

Curriculum-Informed Professional Statement

This portfolio brings together three separate documents: the Unit 3 & 4 Planner, the Professional Learning Audit and Plan, and this Professional Statement. Together, they explain the thinking behind my planning for teaching Year 12 VCE Art Creative Practice. My aim was to design practical and flexible planning documents that follow the VCAA Study Design, support and inspire students to develop their own Creative Practice and continue to evolve as I gain teaching experience.

VCE Art Creative Practice appealed to me because it focuses on self-directed learning, creative thinking, critical thinking and creative problem-solving (Victorian Curriculum and Assessment Authority [VCAA], 2023). These capabilities shaped the way I designed my planner because they develop over time through the Creative Practice. Students investigate artists and artworks, explore ideas, experiment with materials, techniques and processes, document their thinking, participate in critique, respond to feedback and refine their work. The VCAA Study Design describes the Creative Practice as an iterative process that develops through research, experimentation, reflection and refinement (VCAA, 2023). I wanted my planning to give students the structure to work through this process while allowing them to revisit earlier ideas as their practice develops.

The Unit 3 & 4 planner is the central planning document within this portfolio. It follows the structure of the VCAA Study Design. I begin with artist research, investigation and documentation before students move towards increasingly independent experimentation, refinement and resolution. Through artist research, students investigate different approaches to art making, expand their visual language and begin to understand how artists communicate ideas. These experiences help students position their own practice within a broader artistic context and inform the development of their own Creative Practice. Sinclair (2017) describes making, responding, reflecting and evaluating as interconnected aspects of arts learning rather than separate stages, which aligns with the way I have structured the planner.

The resources included throughout the planner have been selected to support both teaching and learning. VCAA documents provide the curriculum and assessment requirements that guide the program, while gallery and museum education materials, broaden students' understanding of contemporary artistic practice. These resources are placed mainly in the first term, but are relevant and are revisited throughout the year as students encounter new stages of the Creative Practice. Greenwood (2023) presents VCE Art Creative Practice as an inquiry-based subject that develops critical and creative thinking through investigation, experimentation, decision-making and reflection. My planner follows this approach by sequencing artist research, art making, documentation and feedback across the school year (Greenwood, 2023).

The annotations explain the thinking behind the key planning decisions throughout the year. They identify where curriculum requirements, High Impact Teaching Strategies and the Australian Professional Standards for Teachers have influenced my planning and distinguish these from my own teaching decisions. For example, artist research is introduced early because Unit 3 begins with investigating the practice of an artist before students develop their own work. Proposal meetings are included as my own teaching strategy because they allow formative feedback to influence students' decisions while their work is still developing. Authentication checkpoints are then embedded throughout the year to meet VCAA requirements for documenting student progress (VCAA, 2026).

The Visual Diary is central to my planning because it supports students to document their Creative Practice as it develops. I introduced it from the beginning of Unit 3 because the Study Design and Administrative Information expect students to document research, experimentation, reflection and refinement while maintaining evidence for authentication (VCAA, 2023, 2026). Throughout Units 3 and 4, students use the Visual Diary to record research, experimentation, developing visual language and creative decisions as their work progresses.

This ongoing documentation helps them clarify their intentions, revisit earlier decisions, participate in critique and respond to feedback while refining their Creative Practice (Greenwood, 2023).

Teaching strategies throughout the planner gradually increase student independence. The course begins with explicit teaching, modelling and worked examples. For example, I model how to analyse an artist's practice, document observations in the Visual Diary and plan an investigation before students begin developing their own ideas. As students become more confident, responsibility gradually shifts towards independent decision-making, critique and self-evaluation.

Proposal meetings, critiques and progress reviews provide regular opportunities for feedback while students are still developing their work (VCAA, 2026). These are teaching decisions I have made because they support the self-directed learning expected within VCE Art Creative Practice. Jeanneret (2017) describes arts learning as developing visual thinking, personal expression and independent judgement through active participation in artistic practice.

Assessment is planned throughout the year rather than concentrated at the end of each outcome. The School-assessed Task begins in Unit 3 and continues into Unit 4, so formative feedback, critique, documentation and authentication are embedded across both units (VCAA, 2023; VCAA, 2026). I have included examiner reports, past examination questions and command terms as teaching resources to help students become familiar with assessment expectations well before the final examination.

These resources support my teaching, while they sit alongside the VCAA Study Design. Research in arts education also recognises investigation, experimentation, reflection and refinement as important evidence of learning alongside the finished artwork (Greenwood, 2023).

The Professional Learning Audit and Plan complements the planner by helping me identify both the strengths I already bring and the areas I want to continue developing as a beginning teacher.

It has highlighted priorities such as assessment moderation, VCE procedures and Aboriginal and Torres Strait Islander perspectives, while recognising the value of my background in design, artistic research and Creative Practice. Together, these documents provide a direction for my ongoing professional learning.

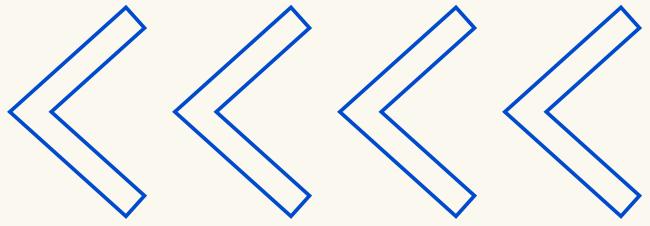
Developing this portfolio has changed the way I think about curriculum planning. I now see a year planner as more than a timetable of lessons.

It connects curriculum, teaching, assessment and student learning across an entire year. Every planning decision influences the opportunities students have to investigate, make, reflect and develop their own Creative Practice. Most importantly, I have come to understand that effective teaching relies on professional judgement: interpreting curriculum, making informed planning decisions and responding to the students in front of me. This portfolio represents my current understanding of teaching senior secondary Visual Arts and provides a foundation that I will continue refining through classroom experience, collaboration with colleagues and ongoing professional learning.

References

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ACKNOWLEDGEMENT OF GENERAL AI USE

In accordance with the assessment guidance, generative AI was used to support planning, and brainstorming throughout this portfolio. ChatGPT (OpenAI) was used to discuss concepts, review written work and improve the clarity of the final submission.

All AI-generated suggestions were critically evaluated and refined throughout the process. The planning decisions, portfolio design, teaching resources and written content are my own original designs and work, and reflect my own understanding, professional judgement and learning throughout this unit.

