



**Coimisiún na Scrúduithe Stáit**  
State Examinations Commission  
**Corr na Madadh, Baile Átha Luain, Co. na hIarmhí**  
Cornamaddy, Athlone, Co. Westmeath

**S60/19 V2**

## **JUNIOR CYCLE VISUAL ART**

**To: Boards of Management, Principal Teachers and Teachers of Junior  
Cycle Visual Art in Second-Level Schools, and CEOs of ETBs**

### **Junior Cycle Final Examination – Visual Art – Brief for Classroom-Based Assessment 2 and Final Assessment**

**Please bring this circular to the attention of all art teachers in the school and also provide a copy to members of the school board of management.**

Please find enclosed copies of the brief for Classroom-Based Assessment 2 and the Final Assessment for Junior Cycle Visual Art. The subject specification for Junior Cycle Visual Art was introduced in 2017, for first examination in 2020. This circular relates to the work to be completed for Visual Art throughout the third year of Junior Cycle. It outlines the arrangements for the distribution to schools of relevant materials for the 2020 examination (the 'Final Assessment') and provides other information on carrying out the work. It should be read in conjunction with the enclosed brief.

It is intended that Visual Art students will spend much of their time throughout third year carrying out a project. This project is to be carried out in two phases during the year, starting on or after Monday 9 September 2019. The first phase, which constitutes Classroom-Based Assessment 2, will be completed by Friday 29 November 2019. The work for this phase is not assessed by the State Examinations Commission. The second phase, the Final Assessment, starts after this and should be completed by 8 May 2020. During Phase 1, (Classroom-Based Assessment 2) students will continue to record their work in the Visual Art sketchpads that they have been using throughout Junior Cycle. For Phase 2, the Final Assessment, which is marked by the State Examinations Commission, they will use workbooks issued by the Commission to record their further research and development work and they will also complete two realised artefacts. The workbooks will be dispatched from the State Examinations Commission so as to arrive in schools in mid-December 2019. The tamper-evident envelopes and other materials required for the secure storage of the completed artwork in the school will be sent to schools by the State Examinations Commission as the completion date nears in May 2020. A Junior Cycle Visual Art Options Form will also be issued to each school which will require the teacher to complete and return the form to the State Examinations Commission. This form will be issued towards the completion of the project and is designed to record the types of artefact being submitted by candidates.

It is anticipated that during Phase 1, not all of the class time for Visual Art will be devoted to working directly on the project. Students will continue to engage in learning activities that may be unrelated or only

indirectly related to their projects. At this stage, their ideas for exploring the project themes and the techniques they may choose to use are only emerging. As there may not always be a clear dividing line between work related to the project and other work, no specific guidance is offered as to the time to be devoted to the project during this phase.

For Phase 2, which involves the work to be submitted to the State Examinations Commission for assessment, and which consists of both the further development work in the workbook and making the realised artefacts, it is recommended that students devote approximately 20 hours of supervised class time to completing the project. It is considered that this amount of time is both necessary and sufficient. Since this is significantly less time than would be timetabled for the subject over the period concerned, it will allow for flexibility in continuing with other work over the project period and will still also allow for occasional school closures or other unanticipated loss of class time.

You are reminded that, in the interests of fairness for all candidates, additional supervised time outside of normally timetabled class time should **not** be made available unless some exceptional circumstance applies that prevents the recommended amount of time from being made available during class time.

Such exceptional circumstance might involve, for example, an illness that prevents a candidate from attending school for a significant part of the project period. An application for an extension of the completion date on medical grounds must be made to the State Examinations Commission and each candidate will be dealt with on a case-by-case basis. The candidate may be afforded the time to make up the project hours, provided that the school is in a position to facilitate the direct supervision of this work by the teacher and for the work to be duly authenticated. The candidate's absence due to illness must be supported by medical evidence (e.g. medical certificate) and the proposed alternative arrangements must be agreed in advance between the State Examinations Commission and the school authority. In these circumstances, the project must be completed at the earliest possible opportunity and in any event not later than the commencement date of the Junior Cycle Examinations.

In the event that the work cannot be completed even with such revised arrangements, it will not be possible to waive or exempt any part of the project. If some of the project has been undertaken by the student then the marks awarded will be based on the incomplete work.

As has been the case for Junior Certificate Art, Craft, Design, an examiner appointed by the State Examinations Commission will visit the school in June each year to mark the Final Assessment.

The project authentication arrangements are in line with those for coursework in other subjects, as outlined in State Examinations Commission circular letters S68/08 and S69/04. You are reminded that, other than as provided for in those circulars, project work is not to be authenticated for any student who is not carrying out that project in timetabled, supervised classes in your school. All work for the Final Assessment – with the exception of images taken from primary sources outside of the classroom – must be carried out under the supervision of the teacher.

After the conclusion of the project on 8 May 2020, all project work must be stored securely until the State Examinations Commission examiner visits the school during June to mark it. It must then continue to be stored securely in the school until the appeal process is finished.

The timelines described above are summarised in the table below.

Event	Date
SEC issues project brief for CBA2 and final assessment	9 September 2019
Students commence work on Phase 1 of project (=CBA2)	from 9 September 2019
Students complete work for CBA2	29 November 2019
SEC issues workbooks for phase 2	mid-December 2019
Students complete 'Communicate and Reflect Form' and begin work on Phase 2	from mid-December 2019
SEC issues materials for secure storage of candidate work	April/ May 2020
Completion date for project; schools secure completed candidate work	8 May 2020
SEC examiner visits school to mark work	June 2020
Appeal process complete; secure storage period ends; schools return work to candidates	30 November 2020

### Further information for the Art teacher

Before reading the information below, please read the brief. You should also refer to the sample workbooks that were issued along with the sample brief in December 2018.

- The State Examinations Commission workbook, which will be issued in December, is designed to capture the candidate's further development after completing Classroom-Based Assessment 2. Work in this workbook must demonstrate observational, analytical drawing in a range of media. In order to facilitate working from primary sources, candidates may, if necessary, make studies or photographs outside of the classroom and include them in their workbook. As their teacher, you must be able to authenticate these as the candidate's own work. This involves close monitoring of each individual candidate's work, and satisfying yourself that the standard, style and quality of any work not done in your presence is consistent with that of the work you have observed the candidate doing.
- The workbook can include samples of trial work that candidates have made in the art room during the course of the project, such as embroidery stitches on fabric, colour combinations, texture trials, experiments on various grounds, their own photographs, screenshots of their developing work, printouts of their own original material and their own written notes. The samples (grounds, and trial work etc.) attached should be small enough to allow ample space to work directly onto the workbook. Candidates are not allowed to increase the work space available by adding extra pages.
- As teacher, your role is not only to guide and support the candidates in carrying out their work, but also to supervise it in such a way that you can authenticate it as a true reflection of the candidates' own creative processes. You must avoid the temptation to be overly directive in the guidance you offer, as this can impair the candidates' capacity to demonstrate their creative skills and to show how they develop their own work. If examiners observe that the work of different candidates in the same group has travelled in very similar directions, this suggests either a lack of creativity on the part of the candidates or an overly directive approach by the teacher. In either case, it makes it difficult for the examiner to see evidence of important aspects of what is being assessed, and can accordingly prevent candidates from achieving the marks that they otherwise might.
- The **realised artefacts** must be based on the visual and written information assembled in the workbook.

- The workbook begins with the completed **Communicate and Reflect Form**. This is the link between Classroom-Based Assessment 2 and the Final Assessment. This form must be filled out by the candidates and must be based on the candidate's own work. It is the first step in the second phase of the project and is important as the information captured in this form is a plan for how work will further progress.
- The **Influences Sheet** will show how the candidate's studies of contemporary and historical visual culture informs and relates to their work. These may be from a wide range of visual stimuli and can include for example, reference to approaches, techniques, methods, ideas or other visual messages. The Influences Sheet should include work relating to both realised artefacts. Candidates should **not** be expected to complete this sheet in full before moving on in the workbook. They should begin to work on it from the outset of phase 2, but they will continue to both refer to it and add to it as their ideas develop, since the development of their work is likely to lead to new influences emerging.
- There are three strands in Visual Art: Art, Craft and Design. Candidates over the course of their Junior Cycle must realise a work through each strand. Candidates will already have completed Classroom-Based Assessment 1 in one of these Strands. The artefacts that candidates develop and make for the Final Assessment **must** be made through the other two Strands. Also, if a candidate did not realise work through three dimensions for Classroom-Based Assessment 1, they will need to realise at least one artefact for the Final Assessment in three dimensions. Candidates will need to have this explained to them clearly and will need to be reminded of this requirement as their work progresses. Candidates are required to indicate on the *Communicate and Reflect* form in the workbook which strand they worked through for Classroom-Based Assessment 1 and whether or not their work for that assessment was in three dimensions. You will need to consult your own records from Classroom-Based Assessment 1, because when you authenticate the candidates' work for submission to the State Examinations Commission, you are, among other things, confirming that the information they have given in this regard is accurate.
- The Junior Cycle Visual Art course intends candidates to experience a broad range of art-based experiences and skills. Candidates should show the variety of their experience by presenting realised artefacts in two different *areas of practice*. While a range of areas of practice is mentioned in the brief, there is no exhaustive list. While some areas of practice sit quite naturally within one of the three strands of the specification, other areas of practice might be relevant to more than one strand. Accordingly, one candidate might, for example, make a piece of jewellery through the *craft* strand while another might make a piece of jewellery through the *design* strand. However, if one individual candidate offered a piece of jewellery as an artefact through the craft strand and another piece of jewellery as an artefact through the design strand, this would not be demonstrating a sufficient breadth of experience. Such a candidate will not score as well as one who presents artefacts in two different areas of practice, as required.
- Since all of the work – other than a limited number of studies and/or photographs – must be carried out under your direct supervision, candidates may only use the materials and equipment available in the school for their Junior Cycle Visual Art work. If examiners encounter evidence of the use of equipment or materials that are not available in the school, this will be investigated as a potential breach of regulations.
- Each school must tell the State Examinations Commission each year what areas of practice are being carried out in the school – that is, what kinds of artefact the candidates are making. This will support the marking process, as it will allow the Commission to ensure that the examiner visiting the school has sufficient expertise in the areas concerned to mark the work properly. A form will be issued by the State Examinations Commission which must be completed and returned by you and the school authorities.

- Candidate work should not be perishable and should be sufficiently robust to ensure that it is intact for the examination and appeal processes. As there may be candidates who do not fully appreciate the implications of this requirement, you should be alert to the materials that candidates propose to use and draw their attention to any potential problems.
- All digital artefacts must be generated under your supervision using the equipment and materials available in the school. Digitally generated artefacts (other than videos or similar) must be printed for submission for marking. For example, the area of practice of graphic design may lead to artefacts such as posters or magazine covers that have been created by digital means. These must be printed out for marking. Digitally generated artefacts that are not suitable for printing because they involve moving images must be converted to MP4 video and available for viewing on a school computer or other school device with a screen of sufficient size and quality for it to be properly assessed.
- After the project completion date, it may not be possible for you to secure digital artefacts in exactly the same way as non-digital two-dimensional and three-dimensional artefacts. That is, if there are a number of candidates submitting such work, it might not be feasible for each digital artefact to be on a separate device and for these devices to be secured, as they are then unavailable for other use in the school. In such cases, you will need to make alternative arrangements that are secure. For example, you may arrange for a main copy and a back-up copy of each digital artefact to be saved onto removable media (a flash drive / CD / DVD / SD card, etc.) and for these media to be held securely in the school. The arrangement must be such that neither the candidate nor any other unauthorised person can access the material, and should also be such that backup copies are stored on separate media from main copies. You will also need to take responsibility for ensuring that these artefacts are retrieved and loaded up on the equipment on which they will be viewed by the examiner. Furthermore, although you should not be present while examiners are carrying out their work, you or another person with sufficient expertise should be available in the school in case of equipment failure or difficulty accessing a particular candidate's video file.

If you have any questions regarding this circular, please email [practicals@examinations.ie](mailto:practicals@examinations.ie).

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