

# Consultation Report on the draft specification for Senior Cycle Art



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# Introduction

The draft specification for Leaving Certificate Art was approved for consultation by Council in March 2018. 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.

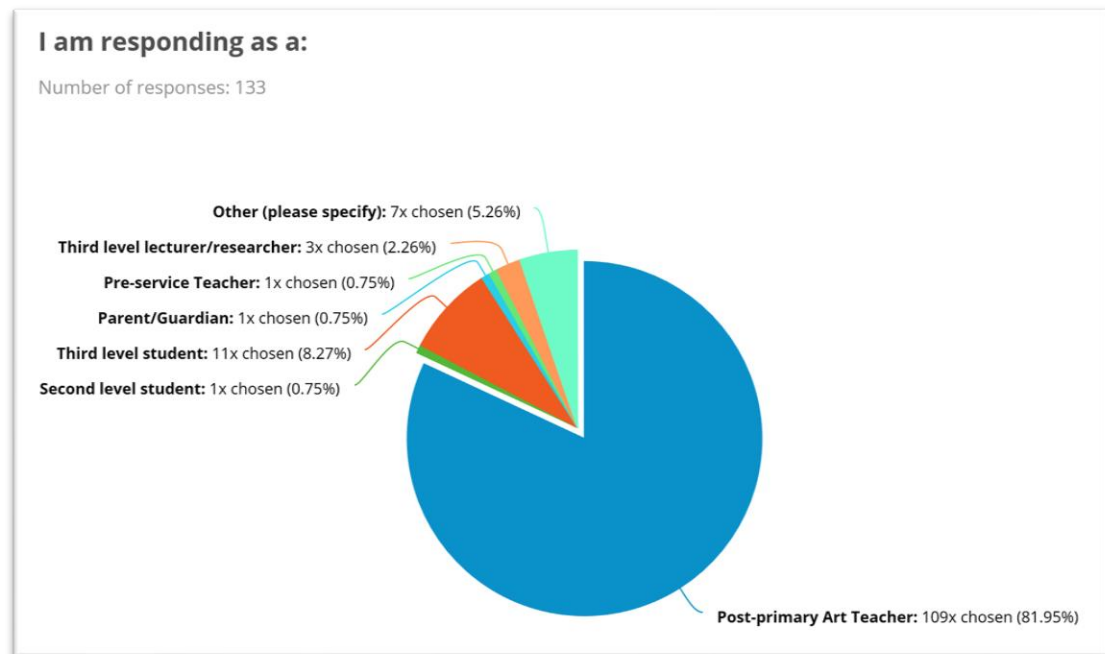
The draft specification sets out the proposed rationale, aim, objectives, strands, learning outcomes and assessment components for the subject of Leaving Certificate Art. It situates the subject within the wider Senior Cycle developments with specific links to related learning from primary through to further study. It also emphasises the centrality of the student within senior cycle. Specifically, the consultation was designed to gather feedback on the extent to which these sections were successful in capturing the purpose of Art at Senior Cycle and to gather different perspectives on the specification.

The consultation process consisted of:

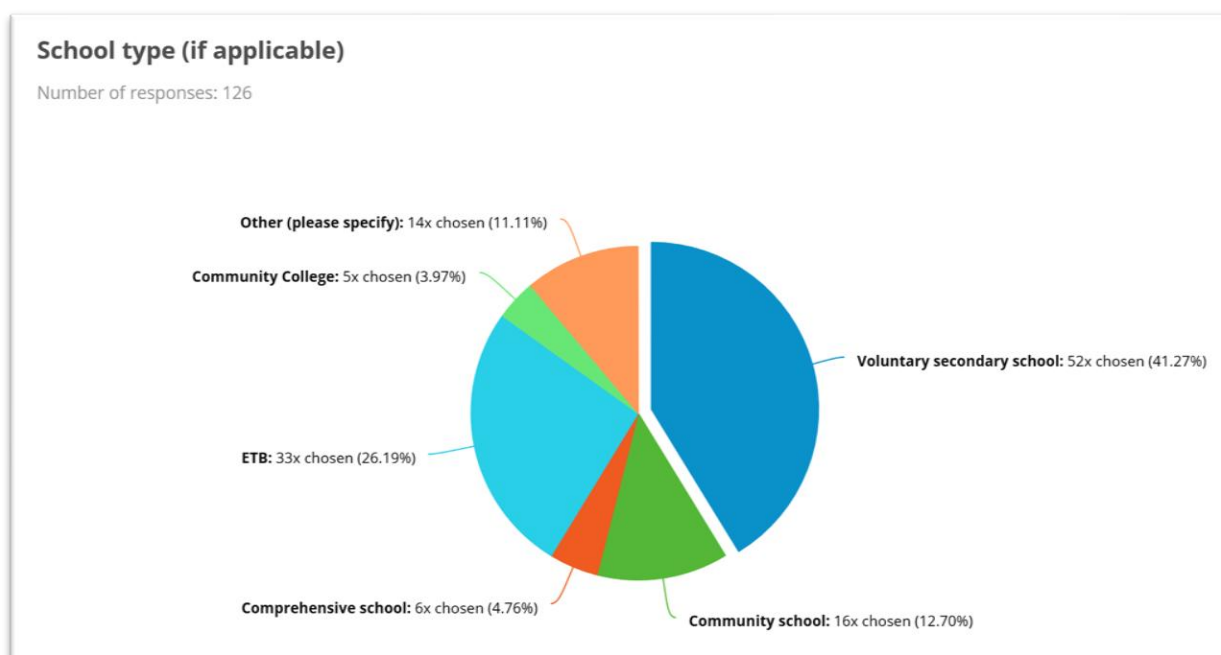
- An online questionnaire
- Two focus groups

# Online Questionnaire

The online questionnaire was open from Monday 26th March until Friday 18th May, 2018. While the questionnaire was viewed a total of 1000 times, only 134 respondents supplied answers to it.



As can be viewed in the diagram, most of the respondents (81.95%) identified themselves as post-primary Art teachers with the remainder being a mix of third level lecturer/student, pre-service teacher, parent/guardian. Under the “other” category, respondents identified as Arts Education Consultant/Curator, Post Primary Art Teacher and Career Guidance Counsellor, Artist, Cultural Educator and retired Art Teacher and author.



41.27% of the teachers identified themselves as being from the voluntary secondary school sector, with 12.70% from community schools, 26.19% as ETBI and the remainder being from community colleges, comprehensive schools or “other”. Under “other”, respondents identified as Private schools, IADT, IT colleges, the IFI, the Arts Council of Ireland and the National Gallery.

## Focus groups

Two focus group events were held: one by the NCCA in Dublin on Friday 25<sup>th</sup> April, 2018 and the other by the Art Teachers’ Association of Ireland (ATAI) in Cork on Saturday 12<sup>th</sup> May, 2018.

There were 62 attendees at the NCCA event, held in Dublin, which included art teachers as well as representatives from a range of institutions and agencies including the Chester Beatty Library, the National Gallery of Ireland, Department of Education and Skills, Dublin City Council Arts Office, the Art Teachers’ Association of Ireland, the National College of Art and Design, the National Museum of Ireland, the Arts Council of Ireland, the Irish Museum of Modern Art, the Limerick School of Art and Design, the Junior Cycle Team for Teachers and the Professional Development Service for 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.

At the ATAI event, held in Cork, all groups were asked the same set of questions as the NCCA focus group and all feedback was recorded, collated and returned by the ATAI.

## Written submissions:

Written submissions were received from the following organisations:

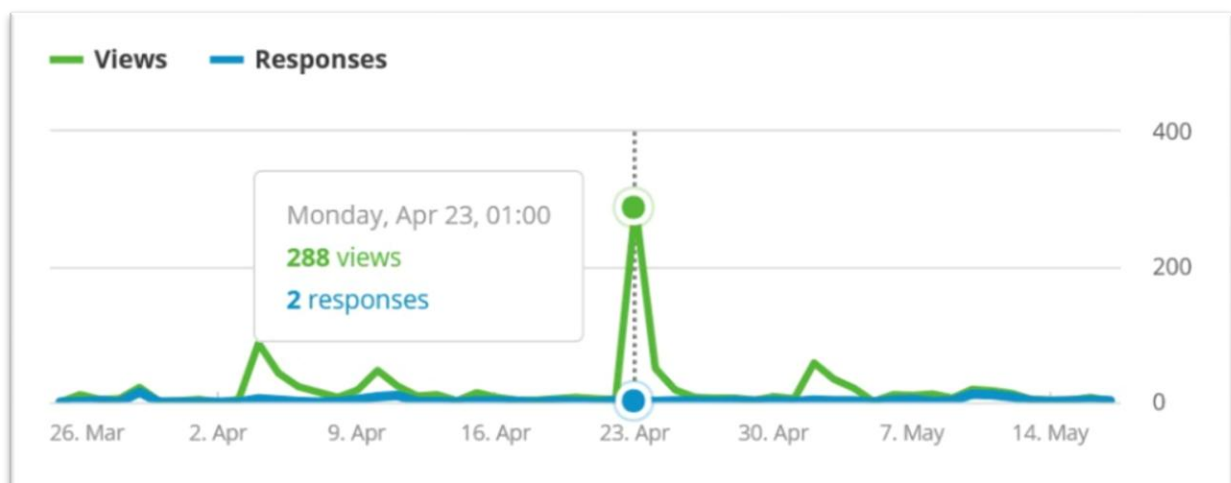
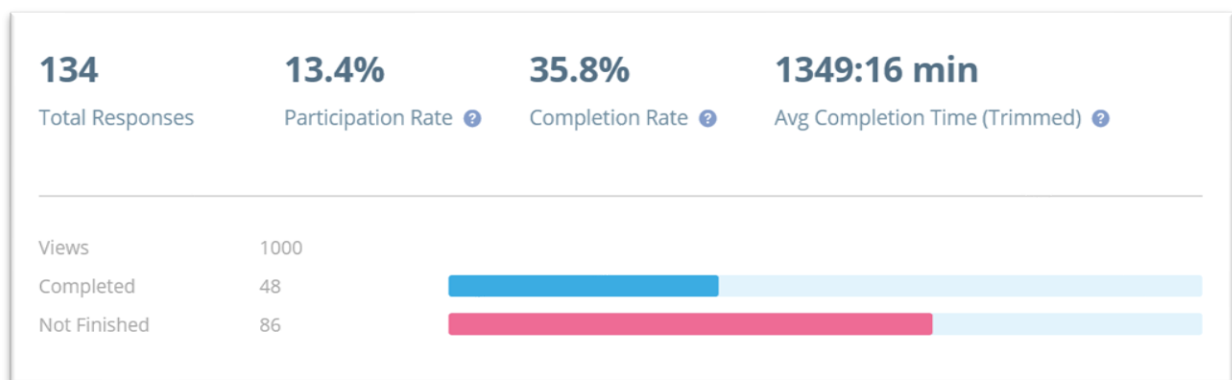
- Crawford College of Art
- Junior Cycle Team for Teachers
- Council for National Cultural Institutions (CNCI) - Education Group
- Arts Council of Ireland



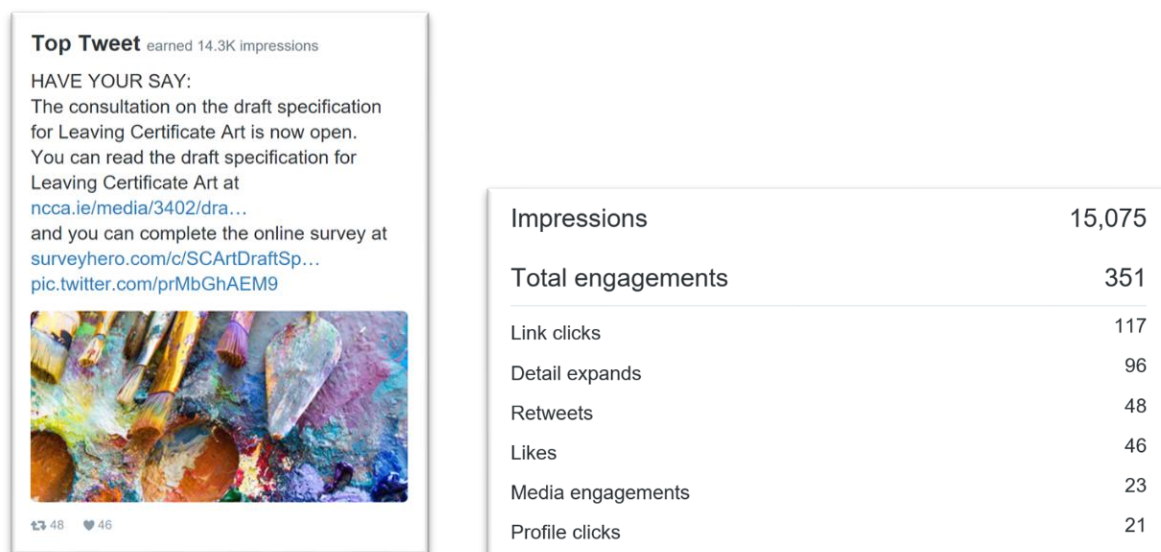
# The Report

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 online survey and the focus groups.

Taking the overall statistics from the online survey into account, it can be seen that it was viewed 1000 times, with a peak of 288 views on Monday 23<sup>rd</sup> April, just ahead of the NCCA focus group meeting on Friday, 27th.

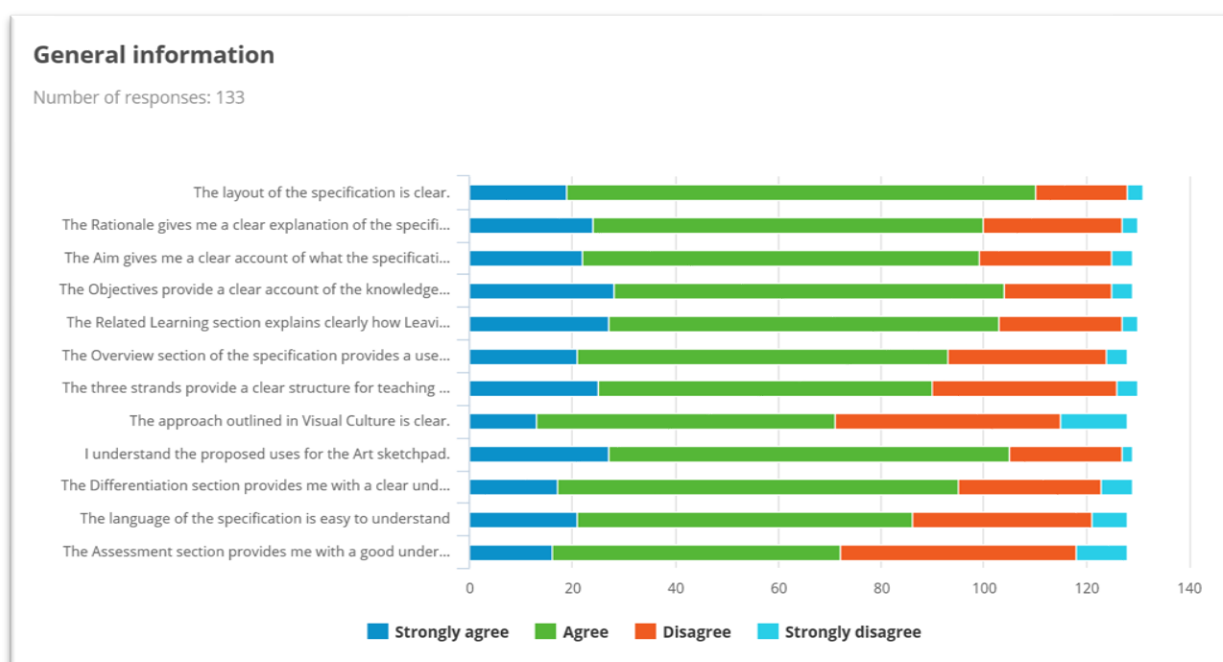


Some of this activity can also be attributed to the Tweet that was sent out in the previous week, which contained direct links to both the draft specification and the online survey.



However, the response rate totals 134, with 48 of those surveys being fully completed. It should be noted that while 86 of the surveys are recorded as “partially completed”, in reality the majority of these only had one or two, of the mainly, free text sections with no response added.

# General feedback



Respondents found the overall layout of the specification to be clear. As can be seen from the graph above the Rationale, Aim and Objectives of the specification were also seen to broadly outline the approach and focus of the specification. The section on the Outline of the Strands was felt to provide a clear structure within the specification, which would support teaching and learning. However, the survey results were less clear cut when it came to the issue of whether the approach outlined in Visual Culture is clear. This is important to note at this early stage. Visual Culture is defined in the specification as encompassing

*the broad spectrum of knowing and understanding aspects of cultures that have been expressed visually either in the past or in recent modern or contemporary society" and includes the medium and/or discipline they have been expressed in or through as well as the ideas that underpin their creation and the period they were created in and for (Draft Specification for Leaving Certificate Art, NCCA, 2018, p. 21)*

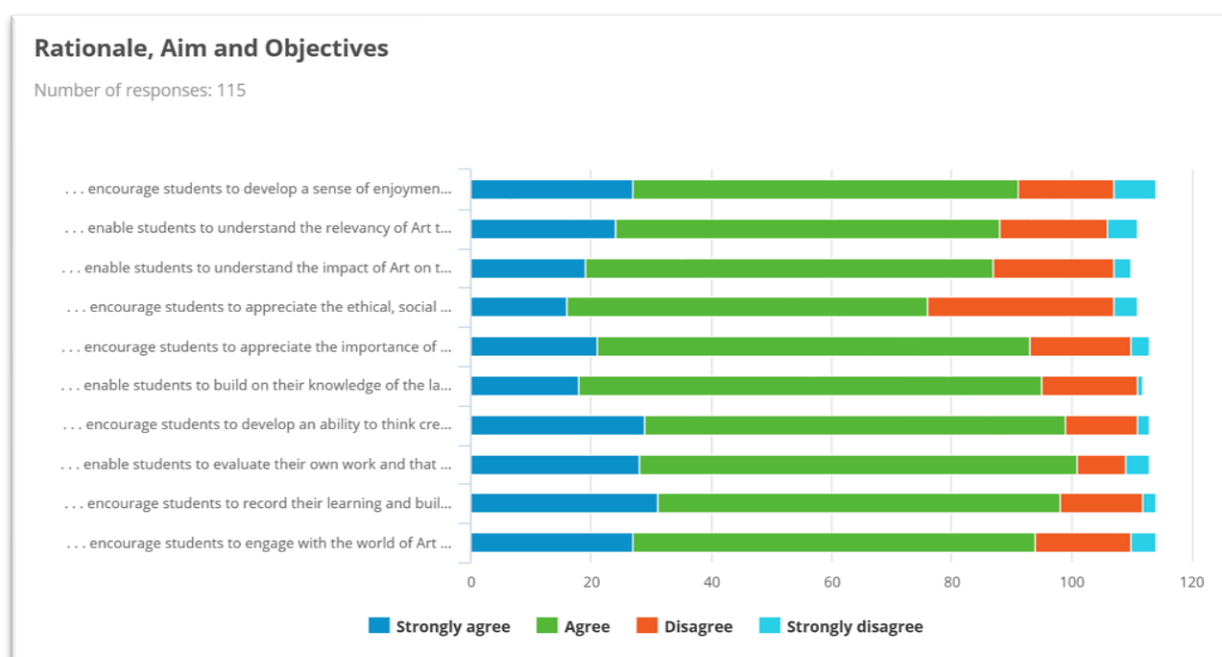
Visual Culture will be an integral part of student learning in tandem with the practical work they create. Students will also study two main areas of Visual Culture in a more in-depth approach.

The sections on the Art sketchpad and Differentiation were clear and understood by the majority, as was the language used in the specification itself. However, there was a more even split in the respondents who thought the Assessment section required more clarity. As the Leaving Certificate

itself is recognised as a high stakes examination, this need for clarity is understandable and will need to be addressed.

This report will discuss the above points in detail in later sections and include the feedback from the online survey, the focus groups as well as direct feedback received from other organisations.

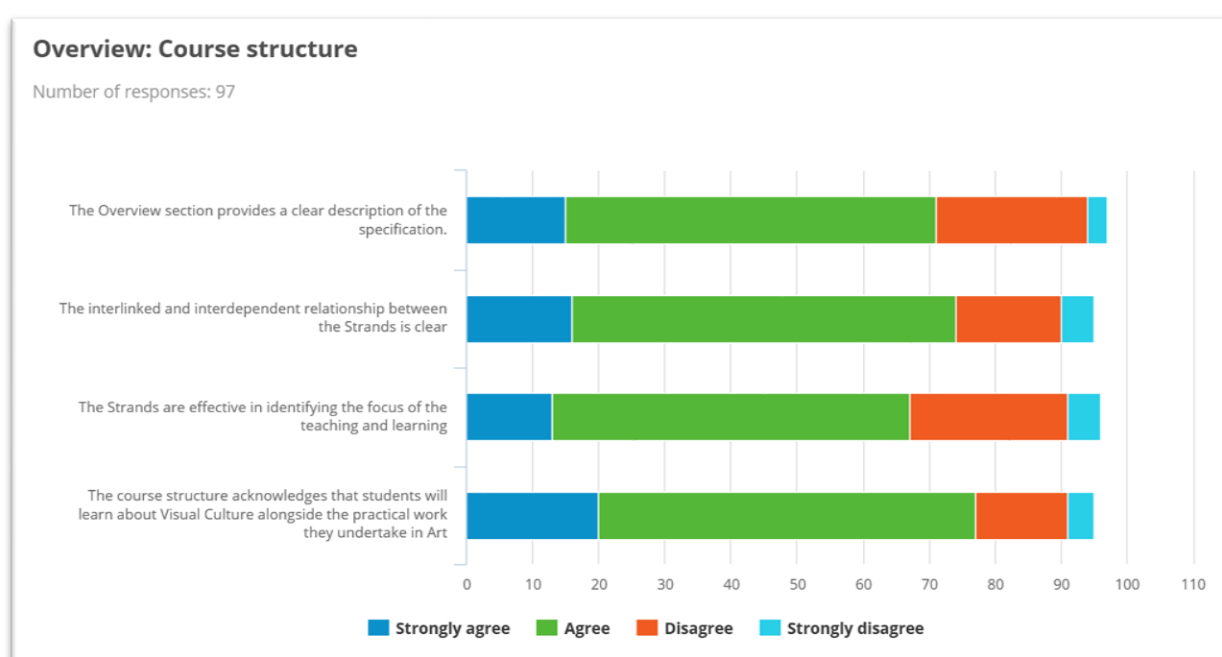
# Rationale, Aim and Objectives



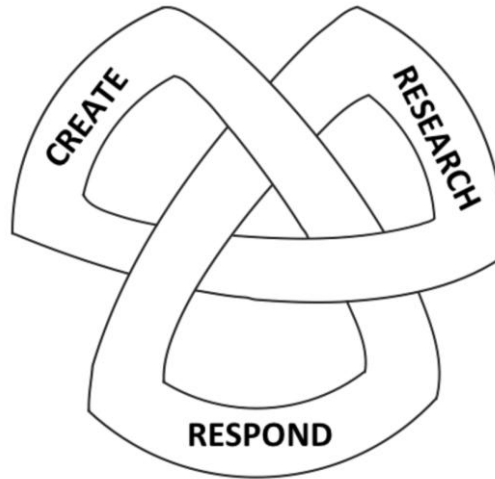
In general, the feedback from the online survey was positive and favoured direction the specification took from the start. One respondent positively noted that it was a “fantastic course, very clear and links in nicely with the new JC syllabus, however, 180 hours is not a lot of time to complete all components of the course.” There were many calls to ensure that because the specification sets out that time will be used for practical coursework for examination, this needs to be considered in a realistic manner. Several responses mentioned issues with maintaining student work rates during the first run of the new revised assessment coursework this spring (2018), and about managing the coursework time in a busy school calendar. While most agreed that the “learning arising from this specification would encourage students to appreciate the ethical, social and environmental implications of Art”, one respondent replied that it could be seen as “too broad and essentially lofty for second level students ... [who] will struggle with the basic concepts due to a variety of factors ... [there] needs to be a strong awareness of the realities of classrooms.” The ATAI focus group also noted the need to be “mindful of the type of students who take our subject, and teachers felt it was essential to be inclusive of all ability levels.” With a view to the practical nature of the subject, one respondent stated that the “Objectives seem to over emphasise Visual Culture and the written word. I would like to see more on the practical aspects of the subject.” This was also raised by the ATAI as an issue. “There are a lot of Objectives and a huge weighting is given to Visual Culture. Members would like to see more weight given to the creation of artwork.”

These remarks were repeated at the focus groups also, with concerns being raised, that while a new specification for Art is welcome, it needs to be properly resourced and funded. A number of people recorded that they thought bringing in contemporary art made the specification more relevant. As did those who noted the “emphasis [should be] on ‘the journey’ not the final pieces.” One group recorded that, while the specification appeared open as to “Art for all”, this outlook was not always maintained throughout the document. Some of this was brought up as a concern that the language of the specification itself could be understood by the students. However, it was interesting to note that some groups wanted to “incorporate a more cross-curricular approach to the specification ... [with] more emphasis on cross-curriculum” work. They saw Art as a fundamental approach to learning that would be of benefit in other subjects. One group in reflecting the nature of the responses to the Rationale questioned, “How to include ethics, environment, diversity, gender politics, diverse culture?” “Excited to see digital media mentioned” was how one group ended their response to this section.

## Overview of course structure and Strands



As can be seen from the graph directly above, the structure of the course outlined in the specification was favoured. Respondents online and in the focus groups positively noted the three interlinked and interdependent strands of Research, Create and Respond. “Like names of Strands [and] that they are linked” and that there was good “follow-through” from the new Junior Cycle Visual Art specification.

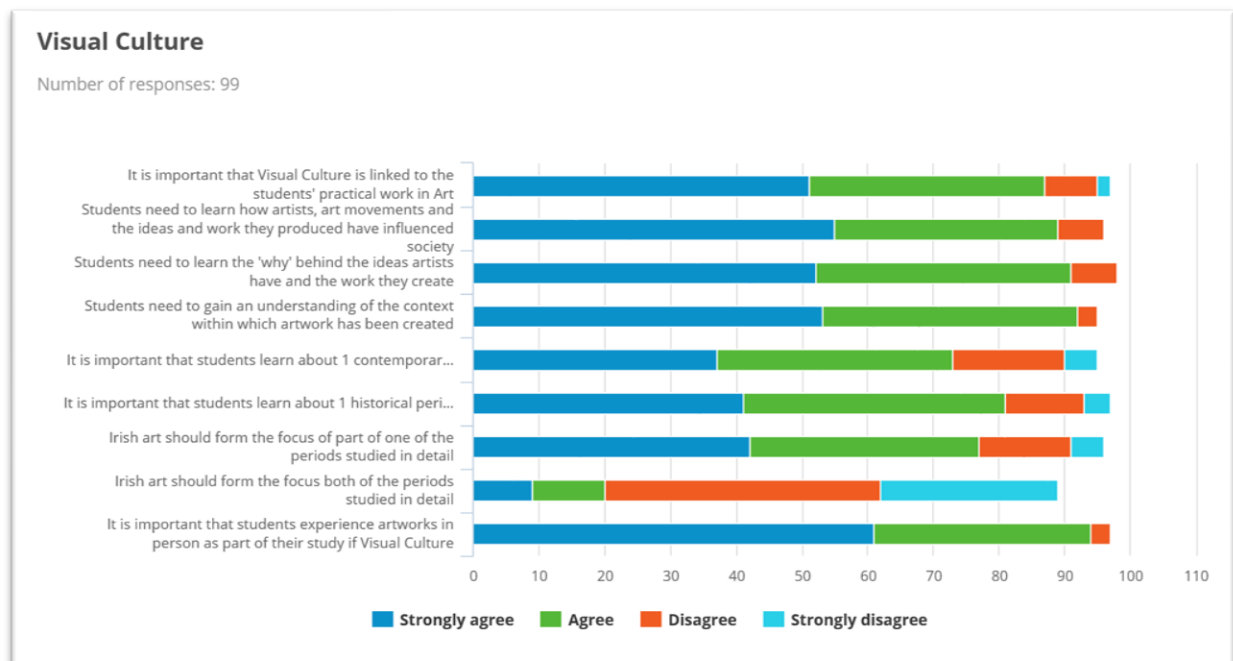


Respondents also agreed that it was good that Visual Culture would be experienced as a part of the three Strands and the practical work students would undertake, and that it would not be viewed as separate. “For me the idea of interlinking the three strands makes sense as it will pull more closely together what was two separate courses taught in the one room.”

*We suggest that the Visual Culture Element that the students study as being relevant to their personal art practice should form a valued and assessed part of the final project. Could the students explore and research an aspect of visual culture that is relevant to their own practice, and then produce a piece of writing, film making or a slide show that would communicate their research? Could this research project, done in class time, form one third of the final written assessment? (Online survey response)*

One call made by several of the focus group attendees was for “more time” to allow students to create work. Some of these responses also reflected on needing more time for the examined coursework. As the focus groups, especially the one run by the NCCA, occurred quite close to the end of this year’s first run of the revised assessment procedures for the practical coursework, the issues around timing of coursework and examinations loomed large across the responses. This was also reflected in the number of similar responses to the online survey too.

# Visual Culture



In general, there was broad agreement to the questions asked about Visual Culture as both an integral part of the specification as well as to the approach used within teaching and learning. As one respondent noted, “the art history course is fragmented, much too heavy and comprehensive. It is also very difficult to relate it to students' practical course work. The history in its current format eats into precious practical time.”

There were nine distinct questions in the online survey used to capture people’s responses to this section. There was an overwhelming level of agreement that Visual Culture be linked to the student’s practical work in Art; that they learn how artists, art movements and the ideas and work they produced have influenced society; that students learn the 'why' behind the ideas artists have and the work they create; and that students gain an understanding of the context within which artwork has been created. “If it is personal, there will be more enjoyment” for the students, was one online response. Another said, “I agree that it needs to be directly linked to the individual project work but the skills needed for a critical understanding of all kinds of art plus an ability to link into their own work will need to be taught.” One respondent noted that Visual Culture should also reference the world of film and it is “really important to incorporate this in classrooms.” They felt that students needed to feel comfortable when encountering film as an aspect of Visual Culture.



*“I hope that this new course will place more emphasis on the appreciation aspect of learning rather than an over emphasis on being able to recall very detailed info[r]mation about something such as ... the Tara Brooch. (NCCA focus group)*

In the second half of this section, while most respondents agreed to all questions bar the second last one, “Irish art should form the focus both of the periods studied in detail”, they did have questions that were recorded in both the free text responses and the focus groups.

*Will teachers be directed to a list of areas to be studied or will this be open to teachers own choosing? If so how will the examination reflect this broad area of study. Will the written exam remain similar to its current format or will questions be of a broader nature allowing students to showcase a personal response in this section in choosing specific artists they have been drawn to and studied as part of their practical coursework? (Online survey response)*

There was an understandable call from many respondents to the online survey and from within the focus groups to view the examination paper, questions, and even text books, that may be produced around this Visual Culture section even though the specification is only in draft form at this point of time. Written examinations are a large focus of the current Leaving Certificate model and it is understandable that teachers, especially, would want to see what questions might be asked and how they might be framed. As one online respondent asked, “Will there be prescribed periods for study and will there be particular periods to be covered for each Leaving Cert exam?”

There was slightly more agreement that students learn about one historical period in detail than there was that students learn about one contemporary period in detail. This was summed up at the ATAI focus group, where it was noted that “Concern was raised about the Contemporary period being outlined as ‘1960 – present’. ‘The present day’ is ever evolving/moving and members are concerned that art teachers will end up doing a huge amount of research as artists can’t be looked at in isolation.

The cut off date between contemporary and historical, in the draft specification was set as 1960. To some this seemed artificial. One respondent to the online survey said, “I think to understand the contemporary it would be better to begin mid-19th century”, while another wondered if it would be possible to “study two periods within historical or contemporary?” Others asked if the student’s own choice could be important in this selection, while others pointed out that this would make it difficult for teachers to manage within the time allotted to the subject.

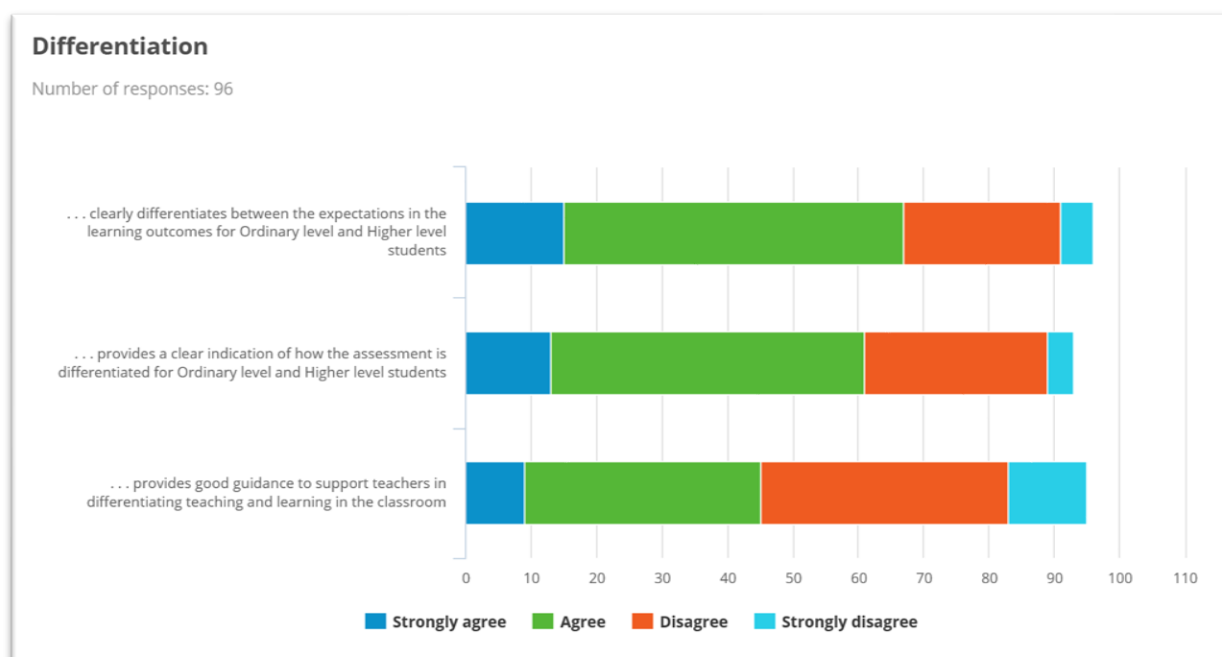
*The study of Irish art obviously is important, we are Irish, we need to understand our own artistic culture but it is also important to look outside Ireland, to understand and see how artists have been influenced by other cultures and art of other countries. (Online survey respondent)*

There was broad agreement that Irish art should form part of one of the periods studied, but as can be seen from the chart, there was very strong disagreement that it should form part of both.

The final question of this section asked if it is “important that students experience artworks in person as part of their study of Visual Culture?” The response shown by the graph is overwhelmingly positive towards this. There were also many positive statements recorded in both the online survey and focus groups to also back this up in relation to highlighting the importance of cultural institutions, such as “I think it's essential as part of the new Leaving Cert course for students to have access to Museums and Galleries to experience artwork first hand.” However, it was also noted that, while it is important for students to be able to access local artists as well as local exhibitions it is not always possible to do this, and art classes must, at times, travel. The CNCI – Education Group, in their written submission stated that, “If students and teachers are unable to access in situ, many of the organisations have online image galleries and learning resources.” The CNCI – Education Group also noted that they currently support this type of access for schools with tours, students with portfolio courses and teachers with CPD opportunities. The CNCI – Education Group feel that, “it is important [they] are aware and informed of the proposed changes to ... reflect this in their design and delivery of the aforementioned as part of their remit in audience engagement.”

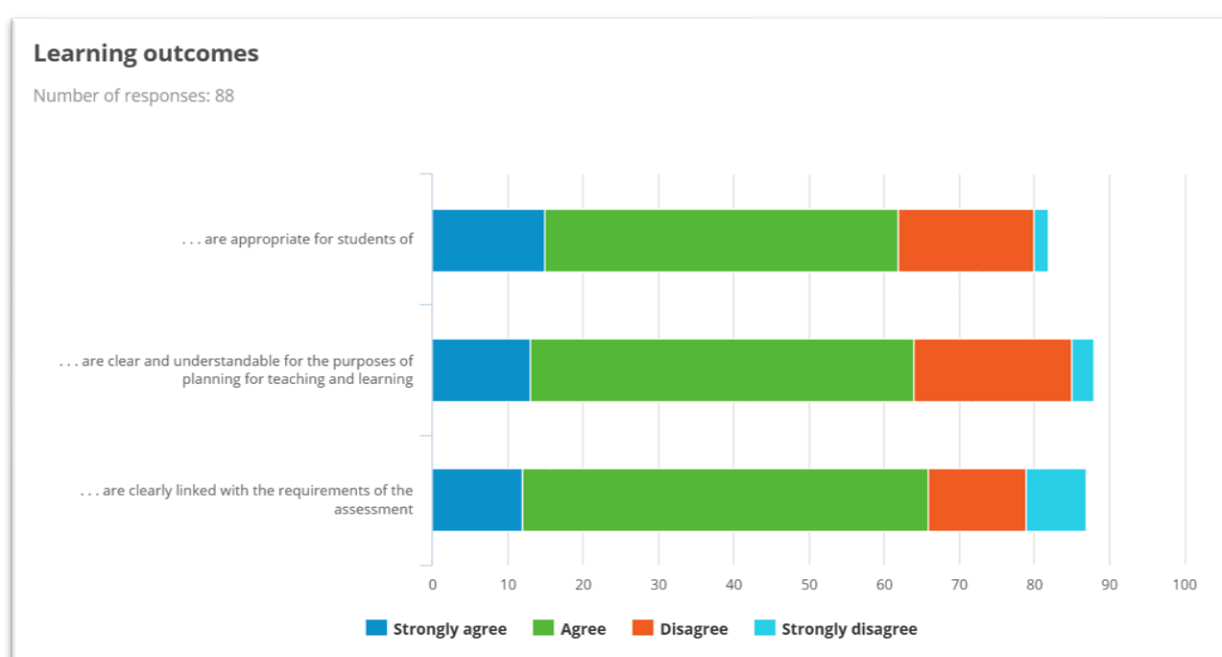
## Differentiation

The graph below shows that, in general, respondents to the online survey agreed that the specification outlined the approach to differentiation well.



However, there were slightly more respondents not in favour of the final statement that this section, “provides good guidance to support teachers in differentiating teaching and learning in the classroom.” Most of the free text responses explained that, “teachers need more guidance to the differentiation between the levels and shown more examples of how to apply this to the classroom.” There were several calls for “[m]ore CPD in differentiation in Art could provide a good support for teachers, particular[ly] when it comes to teaching the visual appreciation section.” One respondent identified the specification as containing, “a big focus on writing and communication. It will be a challenge to differentiate for SEN and students with EAL. I feel that there should be an emphasis communicating in a range of visual forms in Art classes not always through writing. Many students find the current Art history component very difficult.”

## Learning outcomes

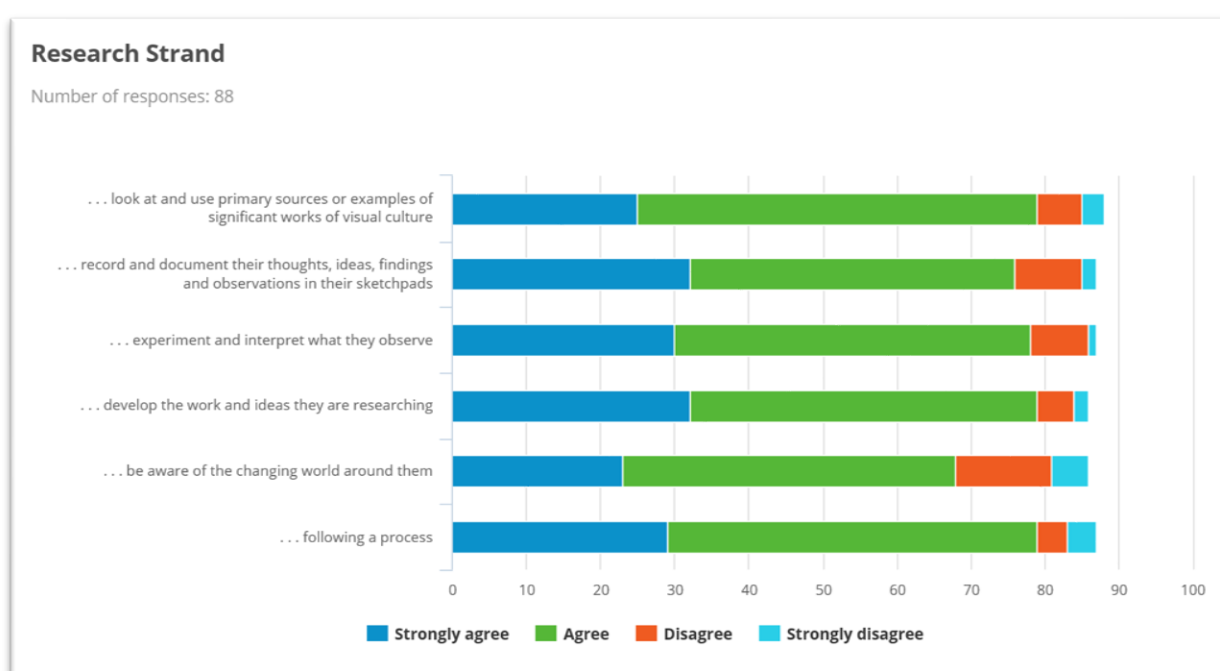


Before asking questions about the learning outcomes as they related to each strand individually, the online survey looked initially at gathering information about the appropriateness and clarity of purpose for planning for teaching and learning of the learning outcomes. Respondents were also asked to judge how clearly linked they are with the requirements of assessment. The graph shows that in general respondents agreed that they fulfilled these stipulations. The ATAI focus group noted that, “The situation in many art classrooms is that there are a lot of art students with special needs, special educational needs, social needs, etc, and art is the one area where these students can express

themselves through imagery.” The feeling of those at this focus group was that, “teachers would like to see more weight given to creation than visual culture and [written] research.”

Some respondents to the online survey noted that, “some of the learning outcomes are well written and capture the spirit of the aim and the objectives”, but others did express, “concern about the number of learning outcomes. Several responses noted that there is a lack of understanding around learning outcomes. An emphasis on this important area through the delivery of CPD that is designed to support the specification. Some of the focus group participants noted that some learning outcomes, across the strands could be seen to repeat themselves, however, they also said that repetition can be beneficial to students and can even lead to that “Eureka moment”. The learning outcomes, as they pertain to each particular strand will be discussed next.

## Research strand

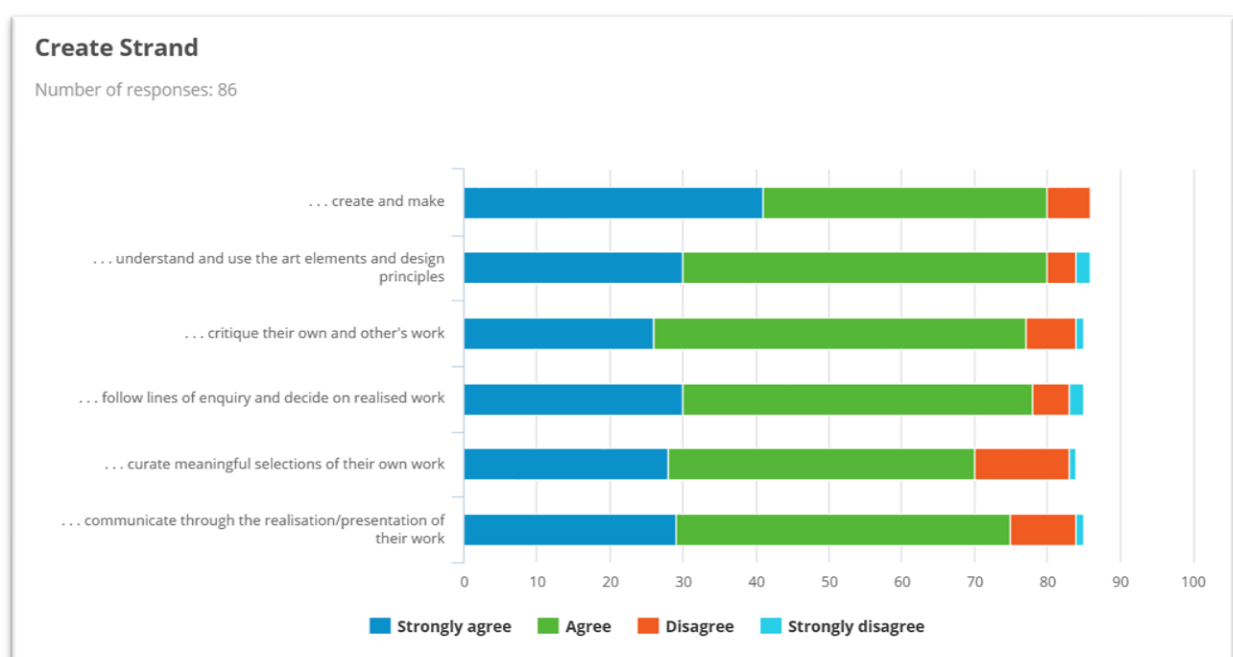


Respondents to the online survey were asked to rate their agreement to how appropriate the learning outcomes are in supporting students' ability to look at and use primary sources or examples of significant works of visual culture; record and document their thoughts, ideas, findings and observations in their sketchpads; experiment and interpret what they observe; develop the work and ideas they are researching; be aware of the changing world around them; and in following a process. As can be seen from the graph the responses were strongly in agreement.

These were also discussed at the focus groups. With regard to the Research Strand, participants noted that it was clear, and they liked the direction it took student learning. The approach, in this strand, to process was seen to be good, but with a terminal examination at the end of senior cycle, a few participants felt it also needed an emphasis included, “on producing final pieces.” However, one group stated that it was good to see, “[p]rocess championed as well as product.”

The CNCI – Education Group, in their written submission, noted that the cultural organisations that they represent, “have either works created in an historical or contemporary context [as] primary resources on offer to students and teachers [to] provide first-hand opportunities and insights on how an [they have been] created; the historical contexts of [them]; and an opportunity for students to observe, question as well as respond [to them].”

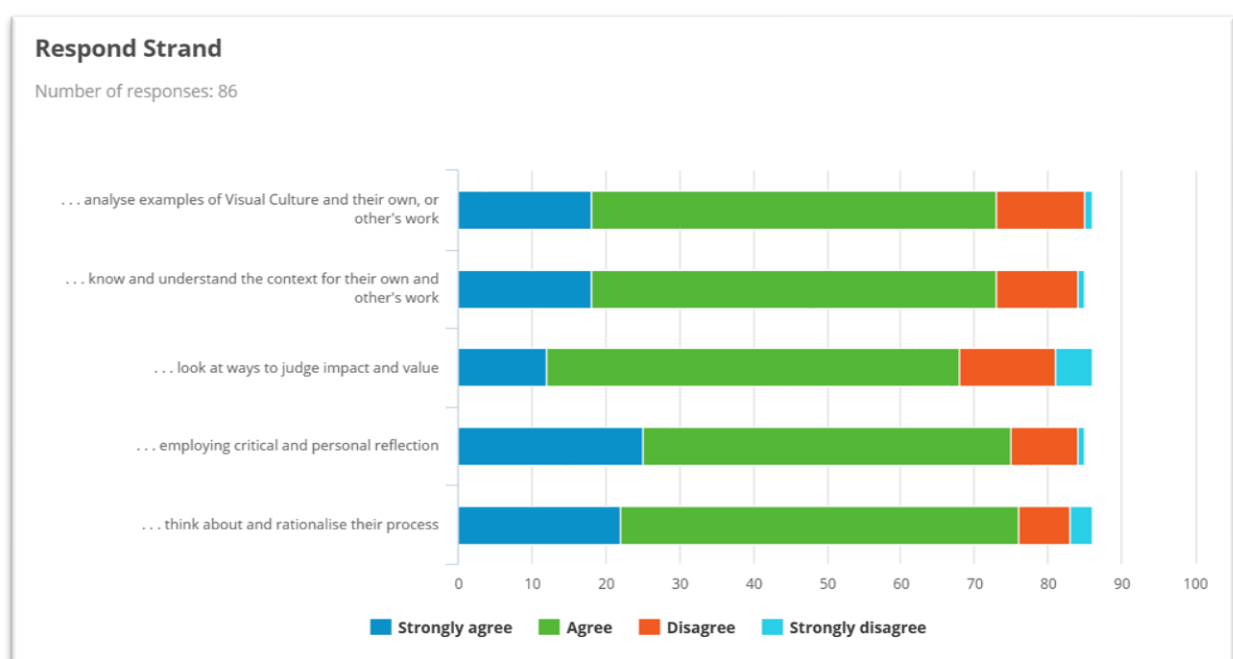
## Create Strand



Respondents to the online survey were asked to rate their agreement to how appropriate the learning outcomes are in supporting students' ability to create and make; understand and use the art elements and design principles; critique their own and other's work; follow lines of enquiry and decide on realised work; curate meaningful selections of their own work; and communicate through the realisation/presentation of their work. As can be seen from the graph the responses were strongly in agreement.

These were also discussed at the focus groups. With regard to the Create Strand, participants noted the linking and continuity in the “Process” strand units, across all three strands. “Realisation/Presenting” were noted as two separate things, however, it is important that a realised piece is also presented, whether it is for examination or as class work. However, many of the comments were focused more on the examination and the need for more time for it than to the actual learning outcomes as described in this strand. Participants also noted that they needed to understand the mechanics and marking schemes of each component.

## Respond Strand



Respondents to the online survey were asked to rate their agreement to how appropriate the learning outcomes are in supporting students' ability to create and make; understand and use the art elements and design principles; critique their own and other's work; follow lines of enquiry and decide on realised work; curate meaningful selections of their own work; and communicate through the realisation/presentation of their work. As can be seen from the graph the responses were strongly in agreement.

These were also discussed at the focus groups. With regard to the Respond Strand, participants noted that it gave a broad autonomy to students in their approach to their work and that it integrated well with the other strands. While the strand was noted as very positive, some participants wondered if it “might be difficult to emphasise this for learner?” However, one respondent to the online survey stated that the “exam eliminates the good stuff of reflection, discussion and critical [and] collaborative

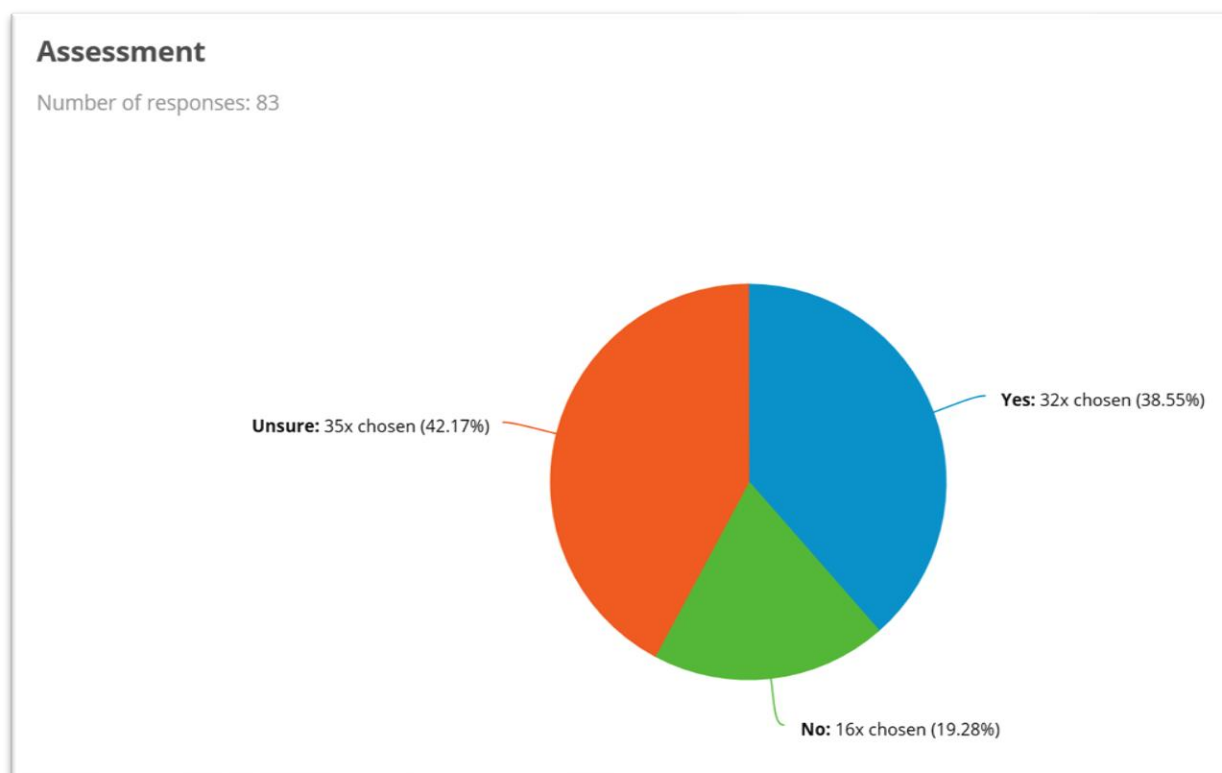
thinking. Not sure where group work fits in?” It was also noted that it’s good “to enhance ... artistic literacy - the proper language from the very start (from 1<sup>st</sup> year)” and that the connection and continuation from the new Junior Cycle Visual Art specification was important.

## Time allocation

Respondents to the online survey were also asked to comment on whether they thought the completion of the draft specification is feasible within the time allowed. The specification is designed for 180 hours of class contact time. As with some of the other responses, the recent revised assessment procedure of ten weeks allowed for the completion of practical coursework did flavour many of the responses with one comment stating, “if this has to include the invigilated exam I do not think there is enough time for completion.” Other reasons stated included time, “lost ... due to mocks, oral exams, other exams, sickness, trips, talks etc.” The specification does take account that some students may not have done Visual Art at junior cycle level and one respondent noted that this could be an issue for them based on the time available to them to complete this course in senior cycle. Some participants at the focus groups mentioned that when the time for the coursework and invigilated examination is taken away from the overall time, then it will be very tight. However, others stated that they realised teaching and learning continue throughout the coursework and instead called for a longer time allocation for this component. Several also commented on the return to a 5-hour invigilated examination as a backwards step, suggesting that it needed to be extended to allow students time to realise their work.

# Assessment

This section of the online survey began with a general question on assessment, which asked if respondents thought that the assessment components as set out in the draft specification would be effective in assessing students' learning in Leaving Certificate Art?



Most respondents, 42.17%, stated that they were unsure. 38.55% agreed that the draft specification would be effective in assessing students' learning in Leaving Certificate Art, with 19.28% saying they disagreed. A free text response was available to all 83 online respondents to comment on the reason for their choice, although only 53 chose to partake of this option. However, the question of assessment was also discussed at the focus groups, where one group reported they felt the “weighting [was] positive.”

This next section will outline the main findings from these, including a more detailed look at each of the proposed assessment components in the draft specification.

*I feel the draft specification is an holistic approach to visual Art, it is bridging the gap that students often found hard to bridge between visual culture and their own practical work. I feel this will ignite a new interest in keeping the subject on from junior cert level. Both of the sketchpads allow for real ownership of their work, organically creating a more individual and creative response to the stimuli. It is*



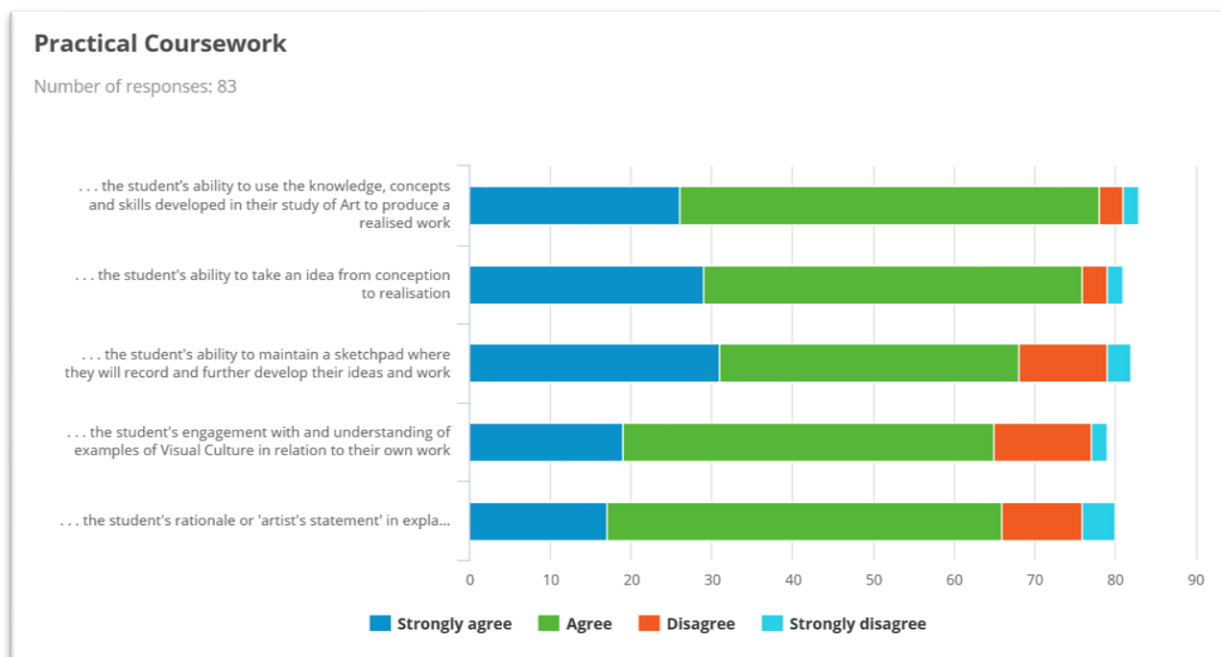
*creating the missing link between the creative thought process and skill/craftmanship.* (Online survey response)

Another respondent agreed with the above statement but pointed to their worries over the assessment being, “limited by the structure of the Leaving Certificate, which does not allow more than 50% to be marked in classroom based/project work, which means that the making element had to be split into two. With one part being assessed in an exam situation. This splits what should be a very rich programme, which supports young people to engage in a deep process.” Many respondents felt that to make the assessment section of the specification clearer and much more understandable, then examples of work and marking schemes should be provided. The current low numbers of students gaining H1 at higher level in Leaving Certificate Art was raised by several respondents wondering if this draft specification will lead to an increase in these numbers.

There was a mixed response to the idea of allowing an “at-home” sketchpad alongside an “in-school” sketchpad. Some respondents felt very strongly that it supported the natural flow of work for this subject, whereas others stated equally strongly that it would be unfair and that it can be difficult to get work completed “at-home” from some students.

One online respondent stated very practically that they would, “have to navigate through it first to see its effectiveness, looks good on paper but working through it is another thing.”

## Practical coursework



As the graph above suggests, most respondents to the online survey were in broad agreement that this section of the draft specification is effective in assessing the student's ability to use the knowledge, concepts and skills developed in their study of Art to produce a realised work; their ability to take an idea from conception to realisation; to maintain a sketchpad where they will record and further develop their ideas and work; the student's engagement with and understanding of examples of Visual Culture in relation to their own work; and the student's rationale or 'artist's statement'.

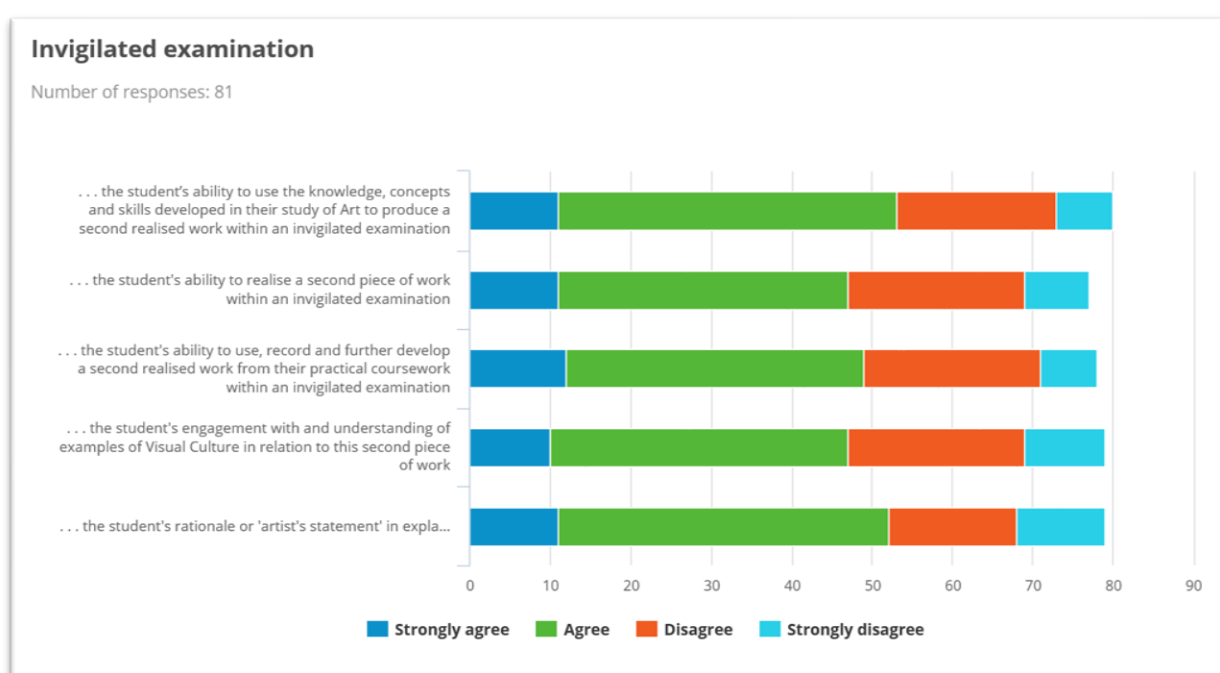
The use of "at-home" and "in-school" sketchpads concerned several of the responses returned. For example, at the ATAI focus group, it was stated that, "the 'at home sketchpad' needs to be taken off the table and should *not* be referenced in the Specification. Under no circumstances should assessment (summative and SEC) reach into the home." However, in the online survey, one respondent stated that, "[r]estrictions on where work is created is counter intuitive. Students should have freedom to take sketchbooks away from school or at the very least paste into their main sketchbook work done at home." Another focus group participant reflected that they would, "prefer 1 sketchbook that incorporates all work, whether at home or in the classroom." There was also a focus on the use of "digital sketchbooks."

As before, many responses returned were also based on previous experiences of the examination system, including the recent changes, more so than with the structure as suggested by the draft

specification. The length of time suggested by the specification for this coursework was 8 weeks. The majority of responses suggested that this was too short, for reasons that have already been stated as well as reasons concerned with students' artistic practices. Lengths of time from 10-12 weeks as a minimum, or from September to March or from September to May, where students would build up a body of work or realise a final piece of work in an invigilated examination of 1 or 2 days in length, were all suggested. There was also concern expressed by a participant at the focus group, that it "over emphasises on the final piece."

The use of primary and secondary sources was also discussed by some at the focus group. They questioned if it should, "be primary sources only or free choice? Where secondary sources used, could they be developed further?"

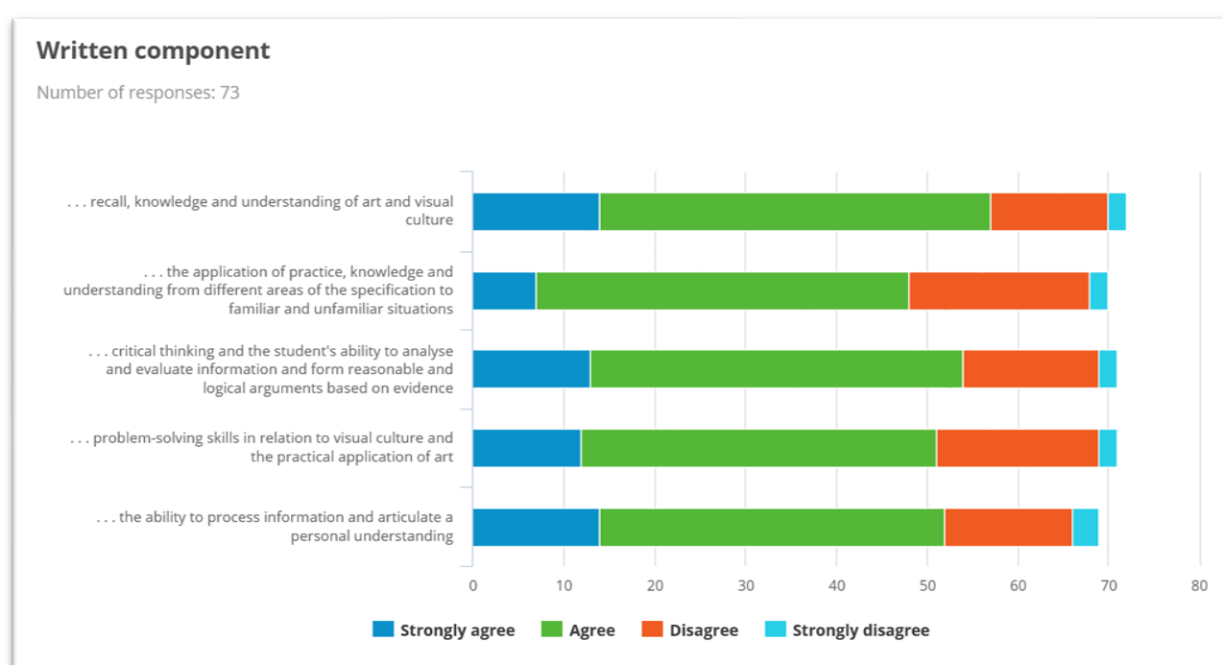
## Invigilated examination



As the graph above suggests, most respondents to the online survey were in agreement that this section of the draft specification is effective in assessing the student's ability to use the knowledge, concepts and skills developed in their study of Art to produce a second realised work within an invigilated examination; their ability to realise a second piece of work within an invigilated examination; their ability to develop a second realised work from their practical coursework within an invigilated examination; their engagement with and understanding of examples of Visual Culture in relation to this second piece of work; and their rationale or 'artist's statement'.

As with the length of time suggested for the practical coursework, responses to this section, both online and at the focus groups, also suggested that it was a backwards step or that it was too short a time to create a realised piece and should be extended. However, many responses wanted to see that the same examiner corrected both the coursework and the invigilated examination. Some of the responses about why this form of examination remains within the specification reflected the, “concern it over emphasises on the final piece.” When it came to the work to be realised and submitted, some respondents wanted to know if, “we allow the student to decide?” and also what type of work would be submitted?

## Written component



As the graph above suggests, most respondents to the online survey were in agreement that this section of the draft specification is effective in assessing recall, knowledge and understanding of art and visual culture; the application of practice, knowledge and understanding from different areas of the specification to familiar and unfamiliar situations; critical thinking and the ability to analyse and evaluate information and form reasonable and logical arguments based on evidence; problem-solving skills in relation to visual culture and the practical application of art; and the ability to process information and articulate a personal understanding.

There were more questions than answers furnished by the responses, both online and at the focus groups when it came to discussing this section further. Judging by the responses recorded, much of this was based on the understanding about and the format of the current Art History and Appreciation

examination. There were calls from some for guidelines, sample papers, questions and marking schemes. As one online respondent put it, “Visual Culture? Is this area even relating to History of Art? Is the name changing now also?” However, they then went on to state that, “There needs to be a change to history of art.” Another responded by stating that, “I believe the written aspect of the art course would hold much greater value to a student if it could be incorporated into the practical project over the space of a year.” Several respondents also stated that the “written paper should test students generally on something they have studied as well as test them on unseen material. This would be welcome, and assess students’ ability to talk about any artwork, not just cite off rote nonsense about renaissance works. It should never penalise a student who never looked at the renaissance.” One participant at the focus group said, “[It] cannot be ‘let’s hope XX comes up on Exam’ in some format.” The fact that this, “will lead to art history taught in a different way”, was cited as important as is, “the idea of [students] defending and backing up [their] arguments and ideas.” However, one participant at the focus group stated that they would, “worry that people will be overwhelmed by the Art History bit and will go back to the ‘default’ position of what they usually teach.”

Again, the question as to why “1960” is the cut-off date suggested in the draft specification was raised, as was the potential difficulty to locate information on living and contemporary artists. Also, the idea of answering the written component through drawing only was brought up. Also, there were suggestions that the written examination allow students to discuss the aspects of Visual Culture they have learned throughout senior cycle, which is based on their practical work.

This also raised some questions with the focus group participants, in particular, as to “how can the cultural institutions get involved?” The emphasis on Visual Culture, “highlights importance of cultural institutions” and the, “Arts community/cultural institutions need to be able/prepared to respond to the specification [and] support teachers.”

## Further suggestions

At the end of both the online survey and the focus groups, there was a space provided for people to add in other thoughts or suggestions they had from reading the draft specification.

The Art sketchpad was felt to be very important and, while there was still no agreement on having two distinct or one single sketchpad, it needed to be recognised within the structure of the specification and the examinations. Several respondents wondered how close to the current workbook for the new revised assessment procedures would a submitted Art sketchpad have to be? One respondent suggested that it should instead, “be called [an] art portfolio that can include different varieties of presentation.”

Further clarification was sought on Visual Culture and on the written component. For example, how would the content be reduced, what would be examined and how would it be examined? One respondent suggested the written component should be “a research essay as part of their final piece demonstrating their research skills understanding and rationale behind their choice of artist. This could be an invigilated exam.”

The practical coursework would, more than likely, fall within the same space as submissions for Art colleges are sought. As one respondent said,

*It is important for such key work, which spotlights the students' understanding of their work process, and the level of critical and creative thinking expressed in it, to be included in their assessment for college entry ... unless some arrangement can be put in place to ensure every student can satisfy the requirements for entry to art college by showing the full range of their Leaving Cert work. (Online survey response)*

The Crawford College of Art, in their written submission do not want to see any additional workload added to students. “A student should be able to satisfy the requirements for college entry from the work produced for the Leaving Cert.” The college stated that their experience this year, “was that some portfolios, which had not reached the required standard on first examination in early March, were recalled after the L.C. work was released. Most of them easily met the standard for entry when that material was included.”

The term after Christmas is a very busy time within schools. It should be recognised that students undertake a large number of subjects for examination, and if they are involved in any other activities, either in or out of school, then they will have more of a workload. Again, in this final discussion section, there were calls for more time and also more time for the invigilated component too. There were also

calls to remove the invigilated, practical examination as it was felt it did not realistically convey the approach an artist would take in a real-world situation.

## Conclusion

The conversations, discussions and remarks generated through the consultation process showed both an interest and support of the draft specification for Leaving Certificate Art. It also generated very interesting discussions at the focus groups and a range of further questions that will need to be taken into consideration. Both these questions and the findings in this report, however, point to the need for aspects of the draft specification to be discussed further.

Further clarification of Visual Culture was sought at the focus groups, in particular. While the move away from the old Art History and Appreciation was laudable, people wanted to know in detail what would be covered. It was felt that more guidance was required. Much of this is outside of the scope of either this report, or indeed, the specification itself and forms part of the implementation planning and delivery process.

The Assessment section also generated quite a lot of feedback. People wanted to know about the various timings of both practical components, as well as what would be assessed in all three components. More clarity was also sought around the question types involved in the written component. Again, much of this is outside the remit of this report and the specification and forms part of the implementation planning and delivery process.

People responded positively that the three strands of Research, Create and Respond support the process-driven nature of the subject. Clarity was sought on how the Learning Outcomes also reflect the knowledge, skills and values students will learn within Visual Culture.

The proposed use of either one or two sketchbooks by students, especially in relation to the Leaving Certificate examination was seen by some as laudable and reflective of the artistic process. However, this will need to be discussed further in light of this high stakes examination.

Some people were worried that the specification placed too much of an emphasis on the use of writing as opposed to the more practical creation of artworks by students. For example, when it comes to a student explaining their rationale for choosing a particular medium, or explaining the idea behind their work, it is not envisaged that this is always written down. As with most classroom activities, this is usually a discussion between the student and their teacher or peers. It is also possible that this is captured visually, through short annotations, or even digitally.

The resulting collection of data and feedback from the online questionnaires and focus groups point to the need for Continuing Professional Development for teachers to support them in the pedagogical approaches envisaged by the new specification and the approach being suggested for Visual Culture.

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.

The themes emerging from these responses will inform the work of the Leaving Certificate Art Development Group.



# Appendix A: Online survey

## Consultation on the Draft Leaving Certificate Art Specification



### Consultation on the Draft Leaving Certificate Art Specification

#### Introduction

The aim of this process is to hear the open and honest views of teachers/parents/students and interested parties on the Draft Specification for Leaving Certificate Art. This consultation will involve gathering feedback through this survey and targeted focus group meetings.

The NCCA would greatly appreciate your feedback. This feedback will inform further work on the development of the Leaving Certificate 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 items that are not relevant to you.

The consultation survey questions are split into nine areas, which are:

1. I am responding as...
2. General information
3. Rationale, Aim and Objectives
4. Overview: Course structure
5. Visual Culture
6. Differentiation
7. Learning outcomes
8. Assessment
9. Suggestions for improvement

#### Privacy Statement

NCCA is committed to protecting your privacy and any [information](#) you choose to share with us in this survey. The NCCA does not collect any personal data about you through this survey, apart from information which you volunteer. Where you voluntarily provide personal information in response to a questionnaire or survey, the data will be used for research or analysis purposes only. Any information which you provide in this way is not made available to any third parties, and is used by the NCCA solely for the purpose for which you provided it. This survey has been set as 'anonymous'. You can learn more about this by clicking on the 'This survey is anonymous' link, which is at the bottom of every page.

No questions are [anonymous](#) and you do not have to share any personal information with us.

In the 'I am responding as...' section of this survey, we will ask if you would identify your role within education, your school type should it be applicable and if you are responding on behalf of an organisation not already listed.

This survey is being conducted to generate responses as part of the consultation on the Draft Leaving Certificate Art Specification. The survey data will be aggregated 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.

This information will be removed from the survey once the report on the consultation has been finalised and published. This is intended to be by the end of June 2018. Should you require a copy of the information you have supplied to us, you will be given the opportunity to download a copy of your answers at the end of the survey after you have clicked on 'Finish'.

Should you have any questions in relation to the collection or use of data in this survey, please contact the NCCA's Data Protection Officer through [info@ncca.ie](mailto:info@ncca.ie).

#### General Information

In this section of the survey we invite you to comment on your overall response to the draft specification. In the following sections we will look for more detailed information relevant to each section. Please respond to the following statements showing your level of agreement.

	Strongly agree	Agree	Disagree	Strongly disagree
<u>The</u> layout of the specification is clear.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>The</u> Rationale gives me a clear explanation of the specification's vision.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>The</u> Aim gives me a clear account of what the specification sets out to achieve.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>The</u> Objectives provide a clear account of the knowledge, skills and values the specification sets out to develop.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>The</u> Related Learning section explains clearly how Leaving Certificate Art is linked to progression from Primary to Higher Education and society in general.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>The</u> Overview section of the specification provides a useful summary of what will be experienced by students of Leaving Certificate Art.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>The</u> three strands provide a clear structure for teaching and learning in Art.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>The</u> approach outlined in Visual Culture is clear.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I understand the proposed uses for the Art sketchpad.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>The</u> Differentiation section provides me with a clear understanding of the expectations at Higher and Ordinary level.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>The</u> language of the specification is easy to understand.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>The</u> Assessment section provides me with a good understanding of the assessment demands of Leaving Certificate Art.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<input type="checkbox"/> Post primary Art Teacher	<input type="checkbox"/> Post primary non-Art Teacher
<input type="checkbox"/> Primary teacher	<input type="checkbox"/> Principal/Deputy Principal (Post-primary)
<input type="checkbox"/> Principal/Deputy Principal (Primary)	<input type="checkbox"/> Second level student
<input type="checkbox"/> Third level student	<input type="checkbox"/> Parent/Guardian
<input type="checkbox"/> Teacher educator	<input type="checkbox"/> In-service teacher
<input type="checkbox"/> Third level lecturer/researcher	<input type="text" value="Other (please specify)"/>

#### School type (if applicable)

<input type="checkbox"/> Voluntary secondary school	<input type="checkbox"/> Community school
<input type="checkbox"/> Comprehensive school	<input type="checkbox"/> ETB
<input type="checkbox"/> Community College	<input type="text" value="Other (please specify)"/>

I am responding on behalf of... (for example, an organisation. Please use only if applicable)

Can we list your organisation as one that has responded to our survey in the report? We will not associate any other data in the report with your organisation.

<input type="checkbox"/> Yes	<input type="checkbox"/> No
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#### Rationale, Aim and Objectives

The Rationale, Aim and Objectives (page 10 of the specification) for Leaving Certificate Art were drafted to reflect and elaborate on the purposes for learning in the subject. Please respond to the following statements showing your level of agreement.

The learning arising from this specification would...

	Strongly agree	Agree	Disagree	Strongly disagree
... encourage students to develop a sense of enjoyment in learning about Art.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... enable students to understand the relevancy of Art to their lives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... enable students to understand the impact of Art on (their own and other world cultures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... encourage students to appreciate the ethical, social and environmental implications of Art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... encourage students to appreciate the importance of the contemporary and historical context of Art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... enable students to build on their knowledge of the language and terminology of Art, both in its disciplines and history	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... encourage students to develop an ability to think creatively and critically	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... enable students to evaluate their own work and that of others	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... encourage students to record their learning and build on it over time	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... encourage students to engage with the world of Art outside of their classroom	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

You may wish to add a comment regarding the Rationale, Aim and Objectives of the subject. If so, you may use the space below.

#### Overview: Course structure

The draft specification divides the course into strands. The strands describe how the subject is organised, and identify the focus of teaching and learning.

Regarding the course structure (page 17 of the specification) of Leaving Certificate Art, please respond to the following statements showing your level of agreement.

	Strongly agree	Agree	Disagree	Strongly disagree
The Overview section provides a clear description of the specification.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The interlinked and interdependent relationship between the Strands is clear.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Strands are effective in identifying the focus of the teaching and learning.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The course structure acknowledges that students will learn about Visual Culture alongside the practical work they undertake in Art.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

You may wish to comment on the overview and structure of this course. If so, you may use the space below.

#### Visual Culture

Visual culture (page 22 of the specification) encompasses the broad spectrum of knowing and understanding aspects of cultures that have been expressed visually either in the past or in recent modern or contemporary society, the ideas that underpin them and the medium and/or discipline of art they have been expressed in or through. Through studying Visual Culture, students will learn the critical and visual language skills needed to discuss, understand and visually analyse artworks.

This will take the form of 1 Contemporary period and 1 Historical period, where students will experience them in detail, including the factors that brought them about as well as the influence they may have had on future periods. One of these periods, or a section of it, must have a focus on Irish art. Students will also learn about Visual Culture during senior cycle as it relates to their own practical work.

Visual Culture	
1 Contemporary period (1960 – present)	1 Historical period (pre-1960)
One period from each of the above must be studied.	
A focus on Irish art must form part of this study and may constitute all or part of one of the above periods.	
This may also be integrated into the student's practical work.	
Ongoing Student Work	
Students will also experience other examples of visual culture relating to their own practical work.	

#### Visual Culture

Please respond to the following statements showing your level of agreement.

	Strongly agree	Agree	Disagree	Strongly disagree
It is important that Visual Culture is linked to the students' practical work in Art.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Students need to learn how artists, art movements and the ideas and work they produced have influenced society.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Students need to learn the 'why' behind the ideas artists have and the work they create.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Students need to gain an understanding of the context within which artwork has been created.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important that students learn about 1 contemporary period in detail, including the artists and artworks that best represent it.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important that students learn about 1 historical period in detail, including the artists and artworks that best represent it.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Irish art should form the focus of part of one of the periods studied in detail.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Irish art should form the focus both of the periods studied in detail.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important that students experience artworks in person as part of their study of Visual Culture.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

You may wish to comment on the Visual Culture section of the course. If so, you may use the space below.

#### Differentiation

Differentiation (page 25 of the specification) is an approach to teaching and learning that enables teachers to teach to the differing needs of individual students. It involves considering what students learn, how students learn and how they demonstrate their learning. The Leaving Certificate Art specification provides an introduction to teachers in how to differentiate learning. The specification is differentiated in three ways: through the learning outcomes of the specification; in the process of teaching and learning; and through assessment. Please respond to the following statements showing your level of agreement.

This differentiation section ...

	Strongly agree	Agree	Disagree	Strongly disagree
... clearly differentiates between the expectations in the learning outcomes for Ordinary level and Higher level students.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... provides a clear indication of how the assessment is differentiated for Ordinary level and Higher level students.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... provides good guidance to support teachers in differentiating teaching and learning in the classroom.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

You may wish to comment on how this specification could best support differentiation. If so, you may use the space below.

### Learning outcomes

A feature of the draft specification is the description of the student's learning using learning outcomes. Learning outcomes (page 28 of the specification) describe what students should know and be able to do as a result of studying Leaving Certificate Art. The key skills of information processing, communicating, being personally effective, working with others and critical and creative thinking are embedded in the learning outcomes.

Please indicate your level of agreement with the following statements:

The learning outcomes ...

	Strongly agree	Agree	Disagree	Strongly disagree
... are appropriate for students of	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... are clear and understandable for the purposes of planning for teaching and learning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... are clearly linked with the requirements of the assessment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### Research Strand

Students will learn how to become a visual researcher. As part of the research process, they will learn to select a stimulus, choose relevant primary sources and develop, rationalise and contextualise their ideas and work further. The learning outcomes in this strand address the research methods employed within a visual subject, including the recording of these within a visual sketchpad. Learners will have the opportunity to also use their locality, including galleries, museums, architecture, public sculpture and more, for research purposes.

Please indicate your level of agreement as to how appropriate are the learning outcomes in this strand in supporting students' ability to ...

	Strongly agree	Agree	Disagree	Strongly disagree
... look at and use primary sources or examples of significant works of visual culture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... record and document their thoughts, ideas, findings and observations in their sketchpads	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... experiment and interpret what they observe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... develop the work and ideas they are researching	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... be aware of the changing world around them	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... following a process	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

You may wish to comment on the learning outcomes section of the course. If so, you may use the space below.

### Time allocation and the draft specification:

This draft specification has been designed for a minimum of 100 hours class contact time.

You have had a chance to read through the specification and respond to the various sections related to it in this survey. Please use the space below to comment on how you think completion of the draft specification is feasible within the time allowed.

### Assessment

Assessment in education involves gathering and using information about students' learning in order to provide feedback on their progress and achievements. The assessment for certification in Leaving Certificate Art is based on the aim, objectives and learning outcomes of this specification. Assessment for certification is provided for at Ordinary level and Higher level.

Do you think that the assessment components as set out in the draft specification will be effective in assessing students' learning in Leaving Certificate Art?

☐ Yes

☐ No

☐ Unsure

Please tell us why:

### Create Strand

Students will be engaged in the process of making/creating art from conception to realisation using a range of skills and chosen material(s), as appropriate. They will create work based on a starting stimulus, respond to it and develop it as their work progresses.

Please indicate your level of agreement as to how appropriate are the learning outcomes in this strand in supporting students' ability to ...

	Strongly agree	Agree	Disagree	Strongly disagree
... create and make	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... understand and use the art elements and design principles	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... critique their own and other's work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... follow lines of enquiry and decide on realised work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... curate meaningful selections of their own work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... communicate through the realisation/presentation of their work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### Respond Strand

Students need to understand that in Art they can, and do, react to artwork, whether it is their own or another's. They will learn to stand outside of their own work and to reflect on it critically. Students will also learn about and learn from aspects of Visual Culture, which will help to increase their knowledge of Art and so inform their opinions of their work and the work of others.

Please indicate your level of agreement as to how appropriate are the learning outcomes in this strand in supporting students' ability to ...

	Strongly agree	Agree	Disagree	Strongly disagree
... analyse examples of Visual Culture and their own, or other's work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... know and understand the context for their own and other's work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... look at ways to judge impact and value	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... employing critical and personal reflection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... think about and rationalise their process	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### Practical Coursework

From a stimulus, students will generate a body of work that captures their initial ideas, developmental process, and they will realise one artwork. This component will count for 50% of their overall mark.

In your opinion, how effective is this component in assessing ...

	Strongly agree	Agree	Disagree	Strongly disagree
... the student's ability to use the knowledge, concepts and skills developed in their study of Art to produce a realised work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... the student's ability to take an idea from conception to realisation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... the student's ability to maintain a sketchpad where they will record and further develop their ideas and work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... the student's engagement with and understanding of examples of Visual Culture in relation to their own work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... the student's rationale or 'artist's statement' in explaining their ideas, how they developed them, including the selection and use of materials, to create their realised work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Invigilated examination**

From the same stimulus as chosen by the student for their practical coursework, students will realise a second artwork. They will generate this during the invigilated examination. This component will count for 20% of their overall mark.

In your opinion, how effective is this component in assessing ...

	Strongly agree	Agree	Disagree	Strongly disagree
... the student's ability to use the knowledge, concepts and skills developed in their study of Art to produce a second realised work within an invigilated examination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... the student's ability to realise a second piece of work within an invigilated examination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... the student's ability to use, record and further develop a second realised work from their practical coursework within an invigilated examination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... the student's engagement with and understanding of examples of Visual Culture in relation to this second piece of work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... the student's rationale or 'artist's statement' in explaining their ideas, how they developed them, including the selection and use of materials, to create their second realised work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Written component**

The written examination will be made up of a range and balance of question types suited to visual culture and the application of practical knowledge, focusing on a broad understanding of visual culture and requiring students to demonstrate knowledge and understanding, and an ability to apply, analyse, evaluate and respond as appropriate. This component will count for 30% of their overall mark.

In your opinion, how effective is this component in assessing ...

	Strongly agree	Agree	Disagree	Strongly disagree
... recall, knowledge and understanding of art and visual culture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... the application of practice, knowledge and understanding from different areas of the specification to familiar and unfamiliar situations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... critical thinking and the student's ability to analyse and evaluate information and form reasonable and logical arguments based on evidence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... problem-solving skills in relation to visual culture and the practical application of art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... the ability to process information and articulate a personal understanding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

You may wish to comment on the assessment section of the course. If so, you may use the space below.

**Suggestions for improvement**

In your opinion, are there areas of the specification that should be revised?

☐ Yes

☐ No

If yes, please specify which area(s), explain why these changes should be made, and suggest improvements to this area of the specification.

**Thank you**

Thank you for taking the time to complete this questionnaire. Please do not forget to press "Finish" to submit your answers to this survey when you will be given the option to download a PDF version of this survey and your answers. If you have completed a hard copy of this questionnaire, please return it to:

Leaving Certificate Art Consultation,  
NCCA,  
James Finlayson Lane,  
Bottlestown,  
Co. Laois.

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

# Appendix B: Focus Group booklet

## 5. Assessment (40 minutes):

Assessment in education involves gathering and using information about students' learning in order to provide feedback on their progress and achievements. Assessment for certification is provided for at Ordinary level and Higher level.

There are 3 components for assessment:



### Practical Coursework:

From a stimulus, students will generate a body of work that captures their initial ideas, developmental process, and they will realise one artwork. This component will count for 50% of their overall mark.

In your opinion, how effective is this component, as it is stated in the draft specification?



### Invigilated Examination:

From the same stimulus as chosen by the student for their practical coursework, students will realise a second artwork. They will generate this during the invigilated examination. This component will count for 20% of their overall mark.

In your opinion, how effective is this component, as it is stated in the draft specification?



### Written Component:

Students need to understand that in Art they can, and do, react to artwork, whether it is their own or another's. They will learn to stand outside of their own work and to reflect on it critically. Students will also learn about and learn from aspects of Visual Culture, which will help to increase their knowledge of Art and so inform their opinions of their work and the work of others.

In your opinion, how effective is this component, as it is stated in the draft specification?

### Further comments (20 minutes):

Please use the remaining time to revisit any area already discussed or to bring up something not yet discussed that you feel is important.

### THANK YOU

for taking part in this Focus Group.  
A report on the overall consultation will be issued in June.

Please return your name badge as you leave, so that we can reuse it.

## Leaving Certificate Art

### FOCUS GROUP

Ashling Hotel

27th April, 2018

TIME	Focus Group element
11:00 – 11:10	Welcome and Introduction to the Draft Specification
11:10 – 11:25	Keynote by Gary Granville (Chair of the Development Group)
11:25 – 11:30	Allocated groups for the day
11:30 – 12:00	Rationale, Aim, Objectives
12:00 – 12:30	Visual Culture
12:30 – 1:00	The Strands and Learning Outcomes
1:00 – 1:45	LUNCH
1:50 – 2:40	Assessment
2:40 – 2:55	Final thoughts
2:55 – 3:00	Close

NCCA  
National Council for Curriculum and Assessment

## 1. Rationale, Aim and Objectives (30 minutes):

Based on your reading of the Rationale, Aim and Objectives (page 10 of the specification) for Leaving Certificate Art, do you feel that they reflect and elaborate on the purposes for learning in the subject?

Some areas that the Rationale and Aims cover are:

- Encourage students to develop a sense of enjoyment in learning about Art
- Enable students to understand the relevancy of Art to their lives
- Enable students to understand the impact of Art on their own and other world cultures
- Encourage students to appreciate the ethical, social and environmental implications of Art
- Encourage students to appreciate the importance of the contemporary and historical context of Art
- Enable students to build on their knowledge of the language and terminology of Art, both in its disciplines and history
- Encourage students to develop an ability to think creatively and critically
- Enable students to evaluate their own work and that of others
- Encourage students to record their learning and build on it over time
- Encourage students to engage with the world of Art outside of their classroom

## 2. Visual Culture (30 minutes):

Visual Culture	
1 Contemporary period (1960 – present)	1 Historical period (pre-1960)
One period from each of the above must be studied.	
A focus on Irish art must form part of this study and may constitute all or part of one of the above periods.	
This may also be integrated into the student's practical work.	
Ongoing Student Work	
Students will also experience other examples of visual culture relating to their own practical work.	

Visual culture (page 22 of the specification) encompasses the broad spectrum of knowing and understanding aspects of cultures that have been expressed visually either in the past or in recent modern or contemporary society, the ideas that underpin them and the medium and/or discipline of art they have been expressed in or through.

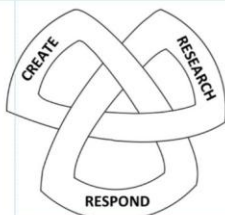
By studying Visual Culture, students will learn the critical and visual language skills needed to discuss, understand and visually analyse artworks.

Please discuss the approach and the structure of Visual Culture as it is outlined in the draft specification for Leaving Certificate Art.

## 3. Strands and Learning Outcomes 30 minutes:

The three strands of Leaving Certificate Art are: Research, Create and Respond.

A feature of the draft specification is the description of the student's learning using learning outcomes. Learning outcomes (page 28 of the specification) describe what students' should know and be able to do as a result of studying Leaving Certificate Art. The key skills of information processing, communicating, being personally effective, working with others and critical and creative thinking are embedded in the learning outcomes.



Research Strand	Create Strand	Respond Strand
Students will learn how to become a visual researcher. As part of the research process, they will learn to select a stimulus, choose relevant primary sources and develop, rationalise and contextualise their ideas and work further.	Students will be engaged in the process of making/creating art from conception to realisation using a range of skills and chosen material(s), as appropriate. They will create work based on a starting stimulus, respond to it and develop it as their work progresses.	Students need to understand that in Art they can, and do, react to artwork, whether it is their own or another's. They will learn to stand outside of their own work and to reflect on it critically. Students will also learn about and learn from aspects of Visual Culture, which will help to increase their knowledge of Art and so inform their opinions of their work and the work of others.

4. Lunch - 1:00 - 1:45

