



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate Examination
Sample 2
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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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)



Figure A. An image from *Horror* by Jakob Ahlbom, at the Peacock Theatre.

Imagine you are the lighting designer for a Halloween-themed theatrical production. Identify **two** lighting techniques you might use to heighten the “scare-factor” in the production **and** explain why you would use **each** of these techniques.

Lighting technique 1:
Explanation:

Lighting technique 2:
Explanation:

This question continues on the next page

(c)

Define **each** of the following terms and explain, in each case, why these options might be considered for a theatrical performance:

relaxed performance

captions

Relaxed performance:
Explanation:

Captions:
Explanation:

This question continues on the next page

(d)

The storyboard in **Figure C** on Paper X is from an action sequence in the film *The Towering Inferno* directed by John Guillermin (1974), storyboards by Joseph Musso.

Study **Figure C** and answer parts (i), (ii) and (iii).

(i) What is a storyboard?

(ii) Interpret what happens in **frames 2, 3 and 4** of this storyboard. (Each frame number is to the left of the frame).

Frame 2:
Frame 3:
Frame 4:

(iii) State **two** reasons why having this storyboard would aid a practitioner in the production of this sequence.

Reason 1:
Reason 2:

This question continues on the next page

(e)

Indicate if the following statements are true **or** false by completing the table below.
One has been completed for you.

Statement	True or False
Continuity means filming continuously over an extended period.	
Improvisation is defined as improving a dramatic performance.	
Blocking occurs when the audience cannot fully see the stage.	
A prompt script/book is another name for a call sheet.	
<i>Theatre-in-the-round can only take place in a circular space.</i>	<i>False</i>
Diegetic sound can be heard by the characters as well as by the audience.	

(f)

Define workshopping and state when it might be appropriate to use it.

This question continues on the next page

(g)

(i) Identify **two** types of camera movement.

1:
2:

(ii) Explain why you might use each type of camera movement you identified in part **(i)**.

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

With reference to at least **one** drama/theatre performance you have studied explain how movement **or** position on stage contributed to your appreciation of your unprescribed focus of study.

Unprescribed focus of study in drama/theatre:
Tick (✓) the relevant box to indicate if you are answering on movement or position on stage: movement <input type="checkbox"/> position on stage <input type="checkbox"/>

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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) Answer parts (i) **and** (ii). **(80 marks)**

- (i)** Discuss any **two** of the following in relation to your chosen focus of study:
make-up gesture transitional music props

Support your discussion with reference to the designated performance.

- (ii)** Explain how **one** of the following elements helped you to understand your focus of study better, using examples from scenes or extracts from at least **one** other performance within this focus of study:

make-up gesture transitional music props

You cannot make reference to the designated performance of the set play.

OR

(b) Answer **one** of the following: (i) **or** (ii) **or** (iii). **(80 marks)**

- (i)** Identify the actor in *Mosquitoes* by Lucy Kirkwood, directed by Rufus Norris, whose performance made the greatest impact on you. Provide a review of this actor's performance in this production, making reference to at least **three** specific moments from the designated performance.

OR

- (ii)** Discuss how effectively, in your opinion, Garry Hynes uses the interaction between characters to showcase the humour in O'Casey's play, *The Shadow of a Gunman*. Refer to specific interactions between at least **two** characters in your discussion.

OR

- (iii)** Discuss the extent to which, in your opinion, creative use is made of both costume **and** props in the designated performance of *Tóraíocht* by Philip Doherty, directed by Mikel Murfi. Use examples from the designated performance to support your discussion.

This question continues on the next page

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)

Identify your focus of study in prescribed film. Name **two** characteristics evident in the prescribed film that contributed to your understanding of this focus of study. Support your discussion with reference to your prescribed film and clips and extracts from at least **one** other film in this focus of study.

OR

(b)

(80 marks)

As a budding film director, you have been inspired by the work of the director of your prescribed film. Identify at least **two** stylistic elements, evident in your prescribed film, that you admire **and** discuss why you would like to incorporate **each** of these elements into your own work.

Answer this question with reference to **one** of the following:

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

OR

- (ii)** Focus of study: **Genre** - European Art Cinema
Film: *An Cailín Ciúin*

OR

- (iii)** Focus of study: **Genre** - Romance
Film: *Past Lives*.

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)**

Cinematic and theatrical productions can often hold up a mirror to society.

Identify **one** social issue or an aspect of society explored in a film **or** a theatrical performance you attended. Explain how this social issue or aspect of society was explored in this film or theatrical performance using examples from a named film or theatrical performance.

OR

(b) **(40 marks)**

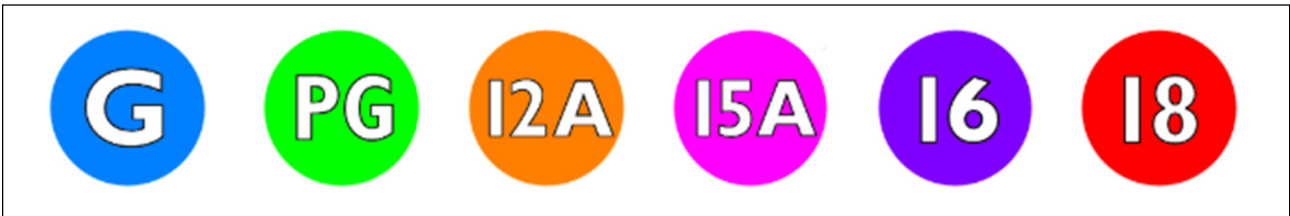


Figure D depicts film classification ratings. The Irish Film Classification Office (IFCO) uses the symbols to indicate the age ratings assigned to films shown in cinemas in Ireland, age ratings are indicative of who the target audience is.

You have attended a live screening of a film as part of your film studies.

Name the film that you attended **and** identify who, in your opinion, the target audience for this film was. Discuss the influence of target audience on this film, include at least **two** examples from the film in your discussion.

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.

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

Acknowledgements

Q 1(a). **Figure A:** An image from 'Horror' by Jakop Ahlbom at the Peacock Theatre, <https://www.phoenixfm.com/wp-content/uploads/2017/05/horror-07-%C2%AEAnna-Karczmarz-775x517.jpg>.

Q1(b). **Figure B:** An Image from 'Maybe happy Ending', by Will Aronson & Hue Park, Directed by Michael Arden, Broadway production (2024), https://www.maybehappyending.com/wp-content/uploads/2024/11/MAYBE_HAPPY_ENDING_11_3_24_EVAN_ZIMMERMAN_1853_PJZEDIT_v003-2000x1125.jpg.

Q 1(d). **Figure C:** A scene from John Guillermin's *The Towering Inferno* (1974), as shown in storyboards by Joseph Musso, <https://www.dga.org/Craft/DGAQ/All-Articles/1501-Winter-2015/Drawing-Board-Up-in-Flames> (Storyboards: Joseph Musso; Photo: 20th Century Pictures/Photofest).

Q5(b). **Figure D:** Irish Film Classification Office (IFCO) film classification guidelines, <https://www.ifco.ie/en/ifco/pages/guidelines>.

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Leaving Certificate Examination – Higher Level

Drama, Film and Theatre Studies

Sample 2

2 hours 30 minutes