



**NCCA**

An Chomhairle Náisiúnta  
Curaclaim agus Measúnachta  
National Council for  
Curriculum and Assessment

# Junior Cycle Visual Art Classroom-Based Assessment 2: From Process to Realisation Example of Student Work 04

June 2022

# Junior Cycle Visual Art: CBA 2

## Example of Student Work 04

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**Strand:** Art

**Theme:** My Environment

### Learning outcomes:

#### CRAFT Students should be able to:

- 2.3 reflect on their own, or another's, craftwork through the use of critical and visual language.
- 2.4 show they can use their drawings to observe, record and analyse.
- 2.5 develop their ideas for craftwork through drawing.
- 2.11 research the use of art elements and design principles in historical and contemporary craftwork from their own and other cultures.
- 2.15 justify the choice of media in their own or others' craftwork.

#### ART Students should be able to:

- 1.3 critique an artwork using critical and visual language.
- 1.4 demonstrate how they use drawing to observe, record and analyse the human figure and the world around them.
- 1.6 use drawings to communicate their personal outlook or understanding.
- 1.8 discuss examples of historical and contemporary visual art.
- 1.15 critique the choice of media in their own or others' artwork.

### Task

Students researched and explored the themes for CBA2 using a variety of media.

### Background

Students had completed the Design Strand in CBA1. For CBA2, the students were exploring, researching and experimenting within the Art and Craft strands. The students chose primary sources that related to their chosen themes and explored their ideas using a variety of media, techniques and research. They presented their work to the class and engaged in and recorded the peer feedback they received. This feedback will further aid the development of the ideas for the work involved in the final assessment.

## C.B.C 2 Ideas

- Using a variety of art materials and media
- Primary sources *use not necessarily*
- writing explanation *marker is very like biro printing*
- Use different coloured paper to try pencil vs pen
- Reflecting and evaluating ideas
- Artist's work (analyse the artist's work)
- try smudging chalk
- try clearing backgrounds
- Different compositions
- try looking at primary sources in a different angle
- ~~Reflect and~~ Experiment with new media *different*



Big / small



Young / old



cheap / poor

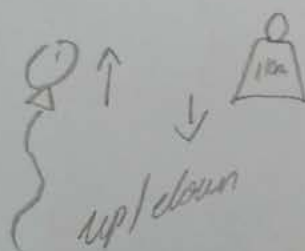


Rich / poor



cheap / expensive

dark / light



up / down

Contrasts  
(Opposites)

hungry / calm

lonely / ~~happy~~ / happy

sad / happy



feelings

love / hate



hot / cold \*

heavy / light



Rough / smooth

striped / plain



patterns

patchy dots

positive / negative

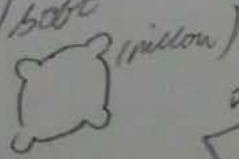
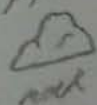
black and white

critical / illusions

+ plus / times \*

- minus / divide

hard / soft



dirty / clean

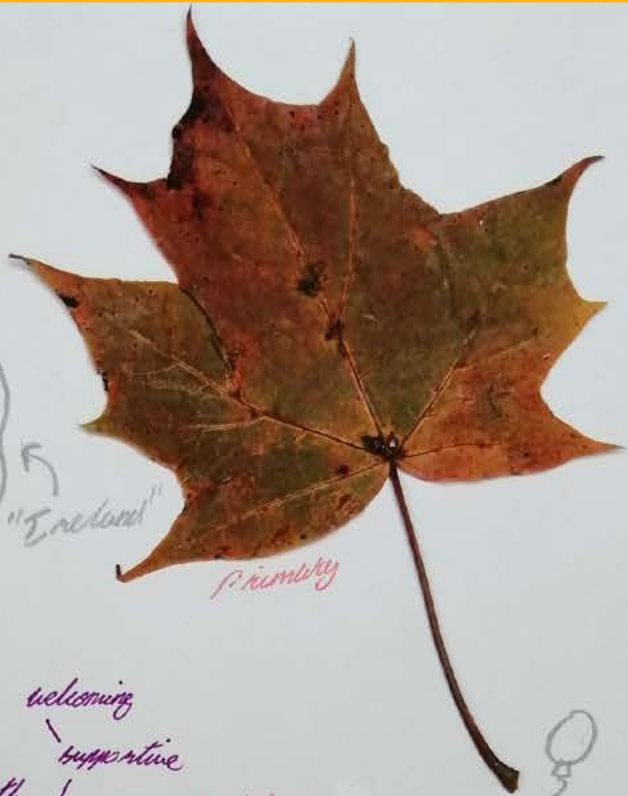


fast / slow





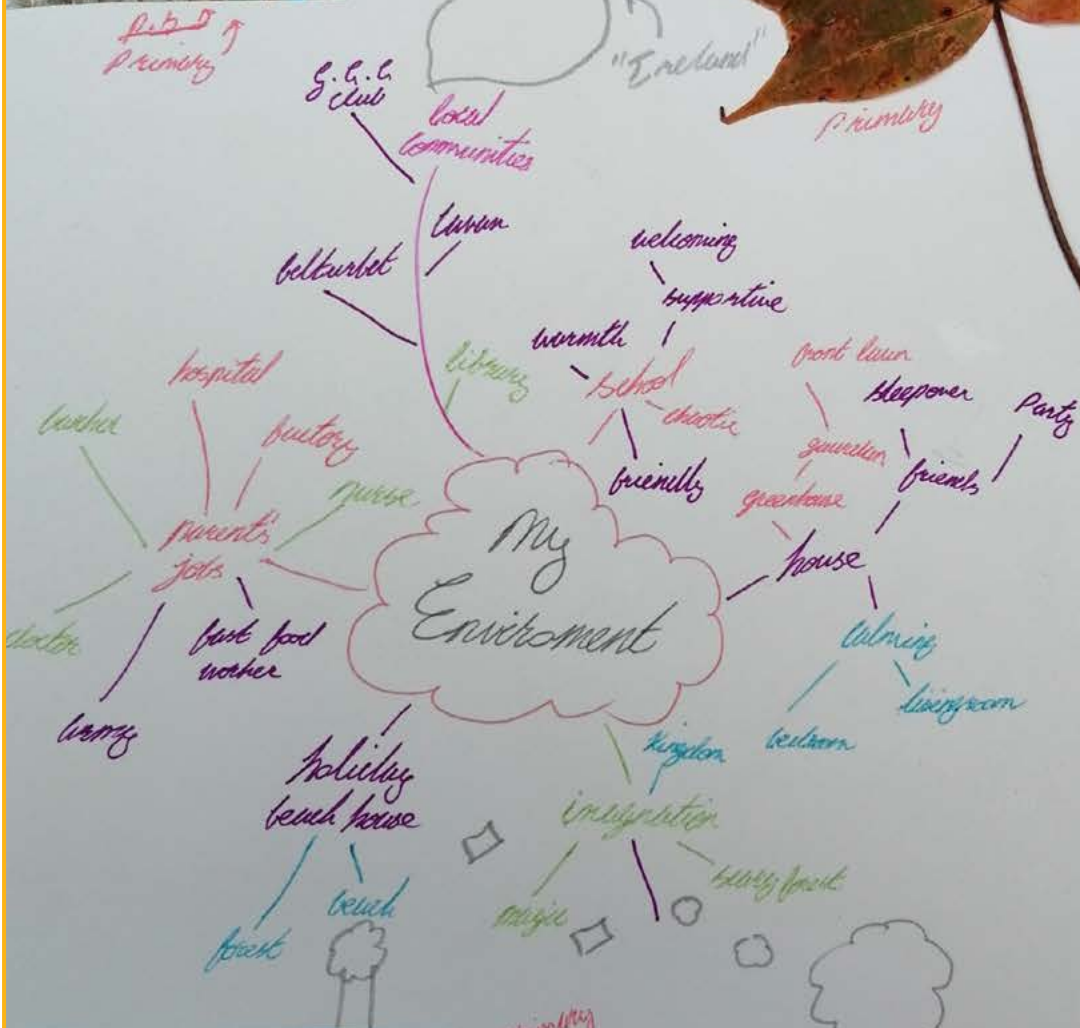
Primary  
Primary



Primary



"England"



Holidays



Primary





**lumie**  
life made bright

Wake up with a gradual sunrise that boosts mood and energy. At bedtime, drift off to sleep with a gradual sunset.

NEW TO  
KATALONIA

1 €120,00  
Lumie Bodyclock Glow 150 Wake Clock 20, 30 or 45-minute sunrise realistic colours, 10 sleep/wake Tap control snooze, Light-sensor display, Bedside light.



AVAILABLE IN  
VARIOUS  
SIZES AT



# The deal that was: quotes on the failed Brexit

"On a couple of issues some differences do remain which require further negotiation and consultation and those will continue. But we will reconvene before the end of the week and I am also confident that we will conclude this positively."

Prime Minister Theresa May

"We have been very clear. Northern Ireland must leave the EU on the same terms as the rest of the United Kingdom. We will not accept any form of regulatory divergence which separates it economically or politically."

Prime Minister Theresa May

It would have worked for the...  
cessed in the north...  
case best from abattoirs that is pro-

...an Irish Sea border, it equally didn't...  
...cal difficulties for the DUP in accepting...  
...for both Northern Ireland and the Republic of Ireland is with Britain. Therefore, as well as the well-reported political difficulties for the DUP in accepting an Irish Sea border, it equally didn't

*Line drawing of big leaf*

...leaf and stem with...  
...th (sprouting) on the...  
...ss within a number of...  
...s by spores causes...  
...oticeable as dark

...er. Give at...  
...least 3li-...  
...tres within...  
...three...  
...hours of...  
...in...  
...It is...  
...also...  
...neces-

...when temperature hits 0...  
...Calves older than three...  
...weeks of age are more robust...  
...and don't feel the cold until...  
...about 0°C. When the tem-...  
...perature drops to zero, lift milk...  
...replacer levels by 100g/day...  
...and by a further 100g/day for...  
...each 10°C drop below zero,"...  
...advised Cairnora.

## Draughts

High moisture levels and draughts will dramatically increase the susceptibility of

hi...  
e...  
w...  
ut...  
Ca...  
impo...  
jacket...  
"Calf...  
breathabl...  
resistant...  
machine wa...  
adjustable s...  
with low ma...  
advised

## Computerised Feeding

### Monitor their milk intake each day, every day, to

Choice of two German manufactured machines - Foster Technik and...  
Robust machines, lasting up to 20 years, with stainless steel fabrication and parts throughout.  
NEW Volac calf feeding systems capable of feeding 120 calves feeding up to four calves simultaneously.  
Volac Ireland, Volac House, Church Street...  
Phone: 00 353 494 334 755. Local No: 01 453 8888

A Brexit deal on Irish looked on Monday morning but unraveled by mid-afternoon. Phelim O'Neill reflects on what happened

...ster in...  
The DUP position was that - they would not accept Northern Ireland leaving the EU on different terms from the rest of the UK. It was understood the proposed deal included provision for "regulatory alignment" between Northern Ireland and the Republic of Ireland in the event that a wider deal wasn't reached in the negotiations between the UK and EU.

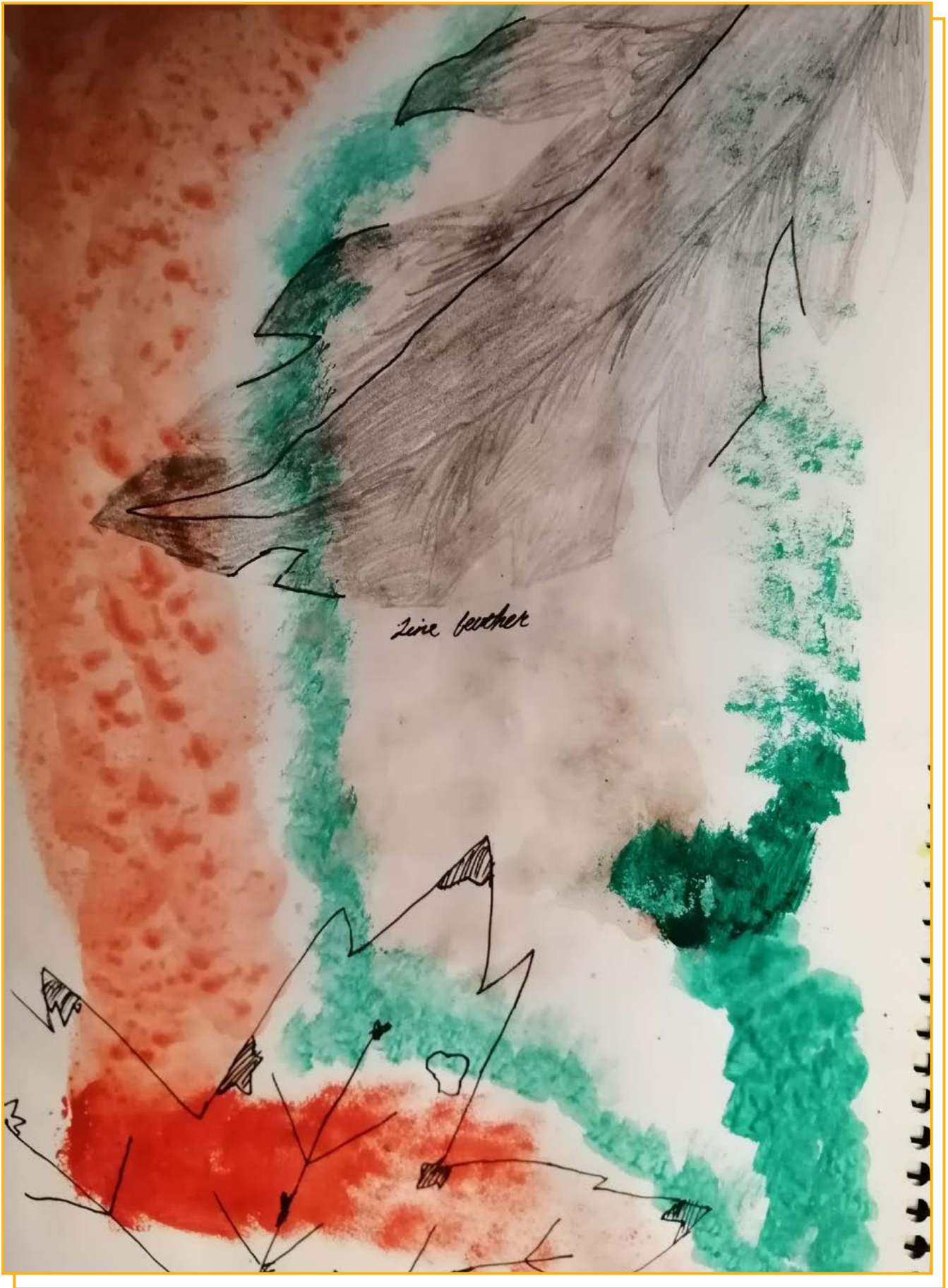
...plus lambs, almost half of Northern Ireland's production, that go on for processing and onward trade to Britain and the continent and would have facilitated the trade in milk that is collected from Northern Ireland farms for creameries in the south. This is over a third of all milk that is produced in the north.

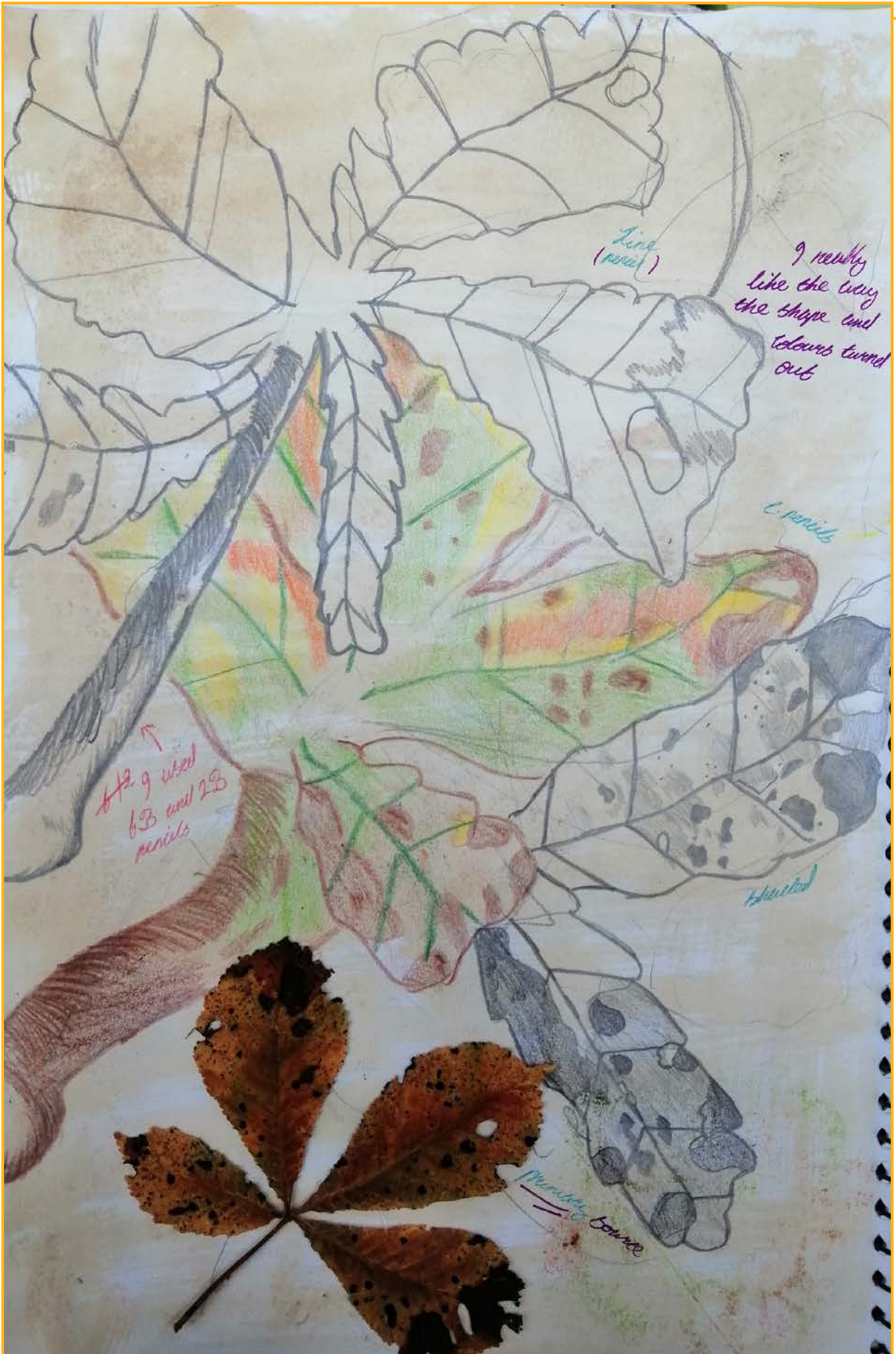
...arrange...  
of the UK...  
75% of their trade...  
conducted with...  
addition, trade...  
is a very small part...  
from the Republic of Ireland...  
exports to Britain account for

*I'd turned...  
drawing line...  
into the best...  
on paper or...  
point*

...what would this deal have meant?  
...that takes care of north-south...  
...line for farmers...  
...would be...







TEACHER ANNOTATION: Visual and written annotations are evident throughout the work.



9m pencil

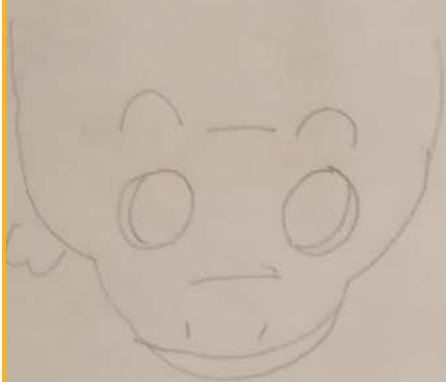


I really am happy  
 with this this oil pastel  
 and the way this  
 turned out - the quality of oil pastel, one  
 charcoal pencil

↑  
 per  
 ↓

Charcoal pencil

per

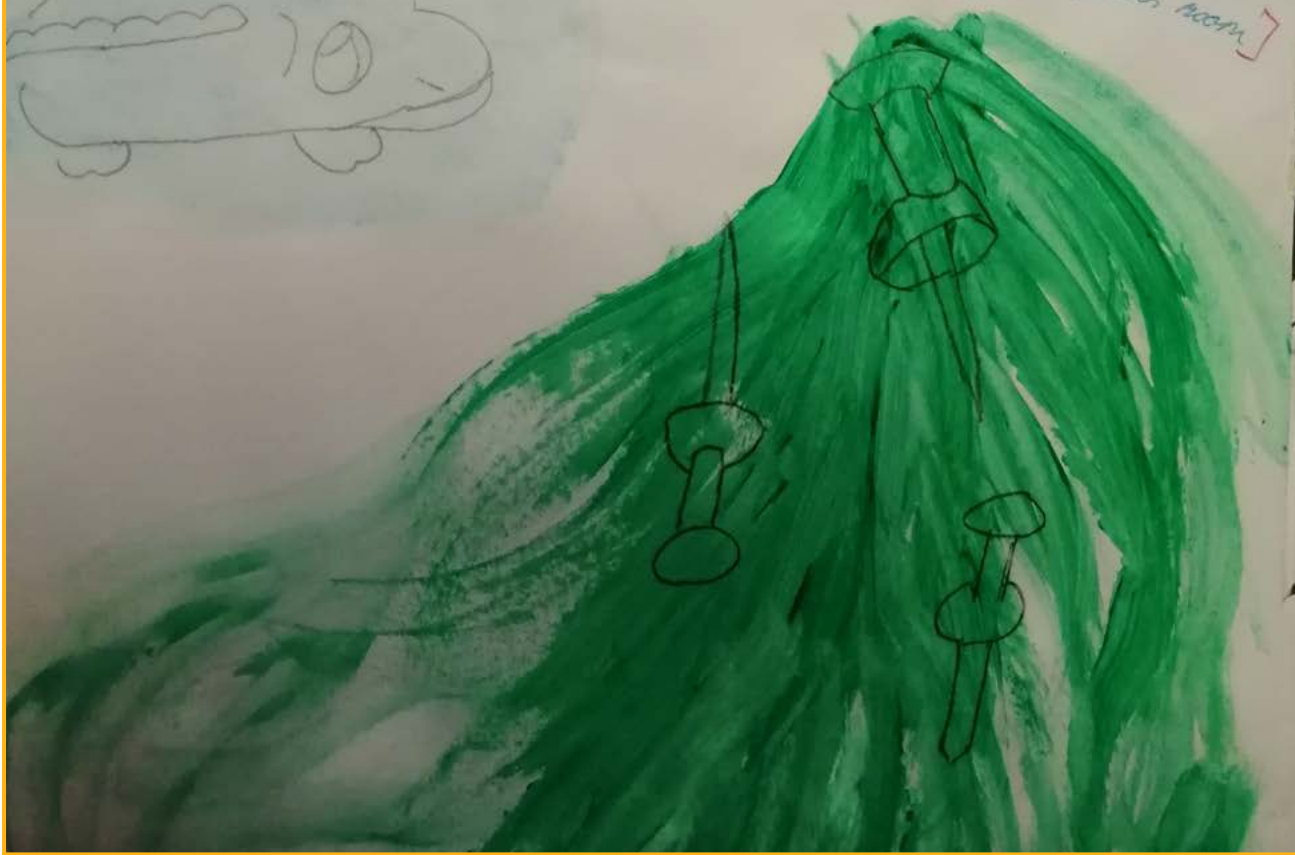


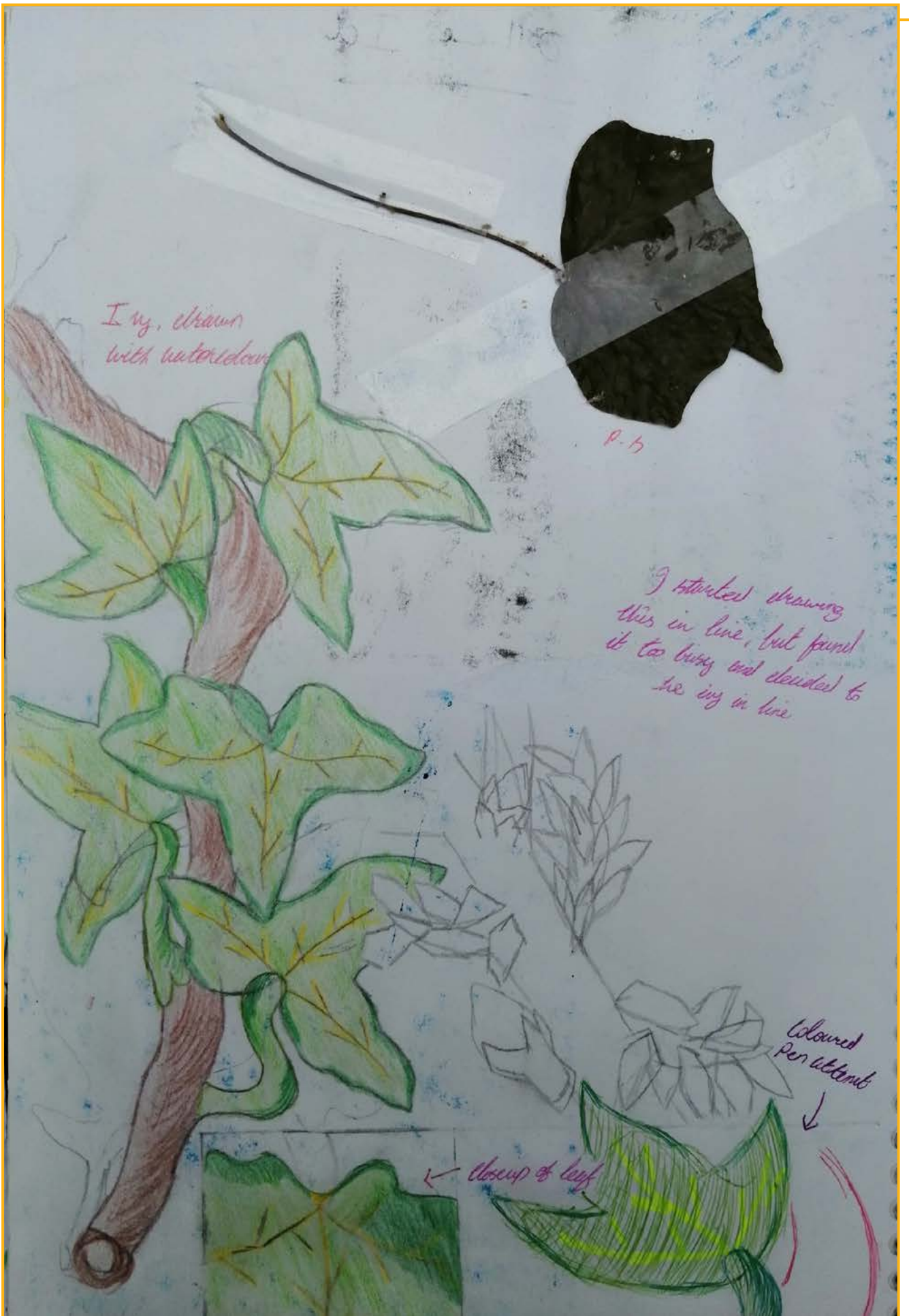
Other Ideas  $\rightarrow$  Line Drawings  
[My Environment]

Watercolor, ~~colored paper~~  
and a cuddly toy  
[Front and side view]



Use green paint with water  
[and pins, from Dad's room]





**TEACHER ANNOTATION:** The student showed confidence in drawing and this evolved into exploring lino printing where the student demonstrated evidence of the skills and techniques required in their experimental trial pieces.



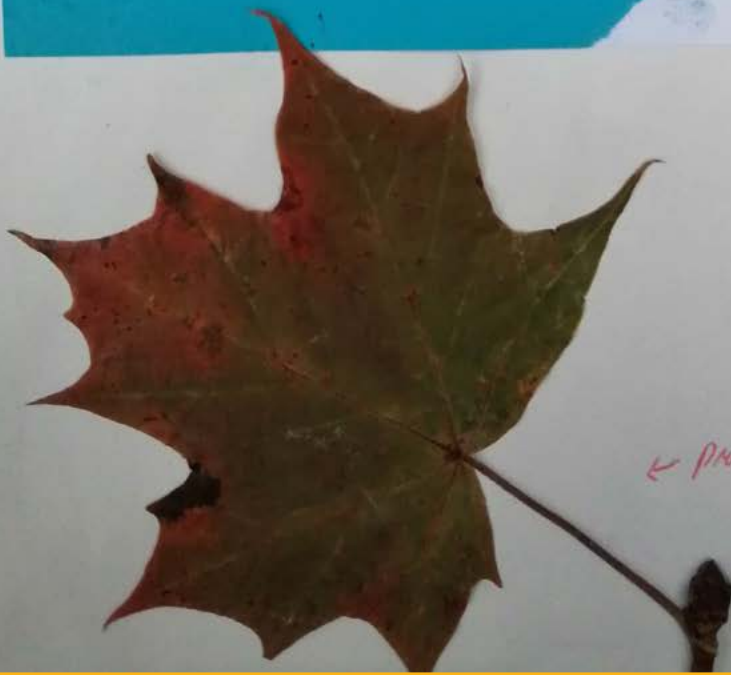
I used first lines of  
mark making to add texture

↑  
I did not have  
enough ink on the  
roller, so it  
came out "patchy"

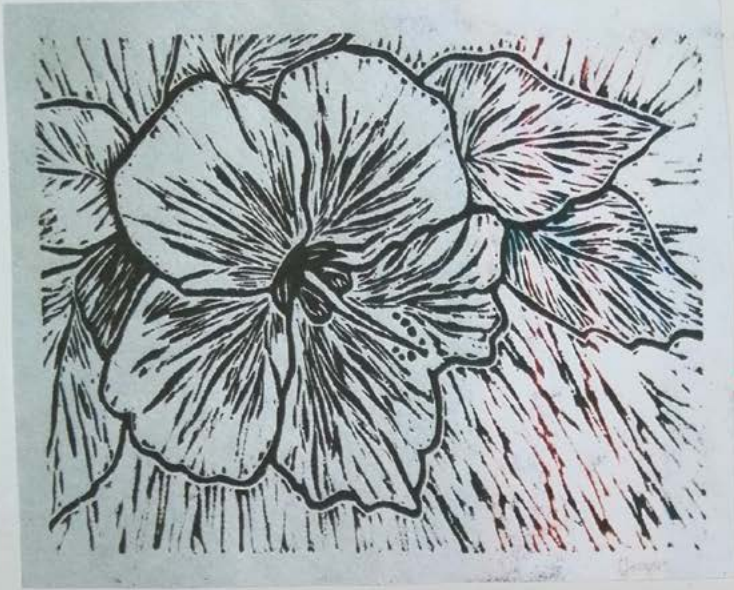
Block  
Colour  
Block  
Colour







← Primary



✓ Samara Juegler  
"Exotic Black and White  
Hibiscus Flower"

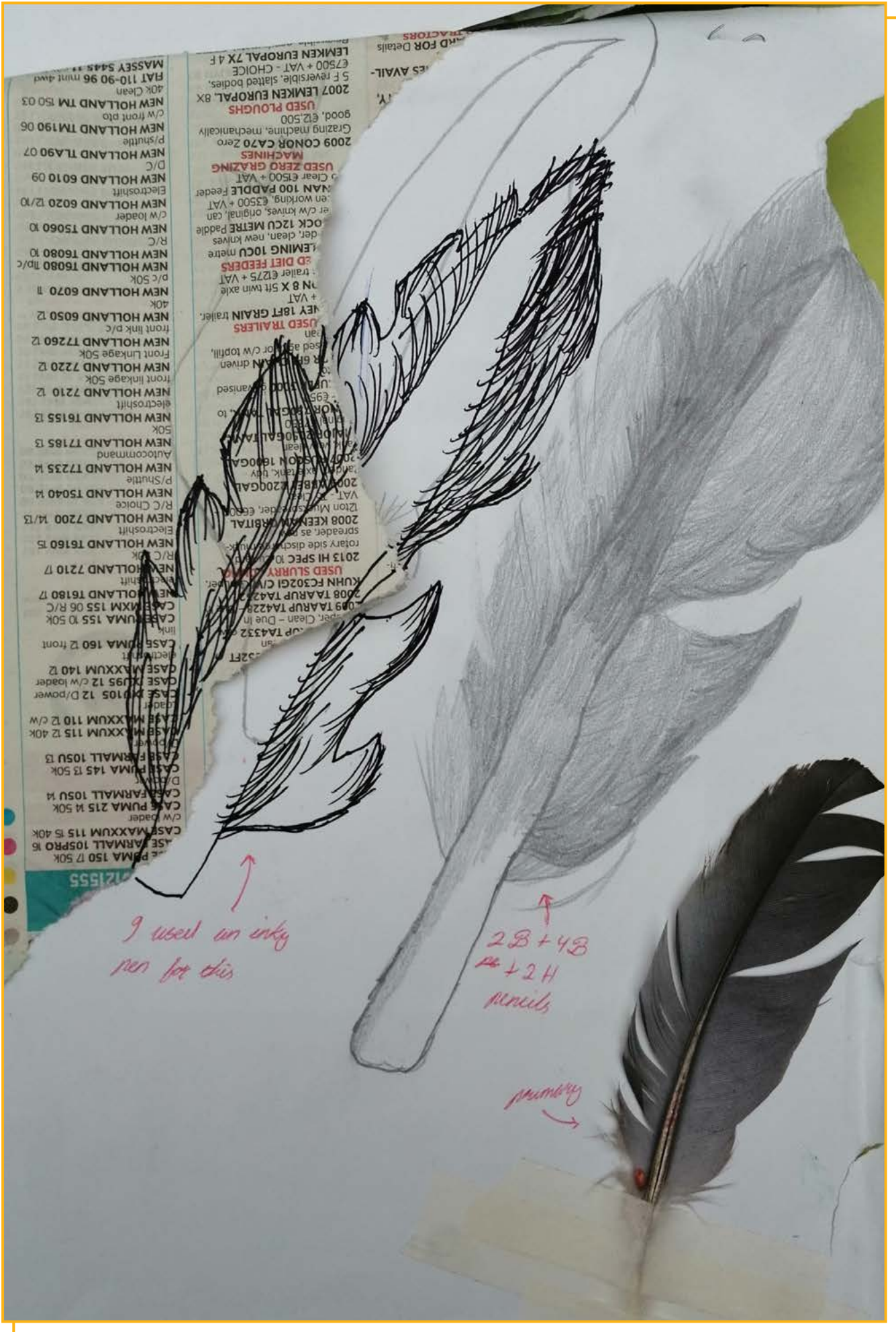
I chose this artwork work  
because it relates to my  
mark making on my lino

Block colour



↶ Keren Smith - Lino Print

I also chose this lino print because it is  
quite similar to the block colour on my lino



CASE PUMA 150 17 50K  
 CASE FARMALL 105PRO 16  
 CASE MAXXUM 115 15 40K  
 CASE PUMA 215 14 50K  
 CASE FARMALL 105U 14  
 CASE PUMA 145 13 50K  
 CASE FARMALL 105U 13  
 CASE MAXXUM 115 12 40K  
 CASE MAXXUM 110 12 C/W  
 CASE P10105 12 D/pover  
 CASE T1095 12 C/W loader  
 CASE MAXXUM 140 12  
 CASE PUMA 160 12 front  
 CASE PUMA 155 10 50K  
 CASE MAXM 155 06 R/C  
 NEW HOLLAND 16180 17  
 NEW HOLLAND 16180 17  
 ELECTROSHIFT  
 NEW HOLLAND 7210 17  
 NEW HOLLAND 7210 17  
 R/C 50K  
 NEW HOLLAND 16160 15  
 NEW HOLLAND 16160 15  
 ELECTROSHIFT  
 NEW HOLLAND 7200 14 13  
 NEW HOLLAND 7200 14 13  
 ELECTROSHIFT  
 NEW HOLLAND 7200 14 13  
 R/C Choice  
 NEW HOLLAND 7200 14 13  
 P/SHUTTLE  
 NEW HOLLAND 7235 14  
 NEW HOLLAND 7235 14  
 AUTOCOMMAND  
 NEW HOLLAND 7185 13  
 NEW HOLLAND 7185 13  
 50K  
 NEW HOLLAND 76155 13  
 NEW HOLLAND 76155 13  
 ELECTROSHIFT  
 NEW HOLLAND 7220 12  
 NEW HOLLAND 7220 12  
 FRONT LINKAGE 50K  
 NEW HOLLAND 7220 12  
 NEW HOLLAND 7260 12  
 NEW HOLLAND 7260 12  
 FRONT LINK P/C  
 NEW HOLLAND 6050 12  
 NEW HOLLAND 6050 12  
 40K  
 NEW HOLLAND 6070 11  
 NEW HOLLAND 6070 11  
 P/C 50K  
 NEW HOLLAND 16080 10/C  
 NEW HOLLAND 16080 10/C  
 R/C  
 NEW HOLLAND 15060 10  
 NEW HOLLAND 15060 10  
 C/W loader  
 NEW HOLLAND 6020 12/10  
 ELECTROSHIFT  
 NEW HOLLAND 6010 09  
 NEW HOLLAND 6010 09  
 D/C  
 NEW HOLLAND 1A90 07  
 NEW HOLLAND 1A90 07  
 P/SHUTTLE  
 NEW HOLLAND TM190 06  
 NEW HOLLAND TM190 06  
 C/W front pto  
 NEW HOLLAND TM 150 03  
 NEW HOLLAND TM 150 03  
 40K Clean  
 PAT 110-90 96 front dwd  
 MASSEY 5445 11

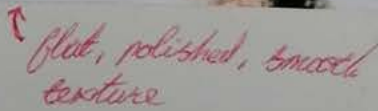
CASE PUMA 150 17 50K  
 CASE FARMALL 105PRO 16  
 CASE MAXXUM 115 15 40K  
 CASE PUMA 215 14 50K  
 CASE FARMALL 105U 14  
 CASE PUMA 145 13 50K  
 CASE FARMALL 105U 13  
 CASE MAXXUM 115 12 40K  
 CASE MAXXUM 110 12 C/W  
 CASE P10105 12 D/pover  
 CASE T1095 12 C/W loader  
 CASE MAXXUM 140 12  
 CASE PUMA 160 12 front  
 CASE PUMA 155 10 50K  
 CASE MAXM 155 06 R/C  
 NEW HOLLAND 16180 17  
 NEW HOLLAND 16180 17  
 ELECTROSHIFT  
 NEW HOLLAND 7210 17  
 NEW HOLLAND 7210 17  
 R/C 50K  
 NEW HOLLAND 16160 15  
 NEW HOLLAND 16160 15  
 ELECTROSHIFT  
 NEW HOLLAND 7200 14 13  
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 R/C Choice  
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 NEW HOLLAND 7185 13  
 50K  
 NEW HOLLAND 76155 13  
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 NEW HOLLAND 6070 11  
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 C/W loader  
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 NEW HOLLAND TM190 06  
 NEW HOLLAND TM190 06  
 C/W front pto  
 NEW HOLLAND TM 150 03  
 NEW HOLLAND TM 150 03  
 40K Clean  
 PAT 110-90 96 front dwd  
 MASSEY 5445 11

I used an ink  
 pen for this

2B + 4B  
 H + 2H  
 pencils

feather

Green Nuts  
Louis Comaau



# Leaves Mary Gibbs

Primary/Secondary  
colours

Subject matter  
Proportion/Scale  
Here the leaves

Contemporary (watercolour)

flat tone

Complementary  
colours



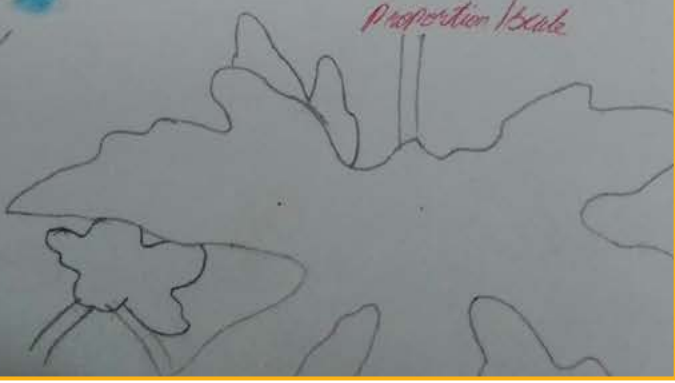
Pattern

Overlapping

Contrast

vivid/vibrant  
warm and cold  
colours

Proportion/Scale





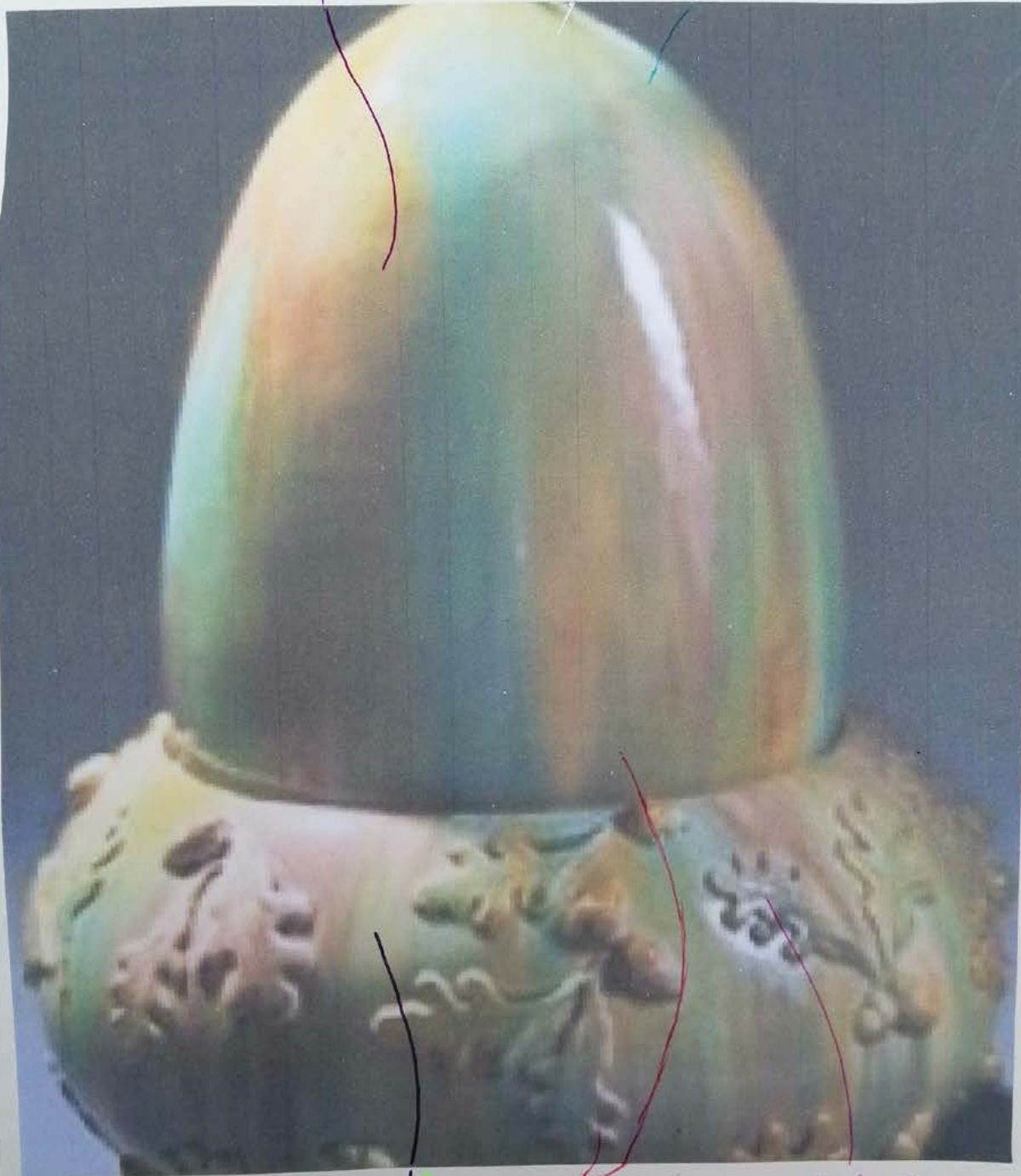
**TEACHER ANNOTATION:** There is a variety of research into visual culture, which aided the student's concepts and design ideas for their explorations into their pottery and lino experimental pieces.

Warm colours

Cool colours

polished, smooth  
shiny, glossy

3D  
Acrylic  
(dry)



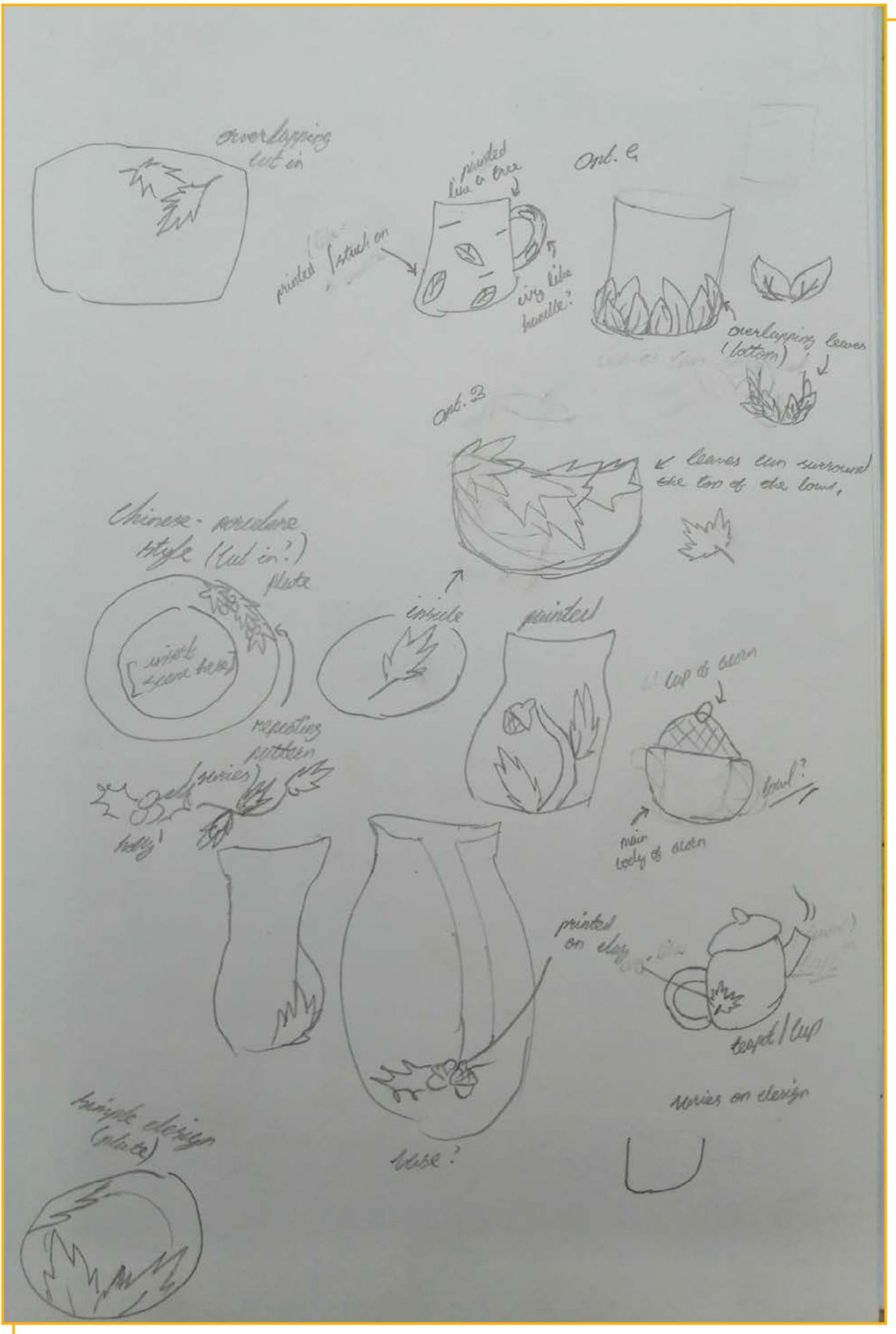
Primary  
Secondary

Proportion  
/ scale  
☐ ☐

texture? cut

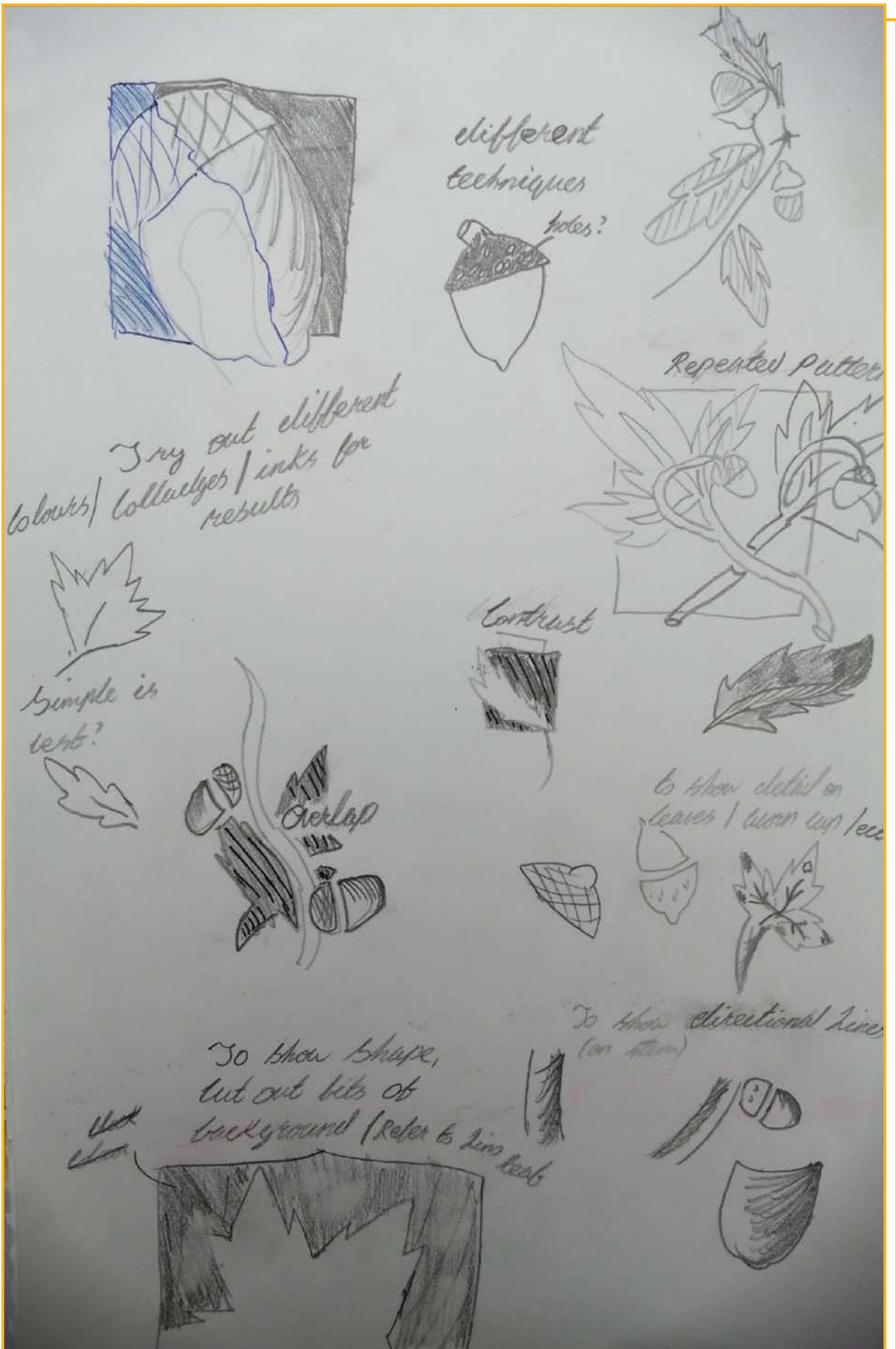
This artwork is  
named Kate Malone

she works with  
ceramics & glaze



TEACHER ANNOTATION: Visual and written annotations are evident throughout the work.



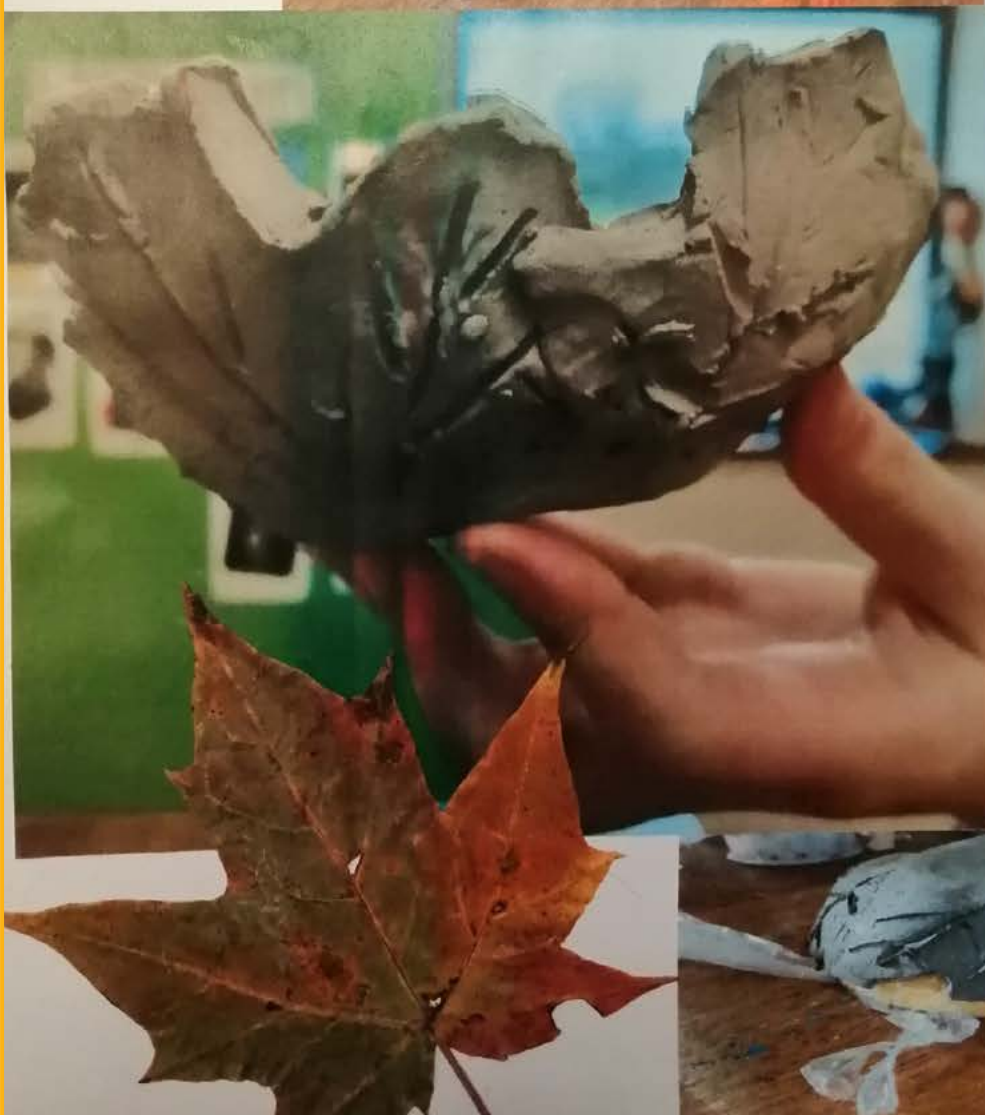


**TEACHER ANNOTATION:** The student generated many sketches showing reflection, process and evaluation of ideas.

Clay POTTERY.  
Work in progress



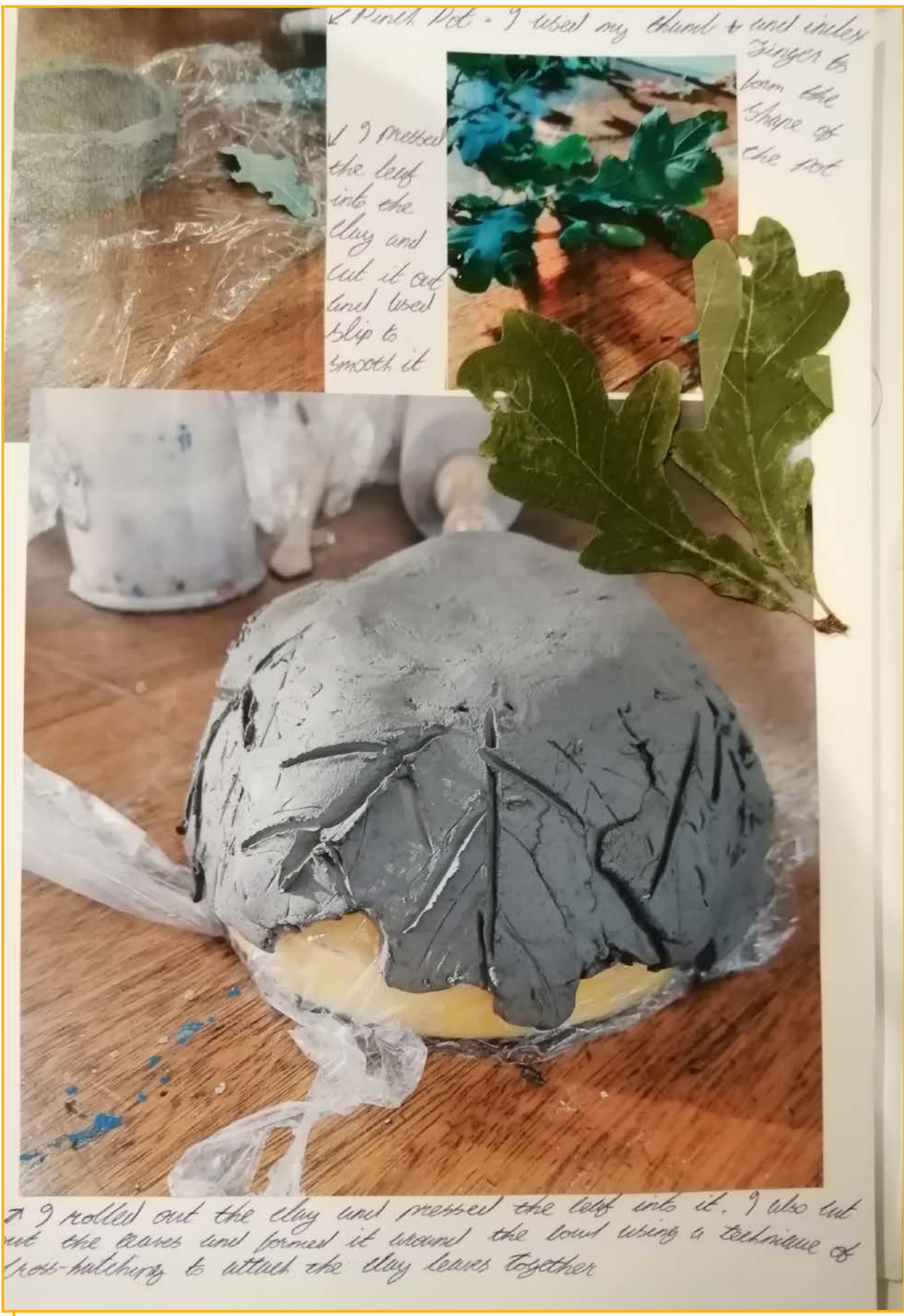
work in  
Progress:



↳ I like this  
because of how  
the shape turned  
out.

I also like the  
texture on the  
leaves.





Pinch Pot - I used my thumb & index finger to form the shape of the pot

I pressed the leaf into the clay and cut it out and used slip to smooth it

I rolled out the clay and pressed the leaf into it. I also cut out the leaves and formed it around the bowl using a technique of cross-hatching to attach the clay leaves together

**TEACHER ANNOTATION:** The student also explored the craft of pottery, in particular hand building techniques such as pinch pot and moulding. They referred directly to the use of the primary sources as inspiration for form and decoration for their trial clay pieces.

## Teacher annotations using the success criteria

The annotations capture observations by the teacher, using the features of quality, with a view to establishing the level of achievement this work reflects. The annotations and judgments were confirmed by a Quality Assurance group, consisting of practising teachers and representatives of the NCCA, the Inspectorate, the State Exams Commission and the Junior Cycle for Teachers support service.

### Teacher annotations

The student explored their chosen theme “My Environment” using primary sources and a variety of media. There is good use of the art elements and design principles in the observational drawings, colour studies and design ideas for trial pottery and lino experiments

The student showed confidence in drawing and this evolved into exploring lino printing where the student demonstrated evidence of the skills and techniques required in their experimental trial pieces

The student also explored the craft of pottery, in particular hand building techniques such as pinch pot and moulding. They referred directly to the use of the primary sources as inspiration for form and decoration for their trial clay pieces

Visual and written annotations are evident throughout the work

There is a variety of research into visual culture, which aided the student’s concepts and design ideas for their explorations into their pottery and lino experimental pieces

The student generated many sketches showing reflection, process and evaluation of ideas.

Visual and critical language was evident from the student during the peer feedback. This was reflected upon and recorded to aid further development for the final assessment.

Overall judgement:  In line with expectations