



Coimisiún na Scrúduithe Stáit  
State Examinations Commission

Leaving Certificate Examination  
Sample 1  
Drama, Film and Theatre Studies  
Higher Level  
2 hours 30 minutes  
300 marks

Examination Number

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Date of Birth

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## Instructions

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

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



**Figure A.** Film being shot on location.

(i) Explain **two** advantages of shooting a film on location.

1:
2:

*This question continues on the next page*



**Figure B.** Film being shot in studio.

**(ii)** Explain **two** advantages of shooting a film in a studio.

1:
2:

*This question continues on the next page*

**(b)**

Outline why you would use 3-point lighting in film production. You may use a labelled diagram to support your answer.


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**(c)**

Examine the still image in **Figure C** on Paper X. The image is from Atlanta Lyric’s production of *Young Frankenstein*.

- (i)** Identify **two** lighting effects evident in the image in **Figure C**.
- (ii)** Explain why, in your opinion, these lighting effects were used in the scene depicted in this image.

(i)
1:
2:

(ii)

*This question continues on the next page*

(d)



**Figure D.** A still image from the film *Gladiator*.

Computer Generated Imagery (CGI) is a computer-generated visual effect that is commonly used in post-production. **Figure D** depicts a scene from Ridley Scott's film *Gladiator*, CGI was used in this scene.

- (i) Why, in your opinion, did Scott decide to employ CGI in the scene depicted in **Figure D**?
- (ii) Name a special effect, other than CGI, **and** explain why it might be used in filmmaking.

(i)

(ii)

*This question continues on the next page*



(f)

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

- Deaf/hearing impaired people
- Neurodivergent people.

Tick (✓) the box to indicate which group you have chosen to answer about. Deaf/hearing impaired people <input type="checkbox"/> Neurodivergent people <input type="checkbox"/>
1:
2:

*This question continues on the next page*

(g)

Examine the images provided below in **Figure F1**, **Figure F2** and **Figure F3**.

Choose **two** images and explain what each image reveals to you about the respective character being portrayed.



**Figure F1.** *The Prime of Miss Jean Brodie*, directed by Ronald Neame (1969).



**Figure F2.** William Congreve's *The Way of the World*, directed by William Gaskill (1984).



**Figure F3.** Christopher Hampton's *A German Life*, directed by Johnathan Kent (2019).

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Tick (✓) your chosen images and explain what they reveal about the character being portrayed.

Figure F1 <input type="checkbox"/>	Figure F2 <input type="checkbox"/>	Figure F3 <input type="checkbox"/>

Figure F1 <input type="checkbox"/>	Figure F2 <input type="checkbox"/>	Figure F3 <input type="checkbox"/>

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**(h)**

Define the terms in the table below **and** explain their use in theatre or film.

Apron stage (theatre)	Definition:
	Use in theatre:
Cross-fade (film)	Definition:
	Use in film:

*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 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**

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

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

Unprescribed focus of study in drama/theatre:
Characteristic:

*This question continues on the next page*







Do not write on this 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).

**(a)**

**(80 marks)**

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

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

**OR**

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

**(80 marks)**

- (i)** Discuss **three** aspects of Olivia Williams's performance as Alice in the National Theatre's production of *Mosquitoes* directed by Rufus Norris that, in your opinion, contribute to the overall success of the production. Support your discussion with specific reference to Olivia Williams's performance as Alice **and** to the designated performance as a whole.

**OR**

- (ii)** Discuss **three** aspects of Caitriona Ennis's performance as Minnie in Druid's production of *The Shadow of a Gunman* directed by Garry Hynes that, in your opinion, contribute to the overall success of the production. Support your discussion with specific reference to Caitriona Ennis's performance as Minnie **and** to the designated performance as a whole.

*This question continues on the next page*

**OR**

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

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).

**(a)**

**(80 marks)**

Name your prescribed focus of study in film and discuss at least **two** characteristics associated with this focus of study that, in your opinion, significantly enhance storytelling in a cinematic context. Support your discussion with reference to specific examples from your prescribed film **and** at least **one** other example from scenes or extracts within this focus of study.

**OR**

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

**(80 marks)**

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

**Film:** *Jaws*

Examine the extent to which, in your opinion, sound **and** editing are used effectively in the film *Jaws*. Support your examination with specific examples from the film as a whole or the scene indicated by the still image in **Figure G1** on Paper X, or both.

**OR**

**(ii)** Focus of study: **Genre** - European Art Cinema

**Film:** *An Cailín Ciúin*

Examine the extent to which using repeated visual cues **and** motifs affect your response to the film *An Cailín Ciúin*, directed by Colm Bairéad. Support your examination with specific examples from the film as a whole or the scene indicated by the still image in **Figure G2** on Paper X, or both.

**OR**

**(iii)** Focus of study: **Genre** – Romance

**Film:** *Past Lives*

With reference to the film *Past Lives*, directed by Celine Song, examine the extent to which any **two** of the following help to identify the film as a film in the Romance genre:

set                      costume                      lighting                      dialogue

Support your examination with specific examples from the film as a whole or the scene indicated by the still image in **Figure G3** on Paper X, or both.

*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*







**Question 5**

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

**(a)** **(40 marks)**

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

**OR**

**(b)** **(40 marks)**

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

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

Provide a rationale for each of your choices.

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

*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

- Q 1(a). **Figure A:** Screendaily (2023), <https://www.screendaily.com/screen-network/why-dallas-has-a-bright-future-as-a-filming-location-5187405.article#:~:text=To%20spotlight%20the%20city's%20locations,willing%20to%20work%20with%20projects%E2%80%9D> (accessed on 24.08.2024). **Figure B:** Hole Films (2024), <https://www.holefilms.com/en/2024/03/films-can-always-be-shot-if-not-outdoors-to-studio/> (accessed on 06.11.2024).
- Q 1(c). **Figure C:** Arts ATL (2015), <https://www.artsatl.org/review-atlanta-lyric-captures-spirit-silliness-deft-resurrection-young-frankenstein/> (accessed on 04.09.2024).
- Q1(d). **Figure D:** Screenrant (2024), <https://screenrant.com/gladiator-iconic-quotes-entertained/> (accessed on 12.10.2024).
- Q 1(e). **Figure E:** A still image from Kurasowa, A (1963), *High and Low*: Toho Co. Ltd.
- Q 1(h). **Figure F1:** Maggie Smith as Miss Brodie in the film *'The Prime of Ms Jean Brodie'* (1969), directed by Ronald Neame - Stargazer Online (2024), <https://stargazer-online.com/2024/01/21/why-the-prime-of-miss-jean-brodie-is-worth-reading/> (accessed on 21/01/2025). **Figure F2:** Dame Maggie Smith in William Congreave's play *The Way of the World* directed by William Gaskill, (1984), <https://www.pbs.org/wgbh/masterpiece/specialfeatures/remembering-dame-maggie-smith/#> (accessed on 14.10.2024). **Figure F3:** Maggie Smith as Brunhilde Pomsel in Christopher Hampton's play *'A German Life'* (2019), directed by Johnathan Kent, New York Times (2019), <https://www.nytimes.com/2019/04/18/theater/maggie-smith-a-german-life.html> (accessed on 21.01.2025).
- Q4(b). **Figure G1:** A still image from *Jaws* © 1975 Universal Studios, Inc. All Rights Reserved; MovieWeb (2025), <https://static1.moviewebimages.com/wordpress/wp-content/uploads/2023/12/jaws-1975.jpg> (accessed on 05/01/2025). **Figure G2:** A still image from *An Cailín Ciún* AAC: © 2022 Break Out Pictures. **Figure G3:** A still image from *Past Lives* © 2022 Twenty Years Rights LLC. All Rights; The Guardian (2023), <https://www.theguardian.com/film/2023/aug/28/celine-song-past-lives-movie-australia> (accessed on 21/01/2025).

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Leaving Certificate Examination – Higher Level

**Drama, Film and Theatre Studies**

Sample 1

2 hours 30 minutes