



An Roinn Oideachais
Department of Education

Curriculum Specification for Leaving Certificate Drama Film and Theatre Studies

For introduction to schools in September 2025.

Prepared by the National Council for Curriculum and Assessment (NCCA)

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Senior Cycle

Senior cycle aims to educate the whole person and contribute to human flourishing. Students' experiences throughout senior cycle enrich their intellectual, social and personal development and their overall health and wellbeing. Senior cycle has 8 guiding principles.

Senior Cycle Guiding Principles

Wellbeing and relationships

Inclusive education and diversity

Challenge, engagement and creativity

Learning to learn, learning for life

Choice and flexibility

Continuity and transitions

Participation and citizenship

Learning environments and partnerships

These principles are a touchstone for schools and other educational settings, as they design their senior cycle. Senior cycle consists of an optional Transition Year, followed by a two-year course of subjects and modules. Building on junior cycle, learning happens in schools, communities, educational settings, and other sites, where students' increasing independence is recognised. Relationships with teachers are established on a more mature footing and students take more responsibility for their learning.

Senior cycle provides a curriculum which challenges students to aim for the highest level of educational achievement, commensurate with their individual aptitudes and abilities. During senior cycle, students have opportunities to grapple with social, environmental, economic, and technological challenges and to deepen their understanding of human rights, social justice, equity, diversity and sustainability. Students are supported to make informed choices as they choose different pathways through senior cycle and every student has opportunities to experience the joy and satisfaction of reaching significant milestones in their education. Senior cycle should establish firm foundations for students to transition to further, adult and higher education, apprenticeships, traineeships and employment, and participate meaningfully in society, the economy and adult life.

The educational experience in senior cycle should be inclusive of every student, respond to their learning strengths and needs, and celebrate, value, and respect diversity. Students vary in their family and cultural backgrounds, languages, age, ethnic status, beliefs, gender, and sexual identity as well as their strengths, needs, interests, aptitudes and prior knowledge, skills, values and dispositions. Every student's identity should be celebrated, respected, and responded to throughout their time in senior cycle.

At a practical level, senior cycle is supported by enhanced professional development; the involvement of teachers, students, parents, school leaders and other stakeholders; resources; research; clear communication; policy coherence; and a shared vision of what senior cycle seeks to achieve for our young people as they prepare to embark on their adult lives. It is brought to life in schools and other educational settings through:

- effective curriculum planning, development, organisation, reflection and evaluation
- teaching and learning approaches that motivate students and enable them to improve
- a school culture that respects students and promotes a love of learning.

Rationale

Learning through the arts significantly contributes to the development of the whole person. Leaving Certificate Drama, Film and Theatre Studies extends the range of practical, arts-based subjects on the senior cycle curriculum, encouraging and promoting a well-rounded education.

Leaving Certificate Drama, Film and Theatre Studies provides opportunities for personal, aesthetic, collaborative and culturally enriching experiences. 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.

Experiencing this subject will help students to develop creative and critical thinking and informed opinions. The subject provides students with opportunities for divergent and even radical thinking, to explore aesthetic experiences, to solve problems and to challenge conventions and orthodoxies.

Students will explore and experiment with storytelling for film and theatre as they engage with creative and critical response processes. They will develop and apply their competencies in creative situations which include collaborating, planning, developing, performing/showing and evaluating their own work, as well as critically responding to the work of others. The cultivation of informed, creative and critical thinking will be central to a learning process in which practice will be informed by their own understanding of the key features, techniques and conventions of relevant genres, periods, styles and forms.

Engaging in the dramatic, cinematic and theatrical arts also enables people from different backgrounds to share in each other's customs and traditions and find common ground and understanding thus helping to facilitate cross-cultural understanding and promote empathy. Furthermore, students' experiences of Leaving Certificate Drama, Film and Theatre Studies will help to promote lifelong engagement with these art forms.

Aims

Students will explore and experience the world of drama, film and theatre; how it can inform their own work and their creative and critical choices, helping them become more aware of their own place in a wider society.

Through engagement with drama, film and theatre, this subject aims to:

- develop students' performance, production and technical skills through immersive experiences and creative risk-taking
- cultivate informed thinking through learning supported by creative and critical response processes
- develop an appreciation of established practitioners, both in Ireland and internationally, and their work, in a variety of contexts
- promote understanding of, and a lifelong interest in, the arts and culture, including ways to engage in them through recreation, further study and/or employment
- encourage students to engage in personal development and self-reflection through the arts

Definitions of Drama, Film and Theatre for the purposes of this Specification

This specification acknowledges that drama is more than a play; it can be regarded as a form of cultural expression. Theatre tends to be seen as a more formalised expression of drama, intended to be experienced and interpreted by an audience anywhere, including in a theatre. For the purpose of clarity in this specification, the words 'drama' and 'theatre' are used interchangeably. In the learning outcomes, for the purposes of clarity, the term 'theatre' is used.

A film is generally considered to be a set of moving images, also intended for an audience. It is usually, but not exclusively, viewed in a cinema, on a television or on a device.

Continuity and progression

Leaving Certificate Drama, Film and Theatre Studies builds on the knowledge, skills, values and dispositions and a broad range of transferable learning that stems from the student's educational experience at early childhood, primary and post-primary levels.

Aspects of drama, film and theatre form part of the curriculum and extra-curricular life of many early childhood settings, primary and post-primary schools through the production of musicals, plays, shows or concerts and by viewing artistic productions within school and in out-of-school settings.

Some schools provide drama-specific education and numerous partnerships exist between schools and local drama and film practitioners, including a range of initiatives promoting the arts which are supported by the Department of Education, Arts Council and local authorities.

Junior Cycle

At junior cycle, engagement with drama and film may be experienced by students in a number of ways. In the Junior Cycle English Curriculum, students explore dramatic texts and films to develop awareness of different genres and styles. All students study at least one film and two drama texts or one play and a series of extracts during their second and third year of junior cycle English, and the list of prescribed texts spans Irish and international playwrights, as well as Irish, foreign language and animated films.

Furthermore, the study of dramatic texts and film at junior cycle can also be found in Gaeilge, Classics and Modern Foreign Languages. In Gaeilge, students study short stories, drama (plays) and short films. In Classics students learn about the power of storytelling and explore the development and representation of character by reading epic drama and other mythical and historical narratives. In Modern Foreign Languages students are exposed to authentic texts chosen by their teacher, which can include dramatic texts like short pieces of dialogue and films.

Students may also experience drama, film or theatre studies through the short course in Artistic Performance which gives students the opportunity to engage in the arts through the planning of and participation in an artistic performance.

Beyond senior cycle

The competencies developed through engagement with Leaving Certificate Drama, Film and Theatre Studies can benefit students in their adult lives in a range of ways, including through participation in the cultural life of their communities and society and in employment. These competencies can continue to be developed through further, adult and higher education. The study of Leaving Certificate Drama, Film and Theatre Studies can provide an important foundation for pursuing many exciting and rewarding careers, including employment in theatres, film studios, government organisations, statutory and voluntary organisations and the education sector.

Student learning in senior cycle

Student learning in senior cycle consists of everything students learn within all of the subjects and modules they engage with and everything students learn which spans and overlaps across all of their senior cycle experiences. The overarching goal is for each student to emerge from senior cycle more enriched, more engaged and more competent as a human being than they were when they commenced senior cycle.

For clarity, the learning which spans across all of their senior cycle experiences is outlined under the heading 'key competencies'. The learning which occurs within a specific subject or module is outlined under the heading 'strands and learning outcomes'. However, it is vital to recognise that key competencies and subject or module learning are developed in an integrated way. By design, key competencies are integrated across the rationale, aims, learning outcomes and assessment sections of specifications. In practice, key competencies are developed by students in schools via the pedagogies teachers use and the environment they develop in their classrooms and within their school.

Subjects can help students to develop their key competencies; and key competencies can enhance and enable deeper subject learning. When this integration occurs, students stand to benefit

- during and throughout their senior cycle
- as they transition to diverse futures in further, adult and higher education, apprenticeships, traineeships and employment, and
- in their adult lives as they establish and sustain relationships with a wide range of people in their lives and participate meaningfully in society.

When teachers and students make links between the teaching methods students are experiencing, the competencies they are developing and the ways in which these competencies can deepen their subject specific learning, students become more aware of the myriad ways in which their experiences across senior cycle are contributing towards their holistic development as human beings.

Key competencies

Key competencies is an umbrella term which refers to the knowledge, skills, values and dispositions students develop in an integrated way during senior cycle.



Figure 1: The components of key competencies and their desired impact

The knowledge which is specific to this subject is outlined below under 'strands of study and learning outcomes'. The epistemic knowledge which spans across subjects and modules is incorporated into the key competencies.

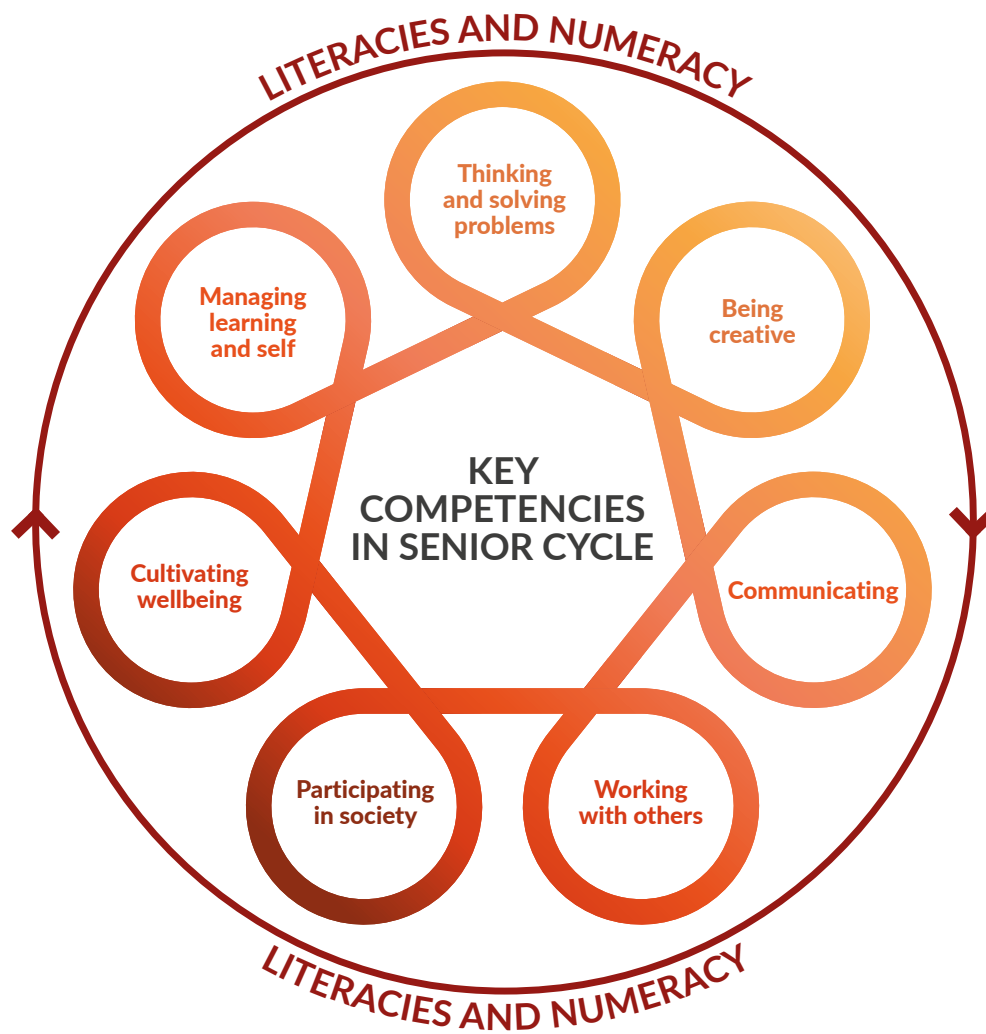


Figure 2: Key Competencies in Senior Cycle, supported by literacies and numeracy.

These competencies are linked and can be combined; can improve students' overall learning; can help students and teachers to make meaningful connections between and across different areas of learning; and are important across the curriculum.

The development of students' literacies and numeracy contributes to the development of competencies and vice-versa. Key competencies are supported when students' literacies and numeracy are well developed and they can make good use of various tools, including technologies, to support their learning.

The key competencies come to life through the learning experiences and pedagogies teachers choose and through students' responses to them. Students can and should be helped to develop their key competencies irrespective of their past or present background, circumstances or experiences and should have many opportunities to make their key competencies visible. Further detail in relation to key competencies is available at <https://ncca.ie/en/senior-cycle/senior-cycle-redevelopment/student-key-competencies/>

The key competencies can be developed in Leaving Certificate Drama, Film and Theatre Studies in a range of ways, as outlined below.

Being creative

Creativity is cultivated in Leaving Certificate Drama, Film and Theatre Studies through engagement in the creative process. This process guides students through their creative practice and informs the critical response process. As they iteratively develop pieces of theatre and film, they will use a range of strategies and processes which support their creativity, including their participation in cultural experiences such as live theatre and cinema and learning from creative works. Their studies will help to nurture their creativity developing aspects such as curiosity, playfulness and open-mindedness.

Cultivating wellbeing

Students will learn to act with integrity, taking responsibility for their own work and the work of the group. They will further develop values and dispositions which support wellbeing and the capacity to cope with and respond to challenges. Students will have a safe space to develop creative risk-taking and will become comfortable with ambiguity and uncertainty, while still finding ways to make progress. As their creative works develop, they will learn how to critique the quality of their own work and that of others, reflect honestly, give and receive constructive feedback. They will reflect on their own creativity and their engagement with the creative process.

Thinking and Solving Problems; Managing learning and self

Through the creative and critical response processes, students will apply critical thinking in both familiar and new situations. They will integrate the knowledge, ideas and concepts from different practitioners, and experiment with them as they progress in their own work. They will develop and use a range of thinking strategies and processes as they create work and respond critically to questions and tasks and to solve problems, being open to feedback and able to use it to improve their

learning. By working individually and with others, students will become more autonomous and be able to manage their own learning and develop competencies which support their learning and their future life path.

Working with others; Communicating; Participating in society

Leaving Certificate Drama, Film and Theatre Studies will require students to further develop their ability to communicate and collaborate on a common goal. This will be evident in the applied creative tasks in strand 3, as students will learn to express their ideas and concepts in a variety of forms and media and for a range of audiences.

As they cultivate the competencies necessary to work independently and in collaboration with others, students will make decisions as a group to achieve shared goals. They will take responsibility for their own roles in the shared process, which may include taking the lead on occasion. By contributing meaningfully to the work of the group; by evaluating as the work progresses and changing approaches if necessary and by navigating differences of opinion and approach, students will gain insight into group dynamics.

The creative and critical response processes will be informed by the work of others. This will include opportunities to see live performances (theatre performances and cinema screenings) in their local or wider community. By participating meaningfully, students will develop their ability to ask questions; to develop ideas, viewpoints and emotions. They will interpret meaning and be able to express their opinions; speculate and discuss; argue; inform and persuade, while being open to other ideas. This will allow them to deepen their own critical understanding of the art forms of drama, film and theatre and to apply it to their own creative practice.

This subject will provide a platform for students to explore aspects of the society in which they live and become more aware of how embedded social norms and values can be communicated on stage and screen. They will use a critical lens to explore how their own response to theatrical and cinematic works is influenced by their prior experiences and personal beliefs and values. Making their own work will provide students with opportunities to tell their personal stories and offer social commentary on the world in which they live; while encountering the worlds of others through drama, film and theatre will help to facilitate cross-cultural understanding and promote empathy.

Strands of study and learning outcomes

This Leaving Certificate Drama, Film and Theatre Studies specification is designed for a minimum of 180 hours of class contact time.

The Leaving Certificate Drama, Film and Theatre Studies specification is set out in three interconnected strands. It should be noted that all three strands are interwoven and should be studied concurrently, not in a linear order. The specification is designed to enable students to engage in the creative and critical response processes simultaneously.

The diagram outlines the structure of the strands of the Drama, Film and Theatre Studies specification:

- Creative Process
- Critical Response Process
- Applied Creative Tasks (ACTs).

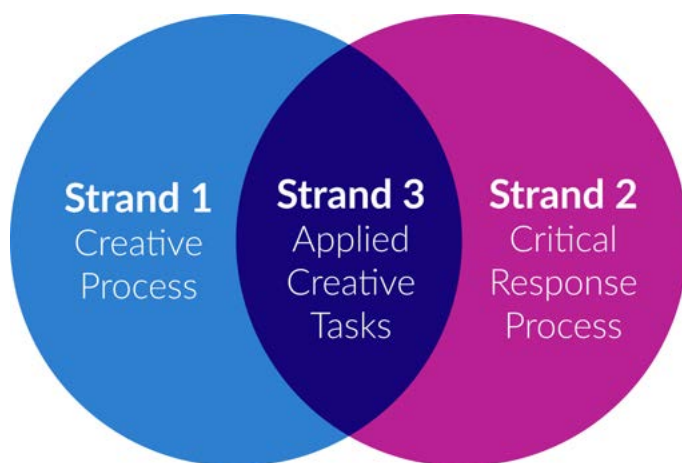


Figure 3: Leaving Certificate Drama, Film and Theatre Studies Strands

An overview of each strand is provided below, followed by a table. The right-hand column contains learning outcomes which describe the knowledge, skills, values and dispositions students should be able to demonstrate after a period of learning. The left-hand column outlines specific areas that students learn about. Taken together, these provide clarity and coherence with the other sections of the specification.

Learning outcomes should be achievable relative to students' individual aptitudes and abilities. 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. Students studying at both Ordinary level and Higher level will critically engage with Drama, Film and Theatre Studies but the context, information and results arising from that engagement will be different.

To support student and teacher understanding of the learning outcomes, Appendix 1 sets out a glossary of terms used in the Learning Outcomes, while Appendix 2 sets out a glossary of Action Verbs.

Strand 1: Creative Process

Building on the foundations of performance and production, the creative process comprises five stages:

1. Imagining and Conceptualising
2. Developing
3. Refining
4. Producing and Performing
5. Evaluating



Figure 4: Creative Process in Strand 1

The creative process is intended to support students' understanding of the iterative nature of making any piece of film or theatre. Engaging with a range of sources, including the work of established practitioners, and researching a variety of forms, techniques and conventions will be a key part of the creative process. It will provide students with a foundation of knowledge, skills, values and dispositions upon which they can develop their work.

In this strand, and supported by the foundations of performance and production, students will have opportunities to apply the creative process through active engagement, making informed decisions about what to do and how to do it.

The creative process is intended to be followed in a flexible, fluid, and iterative manner. Even as they are becoming familiar with the foundations of performance and production, as outlined in the associated learning outcomes, students will already be engaging with the various stages of the process. As they become increasingly familiar with this process, they will be able to move deliberately and consciously between the stages and to vary the order of stages appropriate to the work at hand. Furthermore, feedback and refinement will routinely take place throughout the process.

Students will be encouraged to move seamlessly between the creative and critical response processes, and vice versa, in all facets of the Drama, Film and Theatre Studies specification. Combining their knowledge and understanding of the processes will help them to develop an holistic understanding of the skills, practices and principles of drama, film and theatre.

Strand 1 Learning outcomes

Students learn about

Students should be able to

Foundations of Performance and Production

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

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

1.1. develop a collaborative and creative learning environment.

The work and key responsibilities associated with a wide variety of roles including

- writing/devising/adapting
- directing
- production
- performance (movement, vocals, gestures)
- design (set, costume, sound and lighting)
- technical (editing, camera, sound, lighting)

1.2 explore a variety of roles and responsibilities in film and theatre and their contribution to the overall creative process

Students learn about

Students should be able to

A range of performance skills including

- improvisation
- spatial awareness and movement
- gesture
- vocal work and physical warm-ups
- using appropriate pace and rhythm.

1.3. explore and develop a range of performance skills for theatre and film.

A range of technical and production skills in relation to

- sound/lighting/camera equipment
- staging/blocking
- production design
- editing and post-production
- scripting (for film and theatre).

1.4. explore and develop a range of technical and production skills for theatre and film.

Making effective use of their portfolio as a reflective tool.

1.5. reflect on performance, production and technical skill development

Imagining and Conceptualising

Imagining and conceptualising a creative project, including

- identifying a core dramatic idea or concept
- developing reference points, using the work of established practitioners to inspire and inform the conceptualisation of their own work
- gathering other source material, such as artefacts, costumes, images and music to generate and inspire new ideas and concepts
- developing and using research skills
- investigating the feasibility of an idea.

1.6. generate ideas for their creative tasks.

- the use of treatments and statements of intention as a way to outline a possible creative concept or idea.
- set goals and timelines for creative tasks.

1.7. explore the feasibility and possibility of their creative tasks by developing treatments (film)/ statements of intention (theatre).

- how to determine the key roles necessary for the production of their own work.

1.8. identify key roles necessary for the production of their creative tasks.

Students learn about

Developing

Decision-making in the development phase of the creative process including

- assessing the possible options for the creative design
- creating/building a character
- appropriate form/genre
- the style of production/performance
- scripting/devising
- workshopping
- stage and camera techniques which enhance how ideas/concepts are communicated
- possible influences on their work
- possible target audiences.

Ethical practices including

- ensuring that all members of the cast and crew behave in a respectful and ethical fashion in all aspects of their work
- honouring the dramatists'/filmmakers' intentions
- obtaining performance rights.

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

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

Students should be able to

1.9. experiment with creative and technical elements to support the development of their creative tasks

1.10 use established ethical and responsible practices associated with creating pieces of film and theatre.

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

Students learn about

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

Refining

The role of feedback in the refining and editing phase of the creative process, including

- using the critical response process to give and receive constructive feedback from other students and the teacher
- rehearsal techniques and conventions (such as technical, dress, camera rehearsals)
- refining work using feedback from within the group and the class as a whole
- using the iterative nature of the creative process, moving between the various stages, as appropriate
- recording insightful and constructive reflections on their work
- identifying how they can apply their learning and experience in this subject to other aspects of their life and learning.

Producing and Performing

Finalising a piece of work and engaging in processes including

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

The use of foundational performance skills including

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

Students should be able to

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

1.13 reflect on and refine their creative tasks, based on constructive feedback.

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

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

Students learn about

Evaluating

The process of evaluating their work including

- 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.

Using their portfolio to

- record the creative process
- comparing what they have achieved to what they set out to achieve in the original treatment or statement of intention.

Students should be able to

1.16. explain their creative decisions.

1.17. evaluate their work, assessing the extent to which aims/goals set were achieved and identify the reasons associated with this outcome.

Strand 2: Critical Response Process

In this strand, students learn to develop and articulate their own considered personal, critical and creative responses to the work of established practitioners, the work of their peers and their own work. They engage in a process of critical response as they interact with artistic works from the world of theatre and film. They begin to consider theatre and films through a critical response process lens and engage with the work of established critics in both the theatrical and cinematic spheres.

Critical response involves the examination, analysis and evaluation of work or ideas to develop a deep understanding of, and an informed perspective or point of view on, the subject matter. The procedure involves critical thinking, which requires questioning, evaluating, making rational judgements, finding connections and exploring personal preferences. Developing these competencies assists in the development of students' own aesthetic judgement.

Students develop and deepen their learning about the world of cinema and theatre through cinematic and theatrical experiences.

As they develop their aesthetic judgement, students will be able to apply the critical response process to their own work, incorporating this form of critical thinking into their engagement with the creative process, outlined in Strand 1.

Building on the foundations of the critical response, the critical response process comprises three stages:

1. Appraising and responding
2. Analysing and interpreting
3. Refining and evaluating.

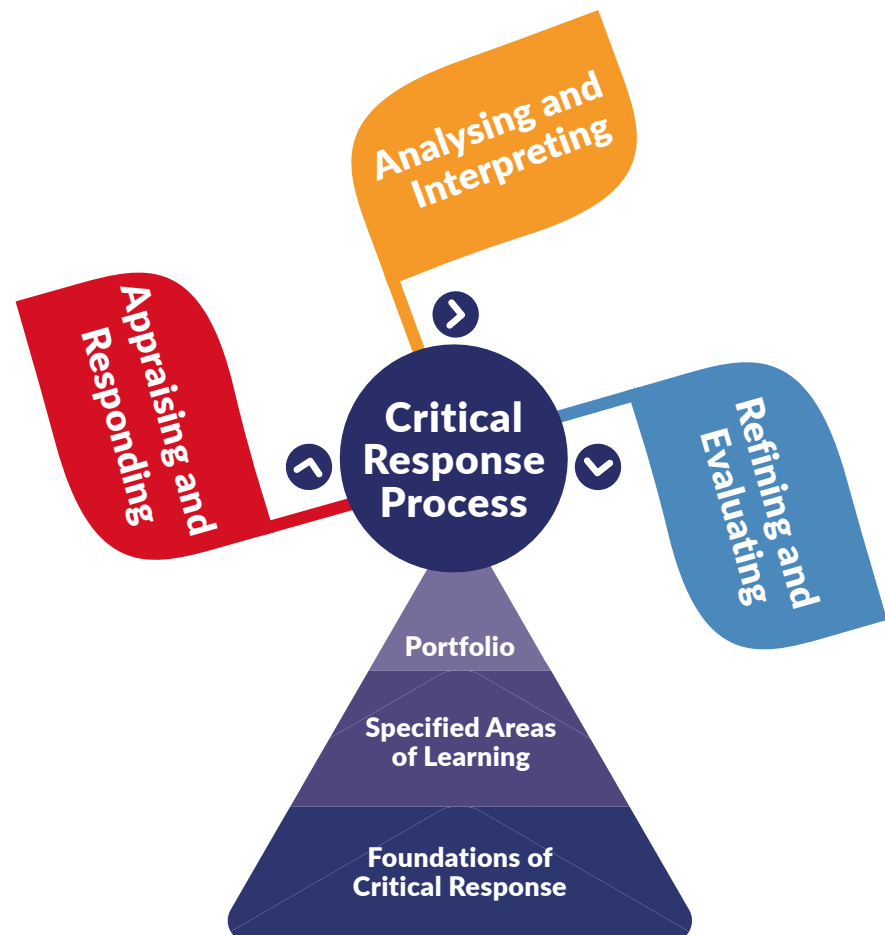


Figure 5: Critical Response Process in Strand 2

Initially students need to be guided through the stages of the critical response process. As they become familiar with the various stages of the process, and develop their own aesthetic judgement, they become increasingly independent in their ability to develop and express an informed response to a work of film or theatre. They are able to critically analyse the works they are responding to in more complex ways. Students learn to approach works in the arts thoughtfully, withholding judgement until they have enough information to respond in an informed manner.

This process requires openness to other points of view and to various means of expression and creation. Our views of the world and our life

experiences inform our understanding of works of art, so students need to learn that works of art are not created in a vacuum; they reflect the personal, social, and historical context of the practitioners.

In the process of responding to and critiquing the work of others, students develop their understanding of how theatrical and cinematic purposes are achieved and develop their ability to use the language and conventions of analysis. They explore various theatrical and cinematic genres, traditions and the work of practitioners, using this as a springboard to develop their own work.

Strand 2 Learning outcomes

Students learn about

Foundations of Critical Response

The language and conventions of film and theatre, including

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

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

Students should be able to

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.

Students learn about

- assessing how the work of others has informed and influenced them in the development of their own creative tasks.

- the relationships between the practitioner and their audience
- the role of the audience in theatre and film and the similarities and differences across the disciplines.

The techniques and elements that practitioners use to elicit a response in an audience, including

- direction
- design elements
- technical features
- conventions.

Appraising and responding

- the critical response process which commences with the initial response and its validity
- making links to their personal experiences or values that contributed to their response to a piece of film or theatre
- the kinds of immediate, emotional responses an audience can have to a piece of film or theatre

The role of feedback in the critical response process

- giving and receiving constructive feedback in a collaborative environment
- refining work using feedback from within the task/project/working group and the class as a whole
- the iterative nature of the critical response process, moving between the various stages, as appropriate.

Analysing and Interpreting

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

Students should be able to

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

2.5. appraise a variety of live and recorded performances/screenings.

2.6. respond to performances and productions by peers by providing constructive feedback

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

Students learn about

The various contexts of work, including

- the historical, social and/or cultural context
- genres, styles or movements that influenced the practitioner and/or the work.

The evolution of technology and its role in cinema and theatre including

- cameras
- lighting
- sound
- editing.

Refining and Evaluating

Make effective use of their portfolio, as a reflective tool.

Using reflection/evaluation to

- explain the reasons why their more informed interpretation and response may differ from their initial response
- reflect on how they refined their work in response to feedback
- consider how their engagement with the work of practitioners in film and theatre enables them to question their attitudes, values and assumptions and recognise those of others.

Students should be able to

2.8. investigate the context of theatrical and cinematic productions.

2.9. discuss a range of technologies/ technological developments that influence the development of theatre and film.

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.

Strand 3: Applied Creative Tasks (ACTs)

Drama, Film and Theatre Studies provides multiple opportunities for students to apply and further develop their competencies in practical ways. Over the two years of the course, starting early in fifth year, students will engage with the learning outcomes by responding creatively and critically to complete the three Applied Creative Tasks.

These practical tasks are intended to be an integral part of teaching and learning. They will be the lens through which students will meaningfully engage with the critical and creative processes outlined in the other two strands, and to apply them in authentic situations.

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. Due to the iterative nature of the creative process, the stages may overlap, and some stages may take longer than others.

As they progress through the tasks, student application in the Applied Creative Tasks should grow in complexity, thus developing and deepening the knowledge, skills, values and dispositions explicated in strands 1 and 2.

Students will 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 teacher in a collaborative environment, as appropriate. They can examine their developing work and decide whether to fully realise it or if further research or a change of direction may be necessary. An important part of the creative process is recognising when to stop refining and perform/show the work to an audience. Learning from their successes and mistakes will inform current and further work.

The creativity of the student and their ability to apply their learning from works they encountered in studied genres, periods, styles and forms will be paramount to the success of the tasks. This will help them to develop strategies and a mindset which nurtures creativity and critical thinking and supports their learning.

The design of the tasks is intended to be open enough to allow students to select and explore topics that are of interest and relevance to them. It also allows them to bring their own socio-cultural and historical experiences into the learning process.

The three Applied Creative Tasks are as follows:

1. Make an ensemble-driven piece of theatre, informed by selected theatrical genre(s), period(s), style(s) or form(s)
2. Make a film sequence, informed by a chosen genre(s), period(s), style or form(s) associated with film.
3. Make a piece of theatre or make a short film, demonstrating familiarity with their chosen format. The work will be in response to a piece of live theatre or film they have engaged with.

The first two tasks can be done in any order, and both tasks should be completed before students commence the third task.

A record of the Applied Creative Tasks along with associated source and design materials and reflections will be documented in the Leaving Certificate Drama, Film and Theatre Studies Portfolio.

Teachers will assess and provide feedback on the Applied Creative Tasks as part of ongoing teaching and learning in the classroom. 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.

Applied Creative Task 1: Ensemble-driven piece of theatre

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

Students' familiarity with the key features, techniques and conventions of one or more genre(s), period(s), style(s), or form(s) will provide a platform from which to make the ensemble piece.

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

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

Students learn about

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

Students should be able to

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

¹An audience can consist of fellow students/peers.

Applied Creative Task 2: Film Sequence

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

Students' familiarity with the key features, techniques and conventions of one or more genre(s), period(s) style(s), or form(s) will provide a platform from which to make their own work.

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

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

Students learn about

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

Students should be able to

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

Applied Creative Task 3: Piece of theatre or short film

Students will have the choice to make a piece of theatre or to make a short film, demonstrating familiarity with their chosen format (theatre or film). The work will be in response to a live theatre performance or cinema screening and will consider the audience and the relevant genre/form/period/style.

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

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

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

Students learn about

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

Students should be able to

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

Engaging with The Specified Areas of Learning

Students of Drama, Film and Theatre Studies will be expected to engage with film productions and theatre performances across a wide range of genres, periods, styles and forms.

To help focus teaching and learning, and to facilitate students' achievement of the learning outcomes across all three strands, this experience must include engagement with two broad areas within each discipline (theatre and film);

- **Area 1** will be prescribed and will include a prescribed production (film) and performance (theatre)
 - There will be three options in the prescribed area in each discipline (theatre and film), one of which will be an Irish-medium production/ performance
 - Teachers, in consultation with their students, will be expected to choose one option in each discipline (theatre and film)
 - Each of these areas will be defined by a specified genre, period, style or form
 - Teachers and students will explore the relevant genre, period, style or form using the set production (film)/ performance (theatre)
 - To support this learning, they will also explore a selection of extracts, scenes and/or clips from at least one film and piece of theatre other than the set production (film) and performance (theatre)
 - They will engage in greater depth with the prescribed production (film) and performance (theatre) in relation to the set genre, period, style or form.
- **Area 2** will be a genre, period, style or form which will be freely chosen by teachers, in consultation with their students
 - The selected genre, period, style, form or production for Area 2 cannot be any of the three options specified for Area 1
 - Students will explore the key features, techniques and conventions of the chosen genre, period, style or form
 - They will engage with a selection of short scenes, extracts and/or clips from at least one production/ performance, related to the chosen genre, period, style or form
 - This approach will allow students to develop a knowledge and understanding of the key features and attributes of various dramatic and cinematic genres and periods.

This twin approach provides scaffolding for teaching and learning, through the prescribed material, as well as local autonomy through the freedom to choose the second area of exploration in each discipline. This approach also ensures that schools have the opportunity to engage with productions/performances across film and theatre. It also allows students to develop a knowledge and understanding of the key features and attributes of various genres, periods, styles and forms associated with film and theatre.

Engagement with the work of established practitioners will assist students as they progress through the tasks laid out in strand three and incorporate their understanding of the key features, conventions and techniques into their own creative work.

The titles of the prescribed film and theatre productions for Area 1 in the Specified Areas of Learning will issue via circular from the Department of Education.

Film Area 1

Choose **one** option from Option A, B or C

Option A

Name of the genre/period/style/form:

Title of set film:

or,

Option B

Name of the genre/period/style/form:

Title of set film:

or,

Option C

Name of the genre/period/style/form:

Title of set film:

- Explore the key features, techniques and conventions of the prescribed film genre, period, style or form.
- Explore the prescribed genre, period, style or form using a selection of extracts, scenes and/or clips from at least one film other than the set film.
- Engage in greater depth with the set film associated with the prescribed genre, period, style or form.

Film Area 2

Choose a different genre, style or form to Area 1

The selected genre, period, style, form or set production for Area 2 cannot be any of the three options specified for Area 1.

Explore the key features, techniques and conventions of the chosen genre, period, style or form using a selection of extracts, scenes and/or clips from at least one film.

Table 1: Specified Areas of Learning in Film

Drama/Theatre Area 1

Choose **one** option from Option A, B or C

Option A

Name of the genre/period/style/form:

Title of set play:

Designated performance:

or,

Option B

Name of the genre/period/style/form:

Title of set play:

Designated performance:

or,

Option C

Name of the genre/period/style/form:

Title of set play:

Designated performance:

- Explore the key features, techniques and conventions of the prescribed theatre genre, period, style or form.
- Explore the prescribed genre, period, style or form using a selection of extracts, scenes and/or clips from at least one play other than the set performance.
- Engage in greater depth with the set play (and its designated performance) associated with the prescribed genre, period, style or form.

Drama/Theatre Area 2

Choose a performance from a different genre, style or from to Area 1

The selected genre period, style, form or set production for Area 2 cannot be any of the three options specified for Area 1.

Explore the key features, techniques and conventions of the chosen genre, period, style or form using a selection of extracts, scenes and/or clips from at least one play/theatre production.

Table 2: Specified Areas of Learning in Drama/Theatre

Teaching for student learning

Leaving Certificate Drama, Film and Theatre Studies is student-centred in its design and emphasises a practical experience for each student. Learning in this subject needs, as far as is possible, to be applied to creative activities and, while students will sometimes exercise creativity alone, in general, the creative act will be a collaborative endeavour.

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. Students will be encouraged to imagine and conceptualise ideas and concepts, before going on to develop, refine, evaluate and reflect on their work.

Imagining and conceptualising are critical stages in the initial part of the creative process. Students will be encouraged to explore and experiment with a wide range of materials, tools, features, techniques, and conventions, and be given numerous opportunities to explore and manipulate the elements of drama, film and theatre. Sometimes the creative process is more about asking the right questions than it is about finding the right answer. A setting that is conducive to creativity is one in which students are not afraid to suggest alternative ideas, to take risks through experimentation, and incorporate or diverge from the ideas they encounter.

In tandem with this, students will interpret and analyse meaning and intent; respond to the work of others, including that outlined in the specified areas of learning, and to their own work. By doing so, students will develop creativity, critical judgement and reflection.

In the latter stages of the creative and critical response processes, students will refine, evaluate and reflect on their work. To support these stages, ongoing teacher and peer feedback, as well as structured opportunities for students to reflect on their learning will be woven into the learning process. As outlined below, the Leaving Certificate Drama, Film and Theatre Studies portfolio will support the critical and creative processes, enhancing students' development, learning and achievements.

Students vary in the amount and type of support they need to be successful. Levels of demand in any learning activity will differ as students bring different ideas and levels of understanding to it. The use of strategies such as adjusting the level of competency required, varying the amount and the nature of teacher intervention, and varying the pace and sequence of learning promotes inclusivity. As well as varied teaching strategies, varied assessment strategies will support learning and provide information that can be used as feedback so that teaching and learning activities can be modified in ways that best suit individual students. By setting appropriate and engaging tasks, asking questions of varying cognitive demand and giving feedback that promotes student autonomy, assessment will support learning as well as summarising achievement.

The form and function of the Leaving Certificate Drama, Film and Theatre Studies Portfolio

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.

This provides students with an opportunity to showcase their creative achievements, to set goals, develop learning strategies and become more autonomous in their learning. Its effective use facilitates good practice in the creative and critical domains. Using a portfolio can also help to support ongoing formative assessment by the teacher in the Leaving Certificate Drama, Film and Theatre Studies classroom, as well as enabling students to self-evaluate and peer assess. 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. In addition to this, it will include evidence of each stage of the three ACTs including drafts, notes, sketches, the final performance/production and associated reflections, as outlined in Strand 3. It is recognised that in this context the students' created theatrical and cinematic work may be presented in different formats—handwritten, multi-modal, and so on.

The Portfolio will also contain a range of student responses, related to the films and theatrical performances they have seen. The selection should include responses to at least one live, public theatre performance and one live cinema screening attended. They will appraise and create a critical and personal response, employing the language and conventions appropriate to this form of critique.

Assessment

Assessment in senior cycle involves gathering, interpreting, using and reporting information about the processes and outcomes of learning. It takes different forms and is used for a variety of purposes. It is used to determine the appropriate route for students through a differentiated curriculum, to identify specific areas of strength or difficulty for a given student and to test and certify achievement. Assessment supports and improves learning by helping students and teachers to identify next steps in the teaching and learning process.

As well as varied teaching strategies, varied assessment strategies will support student learning and provide information to teachers and students that can be used as feedback so that teaching and learning activities can be modified in ways that best suit individual students.

By setting appropriate and engaging tasks, asking questions and giving feedback that promotes student autonomy, assessment will support learning and promote progression, support the development of student key competencies and summarise achievement.

Assessment for certification

Assessment for certification is based on the rationale, aims and learning outcomes of this specification. There are two assessment components: a written examination and an additional assessment component (AAC) comprising a Drama, Film and Theatre Studies Creativity in Practice Project. The written examination will be at higher and ordinary level. The Drama, Film and Theatre Studies AAC will be based on a common brief. Each component will be set and examined by the State Examinations Commission (SEC).

In the written examination, Leaving Certificate Drama, Film and Theatre Studies will be assessed at two levels, Higher and Ordinary (Table 3). Examination questions will require students to demonstrate learning appropriate to each level. Differentiation at the point of assessment will also be achieved through the stimulus material used, and the extent of the structured support provided for examination students at different levels.

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

Table 3: Overview of assessment for certification

Additional assessment component: Creativity in Practice Project

The Creativity in Practice Project provides an opportunity for students to display evidence of their learning throughout the course, in particular, the learning set out as outcomes in Strand 1, Creative Process and Strand 3, Applied Creative Tasks. It involves students creating a piece of work during the course in response to a brief set by the SEC. In Year 2, they will submit it for marking to the State Examinations Commission (SEC), evidencing their ability to utilise the stages of the creative process, to devise, develop and perform/show a short piece of creative work in film or theatre to an audience of their peers, to explain their creative decisions and to evaluate their own work. It has been designed to be naturally integrated into the flow of teaching and learning and to exploit its potential to be motivating and relevant for students, highlighting the relevance of creativity in their lives.

The Creativity in Practice Project provides opportunities for students to pursue their interests in drama, film and theatre, make their own creative decisions, acquire a depth of conceptual understanding and manage their own learning.²

While projects may be undertaken as a collaborative endeavour, each student will be required to submit their work on an individual basis.

²It is envisaged that the AAC will take up to 25 hours to complete. Further details will be provided in the Guidelines for completion of the Creativity in Practice Project.

Project brief

A *Creativity in Practice Project Brief* will be issued annually by the SEC in term two of year one of the course. As well as setting out the specific requirements of the Creativity in Practice Project, the brief will:

- include stimulus material to set a context for the project
- provide specific prompts to guide students in the development of their project work
- allow students to develop their thinking and ideas on areas they would like to pursue, related to the brief
- facilitate teachers and students in their planning
- allow students to develop materials and acquire resources that they can draw upon as they complete their project.

Building on their learning to date, students will develop and apply a range of creative skills. Students should learn to recognise that working in the creative domain is about engaging with and learning from the process, as they realise their creative production/performance.

Students will develop a project journal to give an authentic account of how their project work unfolds, provide evidence of their iterative engagement in the various stages of the creative process up to and including the evaluation of their own work.

To complete the Creativity in Practice Project, students implement the relevant stages of the creative process to carry out the following:

- Make/Devise and develop a short piece of creative work in film or theatre related to the stimulus material provided in the brief
- Perform/Show work to an audience of their peers
- Evaluate their work and explain their creative decisions.

Students who choose to create a short piece of work in film will submit a recording of this work, as screened for the audience. Students who choose to create a short piece of theatrical work will submit a recording of the performance of this work, as performed for the audience. Upon completion, students will submit their project journal and related recorded material in Year 2, in a format prescribed by the SEC.

Schools have a high degree of autonomy in planning and organising the completion of the project. A separate document, *Guidelines to Support the Completion of the Creativity in Practice Project*, gives guidance on a range of matters related to the organisation, implementation, and oversight of the project.

Descriptor of quality for the Creativity in Practice Project

The descriptors of quality relate to the learning achieved by students in the Creativity in Practice project.

In particular this project requires students to respond to the stimulus by

- Applying the creative process
- Executing their ideas and concepts
- Demonstrating technical, production and/or performance skills
- Explaining decisions and evaluating their work.

	Students demonstrating a high level of achievement	Students demonstrating a moderate level of achievement	Students demonstrating a low level of achievement
Apply the creative process	engage with the creative process in a highly considered way, showing in detail their planning and pre-production materials	engage with the creative process in a systematic way, showing in some detail their planning and pre-production materials	engage with the creative process in a limited way with some stages missing and with a lack of detail in their planning and pre-production materials
Execute their ideas and concepts	execute and create a piece of theatre or film that clearly communicates their ideas and concepts in response to the stimulus	execute and create a piece of theatre or film that communicates their ideas and concepts in a limited way as a response to the stimulus	execute and create a piece of theatre or film that doesn't communicate ideas and concepts and shows little connection to the stimulus provided
Demonstrate technical, production and/or performance skills	exemplify technical, production and/or performance skills in a highly competent manner	exemplify technical, production and/or performance skills in a moderately competent manner	exemplify limited technical, production and/or performance skills
Explain decisions and evaluate their work	evaluate their creative output with all stages and decisions explained, providing a considered and insightful reflection on the creative process engaged in, including the audience response.	evaluate their creative output with most stages and decisions explained, providing a considered reflection on the creative process engaged in, including audience response.	evaluate their creative output with little to no evidence or explanation about the various stages, providing a limited reflection on the creative process engaged in, including audience response.

Table 4: Descriptors of Quality for Creativity in Practice Project

Written examination

The written examination will consist of a range of question types. The senior cycle key competencies (Figure 2) are embedded in the learning outcomes and will be assessed in the context of the learning outcomes. The written examination paper will include a selection of questions that will assess, appropriate to each level

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

Reasonable accommodations

This Leaving Certificate Drama, Film and Theatre Studies specification requires that students engage with the nature of the subject on an ongoing basis throughout the course. The assessment for certification in Leaving Certificate Drama, Film and Theatre Studies involves a written examination worth 50% of the available marks and an additional component worth 50%. In this context, the scheme of Reasonable Accommodations, operated by the State Examinations Commission (SEC), is designed to assist students who would have difficulty in accessing the examination or communicating what they know to an examiner because of a physical, visual, sensory, hearing, or learning difficulty. The scheme assists such students to demonstrate what they know and can do, without compromising the integrity of the assessment. The focus of the scheme is on removing barriers to access, while retaining the need to assess the same underlying knowledge, skills, values, and dispositions as are assessed for all other students and to apply the same standards of achievement as apply to all other students. The Commission makes every effort when implementing this scheme to accommodate individual assessment needs through these accommodations.

There are circumstances in which the requirement to demonstrate certain areas of learning when students are being assessed for certification can be waived or exempted, provided that this does not compromise the overall integrity of the assessment.

More detailed information about the scheme of Reasonable Accommodations in the Certificate Examinations, including the accommodations available and the circumstances in which they may apply, is available from the State Examinations Commission's Reasonable Accommodations Section.

Before deciding to study Leaving Certificate Drama, Film and Theatre Studies, students, in consultation with their school and parents/guardians should review the learning outcomes of this specification and the details of the assessment arrangements. They should carefully consider whether or not they can achieve the learning outcomes, or whether they may have a special educational need that may prevent them from demonstrating their achievement of the outcomes, even after reasonable accommodations have been applied. It is essential that if a school believes that a student may not be in a position to engage fully with the assessment for certification arrangements, they contact the State Examinations Commission.

Leaving Certificate Grading

Leaving Certificate Drama, Film and Theatre Studies Leaving will be graded using an 8-point grading scale. The highest grade is a Grade 1; the lowest grade is a Grade 8. The highest seven grades (1-7) divide the marks range 100% to 30% into seven equal grade bands 10% wide, with a grade 8 being awarded for percentage marks of less than 30%. The grades at Higher level and Ordinary level are distinguished by prefixing the grade with H or O respectively, giving H1-H8 at Higher level, and O1-O8 at Ordinary level.

Grade	% marks
H1/O1	90 – 100
H2/O2	80 < 90
H3/O3	70 < 80
H4/O4	60 < 70
H5/O5	50 < 60
H6/O6	40 < 50
H7/O7	30 < 40
H8/O8	< 30

Table 5: Leaving Certificate Grading.

Appendix 1: Glossary of Terms

Audience	Any person or persons who view or engage with creative work.
Blocking	The process of organising the action and movement of a piece of film or theatre in rehearsal which is then realised in production. Led by the director.
Conventions	The artistic processes regarded as standard working practice within a specific genre, form or style, which can be realised through various techniques.
Creative Practice	Using creative and artistic methods in a practical context to create new works.
Creative team	The collective responsible for the artistic vision and leadership in making a piece of film or theatre.
Crew	Members of the production team (see definition of production team).
Director	The individual with the primary vision for a performance and responsible for leading the creative team and overseeing every aspect of the process from individual acting performances to the visual elements of the production.
Drama	(from the Greek drao = to do) The process of making and exploring imaginative works. A written play-text and the art of writing and presenting plays.
Ensemble-driven	Dramatic action derived from and or inspired by the work of the collective group of performers and creative team.
Features	The distinctive attributes or characteristics of a piece of artwork or of a period, style or genre.
Form	The shape or structure of an artistic work, defined by conventions and usually within the rules of a genre or period.
Genre	A style or classification of creative work. Sometimes synonymous with period.
Improvisation	To create and perform spontaneously or without preparation, generally in rehearsal as part of an early phase of blocking.
Live performance	Live performance: a performance or production shown in real time at a physical venue
Perform	To act in a dramatic performance or in a film.
Period	An historical timeframe (epoch) associated with creative work. Sometimes synonymous with genre.
Pitch	A presentation of an idea for a film or theatre performance, often accompanied by a treatment document.
Practitioner	Professional artists including performers, creative team and production team.
Process	The creative journey of making, exploring and performing ideas in order to create pieces of drama, theatre and film.
Producer	The person responsible for the management, legal and financial control of the making of a film or theatre production.
Production team	The collective, other than the creative team, responsible for the elements of production for a piece of theatre or film.
Relaxed screening/performance	A screening/performance in which conventions are adapted in order to make the event more accessible for audience members with additional needs such as ASD. These adaptations may include reducing volume levels, leaving house lights on and allowing the free movement of audience members during the event.

Scene	A unit of action in drama or film, generally set in the same location, time-frame and involving the same characters.
Screenplay	A written work created by a screenwriter for film or television.
Script	A written work created by a playwright for theatre. Now sometimes derived latterly from the devised performance.
Sequence	A series of scenes which form a sequence of action or narrative in a film.
Style	The signature artistic features of a particular practitioner, or more generally a genre or period. Informs the creative process of making new work.
Techniques	The artistic methods used to realise a performance within a convention.
Theatre	(from the Greek theatron = to behold) The production and staging of dramatic plays. Also, the building or space for performance.
Treatment	A document that presents the story, concept and visual idea of a film or theatre production before the script is written or the action devised. Sometimes communicated via a pitch.
Workshopping:	The process of creatively exploring new ideas for production. Often based in improvisation work and based on responses to a stimulus.

Appendix 2: Glossary of Action Verbs

This glossary is designed to clarify the learning outcomes used in the specification. Each action verb is described in terms of what the learner should be able to do once they have achieved the learning outcome.

Action verb	Students should be able to
Analyse	Study or examine something in detail; identify parts and relationships and interpret to reach conclusions
Appraise	evaluate, judge, or consider information or a piece of work
Assess	judge, evaluate or estimate the nature, ability, quality or value of something
Critique	give a detailed analysis and assessment of an action, idea or perspective
Draft	develop an idea or concept for planned work
Demonstrate	prove or make clear by reasoning or evidence, illustrating with examples or practical application
Describe	develop a detailed picture or image of, for example a structure or a process, using words or diagrams where appropriate
Develop	evolve; make apparent or expand in detail
Devise	an artistic practice used to build a piece of dramatic action working from a starting point other than a written text.
Discuss	offer a considered, balanced review that includes a range of arguments, perspectives or artistic viewpoints; opinions or conclusions that are presented clearly and supported by appropriate evidence
Edit	prepare by correcting, condensing or otherwise modifying
Employ	make use of
Engage	actively and authentically carry out a process, strategy, plan or procedure
Examine	consider an argument or concept in a way that uncovers the assumptions and relationships of the issue
Explain	give a detailed account including reasons or causes
Explore	Observe, probe, delve into, study in order to establish facts or application
Evaluate	collect and examine work to make artistic judgements and appraisals; make artistic judgements about the ideas or methods
Generate	bring into existence, to cause to be or to create by means of a defined process
Experiment	approach creating either playfully or systematically but always with an unknown outcome
Identify	recognise patterns, facts, or details; provide an answer from a number of possibilities; recognize and state briefly a distinguishing fact or feature
Investigate	observe, study, or make a detailed and systematic examination, in order to establish facts and reach new conclusions
Justify	give valid reasons or evidence to support an answer or conclusion
Recognise	identify facts, characteristics or concepts that are critical (relevant/ appropriate) to the understanding of a situation, event, process or phenomenon
Record	convert (visuals and sound) into a permanent digital format for subsequent reproduction or broadcast

Action verb	Students should be able to
Refine	make minor changes in order to improve or clarify a piece of work
Reflect on	give thoughtful and careful consideration to their actions, experiences, values and learning in order to gain new insights and make meaning of it for themselves
Respond	Communicate a considered reaction
Suggest	propose solution(s), hypothesis or other possible answer(s)
Use	apply knowledge or rules to put theory into practice

Appendix 3: The Role of Storytelling

As long as there have been people, there have been stories. From the stories told in paintings on ancient caves to the bedtime stories told to young children, stories make up our history and guide our future. They are powerful and are a part of every culture. They can teach morals; they can teach history; they can entertain us, make us laugh or cry. They can also make us think about things in ways we've never thought of them before. Telling and sharing stories is a large part of what makes people connected to each other.

Storytelling has many key values for both the individual telling the story and the people listening to the story being told. Among the values that storytelling instils in its participants, is that it hones our literary and imaginative skills. We improve our ability to listen, speak, imagine and create stories. Storytelling broadens our awareness of our own as well as other cultures, allows us to understand ourselves better, and gives us a sense of belonging to a group.

Storytelling broadens our awareness of our own as well as other cultures, allows us to understand ourselves better, and gives us a sense of belonging to a group. It can be harnessed to promote a sense of empathy and solidarity with people from a range of communities and cultures and can encourage students to imagine and create alternative ways of living with one another that are grounded in peace and justice.

Storytelling is also powerful in helping students by stimulating their powers of creativity; providing them with problem-solving and decision-making examples and assisting them in developing skills in dialogue and collaboration.

Storytelling is often considered to be a core part of creating theatre and film, although it is not the only way to express a concept. Many practitioners choose a more abstract, radical or experimental way of communicating their ideas. The absence of a story can itself become the story. While some students of Leaving Certificate Drama, Film and Theatre Studies may prefer to use traditional storytelling or narrative techniques in their creative endeavours, others may favour more experimental and non-traditional approaches, and some may move between both. Neither approach is better than the other – they are simply different ways of communicating an idea to an audience.



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Published August 2024.