



An Roinn Oideachais  
agus Scileanna

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# Junior Cycle Visual Art

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# Introduction to junior cycle

Junior cycle education places students at the centre of the educational experience, enabling them to actively participate in their communities and in society, and to be resourceful and confident learners in all aspects and stages of their lives. Junior cycle is inclusive of all students and contributes to equality of opportunity, participation and outcome for all.

The junior cycle allows students to make a greater connection with learning by focusing on the quality of learning that takes place, and by offering experiences that are engaging and enjoyable for them, and are relevant to their lives. These experiences are of a high quality: they contribute directly to the physical, mental and social wellbeing of learners; and where possible, provide opportunities for them to develop their abilities and talents in the areas of creativity, innovation and enterprise. The junior cycle programme builds on students' learning to date and actively supports their progress; it enables them to develop the learning skills that will assist them in meeting the challenges of life beyond school.

# Rationale

Visual Art is a subject that promotes teaching and learning through art, craft and design. For adolescents and young adults, this involves becoming familiar with and applying the elements of art and principles of design, and the knowledge and skills associated with these processes, their histories and their contemporary practices. Visual Art also recognises and rewards a number of different forms of intelligence, including emotional intelligence; it develops personal qualities of expression and empathy.

Visual Art encompasses art, craft and design and involves practical work in a wide range of media leading to a specific outcome, e.g. an artwork, a design, architectural study, an installation or an event. Making art develops the learner's imagination through developing an idea or concept and allows them to exercise personal responsibility for specific tasks.

Visual Art is ambiguous; there is no single 'correct answer' in Visual Art: The subject promotes divergent thinking and develops the learner's ability to interpret, make judgements and express opinions on a work. It also promotes respect for the work and the opinions of others.

Visual Art is concerned with the personal, cognitive and physical fulfilment of the learner in both the present moment - producing work that gives personal pleasure and reward in the short-term, as well as in preparation for longer-term, more distant goals.

The qualities that Visual Art develops are crucial components of the rounded general education that all young people should experience. These personal characteristics and attributes include creativity, critical judgement, working with others or working individually, providing and receiving constructive criticism, and respecting differences.

Visual Art provides the learner with a space within which it is safe to experiment, to fail and to learn. It allows learners to collaborate on ideas and work. It facilitates and encourages the questions a learner may raise in travelling a path that may not lead to an anticipated outcome or that may produce a different outcome to what was planned. It gives them the capacity to understand and to express ideas, feelings and opinions: both their own and those of others.

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## Junior Cycle Visual Art

### Rationale

Contemporary culture is highly visual. Visual literacy is an essential requirement of active citizenship. It enhances the young person's ability to interpret, critique and decode visual messages. The capacity to engage in critical thinking in the art class fosters the young person's competence and confidence in responding to and engaging with the visual culture of the contemporary world and with the natural and built environments. It opens their minds to the traditions and values of other cultures and influences. Visual literacy and the ability to appreciate visual culture adds to the wealth of learning available through historical artefacts and to an understanding of the evolution of works of art, craft or design across the development of human society.

In Visual Art, students build on the progress and skills they have already achieved in primary school in order to help them further improve. Students of the subject will develop the transversal skills, such as creativity, collaboration, ability to question, risk-assessment, problem identification, problem-solving and management of their own emotions; skills that form a natural learning mechanism that can enhance their own development. Students learn how best to use traditional and contemporary technologies for both creative and operational purposes. All these skills and dispositions are key to future learning in senior cycle, higher education and also in the world of work.

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# Aim

Visual Art at junior cycle aims to provide the student with a set of personal attitudes and qualities as well as skills and processes and a sense of the aesthetic.

Through practical engagement in the areas of art, craft and design students will develop self-confidence, inquisitiveness, imagination, and creativity. They will also develop authentic, real-world problem-solving capacities and the capacity to work over time, as an individual and in groups, on the design and execution of artistic and aesthetic tasks.

Within the safe space of the art class, students will experience the authentic visual art processes of imagining, investigating, experimenting, making, displaying and evaluating. They will sometimes fail, and learn that failure can often be a hugely positive learning experience. Students will develop the knowledge, skills and understanding necessary to produce and to engage with authentic and original art, craft and design work. In so doing, they will begin to develop the visual literacy, critical skills and language necessary to engage with contemporary culture. This will further contribute to the students' understanding of the rich and diverse roles of art, craft and design in historical and contemporary societies and cultures.

# Overview: Links

The tables on the following pages show how Visual Art is linked to central features of learning and teaching outlined in the Framework for Junior Cycle (DES, 2015).

**Table 1: Links between junior cycle Visual Art and the statements of learning**

## STATEMENTS OF LEARNING

The statement	Examples of relevant learning
SOL 3: The student creates, appreciates and critically interprets a wide range of texts <sup>1</sup> .	Students will demonstrate their knowledge and understanding of visual culture to create and critique their role in the development of their own or others' work in art, craft or design.
SOL 4: The student creates and presents artistic works and appreciates the process and skills involved.	Students will create finished pieces of art, craft and design work capturing and presenting the processes and decisions they made through using their Visual Art sketchpad.
SOL 8: The student values local, national and international heritage, understands the importance of the relationship between past and current events and the forces that drive change.	Students, through their own creative ideas and work, will demonstrate that their Visual Art work can be used to reflect the needs, hopes and ideals of their wider communities or society as a whole.
SOL 20: The student uses appropriate technologies in meeting a design challenge.	Students will decide on and be able to justify their use of appropriate traditional or modern technologies or new media in their work, based on their learning experiences.
SOL 21: The student applies practical skills as she/he develops models and products using a variety of materials and technologies.	Students will demonstrate the acquisition and development of their own, personal artistic skills through their drawings, processes and finished pieces of work in art, craft and design.
SOL 23: The student brings an idea from conception to realisation.	Students demonstrate that they understand and can apply different processes and methods in creating artworks, craft pieces and finished design solutions.

<sup>1</sup> The definition of texts includes all products of art, craft, or design as well as oral language, written texts, audio, music, tactile, electronic and digital.

## Key Skills

In addition to their specific content and knowledge, the subjects and short courses of junior cycle provide students with opportunities to develop a range of key skills. Figure 1 below illustrates the key skills of junior cycle. There are opportunities to support all key skills in this course but some are particularly significant.

**Figure 1: The elements of the eight key skills of junior cycle**



Table 2 identifies some of the elements that are related to learning activities in Visual Art. Teachers can also build many of the other elements of particular key skills into their classroom planning.

**Table 2: Examples of links between junior cycle Visual Art and key skills**

<b>Key skill</b>	<b>Key skill element</b>	<b>Student learning activity</b>
Being creative	Exploring options and alternatives	Students experience and experiment with visual art processes such as observing, imagining, making and investigating through a wide range of media including digital methods.
Being literate	Expressing my ideas clearly and accurately	Students demonstrate through conversations, discussions, and presentations of and about their work or the work of others that they understand and can interpret the artistic processes involved.
Being numerate	Developing a personal disposition towards investigating, reasoning and problem-solving	Students develop their ideas and work using their knowledge, skills and personal experiences, e.g. measuring and estimating materials for three-dimensional work.
Communicating	Performing and presenting	Students present a range of explorations from their work that best describes and supports their ideas and finished work in a variety of ways, e.g. exhibition, installation, performance art, e-Portfolio, Visual Art sketchpad.
Managing information and thinking	Thinking creatively and critically	Through observational drawing, students learn to record and analyse what they see, either as an end in itself or for use in developing work.
Managing myself	Being able to reflect on my own learning	Students, through the development of their own work, reflect on their artistic choices and decisions both at the time of creation and at the end of the process itself.
Staying well	Being safe	Students, within the safe space of the art class, can explain, use and understand appropriate content, tools and materials in an ethical and responsible way.
Working with others	Contributing to making the world a better place	Working collaboratively within a cultural context and with members of their wider community, students use their artistic skills to improve the spaces they inhabit for all.

# Overview: Course

The specification for junior cycle Visual Art focuses on the students' practical and cognitive engagement with art. Students will be enabled to progressively improve their skills as an artist/craftsperson/designer in a space that is safe for them to explore ideas and diverse processes both creatively and imaginatively. This can be achieved through the interconnected strands of the disciplines of art, craft and design. A student will experience learning in each of these three strands as they progress through their junior cycle.

**Figure 2: The strands of junior cycle Visual Art**

## Visual Art

**Art**, or fine art, is the expression of creative skill in a visual form. It emphasises ideas, feelings and visual qualities through imaginative and/or technical skill. Apart from the creation of artworks, fine art also encompasses the study of art through appreciation and critical discussion.

**Craft** is the application of a range of particular artistic skills and knowledge to produce artefacts of aesthetic worth. With an emphasis on processes and materials, the artefacts created may represent either traditional crafts or a more individual approach by the craftsperson.

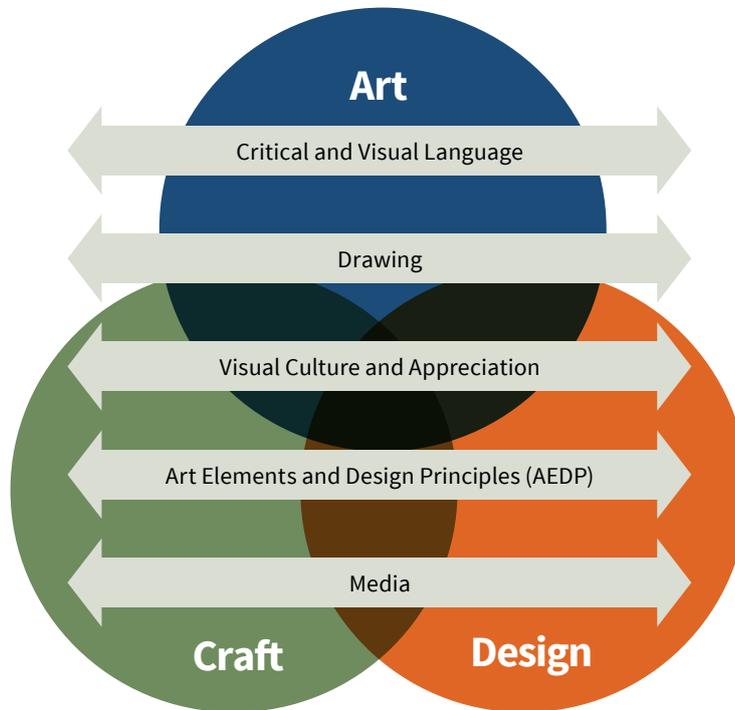
**Design** is the process of planning, problem-solving and creating. It can be a response to a brief, a need or a situation. Emphasising the process of planning, problem-solving and completion, with drawing as a means of thinking, formal visual elements and imagery are used to communicate messages and ideas.

While the learning outcomes associated with each strand are set out separately in this specification, this should not be taken to imply that the strands are to be studied in isolation. The students' engagement and learning are optimised by a fully integrated experience of art, craft and design. To give further emphasis to the integrated nature of learning, the outcomes for each strand are grouped by reference to five elements:

- Critical and visual language
- Drawing
- Visual culture and appreciation
- The art elements and design principles
- Media

Each element focuses on the acquisition of new knowledge, skills and values. As the student progresses through each of the strands, there will be systematic development of their fundamental knowledge, principles and values, including the key skills through each of the elements.

Figure 3 : The integrated nature of strands and elements



**Critical and visual language** is used by students to discuss, understand and assess an artistic work, whether it is their own or another's. It allows students to explore imagery more fully and in a more thoughtful way. Students can use critical and visual language to communicate their ideas to their teacher, other students or the wider community. The ability for the student to use it builds a higher level of competence and confidence when they respond to and engage with the visual culture of the contemporary or historical world and natural and built environments.

**Drawing** is the fundamental language integral to all of the activities undertaken by students in the three strands of art, craft and design. It is essential for enquiry, expression, documenting and communicating visual information. Drawing from observation, including primary sources and life drawing and experimental and imaginative drawing, as well as developing ideas through 2-D, 3-D or digital methods are important for students to experience. Drawing is also an art form itself. Students need to experience and develop their drawing skills over the three years of junior cycle.

**Visual culture and appreciation** recognises that the modern world has become a more visual place encompassing a wide range of visual stimuli such as architecture and urban design to advertising, new media, the internet, fine art, craft, design, photography, fashion and more. Non-text-based cues and images are visually read at a much faster rate than text-based messages. At times, bombarded with images, students need to understand and decode these visual messages, as well as the visual culture of other societies too. This knowledge and understanding needs to be communicated using language familiar to the students but also the critical and visual language associated with the three strands of art, craft and design.

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**Art elements and design principles (AEDP)** are the building blocks of any work of art a student will create. Their application in 2-D, 3-D or digital works can be analysed by considering their use either collectively or individually. The art elements include the dot, colour, line, shape, tone, texture and pattern. The principles of design include balance, tension, symmetry, harmony, light, space, scale and contrast.

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**Media** choice and use is an important element that cross-cuts the three strands of art, craft and design. Media are the means to interact, create, connect and communicate with others. In the work, which students undertake to create, they can use traditional tools and methods or new, contemporary or digital means. Media also encompasses the knowledge of techniques or processes too.

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The Visual Art specification has been designed to assist teachers in planning learning experiences for students and to enable them to develop their knowledge, skills, understanding, aesthetic values and attitude as well as helping them to take ownership of their learning. Visual art is primarily a process and as such involves the whole student, incorporating their personal outlook, aesthetic and growth. As students gain experience through their learning and creating of work across the three distinct strands of art, craft and design, they will be developing their artistic, critical and aesthetic skills. These, and other opportunities that may be planned by their teacher will further reinforce the interlinking connections of the five cross-cutting elements.

Part of the learning experiences of students in Visual Art over the three years of junior cycle involves developing an understanding of aesthetics and the use of the art elements and design principles in their own work, as well as being able to analyse these in the work of others. As students develop their skills through the use of different processes and media and in their approaches to creating realised work in all of the three strands, they will also learn to experiment with and decide on suitable media, whether contemporary or traditional. In seeing that the world does not stand still, students will also be enabled to see that neither do the methods artists/craftspeople/designers/architects employ to question and respond to it. Students will also be enabled to experience the three strands of art, craft and design through the use of digital and new media.

## Continuity and Progression

Visual arts in the Primary School Curriculum provides students with experiences through the two complementary strands of making art and looking at and responding to art. The recognition that Visual Art is part of the wider arts education areas of music and drama is also important.

As students move into junior cycle, this twin approach to learning, used in the Primary Curriculum and experienced through the six strands of Drawing, Paint and colour, Print, Clay, Construction, Fabric and fibre, will be further developed. Junior-cycle students will be encouraged to respond to and shape their world and Visual Art experiences can allow this to happen in a safe environment. The students will gain knowledge and understanding through both the understanding and creating of art/craft/design work. Students will also improve on and learn new skills through making work across the three strands of art, craft and design.

Students will further their understanding of visual culture through their use of a visual language that is particular to the subject of Visual Art. By learning to use their own critical judgement, they will be empowered to make decisions with their own learning which will be reflected in their ongoing drawings, research, studies and realised work. Critical judgement is a skill that students will be able to use across the range of subjects and short courses they undertake during their three years of junior cycle.

All of the knowledge and skills that students are learning to build on during their time in junior cycle link strongly with the syllabus for art at senior cycle. The depth and breadth of learning that is possible in junior cycle Visual Art will allow students to improve their skills in not just art, craft and design but also their understanding of and approach to historical and contemporary works of art, craft and design. Gaining a critical understanding of works of art, craft and design, including the context of the works and being able to express this through using critical and visual language are useful skills for students as they move into senior cycle.

The skills of junior cycle Visual Art such as collaboration, creativity, innovation and communication are reflected in the students' learning in the Leaving Certificate Vocational Programme (LCVP). In the Leaving Certificate Applied (LCA) Visual Art module, students are enabled to respond personally to issues that are meaningful to them. As with junior cycle Visual Art, LCA students undertake a study of their local built and natural environments where they apply their skills to respond in a personally meaningful way. In each of these modules, students use skills they will develop through junior cycle, namely researching, developing ideas, making contextual references, and reflection and evaluation.

# Expectations for Students

*Expectations for students* is an umbrella term that links learning outcomes with annotated examples of student work in the subject or short course specification. When teachers, students or parents looking at the online specification scroll through the learning outcomes, a link will sometimes be available to examples of work associated with a specific learning outcome or with a group of learning outcomes. The examples of student work will have been selected to illustrate expectations and will have been annotated by teachers. The examples will include work that is

- exceptional
- above expectations
- in line with expectations.

The purpose of the examples of student work is to show the extent to which the learning outcomes are being realised in actual cases. Annotated examples of student work judged by teachers will be included alongside the specification.

## Learning outcomes

**Learning outcomes** are statements that describe the understanding, skills and values students should be able to demonstrate after a period of learning. Junior cycle Visual Art is offered at a common level. The examples of student work linked to learning outcomes will offer commentary and insights that support differentiation. The learning outcomes set out in the following tables apply to all students. As set out here they represent outcomes for students at the end of their three years of study. The learning outcomes are for three years and therefore the learning outcomes focused on at a point in time will not have been 'completed' but will continue to support the students' learning in Visual Art up to the end of junior cycle.

To support the exploration of the learning outcomes by teachers, parents and students, a glossary of the action verbs used in the specification is included in Appendix D. The outcomes are numbered within each strand. The numbering is intended to support teacher planning in the first instance and does not imply any hierarchy of importance across the outcomes themselves, nor does it suggest an order to which the learning outcomes should be developed in class.

## Strand one: Art

**Art**, or fine art, is the expression of creative skill in a visual form. It emphasises ideas, feelings and visual qualities through imaginative and/or technical skill. Apart from the creation of artworks, fine art also encompasses the study of art through appreciation and critical discussion.

### **ELEMENT: Critical and visual language**

*Students should be able to:*

- 1.1 analyse their work, or that of another, using appropriate vocabulary and knowledge
- 1.2 respond to an artwork using critical and visual language
- 1.3 critique an artwork using critical and visual language

### **ELEMENT: Drawing**

*Students should be able to:*

- 1.4 demonstrate how they use drawing to observe, record and analyse the human figure and the world around them
- 1.5 interpret the world and communicate ideas through visual means
- 1.6 use drawings to communicate their personal outlook or understanding

### **ELEMENT: Visual culture and appreciation**

*Students should be able to:*

- 1.7 examine the method of a number of artists and the artwork they created
- 1.8 discuss examples of historical and contemporary visual art
- 1.9 debate the value that they and society place on an artwork

### **ELEMENT: Art elements and design principles (AEDP)**

*Students should be able to:*

- 1.10 identify the use of art elements and design principles within an artwork
- 1.11 consider the use of the art elements and design principles in their own artwork
- 1.12 apply their understanding of the art elements and design principles to make an artwork

### **ELEMENT: Media**

*Students should be able to:*

- 1.13 identify media which are used to create artwork
- 1.14 use media to create their own artwork
- 1.15 critique the choice of media in their own or others' artwork

## Strand two: Craft

**Craft** is the application of a range of particular artistic skills and knowledge to produce artefacts of aesthetic worth. With an emphasis on processes and materials, the artefacts created may represent either traditional crafts or a more individual approach by the craftsperson.

### **ELEMENT: Critical and visual language**

*Students should be able to:*

- 2.1 identify and use the critical and visual language associated with more than one type of craft
- 2.2 interrogate and communicate ideas about different crafts using critical and visual language
- 2.3 reflect on their own, or another's, craftwork through the use of critical and visual language

### **ELEMENT: Drawing**

*Students should be able to:*

- 2.4 show they can use their drawings to observe, record and analyse
- 2.5 develop their ideas for craftwork through drawing
- 2.6 investigate their own personal approach to craftwork through the technical and creative application of drawing and mark-making

### **ELEMENT: Visual culture and appreciation**

*Students should be able to:*

- 2.7 identify the historical or contemporary skills and materials used in craft works from a number of different crafts
- 2.8 interpret the narrative, symbols and functions used in craftwork from their own and other world cultures
- 2.9 assess the visual culture references that are incorporated into craftwork/s

### **ELEMENT: Art elements and design principles (AEDP)**

*Students should be able to:*

- 2.10 describe art elements and design principles as they are used across a number of different crafts
- 2.11 research the use of art elements and design principles in historical and contemporary craftwork from their own and other cultures
- 2.12 justify the choice of art elements and design principles in their own or others' craftwork

### **ELEMENT: Media**

*Students should be able to:*

- 2.13 identify the role of media in the development of craftwork
- 2.14 use media to create craftwork
- 2.15 justify the choice of media in their own or others' craftwork

## Strand three: Design

**Design** is the process of planning, problem-solving and creating. It can be a response to a brief, a need or a situation. Emphasising the process of planning, problem-solving and completion, with drawing as a means of thinking, formal visual elements and imagery are used to communicate messages and ideas.

### **ELEMENT: Critical and visual language**

*Students should be able to:*

- 3.1 use critical and visual language to describe diverse design work
- 3.2 use critical and visual language to explain their own designs and those of others
- 3.3 respond to and critique works of design using appropriate visual language

### **ELEMENT: Drawing**

*Students should be able to:*

- 3.4 interpret a design brief and represent this through their drawings
- 3.5 experiment with design ideas through research and analytical drawing
- 3.6 design a final work based on their drawings

### **ELEMENT: Visual culture and appreciation**

*Students should be able to:*

- 3.7 describe examples of historical and contemporary design
- 3.8 discuss historical and contemporary design practices
- 3.9 justify the design concepts made by historical and contemporary designers

### **ELEMENT: Art elements and design principles (AEDP)**

*Students should be able to:*

- 3.10 explain the use of art elements and design principles in examples of design work
- 3.11 examine their own and others' design work through the use of art elements and design principles
- 3.12 assess their own and others' design work using their knowledge of art elements and design principles

### **ELEMENT: Media**

*Students should be able to:*

- 3.13 describe the use of media in examples of design work
- 3.14 utilise media in their own design work based on a design brief
- 3.15 justify design concepts and the use of media in their own or others' work

# Assessment and Reporting

Assessment in education involves gathering, interpreting and using information about the processes and outcomes of learning. It takes different forms and can be used in a variety of ways, such as to record and report achievement, to determine appropriate routes for learners to take through a differentiated curriculum, or to identify specific areas of difficulty or strength for a given learner. While different techniques may be employed for formative, diagnostic and summative purposes, the focus of the assessment and reporting is on the improvement of student learning. To do this it must fully reflect the aim of the curriculum.

The junior cycle places a strong emphasis on assessment as part of the learning process. This requires a more varied approach to assessment in ensuring that the assessment method(s) chosen is fit for purpose, timely and relevant to the students. Assessment in junior cycle Visual Art will optimise the opportunity for students to become reflective and active participants in their learning and for teachers to support this. This rests upon the provision for learners of opportunities to negotiate success criteria against which the quality of their work can be judged by peer, self, and teacher assessment; and upon the quality of the focused feedback they get in support of their learning.

Providing focused feedback to students on their learning is a critical component of high-quality assessment and a key factor in building students' capacity to manage their own learning and their motivation to stick with a complex task or problem. Assessment is most effective when it moves beyond marks and grades, and reporting focuses not just on how the student has done in the past but on the next steps for further learning. This approach will ensure that assessment takes place as close as possible to the point of learning. Final assessment still has a role to play, but is only one element of a broader approach to assessment.

Essentially, the purpose of assessment and reporting at this stage of education is to support learning. Parents/guardians should be given a comprehensive picture of student learning. Linking classroom assessment and other assessment with a new system of reporting that culminates in the awarding of the Junior Cycle Profile of Achievement (JCPA) will offer parents/guardians a clear and broad picture of their child's learning journey over the three years of junior cycle. To support this, teachers and schools will have access to an Assessment Toolkit. Along with the guide to the Subject Learning and Assessment Review (SLAR) process, the toolkit will include learning, teaching and assessment support material, including:

- formative assessment
- planning for and designing assessment
- ongoing assessments for classroom use
- judging student work – looking at expectations for students and features of quality
- reporting to parents and students
- thinking about assessment: ideas, research and reflections
- an assessment glossary.

The contents of the toolkit will include the range of assessment supports, advice and guidelines that will enable schools and teachers to engage with the new assessment system and reporting arrangements in an informed way, with confidence and clarity.

## Assessment for the JCPA

Visual Art is a practical subject. The assessment of Visual Art for the purposes of the Junior Cycle Profile of Achievement (JCPA) will comprise two Classroom-Based Assessments: *From process to realisation* and *Communicate and reflect*. The State Examinations Commission (SEC) will mark the development work and realised work that is generated from the initial research, planning and experimentation in the second Classroom-Based Assessment. One piece of realised work undertaken in either Classroom-Based Assessment must be realised in three dimensions. There is no final examination in this practical subject.

## Rationale for the Classroom-Based Assessments in Visual Art

The two Classroom-Based Assessments for junior cycle Visual Art are distinct markers in the student's learning journey, while still being an integral part of ongoing assessment and routine classroom practice. They will support the student by affording them the opportunity to work authentically as an artist, craftsperson or designer and allow them to focus on their learning and development of knowledge, skills, understanding and values in Visual Art. In Classroom-Based Assessment 1, the student may present their work as an individual or part of a group to their teacher and peers and possibly a wider audience. However, in both Classroom-Based Assessments, the student will be encouraged to develop their own, personal approach to this work and so take ownership of their learning as well as the processes they applied and their realised work.

How the student has engaged with their work is important in Visual Art: this will affect not only the formulation of their initial ideas, but also the subsequent working through of those ideas in their choice of techniques and media, which will of course impact on the realised works.

How the student takes into consideration their audience is also important in Visual Art. Whether their work is personal in response or created to make a statement, the student will need to communicate through it to an audience. The audience no longer needs to be their peers alone or their teachers. It can involve a wider group of intended recipients should they choose to become involved in work with their community or if it is enabled through the use of digital technologies, for example.

This specification recognises that the voice of the student is very important in any explanation of their work. While this voice can emerge through the works themselves, it must also be a reflective voice. As the student progresses through their work they will naturally question their choices and decisions. This reflection is to be welcomed as it indicates a concern about the work itself as well as their own personal artistic development. Students will also be given the chance to self-assess and reflect at the end of each Classroom-Based Assessment.

Much of the work that the student creates for the Classroom-Based Assessments will be generated and recorded in the Visual Art sketchpad, which is outlined and fully explained in Appendix A. The Visual Art sketchpad is a collection of ideas, processes and work, in physical or digital form (or a combination of both). The student's Visual Art sketchpad is very important when it comes to the Classroom-Based Assessments as much of the work involved in creating a realised piece of art, craft or design takes place in the initial, developmental and experimental stages. The Visual Art sketchpad is used to capture all of these stages, including initial ideas, sketches, drawings, colour and media studies, photographs, digital work and research of visual culture, as well as the work of other artists/craftspeople/designers.

Table 3: Classroom-Based Assessments in Visual Art

Year	CBA	Format	Student preparation	Completion of the assessment	SLAR Meeting
Second year	CBA 1 From process to realisation	Visual Art sketchpad + 1 realised work	Students, either individually or in a group, choose one scenario from a list prepared by the NCCA. They then generate ideas, experiment and develop these ideas in their Visual Art sketchpad, and realise an artwork through one of the three strands.	End of April	One review meeting
Third year	CBA 2 Communicate and reflect	Presentation	Individually, students choose one scenario from a list prepared by the SEC and NCCA to generate ideas, experiments and other preparatory work in their Visual Art sketchpad. Students present this initial research and work through the two remaining strands not undertaken as part of the first Classroom-Based Assessment. This presentation of ideas and preparatory work is assessed and students reflect on the feedback they receive.	Between mid-December and mid-January for the presentation	One review meeting
State-certified examination			After Classroom-Based Assessment 2 is completed, students will both significantly develop their ideas further and realise two pieces of work for the state-certified examination.  These pieces of work are based on the two strands not undertaken for the Classroom-Based Assessment in second year.  Realised works and associated development work will be submitted for SEC assessment by early May.		

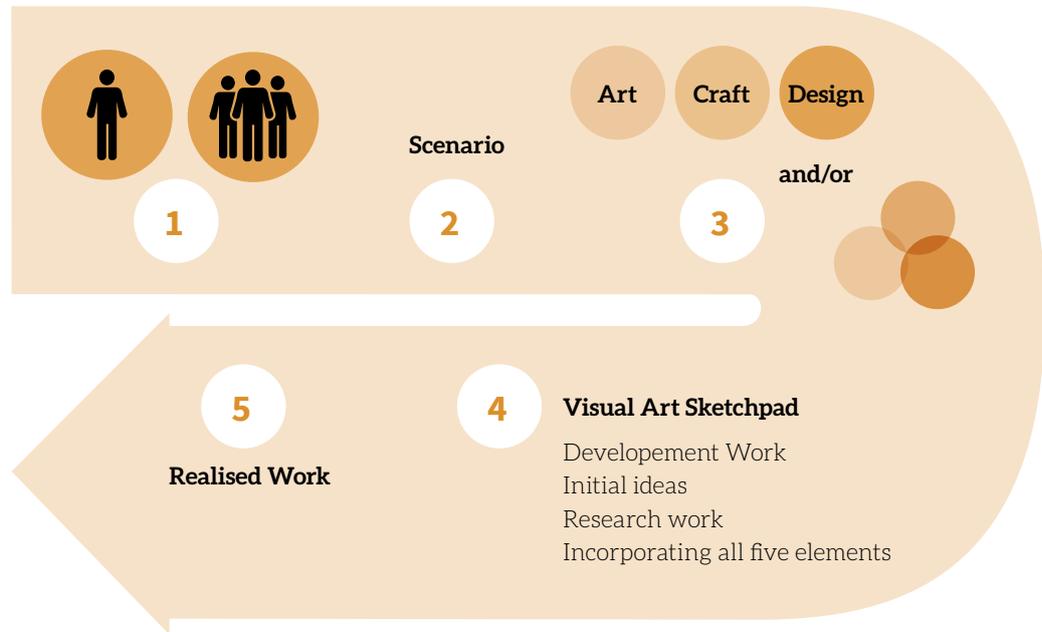
Both Classroom-Based Assessments are centred on scenarios. These scenarios may be adapted to suit current or ongoing work or learning experiences in the art class or can be used as a starting point for new work. The scenarios will be designed in an open and accessible manner so that they are flexible and can be aligned with the school's curriculum context as well as the learning needs of the students. It is important that the scenarios are discussed by the teacher and the students as well as between the students themselves. The approach to constructing a response to the chosen scenario/s can be planned through collaboration between the teacher and student or between student and student. Group work or individual work is allowed for in Classroom-Based Assessment 1: From process to realisation.

By the time students engage with the first Classroom-Based Assessment they will have gained knowledge and understanding and developed skills in the processes involved across all three strands of Visual Art. As students engage with the learning in the strands they will also develop their own personal attitudes towards the range and depth of the subject and develop a sense of identity around their own particular style.

Through their experiences of learning in Visual Art, students develop skills which help them to approach problems in creative ways. Problem identification is part of the creative process that allows the student to frame their inquiry. In this way they experience and relate more directly to the visual art processes and work on a more personal level. It is important that the student has ownership and takes part in deciding the starting point for their own work. Although the problems they seek to address may be based on personal experience, in their approach students will be able to respond using the knowledge, understanding and skills they have developed during junior cycle in order to fully realise them through their work.

## Classroom-Based Assessment 1: From process to realisation

Figure 4: Diagram of CBA 1: From process to realisation



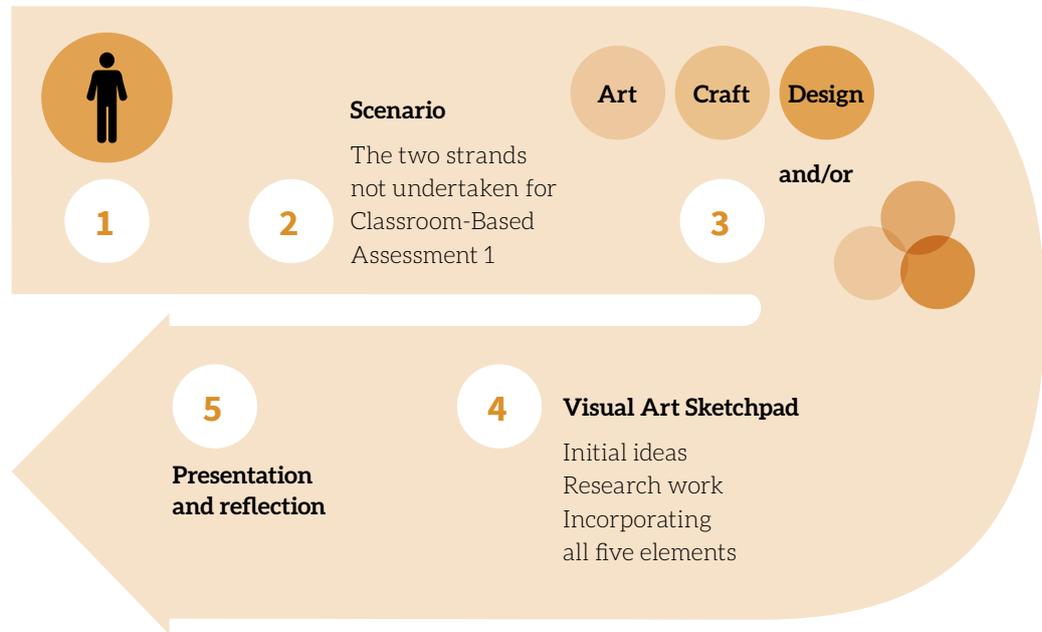
The steps for Classroom-Based Assessment 1: From process to realisation are as follows:

1. CBA 1 is completed by students either individually or in groups.
2. Students choose one scenario from a list.
3. Students are required to realise a piece of work primarily through one of the Visual Art strands. However, students may incorporate aspects of other strands as appropriate for their work.
4. Students use their Visual Art sketchpad to research initial ideas, develop their work and reflect on their progress while incorporating the five elements of junior cycle Visual Art.
5. Students complete and present their realised work and accompanying Visual Art sketchpad.

The work can be teacher-led, student-led or may be based on a collaboration between teacher and student or student and student. Sample scenarios and guidelines are available in Appendix B.

## Classroom-Based Assessment 2: Communicate and reflect

Figure 5: Diagram of CBA 2: Communicate and reflect



The steps for Classroom-Based Assessment 2: Communicate and reflect are as follows:

1. CBA 2 is completed by students on an individual basis.
2. Students choose one scenario from a list.
3. Students are required to realise two artworks through the two strands not undertaken for the first Classroom-Based Assessment, which they completed in second year. However, students may incorporate aspects of other strands as appropriate for their work.
4. Students use their Visual Art sketchpad to research initial ideas and develop these while incorporating the five elements of junior cycle Visual Art.
5. Students will use the material from their Visual Art sketchpad to share, through a presentation or discussion, what their initial thoughts, ideas and experiments are and how they might shape their work for this second Classroom-Based Assessment. Based on feedback from their teacher and peers, students reflect upon their work and the direction they will take it in for the state-certified examination.

Students should note that if the realised piece of work completed for Classroom-Based Assessment 1 was not three-dimensional, then one of the two realised pieces of work for Classroom-Based Assessment 2 must be.

The work can be teacher-led, student-led or may be based on a collaboration between teacher and student or student and student. Sample scenarios and guidelines, including artefacts for assessment by the SEC are available in Appendix B.

## Features of quality

The features of quality support student and teacher judgement of the Classroom-Based Assessments and are the criteria that will be used by teachers to assess the student work. The features of quality will be available in the Assessment Guidelines for Visual Art. All students will complete both Classroom-Based Assessments.

## Assessing the Classroom-Based Assessments

More detailed material on assessment for reporting in junior cycle Visual Art, setting out details of the practical arrangements related to assessment of the Classroom-Based Assessments, will be available in separate assessment guidelines. This will include, for example, the suggested size and formats for student work and support in using 'on-balance' judgement in relation to the features of quality. The NCCA's Assessment Toolkit will also include substantial resource material for use in ongoing classroom assessment of junior cycle Visual Art as well as providing a detailed account of the Subject Learning and Assessment Review process.

## Inclusive assessment practices

This specification allows for inclusive assessment practices whether as part of ongoing assessment or Classroom-Based Assessments. Where a school judges that a student has a specific physical or learning difficulty, reasonable accommodations may be put in place to remove, as far as possible, the impact of the disability on the student's performance in Classroom-Based Assessments. The accommodations e.g., the support provided by a special needs assistant or the support of assistive technologies should be in line with the arrangements the school has put in place to support the student's learning throughout the year.

# Appendix A: Visual Art sketchpad

The Visual Art sketchpad is a collection of ideas, processes and work, in physical or digital form (or a combination of both). While it is essentially the student's own personal record of the creative journey, the format (physical and/or digital) of the Visual Art sketchpad will be decided by the student in collaboration with their teacher.

A student's Visual Art sketchpad will be used by them to

- record their approaches to all of the work they will undertake as part of their junior cycle Visual Art course
- capture their ideas, creativity, experiments and explorations and even realised work
- hold relevant information they will collect to help contextualise work they are doing, whether it is through researching the work of artists, craftspeople and designers or through photographs, sketches, written notes or digitally
- document their journey through ongoing classroom artwork, finished artworks as well as the Classroom-Based Assessments
- act as the personal and professional collection of their thoughts, ideas, research and work
- develop a sense of ownership of their own learning.

The inside cover (or start of a relevant section) should contain a short description of what that section of the Visual Art sketchpad will contain. It is important that the student date this with the starting date of their work, but also that they include any target dates with regard to the completion of work too. All pages within the Visual Art sketchpad can be dated as work progresses. For both Classroom-Based Assessments, however, students may still choose to date each piece of work or page but should not sign their name on any of the pages as, for example, some of the work may be viewed by the SEC during the state-certified examination.

Students should appreciate that drawing is the fundamental language to all of their work as they learn through the three strands of art, craft and design. It is essential for enquiry, expression and communicating visual information. The students' Visual Art sketchpad should contain drawing from observation, including primary sources, life drawing and the imagination. Ideas developed through 2-D, 3-D or digital methods should also be captured and recorded in it. Students will develop their drawing skills over the three years of junior cycle and their Visual Art sketchpad will be useful for recording this development during this time.

Visual Art sketchpads should contain the following (this is not an exhaustive list):

**Student ideas, including**

- charting idea development
- examples of work by known artists/craftspeople/designers
- photographs, sketches
- drawings from observation, the imagination, from primary sources and life drawing
- digital collections of imagery
- annotations and other written notes.

**Student experiments, including**

- various materials, media and mixed media, annotated samples, notes on quality of results, photographs, sketches and notes recording methods, tools and technology as well as any media used
- explanations of known and new skills acquired and trial work showing these
- colour studies, line work, tonal studies, experiments with shape, position, proportion, space, depth
- working models, trial runs at designs and compositions and notes on processes
- photographic and digital records documenting process.

**Research and personal and lived experiences, including**

- artists/craftspeople/designers and cultures used for inspiration, influential work practices of artists/craftspeople/designers, examples of art/craft/design styles
- analysis of art/craft/design works created by working artists/craftspeople/designers
- notes and annotations on judgements about art/craft/design examples included
- notes, sketches, drawings, photographs, catalogues from exhibitions attended or from talks or presentations by artist/craftspeople/designers
- visits to the studio/s of an artist/craftsperson/designer or to galleries and museums
- interviews with artists/craftspeople/designers or other relevant or interesting people
- newspaper/magazine articles and cuttings, screenshots and collections of links to relevant websites.

**A process and learning summary, including**

- photographs or electronic recordings of realised work
- student self-assessment of their process and finished product
- teacher comments
- annotations or notes on possible future directions for other work.

The notations the student uses to record their process and learning summary can be submitted in a single format such as drawn, written, audio and/or video or a combination of these as suits their use and the development of their Visual Art sketchpad.

# Appendix B:

# Scenarios

## Sample scenarios for Classroom-Based Assessment 1

Each student, or group of students, will base their approach on scenarios which may be similar to those listed here:

- Working in a community art project
  - Students collaborate with a local community art project to develop an original project in conjunction with their local arts office.
- Designing to improve
  - Students observe and analyse an aspect of their environment, a product or a building and redesign it.
- Using craft to enhance the built/natural environment
  - Students observe and analyse a piece of traditional or contemporary craftwork and plan how it can be further developed and utilised in order to enhance a space in either the built or natural environment around them or students observe and analyse a space with which they are familiar and create a craftpiece to enhance it.
- Working with an artist/craftsperson/designer/architect
  - Students, in collaboration with an artist/craftsperson/designer/architect, create a response to a stimulus. The stimulus may be decided on by the artist/craftsperson/designer/architect or in conjunction with the student.
- Working from a primary source
  - Students choose a primary source, such as the human figure or artefact/s from the world around them and develop a realised work from this source.
- Working from literature
  - Students choose a piece of literature that they feel inspires them and on which they can base their work.

## Guidelines for the chosen scenario for Classroom-Based Assessment 1

Students must choose one scenario either individually or as part of a small group. When students in a group, have chosen a scenario they should agree their separate roles and task/s so that each group member is aware of their individual contribution from the outset. Any changes to these roles or task/s should be noted as the work progresses. Students should then:

- Record their initial ideas and approach to constructing a response to their chosen scenario.
- Research possible solutions or previous or similar approaches by other artists, craftspeople, designers or architects.
- Use primary sources to record ideas and decisions, through observation, in their own Visual Art sketchpad. If working as part of a group, each student's individual role and contribution to the work will be the focus of the assessment. It is important that each student involved in the group notes accurately at all times their own part in the process and their contribution to the group work. They should include their own, personal responses (through appropriate visuals and notes) to the work as well as the decisions that were made and agreed along the way.
- Decide on an approach using their knowledge and skills in one or more of the Visual Art strands. The approach should support the use of primary source stimuli.
- Develop their ideas in the Visual Art sketchpad using the knowledge and skills of one strand or a combination of strands. It is expected that all five elements of the Visual Art specification will be incorporated. This development work will show the students' use of critical and visual language. It should also illustrate their understanding of the art elements and design principles through their own work. Students should show that they have located this work in the context of visual culture as well as in their decisions around their choices of experimentation with traditional or contemporary technology, or new media.
- Capture or record all work in their Visual Art sketchpad.
- Show the realisation of their chosen scenario through the final work.

### **The body of work that students submit will include a record of their**

- research
- initial ideas
- development process

as well as the realised work, which should recognise appropriate cultural and historical contexts as evidenced by the student in their Visual Art sketchpad.

## Sample scenarios for Classroom-Based Assessment 2

Students must research and create two artworks using one scenario for both responses. Examples of such scenarios might include:

- A contemporary issue
  - Students develop their realised works based on an issue that is currently in the news such as a world or local news item.
- Product design
  - Students investigate a product and through their research develop a new or improved design.
- Working from a primary source
  - Students choose a primary source, such as the human figure or artefact/s from the world around them, and use it as inspiration in order to develop their realised works.
- Functional or decorative craftwork
  - Students review both functional and decorative works of craft, which can be traditional or contemporary and design and create their own responses.
- My own scenario is \_\_\_\_\_, based on \_\_\_\_\_
  - Students outline their own, personal direction in which they see their work developing and set a scenario for themselves.

## Guidelines for the chosen scenario for Classroom-Based Assessment 2

Individually, students consider and discuss with their teacher and peers their chosen scenario so that they and their teacher are aware of their clearly-defined starting point for the task ahead. This initial task-setting work can be teacher-led, student-led or through collaboration between teacher and student or student and student. Only the research and experimental work made by the student is required for the second Classroom-Based Assessment. After students have completed the second Classroom-Based Assessment, by presenting their work and receiving feedback from their teacher and peers, they then proceed to work on further significantly developing it to produce two realised works for assessment in the state-certified examination by the State Examinations Commission.

### For Classroom-Based Assessment 2:

- Students will research, experiment, practice and develop their ideas and techniques. Students must remain cognisant that they are working towards producing two realised pieces of work, which must be achieved through the two strands not undertaken for the first Classroom-Based Assessment which was completed in second year. If not already completed, one piece of work produced for the second Classroom-Based Assessment must be realised in three dimensions. Students may, however, also incorporate aspects of the other strands as appropriate.
- Students must complete all research, experimental and early developmental work individually.
- In their work, students must demonstrate that a different strand or combination of strands from that chosen for the first Classroom-Based Assessment will be used to create each of the two pieces of realised work that they will complete later as part of the state-certified examination. It is expected that all five elements of the Visual Art specification will be incorporated throughout the student's work.
- All research, annotations, experimental and developmental work will be recorded by students in their Visual Art sketchpad.

The work presented by the individual student for the second Classroom-Based Assessment will be assessed in the third year of junior cycle. Before this, the students will record in their Visual Art sketchpad all relevant research activities and ideas as well as accounts of experimental uses of media and other early, preparatory ideas for their later-realised pieces of work based on their chosen scenario. In collaboration with their teacher and peers, students will use the material from their Visual Art sketchpad to share, through a presentation or discussion, what their initial thoughts, ideas and experiments are and how they might shape their next steps. It is important this work recognises the cultural and historical contexts appropriate to the chosen response. Feedback from the teacher and other students is preferable at this stage. This stage is assessed by the teacher.

When the presentation has been assessed and the Subject Learning and Assessment Review meeting has taken place the second Classroom-Based Assessment will have concluded. Students then must create and record in their Visual Art sketchpad evidence of significant further development based on their ideas and any relevant feedback as well as their two pieces of realised work as artefacts for assessment in the state-certified examination by the State Examinations Commission.

### Artefacts for assessment by the SEC

After completion of the second Classroom-Based Assessment, students will reflect on and use the feedback from their teacher and peers, as the basis to create further significant developmental work in their Visual Art sketchpad as well as two realised pieces for the state-certified examination. The work submitted must also contain some initial research and experimentation work from the second Classroom-Based Assessment where appropriate, in order to clarify the development of the student's ideas including the incorporation of any feedback they received which was useful in advancing their later ideas and work. This work will be marked by the State Examinations Commission.

# Appendix C: Glossary of Visual Art terms

This glossary has been added to explain the meaning of Visual Art terms as they appear in this specification to help with understanding when reading.

Term	Interpretation
<b>Aesthetic</b>	The appreciation of a work of art, craft or design for its beauty or appeal through its appearance and may include an appreciation of the underlying principles the work is based on.
<b>Art</b>	Art, or fine art, is the expression of creative skill in a visual form. It emphasises ideas, feelings and visual qualities through imaginative and/or technical skill. Apart from the creation of artworks, fine art also encompasses the study of art through appreciation and critical discussion.
<b>Art elements</b>	The building blocks of any work and include, for example, the dot, colour, line, shape, tone, texture and pattern.
<b>Artist</b>	For the purpose of the specification, the term 'artist' can also be taken to mean artist/craftsperson/designer/architect.
<b>Artwork</b>	For the purpose of the specification, the term 'artwork' can also be taken to mean work produced by an artist/craftsperson/designer/architect.
<b>Craft</b>	The application of a range of particular artistic skills and knowledge to produce artefacts of aesthetic worth. With an emphasis on processes and materials, the artefacts created may represent either traditional crafts or a more individual approach by the craftsperson.
<b>Critical language</b>	Language in which students can critique and assess their own or another's work.
<b>Design</b>	The process of planning, problem-solving and creating. It can be a response to a brief, a need or a situation. Emphasising the process of planning, problem-solving and completion, with drawing as a means of thinking, formal visual elements and imagery are used to communicate messages and ideas.
<b>Design principles</b>	The building blocks of any work and include, for example, balance, tension, harmony, light, space, scale and contrast.

Term	Interpretation
<b>Drawing</b>	Can be expressive or analytical, but is the fundamental language integral to all of the activities undertaken by students in the three strands of art, craft and design.
<b>Explorations</b>	The capturing or recording of the active processes that are involved in the inquiry, experimentation, creation and realisation of a work.
<b>Media</b>	<p>The means to interact, create, connect and communicate with others.</p> <p><i>Traditional media</i> encompasses the methods and materials used in the past to create work.</p> <p><i>Contemporary media</i> encompasses the methods and materials used in today's world to create work.</p> <p><i>New media</i> encompasses any new or emerging methods or materials that could be used to produce work.</p> <p><i>Digital media</i> encompasses the electronic methods and materials that are used to produce work.</p>
<b>Process</b>	Incorporates the initial ideas, experimentation and developmental work a student becomes involved with as they create a realised artwork.
<b>Problem identification</b>	Students, whether working on a scenario or task, identify the issue/s or ideas they wish to pursue in their work.
<b>Primary source</b>	Primary sources are sources, physical or conceptual, that are viewed in their original state and are not filtered through another person's interpretation of them.
<b>Problem-solving</b>	The approach students decide to use, whether working on a scenario or task, to both develop their initial ideas and complete a realised work.
<b>Scenario</b>	Provides a broad outline that students can use and adapt for inspiration when deciding and planning the direction their work may take.
<b>Technology</b>	As used by students in creating visual art works, technology can be either traditional, contemporary or digital.
<b>Visual art sketchpad</b>	A collection of ideas, processes and work, in physical or digital form (or a combination of both).
<b>Visual culture</b>	Is concerned with the historical and/or contemporary visual culture that gives an artefact its context or informs it.

Term	Interpretation
<b>Visual language</b>	Used by students to discuss, understand and assess an artistic work allowing them to explore the imagery in a more thoughtful way.
<b>Visual literacy</b>	The ability of students to use their knowledge, skills and values to understand, decode and create a range of visual stimuli.
<b>Work</b>	Anything that is produced through a creative process and can range from initial sketches to more completed or fully-realised pieces.

# Appendix D: Glossary of Action Verbs

This glossary is designed to clarify the learning outcomes. Each action verb is described in terms of what the learner should be able to do once they have achieved the learning outcome. This glossary will be aligned with the command words used in the assessment.

Action verbs	Students should be able to
<b>Analyse</b>	study or examine something in detail, break down in order to bring out the essential elements or structure; identify parts and relationships, and to interpret information to reach conclusions
<b>Annotate</b>	add brief notes or sketches of explanation to a diagram or graph
<b>Apply</b>	select and use information and/or knowledge and understanding to explain a given situation or real circumstances
<b>Appraise</b>	evaluate, judge or consider a piece of work
<b>Appreciate</b>	recognise the meaning of, have a practical understanding of
<b>Brief description/ explanation</b>	give a short statement of only the main points
<b>Argue</b>	challenge or debate an issue or idea with the purpose of persuading or committing someone else to a particular stance or action
<b>Calculate</b>	obtain a numerical answer showing the relevant stages in the working
<b>Classify</b>	group things based on common characteristics
<b>Comment</b>	give an opinion based on a given statement or the result of a calculation
<b>Compare</b>	give an account of the similarities between two (or more) items or situations, referring to both (all) of them throughout
<b>Consider</b>	describe patterns in artefacts; use knowledge and understanding to interpret patterns

Action verbs	Students should be able to
<b>Construct</b>	develop information in a diagrammatic or logical form; not by factual recall but by analogy or by using and putting together information or to build or form from different elements
<b>Contrast</b>	detect correspondences between two ideas or artworks or the amount of difference between
<b>Convert</b>	change to another form, for example, use a drawing from which to create a three-dimensional structure
<b>Critique</b>	state, giving reasons, the positive and negative aspects of, for example, an idea, artefact or artistic process
<b>Deduce</b>	reach a conclusion from the information given
<b>Define</b>	give the precise meaning of a word, phrase, concept
<b>Demonstrate</b>	prove or make clear by reasoning or evidence, illustrating with examples or practical application
<b>Derive</b>	arrive at a final statement through a process of logical deduction
<b>Describe</b>	develop a detailed picture or image of, for example a structure or process, using drawing, sketches or diagrams; produce a plan, simulation or model
<b>Determine</b>	obtain the only possible answer by calculation, substituting measured or known values of other quantities into a standard formula
<b>Discuss</b>	offer a considered, balanced review that includes a range of arguments, factors or hypotheses; opinions or conclusions should be presented clearly and supported by appropriate evidence
<b>Distinguish</b>	make the differences between two or more concepts or items clear
<b>Estimate</b>	give a reasoned order of magnitude statement or calculation of a quantity
<b>Evaluate (information)</b>	collect and examine information to make judgments and appraisals; describe how evidence supports or does not support a conclusion in an inquiry or investigation; identify the limitations of information in conclusions; make judgments about the ideas, solutions or methods

Action verbs	Students should be able to
<b>Evaluate (ethical judgement)</b>	collect and examine evidence to make judgments and appraisals; describe how evidence supports or does not support a judgement; identify the limitations of evidence in conclusions; make judgments about the ideas, solutions or methods
<b>Explain</b>	give a detailed account including reasons or causes
<b>Examine</b>	consider an argument, concept or object in a way that uncovers its assumptions, interrelationships or construction
<b>Find</b>	'find': a general term that may variously be interpreted as calculate, measure, determine, etc.
<b>Formulate</b>	express the relevant concept(s) or argument(s) precisely and systematically
<b>Group</b>	identify objects according to characteristics
<b>Identify</b>	recognise patterns, facts, or details; provide an answer from a number of possibilities; recognise and state briefly a distinguishing fact or feature
<b>Illustrate</b>	use drawings or examples to describe something
<b>Infer</b>	use the results of an investigation based on a premise; read beyond what has been literally expressed
<b>Investigate</b>	analyse, observe, study, or make a detailed and systematic examination, in order to establish facts or information and reach new conclusions
<b>Interpret</b>	use knowledge and understanding to recognise trends and draw conclusions from given information
<b>Justify</b>	give valid reasons or evidence to support an answer or conclusion
<b>List</b>	provide a number of points, with no elaboration
<b>Measure</b>	quantify changes in systems by reading a measuring tool
<b>Model</b>	generate a representation or scale replica of an artwork as a plan for a real-world creation
<b>Outline</b>	give the main points; restrict to essentials

Action verbs	Students should be able to
<b>Predict</b>	give an expected result of an event; explain a new event based on observations or information using logical connections between pieces of information
<b>Prove</b>	use a sequence of logical steps to obtain the required result in a formal way
<b>Provide evidence</b>	provide data, work and documentation that support inferences or conclusions
<b>Recognise</b>	identify facts, characteristics or concepts that are critical (relevant/appropriate) to the understanding of a situation, event, process or phenomenon
<b>Recall</b>	remember or recognise from prior learning experiences
<b>Relate</b>	associate, giving reasons
<b>Sketch</b>	represent by means of a diagram or graph (labelled as appropriate); the sketch should give a general idea of the required shape or relationship, and should include relevant features
<b>Solve</b>	find an answer through reasoning
<b>State</b>	provide a concise statement with little or no supporting argument
<b>Suggest</b>	propose a solution, hypothesis or other possible answer
<b>Synthesise</b>	combine different ideas in order to create new understanding
<b>Understand</b>	have and apply a well-organised body of knowledge
<b>Use</b>	apply knowledge, skills or rules to put them into practice
<b>Verify</b>	give evidence to support the truth of a statement

