

EVIDENCE OF PROFESSIONAL PRACTICE



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Workplace	Minaret College Officer							

Visual Arts

Social Injustice Unit | Semester 2, 2025

Year Level: Year 10A

State/Territory: Victoria, Australia

Framework: Victorian Curriculum 2.0 F-10 | APST Standards | VIT PRT Requirements

Inquiry Question

To what extent does implementing a structured Art Inquiry Model increase student agency in creative decision-making?

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Provisionally Registered Teacher

[Minaret College Officer] | Victorian Institute of Teaching

Table of Contents

Section / Appendix	Contents	Page
Evidence of Professional Practice Checklist		5
Conceptual Overview of Inquiry		7
Section 1: Content and Context for Learning	<i>Education setting, learner context, focus learners, curriculum analysis</i>	9
1a. The Education Setting Context		10
1b. The Learners and Curriculum Context		10
1c. The Focus Learners		14
Section 2: Professional Knowledge and Practice	<i>Inquiry question, professional learning, professional responsibilities</i>	23
2a. Subject Matter Knowledge and Inquiry Question		24
2b. Professional Learning		27
2c. Professional Responsibilities		31
Section 3: Action Plan	<i>Pedagogical design, structured inquiry model, unit planning sequence</i>	35
Section 4: Implement the Action Plan	<i>Mentor observations, feedback cycles, teaching reflections</i>	43
Section 5: Evaluate Effectiveness of Practice	<i>Survey data, student outcomes, program evaluation, APST reflection</i>	47
Appendix A: Classroom Documentation		57
Appendix B: Worksheet Resource Suite		61

Appendix C: Assessment Rubric Suite	67
Appendix D: Survey Instruments	71
Appendix E: Digital Resources	81
Appendix F: Mentor Observation Lesson Plans	85
Appendix G: Year 10 Visual Arts Handbook	97
Appendix H: Selected Lesson PowerPoint Slides	105
Appendix I: APST - Proficient Level	115
Appendix J: Visual Evidence of Practice	121
Appendix K: Post-Unit Survey. Student Voice. Data Analysis	131
Appendix L: Formative Assessment Evidence	137
Appendix M: Student Self-Assessment Rubrics	147
Appendix N: Student Reflection Analysis	153
Appendix O: Mustafa Sample Portfolio	167
5.1 Reflection of the Effectiveness of Practice	177
Appendix P: Class Exhibition – Student Didactics	185

Appendix Q: Class Exhibition – Final Works by SSDL Group	189
Appendix R: Australian Professional Standards for Teachers	193

Checklist: evidence of professional practice

Provisionally registered teachers (PRTs) and their mentors should use this checklist to ensure they have all evidence required for presenting to a workplace recommendation panel.

Detailed descriptions of the components and practical information about the requirements can be found in VIT's [PRT Guide](#).

A 'record' of an observation / professional discussion should include a date, name and VIT registration number of the fully registered colleague as well as a summary / reflection of the conversation.

The following components have been completed and are included in your evidence of professional practice

- evidence of 80 days of teaching (important if completed in more than one school / service)
- Inquiry question
- description of workplace context (whole workplace and class / group)
- description of focus learners (including relevant details such as their learning data, factors affecting their learning)
- description of the teaching content (including learning outcomes for focus learners)
- record of professional learning undertaken to support the Inquiry
- record of at least two professional discussions with your mentor about the Inquiry
- record of at least one observation of a mentor / experienced colleague's practice (including associated professional discussions)
- description of strategies to address APST 1.4
- description of strategies to address APST 1.6
- description of activities to address APST 2.4
- evidence against all 37 descriptors of the APST
- record of a professional discussion about your legal obligations as a teacher relating to child safety and wellbeing
- brief report describing
 - a teacher's legal obligations in relation to child safety and wellbeing (including two examples of how you have enacted these obligations)
 - a reflection on the Victorian Teaching Profession's Code of Conduct, including how you maintain appropriate professional relationships with learners
- action plan
- records of at least three visits from a mentor / experienced colleague
- reflection on the effectiveness of your Inquiry
- completed APST evidence checklist.

Conceptual Overview of Inquiry

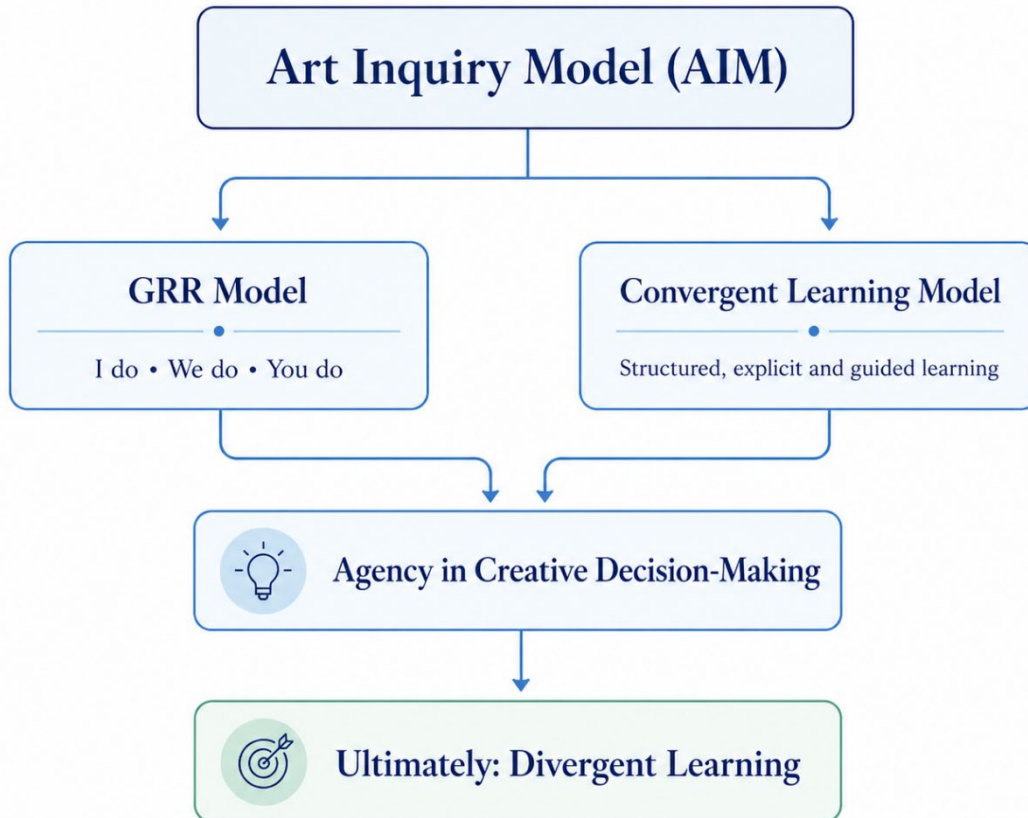


Figure illustrates the conceptual framework underpinning this inquiry. The Art Inquiry Model (AIM) provides the overarching structure for the unit, while the Gradual Release of Responsibility (GRR) model and convergent learning strategies provide the explicit scaffolding students need before moving toward greater independence. This structured approach is intended to build student agency in creative decision-making, ultimately supporting more divergent, independent and original learning outcomes.

1

Content and Context for Learning

Education setting, learner profiles, curriculum analysis and inquiry framing

1a. The Education Setting Context

APST: APST 1.1, 1.3, 2.4

Minaret College, Officer is an independent Islamic school located in suburban Melbourne, Victoria, serving students from Foundation to Year 12. The school community is predominantly from Muslim backgrounds. The school draws students from a diverse range of cultural, linguistic and socioeconomic backgrounds. Minaret College's educational philosophy integrates academic excellence with Islamic values. Its core values include faith (Iman), respect (Adab), excellence (Ihsan), responsibility (Amanah), and community (Ummah). The school prioritise strong character development, wellbeing, and high academic standards. This context shapes my teaching practice by requiring culturally responsive approaches that align with both the Victorian Curriculum and the Islamic ethos of the college.

Analysis of the school's Index of Community Socio-Educational Advantage (ICSEA,2025) reveals a score of 998, placing the school at the 46th percentile: slightly below the national average. Thirty-eight percent of students fall within the bottom quartile of socio-educational advantage, compared to only 16% in the top quartile. Significantly, 93% of students come from Language Backgrounds Other Than English (LBOTE), indicating high linguistic diversity across the school community. These figures **suggest that students at Minaret College may require explicit instruction, structured support, and visual scaffolding to access complex learning**, a finding consistent with Hattie's (2009) assertion that students from disadvantaged backgrounds benefit most from explicit teaching and structured support.

The school is committed to inclusive education and cultural responsiveness, with faculty professional learning regularly addressing strategies for diverse learners and the embedding of Aboriginal and Torres Strait Islander perspectives across subject areas. There are no Aboriginal and Torres Strait Islander students in the school.

1b. The Cohort of Learners

APST: APST 1.1, 1.2, 1.3

Semester 2, 15 weeks lessons. Year 10A Visual Art comprises 18 students (10 boys, 8 girls), aged between 15 and 18 years. The class is mixed-ability and reflects the characteristics of **Generation Z learners**. Students in this cohort tend to engage readily with hands-on activities but often require structured scaffolding to sustain independent inquiry over extended periods and to move from surface-level execution to genuine conceptual development.

Two students have identified intellectual disabilities, and one student has a diagnosed language disorder affecting their capacity to process and produce extended written text. The remaining students span a wide range of prior achievement, visual arts experience and confidence levels. Importantly, the entire cohort had no formal Visual Arts in Year 9 - their elective timetable included Media and Visual Communication only.

Entering Year 10, students present with varying starting points in their artistic development; from those with a limited technical foundation to those with greater confidence in creative tasks. Many students **display signs of disengagement**, which poses an additional challenge to building momentum and sustaining inquiry throughout the module. This means that **foundational artmaking**

skills and conceptual thinking must be explicitly re-established before deeper inquiry work can begin.

Class composition: 18 students (10 boys, 8 girls) | Age range: 15-18
Prior Visual Arts knowledge: basic perspective drawing and 3D modelling (Year 8)
Year 9 gap: no Visual Arts - Media and Visual Communication only
Students with additional needs: 2 with intellectual disability | 1 with language disorder

Understanding the Gen Z Learner: From Cognitive Profile to Pedagogical Response

Before planning the inquiry, it was essential to understand the cognitive and generational characteristics of Year 10A students - not just their prior knowledge in Visual Arts, but the **broader factors that affect how they learn, think and engage with creative work**. Figure A, tells a two-part story. The top section situates Year 10A within current research on Generation Z cognition - the reactive mind patterns, digital overload, surface learning, low metacognition and emotional fatigue that were visible in this class from the outset. **Metacognition is the bridge: when students learn to notice, question, plan, monitor and reflect on their own thinking, they move from reactive to reflective learners**. The bottom section shows the pedagogical response - how the Art Inquiry Model phases, the Gradual Release of Responsibility, and the Victorian Curriculum 2.0 strands are aligned to build exactly that metacognitive capacity.

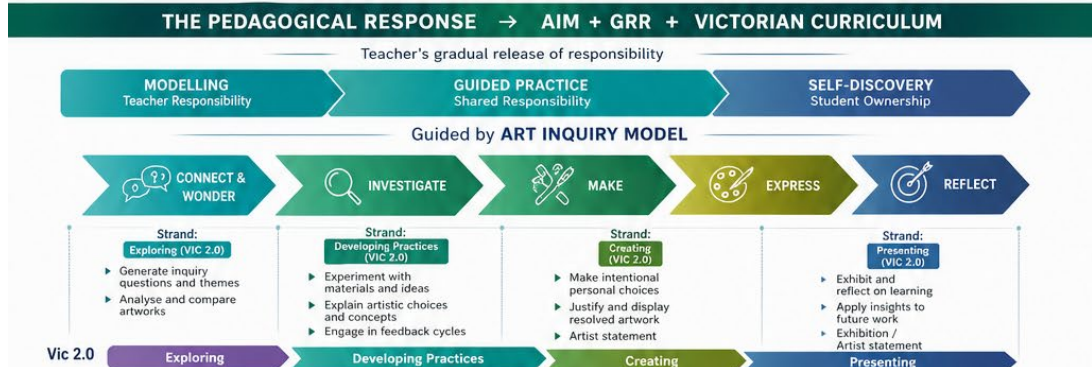
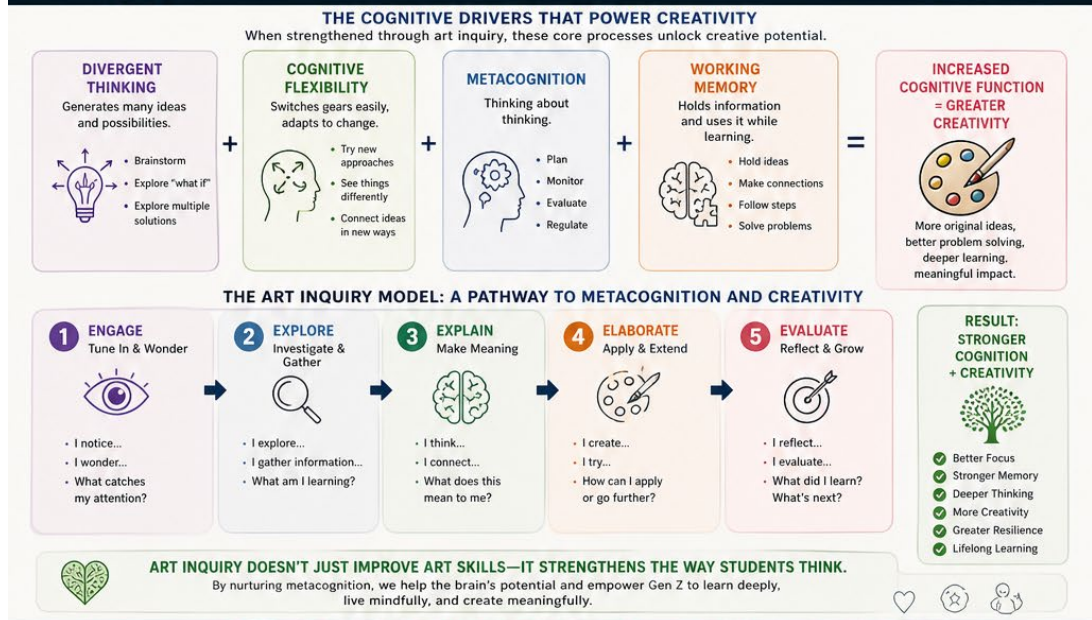
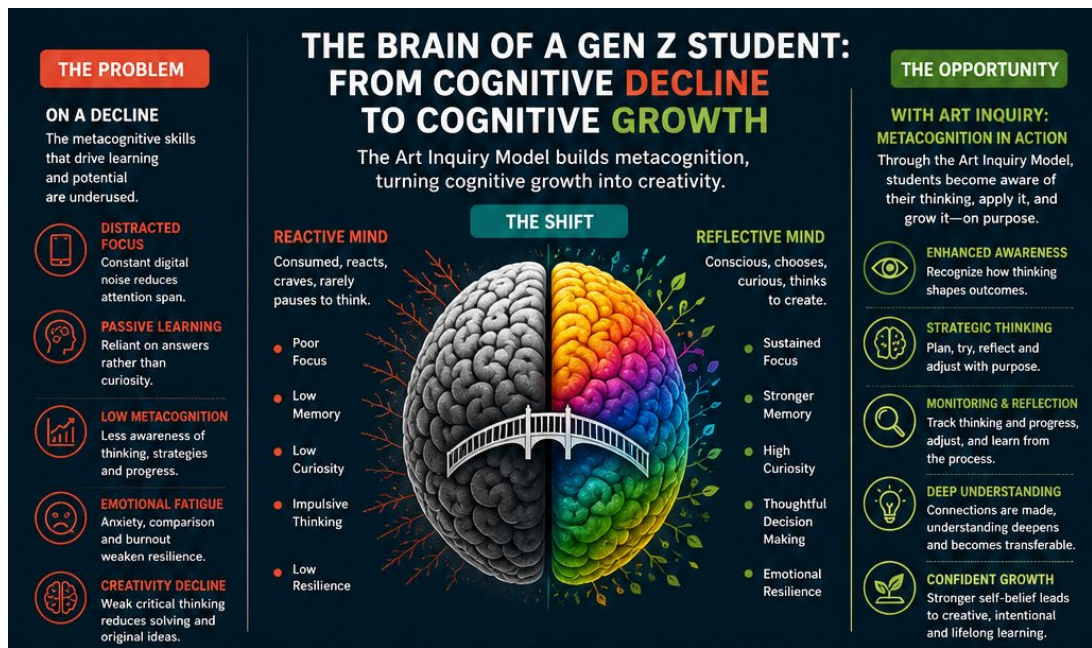
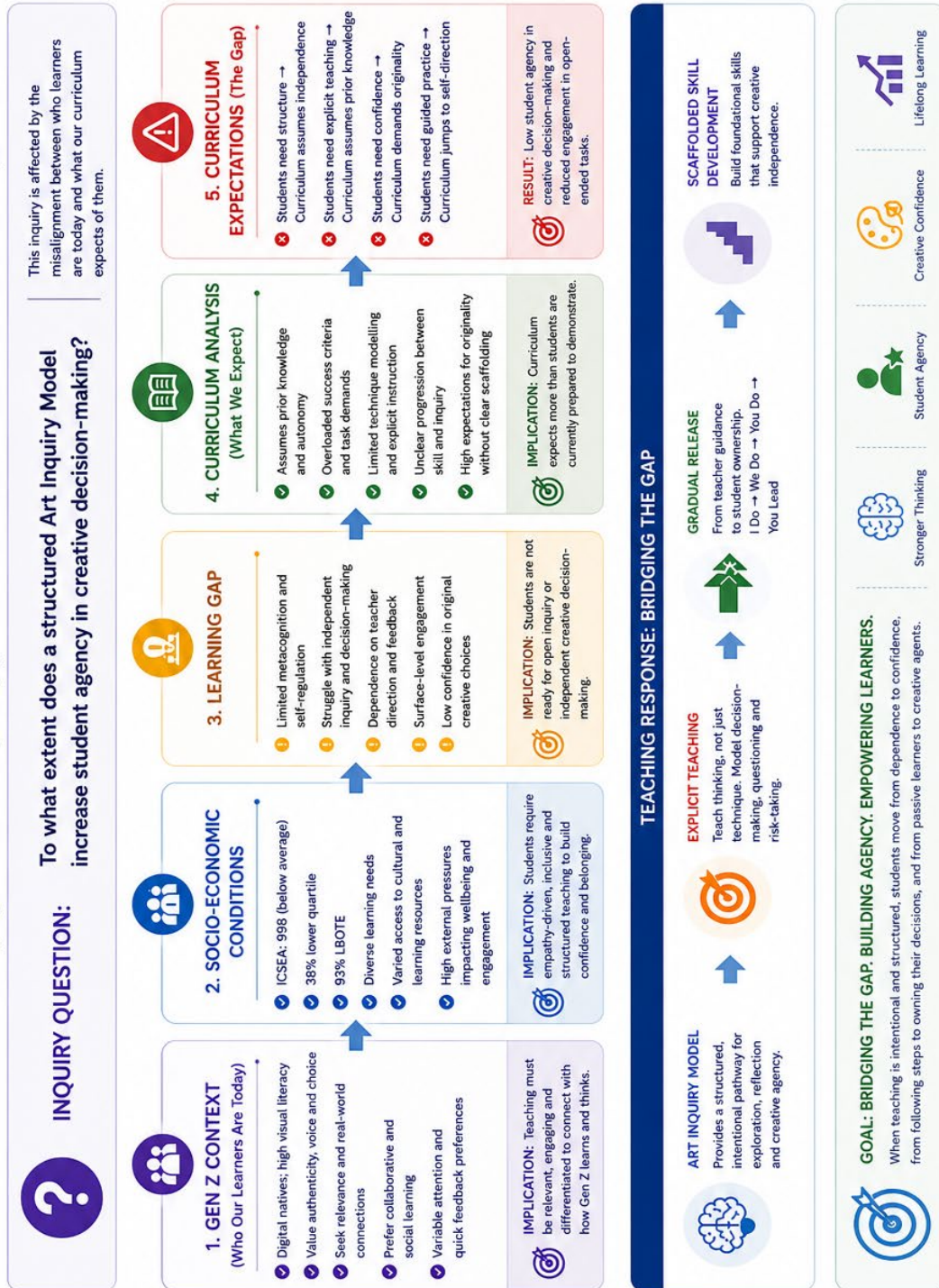


Figure A: Combined Framework - The Brain of a Gen Z Student (top) showing the shift from cognitive decline to cognitive growth through metacognition, connected to the pedagogical response (bottom): AIM phases mapped against the GRR continuum and Victorian Curriculum 2.0 strands. This diagram frames the entire inquiry.

Note: The five-phase AIM pathway shown at the bottom of this diagram (Engage, Explore, Explain, Elaborate, Evaluate) shares the same metacognitive intent as the STAR Art Inquiry Model used in this inquiry (Connect & Wonder, Investigate/Play, Make, Reflect, Express). Both frameworks position metacognition as the mechanism through which creative agency develops.

Context Analysis & Teaching Response

— Identifying and addressing the gap between student readiness and curriculum expectations —



PRE-SURVEY ANALYSIS

Qualitative Findings

Question:

What challenges do you face when a project has little or no step-by-step guidance?

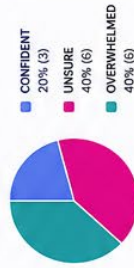
Key Responses:

- I feel misguided and not sure if I'm on the right track.
- I can't think of ideas on my own.
- I get confused and don't know what to do.
- I feel lost without guidance.
- Unsure if I'm doing it right or wrong.
- I lack creativity and ideas when there is no guide.
- No challenges – I like having creative freedom.

Quantitative Finding

Confidence Without Guidance

When I am given a project without step-by-step guidance:



9 out of 15 students (60%) are not confident without guidance.

Interpretation:

Students are not yet ready for full independence. They still rely on:

- Teacher scaffolding
- Clear steps
- Modelling

Figure: Context Analysis and Teaching Response - identifying the gap between Gen Z learner readiness and curriculum expectations, pre-survey, and the structured pedagogical response.

1c. The Focus Learners

APST: APST 1.1, 1.2, 1.3, 1.6

Rather than tracking individual students in isolation, this inquiry identifies three focus learner groups based on **Grow's (1991) Staged Self-Directed Learning model**. These groups reflect the range of starting points observed in Year 10A at the beginning of the unit and provide a framework for tracking how student agency develops across different levels of independence. **Students with identified disabilities are distributed across these groups according to their artmaking behaviours**; note that in the context of Visual Arts, language is not a primary barrier - communication through visual, material and gestural means is central to the subject and accessible to all learners in this class.

Focus Learner Group 1 - Dependent Learners (SSDL Stage 1)

This group comprises students who **rely heavily on teacher direction** before initiating any task. They **frequently seek reassurance** before committing to creative decisions, **struggle to self-initiate** between phases of the inquiry, and **tend to copy or closely follow visual references** rather than interpret them. Students in this group include those with intellectual disability, whose individual learning plans target task initiation, sequencing and self-regulation. In the visual arts context, these students engage willingly with hands-on artmaking when tasks are clearly structured; the barrier is not creative interest but the capacity to act independently without explicit prompting.

Link to inquiry:

Agency for this group will be evidenced by increasing ability to self-initiate using visual task cards or AIM phase schedules, and by at least one independently chosen artistic decision - selecting a colour, changing a composition, choosing a material - made without waiting for teacher direction.

Focus Learner Group 2 - Involved Learners (SSDL Stage 3)

This group comprises students who **engage enthusiastically with artmaking** when the task is structured but are beginning to take ownership of their creative process. They **show growing confidence during guided phases** of the inquiry and are **starting to make choices independently**, though they still benefit from check-ins and targeted feedback. These students understand the AIM phases and can articulate what they are doing, but do not yet consistently justify - why - they are making particular decisions.

Link to inquiry:

Agency for this group will be evidenced by the ability to transition between AIM phases with decreasing prompting, to initiate at least one self-directed revision to their artwork based on their own observation, and to participate meaningfully in peer critique using the structured protocol.

Focus Learner Group 3 - Self-Directed Learners (SSDL Stage 4)

This group comprises students who **show emerging independence in their artmaking practice**. They can initiate tasks, **sustain creative work** without constant teacher direction, and are beginning to **justify their artistic decisions** using subject-specific vocabulary. **However, even within this group, genuine conceptual development - moving beyond technical execution to purposeful idea-**

making - is still developing. These students are ready to be challenged toward deeper inquiry and more sophisticated reasoning about their work.

Link to inquiry:

Agency for this group will be evidenced by consistent, unprompted justification of artistic decisions using art-specific language, by initiating independent research or experimentation beyond the structured pool, and by producing an artist statement that demonstrates conceptual depth rather than surface description.

What is the link between these learners and my inquiry question?

The selection of these three focus learners is not incidental; it is deliberate and directly tied to the structure of the inquiry question itself. The question asks *to what extent* a structured Art Inquiry Model increases student agency in creative decision-making. This phrasing is important. It does not ask simply whether the model works , **it asks how much, for whom, and at what stage of learning.** To answer this meaningfully, evidence must be gathered across the full continuum of independence, not from a single point on it.

1d. Program of Learning - Content


APST: APST 2.1, 2.2, 2.3, 2.4, 3.2, 3.3







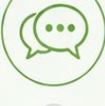



The inquiry unit is structured around the Victorian Visual Arts curriculum at Levels 9-10, addressing all four strands: Exploring, Developing Practices, Creating and Presenting. The unit theme is Social Injustice, selected for its capacity to generate genuine conceptual engagement and because it provides a meaningful context for artist analysis, personal response and resolved artmaking.





The program is designed in five phases aligned to the STAR Art Inquiry Model (2022), with each phase mapped to one or more Victorian curriculum strands:

PROGRAM OF LEARNING: ART INQUIRY MODEL (LEVELS 9–10)

Aligned with the Victorian Curriculum 2.0 – The Arts (Visual Arts)

	<p>UNIT THEME: Social Injustice</p>	<p>Selected for its capacity to generate genuine conceptual engagement and because it provides a meaningful context for artist analysis, personal response and resolved artmaking.</p>
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PHASE	AIM PHASE	CURRICULUM STRAND	FOCUS
1	 Connect & Wonder	 Exploring	<ul style="list-style-type: none"> Investigate social injustice theme and relevant artists Develop personal connections Establish conceptual starting points
2	 Investigate / Play	 Developing Practices	<ul style="list-style-type: none"> Guided and self-directed material experimentation Documentation of process in visual diary Skill development (acrylic, drawing)
3	 Make	 Creating	<ul style="list-style-type: none"> Develop and refine artwork Apply artist influences Make and justify compositional decisions
4	 Reflect	 Creating + Developing Practices	<ul style="list-style-type: none"> Annotate visual diary Participate in structured peer critique Teacher conferencing Analyse and evaluate work in progress Written reflection
5	 Express	 Presenting	<ul style="list-style-type: none"> Resolved final artwork Artist statement Class exhibition

VICTORIAN CURRICULUM ACHIEVEMENT STANDARDS (LEVELS 9–10)			
			
<p>Students analyse how visual arts practitioners use visual conventions, processes and materials to communicate ideas, meaning and aesthetic qualities.</p>	<p>Students develop and refine ideas and intentions by selecting and manipulating visual conventions, processes and materials.</p>	<p>Students present artworks with consideration for context, audience and the communication of meaning.</p>	<p>Students document their creative process, including experimentation and reflective evaluation.</p>

The program addresses the following Level 9-10 achievement standards from the Victorian Visual Arts curriculum:

- Students analyse how visual arts practitioners use visual conventions, processes and materials to communicate ideas, meaning and aesthetic qualities.
- Students develop and refine ideas and intentions by selecting and manipulating visual conventions, processes and materials.
- Students present artworks with consideration for context, audience and the communication of meaning.
- Students document their creative process, including experimentation and reflective evaluation, in a visual diary.

Pedagogy: Art Inquiry Model (STAR, 2022)

The unit is structured through the STAR Art Inquiry Model (2022), a five-phase framework - Connect & Wonder, Investigate/Play, Make, Reflect and Express - that mirrors the practices of working artists and positions students as inquirers rather than task-completers. **The AIM provides the conceptual architecture for the entire unit**, connecting each learning activity to an authentic artmaking purpose and giving students a shared language for understanding where they are in the creative process.

Rather than teaching art as a sequence of technical demonstrations followed by a production task, **the AIM foregrounds questioning, exploration and meaning-making as the drivers of artmaking**. This pedagogical shift is particularly significant for this cohort, who arrive in Year 10 with limited experience of open-ended creative inquiry and a tendency to seek a “correct” outcome. The AIM reframes the learning environment: uncertainty and experimentation are positioned as productive rather than problematic, and students are explicitly taught that artistic decisions require reasoning, not just execution.

Instructional Strategy: Gradual Release of Responsibility (Fisher & Frey, 2013)

The AIM phases are delivered through Fisher and Frey’s (2013) Gradual Release of Responsibility (GRR) model, which sequences instruction from high teacher support to high student autonomy across four stages:

- **I do (focused instruction):** Teacher models artmaking thinking aloud - brainstorming, experimenting, annotating - making the process of creative decision-making visible.
- **We do (guided instruction):** Teacher and students work through artist analysis and initial experimentation together, with teacher questioning and prompting rather than directing.
- **You do together (collaborative learning):** Students work in pairs or small groups during peer critique and collaborative experimentation, with teacher conferencing available but not required.
- **You do independently (independent learning):** Students make and justify their own artistic decisions in the Make and Express phases, with scaffolding available but not prescribed.

The GRR model is the mechanism by which scaffolding is progressively withdrawn across the unit. It directly links the instructional approach to the inquiry question: each phase of the AIM is aligned to a corresponding stage of the GRR, so that by the time students reach the Express phase, they have been systematically prepared to make independent creative decisions. This sequence also provides the evaluative framework for the inquiry - the extent to which students can sustain independent work in the later phases is a direct measure of whether the gradual release has been effective.

AIM + GRR alignment:

Connect & Wonder → I do | Investigate/Play → We do | Make → You do together | Reflect → You do together | Express → You do independently









Student Agency Development: Grow’s SSDL Model

The GRR instructional sequence is further supported by Grow’s (1991) Staged Self-Directed Learning (SSDL) model, which describes how both student motivation and teacher role must shift together as learners develop independence. The table below shows the four stages of student development and

the corresponding teacher role at each stage. In this inquiry, students are assessed as beginning largely at the Dependent or Interested stage, and the goal is to move them progressively toward Involved and Self-Directed across the unit.

STAGES OF STUDENT DEVELOPMENT & TEACHING RESPONSE (SSDL MODEL)

Supporting students to move progressively from Dependent to Self-Directed across the unit.

STAGE	STUDENT TYPE	TEACHER ROLE	TRAITS & APPROACHES
STAGE 1	 Dependent	 <i>Authority & Coach</i>	<ul style="list-style-type: none"> • Direct instruction and modelling • Immediate feedback • Teacher-directed tasks • Builds foundational skills • Supports to overcome gaps and resistance
STAGE 2	 Interested	 <i>Motivator & Guide</i>	<ul style="list-style-type: none"> • Demonstration and guided practice • Structured discussions • Models thinking and processes • Encourages engagement • Builds confidence through support
STAGE 3	 Involved	 <i>Facilitator</i>	<ul style="list-style-type: none"> • Coaching and mentoring • Increasing independence • Open-ended tasks and inquiry • Students shape their own learning • Collaborative and exploratory learning
STAGE 4	 Self-Directed	 <i>Consultant & Delegator</i>	<ul style="list-style-type: none"> • Student-led learning and decision-making • Minimal teacher guidance • Independent inquiry and discovery • Ownership of learning • Strong agency in creative decisions



Source: Grow, G. O. (1991). *Teaching learners to be self-directed*. *Adult Education Quarterly*, 41(3), 125-149.

In this inquiry, baseline observations suggest the majority of Year 10A students are operating at Stage 1 (Dependent) or Stage 2 (Interested). The structured scaffolding of the AIM, combined with

the GRR model, is designed to move students deliberately toward Stage 3 (Involved) and, for some, Stage 4 (Self-Directed) by the Express phase. The SSDL model also provides a framework for differentiating teacher behaviour: as different students progress at different rates, the teacher must simultaneously act as authority/coach for some students while functioning as facilitator or consultant for others within the same lesson.

Unit Planning Sequence

The table below shows the week-by-week teaching sequence, mapping each lesson to its AIM inquiry stage, lesson type, and the corresponding shift in Teacher Control versus Student Control. This shift - from high teacher control in Term 3 Week 1 to very high student control in Term 4 Weeks 1-4 - is the practical expression of the Gradual Release of Responsibility model in action across the unit (next page).

WEEK	LESSON FOCUS	INQUIRY STAGE	LESSON TYPE	TEACHER CONTROL	STUDENT CONTROL	ASSESSMENT	RESOURCES
T3 W1	Understanding Srebrenica + symbolism (Admir Delic)	1 CONNECT Connect & Wonder	Explicit teaching + discussion	High (I DO)	Low	Questioning, discussion	Artwork (Admir Delic), visuals, slides
T3 W2	Symbols of justice + intro to graphite	1 CONNECT 1 → 2 Connect & Wonder to Investigate	Guided practice	High → Medium	Low → Medium	Observation, classwork	Graphite pencils, demo, examples
T3 W3-4	Social injustice themes + artist study + tonal drawing Reflection: students didn't follow instructions without explicit guidance	2 INVESTIGATE 2 → 3 Investigate	Inquiry + applied task	Medium	Medium	Worksheet (artist analysis + drawing), peer marking	Padlet (artist bank), worksheet
T3 W5-7	Media exploration (dry media + acrylic) + pear task	2 INVESTIGATE/MAKE 3 - Investigate/Make Investigate to Make	Demonstration + studio practice	Medium (demo)	Medium-High	Rubric task, reflection worksheet	Paint, dry media, demo, rubric
T3 W8-9	Concept development (trauma/justice/identity) + mindmap	2 INVESTIGATE/EXPRESS 2 - Express Investigate to Express	Independent inquiry	Low-Medium	High	Worksheet (concept), Mid-survey, Padlet upload	Mindmap scaffold, Padlet (image bank)
T3 W10	Composition strategies (AI, juxtaposition, original ideas)	2 INVESTIGATE/EXPRESS 1 → 2 → 3 Invest. to Express to Make	Explicit + choice-based	Medium	High	Informal check-in	Video resources, examples
T4 W1-4	Final artwork production (canvas)	3 MAKE 3 - Make Make	Studio (independent)	Low (support role)	Very High	Assessment Task: Final Artwork, POP peer review, Rubrics, Artist statement, Final survey	Canvas, acrylic paint, transfer techniques

INQUIRY STAGES LEGEND

1 CONNECT Connect & Wonder 2 INVESTIGATE Investigate / Express 3 MAKE Make

TEACHER CONTROL LEGEND

High (I DO) Medium Low (support role)

STUDENT CONTROL LEGEND

Low Medium High Very High

3-STAGE LESSON STRUCTURE (Used Across the Lesson Body)



Figure 5: Unit Planning Sequence - AIM inquiry stage, lesson type, Teacher/Student Control and assessment across Term 3-4, with the 3-Stage Lesson Structure used within each week.

APST: APST 3.6, 5.1

By the end of this inquiry, all students - including focus learners with additional needs - are expected to demonstrate measurable progress toward the following outcomes. Evidence will be gathered through observation, visual diary checks, teacher conferencing and annotated work samples.

- **Outcome 1 - Conceptual intention:** Students can identify and articulate a theme or conceptual intention for their artwork without teacher direction, using subject-specific vocabulary.
- **Outcome 2 - Documented experimentation:** Students can document at least two material or process experiments in their visual diary, with brief annotations explaining their choices and observations.
- **Outcome 3 - Artist influence:** Students can use at least one artist's practice as a starting point for their own work, referencing it verbally or in writing.
- **Outcome 4 - Independent revision:** Students make at least one independently initiated revision to their artwork based on self-reflection or peer feedback, without teacher prompting.
- **Outcome 5 - Justified decision-making:** Students can articulate (verbally or in writing) why they made key artistic decisions, using appropriate art terminology.

For focus learners with intellectual disability, outcomes will be evidenced through adapted annotation formats, verbal conferencing and visual checklists aligned to individual learning plan targets. For the student with language disorder, outcomes will be evidenced through graphic organisers, draft templates and verbal or recorded artist statements.

The expected change after the inquiry: students will shift from waiting for teacher direction to initiating and justifying their own creative decisions, with scaffolded supports gradually withdrawn over the course of the unit as competence and confidence increase.

1e. Targeted Learning Outcomes: Expected Changes in Focus Learner Groups After the Inquiry

The following changes are anticipated for each of the three focus learner groups. These are observable, group-level shifts directly linked to the inquiry question. Evidence will be gathered through visual diary checks, teacher conferencing notes, peer critique records and final work samples.

Focus Group 1 - Dependent Learners: Expected Changes

Before the inquiry, students in this group wait for explicit teacher instruction before beginning any task and cannot move between AIM phases without prompting. After the inquiry, the expected changes are:

- Students make at least one independently chosen artistic decision - selecting a colour, adjusting a composition, choosing a material - and can communicate that choice through visual, verbal or gestural means.
- Students demonstrate reduced reliance on teacher reassurance before committing to a creative action.
- Students with disability show progress toward individual learning plan targets around task initiation and self-regulation within the artmaking context.

Focus Group 2 - Involved Learners: Expected Changes

Before the inquiry, students in this group engage well with structured tasks but rely on check-ins to sustain momentum and do not yet independently justify their creative decisions. After the inquiry, the expected changes are:

- Students transition between AIM phases with decreasing teacher prompting, using the shared AIM language to name where they are in the process.
- Students initiate at least one self-directed revision to their artwork based on their own observation or peer feedback, without teacher direction.
- Students participate actively in structured peer critique, offering specific observations using the I see / I think / I wonder protocol.
- Students begin to use subject-specific vocabulary in annotations and conferencing, moving from describing 'what' to explaining 'why' they made particular decisions.

Focus Group 3 - Self-Directed Learners: Expected Changes

Before the inquiry, students in this group show emerging independence but remain primarily at the execution level - making artwork without fully articulating conceptual intention. After the inquiry, the expected changes are:

- Students consistently justify artistic decisions using subject-specific language, unprompted, in both written annotations and verbal conferencing.
- Students initiate independent research or experimentation beyond the structured artist pool, demonstrating genuine inquiry rather than task compliance.
- Students produce an artist statement that communicates a clear conceptual intention and reflects on the relationship between their theme, influences and artistic choices.
- Students demonstrate the capacity to self-assess their work against the rubric and identify specific areas for further development without teacher input.

2

Professional Knowledge and Practice

Inquiry question, professional learning and professional responsibilities

2a. The inquiry question (Why and how it was chosen)

APST: APST 3.1, 6.1, 6.2, 6.4

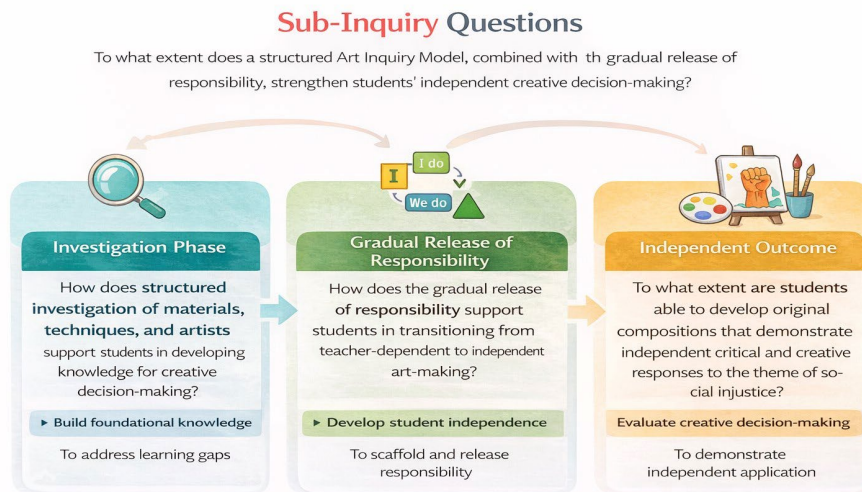


Figure 1: Sub-Inquiry Questions - Investigation Phase, Gradual Release of Responsibility, and Independent Outcome

Prior Cohort Work Samples: The Case for Conceptual Inquiry

The two works below were produced by Year 10 students in a previous cohort, under a curriculum structure that **prioritised technical skill development without an overarching conceptual theme or inquiry framework**. Both pieces demonstrate genuine technical effort: confident brushwork, colour mixing, use of an unconventional circular canvas format, and evidence of sustained studio practice. However, neither work communicates a personal artistic intention, a response to a theme, or a considered conceptual position. They are technically executed but conceptually empty.



Work Sample A:

Afghan flag on circular canvas with dotted pattern.
Technical skill evident; no conceptual theme.



Work Sample B:

AFL logo with Palestinian flag colours on Moroccan-patterned background. Formal experimentation without conceptual intent.

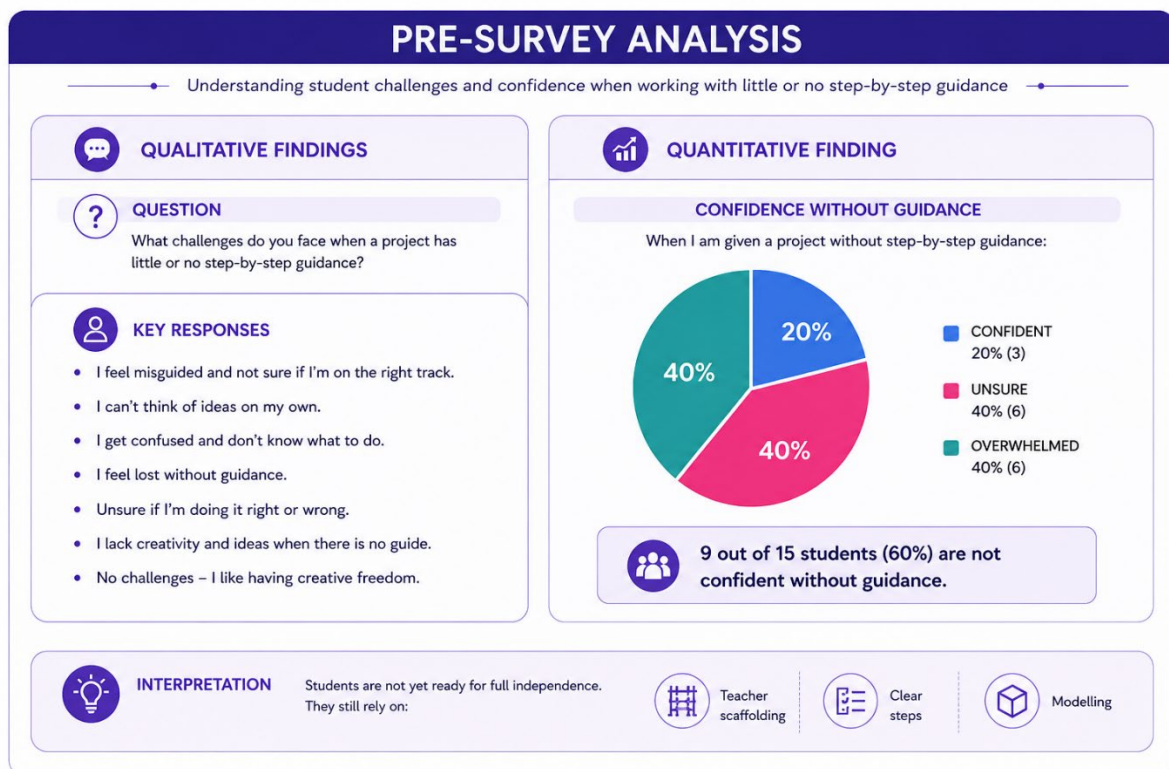
The first work reproduces the Afghan flag on a circular canvas with a dotted pattern in the lower register - a decorative compositional decision rather than a thematically driven one. The second combines the AFL logo with the Palestinian flag colours on a purple Moroccan-patterned

background - an interesting visual juxtaposition, but one that appears to have emerged from formal experimentation rather than from a genuine inquiry into what these images mean together and why. Without a structured conceptual entry point, students defaulted to reproducing existing visual symbols rather than generating original responses to ideas.

Note: These works are presented here with respect for the students who made them, who demonstrated real technical commitment. The critique is of the curriculum structure, not the students. Without a conceptual framework - a theme, a question, an inquiry - even technically capable students default to reproduction and decoration rather than original meaning-making. This is the gap the current inquiry is designed to close.

The difference between these works and the target outcome of this inquiry is not technical skill - it is **conceptual intention**.
 Skill without inquiry produces decoration. Inquiry without skill produces frustration. The AIM and GRR combine both.

The inquiry question emerged from **baseline data collected** during the first two week of the Year 10 unit. A student confidence survey revealed that approximately **80% of students rated themselves as “not confident” or “somewhat confident”** when asked about developing their own artistic ideas independently.



Classroom observation notes indicated that students consistently **waited for teacher modelling** before commencing tasks, and asked clarifying questions about what the “right answer” was - a pattern more consistent with knowledge-recall tasks than with open-ended artmaking. Work

samples from the first week showed minimal experimentation and a tendency to copy visual references rather than interpret or transform them.

These observations, combined with the structural gap created by the **absence of Visual Arts in Year 9**, led to framing the inquiry around two interrelated pedagogical concerns: **whether the Art Inquiry Model (STAR, 2022) could provide students with a clear, shared language for the process of artmaking undergird by the gradual release of responsibility model (Fisher & Frey, 2013) could rebuild the foundational artistic dispositions** - curiosity, risk-taking, productive struggle, self-correction - that are prerequisites for genuine creative agency.

The inquiry question was refined in consultation with my mentor, who noted that “agency” is a frequently invoked but rarely operationalised concept in secondary art classrooms. This inquiry attempts to make it both teachable and measurable - not as a vague aspiration, but as a set of observable behaviours: initiating ideas, justifying choices, revising independently, and sustaining creative work without teacher direction.

2b. Professional Learning

Observation 1								
Date of observation	March 2026							
Who I observed (colleague's name and VIT registration no.)								
Name	Sophia Coelho	Registration no.	7	4	9	9	0	5
Signature								

What I saw / heard / experienced

I observed explicit modelling of the task expectations before students began independent work. Sr Mehar clarified success criteria, demonstrated the process, and used questioning to prompt deeper thinking. The worksheets provided scaffolded prompts that guided students step-by-step through their research rather than leaving the inquiry fully open-ended. Students appeared focused and confident because they understood both the goal and the process.

What I learned

I learned that inquiry does not mean minimal structure. Effective inquiry can include clear modelling, visible success criteria, and guided questioning to support independence. The scaffolds did not limit student thinking; instead, they enabled students to engage more deeply and purposefully with the task.

How this helps me address my Inquiry

This observation reinforced the importance of structured scaffolding within my Art Inquiry Model. By demonstrating expected outcomes, modelling artistic processes, and providing guided reflection prompts, I can support students - particularly MA and LA learners - to plan, experiment, and justify their artistic choices more independently. The observation strengthened my belief that structure enhances, rather than restricts, student agency.

Professional conversations (based on at least two discussions about the Inquiry)

Discussion 1								
Date of discussion	28 August 2026							
Who I talked with (colleague's name and VIT registration no.)								
Name	Sophia Coelho	Registration no.	7	4	9	9	0	5
Signature								

What we discussed and what I learned

During my discussion with Sr. Mehar, we reflected on a lesson that included a writing and reflection component. While the lesson contained elements of inquiry, the inquiry process itself was not made explicit to students. As a result, students struggled to respond to reflection questions such as “What is an art style or movement?” This indicated that they required clearer scaffolding to understand key concepts before engaging in independent reflection. We also discussed student engagement. Despite being provided with research websites, many students asked basic clarifying questions, suggesting they were not independently reading or extracting information. This revealed a gap in confidence and self-directed learning skills.

Suggestion: Sr. Mehar suggested incorporating more visual supports and structured prompts, such as multiple-choice options to guide understanding of key terminology (style, movement, artist context). She also recommended using a “We do → I do → You do” **gradual release model** to explicitly model thinking before expecting independent responses. Additionally, she advised including a structured debrief (e.g., a gallery walk) to help students consolidate and articulate their learning.

Clarification on Inquiry that I shared with Sr Mehar:
The Art Inquiry Model that I am using differs from the Inquiry-based question:

Aspect	Inquiry Model for Art	Inquiry-Based Questions
Definition	A structured framework for teaching and learning in art.	Open-ended prompts that spark curiosity and critical thinking.
Focus	The whole process of <i>exploring, making, responding, and reflecting</i> in art.	Encouraging dialogue, interpretation, and investigation.
Scope	Broad – covers the stages of an entire unit or lesson.	Narrow – specific prompts used within lessons.
How it Works	Guides students step-by-step through creative and reflective processes.	Asks students to think, analyse, and interpret without a single “right” answer.
Examples	Stages: <i>Exploring → Making → Responding → Reflecting.</i>	<i>What do you notice first in this artwork? / Why do you think the artist chose these colours?</i>
Goal	To engage students in meaningful artmaking and interpretation.	To deepen understanding and foster inquiry-driven discussions.

How this helps me address my Inquiry

This discussion reinforced that inquiry must be explicitly taught and modelled, particularly in the Investigate stage, where students gather and interpret information. The feedback highlighted that scaffolding does not reduce agency; rather, it builds the confidence and knowledge necessary for students to make meaningful choices. By redesigning worksheets to include visuals, guided prompts, and clearer links to the stages of the Art Inquiry Model, I can better support HA, MA, and LA learners in developing independence. Next Steps: Redesign worksheets to incorporate visual cues, structured prompts, and scaffolded inquiry questions. Explicitly reference the Art Inquiry Model stages during lessons. Implement a structured debrief activity to strengthen reflection and articulation of ideas. This professional discussion strengthened my understanding that structured support is essential to developing authentic student agency within an inquiry-based art classroom.

Discussion 2								
Date of discussion	10 September 2026							
Who I talked with (colleague's name and VIT registration no.)								
Name	Sophia Coelho	Registration no.	7	4	9	9	0	5
Signature								

What we discussed and what I learned

In this discussion, we reflected on a painting lesson where a demonstration video was shown. The video was not clearly linked to a specific focus, and students were not explicitly told what technique or concept they were expected to observe. As a result, the learning intention lacked clarity. We discussed the importance of being explicit about the focus on techniques and clearly connecting demonstrations to the next lesson. Clear objectives help students understand why they are learning a skill and how it links to their final outcome. We also reflected on classroom routines. Explicit instruction around painting procedures (e.g., putting on aprons, preparing materials, organising stations) was necessary and age appropriate. Strong routines supported smoother transitions, especially as students collected materials from multiple stations. Sr Mehar highlighted practical considerations such as: (1) Allocating sufficient time for clean-up (2) Being mindful of lessons scheduled before lunch or recess (3) Communicating with leadership regarding subject selection and support (4) Using engaging strategies to reinforce routines.

It is good to note that the lesson was also interrupted by a 35-minute school activity, which affected student focus and engagement. Students returned unsettled and less ready to learn, requiring re-establishing expectations and routines.

How this helps me address my Inquiry

This discussion reinforced that structure and clarity are essential for building student agency. If learning intentions and technique focus are unclear, students cannot make intentional artistic decisions. Explicit modelling of routines and processes aligns with the structured scaffolding within my Art Inquiry Model. Clear objectives, focused demonstrations, and predictable routines create a stable environment where students - particularly LA and MA learners - can concentrate on developing skills rather than navigating uncertainty. Additionally, managing time effectively and embedding structured transitions supports sustained engagement, which is necessary for

Discussion 3

A professional conversation on child safety and wellbeing, including maintaining appropriate professional boundaries. *This conversation should be supported by referring to the [Victorian Teaching Profession's Code of Conduct](#) and any relevant workplace policies or procedures.*

Date of discussion	January 2025							
Who I talked with (colleague's name and VIT registration no.)								
Name	Sophia Coelho	Registration no.	7	4	9	9	0	5
Signature								

What we discussed

I participated in the yearly Mandatory Reporting module. Additionally, my mentor and I discussed student wellbeing and maintaining appropriate professional boundaries. The conversation was guided by the Victorian Teaching Profession's Code of Conduct and the school's Child Safety Policy. We discussed the teacher's responsibility to prioritise student safety, maintain clear professional boundaries, use appropriate communication channels, and follow mandatory reporting procedures. Emphasis was placed on transparent interactions, appropriate supervision, and documenting and escalating concerns in line with school procedures. This conversation strengthened my understanding of my legal and ethical obligations to ensure a safe, respectful, and supportive learning environment for all students.

Section 2c: Professional Responsibilities Report

APST: APST 7.1, 7.2, 7.3, 7.4

Written following a professional conversation about child safety and wellbeing obligations, with reference to the Victorian Teaching Profession's Code of Conduct and relevant school policies and procedures.

Legal Obligations in Relation to Child Safety and Wellbeing

As a teacher registered with the Victorian Institute of Teaching, I am bound by a clear set of legal obligations in relation to child safety and wellbeing. Under the Child Wellbeing and Safety Act 2005 (Vic) and the Child Safe Standards mandated by the Victorian Government, I have a duty to create and maintain a child safe environment in my classroom and across the school community. This includes a mandatory obligation to report any reasonable belief that a child is at risk of significant harm - including physical, emotional, sexual or neglect-based harm - to the relevant authority, whether that is the Department of Families, Fairness and Housing (DFFH) or Victoria Police. As a mandatory reporter, this obligation exists regardless of whether the concern arises from something observed directly, disclosed by a student, or inferred from changes in behaviour or presentation.

I am also required to comply with the school Child Safety Policy, maintain appropriate professional boundaries with all students at all times, and ensure that my conduct - including in digital and online contexts - upholds the safety, dignity and wellbeing of every learner in my care. The Education and Training Reform Act 2006 further reinforces my obligation to act in the best interests of students and to report concerns through appropriate channels without delay.

Two Examples of How I Have Met These Legal Obligations

Example 1 - Safe and Inclusive Classroom Practice

Throughout this inquiry unit, I maintained a physically and emotionally safe classroom environment by designing learning tasks that respected students' personal themes and experiences. The Social Injustice theme was framed sensitively, with students given the agency to select sub-themes (Trauma, Justice, Peace, Resilience, Identity) that felt personally meaningful without requiring them to disclose private experiences. Where students chose to explore themes connected to their own cultural or family backgrounds - including students from refugee and migrant communities - I ensured that the classroom was a space of respect and cultural affirmation, not exposure or vulnerability. I also maintained awareness of students' individual learning plans and wellbeing needs throughout the unit, referring concerns about student wellbeing to the relevant student support staff in a timely manner.

Example 2 - Maintaining Appropriate Professional Boundaries

I maintained clear, consistent and appropriate professional boundaries with all students across the unit. Teacher conferencing - a central strategy in this inquiry - was conducted in open studio spaces visible to the class, never in private or isolated settings. Digital communication with students occurred only through approved school channels (class Padlet and school email). When students shared personal or emotionally sensitive content through their artwork - which is common in a Social Injustice unit - I responded with professional care:

acknowledging their expression without probing for personal disclosures, and referring to the school's student wellbeing team where I had concerns about a student's emotional state. I was also mindful of the power dynamic inherent in teacher-student relationships during creative feedback, ensuring that my responses to student work were encouraging and developmentally appropriate rather than evaluative in ways that could undermine confidence or dignity.

Reflection on the Victorian Teaching Profession's Code of Conduct

The Victorian Teaching Profession's Code of Conduct articulates the professional and ethical standards expected of all registered teachers in Victoria. Reflecting on my practice across this inquiry unit, I find the Code's emphasis on four core principles particularly relevant: integrity, respect, responsibility and being child safe.

Integrity

The principle of integrity has been central to this inquiry. By conducting an honest inquiry into my own teaching - including acknowledging, in the mid-unit reflection, that students needed more explicit scaffolding than originally planned at T3 Weeks 3-4 - I have demonstrated a commitment to evidence-informed, reflective practice rather than the performance of competence.

Respect

The principle of respect has shaped every aspect of how I have worked with Year 10A. This cohort includes students from diverse cultural backgrounds, students with identified disabilities, and students navigating complex personal circumstances. I have sought to honour the dignity of each learner by differentiating tasks, providing multiple means of expression, and ensuring that no student's cultural, linguistic or personal identity was treated as an obstacle to participation.

Responsibility

The principle of responsibility is most visible in my approach to the focus learner groups. Students in the Dependent learner group - including those with intellectual disabilities - received adapted resources, modified assessment formats and additional conferencing support. I took responsibility for ensuring that this inquiry's ambition to build student agency did not inadvertently exclude the students who needed the most scaffolding to access it.

Maintaining Appropriate Professional Relationships

The Code's expectation that teachers maintain appropriate professional relationships with learners has been central to how I structured teacher-student interactions throughout the unit. The gradual release of responsibility model is, at its core, a professional relationship model: it requires the teacher to hold authority and guidance in the early phases while progressively transferring ownership to the student - a balance that requires constant professional judgement, care and ethical awareness. I have sought to exercise that judgement consistently, keeping students' long-term development and wellbeing at the centre of every pedagogical decision.

Key legislation and frameworks referenced in this report:

- Child Wellbeing and Safety Act 2005 (Vic)
- Child Safe Standards (Victorian Government)
- Education and Training Reform Act 2006 (Vic)
- Victorian Teaching Profession's Code of Conduct (VIT)
- School Child Safety Policy and Procedures

3

Action Plan

Pedagogical design, structured inquiry model and unit planning sequence

Inquiry Question: To what extent does implementing a structured Art Inquiry Model increase student agency in creative decision-making?

Informing Data

The following data sources informed the design of this inquiry:

- Baseline confidence survey data: ~80% of students rated low or moderate confidence in independent idea development and experimentation.
- ICSEA data
- Generation Z profile
- Classroom observation notes: students exhibited high reliance on teacher direction before initiating tasks; few students self-corrected or revised work without prompting.
- Year 9 gap: the cohort had no formal Visual Arts in Year 9 - only Media and Visual Communication. Prior knowledge is limited to basic perspective drawing and 3D modelling from Year 8.
- Current Year 10 handbook review: the existing handbook does not explicitly address the skills gap from Year 9, nor does it embed structured scaffolding or graduated release strategies.
- Student work samples: early samples show limited annotation, weak evidence of experimentation, and underdeveloped conceptual reasoning..

Professional Learning

The following professional learning has been undertaken or planned to support this inquiry:

- Research into the Art Inquiry Model (STAR, 2022) and structured scaffolding approaches in arts education.
- Review of Victorian Visual Arts curriculum expectations at Levels 9-10, including all four strands.
- Attendance at the 'Aboriginal and Torres Strait Islander Art into the Classroom' course with Kylie Neagle.
- Reading: A New Culture of Learning (Douglas Thomas & John Seely Brown); Making Thinking Visible (Ritchhart, Church & Morrison); Inquiry in and Through Art (STAR).
- Collegial discussions with experienced Visual Arts teachers regarding scaffolding strategies and moderation practices.

Purpose of the Inquiry

APST: APST 1.2, 2.1, 3.1, 3.2, 6.2, 6.4

This inquiry seeks to strengthen idea generation and the conceptualisation of artistic work in Year 10 students by addressing learning gaps resulting from the absence of Visual Arts in Year 9 and the structural limitations within the current Year 10 handbook. **Effective art teaching frames learning through themes, questions and conceptual concerns rather than beginning with media or formal techniques.** Drawing on Eisner's (2004) view that art education develops students' capacity to imagine the possible and transform perception, this inquiry positions the Art Inquiry Model (STAR, 2022) - rather than technical skill sequence - as the central architecture of the unit.

The AIM is a five-phase framework - Connect & Wonder, Investigate/Play, Make, Reflect and Express - that mirrors the actual practices of working artists and positions students as inquirers rather than task-completers. It aligns with Dewey's (1938) notion of "flexible purposing" - pursuing a creative intention while remaining responsive to what emerges - and with Efland's (2002) concept of cognitive flexibility, which argues that complex, ill-structured domains like artmaking require learners to approach problems from multiple perspectives simultaneously. The AIM provides Year 10A with a shared language for the creative process, making the stages of artmaking visible, nameable and navigable - particularly important for a cohort arriving with no formal Visual Arts experience from Year 9.

The AIM in Lesson Structure: From Unit Framework to Classroom Practice

The AIM operates at two levels simultaneously. At the unit level, each week is assigned to a primary inquiry phase - as shown in the Unit Planning Sequence (Figure 5) - so that students understand where they are in the overall creative journey and what kind of thinking is expected of them. At the lesson level, the three operational stages of the Studio Structure - **Connect & Wonder/Reflection, Express, and Investigate or Make** - are configured flexibly within each lesson depending on the current AIM phase and the class's progress. As Figure 2 shows, these three stages do not follow a fixed order. Instead, their sequence and weighting within a lesson are adjusted to serve the inquiry stage: in the early Connect & Wonder phase, lessons foreground Stage 1 (Connect & Wonder/Reflection) and Stage 2 (Express) to build conceptual understanding before students engage with materials; in the Investigate/Play phase, Stage 3 (Investigate or Make) occupies the majority of lesson time, with Stage 1 functioning as a brief reflective re-entry; and in the Make and Express phases, Stage 3 dominates, with Stage 2 used selectively for artist statement development or peer critique. This flexible configuration is not incidental - it is the mechanism by which the AIM phases are enacted within the constraints of a single lesson, allowing the unit-level inquiry framework to remain coherent at the classroom level.

Gradual Release of Responsibility as the Delivery Strategy

The AIM phases are scaffolded and sequenced through Fisher and Frey's (2013) Gradual Release of Responsibility (GRR) model, which provides the instructional strategy through which teacher control is progressively transferred to students across the unit. **The GRR does not replace the AIM - it delivers it.**

In the Connect & Wonder phase, the teacher assumes high control (I do), modelling how to read an artwork and develop a conceptual starting point.

In the Investigate/Play phase, control shifts to a shared space (We do / You do together), with teacher demonstrations followed by student-directed experimentation.

By the Make and Express phases, students are expected to operate with autonomy (You do independently), making and justifying artistic decisions without teacher direction.

This shift is visible in Figure 5: as the unit progresses from Term 3 Week 1 (High Teacher Control) toward Term 4 Weeks 1-4 (Very High Student Control), the GRR continuum maps directly onto the AIM inquiry stage. The same progression is reflected within individual lessons

through the flexible staging shown in Figure 2 - the proportion of time spent in teacher-led versus student-led stages shifts as the unit advances. Visible learning strategies (Ritchhart, Church & Morrison, 2011), including thinking routines, structured annotation and peer critique protocols, are embedded throughout to make reasoning visible during this transition.

This inquiry also responds directly to the structural limitations of the current Year 10 handbook, which contains no AIM framework, no GRR sequencing, and no explicit scaffolding for the Year 9 gap, and will generate evidence for curriculum refinement at the faculty level.

Inclusive Practice

APST: APST 1.2, 1.3, 1.4, 1.5, 1.6

Learners who need extensions

- Provide access to a broader, more open-ended research pool, allowing independent artist selection beyond the curated pool.
- Design lesson which can be accessed beyond the school period

Learners with Disability

Students with intellectual disability:

- Chunked task instructions presented one step at a time on visual task cards.
- Visual schedule of AIM phases displayed in the classroom and on individual work mats.
- Scaffolded worksheets with sentence starters, image boxes and labelled annotation sections.
- Flexible submission formats: verbal recording accepted as an alternative to written artist statements.
- Teacher aide support during independent work phases.

Student with language disorder:

- Oral conferencing as the primary mode of assessment where written tasks are a barrier.
- Extended time for written components; access to speech-to-text tools on school devices.

Learners Needing Additional Support

- Teacher conferencing at the start of each lesson to orient students to the phase and task.
- Structured visual diary page templates (pre-drawn boxes, labelled sections) to reduce cognitive load.
- Step-by-step experimentation checklists for the Investigate/Play phase.
- Peer pairing with a more confident student during open experimentation phases.
- Traffic light self-assessment at the end of each lesson to identify students requiring immediate follow-up.

Success Criteria

Learning outcomes I want learners to achieve:

- Students can clearly articulate their theme and conceptual intention, unprompted.
- Students demonstrate documented experimentation before their final outcome.
- Students justify material and compositional choices using art-specific language.
- Students show increasing independence in planning and refining their work over the course of the unit.
- Focus learners demonstrate measurable growth toward individual learning plan targets through adapted evidence.

Resources

- PowerPoint slides and Canva (digital presentation and design tools).
- Padlet - Image Bank: padlet.com/coelho_sophia/image-bank-dbgprpe6x9rtr76gi - Students sourced and uploaded images linked to their theme, message and artist reference (Investigate/Play phase).
- Padlet - Social Activists Artist Reference: padlet.com/coelho_sophia/social-activists-artist-reference-eyfr4c4otoa64t6i - Curated bank of social activist artists from which students selected their focus artist (guided parameter, Connect & Wonder phase).
- Structured inquiry worksheets and graphic organisers for each AIM phase.
- Curated artist case study pool (Social Injustice theme, including First Nations artists).
- Rubrics aligned to AIM inquiry stages and Victorian curriculum achievement standards.
- Visual exemplars of annotated visual diary pages at different ability levels.
- Teacher demonstrations of materials and techniques (acrylic, drawing, mixed media).
- Peer review feedback templates.
- Word banks and sentence starters for annotation and artist statement writing.
- Individual learning plan documents for focus learners.

Strategies

What I will do to deliver content and skills:

- Explicit modelling of brainstorming, experimentation and annotation using think-alouds.
- Scaffolded research pool of artists rather than fully open inquiry - reduces cognitive overload while maintaining agency.
- Teacher demonstrations of materials and techniques with live commentary on decision-making.
- Regular teacher conferencing using open-ended questions (“What were you trying to do here? What are you noticing? What might you change?”).
- Structured peer critique sessions using the I see / I think / I wonder protocol.
- Gradual withdrawal of scaffolding across the unit as student confidence increases.
- Use of thinking routines (Visible Thinking, Project Zero) to make reasoning visible.

The following diagrams show how the AIM phases are configured within individual lessons and the consistent 3-stage studio structure used across the unit.



Figure 2: Studio Structure - 3-Stage Lesson Flow used consistently across the inquiry unit. Different Configurations of Lesson Structures - showing flexible arrangements of Connect & Wonder/Reflection, Express, and Investigate or Make phases within a lesson.

Activities

What learners will be doing during the inquiry:

Unit Planning Sequence

The table below shows the week-by-week teaching sequence, mapping each lesson to its AIM inquiry stage, lesson type, and the corresponding shift in Teacher Control versus Student Control. This shift - from high teacher control in Term 3 Week 1 to very high student control in Term 4 Weeks 1-4 - is the practical expression of the Gradual Release of Responsibility model in action across the unit.

Week	Lesson Focus	Inquiry Stage	Lesson Type	Teacher Control	Student Control	Assessment	Resources
T3 W1	Understanding Srebrenica + symbolism (Admir Delic)	1 – Connect	Explicit teaching + discussion	High (I DO)	Low	Questioning, discussion	Artwork (Admir Delic), visuals, slides
T3 W2	Symbols of justice + intro to graphite	1 → 3	Guided practice	High → Medium	Low → Medium	Observation, classwork	Graphite pencils, demo, examples
T3 W3-4	Social injustice themes + artist study + tonal drawing	2 → 3	Inquiry + applied task	Medium	Medium	Worksheet (artist analysis + drawing), peer marking	Padlet (artist bank), worksheet
	⚠ Reflection: students didn't follow instructions without explicit guidance					Formative reflection	Scaffolded worksheet needed
T3 W5-7	Media exploration (dry media + acrylic) + pear task	3 – Investigate/Make	Demonstration + studio practice	Medium (demo)	Medium-High	Rubric task, reflection worksheet	Paint, dry media, demo, rubric
T3 W8-9	Concept development (trauma/justice/identity) + mindmap	2 – Express	Independent inquiry	Low-Medium	High	Worksheet (concept), Mid-survey, Padlet upload	Mindmap scaffold, Padlet (image bank)
T3 W10	Composition strategies (AI, juxtaposition, original ideas)	1 → 2 → 3	Explicit + choice-based	Medium	High	Informal check-in	Video resources, examples
T4 W1-4	Final artwork production (canvas)	3 – Make	Studio (independent)	Low (support role)	Very High	Assessment Task: Final Artwork, PQP peer review, Rubrics, Artist statement, Final survey	Canvas, acrylic paint, transfer techniques

Figure 5: Unit Planning Sequence - AIM inquiry stage, lesson type, Teacher/Student Control and assessment across Term 3-4. The reflection flag at T3 W3-4 marks where students required more explicit scaffolding than originally planned, informing subsequent lesson adjustments.

- Phase 1 (Connect & Wonder): Theme exploration; guided artist analysis using structured frameworks; class discussion connecting Social Injustice to personal experience, artwork analysis.
- Phase 2 (Investigate / Play): Skill-based demonstrations (acrylic painting, drawing techniques); self-directed material experimentation documented in visual diary; peer sharing of experiments.
- Phase 3 (Make): Development and refinement of final artwork; decision-making conferences with teacher; compositional planning using thumbnail sketches.
- Phase 4 (Reflect): Annotation of visual diary pages; structured peer critique sessions; teacher conferencing on progress; self-evaluation against rubric.
- Phase 5 (Express): Writing and refining artist statement; installation and exhibition of final artwork; verbal artist's talk to peers.

Assessment

Formative	Summative
<ul style="list-style-type: none"> • Visual diary checks at end of each AIM phase • Teacher conferencing and open-ended questioning • Structured peer critique sessions (I see / I think / I wonder) • Traffic light self-assessment at lesson conclusion • Observation notes on student independence and decision-making 	<ul style="list-style-type: none"> • Final artwork assessed against a phase-aligned rubric • Annotated experimentation pages in visual diary • Artist statement demonstrating conceptual understanding • Verbal artist's talk or recorded alternative (for students with language needs)

Reflections

The following prompts are aligned to Australian Professional Standards for Teachers (APST) descriptors. They guide reflection on inquiry effectiveness, teaching practice and curriculum impact.

Agency (APST 5.4, 6.4)

To what extent did students shift from relying on teacher direction to independently making and justifying artistic decisions? What specific evidence - from visual diaries, conferencing notes, or peer critique records - demonstrates a change in student agency over the course of the unit? Were there identifiable turning points where students began to self-initiate?

Confidence and Competence (APST 5.1)

What measurable changes occurred in students' confidence and ability to explain artistic decisions? How do post-inquiry survey results compare to baseline data? Which students showed the most significant growth, and what strategies appeared most effective for them?

Teacher Feedback and Gradual Release (APST 5.2)

Did teacher conferencing and questioning promote independence or inadvertently reinforce reliance? At which phase of the AIM did students most need continued scaffolding? Did the structured scaffolding succeed in rebuilding foundational skills missing due to the Year 9 gap?

Resilience and Experimentation (APST 5.1)

Has student willingness to experiment and persist through difficulty increased? Are students more willing to "waste" a visual diary page on an experiment that doesn't work? What evidence is there from the Investigate/Play phase?

Inclusive Practice (APST 1.4, 1.6)

Did the adapted tools and formats (visual scaffolds, oral assessments, graphic organisers) allow focus learners to demonstrate genuine understanding? Were the modifications effective, or do they need further refinement? Did the embedding of Aboriginal and Torres Strait Islander artists generate meaningful engagement with cultural perspectives?

Curriculum Refinement (APST 6.4)

What handbook changes are required to systematically embed scaffolding and the AIM framework in Year 10 Visual Arts? Should the Year 10 unit sequence be restructured to account for students arriving without Year 9 Visual Arts? Are there implications for Year 9 curriculum design or subject selection advice?

4

Implement the Action Plan

Mentor observations, feedback cycles and teaching reflections

4a. Observations of practice

Based on a minimum of 3 visits by your mentor or other (fully) registered experienced colleague

Visit 1						
Date of discussion	28 August 2025					
Who observed me (colleague's name and VIT registration no.)						
Name	Sophia Coelho	Registration no.	7	4	9	9 0 5
Signature						

Summary of the feedback received and a reflection on what I have learned (any observation templates used can be attached as further evidence)

During my discussion with my mentor, the feedback focused on the need to make the inquiry process more explicit for students. Although the lesson included a research and reflection component, students were unclear about key concepts such as “art style” and “movement,” indicating that stronger scaffolding was required.

It was also observed that students relied heavily on teacher clarification despite having research materials provided, suggesting limited independence and confidence in navigating information. My mentor recommended incorporating more visual supports, structured prompts (including multiple-choice options), and using a “We do → I do → You do” gradual release approach to build understanding before expecting independent responses.

The importance of a structured debrief, such as a gallery walk, was also highlighted to help students consolidate and articulate their learning. From this feedback, I learned that inquiry must be explicitly taught and modelled rather than assumed. Students require guided support, particularly in the Investigate stage of the Art Inquiry Model, to build the confidence and skills necessary for independent thinking. This reflection has strengthened my understanding that structured scaffolding enhances, rather than limits, student agency.

Visit 2

Date of discussion	10 September 2025								
Who observed me (colleague's name and VIT registration no.)									
Name	Sophia Coelho		Registration no.	7	4	9	9	0	5
Signature									

Summary of the feedback received and a reflection on what I have learned (any observation templates used can be attached as further evidence)

During visit 2, feedback centred on the importance of clarity, structure, and routine in practical lessons. It was noted that the painting demonstration video lacked a clear focus, and learning intentions were not made explicit to students. As a result, students were unsure what specific technique or concept they were expected to observe and apply.

Feedback emphasised the need to clearly communicate objectives and explicitly link demonstrations to upcoming lessons. We also discussed the importance of establishing strong routines for material preparation, clean-up, and transitions, particularly in lessons scheduled before lunch or after interruptions. Practical considerations such as timetabling for clean-up, using engaging strategies to reinforce routines, and ensuring age-appropriate expectations were highlighted.

The lesson interruption further reinforced the need to re-establish focus and expectations when disruptions occur. From this feedback, I learned that student agency is strengthened when lessons are structured, purposeful, and clearly sequenced. Explicit modelling, defined objectives, and consistent routines create the stability students need to engage meaningfully in experimentation. This reflection reinforced that structured scaffolding is essential not only for conceptual understanding but also for managing practical learning environments effectively.

Visit 3

Date of discussion	13 March								
Who observed me (colleague's name and VIT registration no.)									
Name	Sophia Coelho		Registration no.	7	4	9	9	0	5
Signature									

Summary of the feedback received and a reflection on what I have learned (any observation templates used can be attached as further evidence)

I really enjoyed seeing how you delivered the session and how effectively you followed the planned structure.

You demonstrated strong questioning techniques throughout the lesson, particularly when revisiting previously learned concepts and linking the prior lesson to the current one. This supported students in recalling their learning and helped maintain engagement with the lesson objectives.

I also appreciated the way you connected Pointillism with Aboriginal dot painting. The use of clear visual examples helped students understand both the similarities and differences between the techniques. It was great to see students engaging in thoughtful discussion and critically analysing the artworks.

One suggestion for further strengthening the lesson would be to include a brief sharing opportunity at the end, where a few students explain their technique experiments and how they used elements such as dot density, colour, or repetition to create mood. This could deepen understanding and encourage students to learn from each other's approaches.

Overall, the lesson was well structured and fostered a positive learning environment where students felt comfortable participating and experimenting with techniques in their visual journals. Well done on facilitating both discussion and creative exploration

5

Evaluate Effectiveness of Practice

Survey data, student outcomes, program evaluation and APST reflection

APST: APST 5.1, 5.2, 5.3, 5.4, 6.3, 6.4

This section presents evidence of the **inquiry's impact on student learning**, drawing on mid-point and post-survey data collected from Year 10A students. The data addresses the inquiry question directly: To what extent does implementing a structured Art Inquiry Model increase student agency in creative decision-making?

Mid-Point Survey - Quantitative Findings

A mid-point survey was administered midway through the unit to measure student perceptions across six domains:

1. Teacher Support & Lesson Structure, Autonomy (Ownership),
2. Competence (Confidence and Skill Growth),
3. Connection and Support,
4. Motivation and Enjoyment, and
5. Resilience (Persistence & Adaptability).

Students responded on a 5-point Likert scale (1 = Strongly Disagree, 5 = Strongly Agree). Results indicate strong overall engagement with the structured AIM approach, with averages across all domains falling between 4.1 and 4.7 out of 5.

STUDENT VOICE DATA ANALYSIS

Understanding agency, confidence and engagement in Art Inquiry

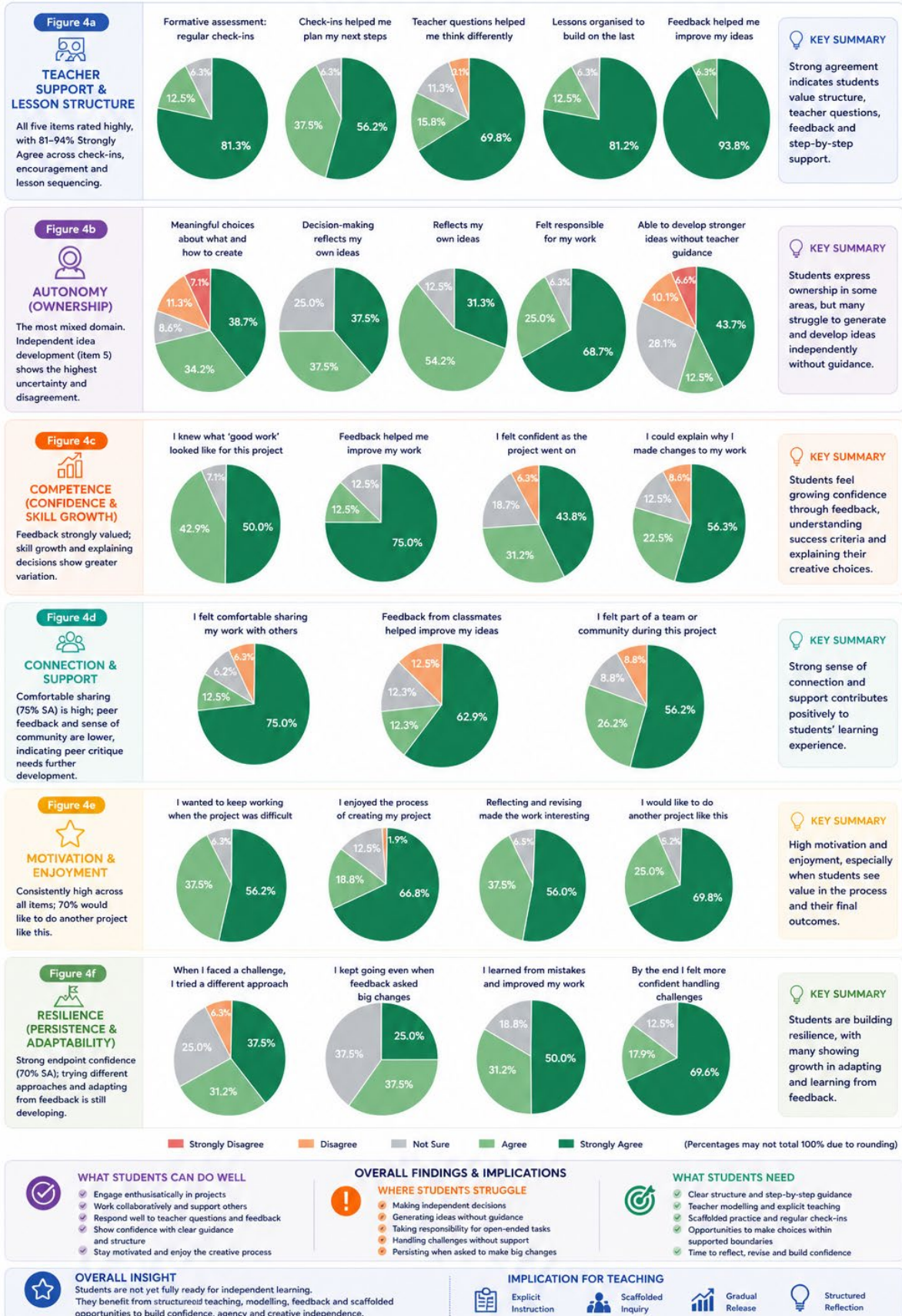


Figure 4: MidPoint-Survey Quantitative Findings.

Key Patterns from Mid-Point Quantitative Data

Pattern 1 - Structure = Confidence: Teacher Support & Lesson Structure received consistently high ratings across all items. High teacher support correlates with high motivation and competence ratings, indicating that students feel safe to experiment and take creative risks within the structured AIM framework.

Pattern 2 - Independence is Emerging (Not Fully There): The Autonomy domain recorded the lowest scores of the survey, particularly for the item 'I can develop stronger ideas without teacher guidance.' Students remain reliant on check-ins, teacher demonstrations and guided feedback to progress. This is consistent with the baseline data and confirms that independent creative decision-making is still developing - which is expected at this stage of the gradual release sequence.

Pattern 3 - Feedback is the Engine of Learning: Feedback was the most consistently valued element across student responses. Students did not simply want encouragement - they valued specific, actionable, practical feedback: 'colour palette helped me,' 'showed me how to blend,' 'told me what to improve.' This highlights the importance of targeted teacher conferencing and structured peer critique as core strategies in the inquiry.

Pattern 4 - Students Understand the Process: Student language reflects genuine internalisation of the AIM framework. Phrases such as 'trust the process,' 'keep going,' 'you can change it' and 'art is about uniqueness' indicate that students are beginning to think like artists - approaching creative work as a process of inquiry rather than a task to complete correctly. This represents a significant shift from the dependency patterns observed at baseline.

Mid-Point Survey - Qualitative Findings (Student Voice)

Student responses to the open-ended mid-point survey question - 'What do you find most helpful about using the Art Inquiry Process?' - were analysed for recurring themes. Three categories emerged:

A. When Students Felt Stuck - What Helped

The most common themes related to teacher intervention: demonstrations, guidance, and modelling of specific techniques. Student examples included: 'Teacher showed me the way,' 'Ms Sophia gave me ideas,' 'Teacher helped me blend.' Common technical challenges included blending, colour choice and background decisions.

Insight: Students rely heavily on teacher scaffolding to move forward when facing creative obstacles. This confirms the Dependent and Involved groups are still within the 'We do' stage of the GRR model and require continued structured support.

B. What Feedback Resonated Most

Students valued specific technical advice above general encouragement. Themes included: specific colour and technique guidance, direct demonstration, and check-ins. Examples: 'colour palette helped me,' 'showed me how to blend,' 'told me what to improve.'

Insight: Students value actionable feedback and direct modelling over abstract instruction. This supports the continued use of teacher conferencing and live demonstration as primary strategies.

C. Student Motivation and Mindset

Students expressed a developing growth mindset and process-based orientation. Examples included: ‘Don’t give up,’ ‘Trust the process,’ ‘Keep going even if it looks bad,’ ‘Art is about uniqueness.’

Insight: Students have internalised key aspects of artistic resilience and process-based thinking. This is a major indicator of success - students are beginning to adopt the dispositions of practising artists, not just completing tasks.

Post-Survey - Quantitative Findings

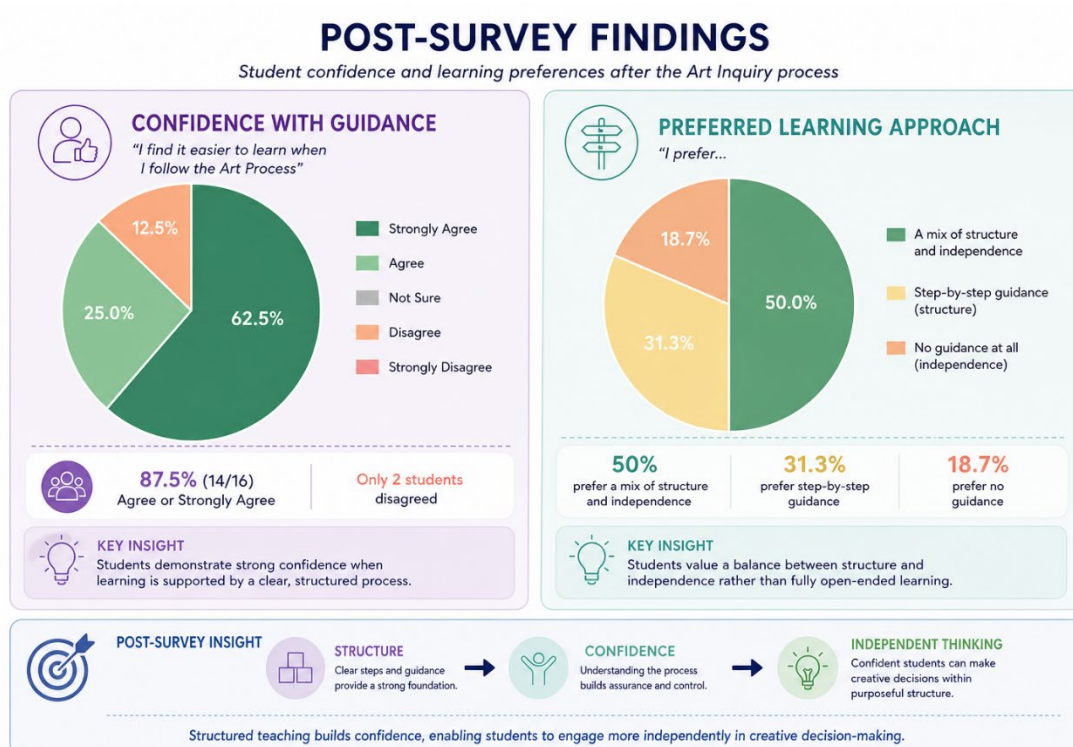


Figure 5a: Post-Survey Quantitative Findings. Left: Confidence With Guidance - 87.5% (14/16) agree the Art Process makes learning easier. Right: Preferred Learning Approach - 50% prefer a mix of structure and independence, with only 19% wanting no guidance at all.

The post-survey data provides the most direct evidence in response to the inquiry question. Key findings:

Confidence With Guidance

When asked ‘I find it easier to learn when I follow the Art Process (explore, experiment, reflect, refine),’ 14 out of 16 students (87.5%) responded Agree or Strongly Agree. Only 2 students disagreed. This strongly indicates that students perceive the structured AIM approach as supporting their learning, and that the gradual release sequence has built confidence in navigating the creative process.

Preferred Learning Approach

Students were asked to identify their preferred approach: step-by-step art process, little to no guidance, or a mix of both. Results: 5 students preferred step-by-step; 3 preferred little to no guidance; 8 students (the majority) preferred a mix of both. This is a critical finding: the majority of Year 10A students are explicitly articulating a preference for structure and independence simultaneously. They do not want a fully open or fully directed experience - they want the gradual release.

Post-Survey - Qualitative Findings (Student Voice)

Post-survey qualitative responses were analysed thematically. Three elements emerged as most valued by students:

- Themed instructions - students valued having a clear conceptual entry point (Social Injustice) that gave their work purpose and direction.
- Technical exploration with mediums - hands-on skill-building was consistently cited as helpful, with students noting that guided exploration of materials made the subject accessible and enjoyable.
- Guidance with materials - direct teacher modelling of techniques (shading, blending, colour) was identified as the most critical scaffold for students who felt uncertain.

Students identified the following challenges: feeling 'misguided' when instructions were unclear, not knowing what to do next, and fear of doing it wrong. These responses are consistent with the Dependent learner group profile and confirm that reducing cognitive load through structure is essential for this cohort.

Overall Evaluation - Big Insight

Structure does not reduce agency - it enables it.

Structure → builds confidence

Confidence → enables decision-making

Decision-making → develops agency

Without structure → students feel overwhelmed, not empowered.

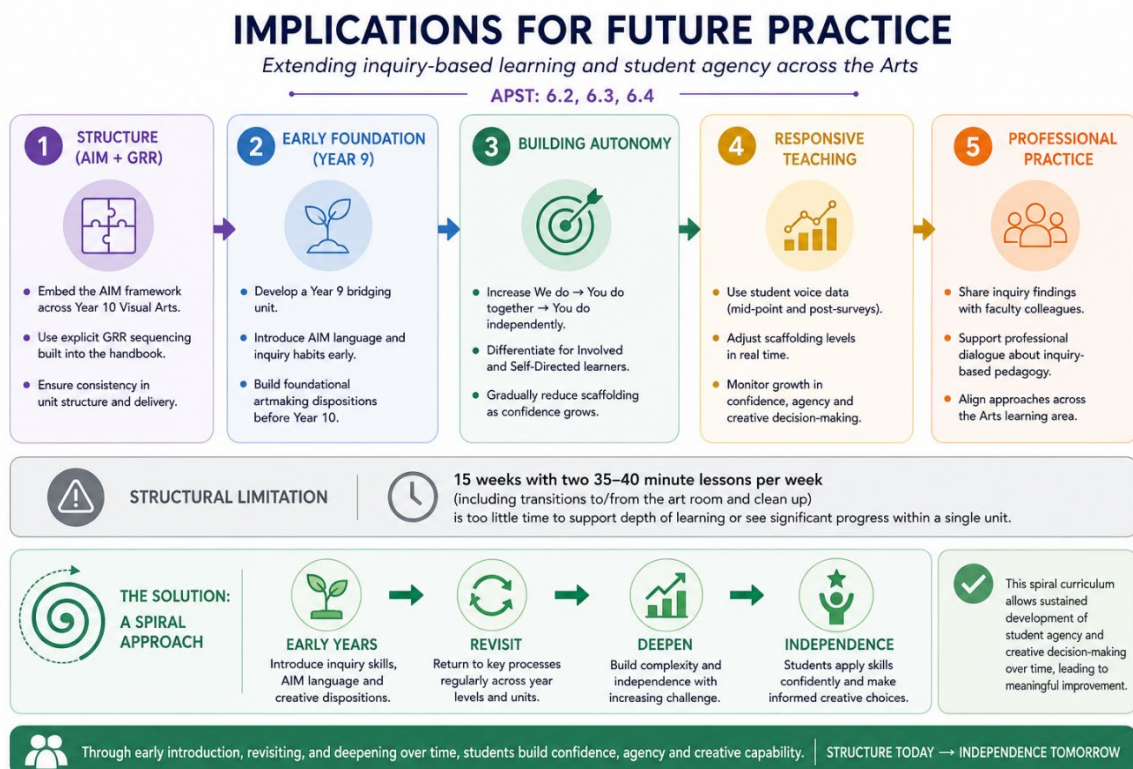
Across all domains, results were consistently high (averages between 4.1 and 4.7 out of 5), indicating strong student engagement and positive learning experiences. Teacher support and motivation were the highest-rated domains, confirming that the AIM framework and GRR scaffolding are functioning as intended. **When analysing autonomy more closely, there is a noticeable drop in responses relating to developing ideas independently, which is further supported by the distribution charts showing greater variation in this domain compared to others.**

Student reflections reinforce this pattern: many students described relying on teacher feedback, demonstrations and guidance to overcome challenges, particularly with technical skills such as blending and colour selection. This suggests that while the structured Art Inquiry Model successfully builds confidence, skill and motivation, **independent creative decision-making is still emerging**. The next pedagogical step is to implement a more explicit gradual release of responsibility, shifting from teacher-led support toward more student-led decision-making.

Overall, the data demonstrates that structured scaffolding does not limit agency - it provides the foundation for agency to develop. The inquiry has successfully moved students from a position of creative paralysis (waiting for direction) toward a position of structured confidence (making decisions within a framework). The continued withdrawal of scaffolding, as students move through the Involved toward Self-Directed stages, is the clear next step for this cohort and for the Year 10 Visual Arts curriculum more broadly.

Implications for Future Practice

APST: APST 6.2, 6.3, 6.4



- Continue to embed the AIM framework in Year 10 Visual Arts as a unit-level structure, with explicit GRR sequencing built into the handbook.
- Develop a Year 9 bridging unit that introduces the AIM language and basic artmaking dispositions before students reach Year 10, addressing the structural gap this inquiry identified.

- Refine the Autonomy-building elements of the unit: introduce more ‘You do together’ and ‘You do independently’ tasks earlier in the unit for students showing Involved and Self-Directed behaviours.
- Continue using student voice data (mid-point and post-surveys) as a formative tool for adjusting scaffolding levels in real time across the unit.
- Share findings with faculty colleagues as a basis for professional discussion about inquiry-based pedagogy and gradual release across the Arts.
- Acknowledge that the current structure **15 weeks, with two 35-40 minute lessons per week (including transition time)**, limits the depth of skill development and the ability to observe significant growth within a single unit.

To address this, teachers should consider adopting a **spiral curriculum approach** in earlier year levels, where inquiry processes, creative thinking skills, and autonomy are introduced and revisited progressively. This would allow for more sustained development over time and more measurable improvements in student agency and creative decision-making.

SUMMARY OF PRACTICE EFFECTIVENESS

Evaluating the impact of a structured inquiry approach in Year 10 Visual Arts

INQUIRY FOCUS

How does the structure of the Art Inquiry Model influence student agency and creative decision-making?

THE ART INQUIRY MODEL (AIM)

I do → We do → You do together → You do independently

PRE-SURVEY Before the Art Inquiry unit	MID-POINT SURVEY Halfway through the unit	POST-SURVEY After completing the unit
<h4>CONFIDENCE WITH GUIDANCE</h4> <p>I find it easier to learn when I follow the Art Process</p> <p>62.6% (10/16) Agree or Strongly Agree 37.6% were uncertain or disagreed</p>	<h4>CONFIDENCE WITH GUIDANCE</h4> <p>I find it easier to learn when I follow the Art Process</p> <p>93.7% (15/16) Agree or Strongly Agree Confidence increased significantly</p>	<h4>CONFIDENCE WITH GUIDANCE</h4> <p>I find it easier to learn when I follow the Art Process</p> <p>87.5% (14/16) Agree or Strongly Agree Only 2 students disagreed</p>
<h4>PREFERRED LEARNING APPROACH</h4> <p>I prefer...</p> <p>25% prefer a mix of structure and independence 43.7% were unsure</p>	<h4>PREFERRED LEARNING APPROACH</h4> <p>I prefer...</p> <p>50% prefer a mix of structure and independence A shift toward balanced learning</p>	<h4>PREFERRED LEARNING APPROACH</h4> <p>I prefer...</p> <p>50% prefer a mix of structure and independence Students value guided independence</p>
<h4>KEY INSIGHT</h4> <p>Students began the unit with mixed confidence and uncertainty. Many were unsure about how they learn best and how to make creative decisions independently.</p>	<h4>KEY INSIGHT</h4> <p>Midway through the unit, confidence increased and students began to value a balance between structure and independence.</p>	<h4>KEY INSIGHT</h4> <p>By the end of the unit, students felt more confident and expressed a stronger preference for a balanced approach with increased independence.</p>

OVERALL JOURNEY: GROWTH IN CONFIDENCE & AGENCY

STARTING POINT (Pre-Survey)

- 62.6% confident following process
- High uncertainty about learning preference
- Many needed more structure and support

GROWTH (Mid-Point)

- 93.7% confident following process
- Shift toward balanced learning
- Increased engagement and autonomy

OUTCOME (Post-Survey)

- 87.5% confident following process
- 50% prefer mix of structure & independence
- Greater agency and creative decision-making

KEY FINDING

A clear, structured process builds confidence. As students experience gradual release of responsibility, they develop agency, make stronger creative decisions, and prefer a balance of structure and independence.

IMPLICATIONS FOR FUTURE PRACTICE

APST: 6.2, 6.3, 6.4

<p>1 EMBED STRUCTURE (AIM + GRR)</p> <ul style="list-style-type: none"> Continue to embed the AIM framework in Year 10 Visual Arts. Include explicit GRR sequencing in the handbook. 	<p>2 EARLY FOUNDATION (YEAR 9)</p> <ul style="list-style-type: none"> Develop a Year 9 bridging unit. Introduce AIM language and basic artmaking dispositions early. 	<p>3 BUILD AUTONOMY GRADUALLY</p> <ul style="list-style-type: none"> Provide more 'We do', 'You do together' and 'You do independently' earlier in the unit. Differentiate for Involved and Self-Directed learners. 	<p>4 RESPONSIVE TEACHING</p> <ul style="list-style-type: none"> Use mid-point and post-surveys as formative data. Adjust scaffolding in real time across the unit. 	<p>5 COLLABORATE & SHARE</p> <ul style="list-style-type: none"> Share findings with faculty colleagues. Strengthen inquiry-based pedagogy across the Arts. 	<p>6 TIME & CURRICULUM CONSIDERATION</p> <ul style="list-style-type: none"> 15 weeks, 2 x 35-40 min lessons (incl. transitions) is too little time to see significant progress. Adopt a spiral approach.
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THE WAY FORWARD: SPIRAL APPROACH

Introduce inquiry processes, creative thinking skills and autonomy in lower year levels and revisit them progressively to enable sustained growth and deeper independence.

INTRODUCE (Years 7-8)
Build awareness and foundational skills

REVISIT (Years 8-9)
Strengthen understanding through practice

DEEPEN (Years 9-10)
Apply with more complexity

INDEPENDENCE (Year 10+)
Confident, creative decision-makers

LONG TERM IMPACT Through a structured, spiral approach, students build confidence, agency and creative capability over time.
STRUCTURE TODAY → CONFIDENCE TOMORROW → INDEPENDENCE FOR LIFE

A

**Appendix A
Classroom Documentation**

Appendix A: Classroom Documentation

The following images provide photographic and visual evidence of the inquiry in practice. They document the classroom environment, teacher modelling strategies, student resources and evidence of learning during the Investigate/Play and Make phases of the Art Inquiry Model.

Figure 6: Mid-Point Student Learning Analysis

This diagram summarises the key findings from the mid-point analysis, showing the transition students were making at the midpoint of the unit - from dependence on teacher direction toward emerging independence. It confirms that the structured AIM framework was providing the scaffolding students needed, while also showing that independence had not yet fully developed.

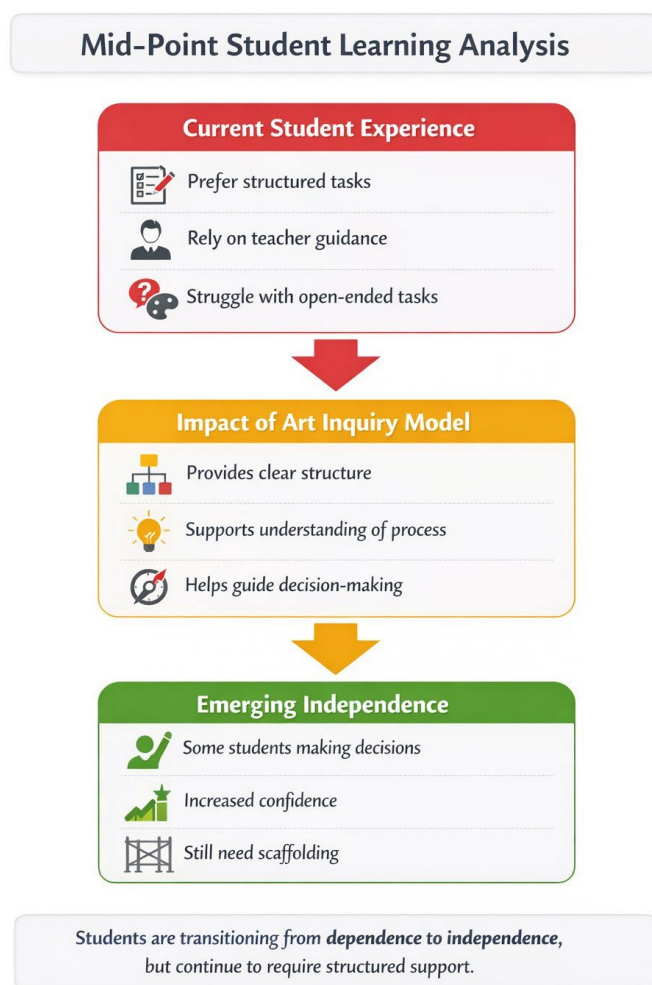


Figure 6: Mid-Point Student Learning Analysis - Current Student Experience, Impact of Art Inquiry Model, and Emerging Independence. Students transitioning from dependence to independence but continuing to require structured support.

Figure 7: Classroom Setup - Investigate/Play Phase in Action

The following image shows the classroom environment during the Investigate/Play phase (T3 W5-7). The interactive display is projecting the Wet Media Exploration worksheet, which scaffolded students through colour mixing, tonal value and acrylic techniques. The ELMO document camera and physical worksheet visible on the teacher's desk show how live modelling was used alongside the digital display - a deliberate strategy for making technique transparent and accessible to all learners, including those in the Dependent group who required explicit visual demonstration before attempting tasks independently.

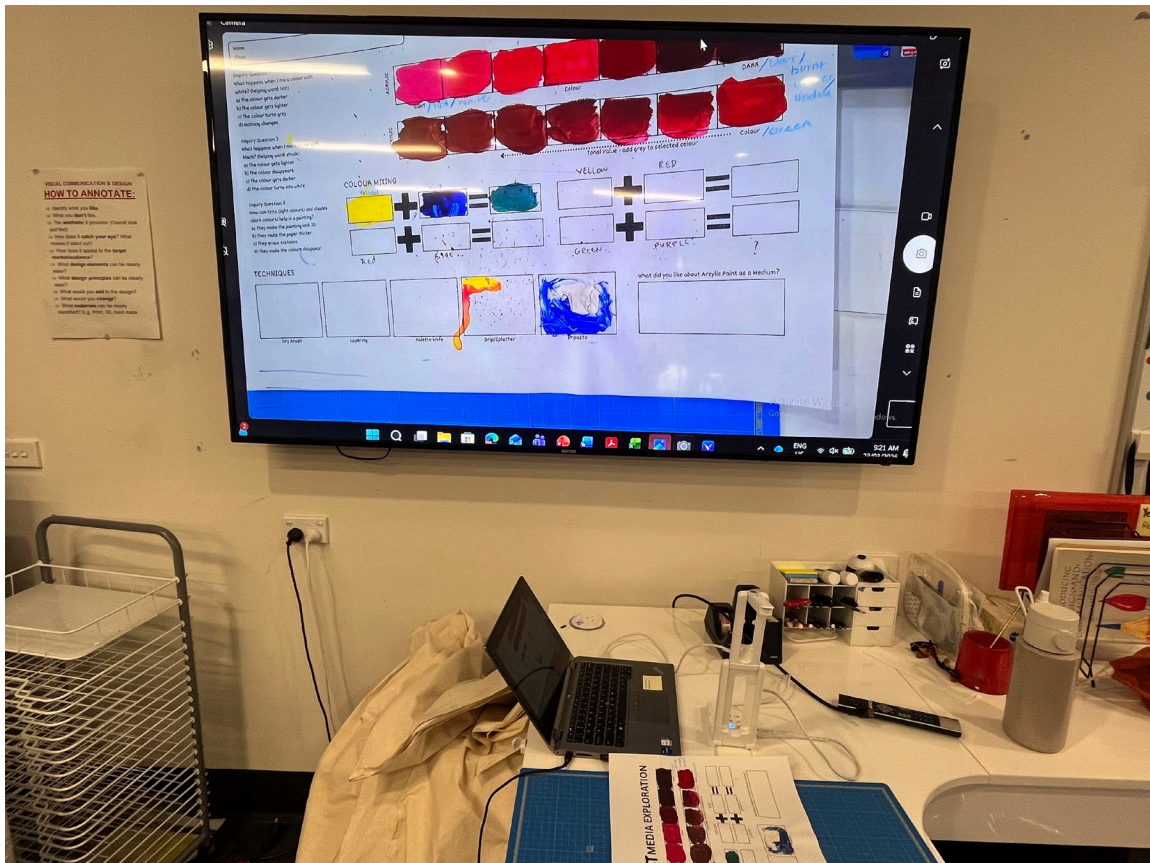


Figure 7: Classroom setup during Investigate/Play phase - interactive display showing Wet Media Exploration worksheet, with ELMO document camera and materials on teacher desk. Annotation guide visible on left wall.

Figure 8: Wet Media Exploration Worksheet - Teacher Demonstration

This image shows the Wet Media Exploration worksheet in use during the colour mixing and tonal value investigation. The worksheet is a key scaffolding resource - it structures the inquiry into manageable sections (colour mixing, tonal value scale, techniques) while leaving space for students to make and record their own observations. The completed acrylic swatches visible on the right demonstrate how colours are applied and techniques to achieve the tonal value. **Demonstrations are important for the Dependent learner group, reducing cognitive load while still requiring active experimentation and decision-making.**

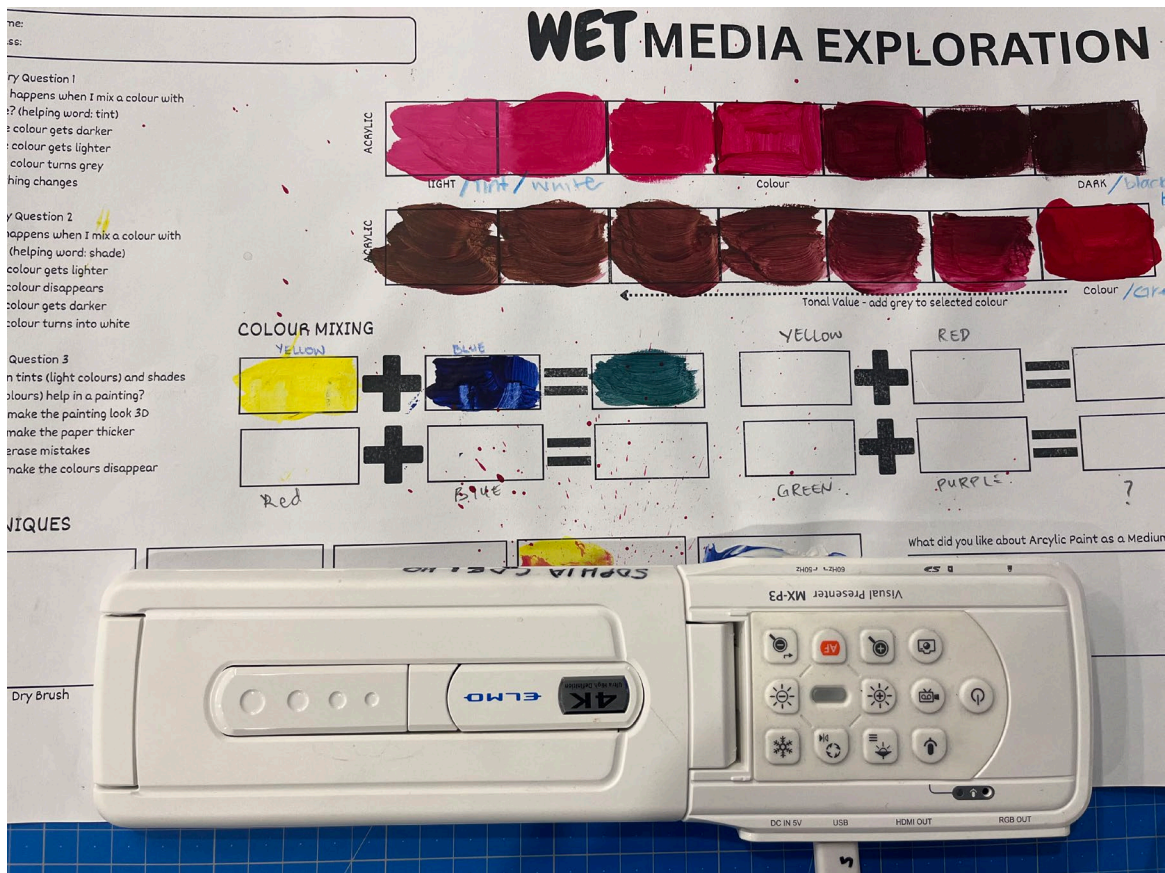


Figure 8: Wet Media Exploration worksheet showing colour mixing inquiry questions, tonal value scale with acrylic swatches (tints and shades), and technique exploration sections. ELMO document camera used for live teacher modelling.

Note: Additional classroom documentation (Figures 9-10) including tonal value demonstration boards and student graphite work samples will be attached as supplementary evidence. Please re-upload IMG_5843 and IMG_5870 to include these in the document.



B

**Appendix B
Worksheet Resource Suite**

The following worksheets were designed and used across the unit to scaffold students through each phase of the Art Inquiry Model. They are presented here as evidence of the Resources and Strategies described in the Action Plan, and as annotated planning documents supporting APST 2.2, 2.3, 3.3 and 3.4. Worksheets are organised by AIM phase.

Phase 1 - Connect & Wonder: Artist Reference

The Artist Reference worksheet (below) guided students through the Connect & Wonder phase. Students selected a social injustice artist from a curated Padlet, completed a structured artwork reflection (style, emotional response, visual observation), then reproduced a detail from the artwork in dry media focusing on tonal values. This structured entry point replaced open-ended research, reducing cognitive overload while maintaining student choice.

Name: _____
Class: _____

Task Instructions:

1. Choose an Artist
Select one artist from the provided list on padlet. You will conduct brief research to understand their style, common themes, and visual techniques. Padlet link: https://padlet.com/soelha_sophia/Artist_Reference

2. Artwork Selection
From your chosen artist, pick one artwork which you are drawn to.

ARTWORK REFLECTION


Name of artwork, Year produced:

Artist Name:	Style/Movement:
How does it make you feel?	What do you see?

Your opinion in one sentence:

ARTIST REFERENCE

3. Reproduction Task:
Reproduce the selected artwork using graphite pencil, colour pencil or charcoal.
Focus on achieving a minimum of 5 distinct tonal values, from white highlights to deep blacks.

Rubrics


Worksheet: Artist Reference - artwork reflection frame, artist selection from Padlet, and dry media reproduction task with tonal value focus. (Connect & Wonder / Exploring strand)

Phase 1 - Connect & Wonder: Ideating and Image Hunting

The Ideating Image Hunting worksheet activated conceptual thinking by asking students to select a Social Injustice theme (Trauma, Justice, Peace, Resilience or Identity), justify their choice, and use a mindmap structure to generate image associations. Students then uploaded reference images to Padlet for use in subsequent lessons. This worksheet marks the transition from artist study into personal conceptual development.

Name: _____
 Class: _____

Activate Prior Knowledge:

Who is the social artist you will reference:

Why did you select this Artist?

Circle the Theme you will focus on for your MindMap
 Trauma Justice Peace
 Resilience Identity

Why did you select this Theme?

Next Lesson:

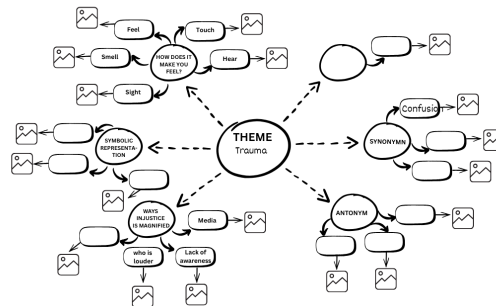
1. Select 4 images to do your observational drawing on.
2. You will use the different medias you have used in your Media Exploration worksheet for each of the drawing.

Ideating [IMAGE HUNTING]

Instructions:

- Let the Mindmap Guide your Image Hunting.
- Upload all your Images on Padlet for your reference

10C: https://padlet.com/coelho_sophia/10c_art
 10A: https://padlet.com/coelho_sophia/10A



Worksheet: Ideating Image Hunting - theme selection, artist justification, mindmap template (with sensory and conceptual categories), and Padlet image upload instructions. (Connect & Wonder / Express strand)

Phase 1 - Connect & Wonder: Introduction to Srebrenica

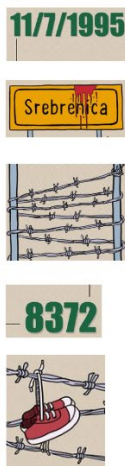
CLASS DISCUSSION

artwork



Admir Delic
(caricature artist)

What do you see?



**What do you think?
(context)**



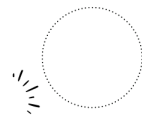
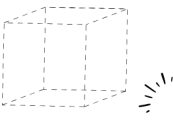

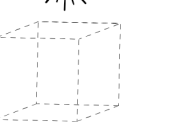
Phase 2 - Investigate / Play: Dry Media Exploration

The Dry Media Exploration worksheet was the first structured investigation into materials. Students applied graphite pencil, colour pencil and charcoal across a 7-step value scale (light to dark), then applied water to see how the medium transformed. The open circles on the left provided space for students to practise mark-making, while the 3D cube outlines on the right invited application of tonal value to form. This worksheet directly addresses the Developing Practices strand.

Name: _____
Class: _____

DRY MEDIA EXPLORATION

Complete each column by carefully applying different levels of pressure to the media provided (From light to dark). Pay close attention to how pressure affects the value. Add water and see the media transform!

	GRAPHITE PENCIL								
		LIGHT						DARK	
	COLOUR PENCIL								
		LIGHT						DARK	
	CHARCOAL								
		LIGHT						DARK	

VALUE SCALES

Worksheet: Dry Media Exploration - value scales for graphite pencil, colour pencil and charcoal (light to dark), with 3D form application spaces. Water transformation component builds experimental curiosity. (Investigate/Play / Developing Practices strand)


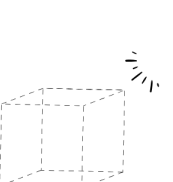

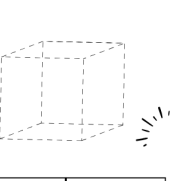


Phase 2 - Investigate / Play: Wet Media Exploration

Two Wet Media Exploration worksheets scaffolded students through acrylic and watercolour techniques. The first introduced watercolour and acrylic value scales and a tint/shade/colour progression. The second added inquiry questions (what happens when you mix with white? black? how do tints and shades help a painting?), colour mixing boxes, and five technique exploration panels (dry brush, layering, palette knife, drip/splatter, impasto). This worksheet was projected live during teacher demonstration.

Name: _____
Class: _____

WET MEDIA EXPLORATION

Complete each column by carefully applying different levels of pressure to the media provided (From light to dark). Pay close attention to how pressure affects the value.

	WATERCOLOUR								
		LIGHT						DARK	
	ACRYLIC								
		LIGHT						DARK	
		ACRYLIC							
			Tint		Colour		Shade		

Worksheet: Wet Media Exploration (page 1) - watercolour and acrylic value scales, tint/shade/colour progression for observational analysis. (Investigate/Play / Developing Practices strand)

Name: _____
Class: _____

WET MEDIA EXPLORATION

Inquiry Question 1
What happens when I mix a colour with white? (helping word: tint)
a) The colour gets darker
b) The colour gets lighter
c) The colour turns grey
d) Nothing changes

ACRYLIC

LIGHT			Colour			DARK

Inquiry Question 2
What happens when I mix a colour with black? (helping word: shade)
a) The colour gets lighter
b) The colour disappears
c) The colour gets darker
d) The colour turns into white

ACRYLIC

						Colour

←..... Tonal Value - add grey to selected colour

COLOUR MIXING

Inquiry Question 3
How can tints (light colours) and shades (dark colours) help in a painting?
a) They make the painting look 3D
b) They make the paper thicker
c) They erase mistakes
d) They make the colours disappear

	+		=			+		=	
	+		=			+		=	

TECHNIQUES

Dry Brush	Layering	Palette knife	Drip/Spatter	Impasto

What did you like about Acrylic Paint as a Medium?

--

Worksheet: Wet Media Exploration (page 2) - inquiry questions, colour mixing task, and five technique exploration panels. Designed for concurrent use with live teacher demonstration. (Investigate/Play / Developing Practices strand)

Phase 4 - Reflect: Reflections and Peer Reviews

The Reflections Peer Review worksheet structured the critique and reflection phase. It combined three thinking tools: Looking Ten Times 2 (sustained observation), I See / I Think / I Wonder (structured peer critique), and Peer Review Composition (Praise / Question / Polish). A self-reflection component (I Used to Think / Now I Think) made metacognitive change visible and assessable. This worksheet is central to the inquiry's evidence of agency - students who completed the self-reflection section demonstrated awareness of their own development as artists. **This worksheet is used throughout the unit for different activities.**

Name: _____
Class: _____

REFLECTIONS PEER REVIEWS

LOOKING: TEN TIMES 2

1. Look at the image quietly for at least 30 seconds. Let your eyes wander.
2. List 10 words or phrases about any aspect of the picture.
3. Repeat steps 1 + 2. Look at the image again and try to add 10 more words or phrases to your list

--

THINKING ROUTINE: I SEE / I THINK / I WONDER

Students to make careful observations and thoughtful interpretations

--	--	--

PEER REVIEW: COMPOSITION

PRAISE

--

QUESTION

--

POLISH

--

SELF-REFLECTION:

I USED TO THINK...

NOW I THINK...

--

--

Worksheet: Reflections Peer Reviews - Looking Ten Times 2 observation task, I See/I Think/I Wonder thinking routine, Peer Review Composition (Praise/Question/Polish), and I Used to Think/Now I Think self-reflection. (Reflect phase / Developing Practices + Creating strands)

Assessment Rubrics

Two rubrics were used to assess student work at different points in the unit. The Media Exploration Rubric (4-point scale) assessed technical skills in acrylic painting across three criteria: colour mixing accuracy, brush control and technique, and use of medium. The Art Movement Rubric assessed the combined artwork task across five criteria including creativity, presentation and cultural knowledge. Both rubrics were provided to students in advance as success criteria, supporting self-assessment and peer marking.

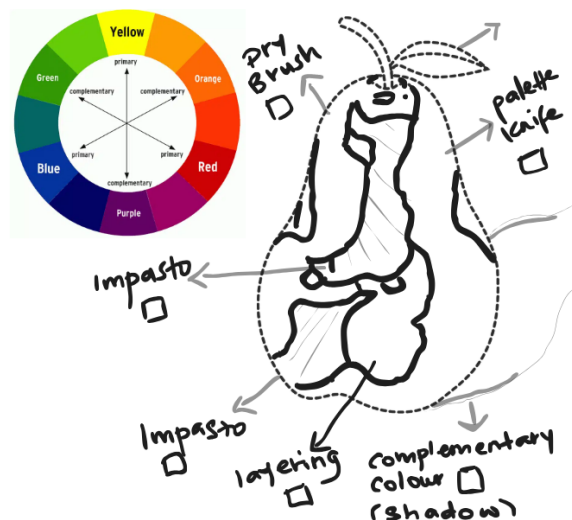
Name: _____
Class: _____

MEDIA EXPLORATION

Rubric: Technical Skills in Acrylic Painting

Criteria	Excellent (4)	Good (3)	Developing (2)	Beginning (1)
Colour Mixing Accuracy	Consistently creates accurate tints, shades, and tonal variations; demonstrates clear control of mixing with white/black/grey.	Mostly accurate mixing of tints and shades; minor inconsistencies.	Limited accuracy; some colours muddy or not clearly lighter/darker.	Unable to demonstrate correct tint/shade/tonal value changes.
Brush Control & Technique	Confident and skilful use of multiple techniques (dry brush, layering, palette knife, impasto, 'drips/platter') with clean, intentional effects.	Uses a range of techniques with moderate control; some effects less refined.	Attempts a few techniques with inconsistent results or lack of control.	Minimal technique application; little control or understanding shown.
Use of Medium (Acrylic Handling)	Handles paint skilfully—smooth blending, effective layering, and appropriate thickness for desired effect.	Good handling of acrylic paint; some issues with blending or thickness.	Developing ability; paint sometimes overworked or uneven.	Paint applied with little control; lacks understanding of medium.

Total: /12



Rubric: Technical Skills in Acrylic Painting - 4-point scale (Excellent/Good/Developing/Beginning) assessing colour mixing accuracy, brush control and technique, and acrylic handling. Out of 12. (Assessment / APST 5.1)

Criteria	Excellent (4)	Good (3)	Satisfactory (2)	Needs Improvement (1)
Image 1 (Art Movement Detail)	Accurately selects and clearly draws a detailed section showing technique from chosen art movement; strong attention to detail.	Selects and draws an appropriate section with some detail and accuracy.	Section chosen is basic; limited detail shown.	Section does not clearly represent the art movement or is incomplete.
Image 2 (Aboriginal Artwork Detail)	Accurately selects and clearly draws a detailed section from Aboriginal artwork; strong attention to technique and design.	Selects and draws an appropriate section with some accuracy and design features.	Section chosen is simple; limited detail shown.	Section does not clearly represent the Aboriginal artwork or is incomplete.
Combined Artwork (Final Piece)	Images 1 and 2 are combined into a seamless, unified artwork; strong creativity and cohesion.	Images are combined with some cohesion; clear attempt at integration.	Images are combined but appear separate or disconnected.	Images are incomplete or not combined effectively.
Creativity & Effort	Demonstrates originality, creativity, and consistent effort; goes beyond expectations.	Shows creativity and effort; meets expectations.	Some creativity shown but limited effort.	Minimal creativity or effort evident.
Presentation	Work is neat, clear, and carefully presented.	Work is mostly neat and clear.	Work is somewhat messy or rushed.	Work is unclear, very messy, or incomplete.

Rubric: Art Movement Combined Artwork - 4-point scale assessing art movement detail, Aboriginal artwork detail, combined final piece, creativity and effort, and presentation. (Assessment / APST 5.1, 1.4)

C

**Appendix C
Assessment Rubric Suite**

Four rubrics are provided for this inquiry unit. Rubric 1 is a redesign of the existing final artwork assessment tool, sharpened to reflect the Social Injustice theme and the AIM framework. Rubrics 2-4 are new instruments developed to measure student progress across the three dimensions the inquiry question targets: process, communication and agency. Together they address formative and summative assessment across all AIM phases and directly evidence APST [5.1](#), [5.2](#) and [5.4](#).

Rubric 1: Final Artwork Assessment (Redesigned)

Summative - Social Injustice Theme | Term 4 | AIM Phase 5: Express

APST [5.1](#), [2.3](#) - Evidence of summative assessment aligned to curriculum

Criteria	1 - Beginner	2 - Emerging	3 - Developing	4 - Proficient	5 - Advanced	Score
Ideas & Concept	Message or idea is unclear or missing. Limited connection to social justice.	Basic idea with minimal connection to a social justice theme.	Clear idea that relates to a social issue, but lacks depth or personal insight.	Thoughtful concept with evident understanding of social justice; message is clear.	Sophisticated, insightful concept that deeply engages with a social justice issue; communicates with impact and originality.	/ 5
Originality & Creativity	Artwork copies others or lacks original thought.	Some individual effort shown, but relies on common or predictable ideas.	Demonstrates creative thinking and some originality.	Shows a strong individual voice; creative approach to the message and design.	Highly original and imaginative interpretation; risks taken successfully to express the message in a unique way.	/ 5
Use of Colour & Composition	Limited understanding of colour, balance and layout.	Uses basic colour choices but lacks purpose or harmony.	Applies colour and composition with some intention; basic understanding of balance.	Effective use of colour, contrast and composition to support the message.	Exceptional control of colour and design principles; composition enhances emotional and conceptual power.	/ 5
Technique & Craftsmanship	Work is incomplete or lacks skill development.	Basic skills shown but inconsistent or careless in execution.	Adequate technical skill and effort shown; artwork is mostly complete.	Strong technical control and attention to detail; well-presented.	Excellent craftsmanship; highly refined techniques that support the meaning and impact of the artwork.	/ 5
Message & Communication	Message is unclear or disconnected from social justice.	Basic message present but underdeveloped.	Message is clear; some emotional or intellectual engagement.	Message is strong and thoughtfully expressed; clear relevance to social justice.	Message is powerful, thought-provoking and deeply connected to social awareness and empathy.	/ 5

Student Name: _____ Class: _____ Date: _____	TOTAL: /25
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Note: Circle the level achieved for each criterion. Add scores and record the total out of 25. The score written as a fraction (e.g. 22/25) is the final summative mark for the artwork.

Rubric 2: Visual Diary & Process Documentation

Formative - AIM Phases 2 (Investigate/Play) and 4 (Reflect)

APST 5.1, 5.2, 2.1 - Evidence of formative assessment and feedback

Criteria	1 - Beginning	2 - Developing	3 - Proficient	4 - Extending	Score
Experimentation & Risk-Taking	Little or no evidence of experimentation. Student copied or repeated one approach.	Some evidence of trying different materials or techniques, but experimentation is limited or surface-level.	Clear evidence of deliberate experimentation across at least two media or approaches; student tests and explores.	Rich, adventurous experimentation across multiple materials and techniques; student takes creative risks and documents unexpected outcomes.	/ 4
Annotation Quality	No annotations or annotations are minimal (one-word labels only).	Some annotations present but superficial; describe what is shown rather than explaining why.	Annotations explain choices, observations and intentions using some art-specific vocabulary.	Annotations are thoughtful, analytical and use subject-specific language to explain decisions, reflect on outcomes and make connections to artists or concepts.	/ 4
Artist Influence & Research	No artist reference evident in the visual diary.	Artist reference present but connection to own work is unclear or not explained.	Artist influence is evident and referenced; student can identify how the artist has informed their approach.	Artist influence is meaningfully integrated; student analyses specific techniques, themes or decisions from the artist and applies them with clear intentionality.	/ 4
Development & Refinement	No evidence of development from early to later pages; ideas remain static.	Some progression visible but changes are minor or undirected.	Clear development from initial ideas to more resolved outcomes; student shows evidence of refining their work based on feedback or reflection.	Strong, purposeful development arc across the visual diary; multiple revisions documented with reasoning; student demonstrates genuine creative growth.	/ 4
Student Name: _____ Class: _____ Date: _____					TOTAL: /16

Note: Assess the visual diary at the end of each AIM phase. Circle the level and record a brief observation comment. This rubric is used formatively - share results with students to guide next steps.

Rubric 3: Artist Statement

Summative - AIM Phase 5: Express | Verbal or written submission accepted

APST 5.1, 2.1, 2.5 - Evidence of summative assessment and student voice

Criteria	1 - Beginning	2 - Developing	3 - Proficient	4 - Extending	Score
Conceptual Clarity	Theme or intention is absent or very unclear. Student cannot explain what their artwork is about.	Theme is named but not explained. Limited understanding of the conceptual intention behind the work.	Student clearly articulates their theme and artistic intention. Explanation connects the work to the Social Injustice focus.	Student communicates a sophisticated conceptual intention with clarity and depth. The statement reveals genuine personal investment in the theme and insight into how the artwork communicates meaning.	/ 4
Connection to Artist Influence	No reference to an artist or their influence is mentioned.	An artist is named but the connection to the student's own work is unclear or superficial.	Student explains how a specific artist's practice, technique or theme influenced their decisions.	Student analyses the artist's work in relation to their own with specificity and insight; identifies what they adopted, adapted or diverged from.	/ 4
Reflection on Process	No reflection on the making process is included.	Brief mention of what was done but no reflection on challenges, changes or learning.	Student reflects on key decisions made during the inquiry process, including at least one change or challenge encountered.	Student offers a rich reflection on their creative process, articulating what they learned, how their thinking evolved, and what they would do differently. Shows metacognitive awareness.	/ 4
Use of Art Vocabulary	No subject-specific vocabulary used. Language is entirely informal.	Some art terms used but inconsistently or incorrectly.	Appropriate art vocabulary used accurately to describe materials, techniques and compositional decisions.	Confident, precise use of subject-specific vocabulary throughout. Terms are used to explain ideas rather than just label them.	/ 4
Student Name: _____ Class: _____ Date: _____					TOTAL: /16

Note: Students with a language disorder may submit verbally (recorded audio or video). Assess based on content and conceptual quality, not written form. Scaffold with dot-point templates if needed.

Rubric 4: Student Agency & Independence

Observation-Based - All AIM Phases | Aligned to SSDL Stages 1-4 | Complete at mid-point and end of unit

APST 5.1, 5.2, 5.4 - Directly measures the inquiry question

Criteria	1 - Dependent (SSDL Stage 1)	2 - Involved (SSDL Stage 3)	3 - Independent (SSDL Stage 4)	4 - Self-Directed (Beyond Stage 4)	Score
Task Initiation	Waits for explicit teacher instruction before beginning. Cannot move to the next step without prompting.	Begins tasks after minimal prompting. Uses visual cues (AIM schedule, task card) to self-initiate with some confidence.	Initiates tasks independently without teacher prompting. Manages own time and transitions between AIM phases.	Proactively self-directs the inquiry. Sets personal goals, initiates extension tasks and determines own next steps without reference to teacher.	/ 4
Artistic Decision-Making	Seeks teacher approval before making any creative choice. Decisions are driven by teacher direction rather than personal intention.	Makes some artistic choices independently but seeks reassurance. Decisions are emerging but not yet consistently justified.	Makes deliberate artistic decisions and can explain the reasoning behind them using art vocabulary, unprompted.	Makes sophisticated, considered decisions that demonstrate deep conceptual thinking. Justifies choices in relation to theme, artist influence and personal intention with confidence and specificity.	/ 4
Resilience & Persistence	Stops working when facing difficulty. Relies on teacher to resolve problems or provide next steps.	Attempts to work through challenges but may need encouragement. Tries at least one alternative approach before seeking help.	Persists through creative challenges with a growth mindset. Tries multiple approaches, learns from mistakes and adjusts independently.	Demonstrates exceptional creative resilience. Embraces difficulty as part of the process; uses setbacks to deepen inquiry and strengthen the work.	/ 4
Metacognitive Reflection	Shows little or no awareness of own learning process. Cannot describe what they did or why.	Can describe what they did during the inquiry but reflection is surface-level. Some emerging awareness of process.	Reflects meaningfully on creative decisions and learning. Can articulate what changed, what they learned, and why.	Demonstrates sophisticated metacognitive awareness. Monitors own progress, identifies growth and limitations, and uses reflection to direct future learning independently.	/ 4
Student Name: _____ Class: _____ Date: _____					TOTAL: /16

Note: This is an observation rubric - complete it through teacher observation across the unit, not as a single endpoint. Administer at mid-point and end of unit. Use column headings (SSDL Stage) to track alignment with focus learner group trajectories and directly answer the inquiry question.



D

**Appendix D
Survey Instruments**

The following three surveys were administered across the unit to track student perceptions of the Art Inquiry Process and their development of creative agency. Together they provide a longitudinal evidence base for the inquiry question, capturing student voice at three key points: before the unit began, at the mid-point, and at the conclusion.

Survey	Timing	Purpose	Key Focus
Pre-Survey	T3 Week 1 (baseline)	Establish starting confidence, prior knowledge and dependency patterns	Agency, conceptual knowledge, prior experience with inquiry
Mid-Point Survey	T4 Week 5	Monitor progress, adjust scaffolding, capture student voice on what is helping	Process preference, what helps, challenges without guidance
Final Survey	End of T4	Measure growth, evaluate impact of AIM and GRR, capture student reflection	Perceived growth, independence, what was most valuable

Pre-Unit Baseline Survey

Year 10 Visual Arts | Term 3, Week 1

Name: _____ Class: _____ Date: _____

Before we start our new unit, we would like to understand how you currently feel about making art and working independently. There are no right or wrong answers. Your honest responses help us teach this unit better for you.

Section A: Your Starting Point

1. How confident are you in coming up with your own ideas for an artwork?

- Not confident at all
- Somewhat confident
- Confident
- Very confident

2. When starting a new art project, I usually:

- Wait for the teacher to tell me exactly what to do
- Look at examples and follow them closely
- Try to develop my own ideas with some guidance
- Come up with my own ideas independently

3. When I face a creative challenge in art (e.g. stuck, not sure what to do next), I usually:

- Give up or ask the teacher straight away
- Try for a short while then ask for help
- Persist and try different approaches before asking
- Enjoy the challenge and keep experimenting on my own

Section B: Your Prior Knowledge

4. How much do you know about the following? Circle one for each row:

Concept	Nothing	A little	Some	A lot
What a conceptual theme is in art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How to annotate a visual diary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How to analyse an artist's work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How to justify my own artistic choices	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
What the Art Inquiry Process is	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Section C: Your Challenges and Preferences

5. What do you find MOST difficult about making art? (Tick all that apply)

- Coming up with original ideas
- Knowing where to start
- Experimenting with new materials
- Explaining why I made certain choices
- Finishing work without being told it is done
- Working without step-by-step instructions
- Other: _____

6. Have you used an Art Inquiry Process before (e.g. explore, experiment, reflect, refine)?

- Yes, regularly
- Yes, a little
- No, never
- I am not sure

7. What would help you most in this unit? (Write your answer below)

Mid-Point Art Process Survey

Year 10 Visual Arts | Term 4, Week 5

Name: _____ Class: _____ Date: _____

We are halfway through our unit. This survey helps us understand how the Art Inquiry Process is working for you so far. Be honest - your feedback directly shapes how we teach the next part of the unit.

Section A: Your Experience So Far

1. I find it easier to learn when I follow the Art Process (explore, experiment, reflect, refine).

- Strongly agree
- Agree
- Disagree
- Strongly disagree

2. When I am given a project without step-by-step guidance, I feel:

- Confident
- Unsure
- Overwhelmed

3. I prefer:

- Having the Art Process to guide me step by step
- Being given a project with little or no step-by-step guidance
- A mix of both

Section B: What is Helping You

4. What do you find most helpful about using the Art Process in these areas? (Tick all that apply)

- Theme introduction (understanding the main idea or concept)
- Technical exploration with mediums (experimenting with paints, pencils, digital tools, etc.)
- Artist referencing (learning from and connecting to other artists' work)
- Sourcing for images (collecting and using visual references for your own work)

Section C: Open Reflection

5. What challenges do you face when a project has little or no step-by-step guidance?

6. What would you change or improve about how we are using the Art Process?

Post-Unit Final Survey

Year 10 Visual Arts | End of Term 4

Name: _____ Class: _____ Date: _____

Now that we have completed the unit, we would like to know how you feel about your experience and your growth as an artist. Your honest responses help us improve this unit for future students and help us understand what you have learned.

Section A: Your Confidence Now

1. I find it easier to learn when I follow the Art Process (explore, experiment, reflect, refine).

- Strongly agree
- Agree
- Disagree
- Strongly disagree

2. Now that I have finished this unit, when given a project without step-by-step guidance, I feel:

- Confident - I know how to begin and make decisions on my own
- Mostly confident - I can get started but still need some check-ins
- Unsure - I still find it hard without guidance
- Overwhelmed - I prefer having clear instructions

Section B: Your Growth

3. Compared to the START of this unit, I now feel MORE able to: (Tick one for each row)

I can now...	Much more	A little more	About the same	Less
Come up with my own ideas for an artwork	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Make artistic decisions without asking the teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Explain why I made certain artistic choices	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Persist through creative challenges without giving up	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Use a visual diary to document and reflect on my thinking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Connect my artwork to a theme or concept	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Section C: What Helped You Most

4. The part of the Art Inquiry Process I found MOST useful was:

- Connect and Wonder (exploring artists and themes)
- Investigate and Play (experimenting with materials and techniques)
- Make (developing and refining my final artwork)

- Reflect (annotating my visual diary and peer critique)
- Express (artist statement and exhibition)

5. The Art Inquiry Process helped me to: (Tick all that apply)

- Develop my own ideas for my artwork
- Understand what good art looks like and why
- Experiment with materials more confidently
- Explain and justify my artistic choices
- Feel more independent and in control as an artist
- Connect my work to a social justice theme meaningfully

Section D: Open Reflection

6. What was the most valuable thing you learned or experienced during this unit?

7. What would you change or improve about how this unit was taught?

8. Would you like to do another project using the Art Inquiry Process?

- Definitely yes
- Probably yes
- Not sure
- Probably not
- Definitely not

9. Is there anything else you would like to share about your experience?



E

Appendix E
Digital Resources

The following digital resources were used across the inquiry unit to support student research, image sourcing and artist reference. All Padlet boards were designed with structured parameters to balance student agency with guided inquiry - a deliberate application of the GRR model in a digital context. Links were active at the time of submission.

Resource	Link	AIM Phase	APST	Purpose & Pedagogical Rationale
Padlet: Image Bank	https://padlet.com/coelho_sophia/image-bank-dbgrpe6x9rtr76gi	<i>Investigate / Play</i>	APST 3.3, 3.4	Students sourced and uploaded images connected to their Social Injustice theme and artist reference. Open-ended sourcing within a teacher-monitored board - 'You do together' phase of GRR.
Padlet: Artist Reference	https://padlet.com/coelho_sophia/social-activists-artist-reference-eyfr4c4otoa64t6i	<i>Connect & Wonder</i>	APST 2.1, 3.3, 3.4	Curated bank of social activist artists pre-selected by the teacher. Students chose one artist as their focus - a guided parameter that balances agency with structure. Directly evidences the 'We do' phase of GRR and the scaffolded research pool strategy.

Why Padlet as a Pedagogical Tool

Both Padlet boards were designed as digital scaffolds rather than open research tools. The distinction matters for the inquiry: unconstrained internet research creates cognitive overload for Dependent and Interested learners, who struggle to evaluate sources and make conceptual connections independently. By curating the Artist Reference Padlet in advance, the teacher reduced the search space while preserving genuine student choice - students still made their own decision about which artist resonated with their theme, but did so within a bounded set of high-quality, thematically relevant options.

The Image Bank Padlet served the opposite function: it was a shared, student-generated resource where the class collectively built a visual reference pool. This collaborative aspect directly addresses the Connection and Support domain from the mid-point survey, where peer

sharing scored lower than individual reflection. The Padlet provided a low-stakes, visual medium for students to share their thinking with the class without the vulnerability of verbal sharing - particularly important for Dependent learners who lack confidence in open critique contexts.

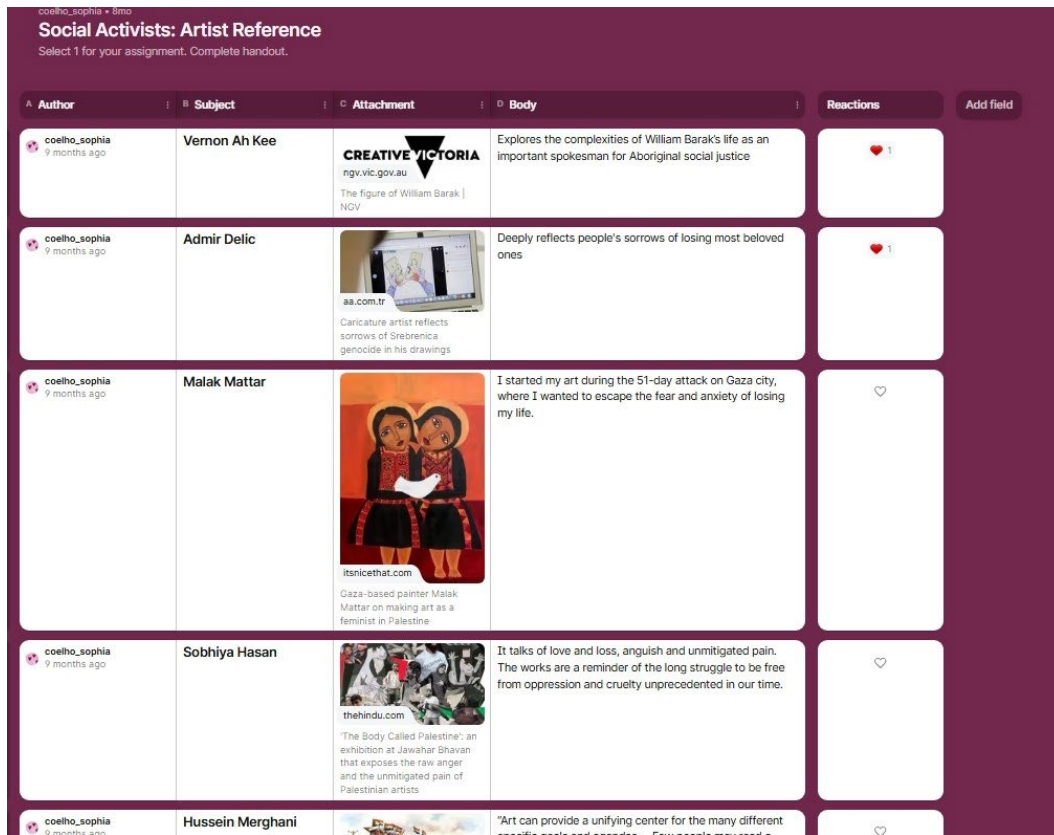


Figure: Artist Reference Padlet - curated social activist artists selected by the teacher (Connect & Wonder phase).

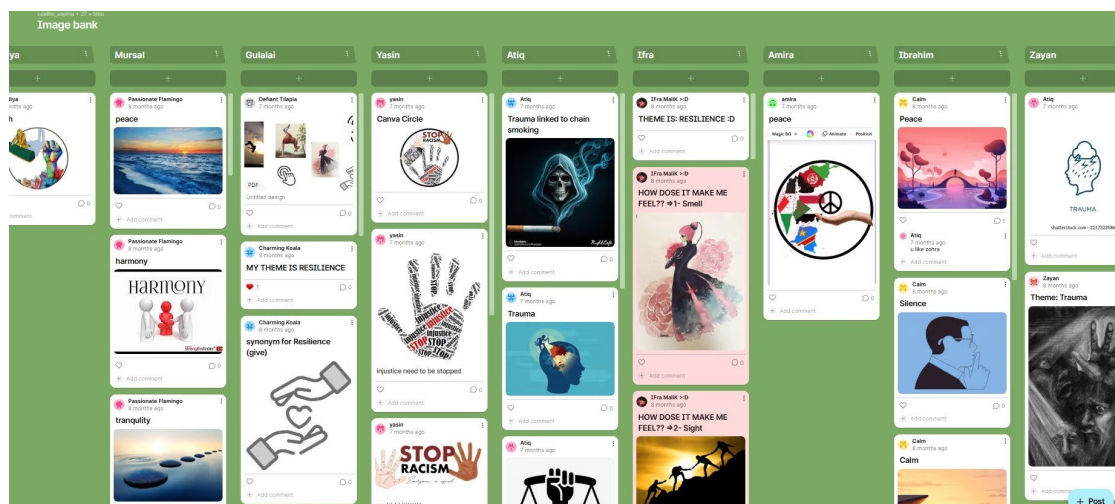


Figure: Image Bank Padlet - student-generated visual reference pool (Investigate & Play phase).

APST: APST 3.3, 3.4, 3.5

F

**Appendix F
Mentor Observation
Lesson Plans**

The following three lesson plans correspond to the three required mentor observation visits in the VIT PRT process. Each plan is structured around the 3-Stage Lesson Flow (Studio Structure) and is explicitly linked to one of the three sub-inquiry questions that frame the broader inquiry. The plans demonstrate how the Art Inquiry Model (AIM) phases are enacted at the lesson level, with the Gradual Release of Responsibility model functioning as the delivery strategy through which teacher control is progressively transferred to students, and the SSDL learner stages used to differentiate scaffolding within each lesson.

Visit 1 - Sub-Inquiry Q1: How does structured investigation of materials, techniques and artists support students in developing knowledge for creative decision-making?

Visit 2 - Sub-Inquiry Q2: How does the AIM's Investigate and Make phases develop students' confidence and independence in creative decision-making?

Visit 3 - Sub-Inquiry Q3: To what extent are students able to develop original compositions that demonstrate independent critical and creative responses to the theme of Social Injustice?

Each lesson plan includes: lesson details, learning intention, success criteria shared with students, a timed 3-stage teaching sequence with GRR teacher role, differentiation by SSDL focus group, a mentor observation checklist, and a reflection/feedback section for the mentor and teacher to complete together.

MENTOR OBSERVATION LESSON PLAN

Visit 1 of 3 - Year 10A Visual Arts - Minaret College

Sub-Inquiry Focus: How does structured investigation of materials, techniques and artists support students in developing knowledge for creative decision-making?

Date:		Class:	Year 10A Visual Arts	Duration:	
AIM Phase:	Connect & Wonder / Investigate	GRR Stage:	I do - We do (Modelling + Guided Practice)	Visit:	1 / 3
Mentor:		Reg. No:		Signature:	

Learning Intention

Students will explore the Social Injustice theme by analysing a selected social activist artist and investigating materials through structured experimentation, developing foundational knowledge to inform independent creative decisions.

Success Criteria (shared with students at lesson start)

- I can identify at least one artist's key visual technique and connect it to the Social Injustice theme
- I can experiment with at least one material and record my observations in my visual diary
- I can explain what I tried, what I noticed and what I might try next

3-Stage Lesson Flow (Studio Structure)

Time	Stage	Teacher Activity / Student Activity	Teacher Role (GRR)	Sub-Inquiry Focus
5 min	1 - Connect & Wonder	Recap: What is Social Injustice? Quick-share of 1 artist they found on the Artist Reference Padlet. Think-pair-share: What visual choices does this artist make to communicate their message?	<i>Motivator / Guide - teacher facilitates discussion, prompts with questions, does not answer for students</i>	Sub-inquiry Q1: Building knowledge through structured investigation
10 min	2 - Express	Guided artist analysis using structured worksheet. Teacher models how to read an artwork: What do you see? What technique? What message? Students complete their	<i>I do - think-aloud model first, then We do - students practise with guided questions</i>	Connect & Wonder strand - Exploring (Vic Curriculum)

		own analysis with teacher circulating.		
35min	3 - Investigate / Make	Structured media exploration: students experiment with assigned technique (acrylic / dry media) following the Wet Media Exploration worksheet. Document experiments in visual diary with labels.	<i>Facilitator - circulate, ask: What are you noticing? What would happen if you changed X? Avoid prescribing outcomes</i>	Developing Practices strand - building technical knowledge for decision-making
5 min	Close	Traffic light self-assessment: Green = confident, Orange = some questions, Red = stuck. Students complete one sentence: Today I discovered...	<i>Observer - note which students self-assess accurately vs over/under-estimate</i>	Formative evidence for agency baseline

Differentiation by Focus Learner Group (SSDL Stages)

Dependent (Stage 1)	Involved (Stage 2-3)	Self-Directed (Stage 4)
<ul style="list-style-type: none"> Visual task card with step-by-step experiment instructions Pre-labelled visual diary page template Verbal check-in before each transition Sentence starter: I tried... I noticed... I wonder... 	<ul style="list-style-type: none"> Structured worksheet with open-ended prompts Choice of two media to experiment with Peer-share at end of Investigate phase Teacher conferencing at mid-point of studio time 	<ul style="list-style-type: none"> Independent artist selection from curated Padlet Extension: analyse a second artist and compare techniques Open annotation without sentence starters Challenge: justify a compositional decision in writing

Mentor Observation Checklist - What to look for

Observable Indicator	Not Yet Evident	Emerging	Consistent	Mentor Notes
Students self-initiate without waiting for teacher direction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Students make at least one independent artistic decision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Teacher questioning promotes thinking (not directive answers)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Scaffolding matches SSDL stage of each learner group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Lesson stage transitions are clear and purposeful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Students can articulate what they are doing and why	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Sub-inquiry question is visible in student activity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Mentor Feedback and Teacher Reflection

What did you observe about student agency and independence in this lesson?

How effectively did the teacher's GRR stage match the students' SSDL level?

What would you suggest the teacher refine before the next visit?

MENTOR OBSERVATION LESSON PLAN

Visit 2 of 3 - Year 10A Visual Arts - Minaret College

Sub-Inquiry Focus: How does the AIM's Investigate and Make phases develop students' confidence and independence in creative decision-making?

Date:		Class:	Year 10A Visual Arts	Duration:	
AIM Phase:	Make / Reflect	GRR Stage:	We do / You do together (Guided + Collaborative Practice)	Visit:	2 / 3
Mentor:		Reg. No:		Signature:	

Learning Intention

Students will apply their artist research and material experiments to begin making decisions about their final composition, practising independent decision-making through structured peer critique and teacher conferencing.

Success Criteria (shared with students at lesson start)

- I can identify at least two compositional or technical decisions I have made independently and explain my reasoning
- I can give structured peer feedback using I see / I think / I wonder
- I can revise at least one aspect of my work based on feedback or my own reflection

3-Stage Lesson Flow (Studio Structure)

Time	Stage	Teacher Activity / Student Activity	Teacher Role (GRR)	Sub-Inquiry Focus
5min	1 - Reflection	Visual diary check-in: students share one experiment from the previous lesson and one decision they made. Teacher asks: Why did you make that choice? What would you do differently?	<i>Motivator / Guide - questioning promotes metacognition, not correction</i>	Sub-inquiry Q2: AIM Investigate/Make phase - building confidence and independence in creative decision-making
10 min	2 - Express	Structured peer critique (I see / I think / I wonder) on visual diary experiments. Students rotate in pairs and complete peer review worksheet. Class	<i>Facilitator - model the protocol once, then step back; only intervene if critique becomes unclear or unkind</i>	Reflect phase - Developing Practices + Creating strands

		debrief: what feedback helped most?		
20min	3 - Make	Students work independently on their final composition (canvas or visual diary development). Teacher conducts 1-on-1 conferencing using open questions: What are you trying to communicate? What decision are you making right now? Why?	<i>You do together - teacher available for conferencing but does not initiate for all students; students must seek or self-manage</i>	Creating strand - independent compositional decision-making
5 min	Close	Students complete: One decision I made today independently was... / One thing I want to change next lesson is... Teacher collects for formative data.	<i>Observer - record which students required prompting vs self-initiated conferencing</i>	Agency evidence: self-initiation and independent revision

Differentiation by Focus Learner Group (SSDL Stages)

Dependent (Stage 1)	Involved (Stage 2-3)	Self-Directed (Stage 4)
<ul style="list-style-type: none"> Pre-written conferencing questions on student desk card Peer critique visual prompt card (sentence starters) Teacher initiates check-in for this group at start of Make phase Modified peer critique: one written + one verbal response 	<ul style="list-style-type: none"> Peer critique worksheet with structured protocol Teacher conferencing available but not prescribed Choice of which aspect of work to develop Self-assessment mid-lesson: Am I on track? 	<ul style="list-style-type: none"> Independent conferencing: student prepares a question for teacher Open compositional decisions without parameters Extension: begin artist statement draft Peer mentor role: support a Dependent learner during critique

Mentor Observation Checklist - What to look for

Observable Indicator	Not Yet Evident	Emerging	Consistent	Mentor Notes
Students self-initiate without waiting for teacher direction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Students make at least one independent artistic decision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Teacher questioning promotes thinking (not directive answers)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Scaffolding matches SSDL stage of each learner group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Lesson stage transitions are clear and purposeful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Students can articulate what they are doing and why	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Sub-inquiry question is visible in student activity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Mentor Feedback and Teacher Reflection

What did you observe about student agency and independence in this lesson?

How effectively did the teacher's GRR stage match the students' SSDL level?

What would you suggest the teacher refine before the next visit?

MENTOR OBSERVATION LESSON PLAN

Visit 3 of 3 - Year 10A Visual Arts - Minaret College

Sub-Inquiry Focus: To what extent are students able to develop original compositions that demonstrate independent critical and creative responses to the theme of Social Injustice?

Date:		Class:	Year 10A Visual Arts	Duration:	
AIM Phase:	Express / Presenting	GRR Stage:	You do independently (Student Ownership)	Visit:	3 / 3
Mentor:		Reg. No:		Signature:	

Learning Intention

Students will finalise their artwork and complete their artist statement, demonstrating independent creative decision-making and the ability to communicate their conceptual intention to an audience.

Success Criteria (shared with students at lesson start)

- I can complete my final artwork without ongoing teacher direction
- I can write or record an artist statement that explains my theme, my artist influence and at least two key artistic decisions
- I can explain how my artwork communicates a response to Social Injustice

3-Stage Lesson Flow (Studio Structure)

Time	Stage	Teacher Activity / Student Activity	Teacher Role (GRR)	Sub-Inquiry Focus
5-10 min	1 - Reflection	Students review their visual diary from the whole unit. Prompt: What has changed in your work from Week 1 to now? What are you most proud of? One sentence shared with a partner.	<i>Consultant - available but does not lead; this is student time to consolidate</i>	Sub-inquiry Q3: Independent critical and creative response
10 min	2 - Express	Artist statement workshop: teacher shares two exemplar statements (strong and developing). Students identify what makes a strong statement. Begin	<i>Delegator - model exemplars, then hand over; only assist if student is completely stuck</i>	Express + Presenting strands - communicating conceptual intention

		drafting using graphic organiser scaffold.		
35-40 min	3 - Make / Express	Students complete final artwork and artist statement independently. Peer sharing of artist statements in pairs before final submission. Students self-assess against rubric before handing in.	<i>You do independently - teacher observes and documents; intervenes only for welfare or genuine confusion about task requirements</i>	Creating + Presenting strands - independent application and self-assessment
10 min	Close	Post-unit survey administered. Final exhibition installation (students place their work for display). Class reflection: What does it mean to be an artist who thinks for yourself?	<i>Observer / Celebrant - witness and affirm growth without directing the discussion</i>	Evidence of agency growth: student voice, final survey, self-assessment data

Differentiation by Focus Learner Group (SSDL Stages)

Dependent (Stage 1)	Involved (Stage 2-3)	Self-Directed (Stage 4)
<ul style="list-style-type: none"> Graphic organiser for artist statement (sentence level) Verbal recording accepted instead of written statement Teacher available for one additional conferencing check-in Modified rubric with adapted language from individual learning plans 	<ul style="list-style-type: none"> Graphic organiser scaffold available but not required Choice of written or dot-point artist statement format Peer sharing before final submission Self-assessment against rubric with teacher confirmation 	<ul style="list-style-type: none"> Open artist statement format: structure own response Extension: write a curatorial statement for the exhibition Peer mentor for student with disability during self-assessment Invitation to share work with a broader audience (e.g. school newsletter)

Mentor Observation Checklist - What to look for

Observable Indicator	Not Yet Evident	Emerging	Consistent	Mentor Notes
Students self-initiate without waiting for teacher direction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Students make at least one independent artistic decision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Teacher questioning promotes thinking (not directive answers)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Scaffolding matches SSDL stage of each learner group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Lesson stage transitions are clear and purposeful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Students can articulate what they are doing and why	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Sub-inquiry question is visible in student activity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Mentor Feedback and Teacher Reflection

What did you observe about student agency and independence in this lesson?

How effectively did the teacher's GRR stage match the students' SSDL level?

What would you suggest the teacher refine before the next visit?

G

**Appendix G
Year 10 Visual Arts
Handbook**

The following section presents the existing Year 10 Visual Arts Semester 2 Handbook (Minaret College, last reviewed May 2026) alongside a structured critical analysis identifying areas that required addressing through this inquiry. This evidence directly supports the inquiry question by demonstrating the structural gaps in the current curriculum documentation that made the design of a more scaffolded, inquiry-based approach necessary. It also provides the evidence base for Section 6.4 (Curriculum Refinement) - the recommendations for handbook revision that this inquiry has generated.

APST 6.4: This analysis contributes to the professional responsibility to identify and implement curriculum improvements based on inquiry evidence.

The handbook is included here as an annotated planning document (evidence item) demonstrating the curriculum context that informed the inquiry design.

Handbook Pages - Key Sections

The following key pages from the handbook are reproduced for reference. Critical issues identified in the analysis table below are numbered and correspond to the sections shown.

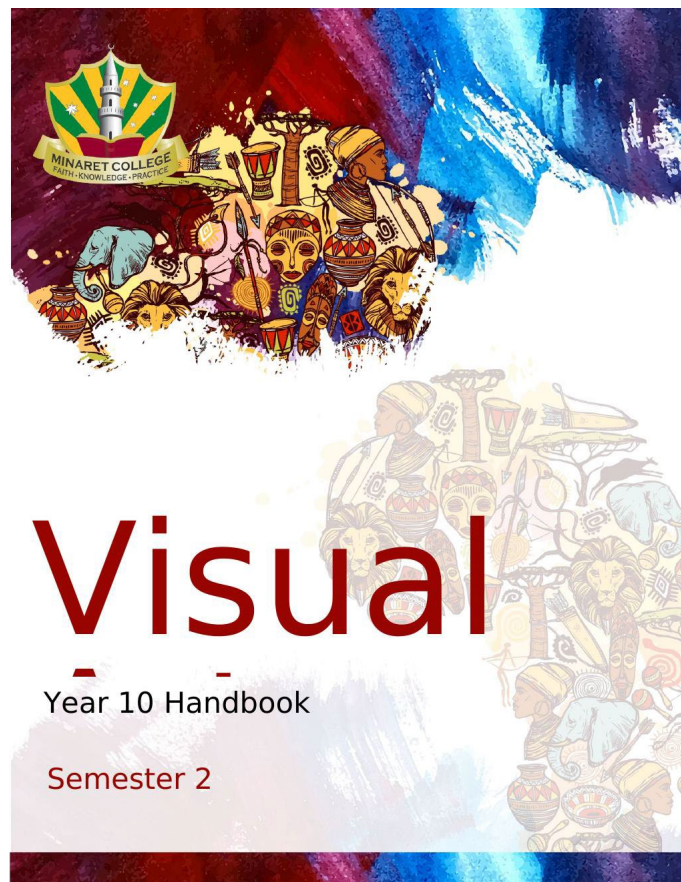


Figure G1: Year 10 Visual Arts Handbook cover - Semester 2, Minaret College.

2. YEAR 10 VISUAL ARTS

COURSE DESCRIPTION

In Year 10, students build on their awareness of how and why artists, craftspeople and designers realize their ideas through different visual arts practices. They refine their personal aesthetic through working and responding perceptively as an artist, craftsperson or audience. They identify and explain how artists and audiences interpret artworks through explorations of different viewpoints.

As they make and respond to visual artworks, students use conceptual explanations to critically reflect on the contribution of visual arts practitioners. They adapt ideas, visual images and practices from selected artists and use them to inform their own personal aesthetic when making artworks and presenting them to an audience.

As they experience visual arts, students draw on artworks from a range of cultures, times and locations. They reflect on the development of different traditional and contemporary styles of art works.

Students extend their understanding of safe visual arts practices and choose to use sustainable materials, techniques and technologies.

LEARNING OUTCOMES

By the end of Year 10 Visual Arts course, students should be able to:

- Explore the characteristics and properties of materials and demonstrate how they can be manipulated to develop subject matter and represent ideas in art making
- Make and present at least one finished artwork and document their art making in a Visual Arts journal
- Research Australian artists and present information about them in a format appropriate for a proposed exhibition
-

TEACHING AND LEARNING PROGRAM

Key learning area	Visual Arts
Year level	10
Strand	<input type="checkbox"/> Explore and express ideas. <input type="checkbox"/> Present and perform. <input type="checkbox"/> Respond and interpret
Sub strands	Art
Duration of course	14 weeks
Number of lessons/ weeks	2
Duration of lessons	55 minutes

Units	Duration of units
Topic 1: Explore and expand Ideas	5 weeks
Topic 2: Visual arts practices	5 weeks
Topic 3: Present and perform	2 weeks
Topic 4: Respond and interpret	2 weeks

ASSESSMENT AND REPORTING

The Year 10 Art course includes a balanced blend of formative assessments that provide ongoing feedback to shape instruction, and summative assessments that gauge overall achievement of the students in view of learning objectives.

FORMATIVE ASSESSMENT

The following types of formative assessments are used to monitor student's ongoing progress, identify learning gaps, and provide feedback for instructional adjustments and parent information.

- Quizzes
- Classroom discussions
- Questioning
- Peer review
- Student's self-evaluation
- Visual diary

Figure G4: Teaching and Learning Program and Assessment (p.5). Strands, lesson duration and formative assessment tools require revision.

SCOPE AND SEQUENCE



		Week	1	2	3	4	5	6	7	8	9	10	
Year 10 Visual Arts	Semester 2	Term 3	Topic 1: Explore - materials, techniques and art forms				Topic 2: Expand - make, present and reflect						
			Art Form 1: Drawing with graphite.	Drawing (shading) techniques  Intercultural Capability	Characteristics and properties of graphite. Drawing exercises Graphite final drawing sketches	Graphite final drawing	Assessment Task 1: Visual Arts Journal - Explore and Express	Planning for one finished artwork (Visual Arts Practices) Artist research - art form, style, context, art elements and principles.	Artist research - techniques, materials and processes Sketch final artwork	Aesthetics Develop final artwork	Assessment task 2 Visual Arts Journal - Practices and styles Display and conservation strategies.		
	Term 4	Topic 3: Investigate - research and present											
		Develop at least one artwork	Resolve and finish the artwork. Didactic labels.	Assessment Task 3: Finished artwork on display and didactic panel	Art analysis  Ethical Capability	Assessment Task 4: Art Analysis Respond and Interpret	Revision Semester Exam	Semester Exam	Real Start	Real Start			

Figure G5: Scope and Sequence (p.10). No conceptual entry point in Week 1; Term 4 Weeks 8-10 marked 'Real Start' (incomplete placeholder).

Critical Analysis: Issues and Recommendations

Issue severity: Issues 1-3 are fundamental curriculum alignment problems. Issues 4-6 are pedagogical design gaps. Issues 7-9 are structural and administrative gaps. All have implications for student learning and teacher planning.

#	Handbook Section	Issue Identified	Impact on Student Learning	Recommended Action
1	Scope and Sequence - Week 1 entry point	The unit begins in Term 3 Week 1 with 'Drawing with graphite' - a technique-first entry with no conceptual or thematic framing. There is no theme, inquiry question or conceptual concern introduced before students begin making.	Students default to technical execution without meaning-making. This directly produced the superficial work visible in the prior cohort samples (Section 2a). Without a conceptual entry point, artmaking becomes decoration rather than inquiry.	Restructure the unit to begin with a conceptual theme (e.g. Social Injustice) in Week 1. Introduce the Art Inquiry Model phases explicitly. Move technique instruction into Phase 2 (Investigate/Play) as a response to a conceptual question, not as the starting point.
2	Scope and Sequence -	The handbook assumes students arrive with	Students in this cohort had not used a visual	Add a Week 1 baseline diagnostic component: a

	Year 9 gap not addressed	foundational artmaking skills from Year 9 Visual Arts. This cohort had no Year 9 Visual Arts - only Media and Visual Communication. Week 1 does not include any re-engagement or diagnostic baseline work.	diary, annotated work, or engaged in structured artmaking for 12+ months. Without acknowledging this gap, the first weeks of the unit were inaccessible for many students.	short survey, a visual diary task and a simple observational drawing to establish prior knowledge. Build explicit re-engagement activities into Weeks 1-2 before introducing the formal unit content.
3	Teaching and Learning Program - No AIM or GRR framework	The handbook contains no reference to a pedagogical framework for art inquiry, no Art Inquiry Model structure, and no indication of how teacher control is progressively released to students across the unit.	Without an explicit inquiry framework, each lesson becomes isolated rather than part of a coherent creative process. Students cannot develop metacognitive awareness of where they are in the creative journey or what agency is expected of them at each stage.	Embed the Art Inquiry Model (STAR, 2022) as the unit's pedagogical framework. Map each topic/week to an AIM phase. Describe the GRR stage (I do / We do / You do) for each phase to make the scaffolding sequence visible to both teachers and students.
4	Formative Assessment - Quizzes listed	'Quizzes' are listed as a primary formative assessment tool. Quizzes are not an appropriate or effective formative assessment strategy for Visual Arts - they test recall of facts rather than artistic thinking, decision-making or creative process.	Over-reliance on quizzes signals a content-delivery orientation rather than a creative inquiry orientation. It also disadvantages students with intellectual disability and language disorders for whom written recall tasks are a significant barrier.	Remove quizzes from formative assessment. Replace with: teacher conferencing, visual diary checks, structured peer critique, traffic light self-assessment and observation notes - all of which are already embedded in the actual unit practice.
5	Cross-Curriculum Priorities - APST 1.4 absent	There is no explicit embedding of Aboriginal and Torres Strait Islander perspectives as a cross-curriculum priority in the teaching program or weekly planner. ATSI content is referenced only generically in the General Capabilities section.	APST 1.4 requires teachers to demonstrate strategies for teaching Aboriginal and Torres Strait Islander students and embedding ATSI perspectives. A handbook that does not plan for this makes compliance with APST 1.4 invisible and inconsistent across the teaching team.	Embed ATSI artist references explicitly in the scope and sequence (e.g. First Nations social activist artists in the Connect & Wonder phase). Reference the professional learning undertaken (course with Kylie Neagle) and add a dedicated ATSI strategy row to the weekly planner.

How This Inquiry Addresses These Gaps

This inquiry was designed precisely because the existing handbook did not adequately scaffold students into independent creative thinking. The table below summarises how each key gap was addressed in practice:

#	Handbook Gap	How the Inquiry Addressed It
1	Old curriculum strands	All lesson plans, rubrics and success criteria were written using Victorian Curriculum 2.0 strand language: Exploring, Developing Practices, Creating, Presenting.
2	Incomplete / narrow outcomes	Learning outcomes were expanded beyond 'Australian artists' to include international social activist artists and explicit conceptual reasoning outcomes.
3	Technique-first, no theme	The unit began in T3 W1 with the Social Injustice theme as the conceptual entry point, using Admir Delic's work to generate inquiry questions before any media instruction.
4	Year 9 gap not addressed	Baseline survey and diagnostic observation in W1 established prior knowledge levels. W1-2 explicitly re-built foundational artmaking dispositions before introducing formal unit content.
5	No AIM or GRR	The Art Inquiry Model (STAR, 2022) was embedded as the unit framework. The GRR sequence (I do / We do / You do) was mapped to each AIM phase and made explicit to students.
6	Quizzes as formative assessment	Quizzes were replaced entirely with teacher conferencing, visual diary checks, structured peer critique and observational data - all aligned to the Visual Arts discipline.
7-9	Incomplete structure, missing ATSI, lesson length	The inquiry planning sequence (Appendix B), lesson plans (Appendix F) and ATSI artist bank (Padlet) provide complete, usable curriculum materials to fill these structural gaps.

This handbook analysis and the recommendations it generates form the basis of the Curriculum Refinement reflection in the Inquiry Reflections section (APST 6.4). The evidence gathered through this inquiry - baseline data, mid-point survey, post-survey, student work samples and mentor observation notes - provides the empirical foundation for proposing these specific handbook revisions to the faculty.

H

**Appendix H
Selected Lesson
PowerPoint Slides**

The following slides are drawn from PowerPoint presentations delivered across the unit. They were selected because they provide direct evidence of specific APST descriptors - particularly lesson sequencing (3.2), explicit teaching strategies (3.3), use of ICT (3.4), content knowledge (2.1), cultural diversity (2.4), and making assessment visible to students (5.1). Each slide is annotated with the APST codes it evidences and a brief analysis of its pedagogical purpose.

Sources: Yr10_SEM22_pptx.pptx (Semester 2 main unit) | Add_a_subheading.pptx (composition task) | Year10T2W1-5__1_.pptx (T4 final artwork unit)

All slides were projected to students during lessons and formed part of the classroom teaching environment documented in Appendix A (classroom photographs).

From: Yr10 Semester 2 Main Unit

APST: APST 2.1, 2.4, 3.2, 3.3

Week	1	2	3	4	5	6	7	8	9	10
Term 3	Topic 1: Explore – materials, techniques and art forms					Topic 2: Expand – make, present and reflect				
	Art Form 1: Drawing with graphite.	Drawing (shading) techniques Intercultural Capability	Characteristics and properties of graphite. Drawing exercises Graphite final drawing sketches	Graphite final drawing	Assessment Task 1: Visual Arts Journal – Explore and Express	Planning for one finished artwork (Visual Arts Practices) Artist research – art form, style, context, art elements and principles.	Artist research – techniques, materials and processes Sketch final artwork	Aesthetics Develop final artwork	Assessment task 2 Visual Arts Journal - Practices and styles Display and conservation strategies.	
Term 4	Topic 3: Investigate – research and present									
	Develop at least one artwork	Resolve and finish the artwork. Didactic labels.	Assessment Task 3: Finished artwork on display and didactic panel	Art analysis Ethical Capability	Assessment Task 4: Art Analysis Respond and interpret	Revision Semester Exam	Semester Exam	Real Start	Real Start	

Scope & Sequence

Figure H1
APST 3.2, 3.6

Scope and Sequence - Full semester overview (T3-T4)

Evidences structured unit planning across two terms. Shows assessment tasks embedded at key points (Weeks 5, 9, T4 W3, W5), topic transitions from Explore to Expand to Investigate, and the integration of cross-curriculum capabilities (Intercultural Capability, Ethical Capability). This planning document was displayed to students to make the learning journey transparent.

Coursework Project

At-a-glance



Year 10 coursework project Term 3

010

Figure H2
APST 3.2, 3.6

Coursework Project At-a-Glance - Unit structure overview

Evidences explicit lesson sequencing presented to students at the start of the unit. The five-phase structure (Theme selection, Dry media training, Wet media training, Effective composition, Colour schemes) maps directly to the AIM phases. Assessment points at Weeks 5 and 9 are clearly signposted, supporting student self-regulation and planning.

context

Srebrenica genocide

More than 8,000 Bosnian Muslim men and boys were killed when Bosnian Serb forces attacked Srebrenica in July 1995, despite the presence of Dutch peacekeeping troops.

The Serb forces were trying to wrest territory from Bosnian Muslims and Croats to form a state.

The UN Security Council had declared Srebrenica a "safe area" in the spring of 1993. But troops led by Gen. Mladic, who was later found guilty of war crimes, crimes against humanity, and genocide, overran the UN zone.

Dutch troops failed to act as Serb forces occupied the area, killing some 2,000 men and boys on **July 11, 1995** alone.

About 15,000 residents of Srebrenica fled to the surrounding mountains, but Serb troops hunted down and killed 6,000 more people.



CLASS DISCUSSION

Figure H3
APST 2.1, 2.4

Srebrenica Genocide - Historical context for the Social Injustice theme

Evidences deep content knowledge and culturally responsive teaching. The slide introduces the Social Injustice theme through the Srebrenica genocide with historical context and artist Admir Delic's caricature response. This is the Connect & Wonder phase in action - beginning with a conceptual and human question rather than a technical

task. Also evidences APST 2.4: the slide was developed in collaboration with English & Humanities, demonstrating cross-curricular integration.

CLASS DISCUSSION

artwork

Admir Delic
(caricature
artist)

Figure H4
APST 3.3

Class Discussion - Structured visual analysis framework (I do phase)

Evidences explicit use of a structured questioning strategy. The slide presents Admir Delic's artwork alongside a guided analysis structure (What do you see? - with zoomed detail prompts leading to What do you think? in context). This is the 'I do' phase of the GRR model - the teacher models how to look at and analyse an artwork before students attempt independent analysis. The progressive zoom (whole image, then details) scaffolds visual thinking.

Malak Mattar

- Malak Mattar, a Palestinian visual artist and author from Gaza, has been recognized worldwide for her distinct paintings, filled with intense symbolism and details such as doves, a universal symbol of peace, and Palestinian women holding each other covered in traditional tatreez. Her work has been prominent in the Palestinian resistance movement all over the world. She depicts her family and loved ones in paintings such as *This Is My Mother* while also showing the psychological damage that being under siege in Gaza causes through her paintings.

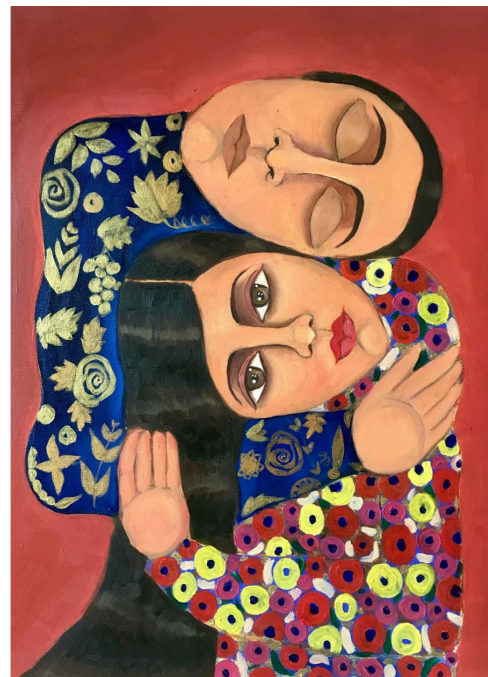
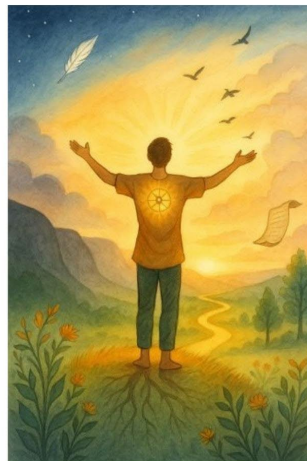


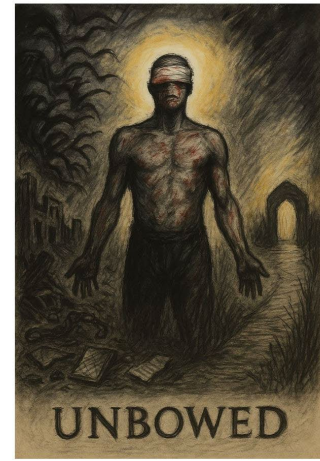
Figure H5 APST 2.1, 2.4	Artist Study: Malak Mattar - Palestinian social activist artist
	<i>Evidences breadth of content knowledge beyond Australian artists and commitment to diverse cultural representation. Malak Mattar is a Palestinian artist from Gaza whose work addresses conflict, identity and women's experience. Including her in the curated artist bank directly addresses APST 2.4 (strategies for teaching students from diverse backgrounds) by representing artists whose cultural experience resonates with students from diverse backgrounds in this class.</i>

Symbolism & Interpretation

Chaotic left side	“Out of the night... tell clutch of circumstance”
Emerging light/horizon	“Finds and shall find me unafraid”
Broken chains and mirror	Liberation from pain, shattered identity, or reflection
Narrow distant gate	“It matters not how strait the gate...”
Layered materials (fabric, metal)	Textural echo of physical and emotional scars



Outcome 1



Outcome 2

Figure H6 APST 2.1, 3.3	Symbolism and Interpretation - Structured artist analysis framework
	<i>Evidences explicit teaching of conceptual analysis. The symbolism table (Chaotic left side, Emerging light, Broken chains, Narrow gate, Layered materials - each with poetic interpretation) models how to move from visual observation to conceptual meaning-making. The two outcome images show students what the task is working toward. This slide is the bridge between artist study and independent artmaking - directly supporting the inquiry's focus on building conceptual decision-making.</i>

From: Composition Layout Task

APST: APST 3.3, 3.4



**LAYOUT 1:
Reason for this
layout**

<p>Figure H7 APST 3.3</p>	<p>Composition Layout Template - Structured entry point for image making</p> <p><i>Evidences use of a visual scaffold to structure student decision-making during the Make phase. The circular canvas composition template with 'Be Quiet' reference and layout labelling gives students a constrained but generative starting point - a guided parameter that preserves agency while reducing cognitive overload. This is consistent with the SSDL Stage 2-3 strategy: offering structure within which students make real choices.</i></p>
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From: Painting Your Final Artwork - T4 Impressionist Journey

APST: APST 2.1, 3.1, 3.3, 3.4, 5.1

Lesson Intention

“To develop and complete an Impressionist-style painting by carefully planning your composition, transferring your design to canvas, and applying expressive brushwork techniques inspired by the Impressionist masters.

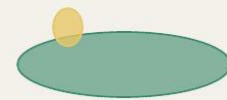


Figure H8
APST 3.1

Lesson Intention - Explicitly stated at lesson start

Evidences consistent practice of sharing the learning intention with students at the start of every lesson. The intention is specific, process-oriented and connected to a real artistic outcome - developing and completing an Impressionist-style painting. This directly supports student metacognition by giving learners a clear purpose before beginning studio work.

Success Criteria

By the end of this project, you will have:

✓ Created a composition reflecting an Impressionist subject (landscape or everyday scene)

✓ Simplified your composition for paintability

✓ Successfully transferred your drawing to canvas

✓ Applied warm colours for shadows and cool colours for highlights

✓ Used visible, expressive brushstrokes throughout your painting

Figure H9

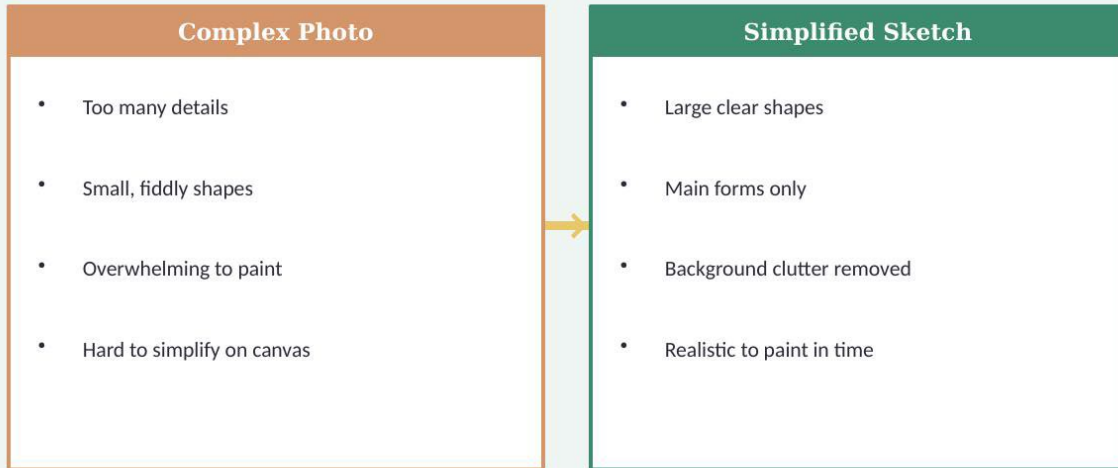
Success Criteria - Shared with students as a self-assessment tool

APST 5.1

The strongest single slide for APST 5.1 (assessment strategies). Five colour-coded, student-facing success criteria are presented as a checklist before the unit begins. Students use this slide to self-assess progress throughout the unit. Making assessment criteria visible in advance is a core visible learning strategy - it gives students the tools to monitor their own progress rather than waiting for teacher evaluation.

Weeks 1-2 · Simplifying Your Composition

Step 2: Simplify for Success



Tip: If your composition has too many small details, combine shapes or remove background clutter.

Figure H10
APST 3.3

Simplifying Your Composition - Before and after comparison (We do phase)

Evidences use of the comparison/contrast strategy to make abstract thinking visible. The Complex Photo vs Simplified Sketch side-by-side makes the cognitive work of simplification explicit and teachable. The tip at the bottom ('If your composition has too many small details, combine shapes or remove background clutter') models the self-questioning students should apply independently - a gradual release of this thinking strategy.

Week 3 · Transferring to Canvas

Step 4: Transfer Using Tracing Paper

- 1 Place tracing paper over your final drawing
- 2 Trace the main outlines with pencil
- 3 Flip the tracing paper and shade the back with soft pencil
- 4 Position shaded side down on your canvas
- 5 Redraw over the lines — the pigment transfers to the canvas



Figure H11
APST 3.3, 3.4

Transferring to Canvas - Step-by-step with photographic demonstration

Evidences use of ICT (ELMO document camera photograph embedded in slide) to document and share teacher demonstration. The five-step transfer process is numbered and sequenced, reducing cognitive load for Dependent learners. The photograph of hands performing the technique bridges the gap between verbal instruction and physical understanding - a multimodal strategy directly responsive to the Gen Z learning profile.

Week 4 · Light, Shadow & Colour

Step 6: Identify Light and Dark

 **Shadows (Dark Areas)**

WARM COLOURS

Purples · Reds · Oranges · Deep golds



★ Shadows contain warm reflected light

 **Highlights (Light Areas)**

COOL COLOURS

Blues · Greens · Pale yellows · White



★ Cool tones where light strikes directly

This is the opposite of what you might expect — Impressionists observed that shadows contain warm reflected light!

Figure H12
APST 2.1

Light, Shadow and Colour - Content knowledge slide with colour swatches

Evidences deep subject content knowledge presented accessibly. The warm/cool colour theory of Impressionism (warm colours for shadows, cool colours for highlights) is counter-intuitive and often misunderstood. The colour swatch panels make the abstract principle concrete and directly applicable to student artmaking. The tip at the bottom

(‘This is the opposite of what you might expect’) anticipates student misconceptions - a hallmark of strong pedagogical content knowledge.

Choose Your Impressionist Master

Select ONE artist and follow their colour scheme and technique

🌸

Claude Monet

1840–1926 Gardens, water, nature

Soft, feathery strokes · Dabs of pure colour · Layered haze

✦ Tip: Use cool blues & greens for water; add warm gold for light on lily pads.

👤

Pierre-Auguste Renoir

1841–1919 People, leisure, warmth

Loose, lively strokes · Warm glowing skin tones · Soft edges

✦ Tip: Use warm peach and rose tones; let strokes show clothing texture and light.

🌿

Camille Pissarro

1830–1903 Streets, fields, rural life

Pointillist dabs · Earthy broken colour · Textured skies

✦ Tip: Use earthy greens and golds; build up small dabs to show fields and foliage.

🌸

Berthe Morisot

1841–1895 Domestic life, gardens, women

Delicate wispy strokes · Light, airy palette · Sketchy freshness

✦ Tip: Use soft blues, mauves and whites; let your brushstrokes feel light and quick.

☐ Tick the box on your chosen artist's card, then begin planning your painting!

Figure H13
APST 3.3

Choose Your Impressionist Master - Structured student choice (agency moment)

The most directly relevant slide to the inquiry question about student agency. Students are presented with four artists (Monet, Renoir, Pissarro, Morisot), each with a colour palette, characteristic technique and a specific tip. The checkbox at the bottom (‘Tick the box on your chosen artist, then begin planning your painting’) marks an explicit agency-building moment - the student makes a real decision that drives the rest of their work. This is the You do together phase of GRR operating within a guided parameter structure.

I

Appendix I Professional Certificates

Appendix I: Professional Certificates

The following certificates document completion of mandatory and professional learning obligations relevant to this inquiry and to the requirements of the VIT PRT process. Certificates are grouped by category: Child Safety and Mandatory Reporting (APST [7.1](#), [7.2](#)), Professional Learning in Visual Arts (APST [6.2](#)), and School Health and Safety Obligations (APST [7.4](#)).

Child Safety and Mandatory Reporting | APST [7.1](#), [7.2](#)

Certificate of Completion

Awarded to

Sophia Coelho

For successful completion of

**Protecting Children – Mandatory Reporting and
Other Obligations for Non-Government Schools**

Department of Education

21 January 2025

This certificate is valid for 12 months from the date of completion.



Certificate of Completion: Protecting Children - Mandatory Reporting and Other Obligations for Non-Government Schools | Department of Education | 21 January 2025



Powered by
Go1

This certifies that
Sophia Coelho

Completed
Mandatory Reporting 2025

by Minaret College Staff Learning System

2 hours

22nd January 2025 AEDT

Certificate ID: 154777795

Certificate of Completion: Mandatory Reporting 2025 | Minaret College Staff Learning System (MARAM) | 22 January 2025 | Certificate ID: 154777795

Course Transcript
Mandatory Reporting 2025

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Go1

Learning Resource	Completion Date
Upload your Mandatory reporting certificate for 2025 Minaret College Staff Learning System	22 Jan 2025
Overview Minaret College Staff Learning System	22 Jan 2025
Read the Policy Minaret College Staff Learning System	22 Jan 2025
Read the Mandatory Reporting Procedure Minaret College Staff Learning System	22 Jan 2025
Online training (External provider - MARAM) Minaret College Staff Learning System	22 Jan 2025



Certificate ID: 154777795

Course Transcript: Mandatory Reporting 2025 - confirming completion of all five learning resources including the MARAM external training module

Professional Learning in Visual Arts | APST 6.2



PROFESSIONAL LEARNING CERTIFICATE

This is to certify that:

Has completed the online workshop:

Aboriginal and Torres Strait Islander Art into the Classroom *with Kylie Neagle*

Tuesday 28th October | 3.30pm – 5.00pm (AEST)

This certificate acknowledges the participant's completion of a Zart's Professional Learning Workshop designed to enhance expertise in the teaching and learning of Visual Arts.

Learning Outcome: Through participation in this workshop, attendees will:

- **Develop understanding:** Explore key ideas, concepts, and themes in Visual Arts, considering their relevance to student engagement and learning.
- **Refine techniques:** Engage in hands-on workshops to develop adaptable skills and techniques for classroom application.
- **Enhance pedagogy:** Explore strategies for integrating creative and critical thinking into artmaking and responding activities.
- **Collaborate and innovate:** Share and discuss approaches to planning and delivering Visual Arts activities that address diverse learning needs and align with curriculum goals.

Attendee Reflection:

Professional Knowledge:

What key ideas, concepts, or techniques did you gain from this workshop, and how will they inform your approach to teaching Visual Arts?

Application to Teaching Practice:

How will you apply the knowledge and strategies gained to create meaningful and engaging Visual Arts learning experiences for your students?



Thank you for your commitment to professional growth and fostering creativity, empowerment, and inclusivity in education.
Your dedication ensures meaningful and impactful learning experiences for your students.

Nic Plowman
Education Manager

www.zartart.com.au
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Professional Learning Certificate: Aboriginal and Torres Strait Islander Art into the Classroom with Kylie Neagle | Zart Art | Tuesday 28 October 2025, 3.30-5.00pm AEST

School Health and Safety Obligations | APST 7.4

  Education and Training

anaphylaxis e-training
Certificate of Completion

This is to certify that:

Sophia Coelho

has successfully completed on 22 August 2024


ASCIA anaphylaxis e-training VIC 2024

with a result of **100.00 %**

School: Minaret College

Note:
It is essential that this course is completed in conjunction with practice using an adrenaline (epinephrine) autoinjector trainer device. The Department of Education and Training requires staff to be verified by a School Anaphylaxis Supervisor within 30 days of successfully completing this course. To verify that this training has occurred please ensure that the following section has been completed and signed by a School Anaphylaxis Supervisor. All schools have been provided with adrenaline autoinjector trainer devices for staff practice. For further information see your School Anaphylaxis Supervisor.

Sophia Coelho has correctly demonstrated how to use an adrenaline autoinjector by using a trainer device.



Signature of adult verifying practice:

Print name:

Date practice demonstrated:

66c700c7-928c-475a-a4f8-8953745a007a

Disclaimer: The Australasian Society of Clinical Immunology and Allergy (ASCIA) is the peak professional body of clinical immunology and allergy specialists in Australia and New Zealand. This certificate can be provided as proof that you have completed an ASCIA anaphylaxis e-training course. This certificate does not however, constitute a qualification (ASCIA is not an accrediting body), and no reference should be made of being endorsed or certified by ASCIA.

Certificate of Completion: ASCIA Anaphylaxis e-Training VIC 2024 | 22 August 2024 | Result: 100% | Minaret College



**ASTHMA
AUSTRALIA**

Issued: 2025-09-13

Expires: 2028-09-12

Certificate ID: a2feibere2

THIS CERTIFICATE OF COMPLETION IS AWARDED TO

Sophia Coelho

for participation in Asthma Australia's one-hour online training package

Asthma First Aid For Schools

The training meets the requirements and recommendations in each state and territory of Australia for all staff with a duty of care for students.

Learning Objectives included:

- Asthma essentials and symptom recognition
- Role of reliever medication and use with a spacer
- Management in schools and Asthma First Aid protocol

Kate Miranda, Chief Executive Officer

DISCLAIMER: This certificate represents the information provided to Asthma Australia at the time of the training being completed. Due to the nature of the online environment, education sites will need to apply their own process to accept the certificate as proof of training.

This activity is made possible by a grant from the Australian Government Department of Health.

asthma.org.au

Certificate of Completion: Asthma First Aid for Schools | Asthma Australia | Issued: 13 September 2025 | Expires: 12 September 2028



J

**Appendix J
Visual Evidence of Practice**

Appendix J: Visual Evidence of Practice

The following photographs document key phases of the inquiry in practice, organised by the AIM inquiry stage and GRR phase they evidence. Images are grouped into four sections: Exhibition and Student Voice; Teacher Demonstration and Explicit Modelling; Scaffolded Techniques for Access; and Independent Studio Practice.

1. Exhibition and Student Voice | AIM: Express Phase | APST 3.1, 5.1, 5.4

The culminating exhibition at the Minaret Officer Art Gallery provided students with a real public audience for their work, functioning as the final stage of the **Express phase**. The gallery context - with formal wall mounting, individual didactic labels, and a 'Do Not Touch the Artworks' protocol - signalled to students that their work was being treated as legitimate art. **This proved to be a significant and unanticipated finding: student motivation and investment in the quality of their creative decision-making increased substantially once they understood their work would be publicly exhibited.** The prospect of a real audience activated agency in ways that structured scaffolding alone had not fully predicted. Students began making more deliberate and considered compositional and conceptual choices, and the artist statement (didactic) became a meaningful communicative act rather than an assessment task.

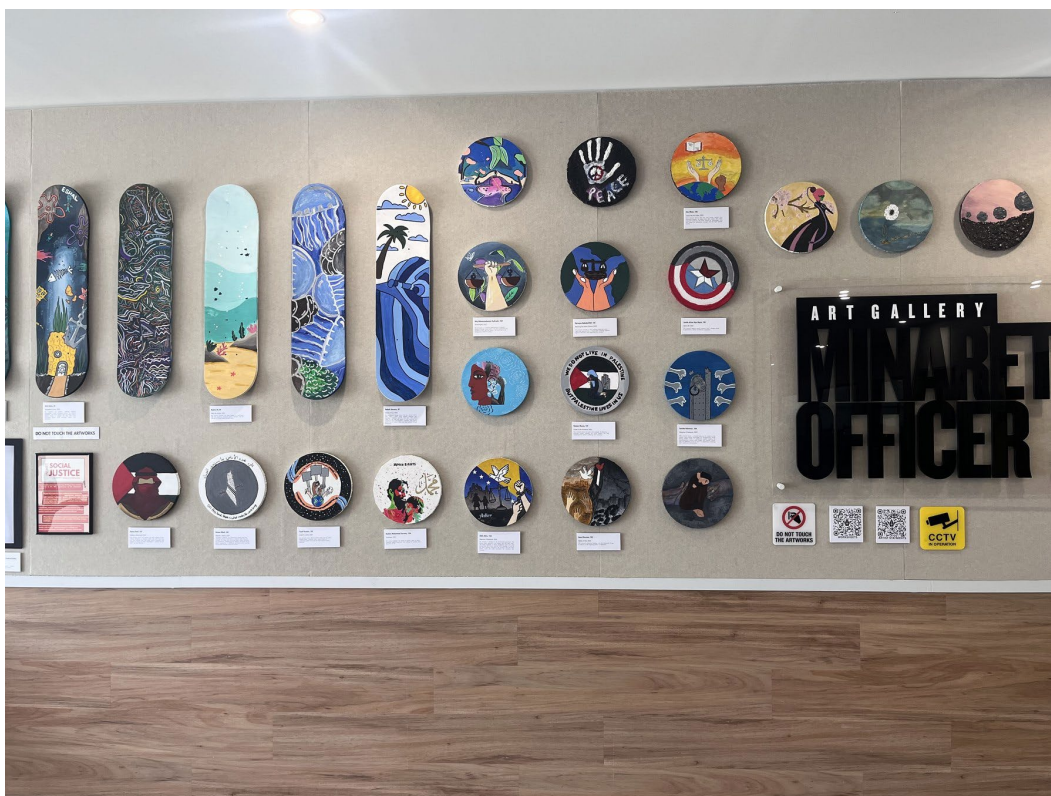


Figure A1: The completed Year 10A exhibition at the Minaret Officer Art Gallery, showing circular canvases and skateboard decks displayed with individual didactic labels and a Social Justice thematic panel. The gallery environment gave students a genuine public audience for their work, which proved to be a key and unanticipated driver of student agency and motivation.

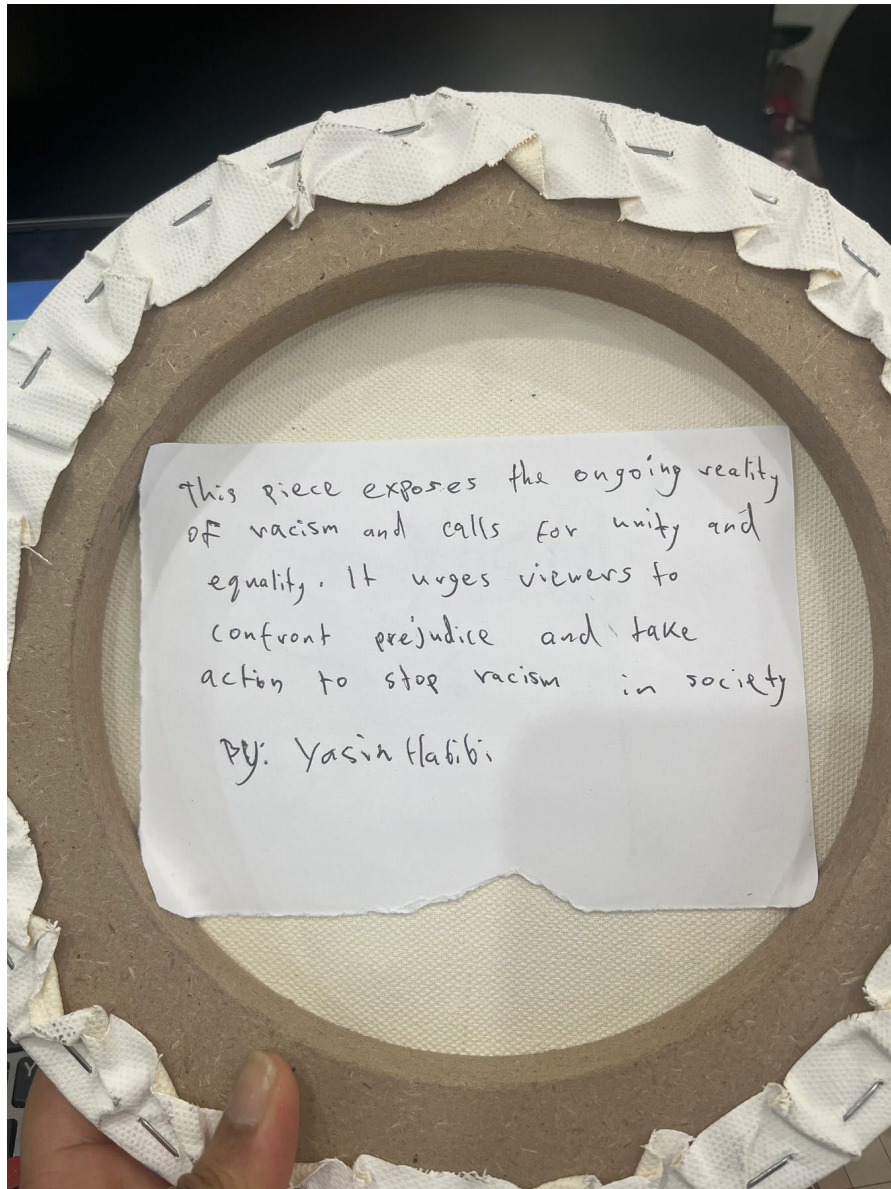


Figure A2: Artist statement (didactic) by Yasin Habibi, adhered to the back of his circular canvas. The statement reads: "This piece exposes the ongoing reality of racism and calls for unity and equality. It urges viewers to confront prejudice and take action to stop racism in society." The language 'urges viewers' demonstrates audience awareness and conceptual intention - evidence of the Express phase functioning as a genuine communicative act. This is a direct measure of the inquiry's success criteria: students articulating their conceptual intention clearly.

2. Teacher Demonstration and Explicit Modelling | AIM: Connect & Wonder / Investigate Phase | APST 3.3, 3.4, 6.2

Explicit teacher demonstration was the primary instructional strategy in the Connect & Wonder and early Investigate phases of the AIM, corresponding to the 'I do' stage of the GRR model. The ELMO 4K Visual Presenter was purchased by the classroom teacher after identifying that the absence of a visualiser in the art room was a significant barrier to effective demonstration. Without the ability to project close-up, real-time footage of hands-on technique, students - particularly those with limited prior experience and those needing additional support - could not adequately access the modelling they needed. The ELMO enabled live projection of the teacher's own work onto the large classroom screen, making fine technique (tonal blending, colour mixing, brushwork) visible to all students simultaneously. Completed demonstration work was then consolidated and displayed on the whiteboard as a persistent visual scaffold throughout the lesson, remaining available as a reference point as students moved into independent practice.

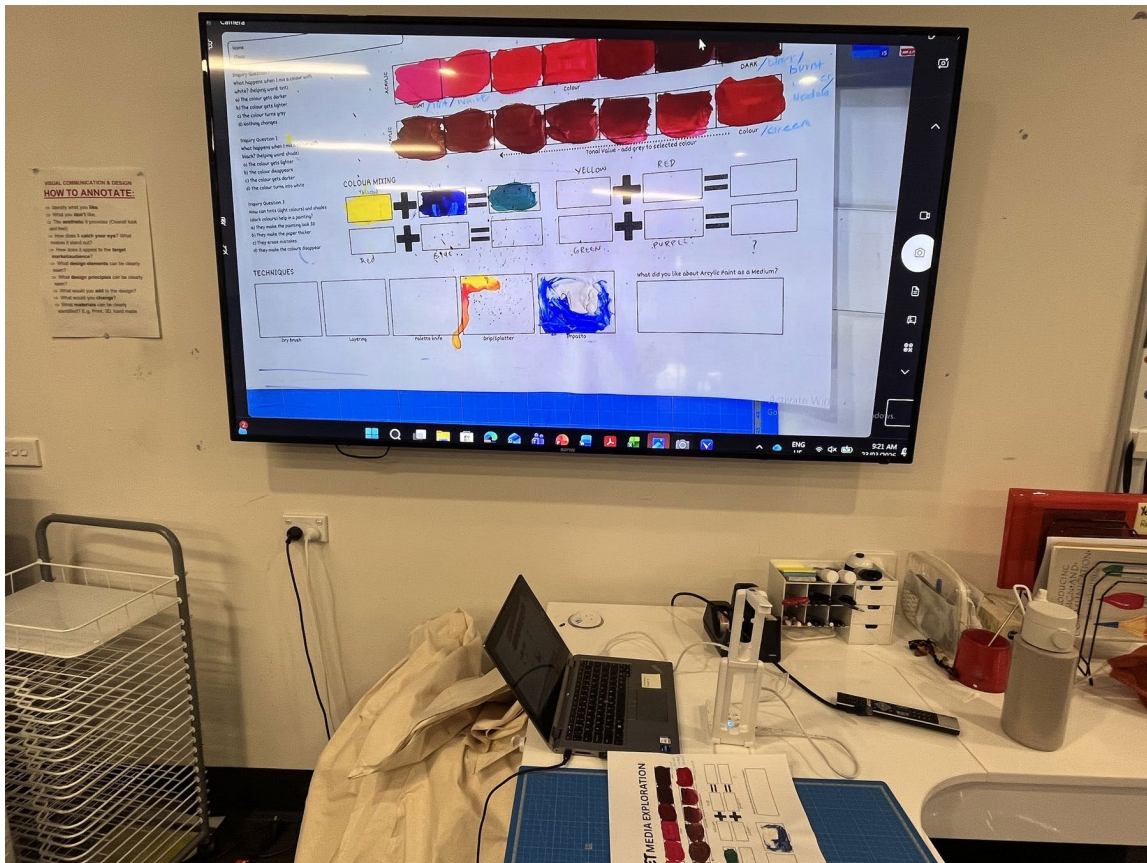


Figure A3: Classroom view showing the ELMO 4K Visual Presenter projecting the teacher's Wet Media Exploration worksheet live onto the large screen (9:21am). The 'How to Annotate' poster visible on the left wall evidences simultaneous explicit modelling of art language. The ELMO was purchased by the classroom teacher after identifying that the absence of a visualiser was limiting student access to effective demonstration.

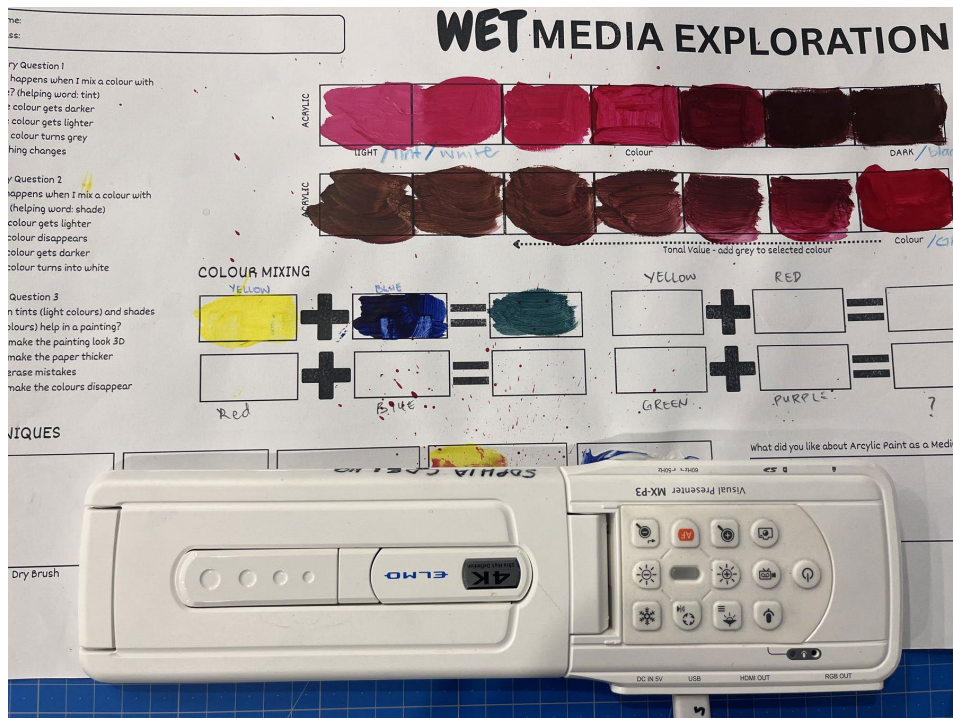


Figure A4: Wet Media Exploration worksheet captured under the ELMO visualiser, showing structured colour mixing equations, a tonal value scale with actual paint swatches applied, and embedded inquiry questions using tint/shade/tone vocabulary. The scaffolded worksheet format enabled students to engage in systematic experimentation within a structured framework before applying skills independently.

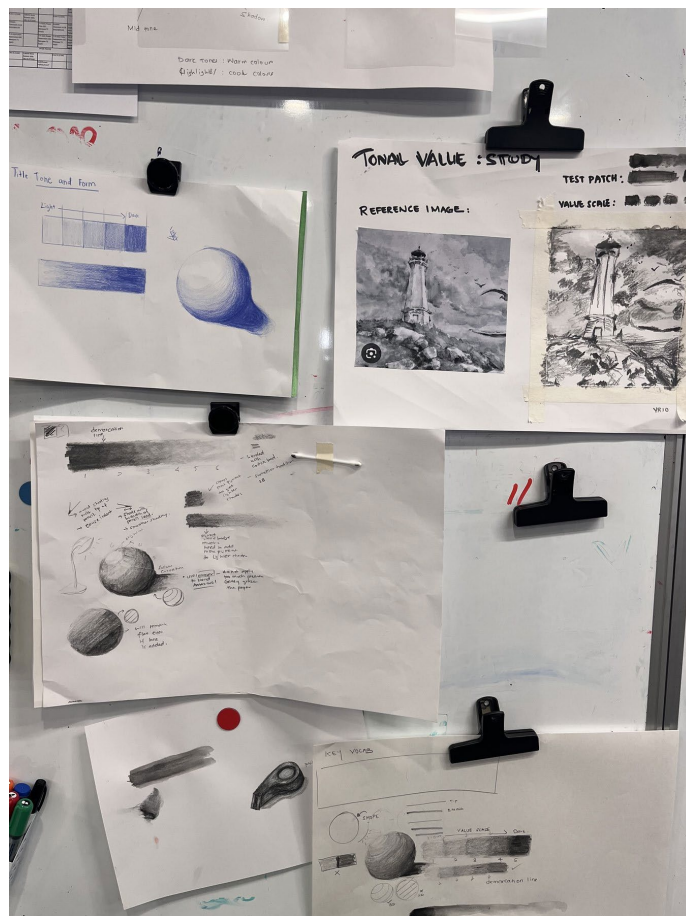


Figure A5: Teacher demonstration work consolidated and displayed on the classroom whiteboard, including a tone and form study (value scale and shaded sphere), a Tonal Value Study with reference image, annotated technique

notes, and a key vocabulary sheet. Displaying completed demonstration work publicly creates a persistent visual scaffold - students can refer back to the model independently without requiring teacher direction, directly supporting the transition from 'I do' to 'You do' within the GRR model.

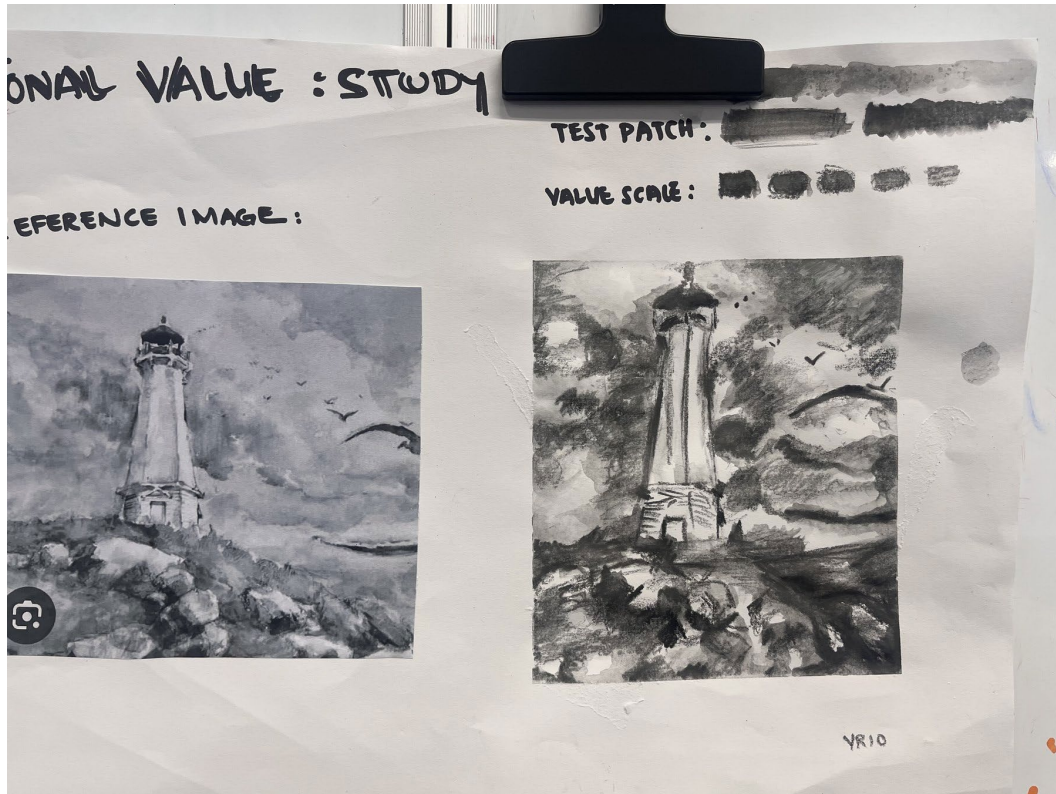


Figure A6: Close-up of the Tonal Value Study showing a lighthouse reference image alongside a student's charcoal and graphite interpretation. The test patch and value scale at the top show systematic experimentation before committing to the final study - evidence of the structured approach to media exploration embedded in the Investigate phase of the AIM.

3. Scaffolded Techniques for Access to the Make Phase | AIM: Investigate / Make Phase | APST 1.5, 1.6, 3.3

For students requiring additional support to access the Make phase - including those with intellectual disability and those with limited prior artmaking experience - the graphite transfer technique was taught as a scaffolded entry point to working on canvas. This technique allowed students to develop and finalise their composition on paper first, then transfer the outline to canvas by rubbing graphite on the reverse of the drawing and tracing over the lines. Critically, the scaffold separates the design decision (the student's own composition, already resolved on paper) from the technical challenge of drawing directly onto canvas, preventing the anxiety of the blank canvas from blocking creative progress. The 'what' - the imagery and conceptual intent - remains entirely the student's own decision; only the 'how' of transferring it is supported. This is GRR in action at the technique level: teacher-controlled process scaffolding student-controlled content.

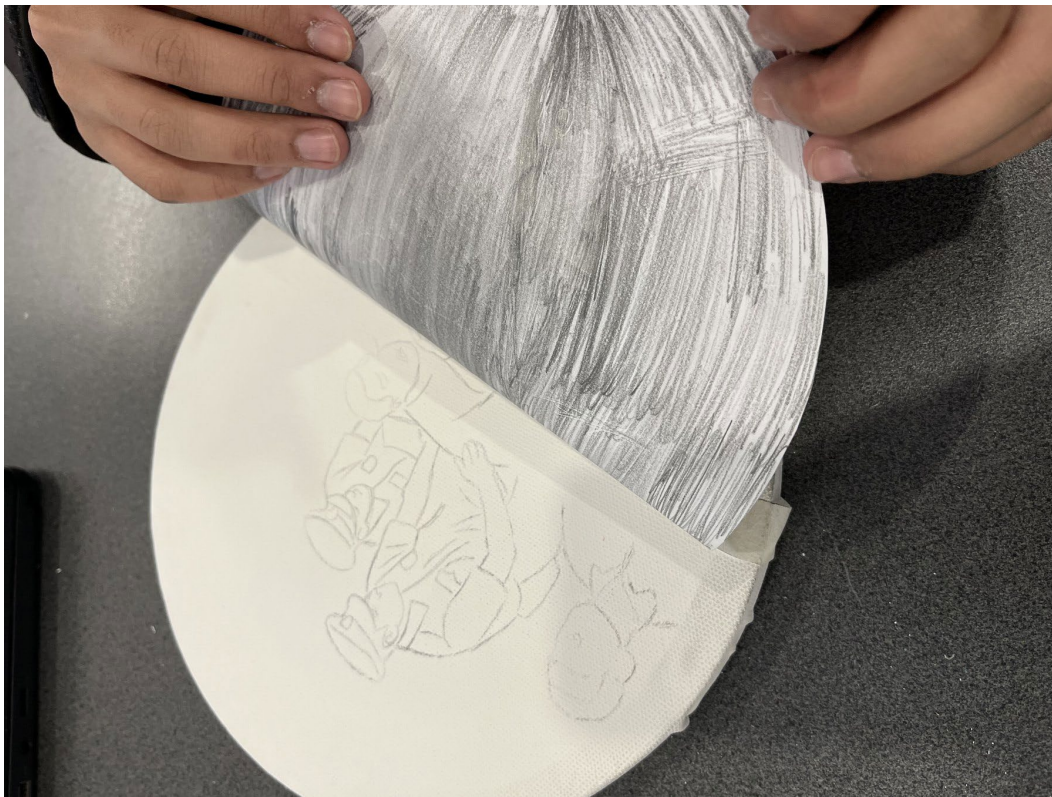


Figure A7: A student using the graphite transfer technique to move their drawn composition onto a circular canvas. The peeled-back paper reveals the transferred outline beginning to appear on the canvas surface. This scaffolded technique enabled students who felt less confident in freehand drawing to commit their composition to canvas without the barrier of working directly on the final surface, maintaining creative agency over content while supporting technical access.

4. Independent Studio Practice: The Make Phase | AIM: Make Phase | APST 5.1, 5.2, 5.4

The five process photographs below document students working independently in the Make phase - the 'You do independently' stage of the GRR model. What is most significant across these images is the diversity of approaches visible within the same lesson: students are working on the same format (circular canvas, Social Injustice theme) but making entirely independent decisions about composition, colour, imagery, symbolism and media. This diversity of approach within a shared structure is direct evidence of student agency operating within the AIM framework. No two canvases are at the same stage or pursuing the same visual strategy, yet all are purposeful and conceptually grounded in the unit theme.



Figure A8: Two students working simultaneously in the independent studio phase. The foreground student is building a figurative composition with fine brushwork on a vivid blue acrylic ground; the background student works on a yellow-ground canvas. The co-working studio environment reflects the 'You do independently' phase of GRR - students self-managing their own progress without teacher direction.



Figure A9: A student using wet-on-wet acrylic technique to build an atmospheric landscape ground in teal, grey and ochre. The mixed palette beside them shows colour decisions being made independently. The contemplative, focused approach reflects increased student confidence in material decision-making - a key indicator of growing agency.



Figure A10: A canvas in the early paint application stage, with graphite transfer lines still visible underneath the first acrylic layers. The 'Olive People Paint' bottle in the background indicates a deliberate, self-directed colour choice for skin tone representation - evidence of conscious thinking about identity and representation within the Social Injustice theme.



Figure A11: A near-complete figurative canvas showing a symbolically rich composition - a dove, scales of justice, silhouetted figures, and a blue-and-gold ground. The student is adding final detail with a fine marker, demonstrating high-level conceptual resolution and independent decision-making about symbolic visual language. This is the strongest example among the process shots of student agency fully expressed in the Make phase.



Figure A12: A student using a yellow oil pastel or paint stick directly over acrylic - a mixed-media decision that demonstrates confidence in material experimentation. The palette shows multiple colours being actively managed. Independent material choices like this, without teacher prompting, are direct evidence of the shift from dependent to self-directed artmaking that the inquiry was designed to build.



K

**Appendix K
Post-Unit Survey
Student Voice and Data Analysis**

Appendix K: Post-Unit Survey - Student Voice and Data Analysis

Two surveys were administered across the unit to generate student voice data directly relevant to the inquiry question. The first, an Art Process Survey, was administered at the mid-point of the unit (Term 4 Week 5) as a formative check-in to assess students’ relationship with the AIM structure before moving into the independent Make and Express phases. The second, the Art Inquiry & PBL Reflection Survey, was administered at the conclusion of the unit and measured student perception across six domains: Teacher Support & Lesson Structure, Autonomy (Ownership), Competence (Confidence & Skill Growth), Relatedness (Connection & Support), Motivation & Enjoyment, and Resilience (Persistence & Adaptability). Together, the two surveys provide quantitative and qualitative evidence of the extent to which implementing a structured Art Inquiry Model increased student agency in creative decision-making.

1. Mid-Point Art Process Survey | Term 4 Week 5 | APST 5.1, 5.4

The mid-point survey (n=16) assessed students’ relationship with the AIM structure at the halfway point of the unit, before students entered the high-autonomy Make and Express phases. Results indicated strong endorsement of the structured approach and revealed important data about students’ readiness for independent work.

Question	Strongly Agree	Agree	Disagree	Strongly Disagree
I find it easier to learn when I follow the Art Process (explore, experiment, reflect, refine).	10	4	2	0
When given a project without step-by-step guidance, I feel...	Confident: 6	Unsure: 5	Overwhelmed: 4	
I prefer...	Step-by-step Art Process: 5	Little/no guidance: 3	Mix of both: 8	

Key mid-point findings: 87.5% of students (14/16) agreed or strongly agreed that they learn more easily when following the Art Process. However, only 37.5% felt confident working without step-by-step guidance at this stage, with 56% still reporting unsure or overwhelmed responses. This data directly informed the decision to maintain explicit scaffolding through the Investigate phase before releasing students to independent studio work, and confirms that the structured AIM was functioning as a necessary bridge rather than a constraint.

Student qualitative responses at mid-point highlighted the value of structured exploration and hands-on technical learning:

“I find the themed instructions and technical exploration with mediums most helpful.”

“Technical exploration - I prefer hands-on learning in art. It makes the topic easier to understand.”

“I feel confused and sad because I cannot think for myself and without guidance, I am lost.”

The final response above is significant - it captures precisely the dependency state that the AIM was designed to address, and frames the second half of the unit as a deliberate, evidence-informed response to this identified need.

2. End-of-Unit Art Inquiry & PBL Reflection Survey | Term 4 Week 9 | APST 5.1, 5.4

The end-of-unit survey (n=16) used a 25-item Likert scale instrument (1=Strongly Disagree, 5=Strongly Agree) across six domains aligned to the inquiry’s theoretical framework: Self-Determination Theory (autonomy, competence, relatedness) and the SSDL stages (dependence → self-direction). Section and item averages are reported below.

Section	Domain	Average (out of 5)	Inquiry Relevance
A	Teacher Support & Lesson Structure	4.68	Evidences GRR scaffolding perceived positively across the unit
B	Autonomy (Ownership)	4.18	Direct measure of student agency - core inquiry outcome
C	Competence (Confidence & Skill Growth)	4.34	Evidence of skill development through AIM phases
D	Relatedness (Connection & Support)	4.31	Peer critique and community of practice within the AIM
E	Motivation & Enjoyment	4.45	Includes exhibition effect as motivational driver
F	Resilience (Persistence & Adaptability)	4.17	Evidence of productive struggle and creative risk taking

Individual student response data across all 25 questions:

Student Name	Date	A1	A2	A3	A4	A5	B6	B7	B8	B9	B10	C11	
Mikael	2025-11-05	5	5	5	5	5	4	3	4	4	2	5	
Ibrahim M	2025-11-06	4	4	5	5	4	4	5	4	4	3	5	
Atiq	2025-11-07	5	5	5	5	5	5	5	5	5	5	5	
Gulalai	2025-11-08	5	5	5	4	5	5	3	4	5	3	5	
Haadiya	2025-11-09	5	5	5	5	5	4	5	5	5	3	4	
Mursal	2025-11-10	5	4	5	5	4	4	3	4	5	3	3	
Hanisa	2025-11-11	5	5	5	5	5	4	4	4	5	4	4	
Tanisha	2025-11-12	5	4	5	5	5	4	3	4	5	3	4	
Zayan	2025-11-13	5	4	5	5	5	5	4	4	5		5	
Aidin Alicic	2025-11-14	4	3	4	3	2	4	5	5	4	3	4	
Alina	2025-11-15	5	5	5	5	5	5	5	5	5	5	5	
Mustafa	2025-11-16	5		5	5	4	5	4	4	3	3	4	
Rayhan Sarwary	2025-11-17	5	5	5	5	5	3	3	4	5	3	5	
Mateen		5	4	5	3	5	5	3	4	5	4	4	
Edris		5	5	5	5	5	5	5	5	5	5	5	
Ifra			3	4	5	4	5	4	4	3	4	5	4

Figure S1: Individual student survey responses (A1-F25) across 16 students. Scale: 1=Strongly Disagree to 5=Strongly Agree. Collected November 2025.

3. Key Findings and Inquiry Interpretation | APST 5.4, 6.4

The data reveals a pattern directly relevant to the inquiry question. The highest-rated item across the entire survey was A3 - “I received encouragement and positive feedback when I made progress” (avg. 4.94) - reflecting the effectiveness of teacher conferencing and the GRR model in sustaining student confidence through the unit. The second-highest cluster sits in Section A (Teacher Support, avg. 4.68) and Section E (Motivation, avg. 4.45), with F25 - “By the end of the project, I felt more confident handling challenges” - scoring 4.53. This is direct evidence of a shift in creative agency over the course of the unit.

The lowest-rated item was B10 - “I can develop stronger ideas without my teacher’s guidance (after not doing art in Yr 9)” (avg. 3.60). This is the most nuanced finding. Rather than indicating failure, this score reflects students’ honest self-assessment of a capability that is still developing - consistent with a cohort transitioning from SSDL Stage 1-2 (Dependent/Interested) toward Stage 3 (Involved). The gap between B10 (3.60) and B9 - “I felt responsible for the quality of my work” (4.63) - is particularly telling: students have internalised ownership and responsibility for their work, but recognise they are not yet fully independent generators of ideas. This is precisely the developmental space the AIM is designed to scaffold, and suggests the inquiry’s work is progressing in the right direction rather than being complete.

Section B (Autonomy, avg. 4.18) and Section F (Resilience, avg. 4.17) are the two lowest-scoring sections, both sitting above 4.0, which represents ‘Agree’ on the scale. The proximity of these two sections makes theoretical sense: genuine creative agency requires the

resilience to persist through uncertainty, and both are the dimensions most directly targeted by the inquiry. Their position at the lower end of the section averages reflects the difficulty of developing these capacities - not a failure of the AIM framework.

4. Student Voice - Qualitative Reflections | APST 5.1, 5.4

Three open-ended reflection prompts were included at the end of the survey. Selected responses are quoted below and cross-referenced with the inquiry's success criteria and sub-inquiry questions.

Reflection 1: Describe a time you felt stuck and what helped you move forward.

"Trying to translate my planning from my laptop onto paper, continuing despite it looking messy, helped me move forward."

"When I was using the impasto but did not know how to apply it, my wonderful teacher Ms Sophia helped."

"When my background colour wasn't working out and then the teacher helped me."

These responses evidence the Connect & Wonder and Investigate phases functioning as intended: students encountered genuine productive struggle and moved forward either through teacher support (GRR) or through their own persistence. The first response is particularly significant - the student self-resolved without teacher intervention, which is direct evidence of growing agency.

Reflection 3: What advice would you give next year's students to stay motivated?

"Trust the progress and don't give up when you don't like it - you can always change it."

"Just draw what makes you happy because there is no right or wrong."

"KEEP TRYING! Even if things don't go your way. Art is about uniqueness."

"Set your heart ablaze."

"That to not give up and that you should enjoy these art classes :D"

The peer advice responses are the most powerful evidence of agency in this dataset. Students are not describing technique or compliance - they are articulating an artistic disposition: persistence, ownership, trust in the process, and the legitimacy of individual creative choice. This language did not appear in baseline observations at the start of the unit, where students consistently sought teacher confirmation before committing to any decision. The shift in register between baseline observations and these end-of-unit responses is direct evidence that implementing a structured Art Inquiry Model increased student agency in creative decision-making.

Unanticipated finding: The exhibition as agency activator.

Survey data from Section E (Motivation & Enjoyment, avg. 4.45) and informal student responses during the final lesson indicated that student motivation and investment in creative decision-making increased significantly once students understood their work would be exhibited in a public gallery. The prospect of a real audience shifted the artist statement (didactic) from a perceived assessment task to a genuine communicative act, and students began making more deliberate compositional and conceptual choices. This finding was not anticipated in the original inquiry design and suggests that authentic audience - not only

structured scaffolding - is a meaningful driver of creative agency in Year 10 Visual Arts. It is recommended that public exhibition be embedded as a formal component in the revised Year 10 handbook rather than treated as an optional culminating event.



Appendix L **Formative Assessment** **Evidence**

Student portfolio analysis across SSDL groups

Inquiry Question

"To what extent does implementing a structured Art Inquiry Model increase student agency in creative decision-making?"

This appendix presents annotated formative assessment evidence drawn from student visual diaries, worksheets, peer reviews, artist reference tasks, and conceptual sketches collected across the Social Injustice unit in Year 10A. Evidence is organised across the three focus learner groups identified in Section 1c (Grow's SSDL Model) and read against the inquiry's four success criteria and relevant APST descriptors.

Success Criterion	APST Descriptors
SC 1 - Articulate theme and conceptual intention	APST <u>1.1</u> , <u>1.2</u> - Understanding student learning
SC 2 - Documented experimentation before final outcome	APST <u>3.3</u> - Range of teaching strategies
SC 3 - Justify material and compositional choices	APST <u>5.1</u> , <u>5.2</u> - Assessment and feedback
SC 4 - Increased independence in planning and refining	APST <u>5.4</u> , <u>6.4</u> - Evaluating and improving teaching

Group 1 - Self-Directed Learners (SSDL Stage 4)

Students: Aidin · Gulalai · Ifra Malik · Tanisha Rahman

Profile: High agency, intrinsically motivated, understood the lesson independently. These students demonstrate the clearest evidence that the gradual release model enabled student agency in creative decision-making.

Aidin

Evidence Type	What the Work Shows	SC / APST
Conceptual Sketch (Srebrenica)	Independently annotated five symbolic elements without teacher direction: blood stain ("represents the blood shed that had happened"); barbed wire ("indicates them trapped in and it was hard to escape"); shoe ("represents the memory of those who were killed and kids/children"); date 11/7/1995; number 8372. Each annotation written in own words.	SC 1 & 3 APST 5.1
Media Exploration	Both dry and wet media worksheets fully completed. Acrylic techniques annotated: impasto, layering. Correct answers on all tint/shade inquiry questions.	SC 2 APST 3.3
Ideating Mindmap	"Resilience" mindmap fully populated with sensory branches, synonyms and antonyms - independently structured image hunting via Padlet.	SC 1 & 4 APST 5.4

Gulalai

Evidence Type	What the Work Shows	SC / APST
Peer Review	Praise: "Beautiful colour of blue... flower signifies brain and hair texture, very creative." Question: "Why is the ear big? What is happening in the picture?" Polish: "I think you should add a little less colour." References both composition and symbolism with specific vocabulary.	SC 1 & 3 APST 5.2
Identity Sketch (Unprompted)	Independently explored Pakistani cultural identity through annotated drawings: traditional clothing, Urdu calligraphy, Pakistani flag - connected to Social Injustice theme without prompting.	SC 1 APST 1.4
Media Exploration	Both dry and wet media sheets completed. Wet media shows accurate tint-to-shade gradations. Acrylic techniques annotated on pear painting.	SC 2 APST 3.3

Ifra Malik

Evidence Type	What the Work Shows	SC / APST
Artist Reference 1 (Alaa Satir)	"The Role of Women in the Revolution 2019." Style: "activist street art, highlighting women's role in Sudan's 2019 revolution." Opinion: "Bold, powerful and inspiring." Art-critical language well above Year 10 average, directly connected to Social Injustice theme.	SC 1 & 3 APST 5.1 , 5.4

Artist Reference 2 (Picasso)	Three Musicians (1921): "Synthetic cubism, featuring simplified shapes, bright colours... more playful and decorative than earlier cubist works." Opinion: "A vibrant celebration of colour and form, blending playfulness with a sense of mystery." Sophisticated critical register.	SC 1 & 3 APST 5.4
Acrylic Rubric (Self-Assessment)	Self-assessed: Colour Mixing 4/4, Brush Control 2/4, Acrylic Handling 3/4. Total 10/12. Honest self-assessment (scoring 2 on technique rather than inflating) demonstrates metacognitive awareness.	SC 3 & 4 APST 5.2
Srebrenica Sketch	Five annotated symbolic elements in full descriptive phrases, independently generated. Matches Aidin's composition without evidence of direct copying - suggests positive peer modelling.	SC 1 & 3 APST 5.1

Tanisha Rahman

Teacher Feedback on Work Sample

"Fantastic Application of Tonal Value ✓" - sticky note on Tanisha's observational drawing
 "Amazing comprehension of tonal values seen in the application on the cubes and spheres ✓" - second note on dry media sheet

Evidence Type	What the Work Shows	SC / APST
Acrylic Rubric	Self-assessed 12/12 - the only student to achieve full marks. Acrylic pear painting demonstrates impasto, dry brush and palette knife annotated independently.	SC 2 & 3 APST 5.1
Written Image Analysis (Independent)	Independently analysed three justice images without prompting: "Lady Justice is blindfolded to show fairness, holds scales to represent balance and equality, and carries a sword to indicate the enforcement of law. It visually expresses the principles of fairness and accountability." Also analysed BLM Phoenix mural - raised fist as "symbol of resistance and solidarity."	SC 1 & 3 APST 5.1 , 5.4
Srebrenica Sketch (Two Iterations)	Sketch #2 includes "Justice" written in six languages (Arabic, English, Chinese, Czech, Hindi, Urdu) - an original unprompted conceptual decision demonstrating genuine creative agency beyond the brief.	SC 1 & 4 APST 1.4 , 5.4
Peer Review	Completes all three components with specificity: targeted praise on colour and composition, a conceptual question, and a specific improvement suggestion. Uses compositional vocabulary throughout.	SC 1 & 3 APST 5.2

Group 2 - Involved Learners (SSDL Stage 3)

Students: Haadiyah · Hanisa Anwary · Rayhan Sarwary ·

Profile: Capable but self-doubting; need motivation over guidance; habituated to being spoon-fed; some students impacted by irregular attendance. More than capable of accomplishing tasks independently when scaffolding aligns with personal interest.

Haadiyah

Evidence Type	What the Work Shows	SC / APST
Artist Reference (Mondrian)	Mondrian's Composition with Red, Blue and Yellow (1930). Opinion: "I love how simple shapes and colours can create a powerful and beautiful composition." Considered response articulating aesthetic reasoning independently.	SC 1 & 3 APST 5.1 , 5.4
Srebrenica Sketch	Five independently annotated elements: 8372 (total victims killed), shoes ("victims walking in heaven"), blood ("the blood of the victims"), date ("genocide started"), Srebrenica name. Brief but accurate.	SC 1 & 3 APST 5.1
Observational Drawing	Two graphite drawings (gavel and scales - two iterations of scales). Willingness to redraft and refine without being asked shows emerging independence.	SC 2 & 4 APST 3.3
Gap Identified	Artist Reference reflection partially blank despite competent visual reproduction. Pattern: strong visual engagement, avoidance of written components - self-doubt around language, not absence of conceptual thinking.	APST 1.2

Hanisa Anwary

Evidence Type	What the Work Shows	SC / APST
Artist Reference 1 (Whistler)	Whistler's Mother (1871), Realism. "It makes me feel lonely, sentimental." Opinion: "It makes me think about a mother going through rough times." Personal, empathetic reading showing genuine aesthetic engagement.	SC 1 APST 1.2 , 5.1
Artist Reference 2 (Malak Mattar)	Selected "If only I could fit my home in my suitcase..." (Malak Mattar - Palestinian artist). "I see a girl who wants to go to her home but is not able." Opinion: "It's a very emotional and heartfelt drawing that talks in many ways." Deep personal connection to displacement and injustice theme.	SC 1 & 3 APST 1.2 , 1.4 , 5.4
Final Artwork (Resilience)	Coloured pencil/charcoal: figure in darkness, branches bearing flowers, "RESILIENCE" written in composition. A cracked wall with a flower growing through it - independent conceptual planning with thematic coherence, no teacher prompting recorded.	SC 1, 3, 4 APST 5.1 , 5.4
Peer Review	Completes all three components. Question: "Where are the flowers	SC 1 & 3 APST 5.2

	leading to and why did you choose Srebrenica theme?" - shows genuine curiosity about a peer's conceptual choices.	
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Rayhan Sarwary

Evidence Type	What the Work Shows	SC / APST
Artist Reference (Khalid Albaith)	"Crocodile Tears" - political cartoon. Reflection: "It conveys anger/irony and a disgust/highlighting the hypocrisy of military leaders who show false emotions while committing violence or oppression." Opinion: "A sharp and powerful critique of authoritarian hypocrisy." Among the strongest written analytical responses in the class.	SC 1 & 3 APST 5.1 , 5.4
Justice - Superhero Analysis	Superman/Batman/Flash analysed through justice lens with a written paragraph. Personal pop-culture references meaningfully connected to the inquiry theme - demonstrating conceptual thinking when students own the creative choice.	SC 1 & 3 APST 2.1 , 5.4
Srebrenica Sketch	Five independently annotated elements with individual interpretations: date, sign, vines ("feel of being stuck or trapped"), shoes ("freedom of the people who escaped"), 8372 ("amount of people involved in the Massacre").	SC 1 & 3 APST 5.1
Gap Identified	Colour pencil, charcoal and acrylic sections blank. Peer review: only Praise completed. Gaps align with attendance interruptions rather than inability - when Rayhan engages, depth is evident.	APST 1.2

Group 3 - Dependent Learners (SSDL Stage 1)

Students: Edris · Mustafa · Yasin Habibi

Profile: Interested but requiring heavy scaffolding and constant check-ins; would not ask for help independently; highly distracted. Includes students with language disorder and learning disability. Demonstrated measurable progress with sustained teacher aid and structured task design.

Yasin Habibi

KEY EVIDENCE - Metacognitive Shift (APST 5.4, 6.4)

I Used to Think / Now I Think self-reflection:

I Used to Think: "Art was gay"

Now I Think: "Art is more than that, it's about emotions and expressing yourself."

This is the most significant metacognitive shift in the dependent group. A student who entered the unit with dismissive attitudes toward art has independently articulated - in his own words - the affective and expressive purpose of artmaking. This is direct evidence that the structured Art Inquiry Model produced a genuine change in student understanding even for the most scaffolded learner.

Evidence Type	What the Work Shows	SC / APST
Self-Reflection (Now I Think)	"Art is more than that, it's about emotions and expressing yourself." Genuine metacognitive shift from a student who required constant check-ins throughout the unit. Direct evidence against the inquiry question	SC 1 & 4 APST 5.4 , 6.4
Peer Review	Praise: "I like the blend of the anti-racism artwork." Question: "Can we ever truly stop racism?" Polish: "By showing real life examples of racism." The question goes beyond compositional critique into the social purpose of art.	SC 1 APST 5.2
Srebrenica Sketch	Five annotated elements in full sentences: date, sign ("It stands for there place and the genocide that was happening"), barbed wire ("represents them being trapped and suffer a fate they are running away from and don't deserve"), 8372 ("How many people that died during the genocide"), shoe ("The shoe symbolises a loved one who had died in the genocide"). Written annotation at this level from a student with a language disorder is a significant indicator of progress.	SC 1 & 3 APST 1.6 , 5.1
Justice Page (Superheroes)	"They are all superheros who have saved people and gave all the criminals justice. They also all represent symbols of peace fairness and justice." Personal references meaningfully connected to the justice theme.	SC 1 APST 1.2 , 2.1
Media Exploration	Dry media: graphite value scale completed with smooth gradation and rendered sphere; colour pencil complete; charcoal incomplete. Wet media: watercolour value scale show clear gradation. Acrylic pear bold and	SC 2 APST 3.3

	expressive with complementary colour use.	
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Edris

Evidence Type	What the Work Shows	SC / APST
Artist References x2	Reference 1: artwork "Hirtol, 2005" - feels "feared," sees "scary background," opinion "weird, darkly paintings." Minimal but completed. Reference 2: Yerboh Ahkee - style "injustice." Sees "A box with no mouth." Opinion: "Underloved, old work for the effort." Selection of an injustice-themed work and this visceral response suggests thematic understanding where verbal fluency is limited.	SC 1 APST <u>1.6</u> , <u>5.1</u>
Wet Media / Acrylic Pear	Bold expressive pear in purple, red, dark grey with strong impasto marks. Accurate primary colour mixing in wet media. Visual energy stands in contrast to sparse written output.	SC 2 & 3 APST <u>3.3</u>
Peer Review	Praise about artwork "giving the feeling of peace and belonging." Question: "What does this symbol mean?" - demonstrates sustained looking and genuine inquiry about a peer's symbolic choice.	SC 1 APST <u>5.2</u>
Srebrenica Sketch	Sketch present: includes date, "Srebrenica," and 8372. No independent annotations added. Requires follow-up conferencing to capture verbal articulation - already embedded in the action plan.	SC 1 Partial APST <u>1.2</u> , <u>5.2</u>

Mustafa

Mustafa's portfolio was submitted in a format that prevented full text extraction at the time of this document's preparation. Teacher observation data and one-to-one conferencing records confirm Mustafa engaged with the Social Injustice theme through verbal discussion and responded to structured check-ins throughout the unit. Conferencing records should be attached as supplementary evidence against APST 1.2, 1.6 and 5.2 before the recommendation panel.

Cross-Class Summary - Evidence Against Success Criteria

The table below summarises the degree to which each learner group is meeting the inquiry's four success criteria, based on evidence extracted from student work samples.

Success Criterion	Self-Directed (Group 1)	Involved (Group 2)	Dependent (Group 3)
SC 1: Articulate theme and conceptual intention	All four demonstrate this independently. Tanisha and Ifra show highest art-critical language.	Haadiyah and Rayhan evidence this when personally connected. Hanisa's final artwork demonstrates this visually; written annotations remain incomplete.	Yasin demonstrates this in Srebrenica sketch and peer review. Edris shows partial evidence through artwork selection.
SC 2: Documented experimentation	All completed both dry and wet media explorations. Multiple drawing iterations evident.	Practical tasks mostly complete; written inquiry questions often incomplete. Attendance gaps visible.	Uneven completion. Yasin and Edris both engaged with wet media. Charcoal incomplete across group.
SC 3: Justify material and compositional choices	Strong - Tanisha's image analysis, Ifra's artist reference reflections, and Srebrenica annotations all demonstrate this at high level.	Emerging - Hanisa's artist references and Rayhan's Albaith analysis show this when intrinsically motivated.	Beginning - Yasin's Srebrenica annotations are breakthrough. Written justification remains the primary barrier.
SC 4: Increased independence in planning	Strongly evident - all four made thematic decisions without prompting and completed two artist references independently.	Inconsistent - independence visible in artist selection but written follow-through requires encouragement.	Early indicators - Yasin's "Now I Think" response is the clearest shift toward independence.

Key Themes Emerging from Portfolio Evidence

1. The Srebrenica Sketch as the Pivotal Agency Moment

The most striking finding across all three learner groups is that the Srebrenica conceptual sketch produced the highest quality independent symbolic annotation across the whole class - including from students in the dependent group. The near-identical shoe motif chosen independently by students without teacher direction is among the strongest evidence in this portfolio of genuine student agency within a structured model:

"The shoe represents the memory of those who were killed and kids/children." - Aidin - Group 1 (Self-Directed)

"The shoes represent the people have died and who now walking in heaven." - Tanisha - Group 1 (Self-Directed)

"The shoe symbolises a loved one who had died in the genocide." - Yasin - Group 3 (Dependent)

"The shoes represents the victims walking in heaven." - Haadiyah - Group 2 (Involved)

2. Written Reflection as the Differentiation Fault Line

The clearest pedagogical finding from this evidence set is that the Art Inquiry Model's written components produced highly differentiated output. Self-directed learners completed these fully and articulately. Involved learners completed them selectively based on personal resonance. Dependent learners consistently left written sections blank while completing visual tasks. The next stage of the inquiry should investigate whether oral conferencing or structured verbal scaffolds can bridge this gap without reducing the expectation of independent thinking.

3. Yasin's Metacognitive Shift - Direct Evidence for the Inquiry Question

Yasin's self-reflection is the single most powerful piece of evidence in this portfolio for the inquiry question. A student who entered the unit with a dismissive attitude toward art, who required constant

check-ins throughout, independently articulated that art is "about emotions and expressing yourself." This is direct evidence that the structured Art Inquiry Model produced a genuine shift in student understanding even for the most scaffolded learner.

Implications for Next Phase of Inquiry

- Introduce sentence starter scaffolds for Artist Reference Reflection and Peer Review tasks to support involved and dependent learners with written articulation without removing the expectation of independent thinking.
- Schedule one-to-one verbal conferencing for Edris and Mustafa to capture oral articulation of symbolic choices - verbal evidence that does not appear in written form but demonstrates conceptual understanding.
- Use Tanisha's image analysis writing and Rayhan's Khalid Albaith reflection as class exemplars (with permission) to model art-critical language for the whole class in the next unit.
- Revisit the "I Used to Think / Now I Think" routine mid-unit rather than only at peer review stage - to increase metacognitive checkpoints for all three learner groups.
- Document Yasin's metacognitive shift formally as focus learner evidence in the EPP reflections, referencing the contrast between his entry attitude and end-of-unit writing as evidence of inquiry impact (APST 5.4, 6.4).
- Address incomplete charcoal tasks across all groups - the most consistently skipped media section. Investigate whether task ordering, time or medium confidence is the barrier.

Appendix Note

Annotated student work samples referenced in this appendix should be organised into three tabbed sections (Group 1: Self-Directed; Group 2: Involved; Group 3: Dependent) and attached as physical or digital appendix pages following this document. One piece of evidence may cover multiple APS descriptors - discuss with your mentor which samples most strongly evidence your remaining descriptors before the recommendation panel.



M

**Appendix M
Student Self-Assessment
Rubrics**

Note on Student Self-Assessment

The following rubrics were completed by students as part of the Reflect phase of the Art Inquiry Model (AIM). Students were asked to independently assess their own work against five criteria: Ideas and Concept, Originality and Creativity, Use of Colour and Composition, Technique and Craftsmanship, and an optional fifth category, Message and Communication. The purpose of this self-assessment was not to replace teacher evaluation but to serve as a formative tool that makes student thinking visible and supports metacognitive development.

Self-assessment is a core strategy within the Gradual Release of Responsibility (GRR) model: when students evaluate their own work against shared success criteria, they internalise the standards of quality and develop the capacity to monitor and adjust their own creative decision-making independently. This directly supports the inquiry's goal of increasing student agency. Comparing student self-assessments with teacher assessments also provides valuable data about student self-awareness, confidence levels, and areas where students may be underestimating or overestimating their progress.

Key patterns observed across the self-assessment data:

- Self-directed learners (Group 1) tended to self-assess at Level 4 (Proficient) with honesty about technical limitations, suggesting strong metacognitive awareness and accurate self-knowledge.
- Involved learners (Group 2) showed a pattern of assessing conceptual and creative criteria higher than technical criteria, reflecting their stronger engagement with idea-making than with refined execution.
- Dependent learners (Group 3) demonstrated notable self-efficacy in creative and conceptual criteria, often placing themselves at Level 4 or 5 (Proficient to Advanced) for Originality and Creativity. This is significant: students who required the most scaffolding did not underestimate their creative capacity, suggesting the AIM framework built genuine confidence in idea-making even where technical skills remain developing.
- The Message and Communication criterion (optional 5th category) was selected and completed by all three students whose rubrics are documented here, indicating that students recognised the communicative intent of their work and felt confident articulating it.
- Mustafa's self-assessment, previously unavailable due to a file format issue, is now included here. His rubric shows self-assessment at Level 5 (Advanced) for Originality and Creativity, and Level 5 for Use of Colour and Composition, with Level 2 (Emerging) selected for Technique. This pattern is consistent with the dependent learner profile: high creative confidence alongside developing technical skill. It also confirms that Mustafa engaged meaningfully with the reflection task and was able to distinguish between different dimensions of his practice.

The rubric samples below are reproduced as annotated evidence of student engagement with the self-assessment process. Each page shows the student's name, their selected level for each criterion (indicated by a tick or circle), and, where completed, the optional Message and Communication category on the reverse. These documents form part of the formative assessment record for the unit and provide triangulated evidence alongside teacher conferencing notes, visual diary checks, and peer review feedback.

Self-Assessment Summary

Student	Ideas and Concept	Originality and Creativity	Use of Colour and Composition	Technique and Craftsmanship
Aidin (Group 1 - Self-Directed)	Level 4 - Proficient	Level 4 - Proficient	Level 4 - Proficient	Level 4 - Proficient
Mustafa (Group 3 Dependent)	Level 4 - Proficient	Level 5 - Advanced	Level 5 - Advanced	Level 2 - Emerging
Atiq (Group 2 Involved)	Level 3 - Developing	Level 4 - Proficient	Level 4 - Proficient	Level 2 - Emerging

Note: Levels are based on student self-selection from the rubric criteria. All three students also completed the optional Message and Communication (5th) criterion.

Sample Rubrics - Student Self-Assessment Documentation

Aidin Alicir - Group 1 (Self-Directed Learner)

Aidin self-assessed at Level 4 (Proficient) across all four main criteria. This is consistent with teacher observation of Aidin as a self-directed learner with strong conceptual thinking and accurate metacognitive awareness. His selection of Level 4 rather than Level 5 across all criteria demonstrates an honest, measured self-appraisal: he recognises his conceptual and compositional strengths while acknowledging that his work has not yet reached the Advanced level of sophistication. He also completed the optional Message and Communication criterion, self-assessing at Level 4 (Message is strong and thoughtfully expressed, clear relevance to social justice). This is corroborated by the detailed symbolic annotations in his Srebrenica sketch (see Appendix IV).

Criteria	1 - Beginner	2 - Emerging	3 - Developing	4 - Proficient	5 - Advanced
Ideas & Concept	Message or idea is unclear or missing. Limited connection to social justice.	Basic idea with minimal connection to a social justice theme.	Clear idea that relates to a social issue, but lacks depth or personal insight.	Thoughtful concept with evident understanding of social justice; message is clear.	Sophisticated, insightful concept; deeply engages w social justice issues; impact and origin
Originality & Creativity	Artwork copies others or lacks original thought.	Some individual effort shown, but relies on common or predictable ideas.	Demonstrates creative thinking and some originality.	Shows a strong individual voice; creative approach to the message and design.	Highly original and imaginative interpretation; risk taken successfully; express the message in a unique way.
Use of Colour & Composition	Limited understanding of colour, balance, and layout.	Uses basic colour choices but lacks purpose or harmony.	Applies colour and composition with some intention; basic understanding of balance.	Effective use of colour, contrast, and composition to support the message.	Exceptional control of colour and design principles; composition enhances emotional and conceptual power.
Technique & Craftsmanship	Work is incomplete or	Basic skills shown but inconsistent or	Adequate technical skill and effort.	Strong technical control and	Excellent craftsmanship; refined technique that support the

Message & Communication (optional 5th category if you prefer)	lacks skill development.	careless in execution.	shown; artwork is mostly complete.	attention to detail; well-presented.	meaning and impact the artwork.
Message is unclear or disconnected from social justice.	Basic message present but underdeveloped.	Message is clear; some emotional or intellectual engagement.	Message is strong and thoughtfully expressed; clear relevance to social justice.	Message is powerful, thought-provoking and deeply connected to social awareness and empathy.	

Figure V1: Aidin's self-assessment rubric (front and back). Ticks at Level 4 (Proficient) across main criteria and optional Message and Communication category.

Mustafa - Group 3 (Dependent Learner)

Mustafa's self-assessment reveals an important finding for the inquiry: a dependent learner, who required the most scaffolding throughout the unit, self-assessed at Level 5 (Advanced) for both Originality and Creativity and Use of Colour and Composition. For Technique and Craftsmanship, he honestly selected Level 2 (Emerging), demonstrating that he can distinguish between dimensions of his practice and is not simply inflating all scores. This nuanced self-appraisal is itself evidence of developing metacognitive capacity. The high self-assessment for creative and compositional criteria aligns with teacher observations of Mustafa's bold, expressive acrylic work, which showed strong visual energy despite

incomplete technical tasks. He also completed the optional Message and Communication criterion, further confirming meaningful engagement with the reflection process. Note: Mustafa's portfolio could not be extracted from its original file format. These self-assessment rubrics, obtained separately, provide the primary documentary evidence of his engagement with the inquiry. Teacher conferencing notes documenting his verbal articulation of symbolic choices should be attached as supplementary evidence (APST 1.2, 1.6, 5.2).

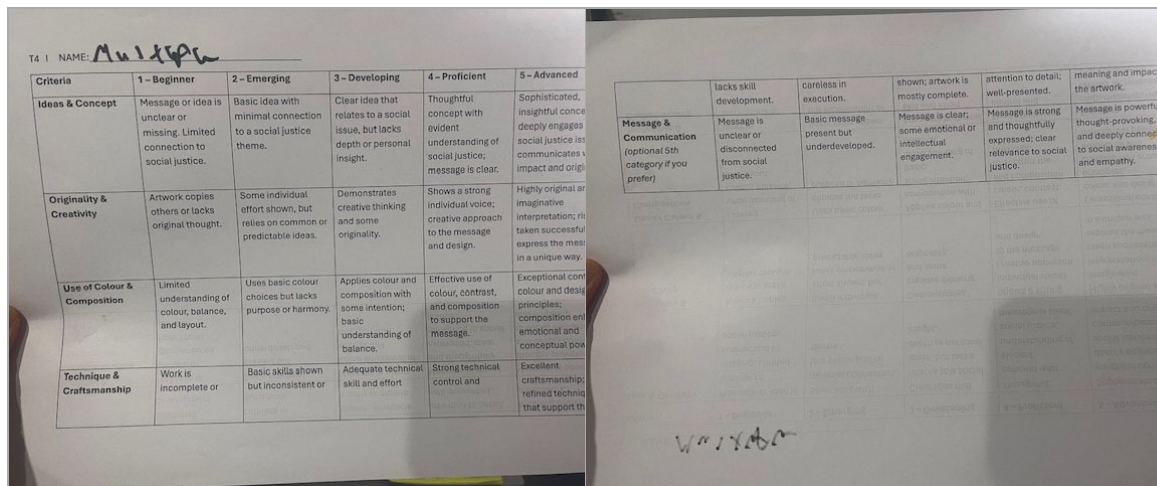


Figure V2: Mustafa's self-assessment rubric (front and back). Ticks at Level 5 (Advanced) for Originality and Creativity and Use of Colour and Composition; Level 2 for Technique. Optional Message and Communication criterion completed.

Atiq - Group 2 (Involved Learner)

Atiq's self-assessment shows a clear pattern consistent with the involved learner profile. He circled Level 4 (Proficient) for both Originality and Creativity and Use of Colour and Composition, reflecting confidence in his creative voice and his compositional decision-making. For Technique and Craftsmanship, he circled Level 2 (Emerging), an honest self-appraisal that aligns with teacher observations of stronger conceptual engagement than technical refinement in his practical work. His self-assessment for Ideas and Concept sits at Level 3 (Developing), which is significant: despite strong creative confidence in originality and colour, Atiq recognises that his conceptual depth and personal insight are still developing. This level of self-awareness in an involved learner represents meaningful progress toward metacognitive agency. He also completed the optional Message and Communication criterion, circling Level 4 (Message is strong and thoughtfully expressed). His portfolio was previously submitted as a zip archive; these rubric images, combined with teacher conferencing records and the cross-reference in Haadiyah's peer review, now provide documented evidence of his engagement with the inquiry (APST 1.2, 5.1, 5.2).

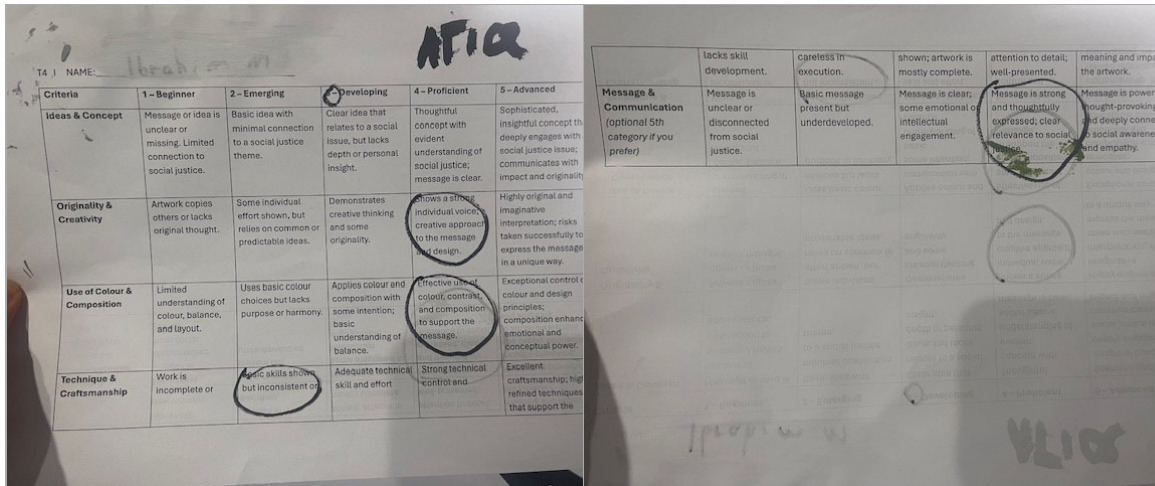


Figure V3: Atiq's self-assessment rubric (front and back). Circles at Level 4 (Proficient) for Originality and Creativity and Use of Colour and Composition; Level 2 for Technique; Level 3 for Ideas and Concept. Optional Message and Communication criterion completed at Level 4.

APST Links: These self-assessment rubrics contribute evidence to the following descriptors: 5.1 (Assessment strategies that generate data about student learning), 5.2 (Providing feedback to students on their learning), 5.4 (Evaluating and improving teaching programs based on student data), 1.2 (Understanding how students learn), 1.6 (Strategies for teaching students with disability).

N

Appendix N Student Reflection Analysis

Reflection worksheets analysed across SSDL groups

Analysis of Reflection Worksheets Across SSDL Groups

The Reflections Peer Reviews worksheet was used consistently throughout the Social Injustice unit as a formative thinking tool. It comprises three distinct sections: Looking Ten Times 2 (slow looking and observational listing when analysing a peer's artwork), Peer Review: Composition using the Praise / Question / Polish framework, and Self-Reflection using the I Used to Think / Now I Think routine.

The following analysis presents selected student worksheets from each of the three Staged Self-Directed Learning (SSDL) groups. These samples were chosen to illustrate the range of engagement, depth of thinking, and quality of reflective language visible across the continuum from Dependent to Self-Directed learners. Where relevant, patterns are noted and connected to the inquiry question: to what extent does a structured Art Inquiry Model increase student agency in creative decision-making?

Overview: What the Worksheet Reveals

Worksheet Section	Dependent Learners	Involved Learners	Self-Directed Learners
Looking: Ten Times 2	Incomplete or entirely blank; difficulty sustaining slow looking	Partially complete; observation lists present, mostly descriptive nouns	Full, structured lists; begin to name aesthetic qualities (vintage, aesthetic, dull)
Peer Review: Praise	Single surface-level comment; focuses on topic not technique	More specific; references colour, vibe, theme	Multi-element; identifies technique, symbolism, emotional effect
Peer Review: Question	Basic or social (can we stop racism?); not craft-focused	Beginning to probe meaning (what inspired you? where does it lead?)	Asks about artist intent and compositional decisions
Peer Review: Polish	Very brief, often single word (add colour)	More targeted, references specific elements (background, layout)	Nuanced suggestion referencing composition, tone, colour balance
Self-Reflection	Brief or absent; when present shows shifted attitude to art broadly	Largely incomplete; self-reflection boxes unfilled	Largely incomplete across the group; a cross-group pattern requiring follow-up

GROUP 1: DEPENDENT LEARNERS (SSDL STAGE 1)

Teacher Commentary

Dependent learners in this cohort required consistent scaffolding to engage with the reflection process itself. The Looking Ten Times 2 section was most often left blank or incomplete. Peer review responses were typically brief, operating at the level of topic recognition rather than craft analysis. The most significant evidence of growth in this group appears in the Self-Reflection section, where Yasin's response ("Art is more than that - it's about emotions and expressing yourself") represents a genuine shift in understanding - even if the metacognitive vocabulary remains informal. Mustafa's self-reflection ("It is good / It is great") shows no conceptual shift, which is consistent with a Dependent learner who has engaged with the task but not yet internalised the reflective purpose behind it.

Yasin, 10A - Dependent Learner

Name: Yasin Mustafa
 Class: 10A

REFLECTIONS PEER REVIEWS

LOOKING: TEN TIMES 2

1. Look at the image quietly for at least 30 seconds. Let your eyes wander.
 2. List 10 words or phrases about any aspect of the picture.
 3. Repeat steps 1 & 2: Look at the image again and try to add 10 more words or phrases to your list

THINKING ROUTINE: I SEE / I THINK / I WONDER
 Students to make careful observations and thoughtful interpretations

PEER REVIEW: COMPOSITION

PRAISE I like the blend of the anti racism art work.

QUESTION can we ever truly stop racism?

POLISH By showing real life examples of racism

SELF-REFLECTION:

I USED TO THINK...
 Art was gay

NOW I THINK... Art is more than that it's about emotions and expressing yourself

Figure: Yasin's Reflection and Peer Review worksheet

Looking: Ten Times 2	[Left blank - student did not attempt the slow-looking observational list]
Peer Review: Praise	I like the blend of the anti racism art work.
Peer Review: Question	Can we ever truly stop racism?
Peer Review: Polish	By showing real life examples of racism.
I Used to Think...	Art was gay [boring / pointless].
Now I Think...	Art is more than that - it's about emotions and expressing yourself.

The Looking section being blank is consistent with Dependent learner behaviour: without a structured prompt or modelled example visible on the board, Yasin did not initiate the observational listing independently. His peer review responses show thematic recognition (he is engaging with the anti-racism content of his peer's artwork) but do not yet demonstrate awareness of visual or compositional choices. The Praise is topic-focused rather than technique-focused.

The most significant data point is the Self-Reflection. The shift from "Art was gay" to "Art is more than that - it's about emotions and expressing yourself" represents a genuine conceptual reframe. This is not prompted by a specific lesson discussion but appears to have emerged organically through sustained engagement with the unit. It is worth noting that Yasin's self-reflection uses emotional vocabulary ("emotions", "expressing yourself") which appears in the teacher's modelling language throughout the unit - suggesting that even Dependent learners absorb conceptual framing from explicit instruction.

Mustafa Nangialy, 10A - Dependent Learner

Name: Mustafa Nangialy
 Class: 10A

REFLECTIONS PEER REVIEWS

LOOKING: TEN TIMES 2

1. Look at the image quietly for at least 30 seconds. Let your eyes wander.
 2. List 10 words or phrases about any aspect of the picture.
 3. Repeat steps 1 & 2: Look at the image again and try to add 10 more words or phrases to your list

Fish
 Ocean
 Bird
 Human
 Skin
 Bee
 Moss
 Hair
 Shape
 Shade
 Decisions look bad but not the case

THINKING ROUTINE: I SEE / I THINK / I WONDER
 Students to make careful observations and thoughtful interpretations

PEER REVIEW: COMPOSITION

PRAISE I like the art style of the drawing

QUESTION What will you put in the background?

POLISH Add more colour

SELF-REFLECTION:

I USED TO THINK...
It is good

NOW I THINK...
It is great

Figure: Mustafa's Reflection and Peer Review worksheet

Looking: Ten Times 2	fish, ocean, bird, human, skin, bee, moss, hair, shape, shade. Note: "Decisions look bad but not the case."
Peer Review: Praise	I like the art style of the drawing.
Peer Review: Question	What will you put in the background?
Peer Review: Polish	Add more colour.

I Used to Think...	It is good.
Now I Think...	It is great.

Mustafa's Looking list is notably more complete than Yasin's, suggesting he engaged with the observational protocol when prompted in class. His list is entirely noun-based with no descriptive qualifiers - consistent with early visual literacy development where students can name what they see but have not yet developed a vocabulary for how or why it is arranged that way. The handwritten note at the bottom ("Decisions look bad but not the case") may be a self-directed observation about his own work, suggesting an emerging reflective impulse that has not yet found formal expression.

The Self-Reflection is the most diagnostic element: "It is good / It is great" shows no meaningful shift in thinking. The I Used to Think / Now I Think routine has been completed formally (both boxes filled) but with no conceptual distance between them. This is a key indicator of SSDL Stage 1 behaviour - compliance with the task structure without internalisation of its purpose. For this student, a future scaffold might involve a structured sentence starter that requires articulating why the thinking has changed.

GROUP 2: INVOLVED LEARNERS (SSDL STAGE 3)

Teacher Commentary

Involved learners demonstrated more complete engagement with the Looking Ten Times 2 protocol, producing lists that extended beyond single nouns to include relational observations ("colour difference", "combined"). Their peer review responses show growing specificity - they begin to reference named visual elements and ask questions that probe the artist's decision-making rather than the subject matter alone. However, the Self-Reflection section was consistently left blank across this group, which is a pattern worth examining. It may suggest that the I Used to Think / Now I Think routine requires more in-class time and modelling, or that Involved learners - who are becoming more comfortable with visual analysis - still struggle to turn metacognitive attention inward.

Haadiyah Azadzo, 10A - Involved Learner

Name: Haadiyah
 Class: 10A

REFLECTIONS PEER REVIEWS

LOOKING: TEN TIMES 2

1. Look at the image quietly for at least 30 seconds. Let your eyes wander.
 2. List 10 words or phrases about any aspect of the picture.
 3. Repeat steps 1 & 2: Look at the image again and try to add 10 more words or phrases to your list

1) Persons head / face 8) ship
 2) Mountain 9) use of colour
 3) fish 10) leaves
 4) bird
 5) A yellow semi circle
 6) person shunning
 7) ladder

THINKING ROUTINE: I SEE / I THINK / I WONDER
 Students to make careful observations and thoughtful interpretations

PEER REVIEW: COMPOSITION

PRAISE I love the vibrant colours.

QUESTION What does this mean?

POLISH the yellow background

SELF-REFLECTION:

I USED TO THINK...

NOW I THINK...

Figure: Haadiyah's Reflection and Peer Review worksheet

Looking: Ten Times 2	1) Persons head/face, 2) Mountain, 3) Fish, 4) Bird, 5) A yellow semi circle, 6) Person shunning, 7) Ladder, 8) Ship, 9) Use of colour, 10) Leaves
Peer Review: Praise	I love the vibrant colours.
Peer Review: Question	What does this mean?
Peer Review: Polish	The yellow background.
I Used to Think...	[Left blank]

Now I Think...

[Left blank]

Haadiyah's Looking list is complete, structured numerically, and demonstrates an ability to move from concrete objects (fish, bird) to more interpretive observations ("A yellow semi circle", "Person shunning"). The term "shunning" indicates a developing capacity for empathetic reading - she is not just naming a figure but interpreting a social gesture. Item 9 ("Use of colour") shows she is beginning to notice compositional choices as distinct from content, which is a meaningful step for an Involved learner.

The Peer Review follows a predictable Involved learner pattern: the Praise is positive and specific (vibrant colours) but stays at surface level; the Question ("What does this mean?") is broad and does not target a specific element; the Polish references a named element (yellow background) which is more precise than a Dependent learner's response but does not specify what would improve. The empty Self-Reflection boxes are notable and consistent with this group across the class.

Hanisa Anwary, 10A - Involved Learner

Name: Hanisa Anwary
Class: 10A

REFLECTIONS PEER REVIEWS

LOOKING: TEN TIMES 2
1. Look at the image quietly for at least 30 seconds. Let your eyes wander.
2. List 10 words or phrases about any aspect of the picture.
3. Repeat steps 1 & 2: Look at the image again and try to add 10 more words or phrases to your list

A man standing, ocean, fish, Plane & bird combined, sun, ship, mountain, ladder, colour difference.

THINKING ROUTINE: I SEE / I THINK / I WONDER
Students to make careful observations and thoughtful interpretations

PEER REVIEW: COMPOSITION

PRAISE I really like the colours and vibe of it

QUESTION Where are the flowers leading to and why did you choose them, Srebrenica?

POLISH Blend it in better

SELF-REFLECTION:

I USED TO THINK...

NOW I THINK...

Figure: Hanisa's Reflection and Peer Review worksheet

Looking: Ten Times 2	A man standing, ocean, fish, Plane & bird combined, Sun, Ship, Mountain, Ladder, colour difference.
Peer Review: Praise	I really like the colours and vibe of it.
Peer Review: Question	Where are the flowers leading to and why did you choose them, Srebrenica?
Peer Review: Polish	Blend it in better.

I Used to Think...	<i>[Left blank]</i>
Now I Think...	<i>[Left blank]</i>

Hanisa's Looking list is written as a flowing sentence rather than a numbered list, suggesting she has adopted the observational habit but adapted the format to suit her preferred mode of expression - a sign of growing autonomy with the task. The phrase "Plane & bird combined" is particularly interesting: she is not just listing elements but noticing how they are visually merged, which indicates perceptual sophistication beyond simple naming.

The peer review Question is the strongest data point here. Hanisa names the specific subject matter ("the flowers") and connects it to a broader thematic context ("why did you choose them, Srebrenica"), demonstrating that she is integrating content knowledge from the unit with her visual analysis. This is characteristic of Involved learner behaviour - moving between the artwork and its conceptual frame with more fluency than a Dependent learner, though still requiring some scaffolding to develop the critique further. "Blend it in better" as a Polish suggestion shows awareness that cohesion is a craft concern, even if it is not yet specified in technical terms.

GROUP 3: SELF-DIRECTED LEARNERS (SSDL STAGE 4)

Teacher Commentary

Self-directed learners produced the most complete and vocabulary-rich Looking lists, demonstrating that slow-looking had become an internalised practice rather than a worksheet compliance task. Their peer review responses were notably multi-element in Praise, with Gulalai identifying four distinct positive qualities in a single response, and Ifra narrating what she sees with visual specificity. Questions in this group moved toward artist intent, and Polish suggestions were more nuanced in referencing balance and tone. Importantly, the Self-Reflection section was also blank for all three Self-Directed learners - a cross-group pattern that is likely a structural issue rather than a group-specific one. This warrants a teaching adjustment: the I Used to Think / Now I Think routine may need to be facilitated in class rather than completed as a written task independently.

Tanisha Rahaman, 10A - Self-Directed Learner

Name: Tanisha
 Class: 10A

REFLECTIONS PEER REVIEWS

LOOKING: TEN TIMES 2

1. Look at the image quietly for at least 30 seconds. Let your eyes wander.
 2. List 10 words or phrases about any aspect of the picture.
 3. Repeat steps 1 & 2: Look at the image again and try to add 10 more words or phrases to your list

1. Fish
 2. Human
 3. Plane
 4. Sea
 5. Mountain
 6. Flowers
 7. Bird
 8. Ship
 9. Yellow semi-circle
 10. A car

THINKING ROUTINE: I SEE / I THINK / I WONDER
Students to make careful observations and thoughtful interpretations

PEER REVIEW: COMPOSITION

PRAISE I really love your colour and the design.

QUESTION Why did you do the thumbs down?

POLISH Maybe change the themes or write something in each theme.

SELF-REFLECTION:

I USED TO THINK...

NOW I THINK...

Figure: Tanisha's Reflection and Peer Review worksheet

Looking: Ten Times 2	1. Fish, 2. Human, 3. Plane, 4. Sea, 5. Mountain, 6. Flowers, 7. Bird, 8. Ship, 9. Yellow semi-circle, 10. A car
Peer Review: Praise	I really love your colour and the design.
Peer Review: Question	Why did you do the thumbs down?
Peer Review: Polish	Maybe change the themes or write something in each theme.
I Used to Think...	[Left blank]

Now I Think...

[Left blank]

Tanisha's Looking list is full and structured. While it remains noun-focused, the list demonstrates disciplined sustained attention - completing all ten observations as required by the protocol. The Polish suggestion ("Maybe change the themes or write something in each theme") is particularly interesting: it shows Tanisha thinking about the conceptual architecture of the peer's work, not just its surface appearance. She is suggesting that each compositional element should carry explicit meaning - a sophisticated expectation that reflects her own practice of deliberate symbolism, as evidenced in her own artwork and artist statement.

Ifra Malik, 10A - Self-Directed Learner

Name: Ifra Malik
Class: 10A

REFLECTIONS PEER REVIEWS

LOOKING: TEN TIMES 2
1. Look at the image quietly for at least 30 seconds. Let your eyes wander.
2. List 10 words or phrases about any aspect of the picture.
3. Repeat steps 1 & 2: Look at the image again and try to add 10 more words or phrases to your list

2- Vintage 3- 11-
1- Aesthetic
3- Grey(ish)
4- Dull(ish)
5- Humane
6- Fish
7- Palm tree
8- Flowers
9- Sea/water
10- Mountain

PEER REVIEW: COMPOSITION

PRAISE A beautiful girl holding flowers in the her hand and around her there is more flowers.

QUESTION Why do you think it for art?

POLISH I think you should add more colour.

SELF-REFLECTION:

I USED TO THINK...

NOW I THINK...

THINKING ROUTINE: I SEE / I THINK / I WONDER
Students to make careful observations and thoughtful interpretations

[] [] []

Figure: Ifra's Reflection and Peer Review worksheet

Looking: Ten Times 2	1. Vintage, 2. Aesthetic, 3. Grey(ish), 4. Dull(ish), 5. Humane, 6. Fish, 7. Palm tree, 8. Flowers, 9. Sea/water, 10. Mountain
Peer Review: Praise	A beautiful girl holding flowers in her hand and around her there are more flowers.
Peer Review: Question	Why do you think it is for art?
Peer Review: Polish	I think you should add more colour.
I Used to Think...	[Left blank]
Now I Think...	[Left blank]

Ifra's Looking list is the most analytically distinct in the class. Rather than listing objects, she opens with mood and aesthetic descriptors: "Vintage, Aesthetic, Grey(ish), Dull(ish), Humane." This demonstrates that Ifra has internalised the slow-looking habit to the point where she leads with atmosphere and feeling rather than content. The use of brackets to qualify her observations ("Grey(ish)", "Dull(ish)") shows metacognitive awareness of her own interpretation - she is noting uncertainty and degree, which is a mark of genuine analytical thinking.

The Praise is notably descriptive and narrative ("A beautiful girl holding flowers in her hand and around her there are more flowers"), creating a visual account of what she sees rather than an evaluative statement. This suggests Ifra's default mode of engagement is empathetic and observational rather than judgmental - consistent with the emotional sensitivity visible in her own artwork and artist statement. The question "Why do you think it is for art?" is unusual and somewhat ambiguous, but may reflect a genuine curiosity about the peer's conceptual framing rather than a simple technical query.

Gulalai, 10A - Self-Directed Learner

Name: Gulalai
 Class:

REFLECTIONS PEER REVIEWS

LOOKING: TEN TIMES 2

1. Look at the image quietly for at least 30 seconds. Let your eyes wander.
 2. List 10 words or phrases about any aspect of the picture.
 3. Repeat steps 1 & 2: Look at the image again and try to add 10 more words or phrases to your list

- ① Human face
- ② Vintage
- ③ Fish
- ④ Person
- ⑤ sea/water
- ⑥ flowers
- ⑦ mountain
- ⑧ sun

THINKING ROUTINE: I SEE / I THINK / I WONDER
 Students to make careful observations and thoughtful interpretations

PEER REVIEW: COMPOSITION

PRAISE

Beautiful colour of blue Very strong muscles
 Beautiful girl having a flower Flower signifies brain & hair texture
 who creates energy Very creative

QUESTION

why is the ear big
 What is happening in the picture

POLISH

I think you should add a little less of colour

SELF-REFLECTION:

I USED TO THINK...

NOW I THINK...

Figure: Gulalai's Reflection and Peer Review worksheet

Looking: Ten Times 2	1. Human Face, 2. Vintage, 3. Fish, 4. Person, 5. Sea/water, 6. Flowers, 7. Mountain, 8. Sun
Peer Review: Praise	Beautiful colour of blue. Very strong muscles. Beautiful girl having a flower. Flower signifies brain & hair texture. Very creative.
Peer Review: Question	Why is the ear big? What is happening in the picture?
Peer Review: Polish	I think you should add a little less colour.

I Used to Think...	[Left blank]
Now I Think...	[Left blank]

Gulalai's Peer Review Praise is the richest in the class. She lists five separate positive observations in rapid succession, moving from colour ("Beautiful colour of blue") to physical interpretation ("Very strong muscles") to symbolic reading ("Flower signifies brain & hair texture"). The phrase "Flower signifies brain & hair texture" is particularly significant: she is reading the compositional element symbolically, connecting visual form to conceptual meaning - exactly the kind of thinking the Art Inquiry Model aims to cultivate.

Her question ("Why is the ear big?") targets a specific, unusual compositional choice - demonstrating close observation and genuine curiosity rather than a generic question. The Polish ("add a little less colour") shows she is thinking about visual balance and restraint, which is a more sophisticated concern than simply adding or removing elements. Like the other self-directed learners, her self-reflection is blank - reinforcing the cross-group finding that this section of the worksheet requires a structural teaching intervention.

CROSS-GROUP SYNTHESIS AND TEACHER REFLECTION

Key Findings

Three clear patterns emerge from the analysis of these reflection worksheets across the SSDL continuum:

- 1. Looking depth correlates with SSDL stage.** Dependent learners leave the observational list blank or incomplete; Involved learners produce complete noun-based lists; Self-Directed learners begin with atmospheric and aesthetic descriptors. This progression reflects a shift from task compliance to genuine visual inquiry.
- 2. Peer critique language tracks artistic agency.** As students move from Dependent to Self-Directed, their Praise becomes more specific, their Questions target artist intent rather than subject matter, and their Polish suggestions reference balance and composition rather than simply adding or changing elements. This mirrors the arc from convergent to divergent thinking in the unit design.
- 3. Self-reflection is a cross-group gap requiring a teaching response.** The I Used to Think / Now I Think section is consistently incomplete across all three groups. This is not a self-direction problem - it is a task design and facilitation problem. The exception is Yasin (Dependent), whose response shows genuine conceptual shift, suggesting that when this routine is completed in class with time and prompting, it produces meaningful evidence. A future adjustment would be to facilitate this section orally first, then in writing.

Teaching Implication

The reflection worksheet functioned most effectively as a visual analysis tool (Looking Ten Times 2) and a structured critique tool (Peer Review). Its metacognitive function (Self-Reflection) was under-activated for most students. This finding aligns with the mid-unit survey data, where Connection and Support scored lower than individual task completion, suggesting that students need more structured social and reflective time built into lesson sequences rather than added as an independent written task.

The variation in quality across SSDL groups is itself the inquiry finding: it demonstrates that the structured Art Inquiry Model created conditions where self-directed learners could flourish independently, while dependent learners still engaged with the conceptual content of art - even if their metacognitive articulation remains thin. The unit succeeded in bringing all three groups to exhibition-quality final artworks, which validates the model even where reflective documentation reveals gaps.



O

Appendix O Mustafa Sample Portfolio

Full portfolio documentation

Online Gallery: vitgallery.mssophiacoelhoedu.org

Group: Dependent Learner (SSDL Stage 1)

Profile: Required heavy scaffolding and constant check-ins throughout the unit. Would not ask for help independently, highly distracted. The portfolio below demonstrates that with sustained teacher support and structured task design, Mustafa produced conceptually grounded work across all five phases of the Art Inquiry Model.

Portfolio Evidence

Evidence Type	What the Work Shows	SC / APST
Name Page	Bubble letter name rendering in graphite pencil - outline style showing control of letterform construction.	Engagement with unit from Week 1.
Observational Drawings (Page 2)	Two justice-themed observational drawings: gavel (with colour photograph reference, tonal labels "highlight", "mid", "dark" written in own hand) and scales of justice (graphite, strong tonal modelling). Both demonstrate understanding of tonal observation and labelling of light sources without teacher prompting.	SC 2 and 3 APST 3.3 , 5.1
Srebrenica Conceptual Sketch (Page 3)	Fully annotated sketch with five independently labelled symbolic elements: 1. 1995 date: "In the Year the Genocide occurs / To many Innocent Muslim bosniah" 2. Srebrenica sign: "it was the name that was given to the genocide" 3. 8372: "the number of individuals that died men, women, boys, girls" 4. Shoe: "symbolising / represent the people that died are walking in heaven" 5. Barbed wire cage: "The Bosnian Muslim being caged and having nowhere to go" All five elements are annotated in own words. This is the most complete written articulation in Mustafa's portfolio and is directly comparable to Yasin's Srebrenica annotations in the dependent group.	SC 1 and 3 APST 1.6 , 5.1
Ideating Mindmap - Racism Theme (Page 7)	Theme selected: "Racism." Synonyms: "Segregation," "Apartheid," "Bigotism." Antonyms: "Fairness," "Tolerance," "Liberalism." Symbolic representations: "Sist [fist]," "clenched," "Typography." The mindmap is partially populated but the synonym and antonym branches show genuine thematic thinking and vocabulary development. The selection of "Racism" as a theme demonstrates independent conceptual decision-making within the scaffolded inquiry structure.	SC 1 and 4 APST 5.4
Justice and Racism Page (Page 13)	"No Racism" written in Mustafa's name. A raised yellow fist labelled	SC 1 and 3 APST 1.2 , 5.4

	<p>"RACISM" with "No Racism" annotation. Additional note: "Career opportunities in legal studies" and "front of legal" with a small legal document sketch. The connection of the Social Injustice theme to personal career interest ("legal studies") is a significant indicator of genuine personal engagement with the inquiry. No other student in the class made this kind of personal-vocational connection to the theme.</p>	
<p>Resilience Conceptual Page (Page 12)</p>	<p>"Resilience" written large across the page. Multiple annotated figures: a bird/phoenix figure, a character with labels "self awareness," "Experience," "Purpose, value and beliefs." Motivational text: "Keep Going," "You've Got this." Written annotation: "Showing the challenges a person face while still bearing resilience." This page demonstrates Mustafa's understanding of the Resilience theme and his ability to translate an abstract concept into visual and written form independently.</p>	<p>SC 1 and 3 APST <u>5.4</u></p>
<p>Artist Reference - Hammer Boy (Page 11)</p>	<p>Artist: Hammer Boy. Style: "stencil art street movement, contemporary art, specifically part of street art movement, associated with postmodernism, its social commentary." How it makes him feel: "It feels playful yet rebellious, showing innocent with a hint of defiance." What he sees: "a stencil image of a young boy attire holding large hammer, raised as if about to smash something painted on the wall." Graphite reproduction completed. Tonal rubric checked at multiple points. This is Mustafa's most complete written artist reflection. The identification of "social commentary" as the style category demonstrates conceptual understanding of the Social Injustice theme in art practice.</p>	<p>SC 1 and 3 APST <u>5.1, 5.4</u></p>
<p>Peer Review (Page 10)</p>	<p>Praise: "I like the artstyle of the drawing." Question: "what will you put in the background?" Polish: "Add more colour." All three components completed. Looking list includes 10 observations: fish, ocean, bird, human, sun, sea, moss, hair, shape, shade. Additional note: "Persons look bad but not the case" - an observation showing sustained critical looking and empathy in interpretation.</p>	<p>SC 1 APST <u>5.2</u></p>
<p>Self-Reflection (I Used to Think / Now I Think) (Page 10)</p>	<p>I Used to Think: "It is good." Now I Think: "it is great." Both boxes completed. While brief, the shift from "good" to "great" represents a student who has developed stronger confidence in the work's quality over</p>	<p>SC 4 APST 5.4</p>

	time. In the context of a dependent learner who required constant reassurance throughout the unit, this expression of increased confidence is meaningful.	
Dry Media Exploration x2 (Pages 4 and 5)	<p>Sheet 1 (Page 4): Graphite - clear gradation from light to dark, sphere rendered. Colour pencil (blue) - strong gradation achieved. Charcoal - heavily applied, limited gradation control.</p> <p>Sheet 2 (Page 5): Graphite - heavily applied overall (limited gradation). Colour pencil (yellow-green) - good progression. Charcoal - textured mark making with water application, expressive.</p> <p>Two separate dry media sheets completed - more than most dependent learners. Demonstrates sustained engagement with media exploration across multiple sessions.</p>	SC 2 APST 3.3
Wet Media Exploration (Page 14)	<p>Acrylic tonal strips: fully completed, light to dark progression achieved.</p> <p>Colour mixing: all six combinations correctly executed and labelled - Yellow+Blue=Green, Red+Blue=Purple, Yellow+Red=Orange (mint/wash label visible), Red+Blue=Brown.</p> <p>Drip/splatter technique shown.</p> <p>Impasto: large expressive blue mark demonstrating bold technique confidence. What did you like about acrylic: "it kind of shows how the sun reflects on the ocean" - a poetic and independently generated observation about the visual qualities of the medium.</p> <p>This is one of the strongest wet media sheets in the dependent group. The colour mixing accuracy and the personal reflection on impasto technique ("how the sun reflects on the ocean") are evidence of genuine creative and observational engagement.</p>	SC 2 and 3 APST 3.3 , 5.1
Acrylic Pear Painting (Page 6)	<p>Acrylic pear in green and dark tones with impasto, palette knife and layering techniques annotated.</p> <p>Technical rubric included (Colour Mixing Accuracy, Brush Control, Use of Medium - all blank, not self-assessed on this sheet). The pear painting demonstrates bold use of acrylic with deliberate technique application.</p> <p>Consistent with dependent learner profile: strong in practical making, with written components requiring additional scaffolding.</p>	SC 2 APST 3.3

Portfolio Images

The following images document Mustafa's portfolio across all phases of the Art Inquiry Model. Pages are presented in portfolio order. This visual record supplements the evidence table above and constitutes the primary documentary evidence for APST [1.2](#), [1.6](#), [3.3](#), [5.1](#) and [5.2](#).

Name Page and Observational Drawings

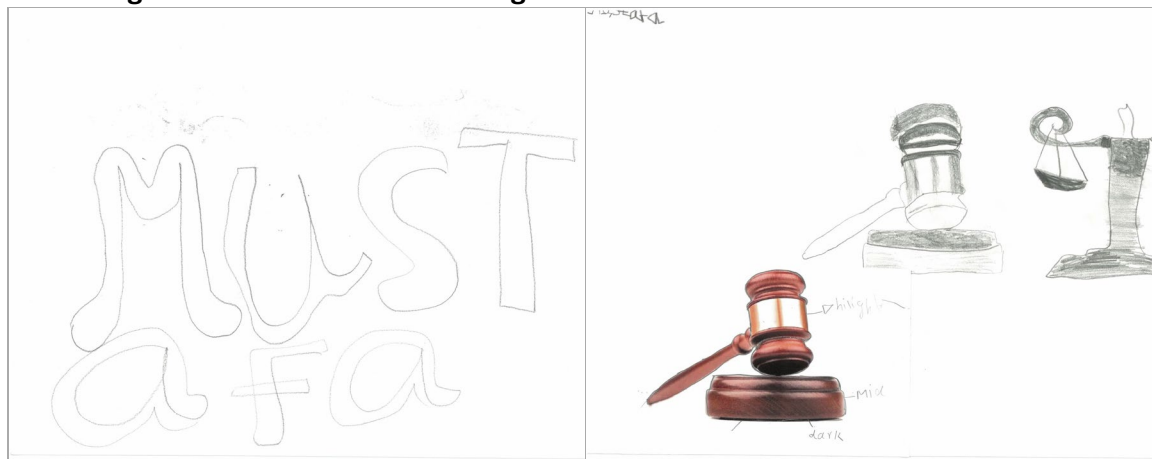


Figure VI-1: Name page (bubble letters, graphite). Figure VI-2: Observational drawings - gavel with highlight/mid/dark tonal labels and scales of justice (graphite, tonal modelling).

Srebrenica Conceptual Sketch (Fully Annotated)

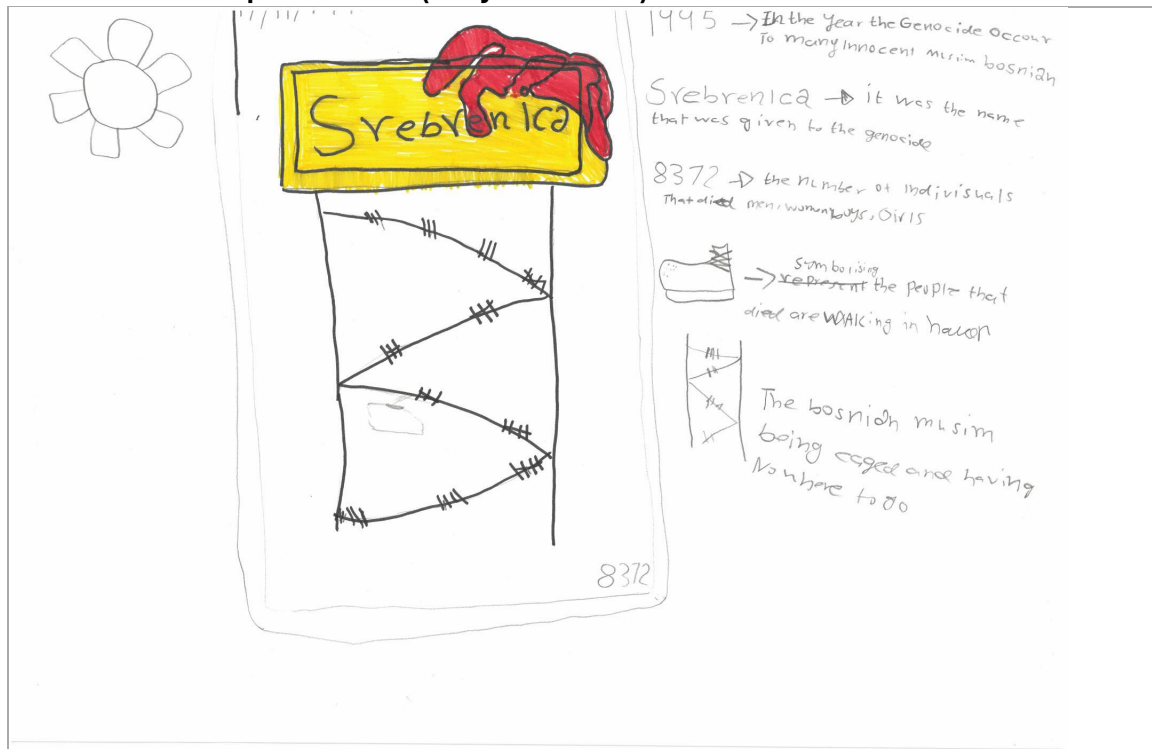


Figure VI-3: Srebrenica conceptual sketch. Five independently annotated symbolic elements: date (1995), Srebrenica name, 8372 (victims), shoe (walking in heaven), barbed wire cage (Bosnian Muslim being caged). All annotations in Mustafa's own words.

Dry Media Exploration (Two Sheets)

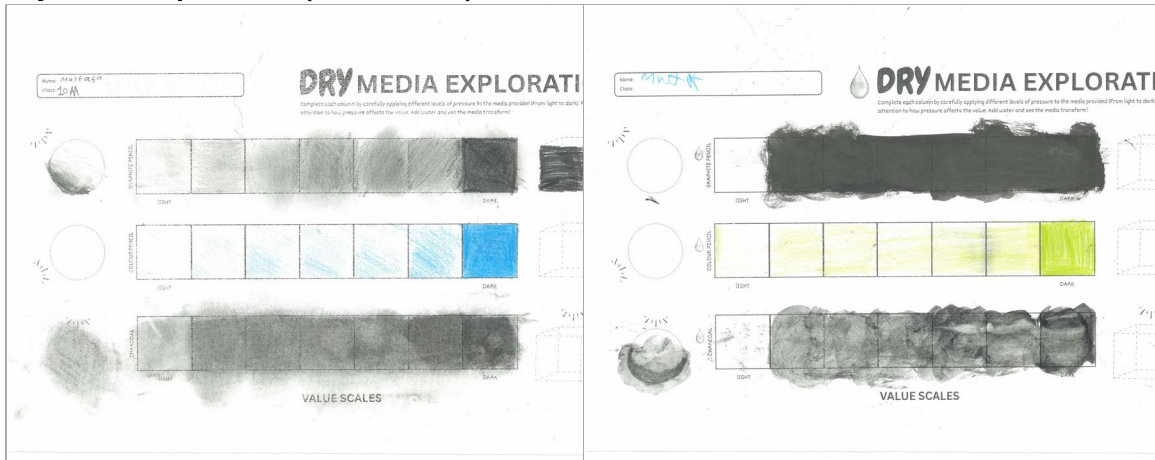


Figure VI-4: Dry Media Sheet 1 - graphite (good gradation), colour pencil (blue), charcoal (limited gradation). Figure VI-5: Dry Media Sheet 2 - graphite (dark overall), colour pencil (yellow-green, good), charcoal (textured with water).

Acrylic Media Exploration and Ideating Mindmap

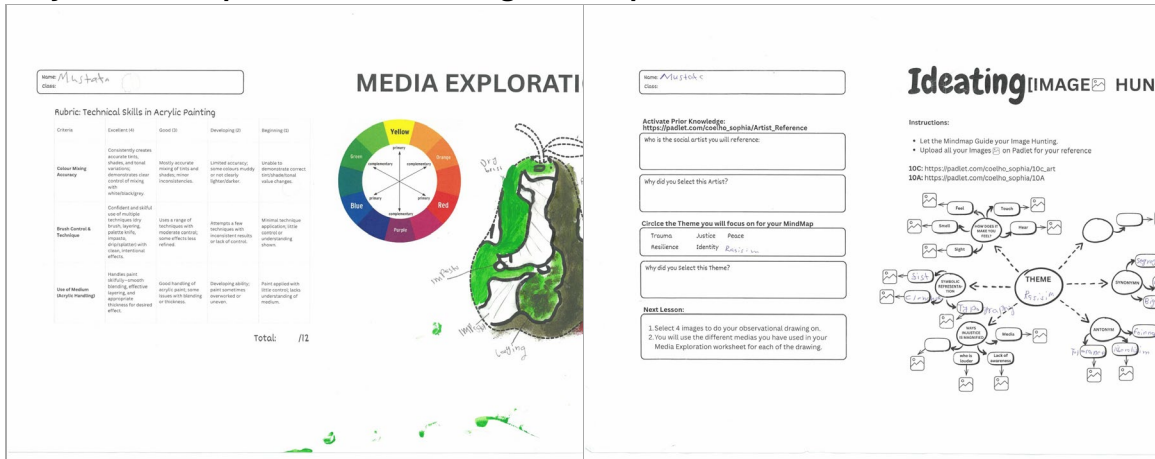


Figure VI-6: Acrylic pear painting with impasto, dry brush and layering annotated. Technical rubric included. Figure VI-7: Ideating mindmap - theme "Racism," synonyms (Segregation, Apartheid, Bigotism), antonyms (Fairness, Tolerance, Liberalism).

Wet Media Exploration and Artist Reference

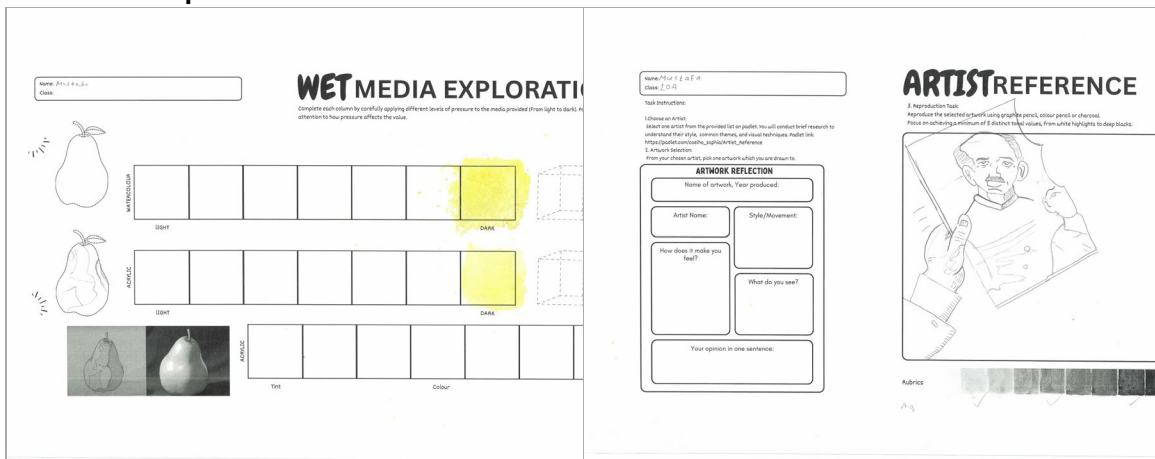


Figure VI-8: Wet Media Sheet 1 - watercolour and acrylic partially completed (only dark cell filled). Figure VI-9: Artist Reference 1 - graphite portrait reproduction, tonal rubric checked. Artwork Reflection form partially completed.

Wet Media Exploration - Acrylic Colour Mixing (Page 14)

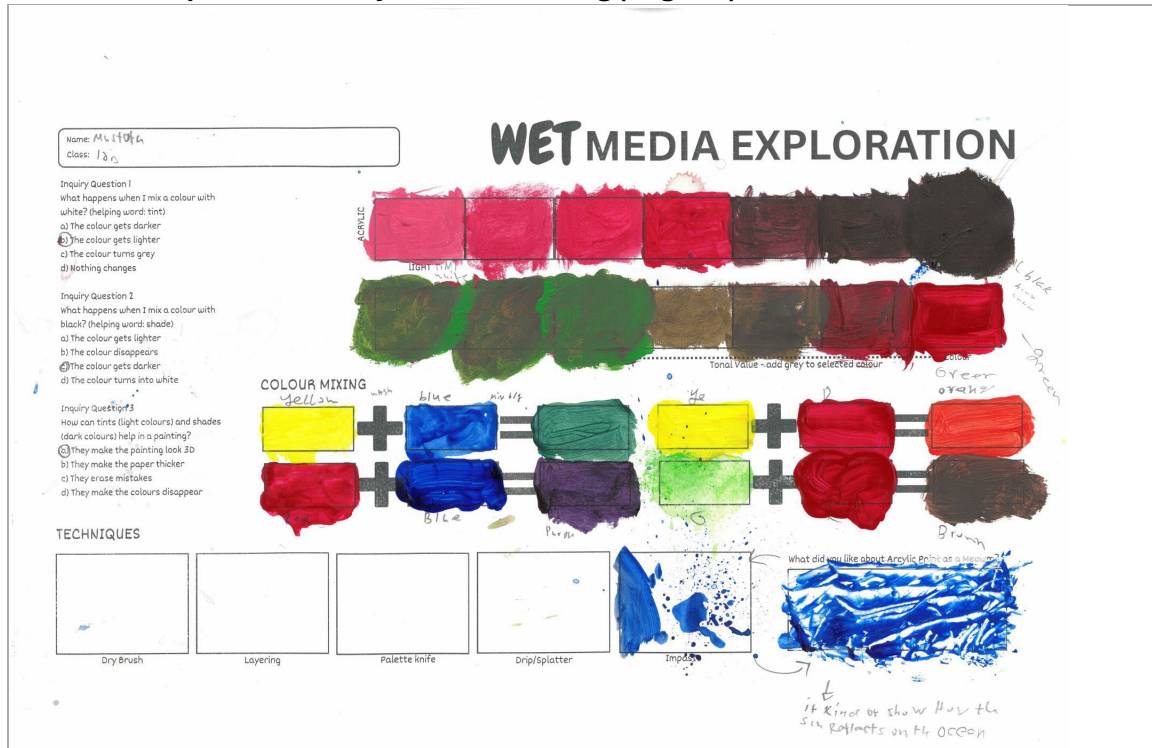


Figure VI-14: Wet Media Exploration - acrylic. Tonal strip light to dark fully completed. All six colour mixing combinations correctly executed (Green, Purple, Orange, Brown). Impasto technique demonstrated with bold expressive mark. Student comment: "it kind of shows how the sun reflects on the ocean." This is one of the strongest wet media sheets in the dependent group.

Summary Assessment Note

Mustafa's portfolio, now fully documented, significantly updates the evidence available for this inquiry. Across 14 pages he demonstrates:

- Conceptual engagement with Social Injustice through Racism and Srebrenica themes (SC 1)
- Documented experimentation across two dry media sheets and two wet media sheets (SC 2)
- Independent symbolic annotation in the Srebrenica sketch comparable to Yasin's output (SC 1 and 3)
- Personal connection to the justice theme through vocational aspiration ("legal studies") unique across the class (SC 1 and 4)
- Poetic individual response to acrylic medium ("how the sun reflects on the ocean") - evidence of creative voice (SC 3)
- Artist reference engagement with social commentary art (Hammer Boy) with style analysis and emotional response (SC 1 and 3)

This evidence confirms the finding stated in Appendix IV and V: dependent learners who required the most scaffolding still produced conceptually grounded, personally meaningful work within the AIM framework. Mustafa's portfolio should be read alongside his self-assessment rubric (Appendix V) where he assessed himself at Level 5 (Advanced) for Originality and Creativity and Use of Colour and Composition, and Level 2 (Emerging) for Technique - a nuanced and largely accurate self-appraisal.

APST Evidence: 1.2 (understanding how students learn), 1.6 (strategies for students with disability and language disorder), 3.3 (range of teaching strategies), 5.1 (assessment strategies), 5.2 (feedback to students), 5.4 (evaluating and improving teaching).

5

Reflection on the Effectiveness of Practice

Section 5: Reflection on the Effectiveness of Practice

Inquiry Question

To what extent does implementing a structured Art Inquiry Model through gradual release of responsibility increase student agency in creative decision-making?

1. Contextual Variables Shaping the Inquiry

Before entering this inquiry I was aware that the outcome would be shaped by a range of variables outside the direct control of the Art Inquiry Model itself. Naming these variables is not a qualification of the findings but a condition of reading them honestly.

Generation Z Learners

Year 10A is a cohort of Gen Z learners aged 15 to 18. Research into Gen Z learning tendencies consistently identifies a preference for visual and digital media, a desire for relevance and personal meaning in learning tasks, and an expectation of responsiveness and feedback. These characteristics were both an asset and a variable in this inquiry. The scaffolded Padlet used for image hunting, the peer review structure, and the artist reference task via shared digital link all aligned naturally with how this cohort consumes and shares content. Where the model worked best, it did so partly because its design was congruent with Gen Z learning tendencies. This alignment cannot be separated from the pedagogical effect of the model itself.

Prior Exposure and the Year 9 Gap

Students in Year 10A had no formal Visual Arts instruction in Year 9, having studied Media and Visual Communication instead. This created a gap in sequential artmaking experience that shaped every stage of the inquiry. Students lacked the foundational artmaking vocabulary, media confidence, and conceptual development that would normally have been established in Year 9. This variable meant the inquiry was simultaneously addressing a skills deficit and testing an agency model. The convergent phase of the inquiry was therefore not optional scaffolding but a structural necessity. Any increase in student agency observed across the unit must be understood against this baseline.

Mixed Ability and Diverse Learning Needs

The class profile includes 18 students with a wide range of ability levels, two students with intellectual disability, and one student with a language disorder. This diversity required differentiated scaffolding within the gradual release model and meant that the same task produced different kinds of evidence depending on the learner. A student with a language disorder producing five independently annotated symbolic elements in a Srebrenica sketch represents a different order of progress than the same output from a self-directed learner, and the evidence should be read accordingly.

Attendance

Irregular attendance, particularly in the involved learner group, created gaps in the evidence record that do not reflect absence of engagement so much as absence of opportunity. Rayhan Sarwary's portfolio demonstrates clear conceptual capability when he is present, with some of the strongest written analytical responses in the class. The gaps in his media exploration worksheets are attributable to attendance rather than disengagement. This variable limits the

confidence with which attendance-affected students can be assessed against the success criteria.

2. From Convergent to Divergent: The Pedagogical Design

A central design decision in this inquiry was to begin with deliberately convergent structures before releasing students into divergent thinking. This was a considered pedagogical choice, not a compromise.

Students who arrive without foundational artmaking experience cannot generate original ideas in a vacuum. Divergent creative thinking requires a working vocabulary, a set of strategies, and sufficient confidence to take risks. The Art Inquiry Model was designed to build that foundation first. Students were given a curated pool of artists rather than an open research brief. They were given guided themes rather than free choice. They were given structured worksheets that prompted specific kinds of thinking before they were asked to make those thinking moves independently.

This is the convergent phase: I show, we do it together, we practise the moves with support. The gradual release of responsibility model names the mechanism. The convergent structure gives students the grammar before asking them to write their own sentences.

The divergent phase became visible when students began making creative decisions that exceeded the brief. Tanisha wrote Justice in six languages on her Srebrenica sketch without being asked. Mustafa connected the Social Injustice theme to a personal aspiration for a career in legal studies. Rayhan selected Khalid Albaith's Crocodile Tears and produced a critique of military hypocrisy that drew on his own political reading of the world. Gulalai drew her Pakistani cultural identity without prompting and connected it to the Social Injustice theme independently. These moments were not the result of instruction. They were the result of students who had been given sufficient structure to feel safe enough to go beyond it.

The convergent to divergent arc is therefore not a limitation of the model. It is the model working as intended.

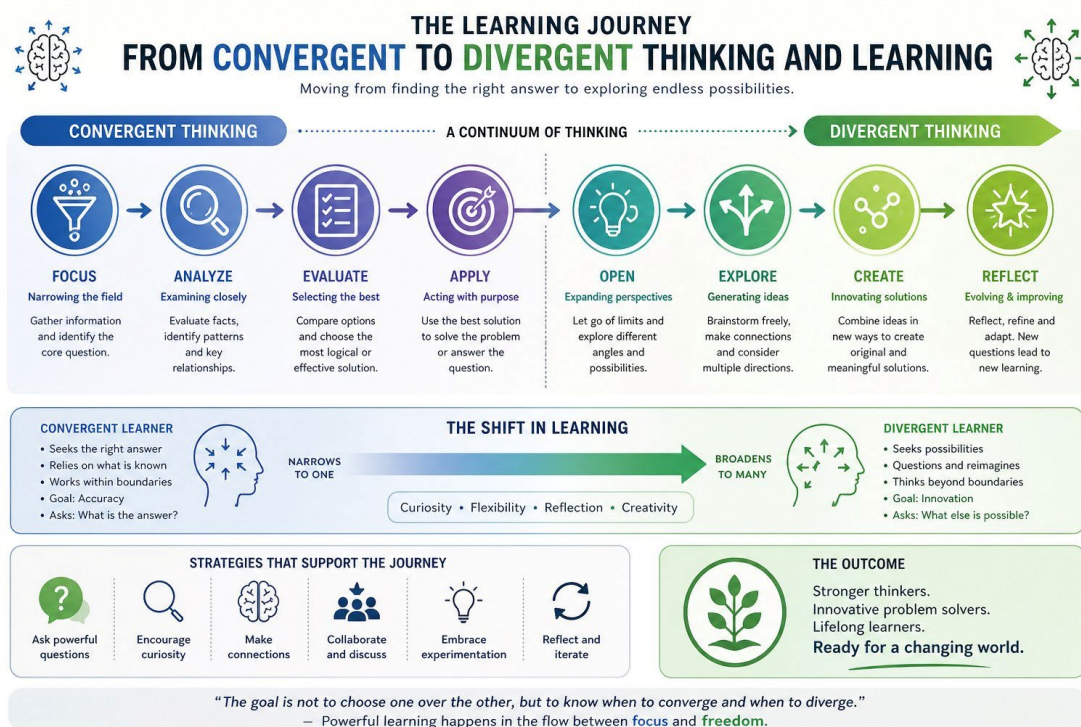


Figure: From Convergent to Divergent Thinking - the pedagogical design arc that shaped the unit sequence.

3. Reflection Against Inquiry Prompts

Agency (APST 5.4, 6.4)

To what extent did students shift from relying on teacher direction to independently making and justifying artistic decisions?

The evidence shows a clear differentiation across learner groups. Self-directed learners demonstrated agency from the outset, moving fluently between ideation, experimentation, and reflection without prompting. Their artist reference reflections, peer review contributions, and Srebrenica sketch annotations all show students who owned the brief and extended it.

Involved learners demonstrated agency selectively, in tasks that connected to personal interest or identity. Hanisa's selection of Malak Mattar, Rayhan's engagement with political art, and Haadiyah's willingness to redraft her observational drawings without being asked are all moments of genuine creative decision-making. The gap between their conceptual capability and their written output suggests that the barrier to agency in this group is confidence rather than understanding.

Dependent learners demonstrated the most significant shifts. Yasin's self-reflection, in which he moves from dismissing art to describing it as being about emotions and expressing yourself, is the clearest evidence in the inquiry that the model produced a change in how a student understands creative practice. Mustafa's Srebrenica annotations, his selection of a social commentary artist, and his personal vocational connection to the theme all represent moments of agency that required sustained scaffolding to reach but were, when they arrived, genuinely the student's own.

Confidence and Competence (APST 5.1)

What measurable changes occurred in students' confidence and ability to explain artistic decisions?

Self-assessment data from Appendix V provides one measure. Dependent learners consistently self-assessed their creative and conceptual criteria at Level 4 or 5 while honestly scoring themselves lower on technical criteria. This is not inflation. It is evidence that the model succeeded in building creative confidence even where technical skill remains developing. A student who can distinguish between these two dimensions of their own practice is demonstrating exactly the kind of metacognitive awareness the inquiry aimed to develop.

The peer review task provides a second measure. The quality of the Question field in the peer review is a reliable indicator of creative confidence: a student who asks a genuine question about a peer's conceptual choices is operating as a thinking practitioner, not a passive observer. Questions such as *Can we ever truly stop racism?* (Yasin), *Where are the flowers leading to and why did you choose Srebrenica?* (Hanisa), and *Why did you choose this for art?* (Ifra's peer review) all suggest a class that has begun to understand art as purposeful and communicative rather than merely decorative.

Teacher Feedback and Gradual Release (APST 5.2)

Did check-ins and questioning promote independence or reinforce reliance? Did structured scaffolding rebuild foundational skills missing due to the absence of Year 9 Visual Arts?

The evidence suggests that structured scaffolding successfully rebuilt foundational skills. By the end of the unit, all three learner groups had engaged with tonal value, colour theory, observational drawing, artist analysis, and conceptual annotation. The quality of this engagement varied, but its breadth did not. No student completed nothing.

The more difficult question is whether check-ins promoted independence or reinforced reliance. For self-directed learners, this was not a significant concern. For involved and dependent learners, there is evidence of both. Where students like Rayhan and Hanisa produced strong work independently when personally motivated, the model worked as designed. Where students like Edris and Mustafa produced their most complete work in verbal conferencing rather than written tasks, the model revealed a gap it has not yet closed: the transition from teacher-supported articulation to independent written articulation. This is the most important implication for the next phase of the inquiry.

Resilience and Experimentation (APST 5.1)

Has student willingness to experiment and persist increased?

Yes, with differentiation. Mustafa completed two dry media sheets across two separate sessions, more than most dependent learners. Haadiyah produced two iterations of the scales of justice drawing without being asked to redraft. Tanisha's acrylic pear achieved full marks on the technical rubric, which is itself evidence of persistence through a technically demanding task. Yasin's Srebrenica annotations, produced by a student with a language disorder who would not typically ask for help, represent a significant act of creative persistence.

The student who used the descriptor impasto in a label on her artwork without being prompted (Hanisa), the student who used typography as a symbolic representation on his racism mindmap (Mustafa), and the student who labelled highlight, mid and dark on an observational

drawing from his own analysis of a reference photograph (Mustafa) are all showing early signs of a practitioner who is beginning to internalise a way of seeing and making.

Curriculum Refinement (APST 6.4)

What handbook changes are required to systematically embed scaffolding in Year 10?

This inquiry has identified three structural changes needed in the Year 10 handbook. First, a bridging task at the start of the year to establish foundational vocabulary and media confidence for students without prior Visual Arts instruction. Second, sentence starter scaffolds within the artist reference reflection and peer review tasks to support written articulation without removing the expectation of independent thinking. Third, a formalised oral conferencing protocol for dependent learners that allows verbal articulation to be documented as evidence alongside written tasks, ensuring that students who communicate most powerfully through conversation are not disadvantaged by written-only assessment structures.

4. Did the Assessments Demonstrate Progress? How Do I Know?

The most direct evidence is triangulated across three data types: student work samples, self-assessment data, and teacher observation notes.

The Srebrenica conceptual sketch is the single most powerful piece of evidence in the portfolio. The near-identical shoe motif, chosen independently by students across all three learner groups without teacher direction, demonstrates that a structured inquiry model can produce genuine creative agency in a mixed-ability class. When a dependent learner with a language disorder and a self-directed learner with sophisticated critical vocabulary both independently choose the same symbol and articulate its meaning in their own words, the model is working.

The second most significant piece of evidence is Yasin's self-reflection. A student who entered the unit with a dismissive attitude toward art and exited with the words it is about emotions and expressing yourself has experienced a genuine shift in understanding. That shift happened because the Art Inquiry Model gave him enough structure to engage, enough safety to persist, and enough scaffolding to articulate something true about creative practice.

The third piece of evidence is the pattern across the self-assessment data. Students who required the most scaffolding did not underestimate their creative capacity. They assessed themselves as capable artists even where their technical skill is still developing. Building that self-belief in a group of students who had been given no formal Visual Arts instruction for a year, many of whom arrived with significant barriers to learning, is itself a meaningful outcome.

5. How Will I Develop My Learning Further? Can I Share?

The most important next step is investigating whether oral conferencing and verbal scaffolds can bridge the gap between conceptual understanding and written articulation for involved and dependent learners. The evidence in this inquiry suggests that some of the most significant thinking in the class happened in moments that were never captured in writing: Mustafa's verbal identification of symbolic choices in teacher conferencing, Edris's sustained

looking during peer review, and the conversations recorded in teacher observation notes but not yet fully formalised as evidence.

I intend to formalise a verbal conferencing protocol in the next unit that allows oral responses to be recorded alongside written evidence, and to introduce sentence starters and question stems at the artist reference stage so that the written components of the inquiry model are more accessible without being less rigorous.

I also intend to use Tanisha's image analysis writing and Rayhan's Khalid Albaith reflection as class exemplars in the next unit, to make the standard of art-critical language visible to the whole class rather than modelling it only through my own examples.

This inquiry will be shared with the Visual Arts faculty as a case study in scaffolding agency for mixed-ability secondary cohorts, and the findings will inform the revision of the Year 10 handbook structure.

6. What Impact Did This Inquiry Have on My Teaching Practice?

This inquiry has shifted how I understand the relationship between structure and freedom in art education. I came in believing that structure and agency were in tension, that scaffolding too much would prevent genuine creative expression. The evidence has shown me the opposite. The students who produced the most genuinely original work were the ones who had been given the clearest framework to work within and then released from it deliberately.

The convergent to divergent arc is now a permanent feature of how I will design units. The Srebrenica sketch, which I initially designed as a consolidation task, turned out to be the most powerful agency-generating moment in the entire unit. I will build more tasks like it: structured enough to feel safe, open enough to be genuinely the student's own.

This inquiry has also changed how I read student silence. A student who is not writing is not necessarily a student who is not thinking. Edris, Mustafa, and Yasin all demonstrated richer conceptual understanding in visual and verbal modes than their written tasks captured. My next unit will build in more formal pathways for that thinking to count as evidence.



P

Appendix P Class Exhibition – Student Didactics

Appendix P: Class Exhibition - Student Didactics

The following didactics were displayed alongside each student's final artwork in the Year 10A class exhibition. Each statement was independently written by the student and reflects their conceptual intention, symbolic choices, and personal connection to the social justice theme.

Amira Mirranay, 10A

Growing Burdens, 2025

My artwork is a symbolism piece representing problems. In my artwork there are 4 boulders going from small to big. This symbolises that if we have a small problem or situation and we don't deal with it, the problem will escalate causing a much bigger problem.

Atiq Mohammedusman Kadiwala, 10A

Shared Rights, 2025

My art piece is a material representation of gender equality through social justice. The hand symbolises the fairness to both men and women. The olive tree in the background stands for peace.

Tanisha Rahaman, 10A

Memories of Srebrenica, 2025

This artwork shows a crowned lady as the centre of the canvas while being surrounded by disapproving hands giving thumbs down. It symbolises social injustice by portraying how society often judges and isolates women who are different or try to rise in a community, silencing their worth and individuality.

Hanisa Anwary, 10A

Unreachable Hands, 2025

My artwork explores the theme of social justice through the story of a woman who has experienced deep trauma. Two hands reach out to help her, symbolizing compassion and support, yet she turns away, unable to accept it. Her pain and mistrust have built emotional walls that prevent her from embracing the help she needs. This piece reflects how trauma can isolate individuals, even when others try to reach out with kindness.

Mustafa Nangialy, 10A

Empathy, 2025

The sketch powerfully shows police restraining a man as bystanders watch in fear, symbolising injustice, pain and the urgent need for peace and empathy. The sketch also shows a white girl feeling uncomfortable around an Asian boy with headphones, symbolising how people react with distress, fear as well as trust between people of different backgrounds.

Aidin Alicic, 10A*Memories of Srebrenica, 2025*

My artwork is based on the Srebrenica genocide. The broken dove represents the people who lost their lives. The hands wrapped in chains symbolizes those who were prosecuted, the woman and her child standing in front of the building represents the families who lost their homes. Lastly, the scale represents the injustices that occurred.

Mursal Ebrahimi, 10A*Peace, 2025*

Peace is more than the absence of conflict; it is a state in which individuals, communities, and nations can flourish without fear or oppression. True peace is built on justice, compassion, and mutual respect. It grows when people choose understanding over anger, dialogue over division, and kindness over harm.

Haadiya Azadzo, 10A*Fight for Justice, 2025*

This artwork shows both the strength and the sadness behind the fight for justice. The colourful fists represent people standing together and speaking out, while the image of the grieving figure shows the real pain and loss caused by injustice. Together, they show that the struggle for change is difficult but necessary.

Rayhan Mohammad Sarwary, 10A*Awareness, 2025*

This piece highlights the denial of human rights in Gaza, exposing global hypocrisy and calling for justice and humanity for all.

Ifra Malik, 10A*Unseen, 2025*

My artwork depicts a teen facing pain, doubt, and isolation caused by discrimination, shown through her distant pose and fallen petals symbolising fading hope. The falling blossoms represent the struggles many people face in today's world. Yet the flowers she holds close show that despite everything, she still carries a small but powerful sense of hope.



Q

**Appendix Q
Class Exhibition – Final Works by
SSDL Group**

Appendix Q: Class Exhibition - Final Works by SSDL Group

The following pages document final artworks from the Year 10A Social Injustice unit, organised by Staged Self-Directed Learning group. Each artwork is presented with the student's artist statement (didactic) and a brief teacher reflection on the evidence of agency visible within each group's outcomes. A key finding of this inquiry is that all three groups arrived at resolved, exhibition-ready works - validating the Art Inquiry Model across the full self-direction continuum.

Group 1 - Dependent Learners (SSDL Stage 1)

Students in this group required consistent teacher scaffolding throughout the unit, yet their resolved final artworks demonstrate that structured guidance enabled genuine conceptual engagement with the social injustice theme. Each student made at least one independently chosen symbolic or compositional decision in their final work, evidencing the incremental shift in agency the inquiry aimed to produce. The circular canvas format proved particularly effective for this group, providing a contained compositional boundary that supported confident mark-making.



Yasin



Mustafa



Edris



Ibrahim

Group 2 - Involved Learners (SSDL Stage 3)

Students in this group demonstrated growing ownership of their creative process, transitioning between AIM phases with decreasing teacher prompting and initiating self-directed revisions to their work based on their own observations. Their final artworks show both the conceptual scaffold provided by the inquiry framework and confident individual interpretation of the social justice theme. Each student made unprompted symbolic choices, reflecting the kind of purposeful decision-making that signals genuine artistic agency in development.



Amira



Haadiyah



Hanisa



Rayhan

Group 3 - Self-Directed Learners (SSDL Stage 4)

These students drove their own inquiry consistently and independently, drawing on personal research, cultural reference, and self-initiated experimentation throughout the unit. Their final works are conceptually distinct, technically ambitious, and demonstrate authentic artistic voice. Notably, all three arrived at resolved, exhibition-ready outcomes through entirely different creative pathways, validating the structured art inquiry model as a framework that liberates rather than constrains self-directed learners. Their artist statements articulate conceptual intention with clarity and depth.



Ifra



Tanisha



Gulalai



R

**Appendix R
Australian Professional Standards
for Teachers – Proficient Level**

Appendix R: Australian Professional Standards for Teachers - Proficient Level

The following standards from the Australian Professional Standards for Teachers (APST) at the Proficient Teacher level are referenced throughout this Evidence of Professional Practice. Each standard cited in the document links directly to its descriptor below.

Standard 1: Know learners and how they learn

PROFESSIONAL KNOWLEDGE

1.1 Physical, social and intellectual development and characteristics of learners

Use teaching strategies based on knowledge of learners' physical, social and intellectual development and characteristics to improve their learning.

1.2 Understand how learners learn

Structure teaching programs using research and collegial advice about learning.

1.3 Learners with diverse linguistic, cultural, religious and socioeconomic backgrounds

Design and implement teaching strategies that are responsive to learning strengths and needs of learners from diverse linguistic, cultural, religious and socioeconomic backgrounds.

1.4 Strategies for teaching Aboriginal and Torres Strait Islander learners

Design and implement effective teaching strategies that are responsive to the local community and cultural setting, linguistic background and histories of Aboriginal and Torres Strait Islander learners.

1.5 Differentiate teaching to meet the specific learning needs of learners across the full range of abilities

Develop teaching activities that incorporate differentiated strategies to meet the specific learning needs of learners across the full range of abilities.

1.6 Strategies to support full participation of learners with disability

Design and implement teaching activities that support the learning and participation of learners with disability and address relevant policy and legislative requirements.

Standard 2: Know the content and how to teach it

PROFESSIONAL KNOWLEDGE

2.1 Content and teaching strategies of the teaching area(s)

Apply knowledge of content and teaching strategies of the teaching area(s) to develop engaging teaching activities.

2.2 Content selection and organisation

Organise content into coherent, well-sequenced learning and teaching programs.

2.3 Curriculum, assessment and reporting

Design and implement learning and teaching programs using knowledge of curriculum, assessment and reporting requirements.

2.4 Understand and respect Aboriginal and Torres Strait Islander people to promote reconciliation between Indigenous and non-Indigenous Australians

Provide opportunities for learners to develop understanding of, and respect for, Aboriginal and Torres Strait Islander histories, cultures and languages.

2.5 Literacy and numeracy strategies

Apply knowledge and understanding of effective teaching strategies to support learners' literacy and numeracy achievement.

2.6 Information and Communication Technology (ICT)

Use effective teaching strategies to integrate ICT into learning and teaching programs to make selected content relevant and meaningful.

Standard 3: Plan for and implement effective teaching and learning

PROFESSIONAL PRACTICE

3.1 Establish challenging learning goals

Set explicit, challenging and achievable learning goals for all learners.

3.2 Plan, structure and sequence learning programs

Plan and implement well-structured learning and teaching programs or learning sequences that engage learners and promote learning.

3.3 Use teaching strategies

Select and use relevant teaching strategies to develop knowledge, skills, problem solving, and critical and creative thinking.

3.4 Select and use resources

Select and/or create and use a range of resources, including ICT, to engage learners in their learning.

3.5 Use effective communication (with learners)

Use effective verbal and non-verbal communication strategies to support understanding, participation, engagement and achievement of learners.

3.6 Evaluate and improve teaching programs

Evaluate personal teaching and learning programs using evidence, including feedback and assessment data from learners, to inform planning.

3.7 Engage parents/carers in the educative process

Plan for appropriate and contextually relevant opportunities for parents/carers to be involved in their children's learning.

Standard 4: Create and maintain supportive and safe learning environments

PROFESSIONAL PRACTICE

4.1 Support participation of learners

Establish and implement inclusive and positive interactions to engage and support all learners in learning activities.

4.2 Manage learning and teaching activities

Establish and maintain orderly and workable routines to create an environment where time is spent on learning tasks.

4.3 Manage challenging behaviour

Manage challenging behaviour by establishing and negotiating clear expectations with learners and address issues promptly, fairly and respectfully.

4.4 Maintain safety of learners

Ensure the wellbeing and safety of learners within the learning environment by implementing curriculum and legislative requirements.

4.5 Use ICT safely, responsibly and ethically

Incorporate strategies to promote the safe, responsible and ethical use of ICT in learning and teaching.

Standard 5: Assess, provide feedback and report on learning

PROFESSIONAL PRACTICE

5.1 Assess learning

Develop, select and use informal and formal, diagnostic, formative and summative assessment strategies to assess learning.

5.2 Provide feedback to learners about their learning

Provide timely, effective and appropriate feedback to learners about their achievement relative to their learning goals.

5.3 Make consistent and comparable judgements

Understand and participate in assessment moderation activities to support consistent and comparable judgements of learning.

5.4 Interpret data from learners

Use assessment data from learners to analyse and evaluate understanding of content, identifying interventions and modifying teaching practice.

5.5 Report on achievement of learners

Report clearly, accurately and respectfully to learners and parents/carers about achievement, making use of accurate and reliable records.

Standard 6: Engage in professional learning

PROFESSIONAL ENGAGEMENT

6.1 Identify and plan professional learning needs

Use the APST and advice from colleagues to identify and plan professional learning needs.

6.2 Engage in professional learning and improve practice

Participate in learning to update knowledge and practice, targeted to professional needs and priorities of the education setting or system.

6.3 Engage with colleagues and improve practice

Contribute to collegial discussions and apply constructive feedback from colleagues to improve professional knowledge and practice.

6.4 Apply professional learning and improve learning (of learners)

Undertake professional learning programs designed to address identified needs of learners.

Standard 7: Engage professionally with colleagues, parents/carers and community

PROFESSIONAL ENGAGEMENT

7.1 Meet professional ethics and responsibilities

Meet codes of ethics and conduct established by regulatory authorities, systems and education settings.

7.2 Comply with legislative, administrative and organisational requirements

Understand the implications of, and comply with, relevant legislative, administrative, organisational and professional requirements, policies and processes.

7.3 Engage with parents/carers

Establish and maintain respectful collaborative relationships with parents/carers regarding their children's learning and wellbeing.

7.4 Engage with professional teaching networks and broader communities

Participate in professional and community networks and forums to broaden knowledge and improve practice.

APST Overview - Proficient Teacher Level



Australian Professional Standards for Teachers (APST)

Standards at the Proficient Teacher level

PROFESSIONAL KNOWLEDGE		PROFESSIONAL PRACTICE			PROFESSIONAL ENGAGEMENT	
1	2	3	4	5	6	7
Know learners and how they learn	Know the content and how to teach it	Plan for and implement effective teaching and learning	Create and maintain supportive and safe learning environments	Assess, provide feedback and report on learning	Engage in professional learning	Engage professionally with colleagues, parents / carers and community
1.1 Physical, social and intellectual development and characteristics of learners Use teaching strategies based on knowledge of learners' physical, social and intellectual development and characteristics to improve their learning.	2.1 Content and teaching strategies of the teaching area(s) Apply knowledge of content and teaching strategies of the teaching area(s) to develop engaging teaching activities.	3.1 Establish challenging learning goals Set explicit, challenging and achievable learning goals for all learners.	4.1 Support participation of learners Establish and implement inclusive and positive interactions to engage and support all learners in learning activities.	5.1 Assess learning Develop, select and use informal and formal, diagnostic, formative and summative assessment strategies to assess learning.	6.1 Identify and plan professional learning needs Use the APST and advice from colleagues to identify and plan professional learning needs.	7.1 Meet professional ethics and responsibilities Meet codes of ethics and conduct established by regulatory authorities, systems and education settings.
1.2 Understand how learners learn Structure teaching programs using research and collegial advice about learning.	2.2 Content selection and organisation Organise content into coherent, well-sequenced learning and teaching programs.	3.2 Plan, structure and sequence learning programs Plan and implement well-structured learning and teaching programs or learning sequences that engage learners and promote learning.	4.2 Manage learning and teaching activities Establish and maintain orderly and workable routines to create an environment where time is spent on learning tasks.	5.2 Provide feedback to learners about their learning Provide timely, effective and appropriate feedback to learners about their achievement relative to their learning goals.	6.2 Engage in professional learning and improve practice Participate in learning to update knowledge and practice, targeted to professional needs and priorities of the education setting or system.	7.2 Comply with legislative, administrative and organisational requirements Understand the implications of, and comply with, relevant legislative, administrative, organisational and professional requirements, policies and processes.
1.3 Learners with diverse linguistic, cultural, religious and socioeconomic backgrounds Design and implement teaching strategies that are responsive to learning strengths and needs of learners from diverse linguistic, cultural, religious and socioeconomic backgrounds.	2.3 Curriculum, assessment and reporting requirements Design and implement learning and teaching programs using knowledge of curriculum, assessment and reporting requirements.	3.3 Use teaching strategies Select and use relevant teaching strategies to develop knowledge, skills, problem solving, and critical and creative thinking.	4.3 Manage challenging behaviour Manage challenging behaviour by establishing and negotiating clear expectations with learners and address issues promptly, fairly and respectfully.	5.3 Make consistent and comparable judgements Understand and participate in assessment moderation activities to support consistent and comparable judgements of learning.	6.3 Engage with colleagues and improve practice Contribute to collegial discussions and apply constructive feedback from colleagues to improve professional knowledge and practice.	7.3 Engage with parents / carers Establish and maintain respectful collaborative relationships with parents / carers regarding their children's learning and wellbeing.
1.4 Strategies for teaching Aboriginal and Torres Strait Islander learners Design and implement effective teaching strategies that are responsive to the local community and cultural setting, linguistic background and histories of Aboriginal and Torres Strait Islander learners.	2.4 Understand and respect Aboriginal and Torres Strait Islander people to promote reconciliation between Indigenous and non-Indigenous Australians Provide opportunities for learners to develop understanding of, and respect for, Aboriginal and Torres Strait Islander histories, cultures and languages.	3.4 Select and use resources Select and / or create and use a range of resources, including ICT, to engage learners in their learning.	4.4 Maintain safety of learners Ensure the wellbeing and safety of learners within the learning environment by implementing curriculum and legislative requirements.	5.4 Interpret data from learners Use assessment data from learners to analyse and evaluate understanding of content, identifying interventions and modifying teaching practice.	6.4 Apply professional learning and improve learning (of learners) Undertake professional learning programs designed to address identified needs of learners.	7.4 Engage with professional teaching networks and broader communities Participate in professional and community networks and forums to broaden knowledge and improve practice.
1.5 Differentiate teaching to meet the specific learning needs of learners across the full range of abilities Develop teaching activities that incorporate differentiated strategies to meet the specific learning needs of learners across the full range of abilities.	2.5 Literacy and numeracy strategies Apply knowledge and understanding of effective teaching strategies to support learners' literacy and numeracy achievement.	3.5 Use effective communication (with learners) Use effective verbal and non-verbal communication strategies to support understanding, participation, engagement and achievement of learners.	4.5 Use ICT safely, responsibly and ethically Incorporate strategies to promote the safe, responsible and ethical use of ICT in learning and teaching.	5.5 Report on achievement of learners Report clearly, accurately and respectfully to learners and parents / carers about achievement, making use of accurate and reliable records.		
1.6 Strategies to support full participation of learners with disability Design and implement teaching activities that support the learning and participation of learners with disability and address relevant policy and legislative requirements.	2.6 Information and Communication Technology (ICT) Use effective teaching strategies to integrate ICT into learning and teaching programs to make selected content relevant and meaningful.	3.6 Evaluate and improve teaching programs Evaluate personal teaching and learning programs using evidence, including feedback and assessment data from learners, to inform planning.				
		3.7 Engage parents / carers in the educative process Plan for appropriate and contextually relevant opportunities for parents / carers to be involved in their children's learning.				

The Victorian Institute of Teaching acknowledges the diversity of teaching contexts and uses inclusive language to describe the professional standards for teachers.