**[Kathryn Hendy-Ekers]:** Hello, my name is Kathryn Hendy-Ekers and I'm the curriculum manager for Visual Arts, Media and Visual Communication Design at the Victorian Curriculum and Assessment Authority. The VCAA has developed a series of on-demand videos for teachers of Media, Visual Communication Design and the Visual Arts. With a focus on how to teach and assess study in 2021. This video is related to assessing the School-assessed Task for Unit 3.

Firstly, I'd like to acknowledge the traditional owners of the land where we're presenting from, the Wurundjeri people, and pay my respect to their elders, past, present and emerging.

I'd like to introduce you to Renee Paxton, who is the State Reviewer for Media, who will be presenting with me today. And I'll hand it over to Renee to give you the presentation. Thanks, Renee.

**[Renee Paxton]:** Thanks, Kathy. Okay, so today we're going to be talking about how we assess the School-assessed Task. And we're just going to focus today on the Unit 3 sections of the task. So this is the most important document you're ever going to see. This is the Administrative information for School-based Assessment. Now, this is on the study design page. There is a new one released every year, so it's really, really important that you have the up-to-date access for that as things do change, obviously, in 2020, we had some COVID changes. So 2021, it's really important that we have the up-to-date version of this. This talks you through the School-assessed Task and it also is what contains the authentication record form and also the Criterion for assessing the School-assessed Task. So if we're looking at the School-assessed Task, this runs over Unit 3 and also Unit 4. And it's important to understand what Criterion belong in Unit 3 and what Criterion belong in Unit 4.

So Unit 3 is Outcome 2 and Outcome 3, and Unit 4 is Outcome 1 only. So when students have finished Outcome 2, they should be able to research aspects of their chosen Media form. They are experimenting with Media technologies, and they are also able to go through Media Production Processes to inform and document a Media Product of their choosing. At the end of Unit 3 Outcome 3, the student should be able to develop and document a Media Production Design in a selected Media form for a specific audience of their choosing as well. And in Unit 4, this is actually the production where students are able to produce, refine and resolve their Media product that they began in Unit 3.

So this School-assessed Task, it's 40% of the Study Score. And we start that in Unit 3, as I said before, and then it's been completed in Unit 4. So the SAT has got 3 components. Outcome 2 is Criterion 1 and 2. Outcome 3 is Criterion 3 and 4. And Outcome 1 of Unit 4 is Criterion 5 to 10.

So let's have a look at Outcome 2. This is the nature of the task. So this is we're looking at Media Production development. So at the end of this Unit, as I said before, students are going to be researching their particular Media form that they've chosen. They'll experiment with technologies and applications, and they will be going through Media Production Process to inform and document that design of a Media Production.

So there's two parts of this Outcome. There's the research portfolio and there are production experiments. So each are reflecting Criterion 1 and Criterion 2. So the scope of the task, let's really break this down. A research portfolio is an investigation and an exploration of works that have come before, from artists and producers that have come before them. So students can investigate and research narrative, genre, style, codes and conventions, characteristics of things like photography, film, print and even maybe something more modern like Instagram posts. This exploration needs to link with the student's idea for their SAT, and the student needs to go through this by explaining, analysing and annotating these examples. It's not just a mood board or a Pinterest of a collection of inspirational images. It needs to be in more detail than that.

The production experiments are the second part of this Outcome. Students need to explore the use of different technologies, equipment, materials and processes relating to their Media form. This tasks is to help students iron out any kinds of problems or techniques that they may need to work on before doing their products. These experiments are just that, they are experiments. They don't have to be pretty. These are have ways that students are going to explore and evaluate different types of techniques to inform their future work. Each experiment needs to be documented and evaluated. There's a minimum of 2 experiments for this task, and students are absolutely welcome to keep experimenting and testing until they get a result they want. And they can do as many of these as they like.

Let's have a look at the nature of the task for Outcome 3. We've got the Media Production Design. So when students have finished this Area of study, they should have been able to develop and document a design for their Media Product in a selected Media form and for a very specific audience. So this is what many people in the past have referred as a folio, but this is really the blueprint and all of that planning that goes into the students making their product.

So look at the scope of the task. It is the Production Design plan for a specific Media Product, including all of these things. Written and planning documents, such as detailing what their intention is for their product? Who their audience is? Explaining how they'll use the relevant codes and conventions to create engaging narratives for their product. Students will then explain how to do this in writing, as well as visual documentation, such as mock-up or storyboards. Students also need to make sure that they document production roles, tasks and timelines for this product.

Let's continue with a bit more of the scope of the task. This blueprint is what students are going to make, that they follow along for their products that they're going to create in Unit 4. All of these outcomes are linked together and they need to inform each other. This is quite a large task, so I would recommend guiding students through, giving them time to complete this in small sections. Things like scripts have got many iterations, many edits. Mock-up and storyboards are time-consuming, but it's industry practice. And students are able to completely plan out and organise themselves for their product. The more organisation, the less that could go wrong. Things do go wrong though, and they will, but more and more planning and meticulous planning of the Media Production Design, can be really beneficial for students, so they can try their very hardest, to successfully realise those products.

So let's have a look at the Criterion now. This is what the students are being assessed on. So again, all of this information is from the VCE Administrative information for school-assessed assessments. And these is on the Media page on VCAA website. So this is the Criterion, Criterion 1, which relates to the research portfolio. Using the box at the bottom as evidence, I think, is really handy and it's a good way that students can understand exactly what the requirements are and what they need to do. Students need to have access to these Criterion, so that they know what they're doing and they know what they need to achieve to get the best grades. So this is looking at research, documentation and evaluation of the relevant aspects of a Media form, to inform the design of their Media Product. Obviously, we want to try and get students to get the nines and 10s. So we want to make sure that this is with analysis, rather than just describing. So really getting students to delve quite deeply into these Criterion.

So here's a couple of examples that I've got for you here of really exploring elements and codes and conventions, like lighting for a music video and some camera techniques on the right-hand side for a sports magazine. The images that are provided to make sure they're being referenced, including the sources of those images. And any of that written work needs to be a really sophisticated analysis of those sources. As I said before, it's not a mood board. It's not just a pretty collection of images. This is where we want students to say, I like this technique. I'd love to be able to do something like this. And this is why I like it. I think that's really important, to bring that back to the students to explain I would like to achieve something like this because why.

**[Kathryn Hendy-Ekers]:** And Renee, it's also really important, we'll touch on this in another video, that the student is actually referencing their images. So you can see on the analysis of the codes there, that the student has actually written the source of those images, and where they found them from. So we will talk about that later, but that is also important as well.

**[Renee Paxton]:** Absolutely.

**[Kathryn Hendy-Ekers]:** The next Criteria, particularly with the evidence, have a look at the key knowledge and skills in the study design because that evidence has been taken from those key knowledge and skills. And as Renee said, you look at that evidence and then assess the level of evidence. So for this one, which is relating to the production exercises, which Renee can talk about further, you can see to experimentation and documentation of the use of relevant Media equipment, technologies and processes to inform the design of a Media Production. And then you have the list down there, and then the level of achievement the students are doing for that.

**[Renee Paxton]:** Absolutely, so as Kathy said, Criterion 2 is referring just to those production experiments. So it's really getting students to experiment with particular equipment or technologies or types of processes. Like testing, this is kind of the science of Media. They're testing and they're refining those ideas. They're ironing out any of those problems that you might experience if they were just to go off and make a film. We don't want that to happen. We want them to have everything sorted so they know exactly what they're going to do. So this is a great opportunity for students to test a particular technique that they maybe want to achieve and they don't know how to do it. These are the time they can kind of teach themselves how to do that and figure out really good ways to do so. So that's fantastic, we want them to document, we want them to evaluate and, of course, we always want them to use that appropriate Media language.

So here's a couple of experiments here. This is an editing experiment. And it's got some screenshots from some tutorials, which is fantastic. And getting students, again, to include the source of those tutorials. They're explaining where they actually got them from, they're explaining their intention, what they want to experiment with. Essentially, it's like an aim in science. So looking at an intention. What do they hope to achieve here? How are they going to go and do it? What kind of equipment they're going to use and that methodology. And once they've completed that experiment and actually been able to meet the task, meet their intention, they need to evaluate that product.

So here's a good little example. This is a video editing product. So obviously, the student will be handing in to you a video file, but there's also that documentation that needs to come in with that as well. So this is what that Criterion is having a look at.

Let's move on to Criterion 3. Now, Criterion 3 actually breaks up the Media Production Design into sort of 2 sort of separate little moments. It's looking at the intention and the audience and the narrative. So this is students being able to document that specified intention, who their audience is and what their narrative is for their proposed product in their selected Media form. Again, we really want to describe and articulate this. We want someone that doesn't study Media, who doesn't know what they're talking about, to be able to understand what their intention is for their products, who their audience is and what is the story.

So again, using that evidence, which we know is coming from those key, knowledge and key skills, and really making sure that students are covering all of this. We're really documenting that. There should be, I would suggest having a section in a student's design plan even with headings and titles, intention, getting students to present it in that way. Narrative, audience, and looking at those in those separate ways. I think that just helps students break things up a little bit and it's not just a massive, consuming, terrifying thing.

So here's an example of an audience statement. It's pretty beefy, it's pretty chunky. This student was incredibly specific about their audience. I think the more specific about audience, the better, and the more the product can be created to really cater for that particular audience. It's good to analyse and discuss who that audience is, where they are, what their likes and dislikes are. I even ask my students to talk about other films that they might enjoy or music they might like, even fashion sense, to really understand who that product is being made for. And I think, thinking about an age demographic is really important because not every 12-year-old and 22-year-old are interested in the same thing. So I always say that my students, and they seem to get that, which is good.

Let's have a look at Criterion 4. So this is that second part of the Criterion that's going to be associated with that production design. So this is assessing the next part. It's looking at the documentation regarding the role, the tasks and timelines, as well as the written and planning of visual documentation, which is outlining all of the student's plans for this product. So we want to look at a really strong description that documents the production and post-production roles. Who's helping them? If they've got someone helping them with lighting, that should be mentioned in here. They need to explain how they using appropriate codes and conventions. They need to have visual representations of communication. They need to have a look at what kind of things, again, this is the blueprint. We really want to make that clear. All of these, the written documentation and the visual representations of planning, are all in there.

And essentially, if this Criterion is done well, students just need to follow their own lead here. So I think that this is a really quite large and time consuming, and this is definitely something we want to guide students through part by part, rather than this massive sort of overwhelming task at hand. Again, we're using that evidence at the bottom there to really make sure that students are hitting the mark and covering all of this Criterion.

Here's a couple of cute examples here. We've got some storyboarding. Again, you don't have to be the most amazing artist ever. It just needs to be clear. So making sure that we've got storyboarding. Things that are explaining what's happening in the shot. We've got camera angles, and shot types listed. The kinds of sounds that you might have, are really effective so a student can literally follow this shot-by-shot when they're out there in their production stage in Unit 4. I've got a copy of a, a little page of a script there, which is industry formatting and industry style, which is great to get students into practice with. And that, you know, that might go through multiple iterations and edits. And that's a really great to have a proper script format there. So there are the Criterion for Unit 3. And I think it's really important that we see them as not this whole big thing. It is just these few Criterion that is for Unit 3.

Now, the due dates are going to be due on the 11th of June. So they must be graded into VASS by then. So a few frequently asked questions that we get about the SATs are, does the Media Production Design need to be a physical folio in A4 and A3? Up to you. Doesn't have to be a physical folder, if you don't want it to be. It can be online, through even something like Google Docs is great, Google Slides. Anything where you can give them annotations, give them some feedback. Obviously, with COVID, a lot of people went digital last year, and that was a really handy tool to have, but you can absolutely use a physical folio. I would actually recommend something with pockets, rather than a visual diary, because students will be changing things up along the way.

Can these tasks be broken up throughout Unit 3? Yes, absolutely. Don't have say, here, give me a medium production design. I would give them separate due dates along the way just to make sure that they're on track, we're authenticating that work and students are not being overwhelmed by anything here.

Speaking of authentication, do I have to authenticate this work? Absolutely, yes, you do, because they could have their very smart friend who did Media five years ago doing it all for them. We don't want that. We want to have students working on these things in class and also showing evidence that this is the student's work. While we're authenticating, we're providing feedback for our students as well, so they can improve on their work and we can prove that is also them doing the work.

**[Kathryn Hendy-Ekers]:** We have another video about authentication and administration that will have some specific examples in it that people are more than welcome to watch.

**[Renee Paxton]:** Yes, absolutely. And as I said before, Criteria is due in before Friday, the 11th of June. Your VASS coordinator at your school will probably give you a little slip in your pigeonhole and you'll have to put in the grading of the Criterion in there. And we answered that one before, can each of these tasks be split up? Yes, absolutely, and I think you absolutely should. So that's all for me in terms of Unit 3 for the SAT.

**[Kathryn Hendy-Ekers]:** So if you have any further questions, please do not hesitate to email me. As we've said in other videos, we are running a webinar with a Q&A with Renee and myself later on in March. So you might want to save up some of those questions and attend that webinar online. So thank you very much for watching today. I hope the information has been helpful. And thank you to Renee for her excellent presentation.

**[Renee Paxton]:** Thanks, Kathy, and good luck, everyone. All the best.

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