

Junior Cycle Classics

Guidelines for the Classroom-Based Assessment and Assessment Task

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Introduction

This document, *Junior Cycle Classics: Guidelines for the Classroom-Based Assessment and Assessment Task*, provides

- general information on Classroom-Based Assessments
- detail of the nature and scope of the Classroom-Based Assessment described in the specification for Junior Cycle Classics
- the Features of Quality used to describe the level of achievement for each Classroom-Based Assessment
- guidelines for schools, teachers and students on completing the Classroom-Based Assessments
- details of the Assessment Task in Classics and how the school supports its completion.

These guidelines should be used in conjunction with the curriculum specification for Junior Cycle Classics and the *Assessment and Reporting Guidelines* for junior cycle, which includes further details of the subject learning and assessment review process and other aspects of junior cycle assessment set out in these guidelines.

All documentation can be accessed at <http://www.curriculumonline.ie/Junior-cycle/Junior-CycleSubjects/classics>. An outline of assessment in junior cycle can be found in the Framework for Junior Cycle 2015, which can be accessed at <https://www.education.ie/en/Publications/Policy-Reports/Framework-for-Junior-Cycle-2015.pdf>.

Classroom-Based Assessments: General Information

Classroom-Based Assessments are best described as the occasions when the teacher assesses the students using the specific task(s) set out in the subject specification. They are included within the time allocated for Classics, which is a minimum of 200 hours. The Classroom-Based Assessments and the Features of Quality, which support teacher judgement, are set out in these guidelines.

Although the assessment is similar to the ongoing assessment that occurs every day in class, in the case of Classroom-Based Assessments, the teacher's judgement is recorded for Subject Learning and Assessment Review and is used in the school's reporting to parents and students. Students prepare for the Classroom-Based Assessments over specified periods of time in second and third year. The

results of other projects, homework or tests undertaken by the students in the course of their normal classwork do not add up to the award of a descriptor for the Classroom-Based Assessment.

Deciding on the level of achievement in Classroom-Based Assessments

There are four level descriptors of achievement in each Classroom-Based Assessment: *Exceptional*, *Above expectations*, *In line with expectations*, and *Yet to meet expectations*. All work submitted is judged to fit one of these four descriptors.

Teachers use the Features of Quality, set out in these guidelines, to decide the level of achievement in each Classroom-Based Assessment. The Features of Quality are the criteria that will be used to assess the student work as best fitting one of the following Descriptors:

Exceptional describes a piece of work that reflects the Features of Quality for the Classroom-Based Assessment to a very high standard. While not necessarily perfect, the strengths of the work far outstrip its flaws, which are minor. Suggestions for improvement are easily addressable by the student.

Above expectations describes a piece of work that reflects the Features of Quality for the Classroom-Based Assessment very well. The student shows a clear understanding of how to complete each area of the task. Feedback from the teacher might point to the necessity to address some aspect of the work in need of further attention or polishing, but on the whole the work is of a high standard.

In line with expectations describes a piece of work that reflects most of the Features of Quality for the Classroom-Based Assessment well. It shows a good understanding of the task in hand and is free from significant error. Feedback might point to areas needing further attention or correction, but the work is generally competent and accurate.

Yet to meet expectations describes a piece of work that falls somewhat short of the demands of the Classroom-Based Assessment and its associated Features of Quality. Perhaps the student has made a good attempt, but the task has not been grasped clearly or is marred by significant lapses. Feedback will draw attention to fundamental shortcomings that need to be addressed.

When using the Features of Quality to assess the level of student achievement in a Classroom-Based Assessment, teachers use 'on-balance' judgement. The teacher should read the Features of Quality (starting with *Yet to meet expectations*) until they reach a descriptor that best describes the work being assessed. While it should be noted that none of the descriptors imply faultless achievement, evidence of work for the award of Exceptional should closely match the criteria for that level within

the Features of Quality. Where it is not clearly evident which quality descriptor should apply, teachers must come to a judgement, based on the evidence from the student's work, to select the descriptor that best matches the student's work overall. This 'best fit' approach allows teachers to select the descriptor that 'on balance' describes the work being assessed.

Teachers should not assume that the results of a group of students being assessed will follow any particular distribution pattern, as the students' work is being judged only against the Features of Quality rather than other students' performances.

Teacher judgements about the quality of student work, with the aim of arriving at a shared understanding of standards and expectations, are supported by annotated examples of student work published on curriculum online; by the features of quality in these guidelines; and by collaboration and discussion with colleagues during Subject Learning and Assessment Review meetings.

The autonomy of the school in preparing students for the Classroom-Based Assessments

These guidelines set out a range of options for the two Classroom-Based Assessments so that they can suit the particular needs and circumstances of students and the school. A variety of possibilities are presented as to how the research can be conducted and presented for assessment to allow students to pursue their own interest and motivations. For all Classroom-Based Assessments, students are encouraged to use a variety of support materials and to present their work in a variety of formats. Within the parameters set by these guidelines, the range of themes and topics for the assessments can be determined independently by the school, teachers and students.

How the school supports the completion of the Classroom-Based Assessments

The school supports the completion of the assessments by

- ensuring that the NCCA *Specification and Guidelines for the Classroom-Based Assessment and Assessment Task* are provided to teachers
- supporting teachers in recording the level descriptors awarded to each student
- retaining records and pieces of work, as appropriate, for the purposes of Subject Learning and Assessment Review meetings
- applying the guidelines for Subject Learning and Assessment Review meetings
- supporting teachers and students in the completion of the Assessment Task
- following arrangements for transfer of the completed Assessment Tasks to the State Examinations Commission for marking
- applying inclusive assessment practices and ensuring accessibility of assessment for all students
- reporting the outcomes of Classroom-Based Assessments to students and their parents/guardians as part of the school's reporting procedures and through the Junior Cycle Profile of Achievement (JCPA).

To facilitate providing feedback to students during their engagement with assessment, the process of completing the Classroom-Based Assessments should be viewed as part of teaching and learning, and not solely for assessment purposes. It is envisaged that teachers will guide, support and supervise throughout the process.

Support may include

- clarifying the requirements of the task
- using annotated examples of student work to clarify the meaning and interpretation of the Features of Quality to students
- providing instructions at strategic intervals to facilitate the timely completion of the assessments
- providing supports for students with special educational needs (SEN)

Note that only work which is the student's own can be accepted for assessment in the JCPA.

Further information can be found at <http://www.ncca.ie/en/junior-cycle/assessment-and-reporting>

Inclusive assessment practices

Schools facilitate 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 supports 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. These supports, such as, for example, 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.

Classroom-Based Assessments in Classics

Students undertake two Classroom-Based Assessments in Classics. They are assessed at a common level. They relate to specified learning outcomes and are scheduled to be undertaken by students in a defined time period within class contact time to a national timetable (as advised by the NCCA) in the school calendar. This timetable for Classroom-Based Assessments for all subjects will be provided on an annual basis at www.ncca.ie/junior-cycle and www.curriculumonline.ie/Junior-cycle. Following the second of these assessments, students will complete an Assessment Task which is marked by the State Examinations Commission as part of the state-certified examination in Classics. The themes of the Classroom-Based Assessments and indicative timings are outlined in Table 1 below.

Classroom-Based Assessments	Format	Student preparation
CBA 1: Storytelling using myth	Variety of formats Group, pair or individual	During a maximum of 3 weeks with support/guidance from teacher
In addition to CBA 1, students complete CBA 2 relating to either strand 2 or strand 3 below		
CBA 2 (strand 2): Rome, centre of an empire	Record Group, pair or individual	During a maximum of 3 weeks, with support/guidance from teacher
OR		
CBA 2 (strand 3): Student language portfolio	Selection of three texts Individual	During a maximum of 3 weeks, with support/guidance from teacher

Table 1: Classroom-Based Assessments for Classics

Students may wish to start considering possible themes for the CBAs shortly before the three-week period for work on the assessments begins

Assessment Task

The Assessment Task is a written task completed by students during class time. It is not marked by the class teacher but is sent to the State Examinations Commission for marking as part of the state-certified examination in Classics. The Assessment Task is specified by the NCCA and is related to the learning on which the second Classroom-Based Assessment is based. In the case of Classics this is CBA 2 (strand 2): *Rome, centre of an empire* or CBA 2 (strand 3): *student language portfolio*, depending on which strand they are studying. The details of the Assessment Task are outlined in Table 2 below, with further information provided in later sections of these guidelines:

	Format	Student preparation	Completed
The Assessment Task (AT)	Students complete a specified written task which is sent to the State Examinations Commission for marking	The Assessment Task will link to <i>Rome, centre of an empire</i> (CBA 2, strand 2) or <i>student language portfolio</i> (CBA2, strand 3)	Following completion of the second Classroom-Based Assessment in Year 3

Table 2: Assessment Task for Classroom-Based Assessment 2

Classroom-Based Assessment 1: *Storytelling using myth*

In CBA 1, students will explore the purpose of myth as a form and medium of storytelling and will show the results of their exploration in a mode of their choice. The word myth is derived from the Greek *mythos*, meaning story. *Storytelling using myth* allows students to experience the classical world at a personal level through the exploration of storytelling and myth, with a particular focus on a myth in which they have a particular interest. In developing their thinking about and understanding of this chosen myth, students' appreciation of the role of storytelling and myth in the classical world is enhanced, as is their understanding of the human condition and how myths and stories have been bequeathed to successive generations as part of their heritage.

For the purpose of this Classroom-Based Assessment, it is useful to consider storytelling and myth as discrete concepts, although closely connected. Students will explore the importance of myth in the classical world and consider the benefits and purposes of myth as a form of storytelling. They will reflect on the role of storytelling as part of culture and life in the ancient world and will consider the symbolic value of myth, not just in the Greek and Roman world, but in other cultures too. They will also explore the features of a well-told myth, how to develop a myth and prepare it for an audience and how to develop and refine their storytelling ability.

Exploring conceptual frameworks of myth

In considering the nature of myth, it is useful to explore some general conceptual frameworks that can help us to analyse and discuss myth. These include such concepts of myths as:

- cosmogonic narratives, namely culturally specific accounts of the foundation or origins of the universe and its inhabitants, including gods, humans and animals
- having settings that are often primordial (i.e., related to the beginning of time) with characters who are proto-human or deific, who are human but have superhuman qualities or characteristics
- exploring the origins of important material aspects of the culture from which they come, such as food, drink, housing, agriculture, transport.
- sacred narratives, engaged with ideas and beliefs about the divine, rituals and ceremonies
- representing and querying a culture's social order and important values
- representing a way of understanding nature and organising thought, for example, in terms of dualities such as light and dark, day and night, good and bad, god and human, woman and man
- exploring the thoughts, impulses, actions and character traits of heroic figures (such as proto-humans, superhumans or gods) who are struggling with conflicts or dilemmas which allow cultures to think about the nature and significance of human life (the 'human condition')
- 'counter-factual' narratives featuring characters and situations that are not representative of ordinary human experience

These frameworks are intended to help students to understand the role and purpose of myths and are not meant to be exhaustive. Where students with origins in other countries express a specific interest in myths and legends of the place from which they or their families originate, this may play a part in fostering appreciation and understanding of difference and diversity in the classroom and in society.

Students may work on this Classroom-Based Assessment individually, in a pair or in a group. Where students work collaboratively, each student should participate in the research and presentation process. The number of students in a group should be such as to allow each group member to make a meaningful individual contribution. All students will complete an individual reflection note.

Note: The conceptual frameworks of myth exemplified above are adapted from

<https://faculty.gcsu.edu/custom-website/mary-magoulick/defmyth.htm>

Learning Outcomes on which Classroom-Based Assessment 1: *Storytelling using myth* is based

The learning outcomes assessed will, to an extent, depend on the subject chosen. However, there is a clear connection between *Storytelling using myth* and the learning outcomes in Strand 1: Core component: myth. These learning outcomes are set out below:

Strand 1	Core component: Myth
Element	Reading narratives and exploring representations
1.1	create a visual representation of a myth that captures their favourite theme, motif or message and share this with their classmates
1.2	investigate how gods/goddesses and heroes/heroines are represented in visual sources
1.3	examine the storytelling techniques and conventions of plot and character development used in mythical stories
1.4	act as a storyteller by retelling myths in their own words using appropriate vocabulary and style
1.5	collaborate with their classmates to create a myth or story, considering the appropriate conventions and the messages to be conveyed
Element	Analysing structures, patterns, values and ideologies
1.6	explore the motifs, themes, values and messages of myths
1.7	discuss the attitudes towards gender and sexual norms that myths reflect
1.8	select central and favourite moments from myths, and evaluate characters' decisions and actions at those moments
1.9	recognise that there are different versions of myths and explore the reasons for these differences
1.10	recognise and explain expressions associated with Greek and Roman myths and use these appropriately in other contexts (for example, <i>Achilles heel</i> , <i>Pandora's box</i>)

All students will explore the learning outcomes listed above as they relate to Strand 1, which is core. In addition, students will study either Strand 2 or Strand 3. Those students who study Strand 2 will engage in class with learning outcomes that relate to *The world of Achilles*. They may wish to explore aspects of this strand when working on *Storytelling using myth* and are free to do so. Equally, those students who will study Strand 3 and will not therefore engage with Strand 2 in class may still wish to refer to *The world of Achilles* in scoping their approach, as the learning outcomes may provide valuable prompts or ideas. These learning outcomes are set out as follows:

Strand 2	Classical studies component: The world of Achilles
Element	Reading narratives and exploring representations
2.1 explain the mythological background to the Trojan War 2.2 illustrate, with examples, poetic devices and techniques that are characteristic of epic poetry (for example, epithets, similes, digressions, repetition) 2.3 identify key sites associated with the <i>Iliad</i> and its historical background on a map 2.4 create a portfolio of key characters in the <i>Iliad</i> in collaboration with their classmates 2.5 investigate how characters from the <i>Iliad</i> are represented in visual sources (for example ancient vases and sculpture, modern paintings and films) 2.6 compare the <i>Iliad's</i> depiction of heroes with the depiction of non-combatants affected by the Trojan War (for example, parents, women and servants)	
Element	Analysing structures, patterns, values and ideologies
2.7 evaluate Achilles' decisions and actions in comparison with the decisions and actions of other heroes in the <i>Iliad</i> 2.8 recognise and explain common Greek concepts and words associated with Homeric epic (for example, <i>timé</i> , <i>kleos</i> , <i>aidós</i> , <i>areté</i> , <i>pathos</i>) 2.9 examine the relationship between gods/goddesses and mortals in the <i>Iliad</i> 2.10 create a code of honour for modern day heroes/heroines with reference to the Homeric code 2.11 discuss other ancient sources that deal with anger (for example, Aristotle, Plutarch, Seneca) in relation to the <i>Iliad's</i> engagement with this emotion	

Guidelines for completion of the Classroom-Based Assessment: *Storytelling using Myth*

Figure 1 below sets out the process for conducting Classroom Based Assessment 1. The aim of this process is to provide guidance for teachers as they support the students completing Classroom-Based Assessment 1.

Figure 1: Process for conducting Classroom-Based Assessment 1



Students are free to choose a theme for their research relating to *Storytelling using myth*, in accordance with the advice laid down in these guidelines and under the supervision of their teacher. The rationale is that students can research subjects about which they have a genuine sense of curiosity and which can inspire an authentic, personal response.

Possible approaches to *Storytelling using myth*

In consultation with their teacher, students have autonomy in selecting the approach to *Storytelling using myth*.

Note that the list of possible approaches below is not meant to be exhaustive, but rather to suggest that considerable variation and imagination in approaches selected by students is to be expected.

Students may choose to:

- act out a myth
- write a version of a myth
- write their own myth
- adapt an existing myth or legend
- create a cartoon or a graphic novel of a myth
- present a myth in a visual medium
- focus on a particular moment of a myth or key decision or action of a character
- present guidelines for telling stories

As part of Classroom-Based Assessment 1, students should:

- *Research* different types of myths and stories and their important characteristics or features
- *Select* a myth in consultation with their teacher (and peers, as appropriate) and explore this myth individually, in pairs or in groups
- *Devise* an approach to telling the story of their chosen myth, considering the conventions of effective storytelling and the expectations associated with myth
- *Show* the results of their exploration in a form that effectively conveys the essential message of their chosen myth in a powerful and memorable way

Getting ready: *Storytelling using myth*



Student preparation

Students should have developed some knowledge, understanding and skills that relate to the theme of mythology and storytelling in Strand 1: Myth and Daily life before engaging with the first Classroom-Based Assessment, *Storytelling using myth*. They should have become acquainted with some of the values, attitudes and dispositions that relate to the role of mythology in the ancient world. Learning experiences in the study of aspects of Strand 2 or Strand 3 should also support students' capacity to engage with Classroom-Based Assessment 1. As part of the ongoing teaching, learning and assessment of the learning outcomes across all strands, students develop and demonstrate skills that will help them to engage meaningfully with *Storytelling using myth*. Where opportunities arise, students should be encouraged to make connections between the contexts that they encounter in classwork and the nature of the Classroom-Based Assessment. Such experiences will support them to engage with *Storytelling using myth* at a level appropriate to their age and stage of learning.

Students should also have opportunities to evaluate their progress and learning from time to time in the course of their studies, for example, through personal annotations, reflective journals or classroom discussions with peers and the teacher. While the Classroom-Based Assessment is summative, the process leading to its completion has a formative value and should be used as a tool to provide feedback to students, parents and teachers on student progress and learning. At an appropriate moment in their learning, students should be made familiar with the Features of Quality that will be used to judge the quality of their work.

Teacher preparation

Programme planning by the teacher needs to develop students' knowledge, understanding, skills and values across the learning outcomes of the specification incrementally in advance of and during the completion of the Classroom-Based Assessment. The role of the teacher should be to guide, support, enable and provide direction to students as they complete the Classroom-Based Assessment. To prepare for Classroom-Based Assessment 1, teachers should familiarise themselves with the following:

- Junior Cycle Classics Specification
- Junior Cycle Classics: Guidelines for the Classroom-Based Assessments
- Assessment toolkit
- Annotated examples of student work.

Completing the CBA: *Storytelling using myth*



Storytelling using myth will be completed over a three-week period. Students will engage with their chosen subject across four stages of activity, which contribute to the generation of their evidence of learning and achievement.

The four levels relate to the notion of bringing a project from conception to realisation. It is intended that the capacity to conceive of an idea, to devise a plan for its development and to see the plan enacted is one that will support students' learning both in Classics and also in terms of achieving some key skills at the core of junior cycle. This process will also form the basis for engagement with Classroom-based Assessment 2.

These four stages are rooted in the idea of students bringing a concept from laid out in Figure 2 that follows:



Figure 2: Student process for engaging with Classroom-Based Assessment 1: *Storytelling using myth*

1. *Scoping*

'Scoping' is the first step in working on the CBA. It entails exploring broadly the wide range of subject matter that might provide the basis for a project. In beginning their work in this way, students will

survey the rich and varied tradition of Greek and Roman mythology so that they may identify a myth that triggers their interest or arouses their curiosity. The range of myths to be explored will include those that they have encountered in class and myths they might have encountered through wider reading and research. They should discuss possible projects with their peers, teacher and, if working in a pair/group, other group members. Libraries and online sources can also be valuable sources of information. Having established a theme or subject, students can begin to explore the particular features or characteristics of the myth that has excited their interest.

If students work in a pair/group, each student's individual role and contribution to the work will be the focus of assessment. It is important that each student involved in the group notes accurately their own part in the process and their contribution to the group's work. Students will note their individual contribution both in the display (see below) and in their student reflection note.

2. Framing

In the 'framing' phase of the CBA, students will focus on developing their ideas about and approach to the myth that they have selected. This entails identifying the characteristics and features of their chosen myth, which might include aspects of the following:

- Metaphoric exploration of ontology: who are we? Why are we here? What is the purpose of life?
- An explanation the natural world and how it came to be
- Characters that are often non-human, e.g. gods, goddesses, supernatural beings
- Setting in an alternative or imagined world
- Interaction between this world and a different world
- Depiction of events that contravene natural laws or are different from everyday life
- Cosmogonic or metaphysical explanation of the universe
- Representation of a set of values about how people, families and communities function and interact with each other
- Evocation of the presence of the divine or the sacred and how mortal beings engage with the sacred

3. Refining

In refining their work, students will give consideration to how their work will be presented. Students have freedom to select any mode, or combination of modes, of presentation of their work; for the purposes of these guidelines, the term 'display' will be used. Hence, students will present their findings

in the form of a **display**. The term is employed in a broad sense and should be taken to include a wide range of modes of presentation, for example, written text, play script, display folder or booklet, graphic novel, cartoon, short film, dramatic performance, oral presentation, digital format(s), photographs, images, timelines, audio or audio-visual recordings, model(s), artefact(s).

It is recommended that students carefully consider why they are using a particular mode of display and select a mode or combination of modes which support them to effectively display their work.

Where students work as part of a pair/group, each student's individual role and contribution to the display will be the focus of assessment. Each student should clearly indicate which part(s) of the display they contributed to so that the teacher can assess their contribution to the display.

This stage should also entail consideration of some conventions and techniques of effective storytelling and students should show awareness of these in presenting their work. Aspects that might be considered include the following and will vary in accordance with the mode(s) of presentation used:

Creating my own myth/ adapting an existing myth:

- What is the purpose or essential message/moral that my story will address?
- What will the plot be?
- How will characters be developed? What will their motivation be?
- If my display has a visual dimension (for example, a cartoon), how will I develop the visuals?

Telling the story to the class/acting out the story to the class/creating a short film or audio:

- What storytelling techniques will I employ?
 - spontaneity (i.e. learning the story but not necessarily memorising, being able to respond to audience reaction)
- What dramatic techniques will I employ?
 - pace, tension, emphasis, repetition, pause
- What vocal skills will I employ?
 - volume, articulation, projection, different voices for different characters, dialogue
- What physical skills will I employ?
 - movement and positioning, posture, gesture, facial expression
- How will I keep my audience in mind?
 - communication skills- stylistic awareness, choice of language
 - stimulating the audience's senses: see vivid images, feel, smell, touch, listen

It should be noted that these prompts are offered as examples of approaches and not all will apply to a student's work. The usefulness of these prompts will depend on the mode of presentation used.

4. Displaying

The reflection process is an essential element of *Storytelling using myth* so that the student can think about what learning has taken place, both about the subject and about the process undertaken. It is recommended that students record observations or thoughts about the process and what they are learning as they engage with the project over the three-week period. The display of the student(s) could incorporate some of their reflections on the experience of storytelling using myth, the opportunities and challenges they encountered.

All students will complete a reflection note, which is submitted to the teacher. Where students have worked in groups or pairs, the note is the student's formal declaration of the part that he or she has played in the assessment. A reflection note is included as an appendix to these guidelines.

Contributing to the archive/record of myths and stories

This Classroom-Based Assessment offers students an opportunity to reflect on and appreciate how myths have endured and become part of cultural heritage and collective memory as they were passed down in written form or as part of an oral tradition. The CBA also allows students to be part of this tradition by contributing their work to the historical record. Following the Subject Learning and Assessment Review meeting, students may be encouraged to donate or loan their displays to a local library or museum or present them to a local historical society or community group. Students may also donate their display to their school or perhaps to a local primary school.

Deciding on the level of achievement: *Storytelling using myth*



Features of Quality

Key Features of Quality in support of student and teacher judgement in *Storytelling using myth* are described here. The Features of Quality below are the criteria used to assess the student work as best fitting the descriptors. The Features of Quality are designed with reference to the learning outcomes on which *Storytelling using myth* is based.

Features of Quality: CBA1 - *Storytelling using myth*

<p>Exceptional</p> <p>A piece of work that reflects these Features to a very high standard. While not necessarily perfect, the strengths of the work far outstrip its flaws, which are minor. Suggestions for improvement are easily addressable by the student.</p>	<p>The display demonstrates a highly developed sense of awareness of both the purpose and key features of mythical storytelling</p> <p>The display uses storytelling conventions and techniques to an exceptional standard</p> <p>The overall shape and structure of the display is compelling in terms of its originality, creativity and coherence</p>
<p>Above expectations</p> <p>A piece of work that reflects these Features very well. The student shows a clear understanding of how to complete each area of the task. Feedback might point to the necessity to address some aspect of the work in need of further attention or polishing, but, on the whole the work is of a high standard.</p>	<p>The display demonstrates a well-developed sense of awareness of both the purpose and key features of mythical storytelling</p> <p>The display uses storytelling conventions and techniques to a high standard</p> <p>The overall shape and structure of the display is convincing in terms of its originality, creativity and coherence</p>
<p>In line with expectations</p> <p>A piece of work that reflects most of these Features well. It shows a good understanding of the task in hand and is free from significant error. Feedback might point to areas needing further attention or correction, but the work is generally competent and accurate.</p>	<p>The display demonstrates a good sense of awareness of both the purpose and key features of mythical storytelling</p> <p>The display uses storytelling conventions and techniques to a good standard</p> <p>The overall shape and structure of the display is appropriate in terms of its originality, creativity and coherence</p>
<p>Yet to meet expectations</p> <p>A piece of work that falls somewhat short of the demands of the Classroom-Based Assessment and its associated Features. Perhaps the student has made a good attempt, but the task has not been grasped clearly or is marred by significant lapses. Feedback will draw attention to fundamental errors that need to be addressed.</p>	<p>The display lacks awareness of both the purpose and key features of mythical storytelling</p> <p>The display does not use storytelling conventions and techniques to a good standard</p> <p>The overall shape and structure of the presentation is lacking in terms of its originality, creativity and coherence</p>

These Features of Quality will be applied to authentic examples of student work. Arising from this process:

- adjustments may be made to the Features of Quality
- amended Features of Quality, where necessary, will be published in revised assessment guidelines
- annotated examples of student work will be published on www.curriculumonline.ie

Next steps: *Storytelling using myth*



Subject Learning Assessment and Review meeting

Shared understanding of standards within junior cycle will arise through professional discussion in Subject Learning and Assessment Review meetings. Participating teachers bring their own examples of student work and compare their judgements with other colleagues, along with the annotated examples of student work and specifications provided by the NCCA. This process over time will help develop a greater understanding of standards and ensure consistency of judgement about student performance.

All schools or individual subject departments will retain a small sample from the body of submitted work in support of the process of Subject Learning Assessment Review. Teachers will retain samples of *Storytelling using myth* work that they will use for discussions at the Subject Learning and Assessment Review meetings. An example at each of the four level descriptors, where feasible, will be needed for this purpose.

While this process can be organised more easily within a school where there is more than one Classical Studies teacher, it is recommended that, in a school with one Classical Studies teacher, the teacher should discuss the assessment arrangements with their school facilitator/ management with a view to contacting and coordinating with teachers from nearby schools. The teacher along with their colleagues can plan and agree a date for the Subject Learning and Assessment Review meeting, implementation and reviewing of the Classroom-Based Assessment. Teachers will again retain

samples of the work from *Storytelling using myth* for discussion at the Subject Learning Assessment Review meetings. An example at each of the four descriptor levels, where feasible, will be needed for this purpose.

Further details on managing and participating in the Subject Learning Assessment Review meeting are included in the Appendix and are available online at <http://www.ncca.ie/en/junior-cycle/assessment-and-reporting/slar-meetings>.

Using feedback

Providing effective feedback is a crucial step in using *Storytelling using myth* to support learning in history. Students will be informed of the descriptor they have been awarded once the Subject Learning and Assessment Review meeting has taken place and its outcomes have been processed. However, effective feedback goes beyond the naming of the descriptor awarded. Feedback on the strengths of students' work, and on areas for improvement can be used to support their future learning. Further information on the use of feedback is available at <https://www.ncca.ie/en/junior-cycle/assessment-and-reporting/focus-on-learning>

Querying a result

Queries in relation to the descriptors awarded to *Storytelling using myth*, where they arise, will be dealt with by the school.

Classroom-Based Assessment 2, strand 2: *Rome, centre of an empire*

This CBA entails students compiling a record of their imagined visit to a public building in the city of Rome that is associated with a leisure activity or with a relevant political leader or emperor.

The study of art and architecture offers the student of the classical world a distinct perspective on many aspects of that world. By engaging with various aspects of ancient visual and material culture, students can gain deep insights into how the people of the ancient world lived, the values and beliefs that motivated them, and the kind of society that they created and nurtured over time.

In this context, Classroom-based Assessment 2: *Rome, centre of an empire* gives students an opportunity to research the nature and importance of the physical infrastructure of the city of Rome through a detailed exploration of one key building to be selected from the many different types of buildings, structures and sites with which we are familiar, including administrative centres, leisure buildings, military structures and commemorative monuments.

For the purposes of the CBA, the term 'building' includes a structure, venue or public space, but *should not* be one that was studied as part of students' classwork when studying Strand 2: Classical studies component: *Rome, centre of an empire*. The rationale is that students are afforded the opportunity to independently research subjects about which they have a genuine sense of curiosity and which can inspire them to generate an authentic, personal response as they deepen their understanding of the classical world and the importance of architecture and material culture in forming judgements about the people and society of that world.

For the purpose of this classroom-based assessment, as in Classroom-Based Assessment 1, students have autonomy in selecting the subject of study. The suitability of the building chosen can be measured in terms of the building's significance to our historical understanding, or in relation to how the building's significance was relevant in the broader history of the city. The subject chosen should be agreed in consultation with the teacher, who may be able to advise on the appropriateness for research of the building selected.

The research will be presented in the format of a record compiled of an imagined visit to the building by the student in the role of a traveller (alone or with companions) who has left her/his small country village for a day and is excited to be visiting the metropolis of Rome. The chosen building should be associated with a leisure activity, or with a relevant political leader or emperor, so that these connections may be explored in the record to be compiled. Students may choose to present their record in a variety of formats. However, the record should be accompanied by a model or other visual

representation to support the description of the structure, the grounds and the various rooms of the building as they are experienced by the visitor.

Students may work on the Classroom-Based Assessment alone, in pairs, or in groups. However, it is the individual role of the student that is the focus of assessment. Students will also reflect on the research process and the subject by completing a reflection note.

The Assessment Task will relate to the student’s work in Classroom-Based Assessment 2: *Rome centre of an empire*.

This Classroom-Based Assessment broadly relates to the learning outcomes in Strand 2: Classical studies component: *Rome, centre of an empire*. Which learning outcomes are assessed will, to an extent, depend on the subject chosen:

Strand 2: Rome, centre of an empire
Element: Reading narratives and exploring representations
2.12 identify types of Roman public architecture (for example, aqueduct, triumphal arch, amphitheatre, baths)
2.13 examine the functions and uses of three chosen buildings, structures or public spaces
2.14 imagine themselves at an event or activity associated with each of the three selected locations, commenting on what is happening and why, and who is present
2.15 collaborate with their classmates to create a representation of their favourite Roman building, structure or site
2.16 recognise and explain common terms associated with Roman architecture (for example, thermae, portico, capital, aqueduct, dome)
Element: Analysing structures, patterns, values and ideologies
2.17 explore Roman history, society and public life through public buildings, structures and spaces
2.18 investigate the careers and political goals of the historical figures who commissioned the chosen buildings, structures or spaces
2.19 compare a building in their local area with a building in Rome
2.20 debate the usefulness and limitations of different types of historical sources (for example, art, architecture, inscriptions and literature)

Strand 2: Classical studies component: Rome, centre of an empire

NB: The building selected for the purposes of Classroom-Based Assessment 2, Rome, centre of an empire should not be one of the three buildings studied in relation to learning outcomes 2.12 and 2.13 above.

Guidelines for completion of the Classroom-Based Assessment: *Rome, centre of an empire*

Figure 3 below sets out the process for conducting Classroom Based Assessment 2. The aim of this process is to provide guidance for teachers as they support students completing Classroom-Based Assessment 2.

Figure 3: Process for conducting Classroom-Based Assessment 2



Possible subjects for research

Rome, centre of an empire has two priorities:

- To offer students the opportunity to engage in independent research
- To develop students' communication and collaboration skills

These priorities should be borne in mind throughout the process of student engagement with the Classroom-Based Assessment. In preparing to engage with the work, students should be afforded opportunities to consider such themes for research as:

- the role or contribution of a building to an aspect of significant developments in the history of Rome
- the role of a significant figure, such as the political leader or emperor of the time, in the commissioning and construction of the building
- the role played by the building and the activities that took place there in the political, social, cultural, religious or military life of Rome
- what the function of the building can tell us about how those who used it lived their lives.

Students are encouraged to consider a wide variety of possible subjects and do not need to restrict themselves to the historical periods covered in the course of their classwork. The emphasis on independent research should encourage students to be imaginative in their exploration.

As part of Classroom-Based Assessment 2, students should:

- Choose a research idea in consultation with their teacher and peers
- Consider an approach to conducting the research, including identifying key research questions; identifying possible sources of evidence; and identifying where such sources might be located
- Present their research findings in the form of a record, chosen from a variety of formats, and accompanied by a visual or model
- Reflect on the process undertaken and the conclusions reached about their subject

Getting ready: Rome, centre of an empire



Student preparation

Students should have developed knowledge, understanding and skills across the related strands of study in the Classics course (Strand 1: Core component: Myth; Strand 1: Core component: Daily life and Strand 2: Classical studies component: The world of Achilles; Strand 2: Classical studies component 1: Rome, centre of an empire) before engaging with the second Classroom-Based Assessment, *Rome, centre of an empire*. They should also have had opportunities to reflect on the values, attitudes and dispositions that underpinned various aspects relating to the nature and role of public buildings in ancient Rome. As part of the ongoing teaching, learning and assessment of the learning outcomes across all strands of study, students should have regular opportunities to develop and demonstrate skills that will help them to engage meaningfully with Classroom-Based Assessment 2: *Rome, centre of an empire* at a level appropriate to their age and stage of learning. Given the focus of the work in this Classroom-Based Assessment, opportunities to explore the concept of historical significance in relation to the nature of the buildings themselves and the public figures associated with them will be of particular value in supporting students' research for this classroom-based assessment.

Students should also have opportunities to evaluate their progress and learning from time to time throughout their work, for example, through personal annotations, reflective journals or classroom discussions with peers or with the teacher. While the Classroom-Based Assessment is summative, it has a formative value and should be used as a tool to provide feedback to students, parents and

teachers on student progress and learning. At an appropriate moment in their learning, students should be made familiar with the Features of Quality that will be used to judge the quality of their work.

Teacher preparation

To prepare for Classroom-Based Assessment 2, teachers should familiarise themselves with the following documentation:

- Junior Cycle Classics Specification
- Junior Cycle Classics: Guidelines for the Classroom-Based Assessments
- Assessment toolkit
- Annotated examples of student work.

Completing the CBA: *Rome, centre of an empire*



Rome, centre of an empire will be completed over a three-week period. Students will engage with their chosen subject across four stages of activity, which contribute to the generation of their evidence of learning and achievement. These four stages are laid out in Figure 4 below:



Figure 4: Student process for engaging with Classroom-Based Assessment 2: *Rome, centre of an empire*

The four-stage process of development set out below is intended to support students in bringing an idea from conception to realisation. Students will have experience of this approach from engaging with CBA 1 in second year. This process is also suggested as appropriate in CBA 2, where students are engaging in independent research. The process can help them to understand important research skills and values, including:

- Considering prior knowledge and surveying possible areas of exploration
- Developing research questions to scaffold the approach to identifying a subject
- Appreciating the importance of a spirit of enquiry when interrogating the past
- Understanding the variety of sources and types of evidence about the past
- Appreciating the strengths and limitations of different types of evidence
- Identifying a suitable format in which to present the findings of the research
- Reflecting on the process of being a researcher and the insights/ learning gained.



Figure 5

1. Scoping

The following points should be considered:

The process of scoping involves conducting a broad survey of the range of material from which a subject might be identified for the purposes of a more focused study. For the purposes of CBA 2, this will involve considering the range of public buildings in ancient Rome from which one will be selected. In keeping with the emphasis on enquiry that underpins historical research and study, students are encouraged to refine the subject of their study by designing questions that refer to an aspect of the life or career of their chosen building. Questions that might help to inform the scoping out of a subject include, but are not limited to:

- What prior knowledge do I have as I begin my project? What kinds of buildings am I aware of from my class study so far? What do I know about their purposes and functions already?

- Will I conduct the project alone or will I collaborate in pairs or groups?
- What background information do I have about the wider context of my subject?
- How will I narrow the focus of my study? Is there a specific type of building that interests me and that I would like to explore? Can I refine my study by inserting date parameters?
- Is there a particular episode or event that happened in a building that I can focus on?
- Is there a particular leader or emperor that I can focus on and that will lead me to a building associated with that person?

2. Framing

The process of locating relevant sources and finding information from them is a valuable learning experience. Among the questions that students might consider are:

- What sources will I use? How will I access these sources? Library visit? Websites? Other sources?
- Is there anybody I can speak to who might have information about my subject?
- How will I find information about my subject from books that I have located? Contents page? Index?
- How will I keep note of new information that I discover? Keep a folder?
- Can I access visual images/ photographs/ models/ representations of my chosen building?

3. Refining

Students should aim to answer their research questions and present their findings in the form of a record. This record can be produced in any format that the student considers appropriate. This might include such formats as a blog, a vlog, an article for a website, a poster, a newspaper report, an interview or a presentation to a town leader, for example. The record may entail a combination of two or more of these formats. Exploring different formats of written record in deciding which is most suited to their approach will help students to understand the diverse range of written sources of evidence with which researchers engage.

The record may include such features as:

- Background to the political/ social/ cultural of the period in question
- Who was responsible for sanctioning the building or project, and why
- What other buildings or projects were approved by the same leader
- Interesting anecdotes about the life of the relevant leader
- The people who normally attend/ use the building

- The purpose and function of the building
- What you did there or your reasons for going
- What the layout of the building looks like- exterior and interior
- How the building is represented in literature or other art from the time.

These are suggestions; students may choose to include other features. The format chosen will also determine the nature of the presentation made- for example, a newspaper report may feature different stylistic characteristics than a blog. In any case, the record should be accompanied by a visual representation or a model that supports the description of the structure and its architectural features. It is further recommended that the sources used should be cited in a bibliography at the end of the record. Students should consult a variety of sources during their research; at a minimum at least two sources should be consulted, thus ensuring student awareness of the need for appropriate citation as part of the discipline of being a researcher.

4. Reflecting

The process engaged in by the student should be the subject of some reflection, both in terms of what was learned about the subject and the experience of being a researcher. Students will complete a reflection note which is included as an appendix to these guidelines. Students are not expected to show their reflections about the process and the subject in the record itself, as the format chosen will be shaped to the purpose of writing historically about the chosen building.

Deciding on the level of achievement: *Rome, centre of an empire*



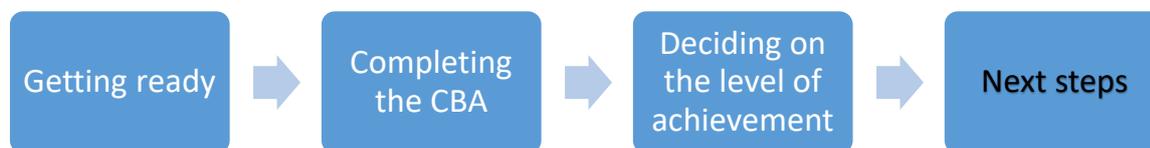
Features of Quality

Key features of Quality in support of student and teacher judgement in *Rome, centre of an empire* are described next. The Features of Quality are the criteria used to assess the student work as best fitting the descriptors. The Features of Quality are designed with reference to the learning outcomes on which *Rome, centre of an empire* is based.

Features of Quality: CBA2- record and model

<p>Exceptional</p> <p>A piece of work that reflects these Features to a very high standard. While not necessarily perfect, the strengths of the work far outstrip its flaws, which are minor. Suggestions for improvement are easily addressable by the student.</p>	<p>The record shows evidence of comprehensive research and is extremely well-informed and insightful in its references to the nature and context of the chosen building</p> <p>The accompanying model or visual representation supports the presentation of the record to a very high standard</p> <p>The student's presentation and reflections demonstrate highly effective communication and collaborative skills and a highly refined capacity to think critically</p>
<p>Above expectations</p> <p>A piece of work that reflects these Features very well. The student shows a clear understanding of how to complete each area of the task. Feedback might point to the necessity to address some aspect of the work in need of further attention or polishing, but, on the whole the work is of a high standard.</p>	<p>The record shows evidence of thorough research and is very well-informed in its references to the nature and context of the chosen building, offering some insights</p> <p>The accompanying model or visual representation supports the presentation of the record to a high standard</p> <p>The student's record and reflections demonstrate effective communication and collaborative skills and a refined capacity to think critically</p>
<p>In line with expectations</p> <p>A piece of work that reflects most of these Features well. It shows a good understanding of the task in hand and is free from significant error. Feedback might point to areas needing further attention or correction, but the work is generally competent and accurate.</p>	<p>The record shows evidence of research and is reasonably well-informed in its references to the nature and context of the chosen building</p> <p>The accompanying model or visual representation supports the presentation of the record to a good standard</p> <p>The student's record and reflections demonstrate communication and collaborative skills and a capacity to think critically</p>
<p>Yet to meet expectations</p> <p>A piece of work that falls somewhat short of the demands of the Classroom-Based Assessment and its associated Features. Perhaps the student has made a good attempt, but the task has not been grasped clearly or is marred by significant lapses. Feedback will draw attention to fundamental errors that need to be addressed.</p>	<p>The record shows limited evidence of research and is not well informed in its references to the nature and context of the chosen building</p> <p>The accompanying model or visual representation does not support the presentation of the record to a good standard</p> <p>The student's record and reflections demonstrate little communication and collaborative skills and do not demonstrate a capacity to think critically</p>

Next steps: *Rome, centre of an empire*



The Assessment Task

Students undertake a written Assessment Task to be submitted to the State Examinations Commission (SEC) for marking as part of the state-certified examination for Classics. The Assessment Task will be allocated 10% of the marks used to determine the overall grade.

The Assessment Task is directly related to the second Classroom-Based Assessment, *Rome, centre of an empire*.

The Assessment Task is offered at a common level and the questions posed will take into account the broad cohort of students taking the assessment. The Assessment Task consists of two stages: firstly, engaging with a piece of stimulus material to prepare for the written task; and secondly, reflecting upon and writing about their experience in completing *Rome, centre of an empire*.

The purpose of the stimulus is to provoke and stimulate discussion and reflection by students on their own experience. It is a springboard for their thinking. It should be noted that the Assessment Task completed in 3rd Year asks students to offer insights into their own personal experience of the CBA. It does not ask students to write about the stimulus.

The Assessment Task will comprise of **some or all** of the following:

- Engagement with a **short stimulus** in visual, written, audio or audio-visual format to prepare for the written task.
- **A written task** that tests the students in areas such as the following:
 - their ability to evaluate new knowledge or understanding that has emerged through their experience of *Rome, centre of an empire*
 - their capacity to reflect on the process of research, of forming judgements based on evidence and other skills demonstrated while working on *Rome, centre of an empire*

- their reflections on how their experience of *Rome, centre of an empire* has influenced their attitudes and values
- their general appreciation of the nature of the classical world.

Including the experience of the stimulus material, the Assessment Task takes a double class period or two single class periods (i.e. a minimum of 80 minutes) to complete. The first class period should be given over to engagement with stimulus material made available by the NCCA, and to student reflection on their experience of *Rome, centre of an empire* in preparation for completion of the answer booklet. The completion of the answer booklet will take place in the second period. The student response is written into a *pro-forma* booklet and the school forwards the completed student booklets for the Assessment Task along with the final examination scripts in accordance with arrangements set out by the SEC.

The Assessment Task will be undertaken following the completion of the second Classroom-Based Assessment *Rome, centre of an empire*. Schools will have some flexibility in choosing the two class periods for completion, with a period of one week being identified during which the Assessment Task must be undertaken by students.

Where a student is absent for the completion of all or part of the Assessment Task, schools should make local arrangements in the school to allow the student to complete the task as close as possible to the timeframe scheduled for completion.

The mark awarded for the Assessment Task will be aggregated by the SEC with the mark awarded for the examination to determine the overall grade for the state-certified final examination in Classics.

Examples of Assessment Tasks, stimulus materials and guidelines on how to organise and manage the Assessment Task across two class periods will be available at www.curriculumonline.ie.

Subject Learning Assessment and Review meeting

Shared understanding of standards within junior cycle will arise through professional discussion in Subject Learning and Assessment Review meetings. Participating teachers bring their own examples of student work and compare their judgements with other colleagues, along with the annotated examples of student work and specifications provided by the NCCA. This process over time will help develop a greater understanding of standards and ensure consistency of judgement about student performance.

All schools or individual subject departments will retain a small sample from the body of submitted work in support of the process of Subject Learning and Assessment Review. Teachers will retain samples of *Rome, centre of an empire* work that they will use for discussions at the Subject Learning and Assessment Review meetings. An example at each of the four level descriptors, where feasible, will be needed for this purpose.

While this process can be organised more easily within a school where there is more than one history teacher, it is recommended that, in a school with one Classics teacher, the teacher should discuss the assessment arrangements with their school facilitator/ management with a view to contacting and coordinating with teachers from nearby schools. The teacher along with their colleagues can plan and agree a date for the Subject Learning and Assessment Review meeting, implementation and reviewing of the Classroom-Based Assessment. Teachers will again retain samples of the work from *Rome, centre of an empire* for discussion at the Subject Learning Assessment Review meetings. An example at each of the four descriptor levels, where feasible, will be needed for this purpose.

Further details on managing and participating in the Subject Learning Assessment Review meeting can be accessed at <http://www.ncca.ie/en/junior-cycle/assessment-and-reporting/slar-meetings>.

Following the Subject Learning and Assessment Review meeting, each individual teacher reconsiders the judgement they had made for the students' work, based on the outcomes of the meeting, and where necessary makes the appropriate adjustments to the level of achievement awarded to the work. The descriptors awarded are used in reporting progress and achievement to parents and students as part of the school's reporting procedures and through the Junior Cycle Profile of Achievement (JCPA). Where it arises that a student does not submit any work for their Classroom-Based Assessment, a descriptor cannot be awarded, as there is no work to discuss against the Features of Quality. In such cases, 'Not reported' should be selected when inputting results for the JCPA. Further information in relation to reporting Classroom-Based Assessment descriptors for the JCPA is available from the DES at the following link: <https://www.education.ie/en/Schools-Colleges/Services>Returns/Post-Primary-Online-Database-P-POD-Project/>

Using feedback

Providing effective feedback is a crucial step in using *Rome, centre of an empire* to support learning in classical studies. Students will be informed of the descriptor they have been awarded once the Subject Learning and Assessment Review meeting has taken place and its outcomes have been processed. However, effective feedback goes beyond the naming of the descriptor awarded. Feedback on the strengths of students' work, and on areas for improvement can be used to support their future

learning. Further information on the use of feedback can be found at <https://www.ncca.ie/en/junior-cycle/assessment-and-reporting/focus-on-learning>

Querying a result

Queries in relation to the descriptors awarded to *Rome, centre of an empire*, where they arise, will be dealt with by the school.

Classroom-Based Assessment 2, strand 3: *Student language portfolio*

The study of ancient Greek and Latin has endured as a valued and cherished discipline over many centuries, as these two seminal classical languages provided a foundation for much of western thought and civilisation. While the pursuit of classical studies in general allows the student to gain valuable insights into the nature and extent of the influence of ancient Greece and Rome on so many areas of human endeavour and achievement, the study of the classical languages offers a unique perspective on how language reflects the Greek and Roman people's beliefs, values and expectations.

Studying ancient Greek or Latin enables the student to perceive the effectiveness of the chosen classical language as a medium of communication in its own right, with its own distinctive structure, form and modes of expression. However, this study allows the student to gain even more valuable insights by deepening understanding of how the classical language influenced English and other European languages. Equally, the study of a classical language heightens students' appreciation of the rich and varied literature in that language, and its impact on the development of western literature. Last but not least, student engagement with other features of the specification as delineated in Strand 1 (*Myth and Daily life*) is enhanced as they can employ their knowledge of their chosen language to refine their understanding of myth and daily life in subtle and nuanced ways.

In this context, Classroom-based Assessment 2: *Student language portfolio* gives students an opportunity to demonstrate their learning in their chosen classical language and the broader significance of that language through the creation and development over the three years of junior cycle of a language portfolio. This portfolio will contain a broad range of texts in different formats and genres and with different learning goals that will cumulatively reflect their deep learning in and about their language, and its deeper influence and context, throughout their engagement with the course.

For the purpose of assessment, students will choose three pieces from their portfolio and present them for assessment at the designated time towards the end of third year. The pieces to be chosen will be from the following categories:

- One piece related to language acquisition

- One piece related to authentic texts (an original Greek or Latin text of any era, genre or form)
- One piece related to classical civilisation – this piece must include a linguistic component but need not focus exclusively on the chosen language

Students may work on various texts included in the portfolio individually, in pairs, or in groups. However, it is the individual work of the student that is the focus of assessment. Where texts presented for assessment feature the contribution of more than one student, for example, a collaborative audio text or dialogue from a play, it is the individual student's work which will be assessed. Students will also reflect on the process of compiling and maintaining the portfolio and choosing their texts for assessment by completing a reflection note.

The Assessment Task will relate to the student's work in Classroom-Based Assessment 2: *Student language portfolio*

This Classroom-Based Assessment broadly relates to the learning outcomes set out in studying Strand 3: Classical language component. The learning outcomes assessed will, to an extent, depend on the nature and format of the texts chosen for assessment:

Strand 3: Classical language component
<p>Element: Reading narratives and exploring representations <i>Understanding and appreciating texts in Latin or Ancient Greek</i></p>
<p>3.1 recognise the meaning of frequently-used words and phrases</p> <p>3.2 interpret the general sense of a text on familiar topics</p> <p>3.3 identify specific information in texts on familiar topics</p> <p>3.4 discuss original literary texts with their classmates</p> <p>3.5 independently create accurate translations of sentences and passages of limited complexity on familiar topics, annotated and adapted as appropriate</p> <p>3.6 pronounce words, phrases and simple sentences accurately enough to be understood, with appropriate intonation</p> <p>3.7 recognise (in listening), frequently-used words and phrases related to areas of immediate relevance and experience</p> <p>3.8 explore vocabulary and grammatical rules by writing, completing and transforming phrases and simple sentences</p> <p>3.9 examine what we can learn from the language about the social roles, conventions and values of daily life</p> <p>3.10 identify and explore with their classmates the language resources available through a range of media</p>
<p>Element: Analysing structures, patterns, values and ideologies <i>Developing language awareness and analytical skills</i></p>
<p>3.11 recognise, describe and use language patterns such as word types, inflection, grammatical functions, word order, spelling and punctuation conventions</p> <p>3.12 explain the logical reasoning that led them to a specific interpretation of a phrase or sentence</p> <p>3.13 deduce the meaning of unfamiliar words and word forms by relating them to words and word forms they know and the context in which they occur</p> <p>3.14 recognise how word choice, syntax, grammar and text structure may vary with genre, purpose and context, and may also change over time</p> <p>3.15 compare the vocabulary and grammar of the target language with that of other languages they know, making connections and distinctions as appropriate</p> <p>3.16 investigate the etymology of words in modern languages which are derived from Latin or Ancient Greek</p> <p>3.17 monitor and assess their own language confidence and language-learning strategies, using feedback to reflect on what they need to improve and to set goals for improvement</p> <p>3.18 collaborate with their classmates to create language learning resources and share these</p>

Strand 3: Classical language component

Guidelines for completion of the Classroom-Based Assessment: *Student language portfolio*

Figure 6 below sets out the process for conducting Classroom-Based Assessment 2. The aim of this process is to provide guidance for teachers as they support students completing Classroom-Based Assessment 2.

Figure 6: Process for conducting Classroom-Based Assessment 2



Possible subjects for research

Student language portfolio has the following key purposes:

- To allow students to focus on the process of learning the classical language
- To provide students with the opportunity to set personal learning goals and to engage with and reflect on their language learning
- To develop and document their exploration of the links between the classical language and classical culture.

These priorities should be borne in mind throughout the process of student engagement with the Classroom-Based Assessment. It should be noted that the process of beginning and developing the portfolio commences as soon as students engage with strand 3, so from the beginning of their language learning, students should have opportunities to demonstrate their learning in a wide variety of formats, which might include:

- A song or mnemonic to help remember verb endings or case meanings
- Word families to help with recognising Latin vocabulary and/ or English etymology
- Texts in English that are analysed to identify words with Greek/ Latin roots
- A dialogue in the classical language
- A strategy for tackling English translations of texts in the classical language
- A commentary on the language of an authentic text studied in the classical language

- A brief composition in a text-type with which the ancient language is commonly associated (for example, a family motto, a piece of graffiti or an epitaph).

Students are encouraged to incorporate a wide and varied range of types of text, such as these, to ensure that their portfolio will allow them a rich selection of options when they choose the three text-types to be presented for assessment.

The emphasis on independent research should encourage students to be imaginative in their research.

As part of Classroom-Based Assessment 2, students should:

- Identify learning goals for the classical language and compile a portfolio of work over three years
- Review their portfolio during the time allocated for the CBA.
- Identify texts that may be suitable for assessment and reflect on how well they achieved their learning goals
- Select three texts according to the selection criteria outlined on p. x of these guidelines
- Reflect on the process of learning the classical language and draw conclusions about their learning in relation to the goals set.

Getting ready: *Student language portfolio*



Student preparation

Students should have developed knowledge, understanding and skills across the related strands of study in the Classics course (Strand 1: Core component: Myth; Strand 1: Core component: Daily life and Strand 3: Classical language component) before engaging with the second Classroom-Based Assessment, *Student language portfolio*. They should have had opportunities to explore and appreciate texts in Latin or Ancient Greek and to develop language awareness and analytical skills at a level appropriate to their age and stage of learning. Teaching opportunities in Strand 1 relating to Myth and Daily life that support this learning should be grasped to reinforce and support language learning. As part of the ongoing teaching, learning and assessment of the learning outcomes across

all strands of study, students should have regular opportunities to develop and demonstrate skills that will help them to engage successfully with Classroom-Based Assessment 2: *Student language portfolio*.

Students should also have opportunities to evaluate their progress and learning from time to time throughout their work, for example, through personal annotations, reflective journals or classroom discussions with peers or with the teacher. While the Classroom-Based Assessment is summative, it has a formative value and should be used as a tool to provide feedback to students, parents and teachers on student progress and learning. At an appropriate moment in their learning, students should be made familiar with the Features of Quality that will be used to judge the quality of their work.

Teacher preparation

To prepare for Classroom-Based Assessment 2, teachers should familiarise themselves with the following documentation:

- Junior Cycle Classics Specification
- Junior Cycle Classics: Guidelines for the Classroom-Based Assessments
- Assessment toolkit
- Annotated examples of student work.

Completing the CBA: *Student language portfolio*



The CBA *Student language portfolio* will be completed over a three-week period. However, the process of developing and maintaining a portfolio will commence when students start working on strand 3. The Classroom- Based Assessment work will entail supporting students in selecting appropriate texts for assessment and in reflecting on the learning process. Students will engage with the CBA across four stages of activity, which contribute to the generation of their evidence of learning and achievement. These four stages are laid out in Figure 6 below:

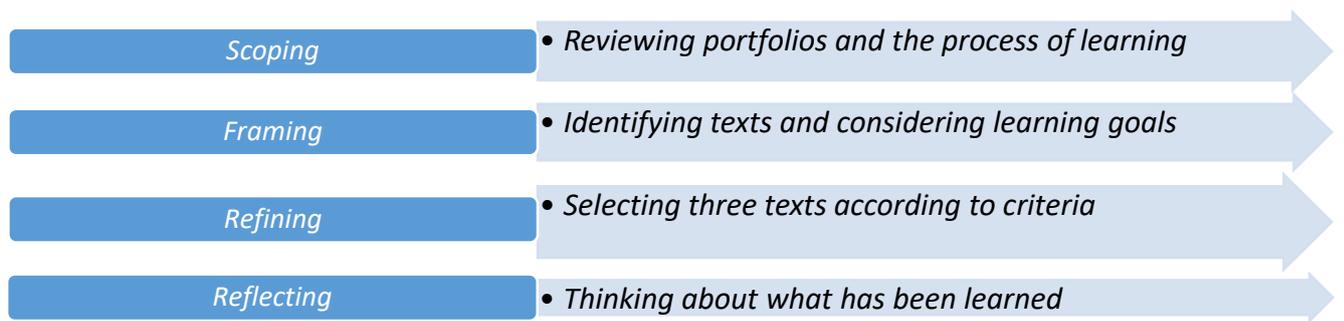


Figure 6: Student process for engaging with Classroom-Based Assessment 2: *Student language portfolio*

The focus on bringing an idea from conception to realisation that students experienced in working on CBA 1 is also suggested as appropriate in engaging with CBA 2. The four-stage process set out here is intended to support students in achieving this aim. Students are engaged in such actions as:

- critically evaluating their work
- making judgements about which types of texts are most suited for assessment
- reflecting on the process of language learning that they have engaged in over three years and the insights/learning gained
- assessing how well they believe that they have achieved their learning goals
- documenting their exploration of links between language learning and broader learning about the classical world.



1. **Scoping**

The following points should be considered:

The process of scoping involves conducting a broad survey of the range of material from which to choose. For the purposes of CBA 2, this will involve considering the range of texts created over three

years from which three will be selected. Questions that might help to inform the scoping process include, but are not limited to:

- What are the different texts that I have in my portfolio? Can I classify them according to particular types and themes?
- What learning goals did I set myself at different times while I was developing and maintaining my portfolio? Which texts are linked with these learning goals?
- Are there texts that I worked on in a pair or group that stand out?
- Are there particular texts that I am proud of?
- Are there texts that I reworked and redrafted based on teacher advice that really helped my learning?
- Are there examples of such types as: Dialogues? Family motto? Grave inscription? Cartoon?

2. Framing

Framing is the process of identifying three appropriate texts which the student feels are most suited to assessment.

Students must take care to ensure that the texts selected are as follows:

- One text that relates to language acquisition
- One text that relates to authentic texts
- One text that relates to classical civilisation but that includes a language component

Among the questions that students might consider are:

- Text related to language acquisition
 - What are the types of texts that I have developed that show my learning of the language?
 - Do I have texts in my portfolio that show how I learned new words, developed my vocabulary?
 - Do I have texts that show me writing phrases, sentences, passages in my chosen classical language?
 - Do I have texts that show my learning in grammar and language rules?
- Text related to authentic texts
 - What authentic texts have I engaged with in my portfolio?
 - What are the texts that I have developed that show my understanding of authentic classical language texts?

- Do I have texts that show me thinking about, analysing or appreciating an authentic text?
- Text related to classical civilisation
 - What are the texts that I have developed that show my understanding of classical civilisation?
 - Do these texts include some element that relates to the classical language?

3. Refining

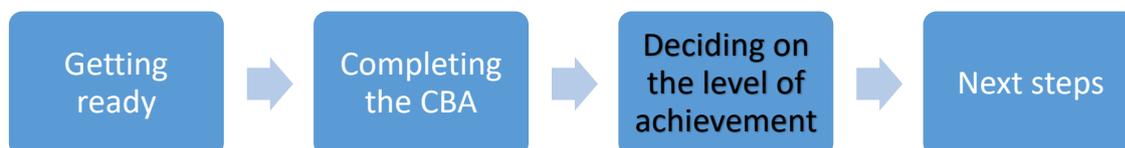
In refining and presenting their work, students should be satisfied that each of their three texts demonstrates their learning and relates to the learning goals identified. In this regard they might consider such questions as:

- When did I complete this text?
- What was the area of learning that provided the context for the text?
- Did I redraft this text in the light of teacher feedback?
- Did I collaborate with others in working on this text or is it my own work?

4. Reflecting

The process the student engaged in should be the subject of reflection. Students should reflect on what was learned about the classical language in the chosen texts and on the experience of the process of learning. Students will complete a reflection note which is included as an appendix to these guidelines. Students may show their reflections about the process in notes or annotations made in the text itself in the course of drafting or acting on feedback from the teacher or peers.

Deciding on the level of achievement: *Student language portfolio*



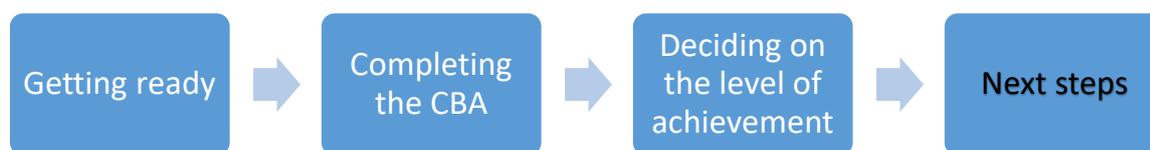
Features of Quality

Key features of Quality in support of student and teacher judgement in *Student language portfolio* are described next. The Features of Quality are the criteria used to assess the student work as best fitting the descriptors. The Features of Quality are designed with reference to the learning outcomes on which *Student language portfolio* is based.

Features of Quality: CBA 2- Student language portfolio

<p>Exceptional</p> <p>A piece of work that reflects these Features to a very high standard. While not necessarily perfect, the strengths of the work far outstrip its flaws, which are minor. Suggestions for improvement are easily addressable by the student.</p>	<p>The student’s text demonstrates an very high level of control and capability in appreciating the nuances of the classical language</p> <p>The student’s text and reflections show sophisticated critical awareness of the process of language learning in which the student has engaged</p> <p>The student’s understanding of classical civilisation and culture is captured with exceptional creativity and command in the text</p>
<p>Above expectations</p> <p>A piece of work that reflects these Features very well. The student shows a clear understanding of how to complete each area of the task. Feedback might point to the necessity to address some aspect of the work in need of further attention or polishing, but, on the whole the work is of a high standard.</p>	<p>The student’s text demonstrates a high level of control and capability in appreciating the nuances of the classical language</p> <p>The student’s text and reflections show firm critical awareness of the process of language learning in which the student has engaged</p> <p>The student’s understanding of classical civilisation and culture is captured with a high level of creativity and command in the text</p>
<p>In line with expectations</p> <p>A piece of work that reflects most of these Features well. It shows a good understanding of the task in hand and is free from significant error. Feedback might point to areas needing further attention or correction, but the work is generally competent and accurate.</p>	<p>The student’s text demonstrates a good level of control and capability in appreciating the nuances of the classical language</p> <p>The student’s text and reflections show some critical awareness of the process of language learning in which the student has engaged</p> <p>The student’s understanding of classical civilisation and culture is captured with some creativity and command in the text</p>
<p>Yet to meet expectations</p> <p>A piece of work that falls someway short of the demands of the Classroom-Based Assessment and its associated Features. Perhaps the student has made a good attempt, but the task has not been grasped clearly or is marred by significant lapses. Feedback will draw attention to fundamental errors that need to be addressed.</p>	<p>The student’s text demonstrates gaps in the level of control and capability in appreciating the nuances of the classical language</p> <p>The student’s text and reflections show little awareness of the process of language learning in which the student has engaged</p> <p>The student’s understanding of classical civilisation and culture is not captured with creativity and command in the text</p>

Next steps: *Student language portfolio*



The Assessment Task

Students undertake a written Assessment Task to be submitted to the State Examinations Commission (SEC) for marking as part of the state-certified examination for Classics. The Assessment Task will be allocated 10% of the marks used to determine the overall grade.

The Assessment Task is directly related to the second Classroom-Based Assessment, *Student language portfolio*.

The Assessment Task is offered at a common level and the questions posed will take into account the broad cohort of students taking the assessment. The Assessment Task consists of two stages: firstly, engaging with a piece of stimulus material to prepare for the written task; and secondly, reflecting upon and writing about their experience in completing *Student language portfolio*.

The purpose of the stimulus is to provoke and stimulate discussion and reflection by students on their own experience. It is a springboard for their thinking. It should be noted that the Assessment Task completed in 3rd Year asks students to offer insights into their own personal experience of the CBA. It does not ask students to write about the stimulus.

The Assessment Task will comprise of **some or all** of the following:

- Engagement with a **short stimulus** in visual, written, audio or audio-visual format to prepare for the written task.
- **A written task** that tests the students in one or more of the following:
 - their ability to evaluate new knowledge or understanding that has emerged through their experience of *Student language portfolio*
 - their capacity to reflect on the process of learning based on evidence and other skills demonstrated while working on *Student language portfolio*.
 - their reflections on how their experience of *Student language portfolio*.

- has influenced their attitudes and expectations
- their general appreciation of the nature of the classical world.

Including the experience of the stimulus material, the Assessment Task takes a double class period or two single class periods (i.e. a minimum of 80 minutes) to complete. The first class period should be given over to engagement with stimulus material made available by the NCCA, and to student reflection on their experience of *Student language portfolio*.

The completion of the answer booklet will take place in the second period. The student response is written into a *pro-forma* booklet and the school forwards the completed student booklets for the Assessment Task along with the final examination scripts in accordance with arrangements set out by the SEC.

The Assessment Task will be undertaken following the completion of the second Classroom-Based Assessment *Student language portfolio*.

Schools will have some flexibility in choosing the two class periods for completion, with a period of one week being identified during which the Assessment Task must be undertaken by students.

Where a student is absent for the completion of all or part of the Assessment Task, schools should make local arrangements in the school to allow the student to complete the task as close as possible to the timeframe scheduled for completion.

The mark awarded for the Assessment Task will be aggregated by the SEC with the mark awarded for the examination to determine the overall grade for the state-certified final examination in Classics. Examples of Assessment Tasks, stimulus materials and guidelines on how to organise and manage the Assessment Task across two class periods will be available at www.curriculumonline.ie.

Subject Learning Assessment and Review meeting

Shared understanding of standards within junior cycle will arise through professional discussion in Subject Learning and Assessment Review meetings. Participating teachers bring their own examples of student work and compare their judgements with other colleagues, along with the annotated examples of student work and specifications provided by the NCCA. This process over time will help develop a greater understanding of standards and ensure consistency of judgement about student performance.

All schools or individual subject departments will retain a small sample from the body of submitted work in support of the process of Subject Learning and Assessment Review. Teachers will retain

samples of *Student language portfolio* work that they will use for discussions at the Subject Learning and Assessment Review meetings. An example at each of the four level descriptors, where feasible, will be needed for this purpose.

While this process can be organised more easily within a school where there is more than one Classics teacher, it is recommended that, in a school with one history teacher, the teacher should discuss the assessment arrangements with their school facilitator/ management with a view to contacting and coordinating with teachers from nearby schools. The teacher along with their colleagues can plan and agree a date for the Subject Learning and Assessment Review meeting, implementation and reviewing of the Classroom-Based Assessment. Teachers will again retain samples of the *Student language portfolio* work for discussion at the Subject Learning Assessment Review meetings. An example at each of the four descriptor levels, where feasible, will be needed for this purpose.

Further details on managing and participating in the Subject Learning Assessment Review meeting can be accessed at <http://www.ncca.ie/en/junior-cycle/assessment-and-reporting/slar-meetings>.

Following the Subject Learning and Assessment Review meeting, each individual teacher reconsiders the judgement they had made for the students' work, based on the outcomes of the meeting, and where necessary makes the appropriate adjustments to the level of achievement awarded to the work. The descriptors awarded are used in reporting progress and achievement to parents and students as part of the school's reporting procedures and through the Junior Cycle Profile of Achievement (JCPA).

Using feedback

Providing effective feedback is a crucial step in using *Student language portfolio* to support learning in Classics. Students will be informed of the descriptor they have been awarded once the Subject Learning and Assessment Review meeting has taken place and its outcomes have been processed. However, effective feedback goes beyond the naming of the descriptor awarded. Feedback on the strengths of students' work, and on areas for improvement can be used to support their future learning. Further information on the use of feedback can be found at <https://www.ncca.ie/en/junior-cycle/assessment-and-reporting/focus-on-learning>

Querying a result

Queries in relation to the descriptors awarded to *Student language portfolio*, where they arise, will be dealt with by the school.

Appendix A: Student Reflection Note

CBA:		Title:
What were the most positive things in my experience of working on this CBA?		
What were the main challenges I faced?		
What aspect of my learning about my subject did I find most significant?		
What did I learn about the process of learning as I developed my work for assessment?		
Student:	Teacher:	Date:

Appendix B: Subject Learning and Assessment Review Meeting

Subject Learning and Assessment Review meetings enable teachers to collaboratively reach consistency in their judgements of student work against common, externally set Features of Quality. Greater understanding of standards and expectations will develop over time as teachers come together in professional discussion to reflect on the quality of their own students' work, informed by the subject specification, assessment guidelines and other support material including annotated examples of students' work provided by the NCCA.

Overview

The review process is centred on teachers discussing student work at structured meetings. It will play an important role in helping teachers to develop an understanding of standards and expectations by enabling them to reflect on the evidence of students' work and to share the learning and teaching strategies supporting that work.

The objectives of the review process are to achieve:

- greater consistency of teachers' judgement
- better feedback to students
- greater alignment of judgements with expected standards,
- and to assure parents and others that students are receiving appropriate recognition of their achievements in line with standards and expectations.

The time for review meetings will be provided for in the school calendar from the allocated 22 hours of professional time for each full-time teacher each year. One teacher of each subject will be allocated two additional hours by school management to prepare for and coordinate each review meeting. This role will normally be rotated among the relevant teachers.

Each meeting will:

- be subject specific
- be approximately two hours long
- take place at a time as near as possible to the completion of the Classroom-Based Assessment
- involve the review of student work related to a specific Classroom-Based Assessment.

Where there is a single teacher of a subject in a school, the teacher can be facilitated to participate in a Subject Learning and Assessment Review meeting in another school. In the case of an Irish-medium

school, the single teacher of a subject can participate in a Subject Learning and Assessment Review meeting in another Irish-medium school.

Facilitator's Guide

Teachers will fulfil the role of facilitator during Subject Learning and Assessment Review meetings on a rotational basis. The facilitator will model effective questioning during the discussion of the samples of student work focusing on how well students' work matches the Features of Quality. During review meetings, where it is not clearly evident which descriptor should apply, the group should look for the evidence in the student's work that matches all or nearly all of the Features of Quality associated with a particular descriptor. This 'best fit' approach allows teachers at the review meeting to select the descriptor that 'on-balance' best matches the work being assessed. The facilitator will submit a short report of the review meeting to the school principal.

Teachers should not assume that the results of a group of students being assessed will follow any particular distribution plan as the student's work is being judged only against the Features of Quality rather than other students' performance.

Before the meeting

As a first step, teachers may find it helpful to review some of the relevant NCCA annotated examples prior to coming to decisions about their own students' work.

Once students have completed their Classroom-Based Assessment, the teacher will carry out a provisional assessment of the students' work based on the Features of Quality. These provisional assessments may be modified in light of the discussions that take place at the Subject Learning and Assessment Review meeting.

The teacher will make a note of the descriptor allocated to each student and any other point they may wish or find useful to refer to during and after the Subject Learning and Assessment Review meeting. This note will be for the teacher's own use.

In preparation for the Subject Learning and Assessment Review meeting, each teacher will identify one sample of student's work for each descriptor, where feasible, and will have these available for discussion at the meeting.

During the meeting

The facilitator leads the meeting and keeps the record of the decisions made in a template, which is used to generate the report of the meeting (see Appendix 1). It is recommended that the meeting should generally follow this sequence:

- The facilitator explains that the purpose of the meeting is to support consistency of judgement about students' work and to develop a common understanding about the quality of student learning. The value of the meeting in providing feedback to students on how they might improve their work should also be highlighted.
- The facilitator asks one member of staff to introduce a sample of work they have assessed as Yet to reach expectations. Following a short introduction by the teacher, the facilitator leads a general discussion on the extent to which the student's work matches the relevant Features of Quality. If the meeting affirms the judgement, this is noted in the meeting record by the facilitator.
- Where there is a lack of agreement, the facilitator should refer to relevant annotated examples of student work provided by the NCCA and, if appropriate, a couple of examples of student work that other teachers in the group have assessed and awarded that descriptor to.
- The facilitator should look to establish consensus during the discussion of examples but the emphasis should be on developing teachers' professional knowledge and skills rather than on seeking unanimous agreement over every Feature of Quality in every example.
- The emphasis in affirming judgements during the review meetings should always be on a 'best fit' approach which allows teachers to agree the descriptor that 'on-balance' is most appropriate for the work being assessed.
- While reasonable time should be allowed for discussion, the facilitator should use his/her professional judgement to decide when it would be appropriate to proceed to the next sample.
- If possible, there should be discussion of at least two samples for each descriptor and the facilitator should ensure that each teacher has at least one of their samples discussed during the meeting.
- The process is repeated, in turn, with samples assessed as In line with expectations, Above expectations and Exceptional being discussed and shared in the group. At the end of the meeting, the facilitator briefly summarises the key points from the discussion.

- It's important that each teacher notes the implications of the decisions made during the meeting for the rest of the student work they have already assessed, particularly in the case of descriptors where their judgement did not align with the view of the majority of teachers at the meeting.

After the meeting

After the meeting, each teacher considers the assessment of their students' work based on the outcomes of the meeting and, where it is considered necessary, makes the appropriate adjustments to their provisional assessments.

Following the Subject Learning and Assessment Review meeting, the facilitator submits their report from the meeting focusing on the outcomes of the discussion of student work at the meeting, and submits it to the school principal.

The facilitator may also ask teachers, should they wish, to contribute some student work to a bank of examples:

- To support the induction of new teachers
- To support future Subject Learning and Assessment Review meetings
- To use with students and parents in demonstrating the standard of work achieved.

Appendix C: Subject Learning and Assessment Review Meeting: Facilitator's Report

Subject:	Date/time:
Attendance	
Key decisions taken	
Points of note for future review meetings	
Any further comment?	
<p>Facilitator</p> <p>Date</p>	

