

Consultation Report on the draft specification for
Junior Cycle *Visual Art*
(Proposed new title for Art, Craft, Design)

Contents

1. Introduction	5
2. The report	9
General feedback	10
The strands	14
Assessment	18
The Visual Art Pad	24
The proposed title of Visual Art	25
Possible areas of further development	26
3. Conclusion	29
Appendices	31

1. Introduction

The draft specification for Visual Art was approved for consultation by Council in February 2016. The aim of the consultation process was to gather the views of a wide range of key stakeholders, interested individuals and organisations on the draft specification.

The draft specification sets out the proposed rationale, aim, strands, learning outcomes and assessment components for the subject of Visual Art. It also situates the subject within the wider Junior Cycle developments with specific links to the Framework for Junior Cycle (2015) and draws attention to the continuity from the Primary Curriculum and progression to Senior Cycle. Specifically, the consultation was designed to gather feedback on the extent to which these sections were successful in capturing the purpose of Visual Art at Junior Cycle and to gather different perspectives on the specification as a whole.

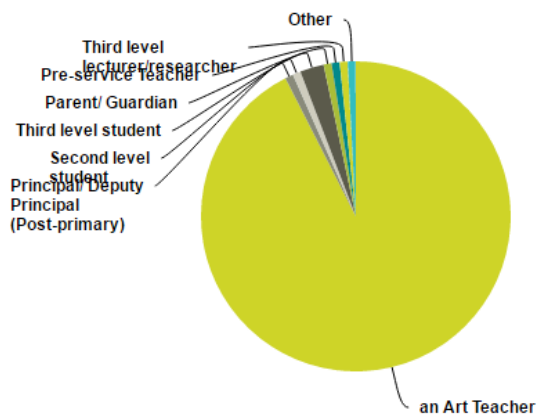
The consultation process consisted of a number of different elements:

- An online questionnaire (in English and Irish)
- Written submissions and two focus group sessions (in English and Irish)
- Inclusion of the Student Voice

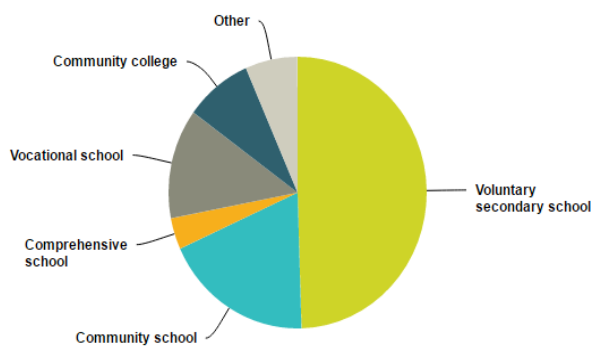
Online Questionnaires

The online questionnaire was open from Thursday 24th February until Thursday 5th May, 2016. A total of 120 respondents answered the questionnaire, 119 through the English language version and 1 through the Irish language version.

I am responding as ...



School type (if applicable)



Ninety three percent of respondents identified themselves as post-primary Art teachers with the remainder being a mix of post-primary principals or deputy principals, second level student, pre-service teacher, third level lecturer, parent/guardian and third level students. Almost 50% of the teachers identified themselves as being from the voluntary secondary school sector, with 19% from community schools, 13% from vocational schools and the remainder being from community colleges, comprehensive schools or third level.

Written submissions and focus groups

Written submissions were received from the Junior Cycle for Teachers, the Arts Council, the Irish Film Institute, the Design and Crafts Council of Ireland and teachers and parents through the Limerick School of Art and Design (LSAD) student exhibition event.

Focus groups were held in both the English and Irish languages. The English language focus group was held on Monday 7th March and the Irish language focus group was held on Monday 4th April. In total there were 36 attendees from a range of institutions and agencies including the Hunt Museum, Chester Beatty Library, Royal Institute of Architects Ireland, Science Gallery, DES, Dublin City Arts Office, Association of Teacher Education Centres Ireland, Art Teachers' Association of Ireland, Department of History of Art and Architecture (Trinity College) as well as a number of art teachers. Participants were divided into small groups, each of which was facilitated by a member of the NCCA Executive. All groups were asked the same set of questions and all feedback was recorded by the facilitators on a flipchart. The information was collated after the event and has been used to compile this report.

Student Voice

Continuing the integration of Student Voice throughout the work to develop the Visual Art draft specification we returned to discuss with students the development work to date. One important element of Student Voice is authentic listening, where it is demonstrated to students that their opinions were listened to throughout the development work on the draft specification.

The purpose of their involvement in this stage of consultation was to gather their reflections on the work to date and to point out how their contributions assisted in shaping the draft specification. Not all of the students could be consulted for this report because they were unavailable as it was close to the end of the school year. The remaining schools will be contacted in September as NCCA notes that it is important to maintain their involvement in this process as part of the overall research into Student Voice in general within the organisation.

The discussion with the students was very valuable as it gave them a chance to respond to the work on the draft specification to date. The main points raised as important by the students in the development of the specification related to the inclusion of /emphasis on

- individual styles and freedom of choice
- assessment of digital art
- sketchbooks, visual notebooks/diaries

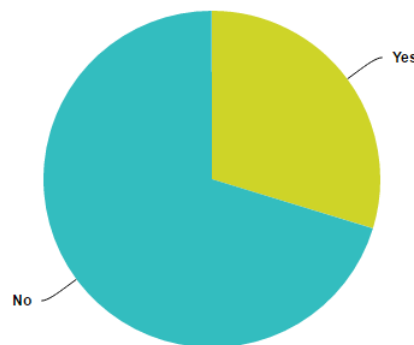
- galleries/museums/living artists
- student artist's statement (video/audio/written)
- primary sources, imagination, studio spaces
- collaborative work

Through the discussion with the students it was noted that all of the above points have been integrated within the specification. As the discussion progressed, while students stated that they were positive towards this, interestingly, a few of the students wanted to further debate some of the issues. One such issue related to the use of ICT in their artwork or research and how appropriate it might be. There were some very strong points being made on both sides. This was reflected very much in the focus group discussions and online responses to the questionnaire. The other was in the work and type of work they would be able to undertake and submit for assessment.

2. The report

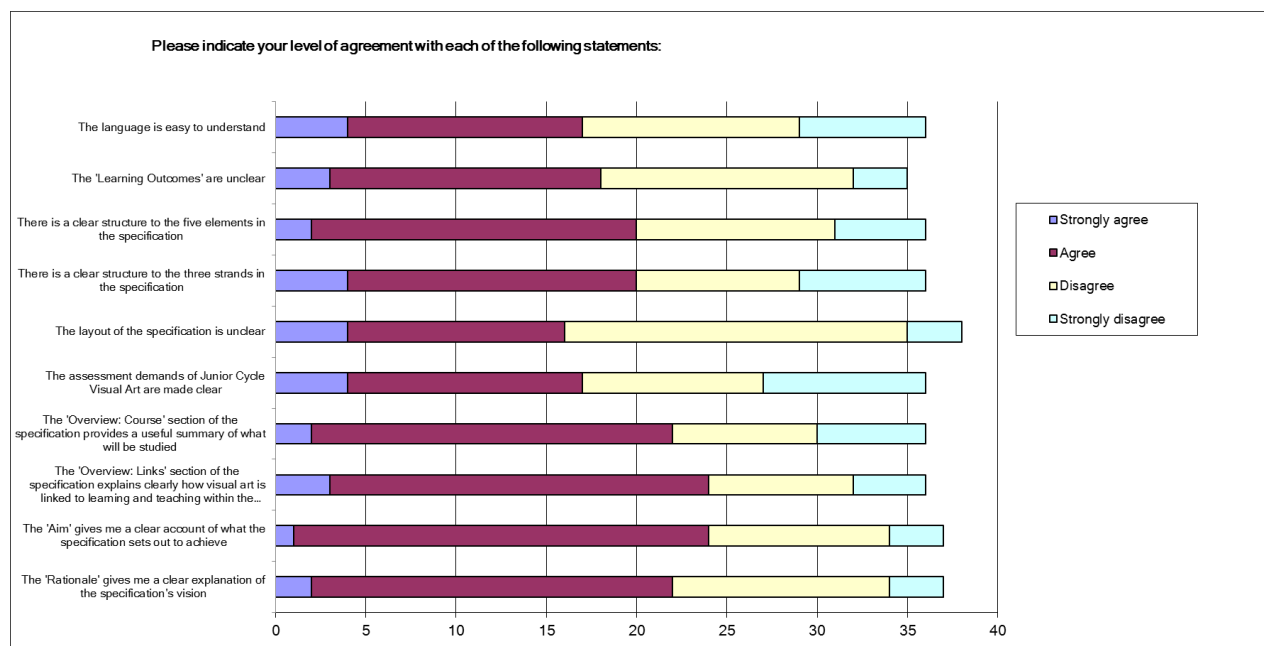
The following report is based on a detailed analysis of the views on the draft specification as expressed by participants through the various consultation tools. The material that follows is dealt with in terms of the themes that were developed through the consultation. Selected quotations from respondents are used, where appropriate, to characterise and clarify the views being expressed. The information below contains the full breakdown of the online survey, followed in each case by the comments from the Focus Groups.

Did you participate in the consultation on the background paper for Junior Cycle Art, Craft, Design?



Over two thirds of the respondents to the online survey on the draft specification had not participated in the initial consultation on the background paper for Junior Cycle Art, Craft, Design.

General feedback



Respondents found the overall layout of the specification clear, as well as the Rationale, Aim, Links and Course sections (first five bars in the above diagram).

Discussion points taken from the focus groups were more open and wide-ranging. One respondent noted that the 'rationale is quite open and should be left that way so teachers can play to strengths in their own contexts.' However, there were questions around the use of the term 'fail' being mentioned so early on in the draft specification and that it should only be mentioned in context, rather than being fore fronted in the rationale. Learning through such a process-driven subject as *Visual Art* was seen as iterative and that characteristic is important to promote. It was noted by most at the focus groups that the student Primary Curriculum experience of the areas of art, craft and design was different for all and that not all have the same 'baseline' skills when taking the subject on at Junior Cycle. With regard to bringing an artist/craftsperson/designer into the classroom, it was noted that this could be seen by some as 'difficult, expensive & time-consuming', although there are currently ongoing initiatives by both the Design and Crafts Council of Ireland (CRAFTed) and the NAPD (Creative Engagement) as well as the Arts in Education online portal (<http://artsineducation.ie>), which are examples of this type of engagement that can be used as models.

In the questionnaire, there was a much more even split around the clarity of the three strands, the elements and the learning outcomes (bars 6-8 in the diagram above). With regard to the definition of

the term design, the Design and Crafts Council of Ireland sent in a written submission based around the latest definitions, which were discussed at the Development Group and used to re-draft this section of the specification.

Feedback on the general question around the *Assessment and Reporting* section of the specification pointed towards a need for further clarification of the assessment demands of Junior Cycle Visual Art. It should be noted, however, that 39% of the total number of respondents chose not to answer this question.

When asked to reflect on the learning that would arise from students' engagement with the specification, the feedback was decidedly more positive. Fifty six percent of respondents answered this question and of this number 60% agreed that the specification would promote a broad learning experience in art, craft and design and the wider arts areas. Two thirds agreed that the specification was likely to promote divergent thinking, creativity and innovation. Seventy seven percent of respondents were of the view that the specification would be effective or very effective when it came to promoting respect for the work and opinion of others, with 65% agreeing that it would enhance the personal satisfaction of the learner. Sixty four percent saw the specification would be very effective or effective in creating a space that was safe for the learner to experiment, fail and learn from mistakes and 78% of respondents also agreed that the specification incorporated the key skills of Junior Cycle well.

One respondent pointed out that

It's good to see the aim uses phrases such as 'students will experience authentic visual art processes' and that students will 'learn to fail, and learn that failure can often be a hugely positive learning experience'

While another respondent, thinking very much about the student undertaking the work said about learning from failure that, as it is stated in the specification,

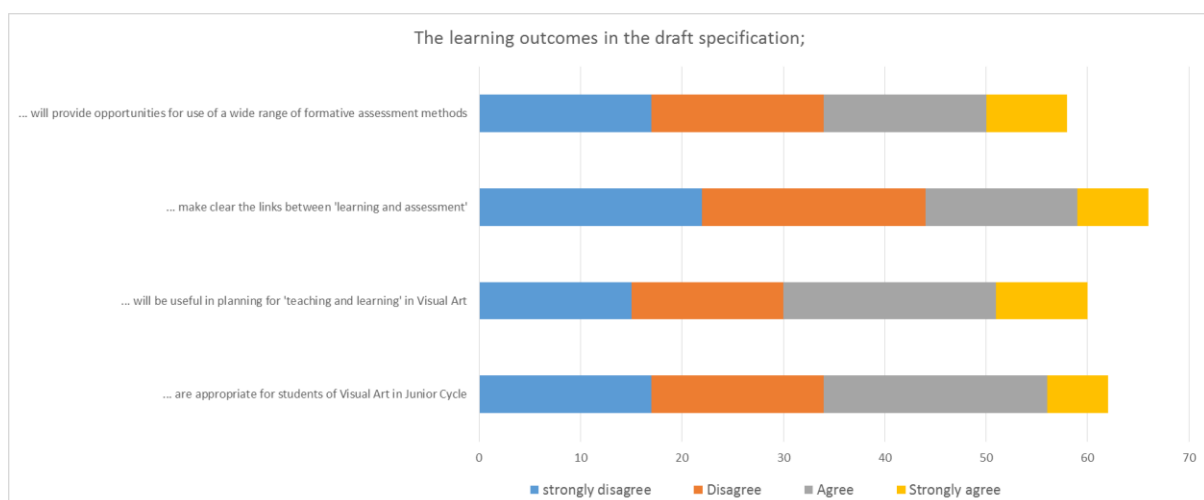
this sentiment [should] be reworded to capture the idea of learning from analysis or at least in relation to the activity rather than the person/student.

Another respondent felt there was an

over-emphasis on writing, verbal work at the expense of visual literacy. Work should be acceptable without verbal description - it doesn't suit all. Many artists leave their work untitled / open to the viewer's interpretation / read through visual language.

This issue is considered in detail later on in the report but it is important to point out that the specification, through the learning outcomes, elements and strands uses a more holistic approach to visual education in allowing teachers and students to combine knowledge and practical skills and to also use critical and visual language to describe their processes and realised work as well as in response to the work of others.

The majority of the respondents to this question agreed or strongly agreed that the descriptions of the three strands and the five elements were clear and that they capture the important learning for Junior Cycle students. However, the relationship between the strands and elements needs to be more clearly established. The comments from some respondents emphasise the need for more practical “classroom examples” and how the strands and elements tie into assessment. This can be dealt with more successfully through CPD where the relationship of these components can be more fully elaborated upon and explored by participating teachers. Whole-school training in this area is already ongoing and will help to further inform teachers at the subject department level as each new Junior Cycle subject is published. The online availability of the examples of student work will also further reinforce this.



Sixty six percent of respondents agree and strongly agree that the learning outcomes in the draft specification are appropriate for students of Visual Art in Junior Cycle and that 58% expressed that the learning outcomes will be useful in planning for teaching and learning. While 45% indicated the learning outcomes made the links between learning and assessment clear, 49% agreed that they will provide for a wide range of formative assessment methods.

One respondent outlined that for them, the

learning outcomes are sufficiently broad enough to allow teachers to have autonomy in designing their Art programme and to enable them to tailor the programme to their particular learners. The use of action verbs will definitely help teachers to plan and devise a range of specific learning intentions, incorporate relevant formative assessment methods and formulate sound success criteria

A second respondent noted that they can also be useful in assisting students to take ownership of their work

there are a wide range of learning outcomes, it is important that students of this age are given a sense of responsibility and ownership of their work, at the moment, I do not feel that this is strong among JC art students

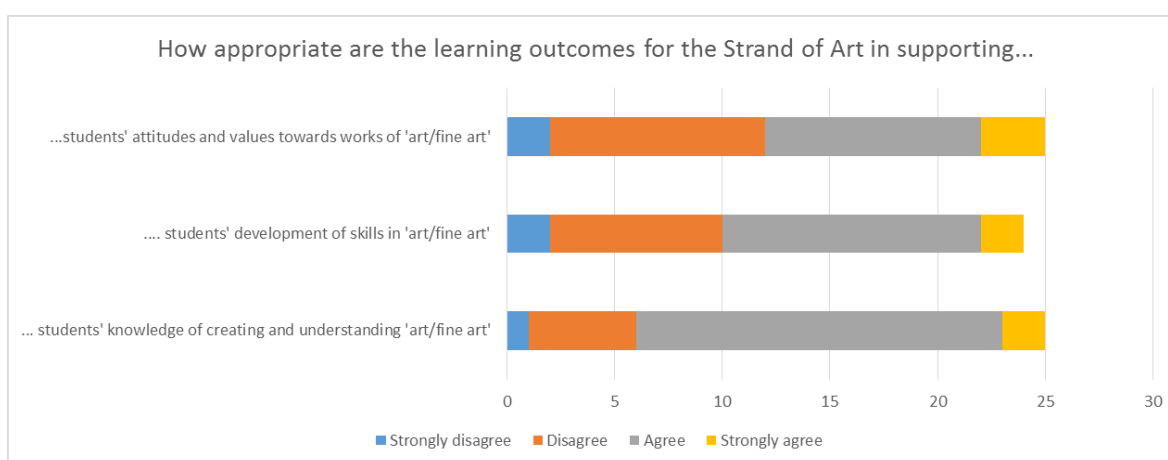
Other respondents also noted this and while some pointed out a need to add emphasis or to stress strands such as Craft or elements such as Drawing, in general, the overall response to this question was positive.

The strands

The following section of the report focuses on responses to questions about the three strands of Art, Craft and Design. Each strand was examined in isolation through both the online questionnaire and focus groups but it should be noted that the specification envisages that the work by students may be developed from a combination of techniques drawn from across strands. The importance of 'reflection' by students, in all three strands, on both their process and realised work was noted. One other area or response that was mentioned for each strand during the discussions held in the focus groups was around the 'lack of resources' and that 'researching topics needs the support of computers in classes and CPD for teachers'.

The emphasis on drawing was especially noted as positive in the way it was seen as both important in all three strands as well as an element which also cuts across them.

Strand 1 Art



In the online questionnaire, 76% of respondents agreed or strongly agreed that the learning outcomes, as identified in the strand of Art, are appropriate in supporting students' knowledge and understanding of 'art/fine art'. Sixty percent and 59% of respondents also agreed or strongly agreed that the learning outcomes support students' development of both skills in and their values and attitudes towards 'art/fine art'.

The influence of the different elements within the strand led one respondent to note that there is also continuity built into the specification from junior to senior cycle

the potential to imbed appreciation into each strand thereby allowing the learner to realise that art/craft or design is not made in a vacuum. This will create a more visually literate learner at senior cycle

While another noted more generally that

The elements are comprehensive in their range and focus and should allow students the opportunity to approach this strand from a number of perspectives.

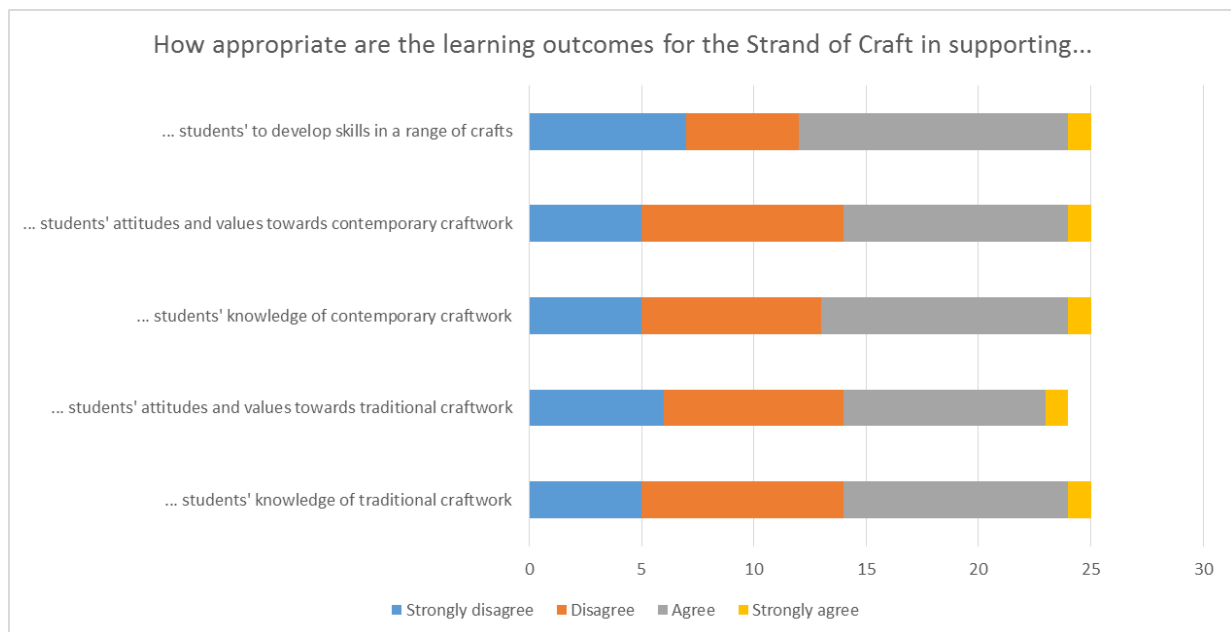
At the focus groups, it was noted that the strand of art was 'trying to open out the journey, the development' of this area for the students. However, the idea of the student as an artist, craftsperson or designer was seen as possibly 'too aspirational' and could make students 'feel self-conscious – may put them off taking the subject'. While it was noted that 'we don't give people permission to fail', one respondent at the focus groups also said that

*Like promoting divergent thinking, creativity + innovation + safe space for learners.
When not perfect, learning can be better.*

The idea of students being able to engage with live artwork, see artists and visit galleries in person and online was also noted by participants in the focus groups.

While the approach being taken in the strand of art was seen as good, there was a note of caution raised in the challenge that young people also have the desire to 'have an end product look good' and that if the 'emphasis on marks [and] not themes & processes, [then] something can be lost.' Having good examples of student work to illustrate this in the specification was seen as important.

Strand 2 Craft

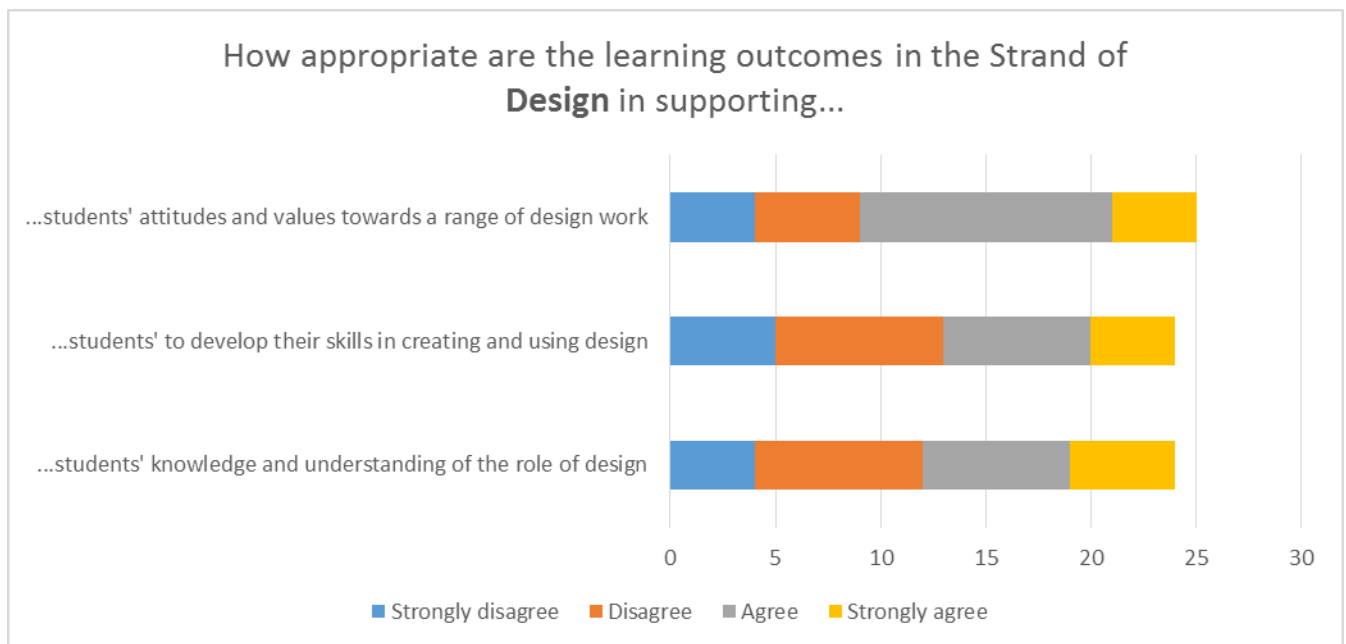


More than half of the respondents either agreed or strongly agreed that the learning outcomes, as identified in the strand of **Craft** are appropriate in supporting students' knowledge and attitudes and values of both traditional and contemporary craftwork as well as the skills students develop in a range of crafts. One respondent noted the 'possibility of visiting local craft producers as well as integrating crafts from around the world'. Another reflected that it 'seems open to change rather than the [current list of] crafts at present' in the junior certificate.

While one respondent noted that it could be dependent on the teacher's own knowledge and skills in certain crafts, another pointed out that one craft 'learned well' would be better than a range of crafts. However, time to cover a range of crafts including the other aspects of learning in Visual Art was cited by a few respondents as a possible mitigating factor.

In the focus groups, it was agreed that 'understanding the technical processes of real craftspeople is very important' as is understanding the fundamentals of each craft, however, the question was raised whether 'students have enough examples of craft from local people to understand what they do?' The definition of craft was mentioned by some at the focus groups and that it needed to be reviewed.

Strand 3 Design



Sixty five percent of respondents agreed or strongly agreed that the learning outcomes, as identified in the strand of Design, are appropriate in supporting students' knowledge and understanding of the role of design. Fifty five percent and 63% respectively, agreed or strongly agreed with the learning outcomes being appropriate for students when developing their skills in creating and using design as well as in developing their attitudes and values towards a range of design work.

One respondent points out that should

teachers embrace the learning outcomes it will give learners a realisation of the place of good design in the world around them, leading to a more visually and culturally aware learner.

However, some respondents do point out a worry around the possible interpretation of the term 'design'

A student might believe that they have designed a poster/weave/puppet. Yet this approach references the 'design' of a 'craft'. The definitions and resources will need to be comprehensive to allow students to make the distinction. Similarly this presentation might seem as if Design is utilised as a service to art/craft and/or artist - this is not desirable. While there may be many definitions, the distinction of the various approaches should be clear.

As was discussed by the focus groups, this interpretation of terms used in Art, Craft or Design, including especially the term design itself, can be interpreted in various ways depending on context.

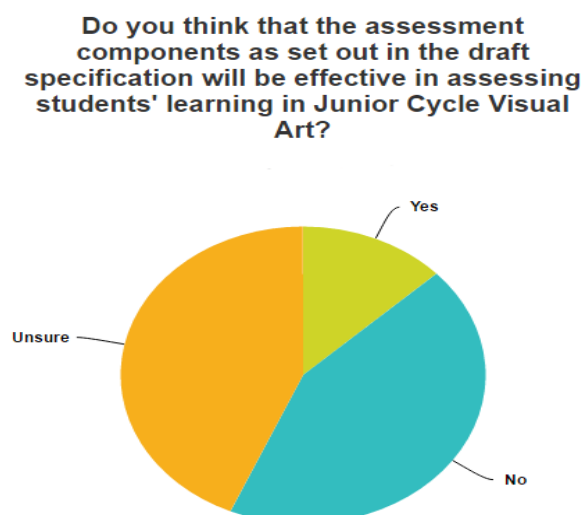
This clarification of meaning is important. The respondent above did note the use of definitions within the specification itself and that this could be addressed more fully during CPD for Visual Art.

Some of the attendees at the focus group pointed to the fact that design is its own process and even if it is used in the service of the other two strands and duly noted, it needs to remain identifiable as important in its own right.

The discussion around the use of technology, especially in the strand of design, had the focus group participants wondering whether 'students have more experience with technology design than teachers have?' When it came to the 'digital aspects' of design and the strands of art and craft, the question naturally arose as to how much teacher CPD would be made available.

Assessment

In relation to the questions in the online survey around assessment and the two Classroom-Based Assessments the response rate was between 30% and 38%. This rate is low by any standard and the current industrial relations issues may have had an impact on this, especially when taking into account that 93% of respondents stated that they were post-primary Art teachers.



As can be seen from the chart above, while those indicating a 'Yes' that the assessment components, as set out in the draft specification, will be effective in assessing students' learning, an equal amount

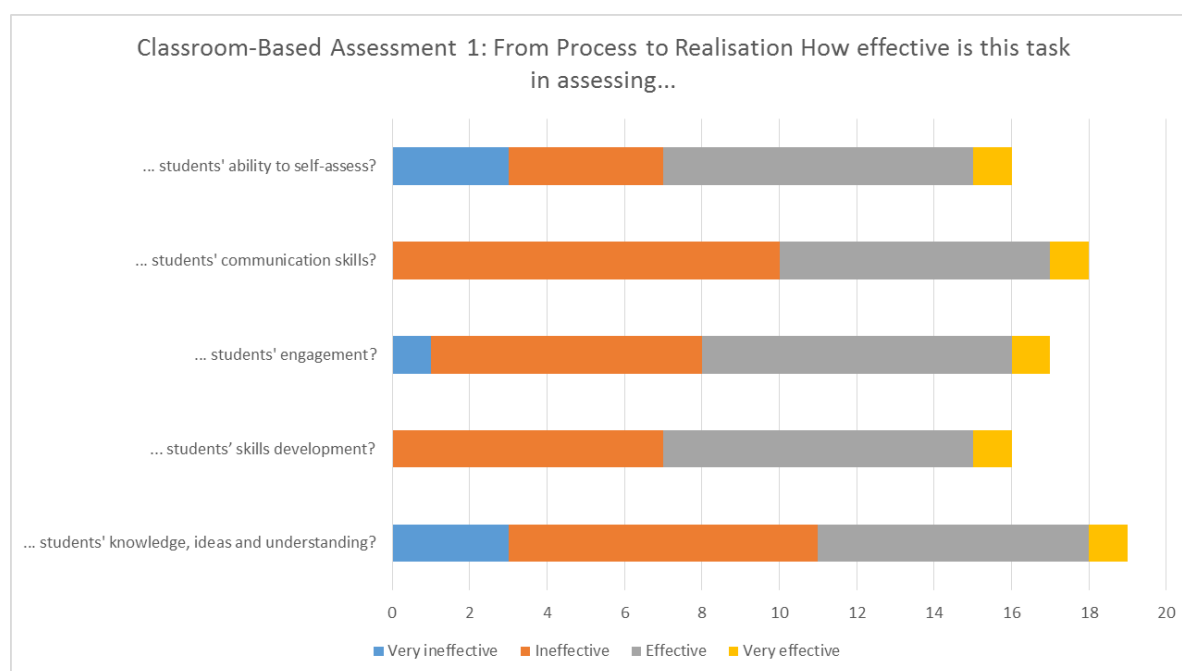
of respondents were unsure as indicated 'No'. Thirty six percent of those who were unsure indicated in a supplementary question that they required more information and 14% indicated they found the specification difficult to understand.

In the comments a few respondents noted the need for CPD, which might also include time-management around the subject as well as more guidelines on the assessment elements themselves.

One respondent even commented that the students

will realise the value of key skills such as research and development, while working on time management. It will provide opportunities to reflect on the process they have engaged in.

Classroom-Based Assessment 1



As can be seen from the chart above there is a fairly even split within the 32% of those who responded, across all of the sections of the question being asked. Additional comments from respondents on students' knowledge, ideas and understanding suggested that the assessment element may be too much for Junior Cycle students, however, the journey 'through the Visual Art pad should showcase students' grasp of knowledge and ideas'.

Respondents pointed out that this assessment approach ‘will allow for a broad range of skills to be explored, over a period of time’. One respondent also noted that ‘Students will strive to develop the process to realisation if motivated by their own ideas’.

A number of respondents commented mentioned how ownership of their ideas, processes and realised pieces will reinforce student engagement.

In commenting on students’ communication skills respondents noted that students prefer to *do* rather than explain or analyse, most of the comments pointed to the opportunities students should be encouraged to develop their work individually or as part of a group, to collaborate with their peers and to learn to ‘communicate their rationale for their work’. One respondent focused on the use of the visual art pad for this and said

Through the visual pad the students will be able to demonstrate and communicate their ideas, thoughts and reflections

On students’ ability to self-assess, one respondent stated that the time-frame around the Classroom-Based Assessment needed to allow time for students to ‘annotate, reflect and communicate their ideas/intentions to their teacher and/or peers’ and went on to say that it will

be crucial that this process is given plenty of time to ensure it is manageable and relevant. If it [becomes] a tick box process only it will not provide an opportunity for deep reflection or understanding.

Another respondent noted that student self-assessment is possible

Because they have to research, produce initial ideas and show development

In the focus groups, the attendees’ responses began by focusing on timing and the need for an ‘overview sheet that might have a calendar built in that gives a clearer picture’ as ‘timing across JC and LC needs to be considered as this is a practical-heavy period’. The national timetable that will be created as more subjects complete the move from junior certificate to Junior Cycle will assist in this.

The need to provide ‘some structure and parameters’ for the selection of assessment topics was also mentioned. While it is likely that CPD will cover this ground some in the focus groups were of the view that the current idea of themes/topics in the Junior Certificate might be retained, but developed through the idea of the scenarios. The scenarios might ‘help [the] young people develop the theme’.

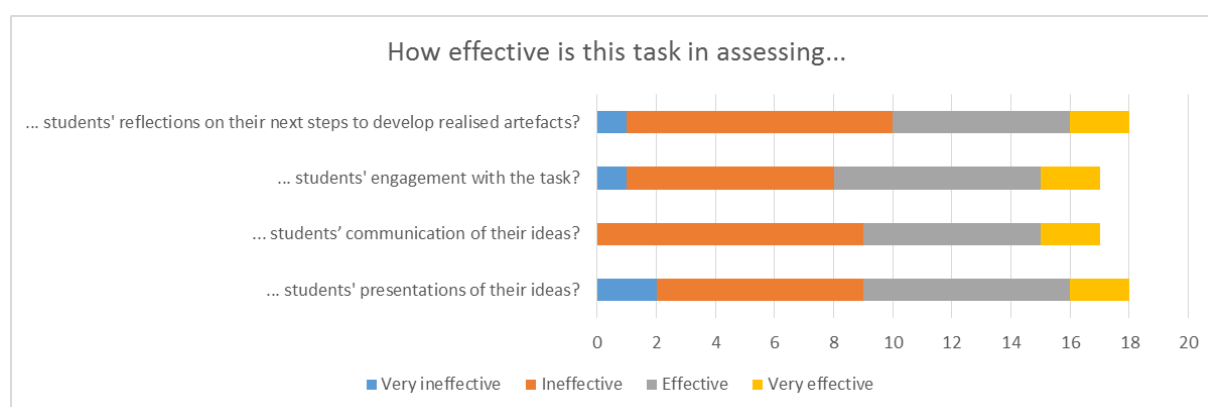
Some also noted that if the galleries and museums were to keep abreast of these it would make it easier for them to respond to schools' needs during the year.

Assessing group work was seen as a challenge by some and more detail on possible approaches as part of the assessment guidelines will be welcome.

Some participants in the focus groups also noted that 'segmenting ACD (Art, Craft, Design) is 'outdated and formulaic'. It was acknowledged that the specification notes that the approaches a student takes in completing the Classroom-Based Assessment, while based primarily on a specific strand, can also make use of skills and knowledge required for the other two strands also. This would appear to address a concern of some was that students at Junior Cycle needed to experience all three strands and so the focus of assessment in both Classroom-Based Assessments would maintain an emphasis on this experience and creation of artefacts under each area of the subject.

The skill of evaluation as a student undertakes the Classroom-Based Assessment also requires more emphasis.

Classroom-Based Assessment 2



Similar to the responses for the first Classroom-Based Assessment, Classroom-Based Assessment 2, with the slightly smaller response rate of 30%, was also evenly split. Again, respondents were also able to add in comments for each section of the question asked. In relation to students' presentations of their ideas one respondent noted that it would be a

great opportunity to develop skills in decision making, expression of thoughts/ideas, argument etc. Students have the best of both worlds here to express themselves in visual and dialogue formats.

However, others were concerned over the amount of time this would take as well as the approach needed to be taken with 'shy and quiet students'. Preparation of teachers for the management of this work as well as the documenting and storing of the evidence was also mentioned as a requirement of any CPD.

When asked to comment on the students' ability to communicate their ideas a few respondents were of the opinion that the more able students would do better in this task, others noted that the 'initial research and development stages will help support students to communicate' and also that this

Time and space for the Reflective Presentation process is crucial for both students and teachers.

A number of comments reflected a view that students would be more engaged and involved in their work and will have a personal interest in it as an outcome of this Classroom-Based Assessment. This will help maintain their drive to complete it. One respondent noted that

By year 3 one would hope that the learners would have engaged with the process to develop work which is based on their interests, the challenge for teachers is in facilitating rather than leading the learning.

A few respondents did note that clear guidelines would be required.

It was noted at the focus groups that at least one piece of work for either Classroom-Based Assessment should be created by students in three dimensions and this opinion also appeared in some of the online responses to the questionnaire as well.

While the equal attention given by the Classroom-Based Assessments was welcomed the idea that 'students pick a stronger area in 2nd year and risk better marks in 3rd year' was mooted. This moved the discussion onto the idea of integrating or using ideas and skills learned from the first Classroom-Based Assessment into work for the second Classroom-Based Assessment. However, it was also noted

that this approach 'gives students [the] foundation for all 3 (ACD)' and that it 'can really spark their interest – priority: needs to foster their love of the arts'.

The idea of the integration of 'art history' and appreciation through the elements of *Critical and Visual Language, Visual Culture and Appreciation* and the *Art Elements and Design Principles* was seen as a positive approach.

The Visual Art Pad

Responses to the question in the survey relating to students creating, collecting and curating their work within a visual art pad was 26% of the overall number of respondents. While this number is low the comments did unearth some interesting points. For example, most respondents to the question noted that the visual art pad would 'be very useful to show evidence of students' ideas, research, influences and their design footprint or thinking process.' One respondent commented that

it will hopefully document the journey they have undertaken, problems encountered, experiments, show how decisions were made and problems overcome. The possibility of digital format will open wider opportunities for many students.

While a few raised queries around some teachers' ability to assess digital work, the possibility of adding to the visual art pad digitally was welcomed by others. One respondent wondered about 'how do teachers know it is the student's own work?' while another commented 'good if students can use it outside the classroom.' Other queries about the visual art pad were around the responsibility of monitoring and storing them.

In relation to the question as to the implications for teachers and students, one respondent noted that students

will gain a sense of working as a real artist. Teachers won't be under pressure to have a specific number of sheets

However, in the focus groups, this was also mentioned as both a positive factor but also potentially challenging. Queries arose for example as to whether there would be 'recommendations on how much work, etc., needs to be included' guidance on how much time would be required to assess these for the Classroom-Based Assessments and how much work would be completed in the visual art pad for submission to the State Examinations for grading. The impact of varying levels of access to technology and the consequent absence of a *level playing field* was discussed at the focus group. As part of this discussion it was also noted that apart from different access levels for schools to technology, schools also have differing approaches to the use of mobile phones, which could be a factor in using them during or for class. Also covered in this discussion was the manner in which technology can be used to

enhance work that might not appear quite as finished as it might if seen in its original, physical form. The idea of a standard 'toolkit of technology' for each school was mooted as a possible solution.

A few respondents did note that both physical and digital information can be mislaid and so were looking for further CPD in the areas of digital artwork, eportfolios as well as for advice around the monitoring and storage of the visual art pads. Others noted positively that there was now less of a need to be a perfectionist when developing towards realised pieces and that 'valuing the process as much as the end product will become very important.'

The proposed title of Visual Art

The question of respondents' opinions towards the proposed title of Visual Art to replace the previous subject title of Art, Craft, Design was answered by only 39% of respondents and the opinion was equally divided in favour and against the proposed new subject name. One respondent recorded that

I really like that there will be continuity from the primary Visual Art Curriculum and the proposed title allows for greater scope to potentially explore area's such as; Installations; community art initiatives or collaborating with outside organisations or professional artists The current Art, Craft and Design title compartmentalises the subject.

There were respondents who noted that it was important to retain the distinct areas of art, craft and design within the actual title of the subject itself, with some also stating that it should retain the title to also maintain the connection with both craftwork and design. However, one respondent noted that the title of Visual Art can be viewed as a much broader title, with another respondent in particular stating that it also 'encourages us to look at the bigger picture, rather than the narrow confines of the current curriculum. It allows teachers to explore new media with learners.'

Within the focus groups, the discussion around the proposed title of *Visual Art* pointed towards a need to ensure that the sole focus was not just on the area of art itself. Some participants noted the recognition of craft as 'a culturally laden term – cottage industry'. Design was seen mentioned as being of particular importance but also needing more recognition as a skillset of its own. A few attendees

spoke very strongly of the need to include it within the title. Overall, the title generated quite a discussion, but in general it was thought that 'art' on its own in the title was too limiting.

Possible areas of further development

Respondents were given the opportunity to add final comments to their responses to the online survey that would capture any further thoughts, opinions or suggestions that might otherwise be missed. 16% of respondents chose to answer this section through the comments section. The main points mentioned included the following

- Final summative drawing examination:

The lack of a final, formal drawing examination was pointed out by some respondents as necessary for a number of reasons one of which was that it 'has always been seen as a true litmus test of a students' ability' and it 'provides a simple means of determining the quality of the students' talents as opposed to the project work carried out the guidance of their teacher'.

Some respondents also noted that

The exclusion of a life drawing/drawing exam may lead to life drawing being eliminated from the students experience over the 3 years of JC. It is not a bad plan to have no terminal examination in Visual Art but how does one ensure life drawing is not side-lined?

While the welcome emphasis on Drawing as an element that cross-cut all three strands of art, craft and design some respondents saw the retention of a final examination as a validation of the work and that it would 'make art equal with other Junior Cycle subjects' and that it 'makes art less important to students if there is no final exam.'

- Learning Outcomes:

One respondent pointed out the emphasis on the 'making' of 3D work, (and mixed media) needed to be represented more throughout the learning outcomes. In general other points around the learning outcomes were ones more appropriately dealt with during CPD, such as 'more clarity around timings'. One respondent noted that there was a connection to the new assessment for the Leaving Certificate practical art examination

Clear links made to the updated Leaving Cert especially the notion of primary sources and drawing directly from them.

Yet another respondent also pointed out that the draft specification integrated all aspects of art, craft and design through the learning outcomes

Art, craft and design are all integral parts to a balanced art education. Craft provides many opportunities to learn and engage with historical art making techniques, that when balanced with contemporary art practices such as design offer a full insight into art making.

- Drawing:

Some respondents to the online questionnaire noted that ‘life drawing should be specifically included as an area of study.’ However, this also combined with another response which wanted to see ‘More Drawing’, including, ‘more assessment of drawing skills (a blend of terminal and AfL).’

- Scenarios:

There was an interesting response both online and during the focus groups to a possible use of the scenarios.

While working from primary sources is a vital component of any art course, it could prove limiting and encourage teachers/students to work under a narrow focus. Would it be possible to introduce the notion of a theme aligned to the scenarios e.g. Worship? Then students could look at them under a minimum of two scenarios e.g. a primary source and working a part of a community art project. This would encourage students to look at a number of approaches, but remove the pressure of trying to come up with some unusual or inventive scenario.

However, some online responses pointed that ‘the scenarios are too broad and are not manageable for an art teacher with a full class of 24 students who only sees students for about 2/3 hours a week.’ It is important that this is fully addressed in both the assessment guidelines and any future CPD.

- CPD

This was dealt with very broadly in the focus groups in particular where questions around how much CPD would be delivered and what it would consist of were discussed. Even CPD in particular

aspects of craftwork was mooted by some, while a particular focus on collaborative practice was mentioned as beneficial. While the roll out of more CPD opportunities around a whole school approach to the Junior Cycle was welcomed, the use of the timetable to allow for a more interdisciplinary approach with more support infrastructures should be considered and teachers needed to be more actively involved in their own CPD and it should not just be seen as a simple delivery model.

3. Conclusion

The conversations, discussions and remarks generated through the consultation process showed an interest and support for the draft specification. In light of the findings in this report, however, aspects of the draft specification will need to be discussed further. While the learning outcomes broadly capture the process-driven nature of the subject, it is clear that a more detailed description of the processes and of the assessment required for both Classroom-Based Assessments is required and the assessment guidelines will provide this.

The resulting collection of data and feedback from the online questionnaires and through the focus groups point to the need for Continuing Professional Development for teachers to both support them in the pedagogical approaches envisaged by the new specification as well as potential, further CPD with regard to specific options afforded through the specification, such as the use of ICT and monitoring and assessing collaboration and group work.

The National Council for Curriculum and Assessment would like to take this opportunity to thank all of those who completed the online questionnaires, sent in written submissions and attended the focus groups. A particular word of thanks also to the students who have been involved in the Student Voice process from the very start.

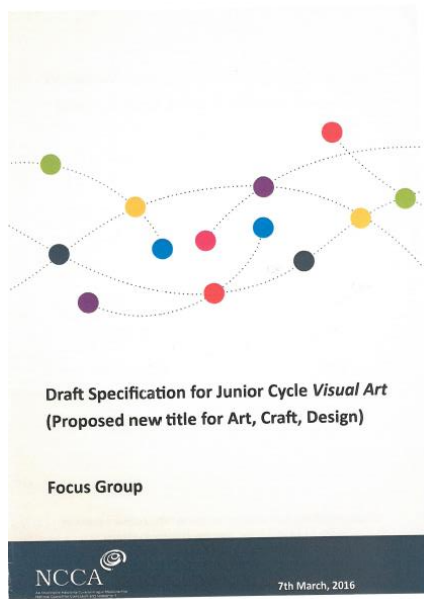
The themes emerging from these responses will inform the work of the Art, Craft, Design Development Group.

Appendices

Appendix 1

Focus Group booklet

English language version:



Draft Specification for Junior Cycle *Visual Art* (Proposed new title for Art, Craft, Design)

Focus Group

Outline of the day

Welcome address	11.00 - 11.20
Focus Groups (I)	11.20 - 1.20
Lunch	1.20 - 2.10
Focus Groups (II)	2.10 - 3.50
Close	3.50 - 4.00

The purpose of this booklet is to help you to reflect on each question being asked of you and your group by the facilitator.

1

Section 1 - Participant Introductions:

Short introductions from participants in their groups mentioning their name, organisation and reason for attending.

Timing: 11.20-11.30

2

Section 2 - Rationale and Aim:

Q.2: Based on your reading of the draft specification, do you feel that the Rationale and Aim for Junior Cycle Visual Art fully capture the purposes for learning in the subject?

Some areas that the Rationale and Aim covers are:

- encompassing and involve learning in art, craft and design and the wider arts areas
- promoting divergent thinking, creativity and innovation
- promoting respect for the work and opinion of others
- enhancing the personal satisfaction of the learner
- a space that was safe for the learner to experiment, fail and learn from mistakes
- incorporating the Key Skills of Junior Cycle

Timing: 11.30 - 11.50

3

Section 3 - Learning outcomes:

Q.3: The draft specification for Visual Art, in the strands and cross-cutting elements, describe how the subject is organised. They further outline the learning in each section of the specification through learning outcomes, which describe what learners should know, understand and be able to do after undertaking Junior Cycle Visual Art.

Taking each strand, one at a time:

- What do you like about each strand?
- What do you see as the possibilities of the strands as they are set out?
- What do you see as the limitations of the strands as they are set out?
- Is there anything missing?

Timing		
Art	Craft	Design
11.50 - 12.10	12.10 - 12.30	12.30 - 12.50

Timing: 11.50 - 12.50

4

Section 4 - Visual Art Pads and Scenarios:

Discuss the opportunities and challenges that the use of scenarios and visual art pads may bring:

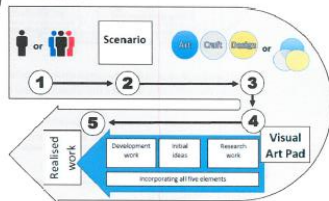
Q. 4a: Scenarios will provide a broad outline that students can use and adapt for inspiration when deciding and planning the direction their work may take. (12.50 - 1.05)

Q. 4b: Visual Art Pads are a physical and/or digital collection of ideas, processes and work or a combination of these. (1.05 - 1.20)

Timing: 12.50 - 1.20

 **Lunch**
1.20 - 2.10

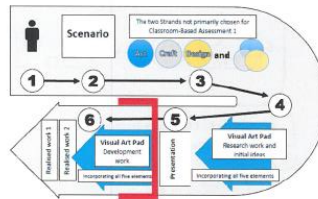
5 Section 5 - Classroom-Based Assessment 1 - From Process to Realisation




Students, either individually or as a part of a group, choose one scenario from a list prepared by the NCCA to generate ideas, experiment and develop these ideas in their visual art pad, and realise an artwork through one of the three strands.

 Timing: 2.10 - 2.45

6 Section 6 - Classroom-Based Assessment 2: Present and Communicate



Students will research and create two artworks in response to one or more given scenario/s. The student's two artworks should be based on the two strands not primarily chosen for the first Classroom-Based Assessment they completed in second year. Students may, however, also incorporate aspects of the other strands as appropriate.

 Timing: 2.45 - 3.20

7 Section 7 - Visual Art:

The proposed title for this subject specification is "visual Art", which includes the disciplines and three strands of art, craft and design. These can be further expanded to also include particular disciplines which could also be used across two or more strands, such as drawing, painting, photography, pottery, sculpture, printing, architecture, film, video, product and fashion design (this list is not exhaustive).

Does this title effectively reflect this?

 Timing: 3.20 - 3.35

8 Section 8 - Final comments:

Are there any points that you feel were not covered or should be noted at this stage?

They will be recorded on the flipchart.

 Timing: 3.35 - 3.50

Thank you for taking part in this consultation.


Please leave this booklet and your name badge on the Registration



Desk on your way out and we will recycle them for you.

Remember to keep an eye on the www.juniorcycle.ie Art, Craft, Design webpage for all of the latest updates to the development work on the new Junior Cycle Art, Craft, Design specification.

Irish language version:



Dréachtsonraíocht d'Amharc-ealaín na Sraithe Sóisearaí
(Teideal nua beartaithe ar Ealaín, Ceardaíocht, Dearadh)
Grúpa Fócais

NCCA
Na hOideiríocht, An tArdán, An tArdán, An tArdán
4 Aibreán 2016

Dréachtsonraíocht d'Amharc-ealaín na Sraithe Sóisearaí

(Teideal nua beartaithe ar Ealaín, Ceardaíocht, Dearadh)

Grúpa Fócais

Creat an lae

Fáiltiú	11.00 – 11.20
Grúpaí Fócais (I)	11.20 – 1.20
Lón	1.20 – 2.10
Grúpaí Fócais (II)	2.10 – 3.50
Clabhsúr	3.50 – 4.00

Is é cuspóir an leabhráin seo cabhrú leat machnamh a dhéanamh ar gach ceist a iarrfaidh an t-éascaitheoir ortsa agus ar do ghrúpa.

1

Cuid 1 – Cur in aithne na Rannpháirtithe:

Cur in aithne gairid ó na rannpháirtithe ina ngrúpaí, nuair a thabharfar a n-ainm, a n-eagraíocht agus an chúis a bhfuil siad ag an gcomhairliúchán.



Am: 11.20 – 11.30

2

Cuid 2 – Réasúnaíocht agus Aidhm:

C.2: Bunaithe ar an méid a léigh tú sa dréachtsonraíocht, an gceapann tú go n-éiríonn le Réasúnaíocht agus le hAidhm Amharc-ealaín na Sraithe Sóisearaí cuspóirí na foghlama san ábhar a ghabháil ina n-iomláine?

Cuimsítear i measc cuid de na réimsí sa Réasúnaíocht agus san Aidhm:

- ag cuimsiú agus ag áireamh foghlama san ealaín, sa cheardaíocht, sa dearadh agus sna réimsí ealaíne níos leithne
- ag cur smaoineamh éagsúil, cruthaitheachta agus nuálaíochta chun cinn
- ag cur meas ar obair agus ar thuairimí daoine eile chun cinn
- ag cur le sásamh pearsanta an fhoghlaimeora
- ag cur spás sábháilte ar fáil don fhoghlaimeoir chun tabhairt faoi rudai nua, teipeadh agus foghlaim ó bhotúin
- ag cuimsiú Phríomhscoiléanna na Sraithe Sóisearaí



Am: 11.30 – 11.50

3

Cuid 3 – Torthaí foghlama:

C.3: Déantar cur síos sa dréachtsonraíocht d'Amharc-ealaín, sna snáitheanna agus sna gnéithe trasghearrtha, ar an gcaoi a n-eagraítear an t-ábhar. Tugtar breac-chuntas freisin ar an bhfoghlaim i ngach rannóg den tsonraíocht trí na torthaí foghlama, a dhéanann cur síos ar an méid ba cheart a bheith ar eolas agus ar a gcumas ag an bhfoghlaiméoir, agus ar an méid ba cheart go dtuigfeadh sé, de thoradh staidéar a dhéanamh ar Amharc-ealaín na Sraithe Sóisearaí.

Ag labhairt faoi gach snáithe, ceann ar cheann:

- Céard a thaitníonn leat faoi gach snáithe?
- Céard iad féidearthachtaí na snáithe mar a leagtar amach iad dar leat?
- Céard iad srianta na snáithe mar a leagtar amach iad dar leat?

Am		
Ealaín	Ceardaíocht	Dearadh
11.50 – 12.10	12.10 – 12.30	12.30 – 12.50

An bhfuil aon cheo ar iarraidh?



Am: 11.50 – 12.50

4

Cuid 4 – Bloic Amharc-ealaíne agus Cásanna:

Pléigh na deiseanna agus na dúshláin a bhainfeadh le cásanna agus le bloic amharc-ealaíne a úsáid:

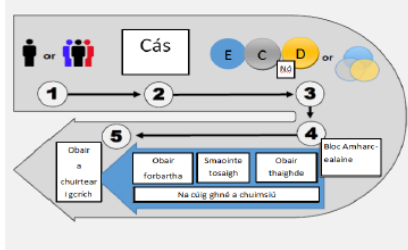
C.4a: Cuirfidh Cásanna breac-chuntas leathan ar fáil is féidir leis an scoláire a úsáid agus a oiriúnú le haghaidh inspreatadha nuair atá cinneadh agus pleanáil á dhéanamh faoin treo a rachaidh a chuid oibre seans. (12.50 – 1.05)



Am: 12.50 – 1.20

Lón
1.20 - 2.10

5 Cuid 5 – Measúnú Rangbhunaithe 1: Ó Phróiseas go Cur i gcrích



Roghnaíonn an scoláire, as féin nó mar chuid de ghrúpa, cás amháin ón liosta a réitigh CNCM chun smaointe a chothú, triail a bhaint as smaointe agus na smaointe sin a fhorbairt ina bhloc amharc-ealaine, agus saothar ealaine a chur i gcrích trí cheann de na trí snáithe.

Am: 2.10 – 2.45

Go raibh maith agat as páirt a ghlacadh sa chomhairliúchán seo.

Fág an leabhrán seo agus do shuaitheantas ainm ag an Deasc Cláraithe agus tú ag fágáil, agus cuirfimid sa bhosca athchúrsála iad duit.

Ná déan dearmad súil a choinneáil ar leathanach gréasáin Ealaine, Ceardaíochta. Dearaidh ar www.juniorcycle.ie chun an nuacht is deireanaí a fháil faoin obair forbartha ar an tsonraíocht nua d'Ealain, Ceardaíocht, Dearadh na Sraithe Sóisearaí.



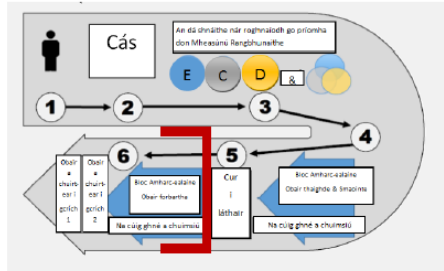
Cuid 8 – Nótaí deiridh:

An bhfuil aon phointe a cheapann tú nár pléadh go fóill nó gur cheart a thabhairt faoi deara ag an bpointe seo?

Déanfar taifead díobh ar an smeach-chairt.

Am: 3.35 – 3.50

6 Cuid 6 – Measúnú Rangbhunaithe 2: Cuir i láthair agus Cuir in iúl



Déanfaidh an scoláire taighde agus cruthóidh sé dhá shaothar ealaine mar fhreagra ar chás amháin nó níos mó a thabharfar. Ba chóir go mbeadh dhá shaothar ealaine an scoláire bunaithe ar an dá shnáithe eile nár roghnaíodh go príomha don chéad Mheasúnú Rangbhunaithe a

Am: 2.45 – 3.20

7 Cuid 7 – Amharc-ealain:

Is é 'Amharc-ealain' teideal molta shonraíocht an ábhair seo a áiríonn disciplíní agus trí shnáithe na healaine, na ceardaíochta agus an dearaidh. Is féidir iad sin a leathnú a thuilleadh chun disciplíní áirithe a áireamh a d'fhéadfaí a úsáid thar dhá shnáithe nó níos mó, cosúil le líníocht, péinteáil, grianghrafadóireacht, potaireacht, dealbhóireacht, priontáil, ailtireacht, scannán, fis, dearadh táirge agus faisin (níl an liosta seo uileghabhálach).

Am: 3.20 – 3.35

Appendix 2 Online questionnaires

English language version:

Introduction	Participant's details																																																							
<p>The aim of this process is to hear the open and honest views of teachers/parents/students and interested parties on the draft curriculum specification for Junior Cycle Visual Art. This consultation will involve gathering feedback through this survey and targeted focus group meetings.</p> <p>The NCCA would greatly appreciate your feedback. This feedback will inform the further work on finalising the Junior Cycle Visual Art specification. Please read the draft specification which can be accessed here. Then complete this questionnaire as fully as possible but feel free to skip any item that is not relevant to you.</p>	<p>* 1. I am responding as ...</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"> <input type="radio"/> an Art Teacher </div> <div style="width: 50%;"> <input type="radio"/> Third level student </div> <div style="width: 50%;"> <input type="radio"/> a non-Art Teacher (Post-primary) </div> <div style="width: 50%;"> <input type="radio"/> Parent/ Guardian </div> <div style="width: 50%;"> <input type="radio"/> Primary teacher </div> <div style="width: 50%;"> <input type="radio"/> Teacher educator </div> <div style="width: 50%;"> <input type="radio"/> Principal/ Deputy Principal (Post-primary) </div> <div style="width: 50%;"> <input type="radio"/> Pre-service Teacher </div> <div style="width: 50%;"> <input type="radio"/> Principal/ Deputy Principal (Primary) </div> <div style="width: 50%;"> <input type="radio"/> Third level lecturer/researcher </div> <div style="width: 50%;"> <input type="radio"/> Second level student </div> <div style="width: 50%;"> <input type="radio"/> Other </div> </div> <p>Other (please specify) <input style="width: 100%;" type="text"/></p> <p>2. School type (if applicable)</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"> <input type="radio"/> Voluntary secondary school </div> <div style="width: 50%;"> <input type="radio"/> Vocational school </div> <div style="width: 50%;"> <input type="radio"/> Community school </div> <div style="width: 50%;"> <input type="radio"/> Community college </div> <div style="width: 50%;"> <input type="radio"/> Comprehensive school </div> <div style="width: 50%;"> <input type="radio"/> Other </div> </div> <p>Other (please specify) <input style="width: 100%;" type="text"/></p> <p>3. If you are responding on behalf of a group/organisation, please indicate below whether the submission may be made publicly available and/or whether the group/organisation may be named in the consultation report as a contributor.</p> <table style="width: 100%; border-collapse: collapse;"> <thead> <tr style="background-color: #f2f2f2;"> <th></th> <th style="text-align: center;">Yes</th> <th style="text-align: center;">No</th> </tr> </thead> <tbody> <tr> <td>My group/organisation agrees to this submission being made available.</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> <tr> <td>My group/organisation agrees to be named as a contributor to the consultation.</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> </tbody> </table> <p>Please name the group/organisation in the space below <input style="width: 100%;" type="text"/></p>		Yes	No	My group/organisation agrees to this submission being made available.	<input type="radio"/>	<input type="radio"/>	My group/organisation agrees to be named as a contributor to the consultation.	<input type="radio"/>	<input type="radio"/>																																														
	Yes	No																																																						
My group/organisation agrees to this submission being made available.	<input type="radio"/>	<input type="radio"/>																																																						
My group/organisation agrees to be named as a contributor to the consultation.	<input type="radio"/>	<input type="radio"/>																																																						
<p>4. Did you participate in the consultation on the background paper for Junior Cycle Art, Craft, Design?</p> <p><input type="radio"/> Yes</p> <p><input type="radio"/> No</p> <p>5. You can provide your name and email address to enable us to follow-up on particular issues that you may identify. However, the survey data will be anonymised and we will ensure that no views that you articulate will be attributed to you or your school/organisation or be reported in any way that would allow you or your school/organisation to be identified.</p> <p>Name <input style="width: 150px;" type="text"/></p> <p>Email address <input style="width: 150px;" type="text"/></p>	<p style="background-color: #f2f2f2; padding: 2px;">General Information</p> <p>In this section of the survey we invite you to comment on your overall response to the draft specification</p> <p>6. Please indicate your level of agreement with each of the following statements:</p> <table style="width: 100%; border-collapse: collapse;"> <thead> <tr style="background-color: #f2f2f2;"> <th></th> <th style="text-align: center;">Strongly disagree</th> <th style="text-align: center;">Disagree</th> <th style="text-align: center;">Agree</th> <th style="text-align: center;">Strongly agree</th> </tr> </thead> <tbody> <tr> <td>The layout of the specification is unclear</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> <tr> <td>The 'Rationale' gives me a clear explanation of the specification's vision</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> <tr> <td>The 'Aim' gives me a clear account of what the specification sets out to achieve</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> <tr> <td>The 'Overview: Links' section of the specification explains clearly how visual art is linked to learning and teaching within the Framework for Junior Cycle.</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> <tr> <td>The 'Overview: Course' section of the specification provides a useful summary of what will be studied</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> <tr> <td>There is a clear structure to the three strands in the specification</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> <tr> <td>There is a clear structure to the five elements in the specification</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> <tr> <td>The 'Learning Outcomes' are unclear</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> <tr> <td>The language is easy to understand</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> <tr> <td>The 'Assessment and Reporting' section provides me with a good understanding of the assessment demands of Junior Cycle Visual Art</td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> <td style="text-align: center;"><input type="radio"/></td> </tr> </tbody> </table>		Strongly disagree	Disagree	Agree	Strongly agree	The layout of the specification is unclear	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The 'Rationale' gives me a clear explanation of the specification's vision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The 'Aim' gives me a clear account of what the specification sets out to achieve	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The 'Overview: Links' section of the specification explains clearly how visual art is linked to learning and teaching within the Framework for Junior Cycle.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The 'Overview: Course' section of the specification provides a useful summary of what will be studied	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	There is a clear structure to the three strands in the specification	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	There is a clear structure to the five elements in the specification	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The 'Learning Outcomes' are unclear	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The language is easy to understand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The 'Assessment and Reporting' section provides me with a good understanding of the assessment demands of Junior Cycle Visual Art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Strongly disagree	Disagree	Agree	Strongly agree																																																				
The layout of the specification is unclear	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>																																																				
The 'Rationale' gives me a clear explanation of the specification's vision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>																																																				
The 'Aim' gives me a clear account of what the specification sets out to achieve	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>																																																				
The 'Overview: Links' section of the specification explains clearly how visual art is linked to learning and teaching within the Framework for Junior Cycle.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>																																																				
The 'Overview: Course' section of the specification provides a useful summary of what will be studied	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>																																																				
There is a clear structure to the three strands in the specification	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>																																																				
There is a clear structure to the five elements in the specification	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>																																																				
The 'Learning Outcomes' are unclear	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>																																																				
The language is easy to understand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>																																																				
The 'Assessment and Reporting' section provides me with a good understanding of the assessment demands of Junior Cycle Visual Art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>																																																				

Learning outcomes

A feature of the draft specification is the inclusion of learning outcomes. Learning outcomes describe what learners should know and be able to do as a result of studying Junior Cycle Visual Art. The key skills of Being creative, Being literate, Being numerate, Communication, Managing information and thinking, Managing myself, Staying well, and Working with others are embedded in the learning outcomes.

9. Please indicate your level of agreement with the following statements.

The learning outcomes in the draft specification...

	Strongly disagree	Disagree	Agree	Strongly agree
... are appropriate for students of Visual Art in Junior Cycle	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... will be useful in planning for 'teaching and learning' in Visual Art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... make clear the links between 'learning and assessment'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... will provide opportunities for use of a wide range of formative assessment methods	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please tell us why

10. Strand 1: Art
How appropriate are the learning outcomes for the Strand of Art in supporting...

	Strongly disagree	Disagree	Agree	Strongly agree
... students' knowledge of creating and understanding 'art/fine art'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... students' development of skills in 'art/fine art'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... students' attitudes and values towards works of 'art/fine art'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please tell us why

11. Strand 2: Craft
How appropriate are the learning outcomes for the Strand of Craft in supporting...

	Strongly disagree	Disagree	Agree	Strongly agree
... students' knowledge of traditional craftwork	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... students' attitudes and values towards traditional craftwork	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... students' knowledge of contemporary craftwork	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... students' attitudes and values towards contemporary craftwork	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... students' to develop skills in a range of crafts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please tell us why

12. Strand 3: Design
How appropriate are the learning outcomes in the Strand of Design in supporting...

	Strongly disagree	Disagree	Agree	Strongly agree
... students' knowledge and understanding of the role of design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... students' to develop their skills in creating and using design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... students' attitudes and values towards a range of design work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please tell us why

13. Do you find the use of the letter classification (as illustrated in the diagram below) of each Learning Outcome useful?

☐ Yes

☐ No

☐ Please tell us more

Assessment

Assessment in education involves gathering and using information about students' learning in order to provide feedback on their progress and achievements.

14. Do you think that the assessment components as set out in the draft specification will be effective in assessing students' learning in Junior Cycle Visual Art?

☐ Yes

☐ No

☐ Unsure

15. If you chose 'yes' or 'no' in question 14, please go directly to question 16. If you chose 'unsure' as your option in question 14, please indicate below if it was because...

☐ ... I need more information.

☐ ... I didn't read all of the information.

☐ ... it was difficult to understand.

☐ Please add further detail to help clarify why you chose 'unsure' as your option in question 14:

16. **Scenarios** will provide a broad outline that students can use and adapt for inspiration when deciding and planning the direction their work may take.

What are the benefits of using Scenarios?

What are the implications of these for teachers and students?

17. Classroom-Based Assessment 1: From Process to Realisation

How effective is this task in assessing...

	Very ineffective	Ineffective	Effective	Very effective
... students' knowledge, ideas and understanding?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Why? Tell us more:	<div style="border: 1px solid black; height: 20px; width: 100%;"></div>			
... students' skills development?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Why? Tell us more:	<div style="border: 1px solid black; height: 20px; width: 100%;"></div>			
... students' engagement?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Why? Tell us more:	<div style="border: 1px solid black; height: 20px; width: 100%;"></div>			
... students' communication skills?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Why? Tell us more:	<div style="border: 1px solid black; height: 20px; width: 100%;"></div>			
... students' ability to self-assess?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Why? Tell us more:	<div style="border: 1px solid black; height: 20px; width: 100%;"></div>			

18. Classroom-Based Assessment 2: Present and Communicate

How effective is this task in assessing...

Very ineffective Ineffective Effective Very effective

... students' presentations of their ideas? ☐ ☐ ☐ ☐

Why? Tell us more:

... students' communication of their ideas? ☐ ☐ ☐ ☐

Why? Tell us more:

... students' engagement with the task? ☐ ☐ ☐ ☐

Why? Tell us more:

... students' reflections on their next steps to develop realised artefacts? ☐ ☐ ☐ ☐

Why? Tell us more:

19. The **Visual Art Pad** can be a physical and/or digital collection of a student's ideas, processes and work or a combination of these.

How useful will the Visual Art Pad be in supporting students' learning?

What are the implications for teachers and students?

20. The proposed title for this subject is **'Visual Art'**

Now that you have reviewed the course details, does this title effectively reflect this?

☐ Yes

☐ No

☐ Please explain your answer:

Thank you

Thank you for taking the time to complete this questionnaire. Please do not forget to press **Submit** when you are finished. If you have completed a hard copy of this questionnaire, please return it to:

Junior Cycle Visual Art Consultation
NCCA,
35 Fitzwilliam Square,
Dublin 2.

A summary of the findings will be published on the NCCA website at the end of the consultation.

Irish language version:

Réamhrá

Is é aidhm an phróisis seo dearchthaí oscailte ionraice múinteoirí / tuismitheoirí / scoláirí agus páirtithe leasmhara a fháil faoin dréachtsonraíocht curaclaim d'Amharc-ealaíon na Sraithe Sóisearaí. Bailíofar aiseolas ón suirbhé seo agus é chruinnithe spriodhártha don chomhairliúchán seo.

Ba mhór ag CNCM do chuid aiseolais. Úsáidfear an t-aiseolas seo mar bhonn eolais don obair bhreise atá le déanamh chun sonraíocht Amharc-ealaíon na Sraithe Sóisearaí a chur i gcrích. Léigh an dréachtsonraíocht atá ar fáil anseo. Ansin comhlánaigh an ceistneoir seo a oiread agus is féidir, ach ná biodh aon drogall ort aon mhír nach mbeann leat a fhágáil gan freagra.

Sonraí an Rannpháirtí

* 1. Táim ag freagairt mar ...

☐ Mhúinteoir Ealaíne

☐ Mhúinteoir, ach ní múinteoir ealaíne mé (iar bhunscoil)

☐ Mhúinteoir Bunscoile

☐ Phríomhoide/Leas Phríomhoide (iar bhunscoil)

☐ Phríomhoide/Leas Phríomhoide (Bunscoil)

☐ Scóláire dara leibhéal

☐ Mhac léinn tríú leibhéal

☐ Tuismitheoir/Chomhthóir

☐ Oideoir múinteoirí

☐ Mhúinteoir réamhsheirbhíse

☐ Léachtóir/taighdeoir tríú leibhéal

☐ Eile

Eile (sonraigh)

2. Cineál Scoile (más cuí)

☐ Meánascol dheonach

☐ Meánascol

☐ Pobalscoil

☐ Coláiste pobail

☐ Scoil chuimsitheach

☐ Eile

Eile (sonraigh)

Tabhair ainm an grúpa/na heagraíochta sa spás thíos

4. Ar ghlac tú páirt sa chomhairliúchán ar an bpáipéar Cúlra d'Ealaín, Ceardlocht, Dearadh na Sraithe Sóisearaí?

☐ Ghlac

☐ Níor ghlac

5. Má thugann tú d'ainm agus do sheoladh ríomhphoist dúinn, d'fhéadfaimis aiseolas leantach a fháil uait ar shaincheisteanna áirithe a ardalonnt tú. Ach ní luafar ainm ar bith le sonraí an tsuirbhé agus cinnteoidimid nach luafar aon dearcadh a léiríonn tú leatsa ná le do scoil/d'eagraíocht agus nach dtuairisceofar air i mbealach ar bith a d'fhéadfadh tú féin nó do scoil/d'eagraíocht a aithint.

Ainm

Seoladh ríomhphoist

Eolas Ginearálta

Sa chuid seo den suirbhé, iarrfaimid ort do thuairim a léiriú ar an gcaoi a mbrailteann tú ar an iomlán faoin dréachtsonraíocht

6. Léigh an méid a aontaim tú leis na ráitis seo a leanas:

	Easaontaim go láidir	Easaontaim	Aontaim	Aontaim go láidir
Tá leagan amach na sonraíochta mísholáir	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tugtar minicí soláir sa 'Réasúnaíocht' ar fhís na sonraíochta	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tugtar cuntas soláir san 'Aidhm' ar an méid a theastalonn ón tsónraíocht a bhaint amach	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mínítear sa roinn 'Forbheathnú: Naisc' sa tsónraíocht an chaoi a bhfuil an amharc-ealaín nasctha leis an bhfoghlaim agus leis an leagasc sa Chreast don tsraith Shóisearach.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cuirtear achoimre áisiúil ar fáil sa roinn 'Forbheathnú: Cúrsa' sa tsónraíocht ar an méid a ndéantar staidéar air	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tá struchtúr soláir leis na trí shnáithe sa tsónraíocht	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tá struchtúr soláir leis na cúig ghné sa tsónraíocht	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tá na 'Torthaí Foghlama' mísholáir	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tá an teanga éasca le tuiscint	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tá tuiscint mhaith agam ar éilimh measúnaithe Amharc ealaín na Sraithe Sóisearaí mar gheall ar an roinn 'Measúnú agus Tuairiscíú'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

38

Réasúnaíocht agus Aidhm

Dréachtaiodh Réasúnaíocht agus Aidhm Amharc-ealaíon na Sraithe Sóisearaí chun machnamh a dhéanamh ar chuspóirí na foghlama san ábhar agus chun iad a fhorhíniú.

7. Léirigh an aontaíonn tú go mbeadh an fhoghlaim a eascraíonn as an tsónraíocht seo...

	an-neamhéifeachtach	neamhéifeachtach	éifeachtach	éifeachtach
... ag cuimsiú agus ag éireamh foghlama san ealaín, sa cheardaíocht, sa deardadh agus sna réimsí ealaíne níos leithne	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... ag cur smaoineamh éagsúil, cruthaitheachta agus nuálaíochta chun cinn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... ag cur meas ar obair agus ar thuairimí daoine eile chun cinn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... ag cur le sásmh pearsanta an fhoghlaim	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... ag cur spás sábháilte ar fáil don fhoghlaim chun tabhairt faoi rudai nua, teipeadh agus foghlaim ó bhóid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... ag cuimsiú Phríomhscileanna na Sraithe Sóisearaí	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

B'fhéidir gur mhaith leat rud éigin a rá faoi réasúnaíocht agus faoi aidhmeanna an ábhair. Más maith, féadfaidh tú an spás anseo thíos a úsáid.

Struchtúr an chúrsa

Roinntear an cúrsa ina shnáitheanna agus ina ghnéithe sa dréachtsonraíocht. Déantar cur síos sna snáitheanna agus sna gnéithe ar an gcaoi a n-eagraítear an t-ábhar agus tugtar breac chuntas ar an bhfoghlaim i ngach mír den tsónraíocht.

8. Maidir le struchtúr an chúrsa d'Amharc ealaíon na Sraithe Sóisearaí, léirigh an méid a aontaíonn tú leis na ráitis seo a leanas.

	Easaontaim go láidir	Easaontaim	Aontaim	Aontaim go láidir
Cuirtear minió soléir ar fáil sa roinn 'Forbheathnú: Cúrsa' ar Shnáitheanna na sonraíochta	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cuimsítear go soléir sna 'Snáitheanna' an fhoghlaim tuábhachtach atá ábhartha do scoláire na Sraithe Sóisearaí	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cuirtear minió soléir ar fáil sa roinn 'Forbheathnú: Cúrsa' ar Ghnéithe na sonraíochta	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Déantar nialas ábhartha sna 'Gnéithe' idir an fhoghlaim sna snáitheanna	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bunlaear an caidreamh idir na 'Snáitheanna' agus na 'Gnéithe' go soléir	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

B'fhéidir gur mhaith leat rud éigin a rá faoi Shnáitheanna agus faoi Ghnéithe an ábhair. Más maith, féadfaidh tú an spás anseo thíos a úsáid.

Torthaí foghlama

Tá na torthaí foghlama ina gcuid tuábhachtach den dréachtsonraíocht. Sna torthaí foghlama déantar cur síos ar an méid ba chearta a bheith ar eolas agus ar a gcumas ag an bhfoghlaimoir de thoradh staidéar a dhéanamh ar Amharc ealaíon na Sraithe Sóisearaí. Tá na príomhscileanna A bheith cruthaitheach, A bheith liteartha, A bheith uimheartha, Cumarsáid, Eolas agus smaoineoireacht a bhainistiú, Mé féin a bhainistiú, Fanacht folláin, agus Obair le daoine eile leabaithe sna torthaí foghlama.

9. Léirigh an méid a aontaíonn tú leis na ráitis seo a leanas:

Tá na torthaí foghlama sa dréachtsonraíocht...

	Easaontaim go láidir	Easaontaim	Aontaim	Aontaim go láidir
... oiriúnach do scoláirí na nAmharc ealaíne sa tSraith Shóisearach	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... chun a bheith úsáideach don phleanáil i gcomhair 'teagaisc agus foghlama' sna nAmharc ealaíon	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... soláir faoi na n-áiríochtaí foghlaim agus measúnú	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... chun deiseanna a chur ar fáil le raon leathan modhanna measúnaithe thoirimhghn a úsáid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Cén fáth?

10. Snáithe 1: Ealaín

Cé chomh hoiriúnach is atá na torthaí foghlama sa Snáithe 'Ealaín' chun tacú le...

	Easaontaim go láidir	Easaontaim	Aontaim	Aontaim go láidir
... heolas an scoláire ar 'ealaín/mhinealaín' a churthú agus a thuiscint	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... forbairt an scoláire ar scileanna 'ealaíne/mhinealaíne'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... meon agus luachanna an scoláire maidir le saothair 'ealaíne/mhinealaíne'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Cén fáth?

11. Snáithe 2: Ceardaíocht

Cé chomh hoiriúnach is atá na torthaí foghlama sa Snáithe 'Ceardaíocht' chun tacú le...

	Easaontaim go láidir	Easaontaim	Aontaim	Aontaim go láidir
... heolas an scoláire ar obair cheardaíochta thraidisiúnta	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... meon agus luachanna an scoláire maidir le hobair cheardaíochta thraidisiúnta	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... heolas an scoláire ar obair cheardaíochta chomhaimseartha	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... meon agus luachanna an scoláire maidir le hobair cheardaíochta chomhaimseartha	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... forbairt scileanna an scoláire i raon ceardaíochta	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Cén fáth?

12. Snáithe 3: Dearadh

Cé chomh hoiriúnach is atá na torthaí foghlama sa Snáithe 'Dearadh' chun tacú le...

	Easaontaim go láidir	Easaontaim	Aontaim	Aontaim go láidir
... heolas agus tuiscint an scoláire ar ról an dearaidh	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... forbairt scileanna an scoláire maidir le dearadh a churthú agus a úsáid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
... meon agus luachanna an scoláire maidir le raon obair dearaidh	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Cén fáth?

13. Ar cheap tú go raibh úsáid na n aicmí litreach (mar a fheictear sa léaráid thíos) i ngach Toradh Foghlama úsáideach?

- ☐ Cheap
☐ Níor cheap
☐ Céin fath?

Measúnú

Baineann measúnú san oideachas le heolas faoi foghlaim an scoláire a bhallú agus a úsáid chun aiseolas a thabhairt ar a dhul chun cinn agus ar a ghnóthachtálacha.

14. An bfeidh na comhpháirteanna measúnaithe mar a leagtar amach iad sa dréachtsonraíocht éifeachtach chun foghlaim an scoláire a mheasúnú in Amharc ealain na Sraithe Sóisearaí dar leat?

- ☐ Beidh
☐ Ní bheidh
☐ Nílím cinnte

15. Má roghnaigh tú 'Beidh' nó 'Ní bheidh' i gceist 14, téigh ar aghaidh go dtí ceist 16. Má roghnaigh tú 'Nílím cinnte' i gceist 14, inis dúinn an bhfuil tú éiginnte mar gheall ar cheann acu seo thíos...

- ☐ ... Teastaíonn níos mó eolais uaim.
☐ ... Níor léigh mé an t-eolas ar fad.
☐ ... Bhí sé deacair le tuiscint.
☐ Tabhair tulleadh sonraí chun an chúis ar roghnaigh tú 'Nílím cinnte' mar fheagra ar cheist 14 a sholáiríú:

16. Cuirfidh **Cásanna** breac-chuntas leathan ar fáil is féidir leis an scoláire a úsáid agus a oiriúnú le haghaidh inspéirigh nuair atá cinneadh agus pleanáil a dhéanamh faoin treo a rachaidh a chuid oibre seans.

Céard iad bunstití na gCásanna?

Céard iad na himpleachtaí a baineann leo don mhúinteoir agus don scoláire?

17. Measúnú Rangbhunaithe 1: Ó Phróiseas go Cur i gcor

Cé chomh héifeachtach is atá an tasc seo ag déanamh measúnú ar...

An-neamhéifeachtach Neamhéifeachtach Éifeachtach An-éifeachtach

... eolas, ar smaointe agus ar thuiscint an scoláire?

Cén fáth? Tabhair níos mó eolais dúinn:

... thobairt scoil an scoláire?

Cén fáth? Tabhair níos mó eolais dúinn:

... rangpháirtíocht an scoláire?

Cén fáth? Tabhair níos mó eolais dúinn:

... scoláirí cumarsáide an scoláire?

Cén fáth? Tabhair níos mó eolais dúinn:

... chumas an scoláire féinmeasúnú a dhéanamh?

Cén fáth? Tabhair níos mó eolais dúinn:

18. Measúnú Rangbhunaithe 2: Déan machnamh agus Cuir in iúl

Cé chomh héifeachtach is atá an tasc seo ag déanamh measúnú ar...

An-neamhéifeachtach Neamhéifeachtach Éifeachtach An-éifeachtach

... chur i láthair an scoláire ar a smaointe?

Cén fáth? Tabhair níos mó eolais dúinn:

... chur in iúl an scoláire ar a smaointe?

Cén fáth? Tabhair níos mó eolais dúinn:

... rangpháirtíocht an scoláire leis an tasc?

Cén fáth? Tabhair níos mó eolais dúinn:

... mhachnamh an scoláire ar na chéad chéimeanna eile chun déantúsáin churtha i gcor a thobairt?

Cén fáth? Tabhair níos mó eolais dúinn:

19. D'fhéadfadh gur ballúchán físiúil agus/nó digiteach a bheidh sa **Bhloc Amharc-ealaine** de smaointe, de phróisis agus d'obair an scoláire, nó meascán díobh.

Cé chomh húsáideach is a bheidh an Bloc Amharc-ealaine chun tacú le foghlaim an scoláire?

Céard iad na himpleachtaí a baineann leo don mhúinteoir agus don scoláire?

20. Is é 'Amharc-ealain' teideal molta an ábhair seo.

Anois agus athbhreithniú déanta agat ar shonraí an chúrsa, an dtugann an teideal seo léiriú éifeachtach air?

- ☐ Tugann
☐ Ní thugann
☐ Minigh do fhreagra:

Moltaí le haghaidh feabhsúcháin

21. Ar cheart réimsí áirithe den tsonraíocht a fhorbairt tuilleadh dar leat?

- ☐ Ba cheart
☐ Níor cheart

Má chreideann tú gur cheart, sonraigh an réimse/ná réimsí, minigh an chúis a dteastalonn na hathruithe sin, agus mol feabhsúcháin ar an réimse sin den tsonraíocht.

Míle buíochas

Táimid an bhuloch diot as an gceistneoir seo a chomhlánú. Ná déan dearmad 'Submit' a bhrú nuair atá tú réidh. Má d'úsáid tú cóip chrua den cheistneoir seo, seol an ceistneoir go dtí:

Comhairliúchán d'Amharc-ealain na Sraithe Sóisearai,
CNCM,
35 Cearnóg Fitzwilliam,
Baile Átha Cíath 2.

Follseofar achoimre ar an torthaí ar shuíomh idirlín CNCM ag deireadh an chomhairliúcháin.

Appendix 3

Written submissions:

- The Junior Cycle for Teachers
- The Arts Council
- The Irish Film Institute
- The Design and Crafts Council of Ireland
- LSAD student exhibition event

Appendix 4

List of organisations/institutions represented at the focus groups:

Hunt Museum

Chester Beatty Library

Royal Institute of Architects Ireland

The Science Gallery

Department of Education and Skills

Dublin City Arts Office

Association of Teacher Education Centres Ireland

Art Teachers' Association of Ireland

Department of History of Art and Architecture (Trinity College)

Limerick City Gallery of Art

