

Milestone 2

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Course: Doctor of Philosophy (Education)

Supervisors: Dr Lisa Paris and Dr Carol Carter

Investigating approaches to teaching artwork interpretation in culturally and linguistically diverse senior school visual arts classrooms

Date: April 9th 2025



Competing Voices (2023)

Original oil painting by Tanya Carcione created in conjunction with this Ph.D. exegesis

Overview of the Research

The Journey Forward (2023)

Original oil painting by Tanya Carcione created in conjunction with this Ph.D. exegesis



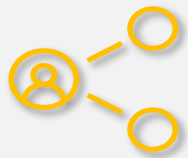
Aims and Objectives



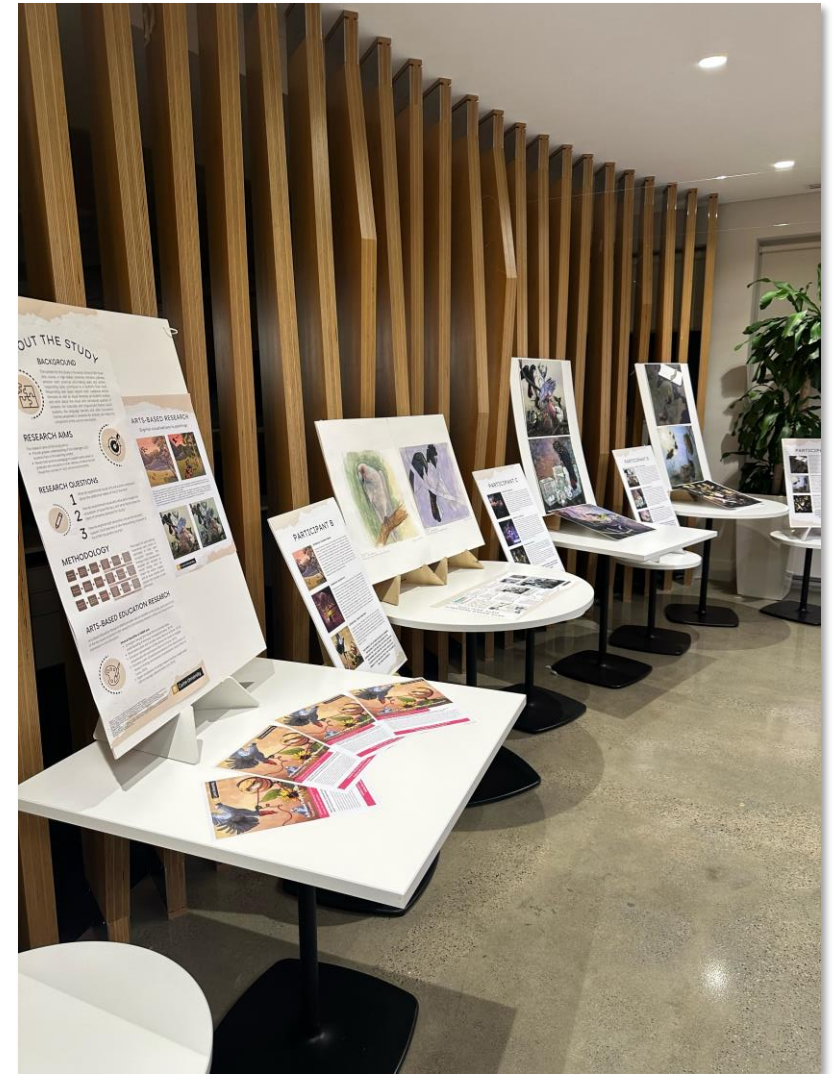
Recognise, investigate, and understand the complexities of teaching art analysis to CaLD learners in senior school.



Investigate educator perceptions and teaching of visual literacy and visual culture in the senior school context.



Synthesise effective support strategies for ATAR and General senior school students from the responses of experienced visual arts educators.



Gallery 501 Work-in-Progress Exhibition June 2024

Research Questions

What do experienced visual arts educators understand about the experiences of CaLD students enrolled in the senior school visual arts course?

What strategies do the participants utilize to facilitate student engagement in the Arts Responding component of the course?

What factors shape the types of artworks visual arts educators select for study and assessment?

How do experienced visual arts educators negotiate the acquisition of visual literacy with CaLD students?



Work-in-progress for *Competing Voices* (2023)

Phase One – ATAR	Phase Two – General
Demographic surveys	Demographic surveys
Cycle of three interviews	Cycle of three interviews
Creation of Phase One ATAR visualisations	Creation of Phase Two General visualisations
Individual Phase One ATAR case studies	Individual Phase Two General case studies
Synthesis of research findings in written Exegesis	
Exhibition of Phase One and Two visualisations and final synthesis painting	

Methodology

QUALITATIVE ARTS-BASED EDUCATION RESEARCH

- Phase One – Five ATAR participants complete three interviews
- Phase Two – Four General participants complete three interviews

INTERVIEW DATA

Three semi-structured interviews with each participant allowing scope for nuanced responses whilst aligning with research questions (Cohen et al., 2018).

ABR DATA

Participant and researcher jointly create iconography (paintings) of dominant themes revealed in each interview.

Artworks created here serve as an analysis of the interview data and representation of the participant's voice and experiences (Leavy, 2019).

Initial Findings

Differences between ATAR and General groups emerged, but common themes included:

Verbal skill doesn't always align with written competency (BICs & CALP).

Artwork selection should feature universal, accessible themes.

Scaffolding and exemplar responses improve analysis and written skills.

Explicit teaching of art history conventions, vocabulary, and response structures is essential.



Source of Knowledge (2024)

Original oil painting by Tanya Carcione created in conjunction with this Ph.D. exegesis

Progress

Balancing Act (2023)

Original oil painting by Tanya Carcione created in conjunction with this Ph.D. exegesis

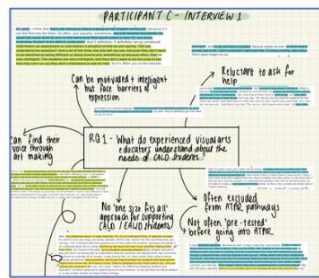
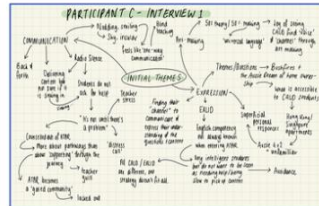


This study is equally divided between a written exegesis and artworks.

Therefore, there is a 50/50 split in both time and output to analyse and represent the research findings in a traditional written form and creative, visual form.

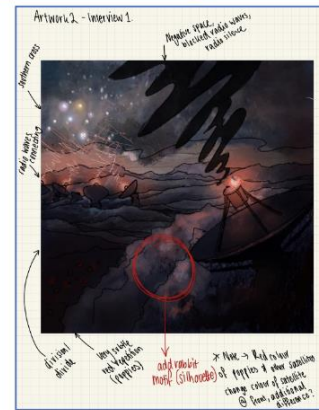
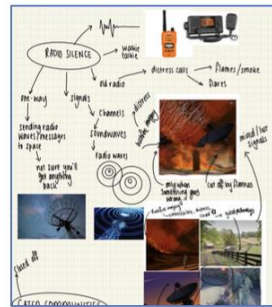
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Handwritten notes and printed text discussing research methodology and participant information. Includes sections like 'PARTICIPANT C - INTERVIEW 1' and 'PARTICIPANT C - INTERVIEW 2'.



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Group 1 - ATAR Participants	Group 2 - ATAR Participants	Group 3 - ATAR Participants
<p>Participant A</p> <p>Participant A is a student who is struggling with their studies and is looking for ways to improve their grades. They are interested in visual arts and are looking for ways to incorporate it into their studies.</p>	<p>Participant B</p> <p>Participant B is a student who is struggling with their studies and is looking for ways to improve their grades. They are interested in visual arts and are looking for ways to incorporate it into their studies.</p>	<p>Participant C</p> <p>Participant C is a student who is struggling with their studies and is looking for ways to improve their grades. They are interested in visual arts and are looking for ways to incorporate it into their studies.</p>



PARTICIPANT C CASE STUDY

Demographic Data

Participant C is an educator in the private sector and has taught secondary Arts, including Visual Arts, Design and Media for the past eight years. She has delivered the ATAR Visual Arts course for approximately seven years and the General Visual Arts course for approximately ten years. Describing her current school context as a "melting pot of absolutely everybody", the school records show approximately 25% of the student population speak English as an Additional Language/Dialect. In her demographic survey, she noted student willingness to ask for help as low and noted this as one of the more pressing concerns she held for CaLD learners in the senior school ATAR Visual Arts course with mastery of art terminology and the ability to understand examination as the greatest challenges she believed CaLD students faced in the Arts Responding component of the course. The summary table below provides a condensed version of the main themes from her interviews in response to the research questions. These findings are expanded in the discussion section following this with links to current literature.

Summary Table

The Problem	Theme One - Communication and reluctance
RQ1. What do experienced visual arts educators understand about the experiences of CaLD students enrolled in the senior school visual arts course?	CaLD students can struggle expressing understanding through written communication and can be reluctant to seek assistance or to draw attention to themselves.
The Struggle	Theme Two - Explicit delivery and practice
RQ2. What strategies do the participants utilize to facilitate student engagement in the Arts Responding component of the course?	Visual literacy and interpretation frameworks are taught explicitly and practiced using contemporary artworks that reflect universal themes to prepare students for the examination.
RQ3. What factors shape the types of artworks visual arts educators select for study and assessment?	
The Solution	Theme Three - Exemplars and personal investment
RQ4. How do experienced visual arts educators negotiate the acquisition of visual literacy with CaLD students?	CaLD learners need frequent opportunities to practice their written responses and can be supported in this through the provision of scaffolding, written



Progress to Date

Phase One 2023

- Ethics approval HRE2022-0637
- Recruitment of five ATAR teacher participants
- Data collection and analysis through 15 interviews
- Creation of 15 visualisations and 5 written case studies

Phase Two 2024 - 25

- Ph.D. conversion March 2024 and renewed ethics update
- Recruitment of four General teacher participants
- Data collection and analysis through 10 interviews
- Creation of 8 visualisations so far

Shared

- Compilation of major themes shared across Phases One and Two
- Completion of 11 original oil paintings
- Planning of first draft structure for written exegesis
- Two pop-up exhibitions in 2023 and 2024 in Gallery 501



Top: Detail of *Cultivating their environment* (2024)
















Bottom: Detail of *A blank canvas in black* (2025)

Original oil painting by Tanya Carcione created in conjunction with this Ph.D. exegesis







Progress to Date

Visualisations have both analysed and represented the research for each of the interviews conducted in 2023 and 2024.

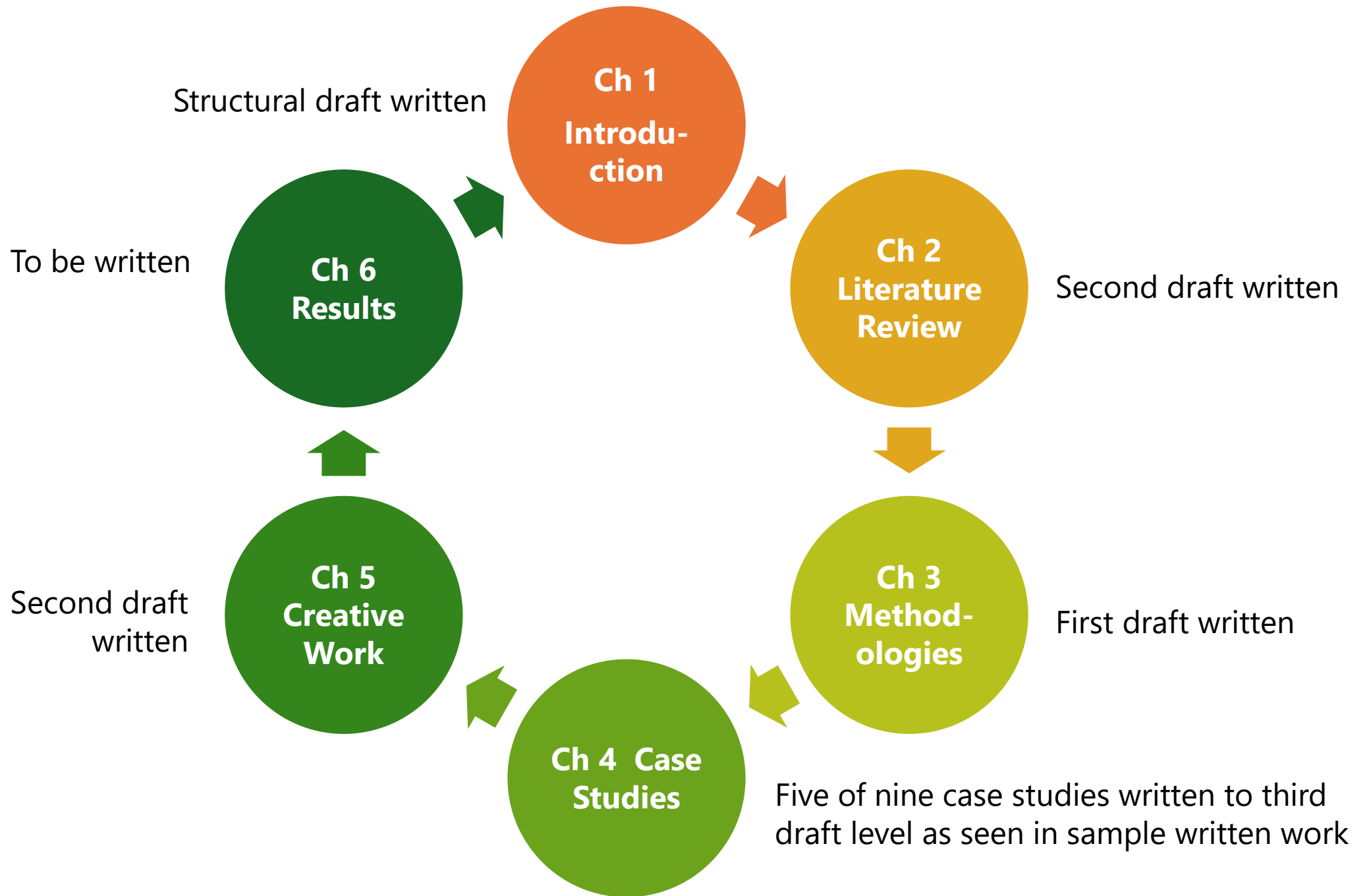
PHASE ONE ATAR | Data collected and analysed for M.Phil. in 2023

	INTERVIEW 1	INTERVIEW 2	INTERVIEW 3
Participant A	 <i>Original oil painting</i>	 <i>Original oil painting</i>	 <i>Digital drawing, painting in progress</i>
Participant B	 <i>Original oil painting</i>	 <i>Original oil painting</i>	 <i>Digital drawing, painting in progress</i>
Participant C	 <i>Original oil painting</i>	 <i>Original oil painting</i>	 <i>Original oil painting</i>
Participant D	 <i>Original oil painting</i>	 <i>Original oil painting</i>	 <i>Original oil painting</i>
Participant E	 <i>Original oil painting</i>	 <i>Digital drawing, painting in progress</i>	 <i>Digital drawing, painting in progress</i>

PHASE TWO General | Data collected and analysed for Ph.D. mid 2024 to Jan 2025

	INTERVIEW 1	INTERVIEW 2	INTERVIEW 3
Participant F	 <i>Digital drawing, painting in progress</i>	 <i>Digital drawing, painting in progress</i>	<i>Analysis in process</i>
Participant G	 <i>Digital drawing, painting in progress</i>	 <i>Digital drawing, painting in progress</i>	 <i>Digital drawing, painting in progress</i>
Participant H	 <i>Digital drawing, painting in progress</i>	 <i>Digital drawing, painting in progress</i>	<i>Analysis in process</i>
Participant I	 <i>Digital drawing, painting in progress</i>	<i>Attrition</i>	<i>Attrition</i>

Exegesis Progress to Date



Progress to Date

As of April 2025, tasks outlined until July 2025 in the MS1/Ph.D. conversion Gantt chart have been completed.

Struggles and delays have occurred in:

- Difficulty recruiting Phase Two participants
- Attrition of one Phase Two participant



Gantt Chart 1 from Ph.D. conversion proposal in March 2024.

Items within purple bracket, including drafts of all Phase One case studies, have been completed as of 03/03/2025, excluding the completion of four Phase One oil paintings.

Dissemination Plan

Demystify it (2025)

Original oil painting by Tanya Carcione created in
conjunction with this Ph.D. exegesis



Dissemination Plan

As an Arts-Based Education Research (ABER) project, a major part of the dissemination of the research findings is the final exhibition:

- Proposed exhibition at the Moore's Gallery in Fremantle
- Open to the public
- All participants and others within the Visual Arts Teaching community to be invited
- Provides a visual and accessible means of sharing the research findings



Dissemination Plan

Conference Paper - WA Teaching and Learning Forum, Notre Dame University (2027)

- Initial findings of best practice for teaching CaLD learners in the WA context

Conference Paper - Australian Association for Research in Education (2028)

- Share methodology utilised in their study within the qualitative education research context

The Qualitative Report Journal (International) Joint paper with supervisors (2030 or before)

- Share methodology utilised in their study within the qualitative education research context



Atlas (2024)

Original oil painting by Tanya Carcione created in conjunction with this Ph.D. exegesis

Timeline and Completion Plan

Radio Silence (2023)

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conjunction with this Ph.D. exegesis



