



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate Examination
Sample 1
Drama, Film and Theatre Studies

Ordinary Level

2 hours 30 minutes

300 marks

Examination Number

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Date of Birth

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For example, 3rd February
2005 is entered as 03 02 05

Centre Stamp

Instructions

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

Section A	Compulsory Questions	100 marks
	Question 1 - Answer all parts.	
	Question 2 - Unprescribed focus of study - Answer all parts.	
Section B	Exploring Drama, Theatre and Film	160 marks
	Question 3 - Prescribed Drama/Theatre - Answer 3(a) or 3(b).	
	Question 4 - Prescribed Film - Answer 4(a) or 4(b).	
Section C	Reflecting and Responding	40 marks
	Question 5 - Answer 5(a) or 5(b).	

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

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

Write your answers in blue or black pen.

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

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

Question 1

(60 marks)

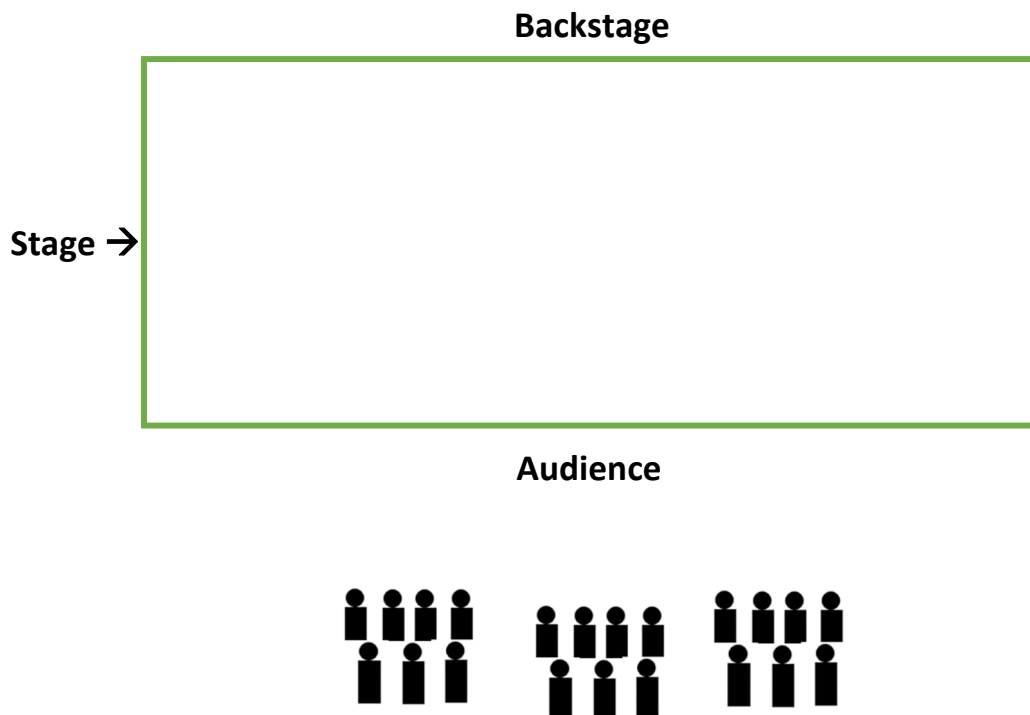
Answer all parts.

(a)

The image below shows a layout of a traditional proscenium arch stage, with backstage and audience marked.

Label any **five** of the following stage locations appropriately in the diagram provided below:

- Centre Stage (CS)
- Downstage (DS)
- Upstage (US)
- Stage Right (SR)
- Stage Left (SL)
- Upstage Left (USL)
- Downstage Right (DSR).



This question continues on the next page

(b)

Explain why one of the following editing techniques might be used in a film:

- Parallel editing

or

- Jump cut.

Tick (✓) the relevant box to indicate if you are answering on parallel editing or jump cut.	
parallel editing <input type="checkbox"/>	jump cut <input type="checkbox"/>

This question continues on the next page

(c)

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

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

Element 1:
Explanation:

Element 2:
Explanation:

This question continues on the next page

(d)

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

1:
2:

(e)

Figure B in Paper X is an image from the film *Little Miss Sunshine*.

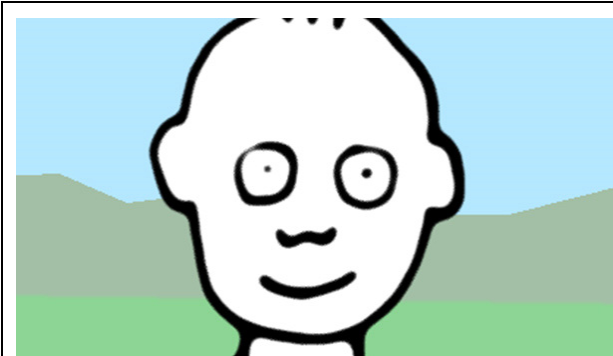
Explain **two** ways in which colour is used effectively in the scene depicted in this image.

1:
2:

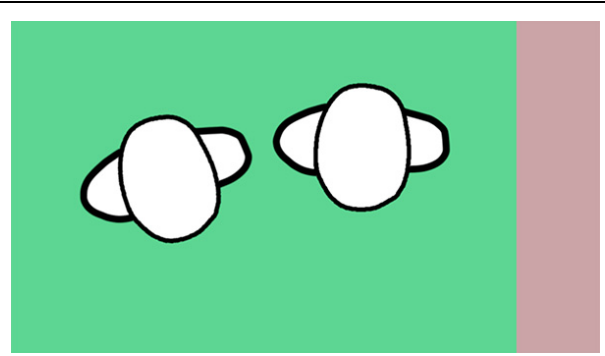
This question continues on the next page

(f)

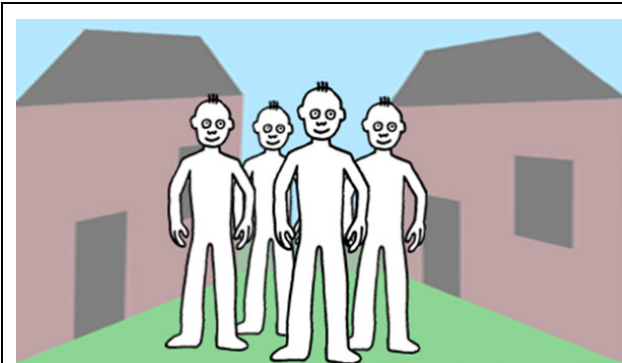
Identify the camera shots in each of the images below:



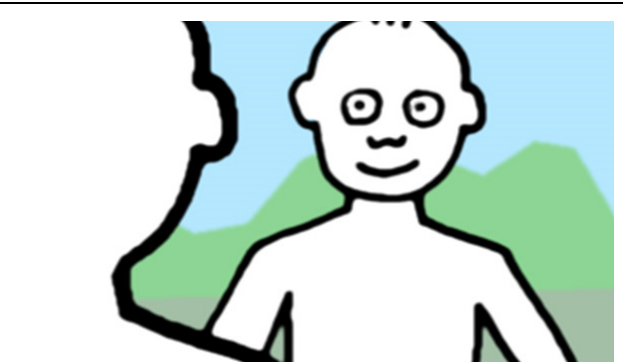
Shot:



Shot:



Shot:



Shot:

This question continues on the next page

(g)

Outline **two** ways in which costume can be used to tell the audience something about a character.

1:
2:

(h)

Explain the role of **each** of the following practitioners:

cinematographer

casting director

Cinematographer:

Casting director:

This question continues on the next page

(i)

Outline **two** ways in which the audience can contribute to a theatrical performance.

1:
2:

This section continues on the next page

Question 2

Unprescribed focus of study

(40 marks)

Answer all parts.

Please note:

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

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

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

(a)

Unprescribed drama/theatre

- (i)** Identify your unprescribed focus of study in drama/theatre and describe **one** technique associated with this focus of study.
- (ii)** Explain why, in your opinion, this technique is used in the focus of study identified in part **(i)**. Support your explanation using an example from **one** drama/theatre performance that you studied, in this focus of study.

Unprescribed focus of study in drama/theatre:

(i)

(ii)

This question continues on the next page

(b)

Unprescribed film

- (i) Name your unprescribed focus of study in film and identify **one** repeated use of sound **or** props in this focus of study.
- (ii) Explain how, in your opinion, this sound **or** prop was effective. Support your explanation with reference to an example from **one** film that you studied in this focus of study.

Unprescribed focus of study in film:

Tick (✓) the relevant box to indicate if you are answering on props or sound. props <input type="checkbox"/> sound <input type="checkbox"/>
(i)

(ii)

This question continues on the next page

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

Please note:

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

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

Question 3

Prescribed Drama/Theatre

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

Focus of study: **Style** - Non End - On Theatre Staging

Set Play: *Mosquitoes*

Focus of study: **Genre** - Tragicomedy

Set Play: *The Shadow of a Gunman*

Focus of study: **Style** - Non-naturalistic production elements

Set Play: *Tóraíocht*

(a) Answer parts (i), (ii) **and** (iii).

(80 marks)

- (i) Identify your focus of study in prescribed drama/theatre. Name and explain **one** characteristic associated with your focus of study using an example from the designated performance of the set play.
- (ii) Explain **one** other characteristic associated with this focus of study using examples from at least **one** other play from your focus of study.
- (iii) Explain the possible impact on an audience of either **one** of the characteristics you identified in part (i) **or** part (ii) of this question.

OR

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

(80 marks)

- (i) You have designed a set for your local drama group’s production of Lucy Kirkwood’s play, *Mosquitoes*. The style of the production is Non End – On Theatre Staging. Draw a sketch labelling **two** aspects of your set design. With reference to your sketch explain how the **two** labelled aspects of your set differ from the set designed by Katrina Lindsay for the designated performance. You will see a reminder of Katrina Lindsay’s set in the image in **Figure C** on Paper X.

This question continues on the next page

OR

- (ii)** You are playing the role of Donal Davoren in your local drama group's production of Sean O'Casey's play, *The Shadow of a Gunman*. This role was played by Marty Rea in the designated performance of this play. Identify **two** elements of Marty Rea's performance in this role and explain how these elements are typical of this focus of study. Outline how these elements may **or** may not influence your performance as Donal.

OR

- (iii)** Identify **three** 'non-naturalistic production elements' used in the designated performance of Philip O'Doherty's *Tóraíocht*, directed by Mikel Murfi, **and** explain how, in your opinion, these non-naturalistic production elements do **or** do not add to the appeal of the performance.

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

3(a)

3(b)(i)

3(b)(ii)

3(b)(iii)

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

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Question 4

Prescribed Film

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

Focus of study: **Style** - The directorial style of Stephen Spielberg

Film: *Jaws*

Focus of study: **Genre** - European Art Cinema

Film: *An Cailín Ciúin*

Focus of study: **Genre** - Romance

Film: *Past Lives*

(a)

(80 marks)

Identify your focus of study in prescribed film. Discuss the role of both costume **and** set in the prescribed film and in at least **one** other film in this focus of study. Support your discussion with specific examples from the films that you are referencing.

OR

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

(80 marks)

- (i)** Discuss how Steven Spielberg creates tension in his films. In your answer use at least **two** examples from *Jaws* and **one** example from another film in this focus of study.

OR

- (ii)** Discuss the use of location in European Art Cinema. In your discussion use at least **two** examples from *An Cailín Ciúin* and **one** example from another film in this focus of study.

OR

- (iii)** Discuss how the emotional connection between characters is communicated in *Past Lives* and **one** other Romance film. In your discussion, use at least **two** examples from *Past Lives* and **one** example from the other Romance film.

This question continues on the next page

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

4(a)

4(b)(i)

4(b)(ii)

4(b)(iii)

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

This question continues on the next page

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

4(a)

4(b)(i)

4(b)(ii)

4(b)(iii)

This question continues on the next page

Question 5

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

(a) **(40 marks)**

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

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

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

OR

(b) **(40 marks)**

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

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

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

This question continues on the next page

Space for roughwork

Indicate clearly the question number and part of the question(s) you are answering.

Acknowledgements

Question 1(c). **Figure A.** Still image from *Dancing at Lughnasa* by Brian Friel. Credit @tworivertheater/Instagram <https://www/irelandbeforeyoudie.com/the-10-best-irish-plays-youneed-to-see-before-you-die>. Accessed on 19.02.2025.

Question 1(e). **Figure B.** Still image from *Little Miss Sunshine (2006)*, Fox Searchlight Pictures.

https://www.imdb.com/title/tt0449059/mediaviewer/rm1597450240/?ref_=ext_shr_lnk Accessed on 19.02.2025.

Question 1(f). Images: <https://movingimageeducation.org/create-films/production/camera/shot-types>. Accessed on 22.10.2024.

Question 3(b). **Figure C.** Still image from *Mosquitoes* by Lucy Kirkwood, directed by Rufus Norris for the National Theatre https://www.imdb.com/title/tt0032138/mediaviewer/rm3447292928/?ref_=ext_shr_lnk. Accessed on 19.02.2025.

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Sample 1

2 hours 30 minutes