# Draft Leaving Certificate Drama, Film and Theatre Studies specification

February 2024

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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 | |
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| Wellbeing and relationships | Choice and flexibility |
| Inclusive education and diversity | Continuity and transitions |
| Challenge, engagement and creativity | Participation and citizenship |
| Learning to learn, learning for life | 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 with, 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 elements of storytelling as they engage with creative and critical processes. They will develop and apply their competencies in creative situations which include planning, developing, presenting 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 distinguishing features, techniques and conventions of various 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:

- promote creativity and encourage creative risk-taking as a basis for learning through immersive experiences
- cultivate informed thinking through learning supported by creative and critical processes
- develop an appreciation of established practitioners, 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.

## 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-curriculum 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.

### 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

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 Arts Council, Department of Education and local authorities.

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.

# Key competencies in Senior Cycle

*Key competencies[1]* is an umbrella term which refers to the knowledge, skills, values and dispositions students develop in an integrated way during senior cycle.

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[1] These are sometimes also referred to as capacities, or capabilities.

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

These competencies are linked and blend together; 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.
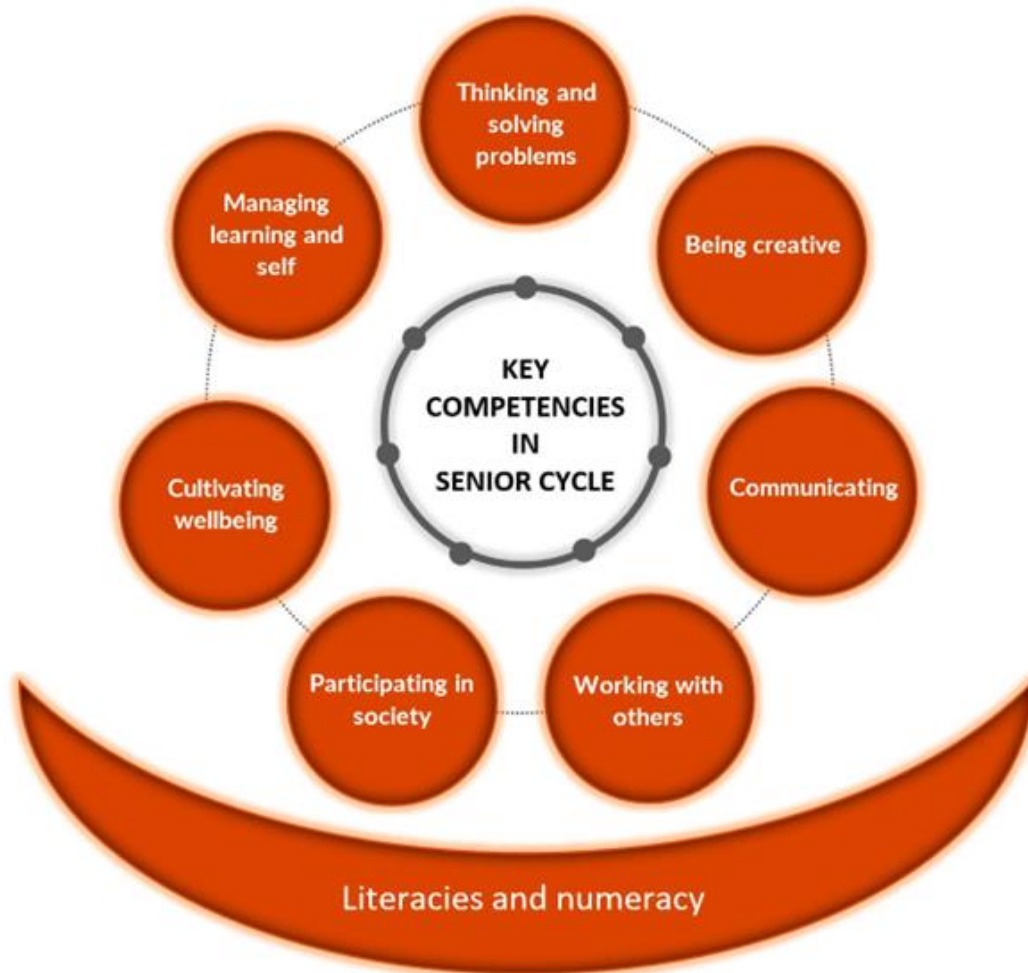


*Figure 2 Key Competencies in Senior Cycle, supported by literacies and numeracy.*

The development of students' literacies and numeracy contributes to the development of competencies and vice-versa. Key competencies are supported when students' literacies and

numeracies 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 be willing to take appropriate risks in pursuit of learning and become comfortable with ambiguity and uncertainty, while still finding ways to make progress. As their creative works develop, they will learn how to objectively judge the quality of their own work and that of others and 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. 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 individual responsibility for their own roles in the 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 processes will be informed by the work of others. This will include opportunities to see live performances (in the cinema and theatre) 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 arts 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.

# Teaching and 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 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 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 role of Applied Creative Tasks (ACTs)

Over the two years of the course, students will complete a series of Applied Creative Tasks. Articulated through the learning in the third strand, these tasks are intended to be an integral part of teaching and learning by providing a practical context. 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. More detail is provided in the outline of Strand 3 (page 22).

## 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 participative activities supporting an inquiry-based approach, much of which will be captured within a Leaving Certificate Drama, Film and Theatre Studies Portfolio, developed by each student.

Utilising the Portfolio, as a means of reflecting on the creative and critical processes, students incrementally build a rich repository of competencies, ideas and experiences. It 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 effective 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.

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. It will include evidence of each stage of the three ACTs including the drafts, notes, sketches, the final product and reflections on same, as outlined in Strand 3. It is recognised that in this context the students' created theatrical and cinematic texts[2] may be presented in different formats—handwritten, multi-modal, and so on.

The Portfolio will also contain a range of student reviews, related to the films and theatrical performances they have seen. The selection should include reviews of at least one live, public theatre performance and one live cinema performance attended. They will write a critical and

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[2] 'Text' refers to all products of language use including oral, written and multi-modal texts

personal response, employing the language and conventions appropriate to this form of writing.

## 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:

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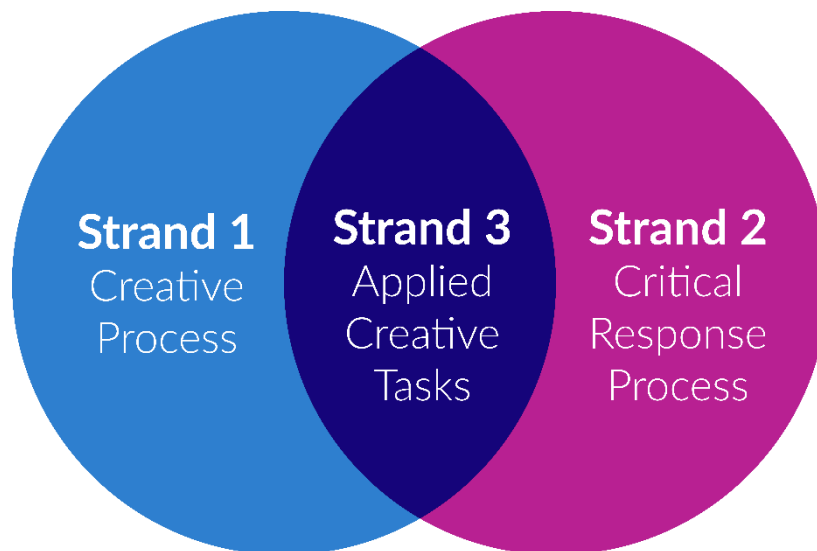


*Figure 3 Leaving Certificate Drama, Film and Theatre Studies Strands*

It should be noted that all three strands are interwoven and should be studied concurrently, not in a linear order. The diagram below outlines the structure of the strands of the Drama, Film and Theatre Studies specification.

The specification is designed to enable students to engage in the creative and critical processes simultaneously.

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 engage both creatively and critically with drama, film and theatre, but the complexity of the engagement and the output arising from that engagement will be different.

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.

This specification acknowledges that drama is more than just a play; it can be regarded as a form of cultural expression that is not location-based. Theatre, on the other hand, can be seen as location-based drama, intended to be experienced and interpreted by an audience anywhere including in a theatre or other spaces. For the purpose of this subject, the words 'drama' and 'theatre' are interchangeable terms. 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, which is usually, but not exclusively viewed in a cinema, on a television or on a device.

## Strand 1: Creative Process

The creative process comprises six stages:

1. Imagining and Conceptualising
2. Developing
3. Refining
4. Presenting
5. Evaluating
6. Reflecting



*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 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, students will have opportunities to apply this creative process through active engagement, making informed decisions about what to do and how to do it. Combining their

knowledge and understanding of the creative and critical processes will help them to develop an holistic understanding of the skills, practices and principles of drama, film and theatre.

The creative process is intended to be followed in a flexible, fluid, and iterative manner. As students and teachers 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. Feedback, reflection 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.

**Strand 1 Learning outcomes**

| Students learn about | Students should be able to |
|---|---|
| **CP1. Imagining and Conceptualising**<br><br>Imagining and conceptualising a creative project, including<br>• identifying a core dramatic idea or concept;<br>• developing reference points, using the work of established practitioners to inspire and inform the conceptualisation of their own work;<br>• gathering other source material, such as artefacts, costumes, images and music to generate and inspire new ideas and concepts;<br>• understanding the value of purposeful research and how to engage in it effectively;<br>• investigating the feasibility of an idea. | CP1a. generate ideas for creative projects. |
| • the use of treatments and statements of intention as a way to outline a possible creative concept or idea; | CP1b. draft treatments (film)/ statements of intention (theatre) that explore the feasibility and possibility of a creative project. |
| The work and key responsibilities associated with a wide variety of roles including<br>• writers<br>• directors<br>• producers<br>• editors<br>• actors<br>• designers (set, costume, sound and lighting)<br>• operators (camera and sound)<br>• composers | CP1c. discuss a variety of roles and responsibilities in film and theatre.<br><br>CP1d. explore the impact of these roles, their contribution to the overall creative process, and relationship with one another. |

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| How to determine the key roles necessary for the production of their own work. | CP1e. identify key roles necessary for the production of their own work. |
| **CP2. Developing**<br><br>Decision-making in the development phase of the creative process including<br>• creating/ building a character;<br>• appropriate form/ genre;<br>• the style/ method of delivery/ presentation;<br>• scripting/ devising;<br>• workshopping;<br>• stage and camera techniques which enhance how ideas/ concepts are communicated;<br>• possible influences on their work including studied work;<br>• possible target audiences. | CP2f. assess the options for deciding on approaches to the initial design phase of a creative project. |
| Considerations for working effectively as part of a creative group, including<br>• establishing group cohesion;<br>• ethical collaboration;<br>• establishing roles and hierarchy within a creative environment;<br>• turn-taking;<br>• active listening;<br>• group awareness;<br>• personal boundaries;<br>• the principle of constructive feedback and how give and use it effectively. | CP2g. develop a collaborative, ethical and creative learning environment. |
| Ethical issues including<br>• ensuring that all members of the cast and crew behave in a respectful and ethical fashion in all aspects of their work;<br>• honouring the dramatists/ filmmakers' intentions;<br>• obtaining performance rights. | CP2h. demonstrate an understanding of the importance of and use established equitable, ethical and responsible practices associated with creating pieces of film and theatre. |
| The importance and creation of pre-production materials in the planning phase of a creative project, including<br>• sketches/ ground plans;<br>• mood boards/ storyboards/ model boxes<br>• set design;<br>• location and shot lists (film);<br>• actor/scene breakdown;<br>• props/ furniture lists;<br>• sound/lighting/ costume designs;<br>• play-scripts/ screenplays;<br>• call sheets; | CP2i. identify and suggest the necessary pre-production materials required for their creative project.<br><br>CP2j. develop appropriate pre-production materials for the project. |

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| • marked script including information relevant to the person using the script and their role in production. | |
| The role, influence and the use of creative and technical elements including<br>• table readings/ sharing drafts;<br>• space/ location;<br>• choreography;<br>• filming equipment;<br>• editing and design software. | CP2k. experiment with the various creative and technical elements to support the creation of work. |
| A range of performance skills including<br>• improvising;<br>• establishing a relationship with the audience;<br>• creating and sustaining a character/role in performance;<br>• spatial awareness and movement;<br>• vocal/ physical warm-ups;<br>• gesture;<br>• visual composition;<br>• using appropriate pace and rhythm. | CP2l. develop and employ a range of performance skills for theatre and film. |
| **CP3. Refining**<br><br>The role of feedback in the creative process<br>• giving and receiving constructive feedback from other students and the teacher;<br>• refining work using formative feedback from within the group and the class as a whole;<br>• the iterative nature of the creative process, moving between the various stages, as appropriate. | CP3m. edit and refine pieces of work based on constructive feedback. |
| **CP4. Preparation for Presentation and Presenting**<br><br>Finalising a piece of work and engaging in processes including<br>• rehearsal techniques and conventions (such as technical, dress, camera rehearsals);<br>• making a final edit (film);<br>• presenting/ producing/ performing the final piece of work;<br>• considering accessibility, including through the use of close captioning or planning for relaxed screening/ performances (in film). | CP4n. engage with the developed pre-production materials in the production and presentation of their creative project.<br><br>CP4o. employ the various creative and technical elements required to present the final piece of work to an audience. |

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| **CP5. Evaluating**<br><br>The process of evaluating their work including<br>• making a Director's Cut;<br>• explaining decisions made;<br>• using annotated documents (original brief; statement of intention/ treatment, designs, sketches, mood boards) to explain and justify decisions made. | CP5p. evaluate their work, justifying their creative decisions. |
| **CP6. Reflecting**<br><br>The process of reflection, including<br>• comparing what they have achieved to what they set out to achieve in the original treatment or statement of intention;<br>• considering audience response and the associated reasons. | CP6q. assess the extent to which aims/goals set were achieved and identify the reasons associated with this outcome.<br><br>CP6r. reflect on the way a piece is received by an audience.<br><br>CP6s. identify how they can apply their learning and experience in this subject to other aspects of their life and learning. |
| The process of recording the reflection process by effectively using reflection tools including<br>• learning logs;<br>• learning reflections;<br>• learning goals. | CP6t. suggest and record insightful and constructive reflections on their own work and the work of others using elements of the critical response process. |

## Strand 2: Critical Response Process

In this strand, students learn to develop and articulate their own considered personal and critical responses to the work of established practitioners. They engage in a process of critical response as they interact with artistic and creative works from the world of theatre and film. They begin to view plays and films through a critical 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 learn about the world of cinema and theatre through authentic cinematic and theatrical experiences. The selection should include reviews of at least one live, public theatre performance and one live cinema performance. The critical response process includes the following aspects:

- Foundations of Critical Response
- Exploring initial reactions
- Analysing and interpreting
- Refining
- Reflecting

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.

*Figure 5 Critical Response Process in Strand 2*

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 artists. This is true for works created by 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 | Students should be able to |
|---|---|
| **CRP1. The Foundations of Critical Response**<br>• the broader cinematic and theatrical context within which practitioners' styles, periods, genres and forms exist;<br>• the distinguishing characteristics and hallmark features, techniques and conventions of genres, periods, styles and forms they have engaged with. | CRP1a. recognise the signature features of studied film and theatre practitioners and their work across a range of genres, periods, styles and forms. |
| • assessing how the work of studied practitioners has informed and influenced them in the development of their own projects. | CRP1b. describe the influence that studied practitioners have on the development and execution of work they have developed. |
| The relationships between the practitioner and their audience<br>• the role of the audience in theatre and film and the similarities and differences across the disciplines.<br><br>The intent of practitioners and the techniques and elements they use to elicit particular reactions in an audience including<br>• direction;<br>• design elements (including mise en scène;<br>• technical features;<br>• performance techniques;<br>• other elements which influence audience reaction, such as previous works that students or audiences have engaged with. | CRP1c. examine the relationship that exists between the work of studied practitioners and their audiences. |
| **CRP2. Exploring Initial reactions**<br>• the process which commences with the initial reaction and its validity;<br>• making links to their personal experiences or values that contributed to their reaction to a piece of film of theatre;<br>• the kinds of immediate, emotional responses an audience can have to a piece of film or theatre; | CRP2d. identify and discuss their initial reactions to a variety of theatrical and cinematic performances. |

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| • how practitioners elicit these particular responses. | |
| **CRP3. Analysing and Interpreting**<br><br>• the language of critiquing theatre and cinema performances/ productions;<br>• how to express their views about the work of established practitioners, evaluating their decisions and stagecraft choices. | CRP3e. critique performances and productions. |
| • the historical, social and cultural context of the pieces of theatre and film, with which they engage;<br>• genres, styles or movements that influenced the practitioner and/ or the work. | CRP3f. demonstrate an understanding of the impact of the relevant social/cultural/historical context on the studied work. |
| **Arts Reviews**<br>• the range of online and traditional published reviews available;<br>• the language and format of reviews. | CRP3g. discuss the role and work of theatre and film critics. |
| The role and impact of specific directorial, production and design elements including<br>• staging;<br>• music;<br>• lighting;<br>• sound/ music;<br>• framing;<br>• costume;<br>• props;<br>• set design;<br>• location;<br>• technical elements;<br>• performances. | CRP3h. identify commonly used theatrical and cinematic features, techniques and conventions in the work of individual practitioners within particular genres.<br><br>CRP3i. evaluate the aesthetic and/ or technical features of a piece of theatre or film. |
| The evolution of technology and its role in cinema and theatre including<br>• cameras;<br>• lighting;<br>• sound such as foley artistry;<br>• editing software. | CRP3j. discuss a range of technologies/ technological developments that have influenced the development of theatre and film over time. |

## CRP4. Refining

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

CRP4k. use feedback to edit and refine their responses.

## CRP5. Reflecting

Justified reflection including
- the reasons why their more informed interpretation and response may differ from their initial reaction.

CRP5l. explain how their engagement in the critical response process helped to deepen and develop their interpretation of specific pieces of theatre and film.

CRP5m. reflect on how engagement with the work of practitioners in film and theatre enables us to question our own attitudes, values and assumptions and recognise those of others.

Elements of Reflection including
- creating initial final drafts of work
- using relevant artefacts including tickets and programmes as part of the reflection process;
- the value of engaging with a range of reviews and responses;

The process of recording the act of reflection by effectively using tools including
- learning logs;
- learning reflections;
- learning goals.

CRP5n. explain how engaging in the critical response process informs their engagement in the creative process.

## 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 course of two years, students will engage with the learning outcomes by responding creatively and critically to three Applied Creative Tasks in Strand 3. The first two tasks can be done in any order. Both tasks should be completed before students commence the third task.

Students will work independently and collaborate in groups as they plan, design and develop pieces of theatre and film, as outlined in each task, fulfilling a variety of roles in both individual and group contexts, as appropriate. As they develop their individual organisational and critical thinking competencies, they will be able to appropriately use new and existing technologies in the relevant area.

Students must work through each stage of the process to complete the task, using their portfolio both as a treasury of ideas and 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, examining the artistic 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 present 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.  Create an ensemble-driven piece of theatre, based on one of the suggested genres, periods, styles or forms.
2.  Make a film sequence, based on one of the suggested genres, periods, styles or forms.
3.  Devise 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.

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 by the end-of-course examination.

## Applied Creative Task 1: Ensemble-driven piece of theatre

In this task, students will collaborate to develop an ensemble-driven piece of theatre, applying their learning from theatrical genre(s), style(s), period(s) or form(s) in the suggested list.

Students' familiarity with the hallmark features, techniques and conventions of one or more genre(s), style(s), period(s) or form(s) will provide a platform from which to devise their own work, thus consolidating their understanding of and learning from the referenced 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 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 presented to a live audience[3] and should be approximately of four to six minutes duration.

| Students learn about | Students should be able to |
|---|---|
| <ul><li>actively engaging with the creative process to develop a devised piece of theatre.</li><li>collaborating with others to develop their work</li><li>engaging with the target audience</li><li>using their understanding of the work of others to inform their own creative practice.</li></ul> | ACT1.1 develop an ensemble-driven piece of theatre through collaboration.<br><br>ACT1.2 use their engagement with the work of others to inform their own creative practice.<br><br>ACT1.3 present a piece of theatre to a live audience.<br><br>ACT1.4 justify decisions made, referring to influences, and reflect on the effectiveness of their work.<br><br>ACT1.5 evaluate all aspects of their work.<br><br>ACT 1.6 reflect on the experience of making the work, including how their engagement with the work of other theatrical practitioners influenced and informed their own work. |

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[3] A live audience can consist of fellow students.

## Applied Creative Task 2: Film Sequence

In this task, students will collaborate to make a film sequence, applying their learning from theatrical genre(s), style(s), period(s) or form(s) in the suggested list. The film 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 hallmark features, techniques and conventions of one or more genre(s), style(s), period(s) or form(s) will provide a platform from which to devise their own work, thus consolidating their understanding of and learning from the referenced 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 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 final piece of work should be approximately three minutes' duration, in the edited format. It will be presented to a live audience.

| Students learn about | Students should be able to |
|---|---|
| <ul><li>actively engaging with the creative process to develop a film sequence.</li><li>collaborating with others to develop their work</li><li>engaging with the target audience</li><li>using their understanding of the work of others to inform their own creative practice.</li></ul> | ACT 2.1 develop, record and edit a film sequence through collaboration.<br><br>ACT 2.2 use their engagement with the work of others to inform their own creative practice.<br><br>ACT 2.3 present a film to a live audience.<br><br>ACT 2.4 justify decisions made, referring to influences, and reflect on the effectiveness of their work.<br><br>ACT 2.5 evaluate all aspects of their work.<br><br>ACT 2.6 reflect on the experience of making the work, including how their engagement with the work of other theatrical practitioners influenced and informed their own work. |

## Applied Creative Task 3: Piece of theatre or short film

Students will have the choice to produce/ devise 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 piece of live theatre or film they have engaged with and will consider the target audience and the relevant genre.

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 presented to a live audience.

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

| Students learn about | Students should be able to |
|---|---|
| <ul><li>actively engaging with the creative process to produce/ devise a piece of theatre or a short film</li><li>collaborating with others to develop their work</li><li>engaging with the target audience</li><li>using their understanding of the work of others to inform their own creative practice.</li></ul> | ACT 3.1 record and edit a short film or devise a piece of theatre, working individually or collaboratively.<br><br>ACT 3.2 use their engagement with the work of others to inform their own creative practice.<br><br>ACT 3.3 present a piece of work to a live audience.<br><br>ACT 3.4 justify decisions made, referring to influences, and reflect on the effectiveness of the piece.<br><br>ACT 3.5 evaluate all aspects of their work.<br><br>ACT 3.6 reflect on the experience of making the work, including how their engagement with the work of other theatrical practitioners influenced and informed their own work. |

## Engaging with The Specified Areas of Learning

Students of Leaving Certificate Drama, Film and Theatre Studies will be expected to engage with work by a variety of practitioners across a wide range of genres, periods, styles and forms in both theatre and film.

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 the specified areas of learning in theatre and in film. This will take the form of a prescribed genre, period, style or form.

Working across both creative and critical domains, students will be required to engage with one theatrical genre/period/style/form and one cinematic genre/period/style/form arrangements for which will issue via circular from the Department of Education.

Adopting an integrated approach to this learning will allow students to actively engage with the specified material while participating in the applied work of the course, most especially in relation to the Applied Creative Tasks laid out in Strand 3.

Using clips, stills, short scenes and extracts they will also engage with work by one or more practitioners in each of the prescribed theatre and film genres/periods/styles/forms, selecting from a specified list.

In addition, students must engage with at least one or more genre/period/style or form of their choice in both drama and film.

*Table 1 Overview of The Specified Areas of Learning*

| Theatre<br>Prescribed genres, periods, styles or forms | Film<br>Prescribed genres, periods, styles or forms |
|---|---|
| Explore the hallmark features and conventions of the prescribed theatre genre/ period/ style or form | Explore the hallmark features and conventions of the prescribed film genre/ period/ style or form |
| Select from a choice of theatrical extracts, scenes and/or clips from a list of associated practitioners | Select from a choice of film extracts, scenes and/or clips from a list of associated practitioners |
| Engage with the set play associated with the prescribed genre, period, style or form | Engage with the set film associated with the prescribed genre, period, style or form |

Learning acquired through engagement with the specified areas of learning will be directly and indirectly assessed through the Additional Assessment Component (AAC) and the written examination, as appropriate.

## 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 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 2).  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 in Practice | 50% | Higher and Ordinary Level |
| Written examination | 50% | Higher and Ordinary Level |

*Table 2 Overview of assessment for certification*

## Additional assessment component: Creativity in Practice

This 'Creativity in Practice' assessment will allow students to demonstrate the competencies they have developed and acquired throughout the course with a focus on the learning outcomes of the Applied Creative Tasks and those in strand 1. Building on their experience to date, students will utilise the elements and stages of creative practices through imagining and conceptualising creative projects, developing their ideas, creating, producing and presenting these ideas and reflecting on the experience. The project will be based on a stimulus provided in a common brief issued annually from the SEC.

This Creativity in Practice project provides students with the opportunity to respond to the stimulus in the brief in a way that allows them to pursue their own interests as they develop a piece of film or theatre. Students will have the ability to choose an area of focus for the assessment. While projects may be undertaken as a collaborative endeavour, each student will be required to submit their work on an individual basis.

Students, when responding to the stimulus, will firstly use the creative process as they start to imagine and conceptualise a piece of theatre or film related to the brief and consider their area of focus. Informed by the creative process, they will then commence the process of developing and creating a piece of film or theatre, in tandem with the relevant pre-production materials. They will seek feedback from their teachers and other students, which will be used to refine their ideas and concepts before producing or presenting their final piece of work. This will be followed by an evaluation and justification of decisions made and reflection on the overall experience.

The time allocation for completion of the Creativity in Practice project is up to 25 hours. Upon completion, it will be submitted digitally to the SEC in a format specified by the SEC.

# Descriptors 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

- Apply the creative process
- Communicate their ideas and thinking
- Justify decisions and evaluate their work
- Reflect upon the overall experience.

*Table 3 Descriptors of Quality for Creativity in Practice Project*

|  | *The students demonstrating a high level of achievement* | *The students demonstrating a moderate level of achievement* | *The 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 |
| **Communicate their ideas and concepts** | execute and create a piece of theatre and 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. | create a piece of theatre or film that doesn't communicate ideas and concepts and shows little connection to the stimulus provided. |
| **Justify decisions and evaluate their work** | evaluate their creative output with all stages and decisions explained and justified. | evaluate their creative output with most stages and decisions explained and justified. | evaluate their creative output with little to no evidence, explanation or justification about the various stages. |
| **Reflect upon the overall experience** | provide a considered and insightful reflection on the creative process engaged in including the audience response; offer insights and perspectives on how they would apply their learning and experience here to other aspects of their life and learning. | provide a considered reflection on the creative process engaged in including audience response; offer perspectives on how they would apply their learning and experience here to other aspects of their life and learning. | provide a limited reflection on the creative process engaged in including audience response; offer some ideas on how they would apply their learning and experience here to other aspects of their life and learning. |

# 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 Theatres Studies specification requires that students engage with the nature of the subject on an ongoing basis throughout the course. In addition, the assessment involves an additional component, which accounts for 50% of the total marks awarded. In this context, the scheme of Reasonable Accommodations, operated by the State Examinations Commission SEC), is designed to assist candidates in the Leaving Certificate who have physical/medical/sensory and/or specific learning difficulties.

Reasonable accommodations are designed to remove as far as possible the impact of a disability on a student's performance, so that he or she can demonstrate in an examination his or her level of achievement—they are not designed to compensate for a possible lack of achievement arising from a disability.

## 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 4: Leaving Certificate Grading*

# Appendix 1 – Glossary of Terms

**Audience:** The viewers of a creative work. Typically present in a formal 'showing' context but fellow participants also act as audience within the creative process.

**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.

**Creative Practice**: Using creative and artistic methods in a practical context to create new works.

**Critical practice:** Actively maintaining a critical perspective in creative work, both with a view to the quality of the work but also underlying issues of power, language, ideology and identity.

**Conventions:** The artistic processes regarded as standard working practices within a specific genre, form or style.

**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 below).

**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.

**Director's Cut:** A specific edit of a film which represents the director's personal vision for the film as opposed to that which has been agreed upon by the creative team.

**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.

**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.

**Mise en scène:** The general visual arrangement of setting, costume and properties on the set of a theatre or film production.

**Period:** An historical timeframe (epoch) associated with creative work. Sometimes synonymous with genre.

**Perform:** To act in a dramatic performance or in a film.

**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.

**Production team:** The collective, other than the creative team, responsible for the technical elements of making the piece of theatre or film.

**Producer:** The person responsible for the management, legal and financial control of the making of a film or theatre production.

**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 form of the creative process of making new work.

**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 – 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 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.

# Appendix 3 – 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 |
|---|---|
| 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 | to evolve; to 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, factors or hypotheses; opinions or conclusions should be 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 or study in order to establish facts |
| Evaluate | collect and examine work to make judgements and appraisals; describe how evidence supports or does not support a judgement; make judgements about the ideas or methods |
| Generate | Bring into existence, to cause to be or to create by means of a defined process |

| | |
|---|---|
| Identify | recognise patterns, facts, or details; provide an answer from a number of possibilities; recognize and state briefly a distinguishing fact or feature |
| Experiment | approach creating either playfully or systematically but always with an unknown outcome |
| 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 |
| Present | Show work for others to consider |
| 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 |
| 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 |
| Suggest | propose solution(s), hypothesis or other possible answer(s) |
| Use | apply knowledge or rules to put theory into practice |