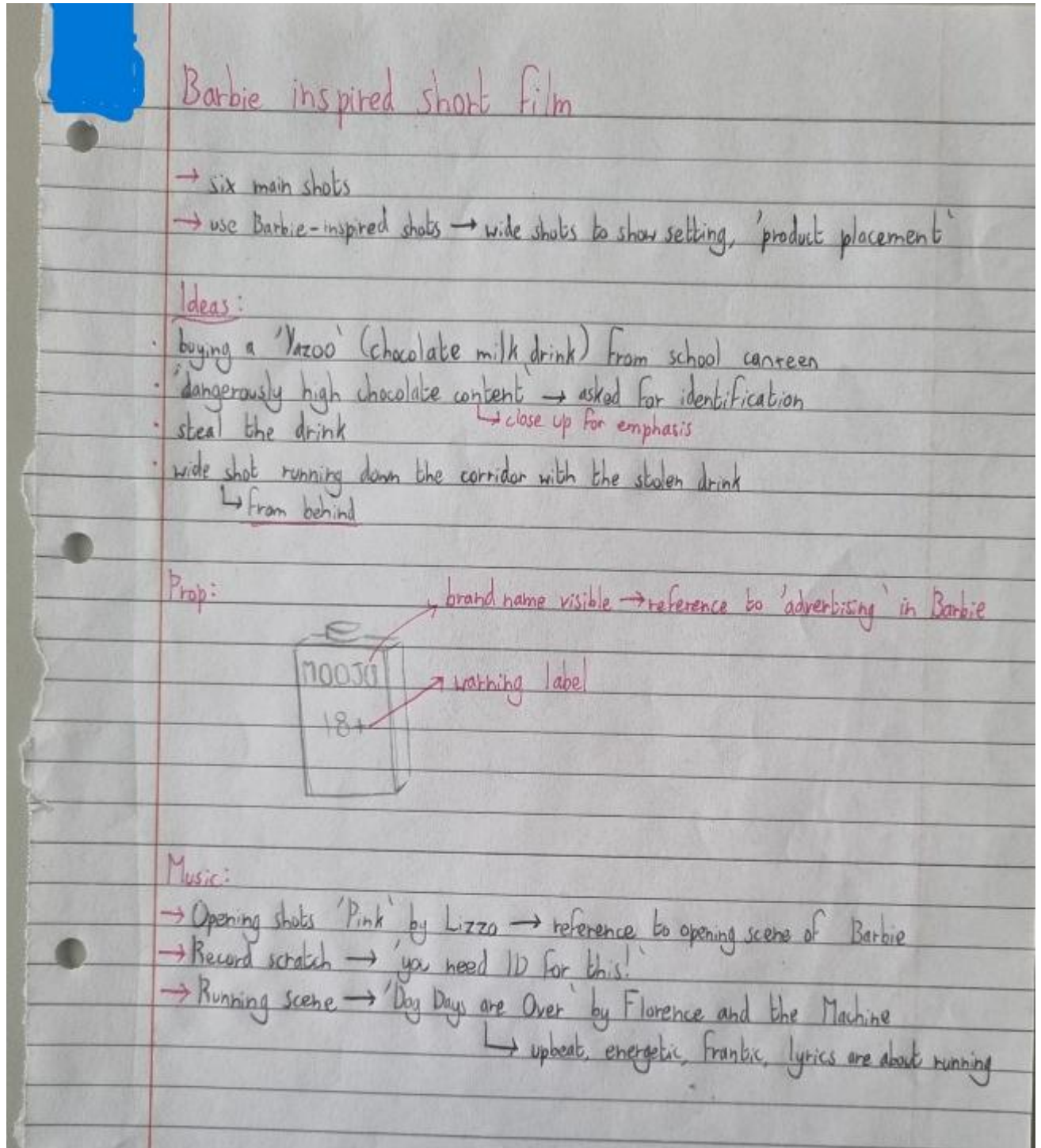
Hot Seating has helped me to know where to go next. I have learned I need to show more layers to Bridgid - she isn't just comic relief. I want to add a moment where she asks an innocent question that makes the others go silent, like: "But when do we get to see

Item 4 - Production of Short Film (Moojoo)

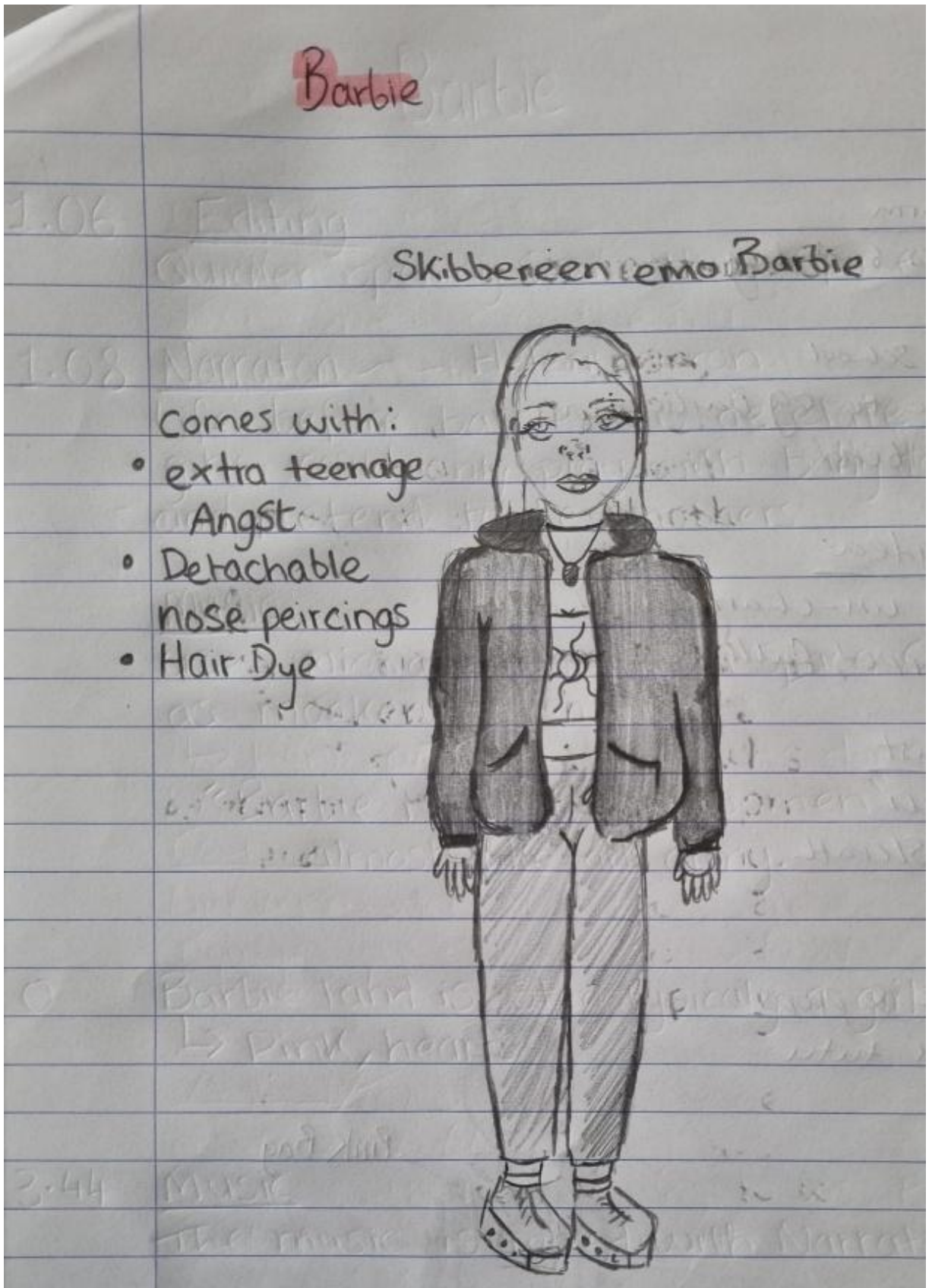
Various pre-production materials from the development phase of the creative process are below

[Watch the short film](#)

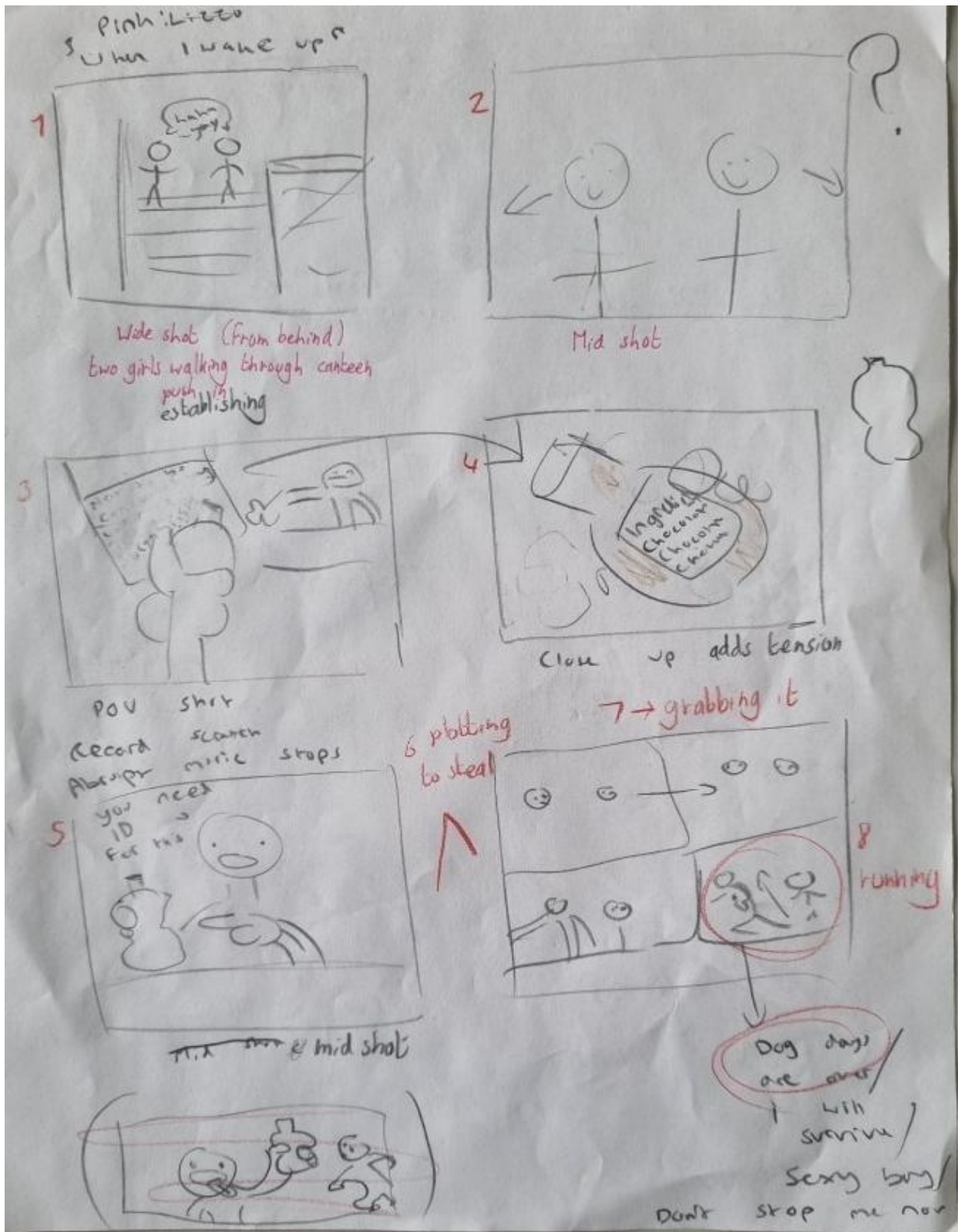
Initial Ideas - Moojoo



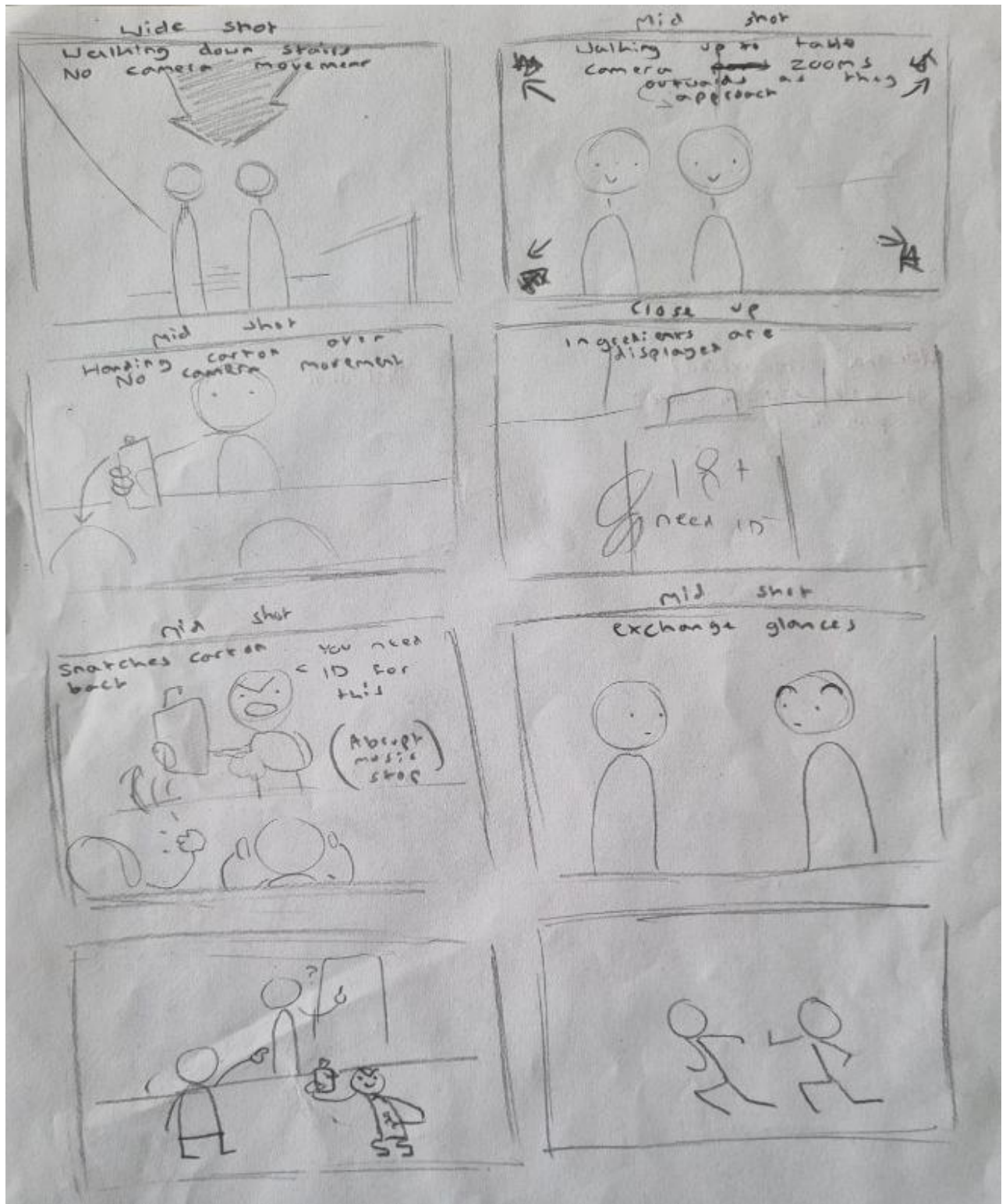
Character Sketch - Moojoo



Draft of storyboard - Moohoo



Final Storyboard - Moohoo



Item 5 - Production of Short Film (Barbie Uncharmed)

Various pre-production materials from the development phase of the creative process

[Watch the short film](#)

Initial Ideas - Barbie Uncharmed

Brainstorm

- Barbie's bad day...
- Pink.
- charm school
- reference to og Barbie movie
- Gender bend

Initial idea

Barbie's un-charmed school
gets trapped, falls, Books out locker

Music list

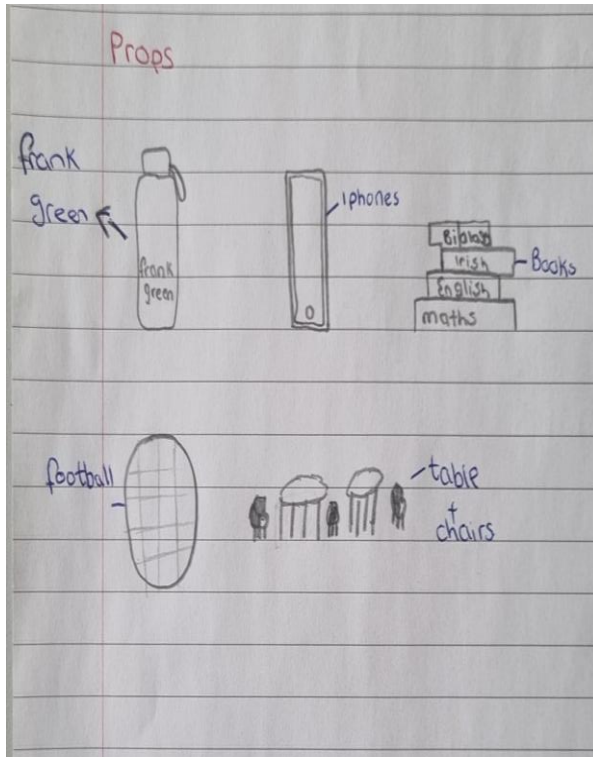
sparkles
record scratch
hum

Costume & props

- Big pink tutu
- locker
- Pink Bag



Prop List - Barbie Uncharmed



Shot list - Barbie Uncharmed

Shot no. 1	type	movement	location	Description Location
1	Close up	Locked Spinning locker looking out looking out	top locker	Open locker take out books chatting
2	Wide	Locked	stairs hall	Walking to class
3	Bar looking down	zoom	canteen	having lunch - frank green - pots - circles
4	wide	locked	courts	PE class ↳ drills
5	looking up	locked	basketball courts	basketball hoop - scoring
6	close up	locked	locker	closing locker

Appendix B: Templates to support portfolio development

Students will “*variously work individually and collaboratively as they work through each stage of the creative process to complete the task, using their portfolio as a treasury of ideas, source material and a repository to document their learning, reflections, evaluations and analyses.*” (p.24)

What follows is a series of templates to support student portfolio work. These are for guidance only and teachers and students are free to use them as they wish, or to create their own.

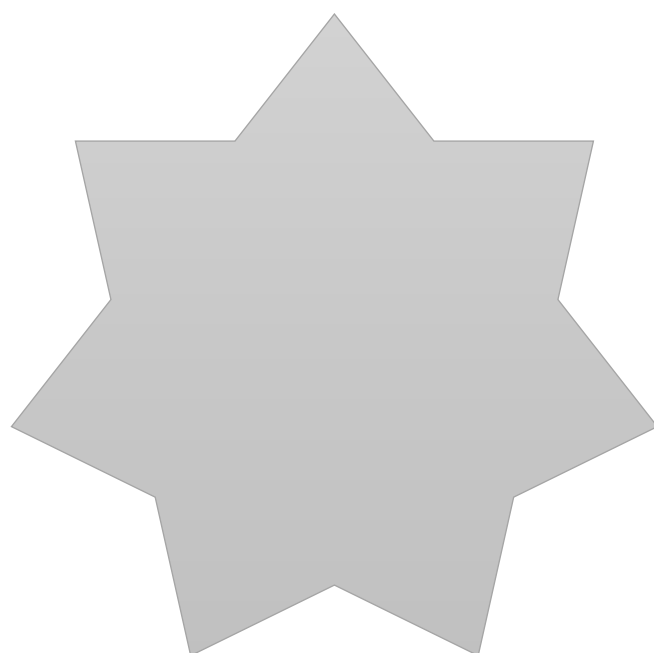
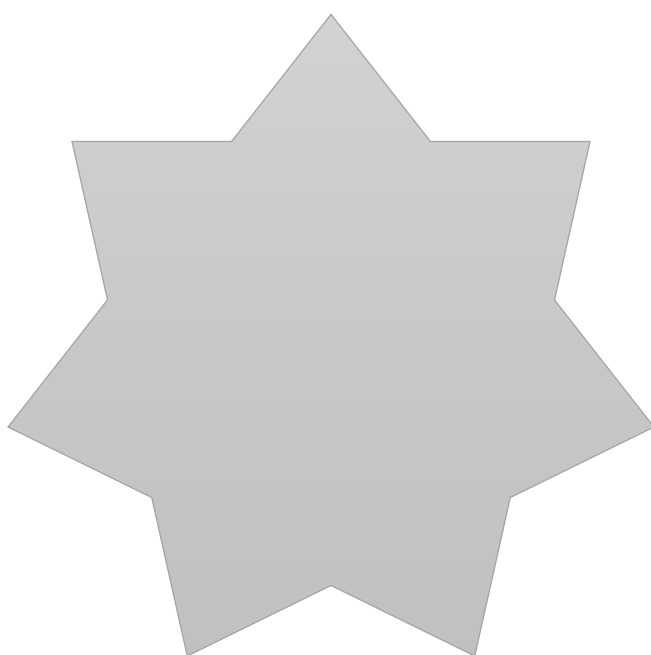
For clarity and to align with the specification, the templates have been designed using the various stages of the Creative and Critical Responses processes.

Foundations of Performance and Production: Roles and responsibilities

Using a scale from 1-10, rate yourself in terms of your experience and interest in the following roles and responsibilities (where 1 is the lowest and 10 is the highest score)

Role and responsibilities in film and theatre	My level of experience of this areas (1-10)	My level of interest in learning more about this (1-10)
Writing/ Devising / Adapting		
Director		
Performer/ actor		
Designer (set, costume, sound, lighting)		
Technical (editing, camera, sound, lighting)		
Other:		

Two areas that I would like to concentrate on during the coming term:



Foundations of Performance and Production: Collaboration and Roles

Project Title

--

Group Member	Role/ Responsibilities

Detailed description of my role/ responsibilities:



Two key decisions we agreed:



Foundations of Performance and Production: Collaboration and working with other students

Statement	True	False
I find it easy to work with other people		
If I disagree with someone's opinion, I can tell them without causing offence		
If someone is talking, I let them finish before speaking		
I understand what active listening involves		
If someone wants to do a role that I like doing, I am happy to let them do it sometimes		
I am good at respecting personal boundaries		
I can stand up for myself when I think it's important		
I am good at working with people who I don't know		
I am easily influenced by other people		
I usually make a plan and follow it		
I often myself doing things at the last minute		
I am good at trying new things and going out of my "comfort zone"		
I am comfortable asking for help from the teacher or other students when I don't know what to do?		

Thoughts on what I want to work on to improve my groupwork/ collaboration skills

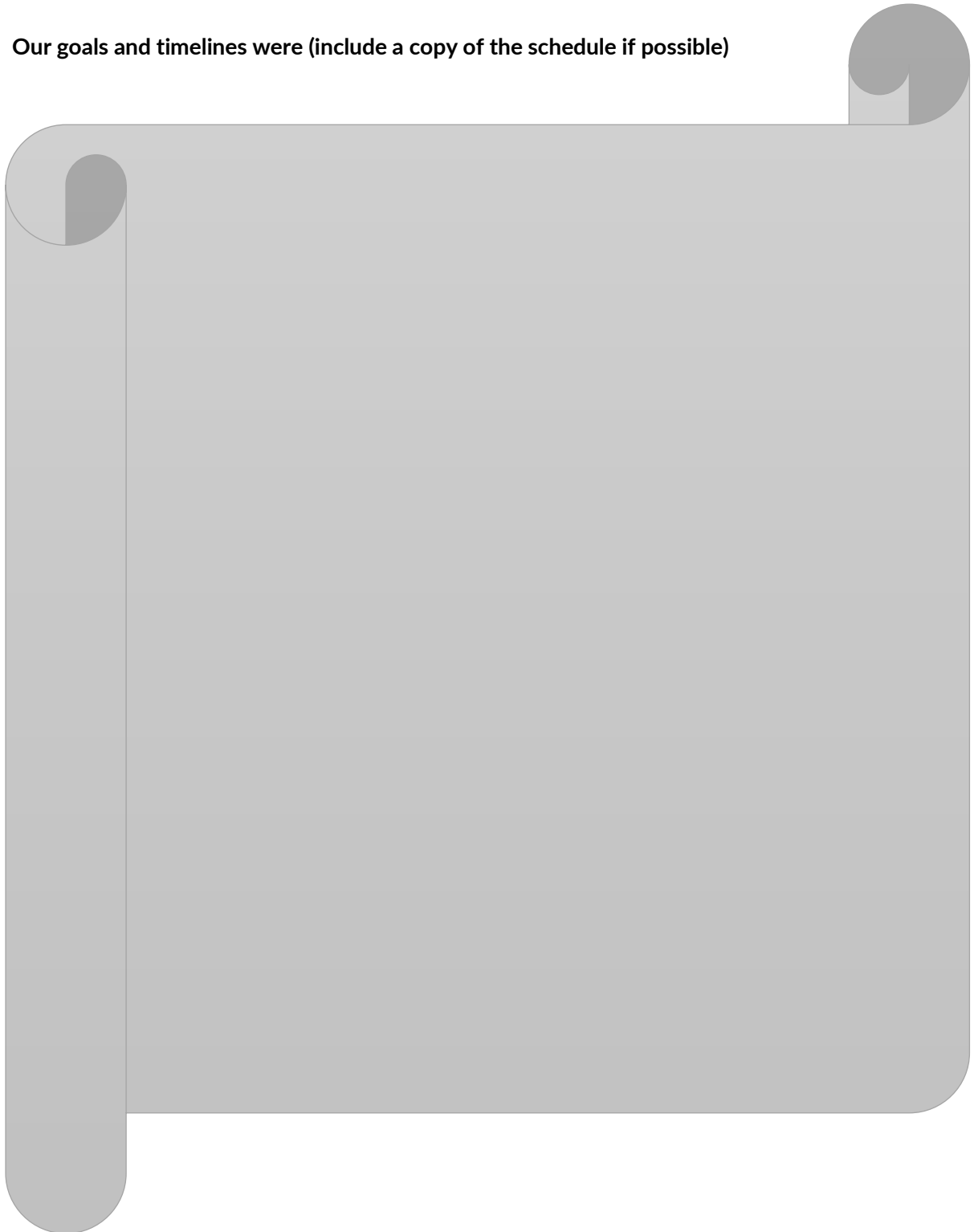
Foundations of Performance and Production: Goals and Timelines

Production Name:

Production Date :

Cast/ Crew :

Our goals and timelines were (include a copy of the schedule if possible)



Foundations of Performance and Production: Developing my Design Skills

	Set design	Costume design	Lighting design	Sound design
3 important things I have learned about...				
2 aspects I would like to research about...				
1 aspect I will ask for help with...				

Foundations of Performance and Production: Developing my Technical Skills

	Using Cameras	Editing	Using sound equipment	Using lighting equipment
3 important things about...				
2 aspects I need help with when...				
1 important safety consideration when...				

Foundations of Performance and Production: Performance Skills Development

Rate your performance skills at the beginning and end of a piece of creative work. Include feedback from others (students/ teacher) that you have used to improve your performance skills.

Performance Skill	Rating (1-10) at start of learning and comment Date: _____	Rating based on feedback from others Date: _____
Improvisation	Rating: Comment:	Rating: Comment:
Spatial awareness	Rating: Comment:	Rating: Comment:
Gesture	Rating: Comment:	Rating: Comment:
Vocal work and physical warm ups	Rating: Comment:	Rating: Comment:
Pace and rhythm	Rating: Comment:	Rating: Comment:
Other	Rating: Comment:	

Foundations of Performance and Production: Technical Skills Development

Rate your technical skills at the beginning and end of a piece of creative work. Include feedback from others (students/ teacher) that you have used to improve your technical skills.

Technical Skill	Rating (1-10) at start of learning and comment Date: _____	Rating based on feedback from others Date: _____
Technical element	Lighting Sound Camera Editing Other _____	
Using the relevant equipment	Rating: Comment:	Rating: Comment:
Implementing the relevant design (e.g. sound/ lighting)	Rating: Comment:	Rating: Comment:
Making changes	Rating: Comment:	Rating: Comment:
Working with others (director. Designer, performers etc)	Rating: Comment:	Rating: Comment:
Other	Rating: Comment:	

Imagining and Conceptualising: Planning

Inspirations (practitioners, particular plays/ films or a genre, period, style, form of theatre I have enjoyed)

Aspects of the work I would like to experiment with

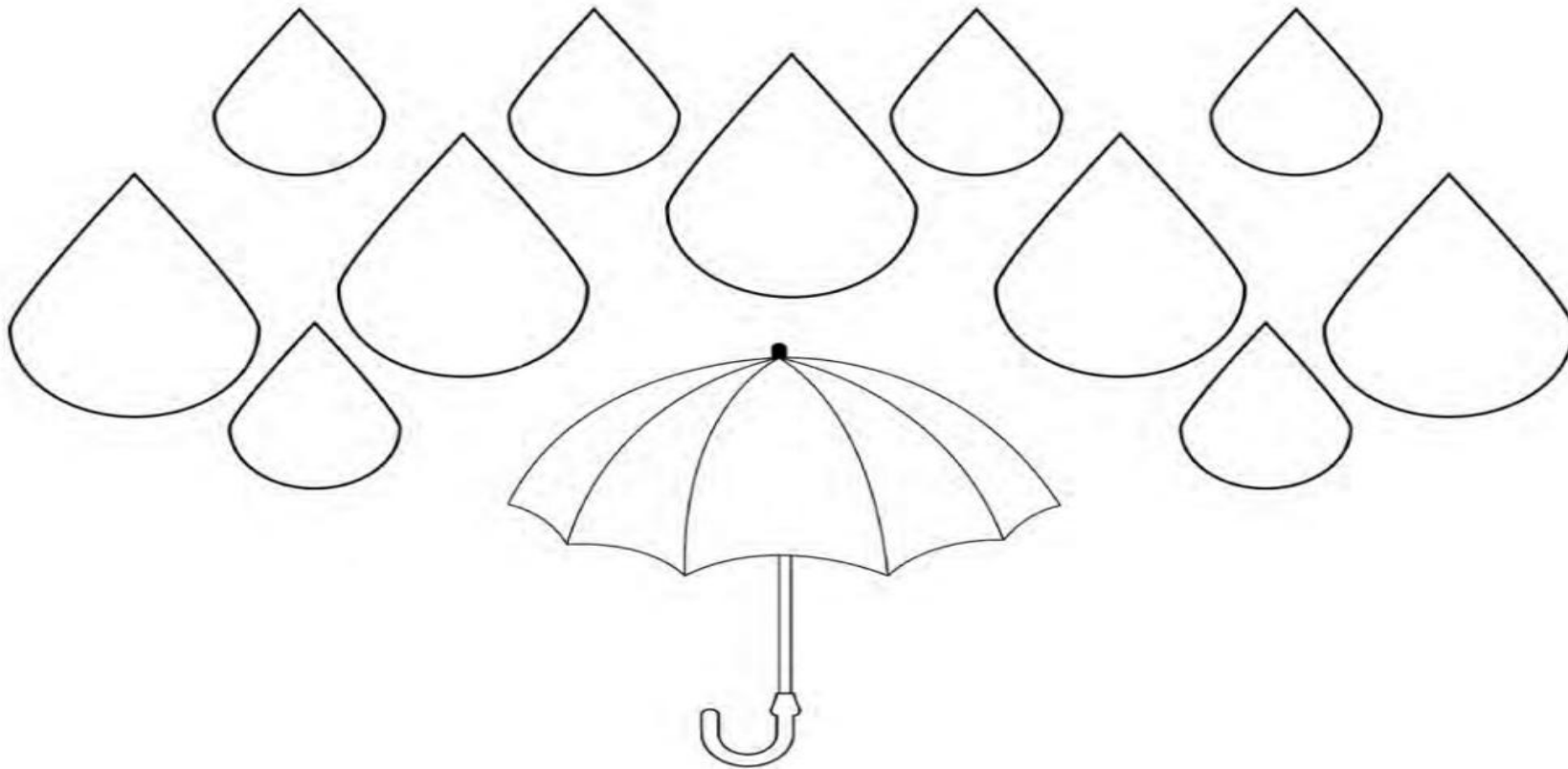
Treatment/ Statement of Intention

Attach still photos/ scripts/ images/sketches

Imagining and Conceptualising: Planning

Copy the umbrella below into your portfolio and use it to record your ideas and thoughts as you plan

- Core dramatic idea or concept: write into the stem of the umbrella)
- Reference points e.g. work of established practitioners: write these on the top of the umbrella
- Other source material e.g. artefacts, costumes, images and music: write these into the droplets



Imagining and Conceptualising: Creative Influences

Use the template below or make your own with post-it notes or cards
(Attach image, notes, screenshot of this work etc to support this)

What I most like about this work

Something I want to experiment with/ change

Practitioner/Work that will influence this piece is and why:


Form/ Style/ Period/ Genre

A question I have about this work

What I need to research

Lies

Caith Ruddy TyE




we created this scene in a church like way to show beliefs lies

we used the clasped hands to show we are praying

we used the prayer

we kneel to show we have faith in the church

Trauma



we used the hand gestures to show its closag in or her

we used the growl expression to show that it is like a monster

we hands above her head shows shes trying to block us

shes beat down to show weaking

Passion

Realistic acting

emotional truth

1863-1938

Stanislawski

more realistic

Connects emotionally

theatre practioner

Connect with their roles

more believable

naturalistic

'I was starving'

The priest then took her to the Magdalene laundry.

"I walked up the steps that day and the nun came out and said your name is changed, you are Fidelma, I went in and I was told I had to keep my silence", she said.

"I was working in the laundry from eight in the morning until about six in the evening. I was starving with the hunger. I was given bread and dripping for my breakfast every morning.

"We had to scrub bottoms. I used to cry with bone knives, housemaids' knees, I used to work all day in the laundry, doing the white coats and the pleating.

Ms Gambold also spoke of what happened on a day when she broke a cup.

"One day I broke a cup and the nun said, 'I will teach you to be careful'.

"She got a thick string and she tied it round my neck, for three days and three nights and I had to eat off the floor every morning."

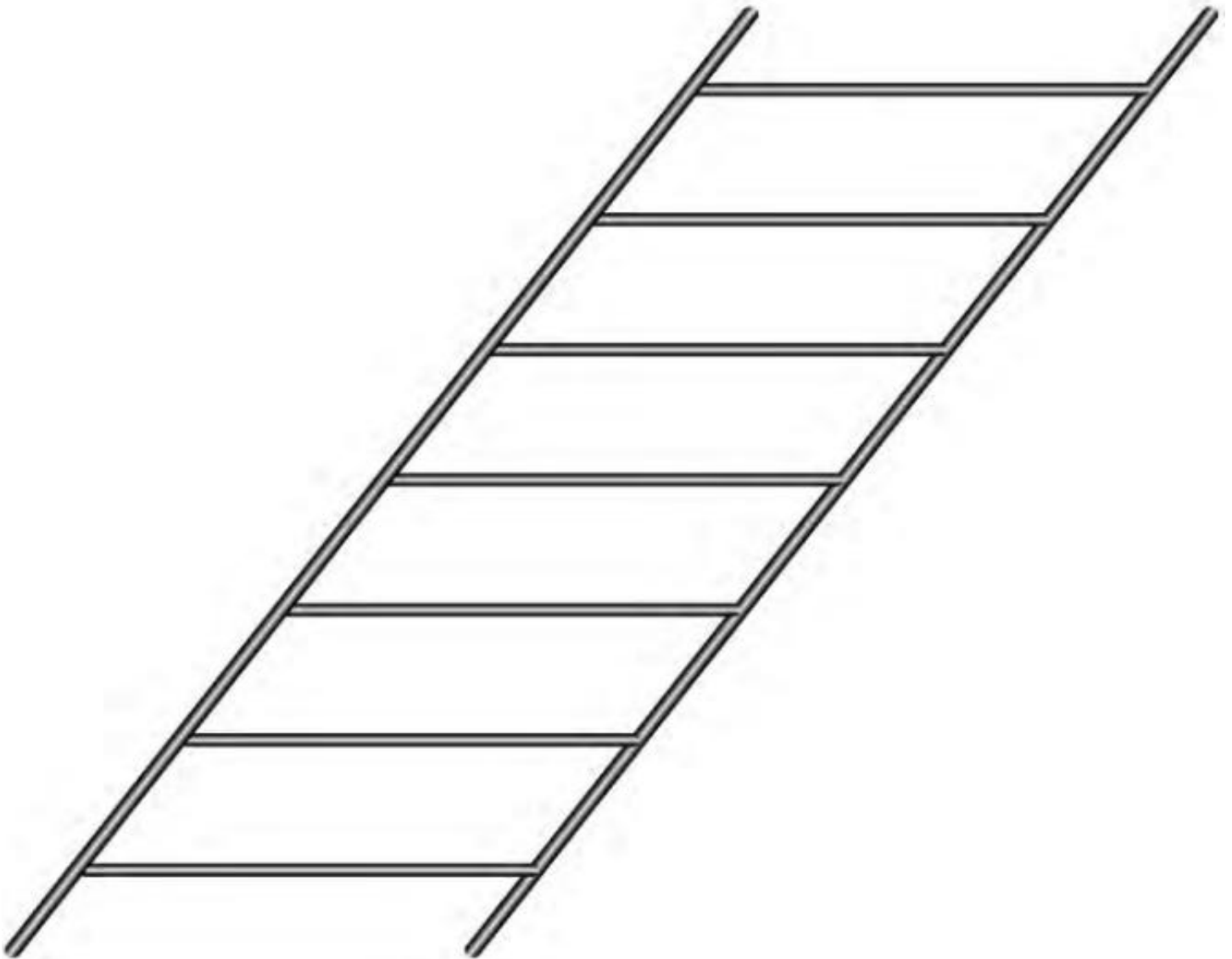
Student Work on Creative Influences

Imagining and Conceptualising: Creative Process Tracker

Use the step ladder below to track your creative process. You might make notes on some of the following

- What I worked on today
- Progress Made
- Questions
- Decisions made
- Challenges & Solutions

Attach any relevant documents - notes, lists, drawings, stills

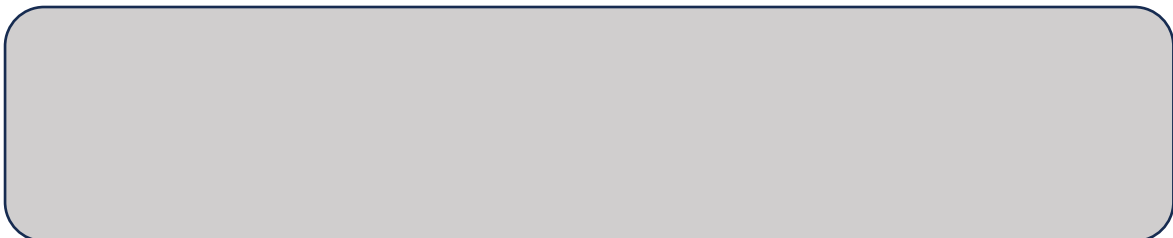


**Imagining and Conceptualising:
Planning Sheet - Structuring your devised Work Pg. 1**

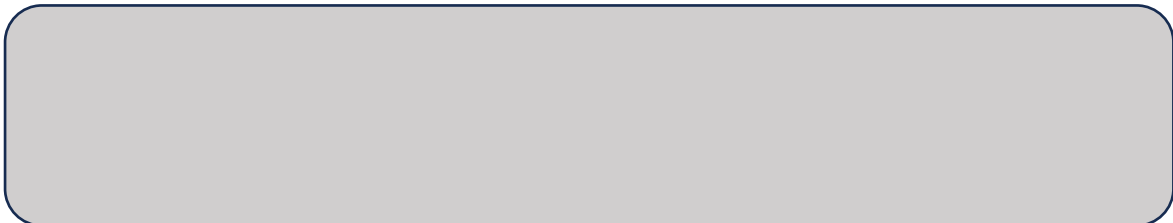
Aim/ Focus of piece



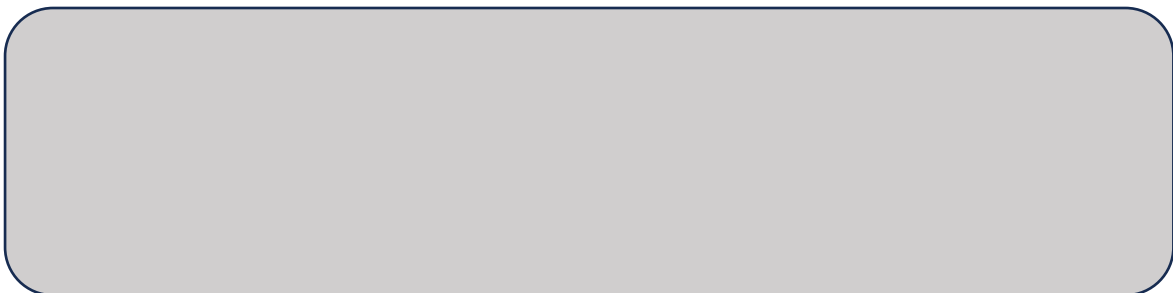
Plot Outline



What ideas/ suggestions have you made so far?

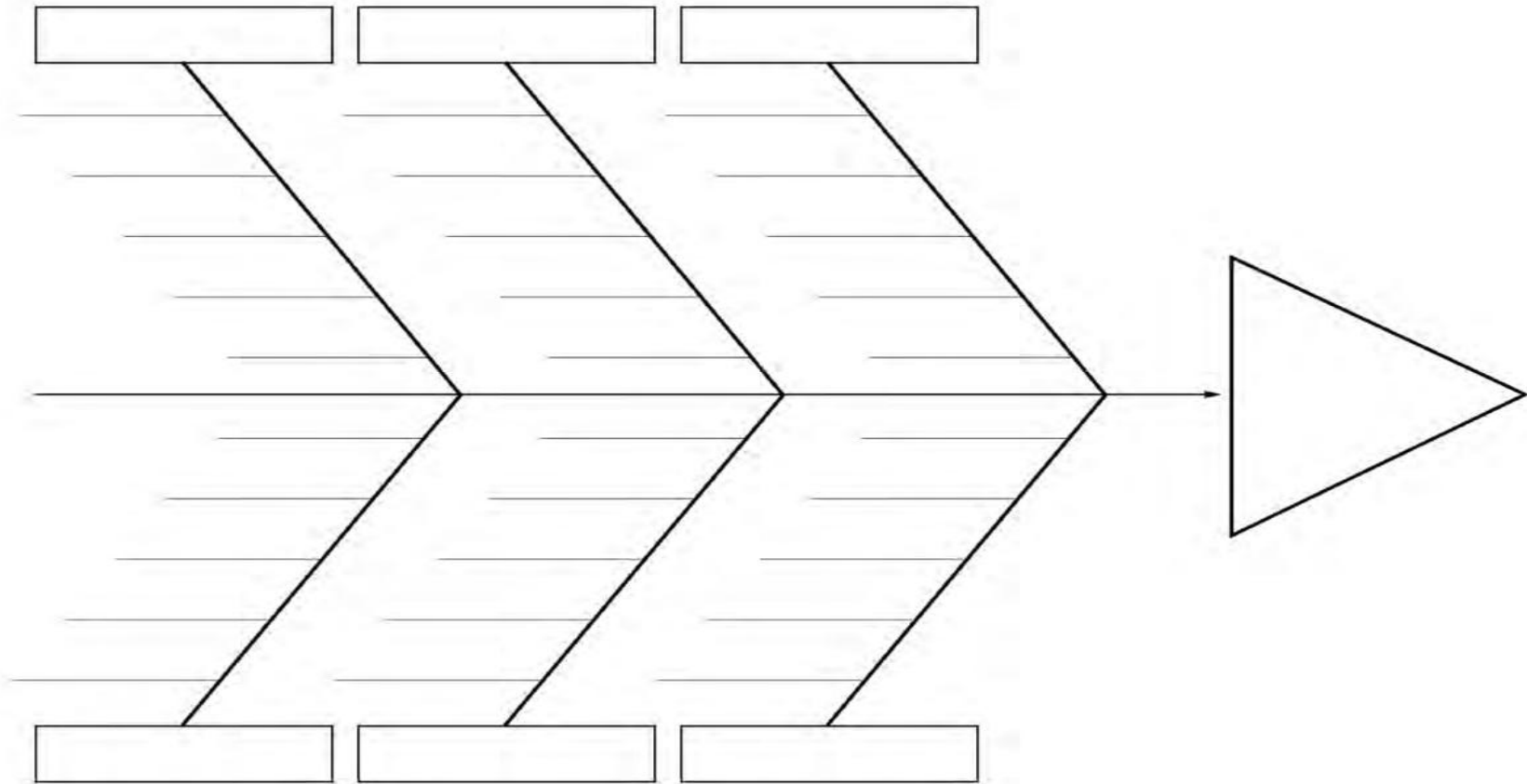


Have you or your group made any decisions about the style/ form of your piece? Give reasons



Developing: Creating and Building Characters

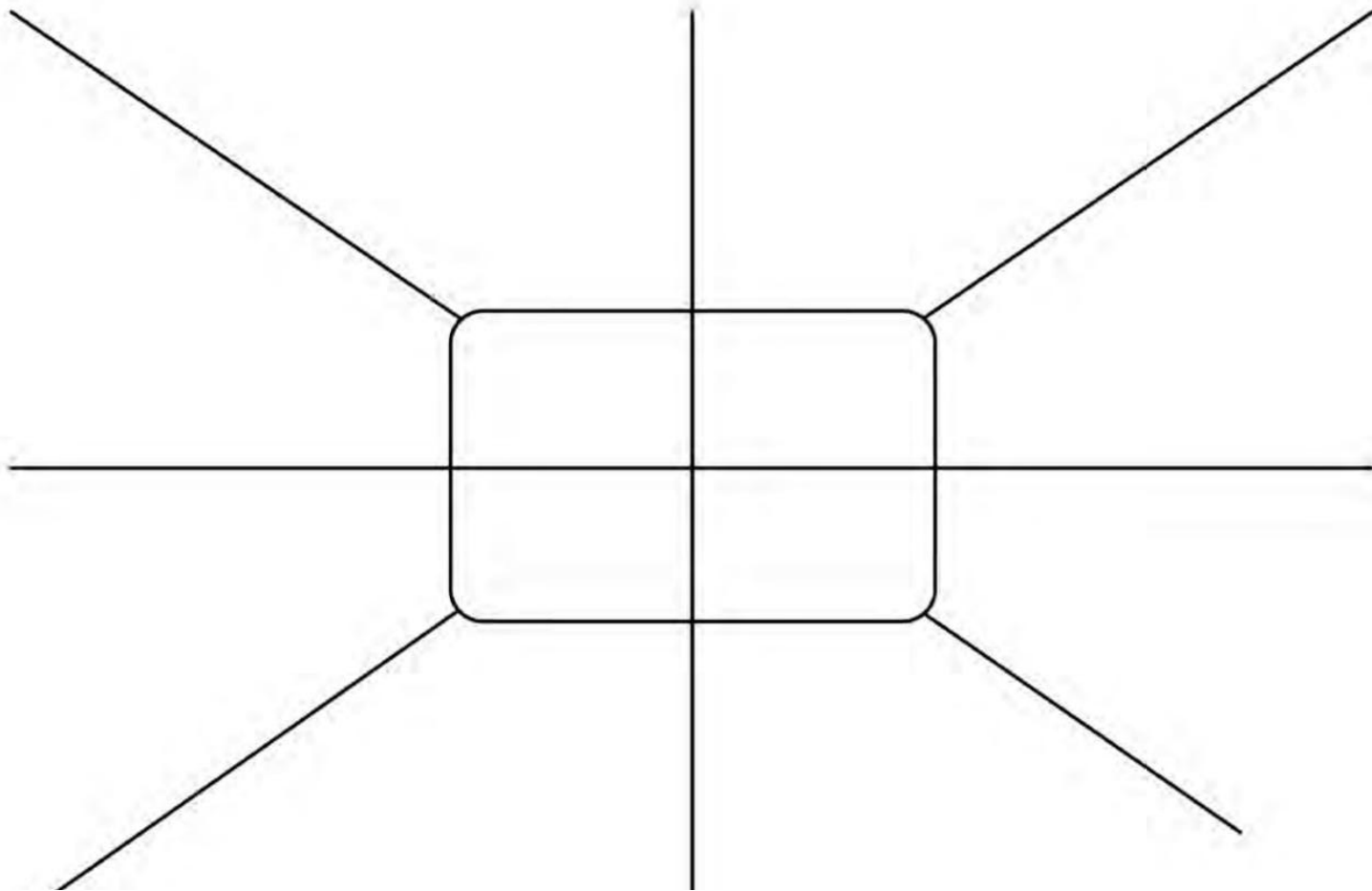
Build your character using the diagram below. You can note aspects about them such as their character traits, motivations, wants/ needs, as well as physical attributes such as size, shape, distinguishing features, how they move and speech, their clothing etc.



55

Developing: Planning Sheet – Design Choices

Outline the choices made in relation to set, lighting, sound, costume etc. by using the diagram below. You can use this to work with a group of classmates by doing it as a placemat activity whereby everyone works on one corner.



Developing: Planning my work

Title of Work: _____

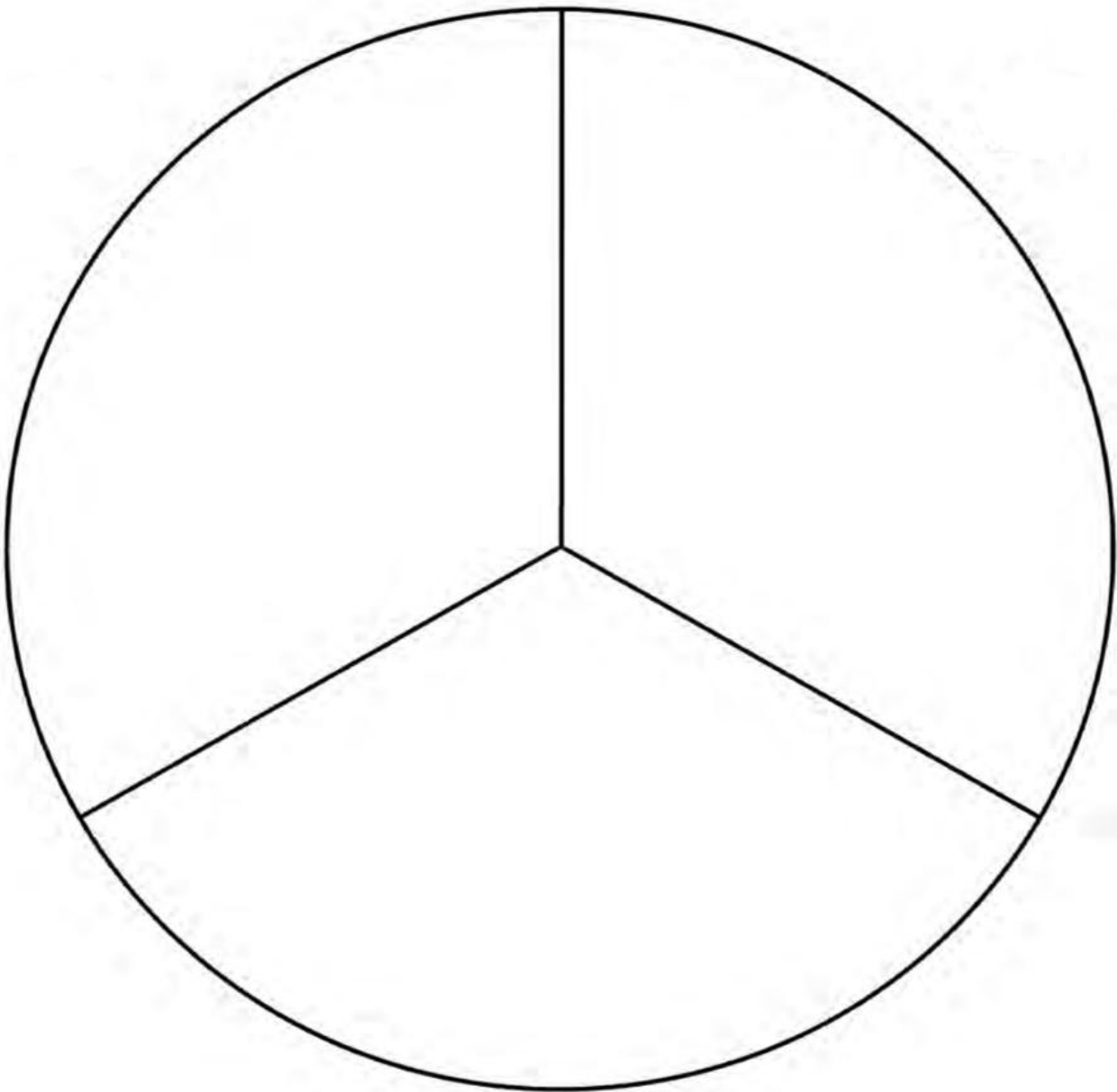
Form/ Style/ Genre/ Period Chosen and reason(s) why	Topics I will address in this work
Resources/ Skills required	Practitioners in film/ theatre who will influence my work and why
Key features, techniques and conventions of these practitioners that will inform this work and reasons why	Elements (performance/ technical/ production) that will be important in my work. Why and how I will use them.
How and where will the piece of drama/ film be staged/ filmed	How will progress be monitored/ recorded
Other notes/ considerations	

Developing: Ethical Practices

Ways we have ensured our work is ethical

For example

- How we ensured everyone in the cast and crew behave and are treated in a respectful and ethical way
- How the dramatists'/filmmakers' intentions are honoured
- How we have obtained performance rights



CHANGE(S)

change of location
change of situation
change of opinion
change of heart
change of mind
change of direction
change of course
change of plan
change of strategy
change of tactics
change of policy
change of procedure
change of process
change of method
change of approach
change of attitude
change of behavior
change of style
change of fashion
change of taste
change of preference
change of interest
change of focus
change of emphasis
change of priority
change of perspective
change of viewpoint
change of opinion
change of mind
change of heart
change of direction
change of course
change of plan
change of strategy
change of tactics
change of policy
change of procedure
change of process
change of method
change of approach
change of attitude
change of behavior
change of style
change of fashion
change of taste
change of preference
change of interest
change of focus
change of emphasis
change of priority
change of perspective
change of viewpoint

1. What makes a good opening?
 A good opening will grab the audience's attention, set the scene, and introduce the topic. It should be engaging, thought-provoking, or surprising.

2. How do you set the scene?
 Use descriptive language to paint a picture of the setting. Use sensory details to engage the audience's imagination.

3. How do you introduce the topic?
 Use a clear, concise statement to introduce the topic. Use a question or a statement to engage the audience's interest.

4. How do you set the tone?
 Use language that sets the tone for the speech. Use a serious tone for a formal speech and a more relaxed tone for an informal speech.

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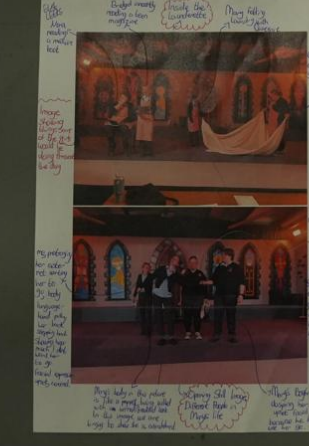
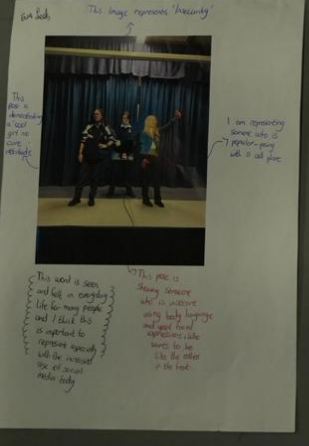
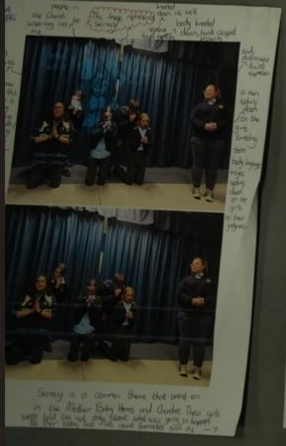
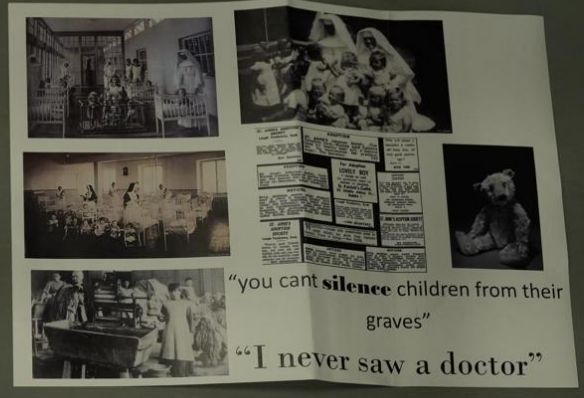
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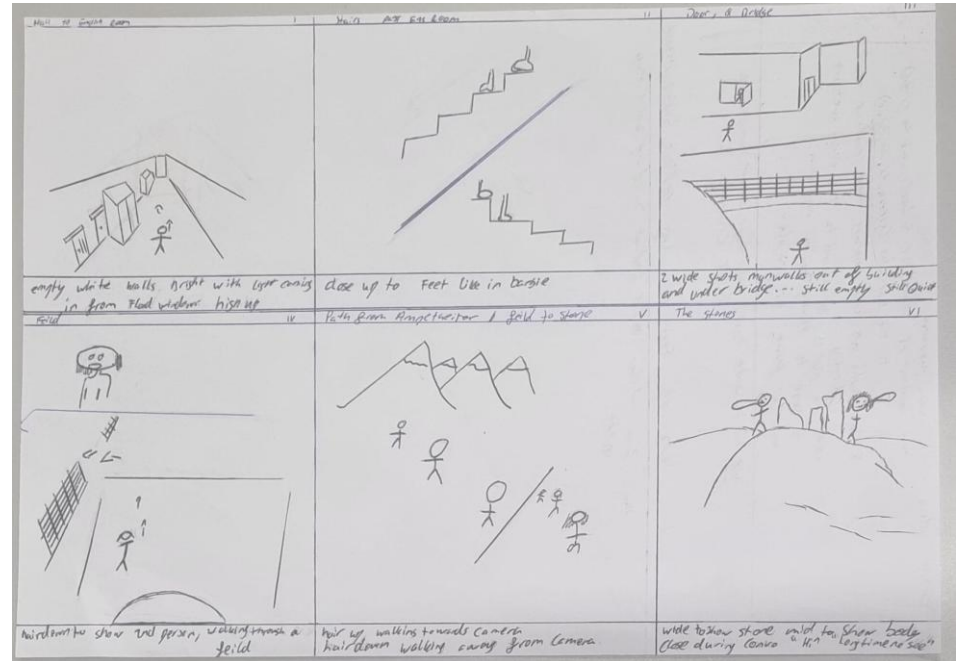
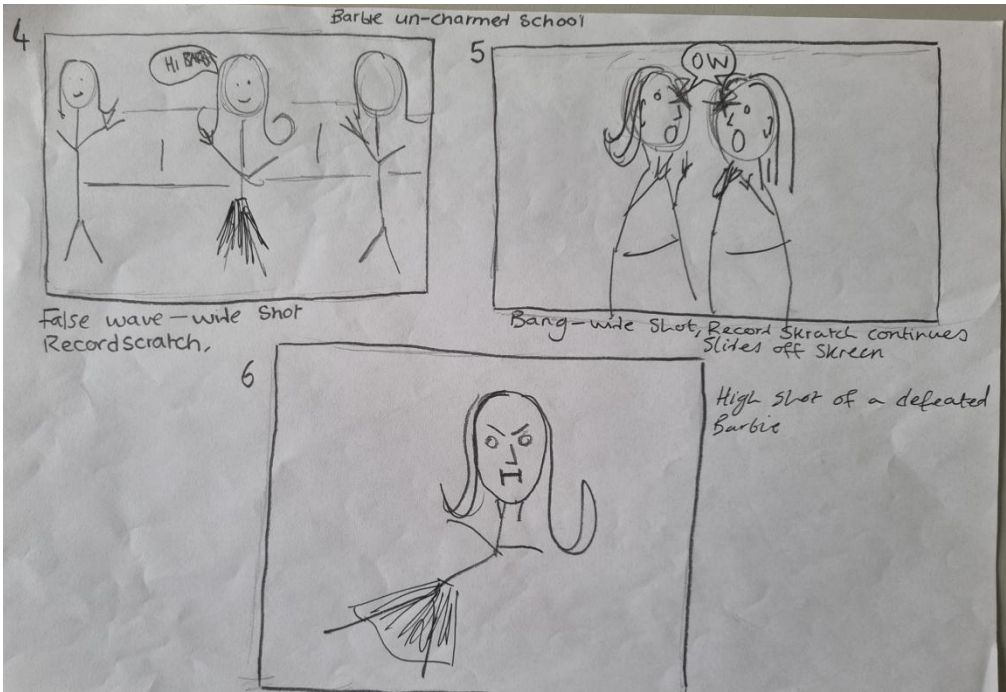
Structuring your devised work

1. What is the focus of your piece?
 The focus of your piece should be clear and concise. It should be something that is important to you and that you want to share with your audience.

2. How do you set the scene?
 Use descriptive language to paint a picture of the setting. Use sensory details to engage the audience's imagination.

3. How do you introduce the topic?
 Use a clear, concise statement to introduce the topic. Use a question or a statement to engage the audience's interest.

4. How do you set the tone?
 Use language that sets the tone for the speech. Use a serious tone for a formal speech and a more relaxed tone for an informal speech.



Developing: Pre-Production Notes

Complete the grid below indicating which areas you are working on. There is space to add in any other pre-production elements

Item	Status	Notes
Table reading/ sharing drafts		
Sketches/ ground plans		
Mood boards/ storyboards/ model boxes		
Set design		
Location and shot lists		
Actor/ scene breakdown		
Prop furniture List		
Choreography		
Sound/ ighting/ costume design		
Play scripts/ screenplays		
Call sheets		
Marked script		
Editing and design work		
Other:		
Other:		

Developing: Storyboarding Template







Developing: Blocking Plan (Theatre)

UPSTAGE RIGHT	UPSTAGE	UPSTAGE LEFT
STAGE RIGHT	CENTRE STAGE	STAGE LEFT
DOWNSTAGE RIGHT	DOWNSTAGE	DOWNSTAGE LEFT

Developing: Blocking Map 1 (Theatre)

PRODUCTION: _____ SCENE: _____

Draw a blocking map for your character, noting:

- Location for entrances and exits
- Where your character needs to be at various moments
- Stage directions and positions (use terms like upstage, downstage, Stage left, and stage right to provide clear directions)
- How your character will position themselves relative to the audience and each other (e.g., open, closed, half-turned)
- How your movements are affected by props, set pieces, and lighting cues.
- Where the audience is and how you can ensure key moments are visible (refer to "sightlines")
- Reasons for my decisions

Stage Right

Stage Left



Developing: Blocking Map 2 (Theatre)

PRODUCTION: _____ SCENE: _____

Stage Right

Stage Left




Notes:

1.	_____
2.	_____
3.	_____
4.	_____
5.	_____

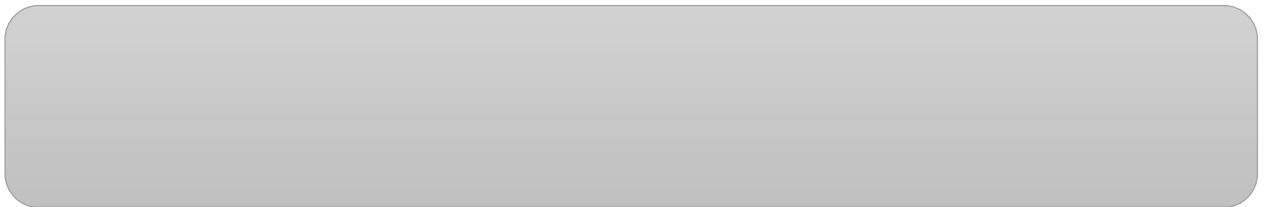
6.	_____
7.	_____
8.	_____
9.	_____
10.	_____

Developing: Audience Considerations

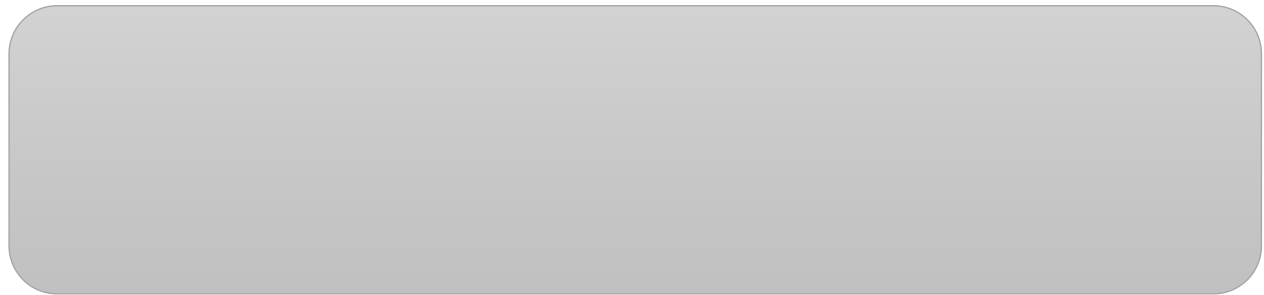
Production Name/ Date/ Cast and Crew Details



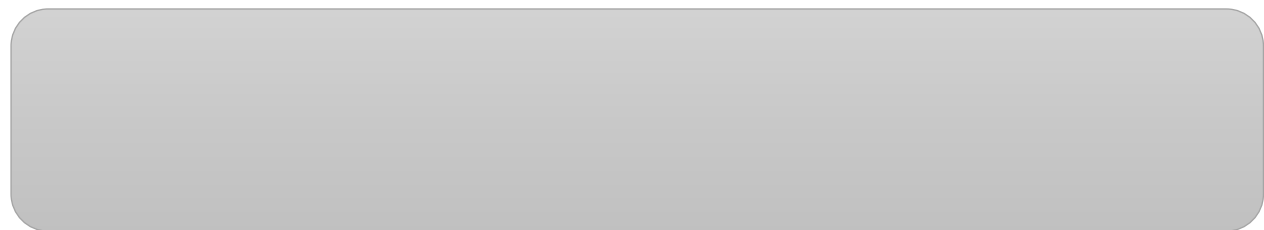
Target audience and how the work addresses the audience



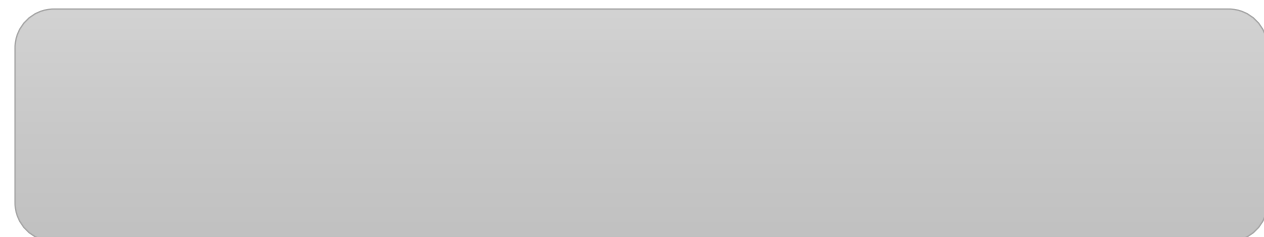
I/ We considered the audience in my work when (including reasons why)



How the audience responded to my/ our work



Changes I would make based on the audience response



Attach photos / drawings/ rehearsal images (annotated)

Developing: Pre-Production Shot List Example

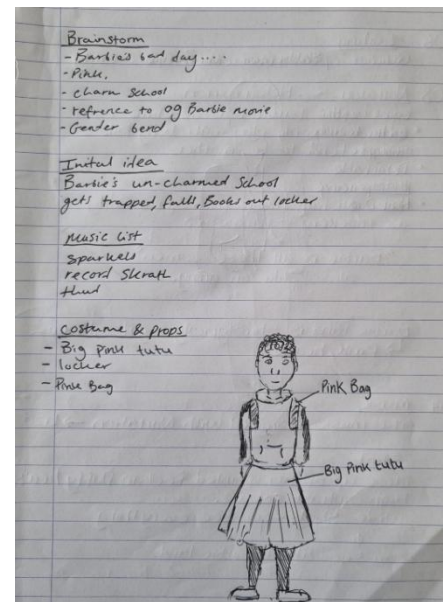
Shot no.1	type	movement	Location	Description Location	actors.
1	Close up	locked Opening locker taking out book - chalking	top locker	Open locker take out book chatting	Kate
2	Wide	locked	stairs hall	Walking to class	Ciara
3	Far looking down	zoom	canteen	having lunch - frank green - pots - circles	Chloe Kate Ciara
4	all wide	locked	courts	PE class ↳ drills	Chloe Ciara Kate
5	looking up	locked	basket ball courts	basketball hoop - scoring	
6	close up	locked	locker	closing locker	Kate.

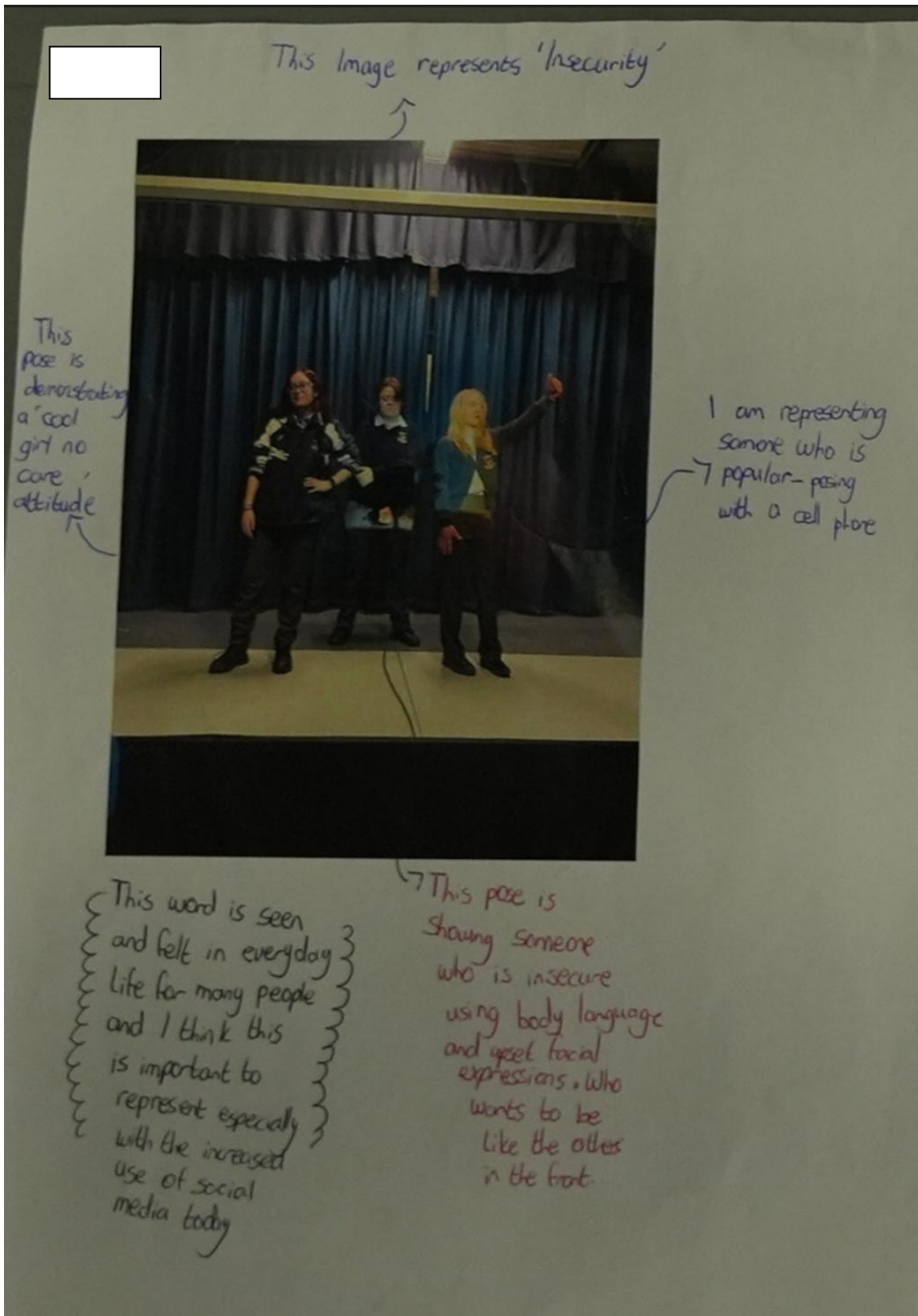
Developing: Pre-Production - Shot List Planner

Shot Number	Shot Type and reason for choice	Movement	Location	Description	Actors

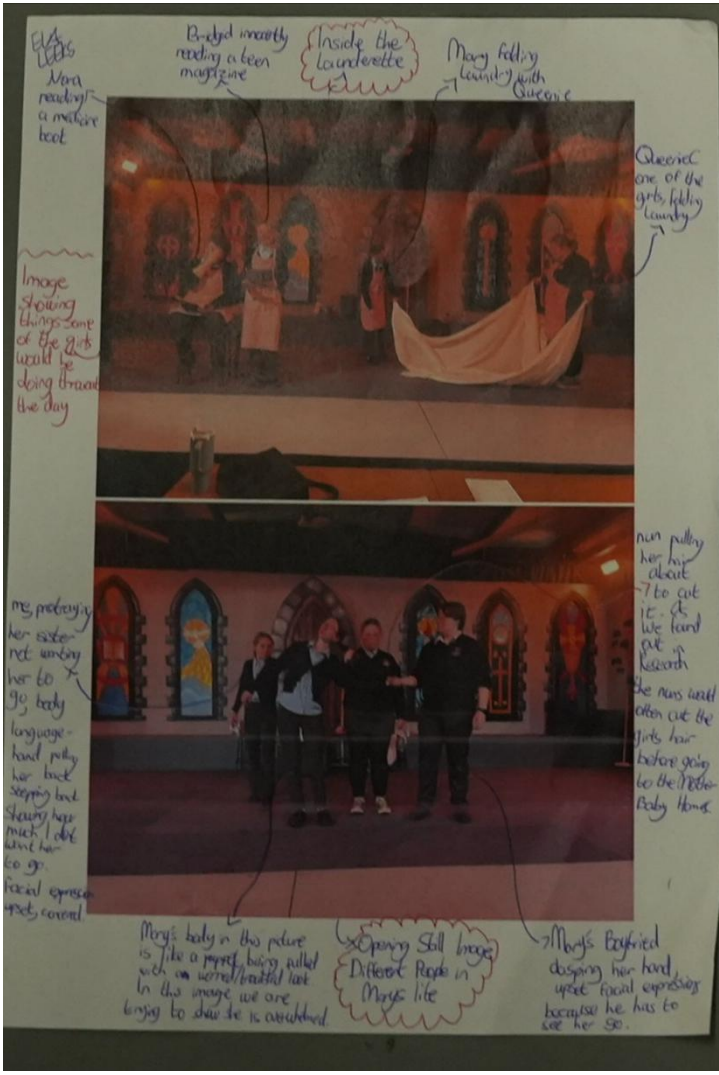
Developing: Design Worksheet

Draw or attach Set / Costume / Sound design sketches with annotations including reasons for key creative decisions:





Annotated photo of a scene (entitled "Insecurity") from a devised piece of drama. Annotations refer to various poses



Eye
 Feet
 Not sooting helped me realise that Bridget isn't "ditzy" - she's been sheltered her whole life and genuinely doesn't understand what's happening. When I was questioned as Bridget, I found myself giggling nervously or shrugging, because she was never taught about pregnancy or babies - she just ended up here and doesn't completely understand why. She believes what the nuns tell her because she's never had anyone else to trust. She thinks if she's good and obedient, she'll get to go home but she doesn't realise that might never happen.

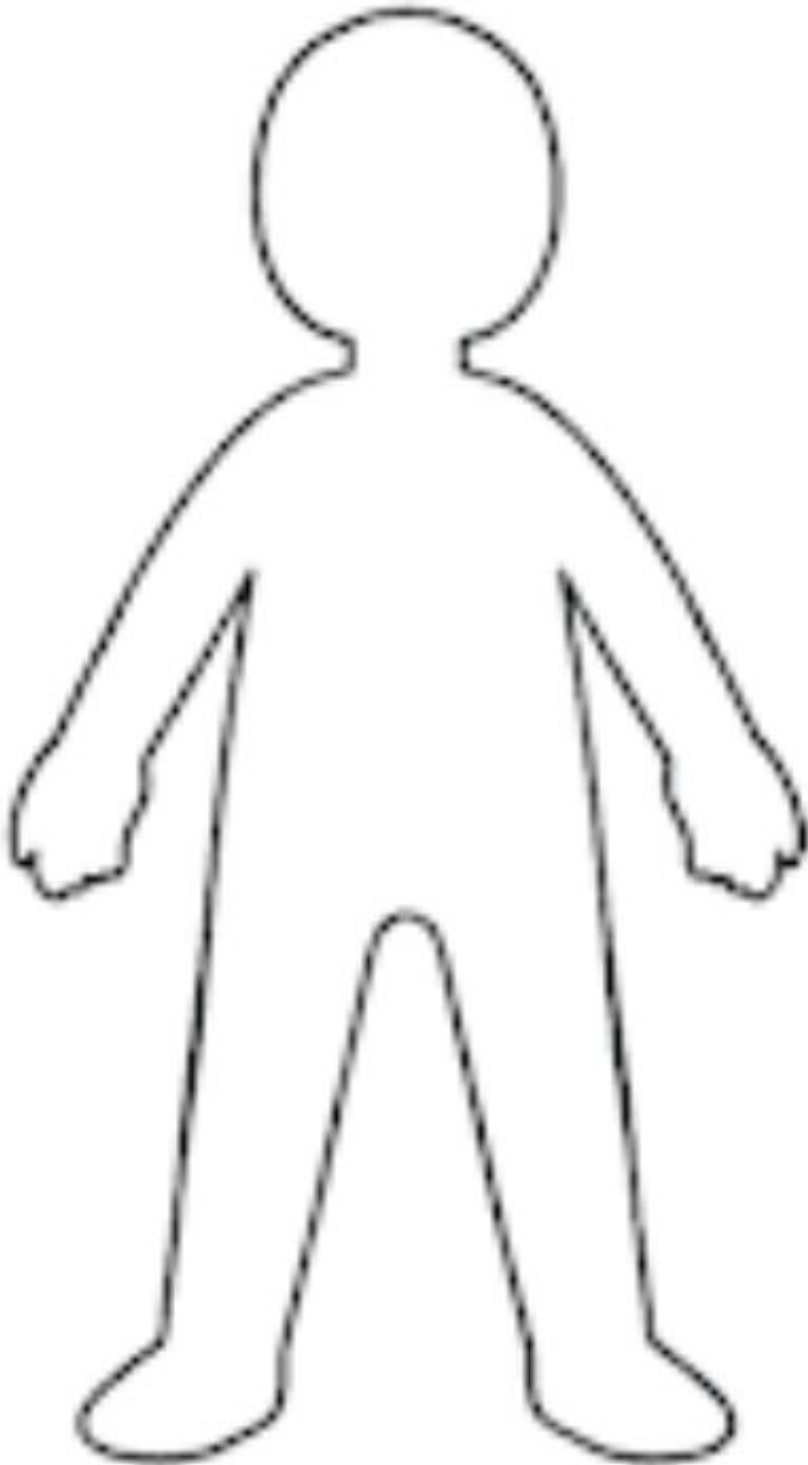
The Ride on the Wall really helped my understanding of the character. On the outside, Bridget is seen as clueless. She is desperate for someone to explain things to her. I realised that her ignorance isn't funny - it's actually upsetting. She doesn't even know what's been taken from her, because no one ever told her what motherhood really meant.

Stanislavski wanted us to find the truth in every character. For Bridget, that means understanding that her "ditzy" isn't stupidity - it's innocence that's about to be shattered.

Not sooting has helped me to know where to go next. I have learned I need to show more layers to Bridget - she isn't just comic relief. I want to add a moment where she asks an innocent question that makes the others go silent, like "But when do we get to see

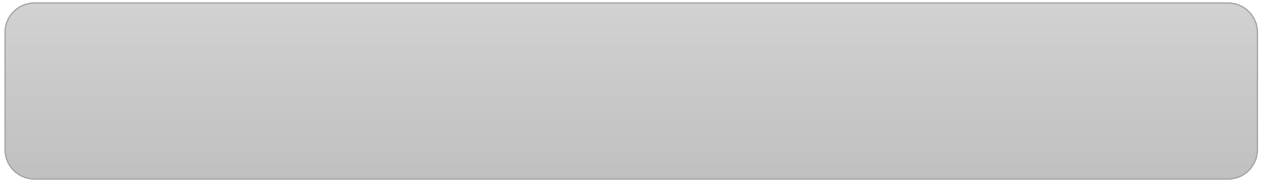
Annotated photo of a scene "Inside the Laundrette" from a devised piece of drama. Annotations comment on the various characters in the scene while accompanying notes describe how the character was developed.

Developing: Role on the Wall Activity

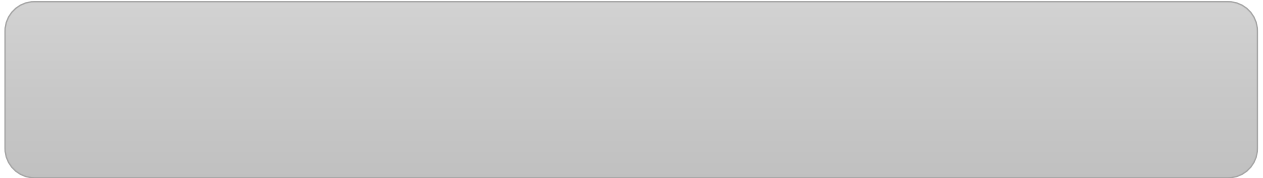


Refining: Starting the process

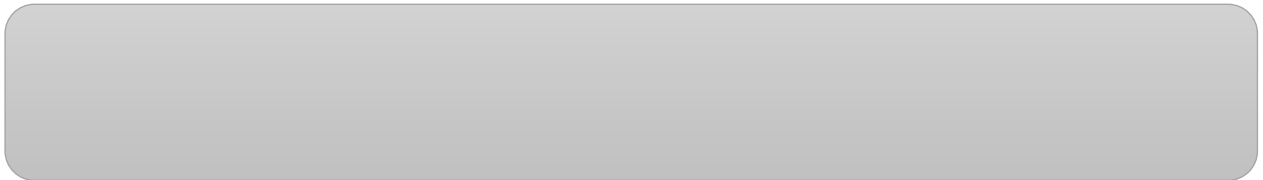
Initial ideas that have changed as I have developed the work. How did this happen and why?



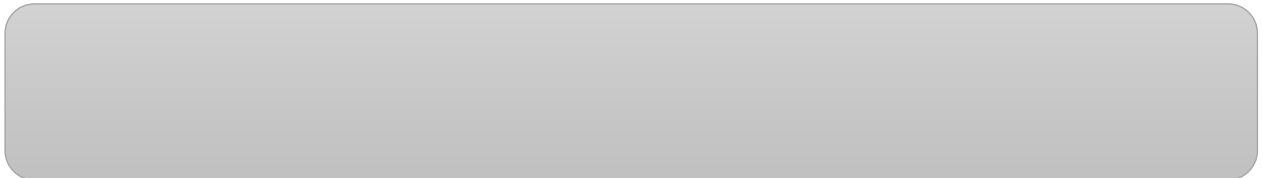
The technical, production, and/or performance techniques I will use in the rehearsal phase



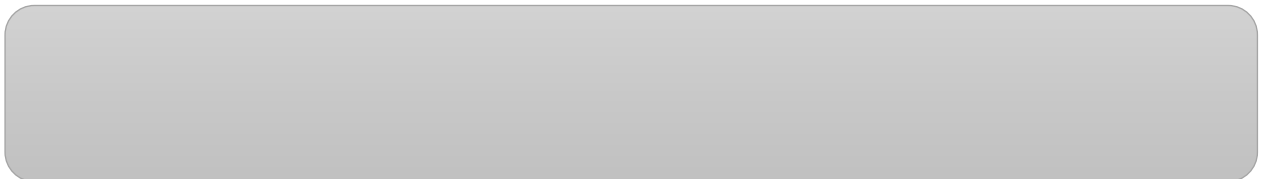
Audience Considerations



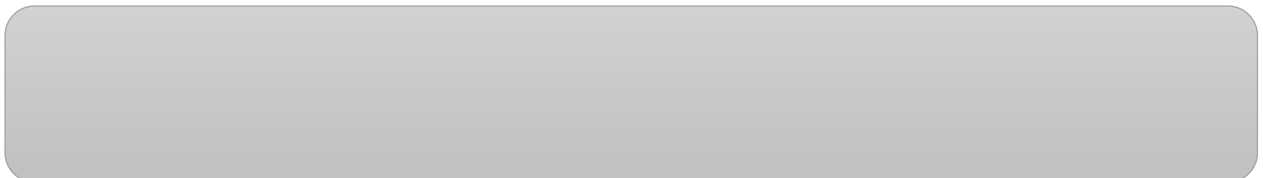
Safety Considerations



Stages of the development process I might I need to revisit as I refine my work



Some problems that I have encountered and how I can solve these problems



Refining: Rehearsal Notes Process Tracker

Date: _____

My role/ responsibility

My focus in the rehearsal

What we rehearsed:

Decisions made by the group during/ after rehearsal

Decisions made by me during/ after rehearsal

Attach Sketch / rehearsal notes / diagrams

Refining: Feedback from rehearsal (technical, dress, camera)

Production Name:

Type of Rehearsal

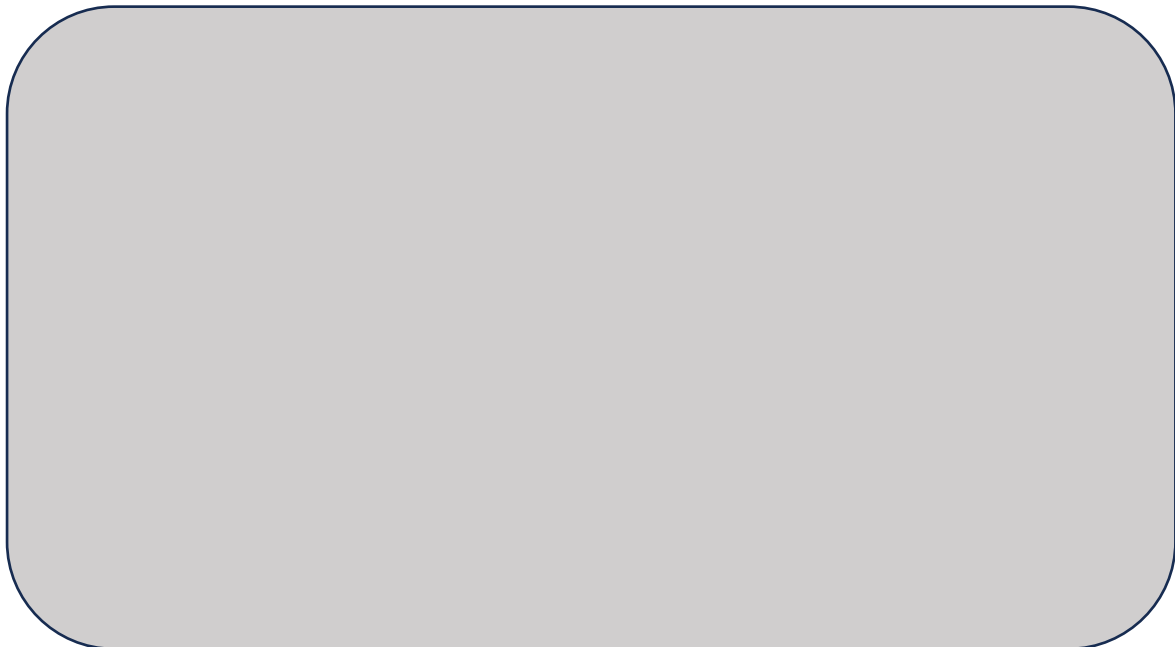
Cast/ Crew:

Date

Feedback on our work that we received from within the group and the class as a whole

A large, empty, rounded rectangular box with a light gray fill and a dark blue border, intended for students to write feedback received from their group and the class.

How I can apply this feedback to the next stage

A large, empty, rounded rectangular box with a light gray fill and a dark blue border, intended for students to write how they can apply the feedback to the next stage of their work.

Producing and Performing:
My use of foundational performance skills

Item	Status	Notes
How I built on my acting skills for stage/screen		
How I established a relationship with the audience		
How I created a sustained character/ role in performance		
My visual composition		
My vocal work		
The pace and rhythm of my speech		
Other		

You may also include a still photo, audio notes or drawing of yourself at a particular moment in the performance and annotate to answer all or some of the questions above

Producing and Performing: Self-Evaluation Grid

Name: _____ Production/Scene: _____

Date: _____ Role: _____

Aspect of performance	Question	Rating	Comments/ Examples
Character Development	How well I created and maintain a believable character? (e.g., internalising the character, showing emotional depth)	<input type="checkbox"/> Excellent <input type="checkbox"/> Good <input type="checkbox"/> Needs Improvement	
Voice	How well I created and maintained a believable character? (e.g., internalising the character, showing emotional depth)	<input type="checkbox"/> Excellent <input type="checkbox"/> Good <input type="checkbox"/> Needs Improvement	
Movement/ Body language	How strong my physical performance was and appropriate for the role (e.g., posture, gestures, spatial awareness, blocking)	<input type="checkbox"/> Excellent <input type="checkbox"/> Good <input type="checkbox"/> Needs Improvement	
Preparation	How well prepared I was for rehearsals and performance? (e.g., learning lines, understood blocking, researched character)	<input type="checkbox"/> Excellent <input type="checkbox"/> Good <input type="checkbox"/> Needs Improvement	
Focus and presence	How fully engaged was I and in the moment? (e.g., concentration, staying in character, reacting truthfully)	<input type="checkbox"/> Excellent <input type="checkbox"/> Good <input type="checkbox"/> Needs Improvement	
Ensemble work	How well did I collaborate with others? (e.g., listening, timing, teamwork, supporting the scene)	<input type="checkbox"/> Excellent <input type="checkbox"/> Good <input type="checkbox"/> Needs Improvement	

Appraising and Responding:
Responding to a live cinema/ theatre performance

Performance:
I have experienced a theatre performance as follows (enter dates/ name of production/ venue etc)
I noticed the following
Performance:
I have experienced a theatre performance as follows (enter dates/ name of production/ venue etc)
I noticed the following

**Evaluating:
Explaining Creative Decisions Pg. 1**

Details of Creative Project

Key creative decisions:

How did it meet the original concept/ brief?

How did my engagement with the work of other film and theatre practitioners influenced and informed my own work?

**Evaluating:
Explaining Creative Decisions Pg. 2**

How did what we achieve compare to what we set out to achieve in the original treatment or statement of intention?

What would I change next time?

Skills I developed (include details)

Production

Technical

Performance

Peer/ Teacher Feedback

Attach (annotated) supporting materials here

Evaluating:
Reflecting on my project work ((including ACTs)

The Project I was doing:
What makes this a good piece of work?
What is the most interesting part of this piece of work?
What was the most difficult part?
What did I learn from this task? <ul style="list-style-type: none">- About the drama/ film?- About the creative process- About the critical response process- About myself?
What resources did I need to complete this task?
What is the best part of this project and why?
How would I make this task better and why?

Evaluating: Reflecting on how I learn

	The skill (production/ performance/ technical) I am learning is
Date:	What do I do to help me learn this skill?
	Why does it work for me?
	Something new I tried:
	Did it help me? How?

Evaluating: Audience Engagement

How our choices influenced the audience and how my consideration of the audience affected my performance/ screening?

--

How our work addressed the original brief/ intention?

--

3 Skills I used/ developed

Skill	How I used/ developed it

2 things I learned

1 thing I would like to improve

--

Attach visuals / audio notes/ storyboards / screenshots, annotated documents

Evaluating: Technical Design Planner

Type of design

Sound Lighting Editing Direction cinematography

Costume Set Other

Original Brief

Include sketch of plan or attach the design



Three things I learned

2 things I would change

1 question I have

Appendix C:

Templates to support reflection

The Drama, Film and Theatre Studies portfolio “provides students with an opportunity to showcase their creative achievements, to set goals, develop learning strategies and become more autonomous in their learning” (p. 32)

What follows is a series of templates to support student reflection and prompt goal-setting. These are for guidance only and teachers and students are free to use them as they wish, or to create their own.

For clarity and to align with the specification, the templates have been designed using the various stages of the Creative and Critical Responses processes.

Drama Film and Theatre Studies

Initial Thoughts

My name

Why am I studying Drama, Film and Theatre Studies?

In this subject I want to be able to

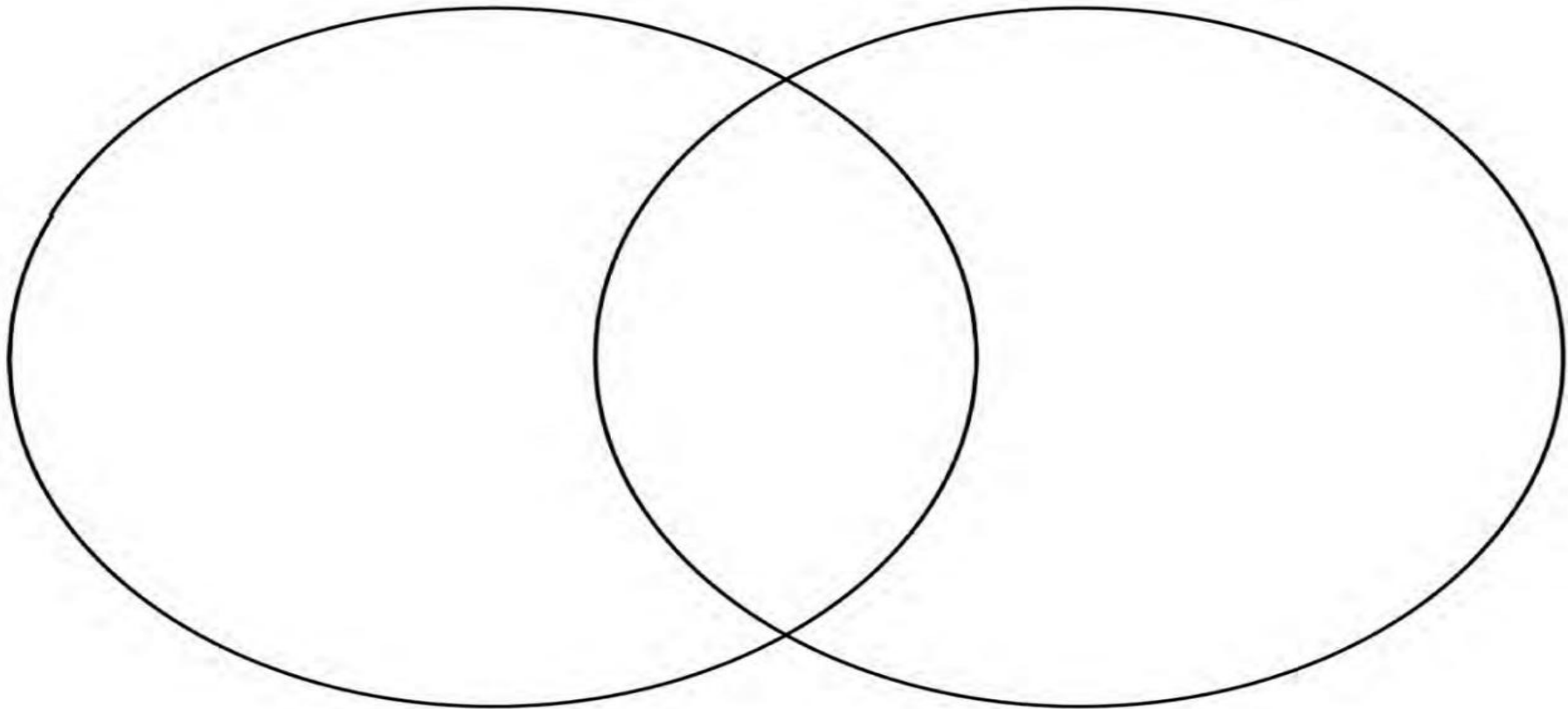
In this subject I may find the following things difficult

What I will do when I encounter challenges

Similarities and Differences Between Film and Drama/ Theatre

Film

Drama/ Theatre



KWL Sheet for Drama, Film and Theatre Studies

Use this template when you are learning about a new technique, skill or an aspect of the creative/ critical response process

What do I know about _____	What Want to Know about _____	What I have learned about _____

General reflection on Drama, Film and Theatre Studies

In Drama, Film and Theatre Studies class, I enjoy

In class, I find it difficult when

Some creative experiences I have had relating to this subject are

Something important I have learned about critical response is

I would like to improve...

Effective communication in Drama, Film and Theatre Studies

The task/ skill I was using while collaborating
A recent problem I had when collaborating with others was...
To solve the problem I...
To make my communication effective I...
I struggled when...
Next time I will...

General Reflection Template

Use some of the reflection prompts below at the end of a class

Today I worked really well at...

One thing I didn't really understand was.....

The most important thing I learned was.....

One new thing I learned was.....

One thing I could do to improve my work is....

For my work today I would give myself the following comment....

What helped me understand was.....

Today I made a positive contribution to my group by....

This week I worked really well at....

An Action plan for goal setting in the Creative Process

Complete the following goal setting template in respect of Creative Process. Limit your response to each prompt to 2 or 3 bullet points.

My goals for personal growth in the creative process are ...

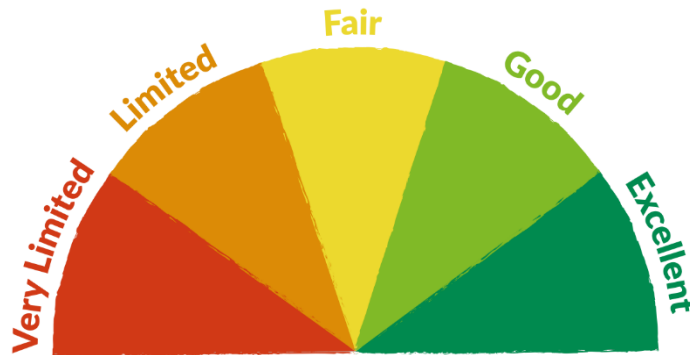
These goals are important to me because...

Steps I will take to help achieve my goals/ aims:

The skills I aim to improve on (performance/ production/ technical) are...

Progress across the Creative and Critical Response Processes

Students indicate their perceived progress in relation each of the two processes, using the graphic below. This progress is measured by considering the goals which students have set themselves



My progress across _____(Process).

After indicating your progress on the graphic above, use 5-6 sentences to further reflect on this.

A large rectangular area with a spiral binding on the left side, containing ten horizontal dotted lines for writing.

Measuring progress

Use the questions below to assess progress across the creative or critical response process

<p>Student: _____</p> <p>Assessing Progress (Summary of progress made here)</p>	
<p>Aspect of Drama, Film and Theatre Studies: (Insert details here)</p>	<p>Meaningful progress in....as a result of...</p> <p>Or Limited progress in...because...</p>
<p>Student Experiences: (Outline student experiences here)</p>	<p>I found I did not have much interest in... because...</p> <p>I most enjoyed... because...</p> <p>What I found challenging was....</p> <p>I overcame challenges by...</p> <p>What I learned about myself was...</p> <p>This experience helped me to grow by...</p>
<p>Feedback (formative and summative): (Outline key feedback from teachers, peers and others)</p>	<p>This feedback has indicated to me that...</p> <p>The main strengths/areas for improvement emerging in the feedback were...</p> <p>Patterns or themes I am noticing in my feedback are...</p> <p>Something which surprised me was...</p> <p>Feedback I received aligns/does not align with my self-assessment of my work...</p> <p>I will use this feedback in the future to...</p>
<p>Applied Creative Tasks (Outline one of the creative tasks from your portfolio which demonstrate progress)</p>	<p>My ACT reflected the task outlined and my emotions/interests well/not well, because...</p> <p>The most important learning I am taking from this artefact is... This learning will help me in the future by...</p> <p>The aspects I am most proud of are... because...</p> <p>During the process I tried something different because I was interested in...</p> <p>Something new that I learned about myself through this work was...</p>

Goal-Setting Template

Date:	The skill I am learning is: _____
	My next target:
	How well did I achieve it?
	What did I learn about myself or about this subject?
Date:	The skill I am learning is: _____
	My next target:
	How well did I achieve it?
	What did I learn about myself or about this subject?

Appendix D: Models of Reflection

Below is a list of questions which might prove useful as prompts for student reflection using the Rolfe *et al* model.

What?...

- was the learning I was trying to achieve?
- actions did I or others take?
- opportunities did I encounter?
- challenges or difficulties did I face and how did I respond to them?
- feelings did it bring to mind?
- did I find useful/not useful about the experience?
- was the result of the experience?



Fig 4: Rolfe *et al*'s (2001) Reflective model

So what?...

- does this tell me or teach me about myself?
- did I base my actions on?
- learning did I bring to the experience?
- could or should I have done differently?
- is my key learning from this experience?
- surprised me about this experience?
- did I enjoy/not enjoy about the experience?

Now what?...

- have I learned about myself (strengths and interests)?
- do I need to do in order to improve my knowledge/skills for the future?
- will I do with this learning?
- would I do differently if I could participate in this experience again?

Further models of reflection

[Getting started with reflective practice](#)

[Gibb's reflective cycle](#)

[Kolb's learning cycle](#)

[Schön's reflection-on-action and reflection-in-action](#)

Further Supports

Powtoon Video (3 mins)

[What is Reflective Learning?](#)

NCCA supports

[NCCA Focus on Learning toolkit, Students Reflecting on their Learning](#)

Oide supports

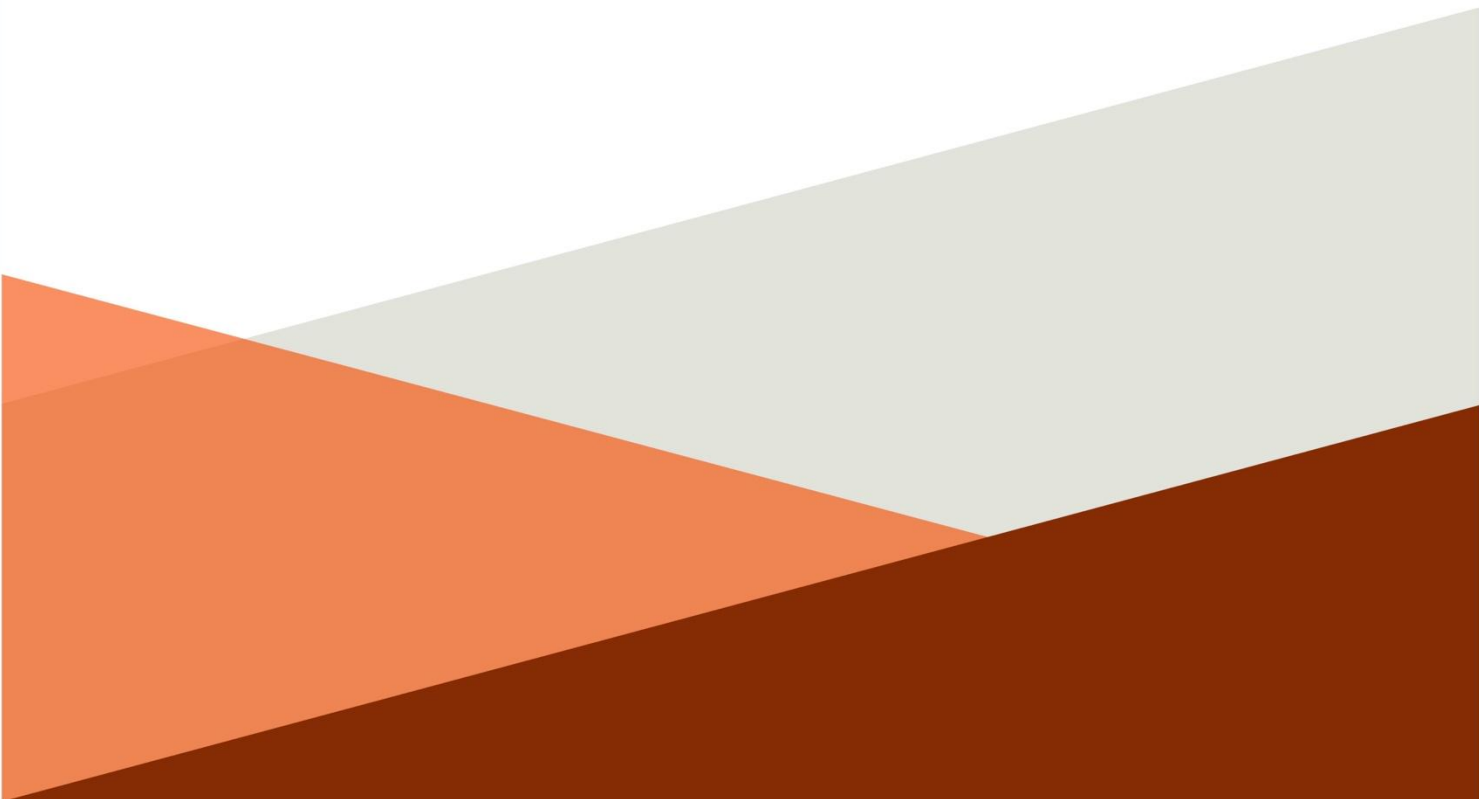
[Formative Assessment Using Digital Portfolios](#)

[Teachers engaging with digital portfolios](#)

Acknowledgements

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