**[Kathryn Hendy-Ekers]:** Hello, my name is Kathryn Hendy-Ekers and I'm the curriculum Manager for the 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 assist the study in 2021. This video is related to developing the School-assessed Task.

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 of VCE Media, who will be presenting with me today.

So I will start to run through the presentation and just discuss at the start, the assessment principles for the VCE before I hand it over to Renee. So the assessment is an integral part of teaching and learning at senior secondary level. So the principles identify the opportunity for further learning.

Describe student achievement. Articulate and maintain standards. And provide the basis for award of a certificate. They’re also very integral to demonstrating or students demonstrating the achievement of an outcome or set of outcomes. And they assist teachers to place judgment and report on students levels of achievement for school-based assessments.

So the School-assessed Task we're talking about is part of school-based assessment. There are four VCE assessment principles, VCE assessment is valid, equitable, balanced and efficient. So in the School-assessed Task, we do provide you with the assessment criteria that will help you develop the task and also naturally assess it. So these assessment principles are taken into consideration when the assessment criteria is developed.

So the first principle of valid assessment is relating to the timeline and teaching the School-assessed Tasks. So to all, to have valid assessment for the students your task must be fair and reasonable for the students within a given timeframe. So you really do need to consider the timeframe that you are giving the task to the students in.And you're giving the students the conditions for what they how they're going to do complete the task. And most importantly, their assessment criteria for the task. And that assessment criteria we will discuss further, really does need to be unpacked for the students.

he assessment should also be equitable. So you need to design the task, the School-assessed Task, so all the learning information you give to students that they understand it. So no student is privileged or disadvantaged or excluded based on gender, cultural linguistic backgrounds, physical disability socioeconomic status, or geographical location. So particularly in Media with a School-assessed Task you must really consider the media forms your students are working in and how they're working with those media forms, so they are equitable. So how you deliver and teach that task must be under the same conditions for all students.

Next it should be balanced. So the way you structure the tasks throughout the Unit 3 and Unit 4 should be balanced. So the students are able to demonstrate their level of achievement for the key knowledge and skills. They've had the assessment criteria unpacked for them, so they understand how they can achieve the best for them in terms of their achievement and their assessment. And how you have addressed most importantly the key knowledge and key skills and outcomes in the task.

The task also needs to be efficient. So you really need to think about when you were observed and authenticate student work. And those observations and the authentication or the feedback you give students will not conduct undue stress for them. So you do and, in a subject like Media really have to consider the Outcome 1 as well which is the written outcome, the coursework task as well as Outcome 2 and 3, which are related to the School-assessed Task. We have online a series of presentations for teachers, with teachers, practicing teachers, talking about school-based assessment. So they might be handy if you wanted to click on that link to have a look at it.

So for units three and four for the School-assessed Task. We do issue each year Administrative information which is updated each year. So it involves having the scope and nature of the task, the assessment criteria, and all the authentication information and an Authentication Record Form. So there is also naturally, information in the Study design about the task. So for example, you can see here, this is page 28 of the Media Study design that has the three outcomes related to the School-assessed Task and the related assessment tasks that are needed for the task.

So for Outcome 2 in Unit 3 you're doing a research portfolio, a series of Production Exercises, and then in Outcome 3, the Production Design plan. And in Unit 4 Outcome 1 is the Media Production itself. And on the right of the screen there you can see a copy of the front page of the Administrative information. That information is available on the school Study design page for Media.

So you as the individual teacher need to develop an administration and school assessment programme for your students and monitor your student progress throughout the task. And most importantly, provide them feedback about their performance and their progress in the task. You need to assess them to determine if they've satisfactorily completed the task or they may need to submit additional work. At present there is no pass or fail in VCE but individual schools do have a policy for a redemption or completion of outcomes.

So just quickly there, the four steps you must consider authentication. The tasks should be completed mainly within school time. You need to elicit a spread of results throughout your class. And the assessment and the way you're delivering the tasks must be consistent for all students.

So what you've got to consider when you're developing a School-assessed Task of material. Who your students are? What really unpack that outcome? When you're going to time the activities for the task? So School-assessed Task do go over an extended period of time.

So when you're going to authenticate and observe the work and take the work in for assessment and how your students are going to work through the task. So it's very important you provide a written information to the students about the task. So at the start of the year, so in these couple of weeks. So what they are expected to do. The conditions of the task. When you're going to authenticate it. How are you going to provide feedback to them? And of course, the criteria that they will be assessed against.

Okay, I'm going to hand it over to Renee now. Who is going to talk through the task and the intentions of the task.

**[Renee Paxton]:** Thanks, great, thanks Kathryn.

Here, on the screen, there is a bit of a sample of that, some information that you can provide to students and this is an example of the Production Experiments. So what I've done with my students is actually broken down that intention. I kind of gone through a step by step of how to actually write that intention. Just make it a little bit more accessible to students but exactly what is actually required so they can do their basic work. A lot of students responded that it is on very overwhelming because of the language that's being used. And this is a really great way that you can give them written information that will help them figure out exactly what they need to do.

I've also got here a timeline, for example if it's certainly not something that you necessarily have to do, but it's suggested to follow. I started working on my SAT with my students in the head start programme which we do at the end of the previous year. We usually have a week two weeks time to do that. And so I actually ask my students then to begin some of the initial brainstorming and work for the SAT.

As we go forward, I'll look at week one and when we come back and I'm hoping that my students have had a really good think over the holidays and got a few ideas up their sleeves for their SAT. Deciding on what media form they want to work in and also some ideas in terms of narratives. During this time I will meet with my students and give them some feedback on their ideas. I kind of guide them to something that I think is achievable for my students. As we work throughout narrative I'll still be sort of working on the SAT in the background.

A lot of people like to do differently to me and that's totally okay. But this is just kind of how I do it. I get my students to do a little pitch to the class to get a little bit more feedback from the class and also from myself. And that really helps them to discuss, and even when they're saying that out loud some of them realise "Oh well, actually I don't know if it was as good as I thought." So this gives them an opportunity to get feedback from their peers and also from their teacher, which is great.

Towards the end of the term, I will be meeting with my students individually to really talk about their concept and really kind of secure and concrete down their idea for what they want to do. I'll then do my narrative and ideology SAC, and then we will straight away begin that research portfolio. And this is where I would recommend students really need to have their ideas for the SAT pretty much locked in.

And then they need to start researching, Where do they getting inspired? Where are they? What are they interested in? What kind of directions will artists are they interested in? And that's their research portfolio. I will carry that on to term two and then we'll still be working on that. And during that time, I'll be giving them feedback for their narrative and ideology SAC and also the progress on that research portfolio.

At that time that's when I'll start my first round of authentication observation and that's what I'll be filling out, and I'll show you a little bit later, what that looks like. As we go through those Production Experiments, I will meet with my students every week, every cycle, even and give them feedback and progress. Not only to make sure they're on track, but just to make sure that they are really meeting that criterion.

Then we'll start sort of the middle of term two working on that Production Design looking at intention, audience and narrative, and I'll do some more authentication with them at that time. Again, it really helps them stay on track. Towards the end of the term and I would say we are authenticating along the way with giving feedback to students. As I worked through that Production Design, to really come up with that blueprint for their SAT.

So that's a little bit of an example of the kind of feedback and authentication timeline that I'd be looking at with my students. Something that worth knowing is that there are a lot of commercially produced guides out there for you, which is great and they can be really handy, and they can be something that you could definitely look towards but you need to make sure that you're adapting them, and making them unique to your students and your school.

So always check that any of that material is actually appropriate and that all the key knowledge and skills are included for that outcome. And that your able to assess them accordingly. If your responsibility as a teacher to make sure that each commercially produced task is compliant with the VCAA requirements and then you can ensure authentication of student work. Really important.

Having a look at the advice for teachers, this is a great place to go to if you're ever stuck. The Advice for teachers is fantastic, there's some really good advice there for the construction and then delivery of the School-assessed Task as well as well as some SACs as well. And there's some really good general advice that it will help you guide your wide through it especially if it's new to you.

As we're moving through, this is the Study design part where we start talking about the School-assessed Task. So as Kathy said before, we're running through Unit 3 and Unit 4 with the School-assessed Task looking at Outcome 2 and 3 for Unit 3 and Outcome 1 for Unit 4. As we're working through that, we need to make sure that we're covering all of this it's really, really important.

So this is looking at that development Area of Study 2, Outcome 2 is the development. And this is all of that pre-work that students will be doing. This is where they are testing things, experimenting things and researching, and coming up with ideas of how they're actually going to develop. They're investigating aspects of their particular media form. And that's going to help them really develop their understanding and their knowledge of narrative, genre, style, codes and convention, those kinds of things.

So if we have a look under these areas of the Study design we see our good old friends our key knowledge and key skills and they are the 'be all and end all.' So this is really important that we make sure that we are covering all these with our students not only do we need to do this for the requirements of the coursework but we also need to do this because these are all assessable on the end-of-year exam.

So it is important that we cover all of these and making sure that our assessments and the way that we guide our students through those assessments covers the key knowledge and key skills.

**[Kathryn Hendy-Ekers]:** And also Renee what you will see is when you really put the assessment criteria next to these, you'll see the relationship between the assessment criteria and those key knowledge and skills, and particularly in the key skills those words, like 'explore', 'develop', 'apply' are really, really relevant to helping your students understand what the assessment criteria are. Thank you.

**[Renee Paxton]:** Absolutely, think of them in a relationship with each other, very connected. So we've got our cross-study specifications which are also really important. Students need to know and you and all of your staff need to know these things. They are on page nine of the study design. And they are really, really crucial to understanding of how we would run the SAT and how we run the curriculum in general.

So we're looking at 'What is a media narrative?' All of these are on page nine of the study design and these are really definitions, for what we decided is what a narrative is. We've got our codes and our conventions following along on page 10, what they all mean because these terms and this terminologies, what's being assessed but it's also within the criteria, so we need to make sure that we're all onto that.

We also have what our Media Production Processes is. And I think that the SAT really nicely brings us through that development Pre-production, Production, Post-production and Distribution stages altogether which is great. So we need to know that our students understand, and we want to encourage this in our conversations in class, as well as throughout assessment, that we are using Media language throughout that. So those cross-study specifications are a fantastic place to go for all of that information. If you're ever stuck that's a great place for your students to have.

So here's some samples about how you might want to provide some information to students. There's lots of different ways you can do this, a lot of people would use their learning management systems to do such a thing, which is absolutely fantastic. Giving them digital resources, print out all those sorts of things, but we really need to break down the key knowledge and the key skills for students. So student teachers can create worksheets, or slide, even a booklet. A lot of schools do a SAT booklet which is fantastic that assist students breaking down the enormity of a school-assessed task.This really ensures that students can actually respond to the key knowledge and key skills successfully and meet the criterion.

So the following slides, I'm going to show you a couple. We've got information that you could give about codes and convention. We can look at narratives. Explanation of what genres and styles are. Looking at research to inform the Media Production. How they would record, document or evaluate research. How we go through the Production Experiments and then how we evaluate them. So there's a lot of work there and we really can't afford to not break them down.

So here's a little way you could potentially break down Production Experiments like that. It's really asking the students "What do you actually need to do here?" "What is my task?" "What do I need to do?" "How do I write an intention?" Maybe even giving them examples of you might have student work that's been really good in the past.

Giving them an example of a good intention. Showing students how to document the experiments and how to evaluate and reflect on your work. I like to write the leading questions for my students just to get them thinking, that could be a way to go about that.

Getting them to think about narrative. I asked them, what is your narrative? What is your story? You think about how do you explain the plot? What is that basic sequence of events that actually propelled that story for you? Who are the characters? Who are they? What are their names? What do they wear? What are their motivations? How do they transform or change throughout the narrative? Whose point of view is the narrative from? How do you think your audience can understand that narrative? How can students just think that it's not just about writing the story but really leading them in and helping them out with the nitty gritty of the narrative is a really nice way to show that. And I often show my students previous work that I thought was pretty cool. And I find that students find in that area that's very helpful.

How to approach genre and style. Again, what is their personal style? How is their product going to be unique? What kinds of codes and conventions are they going to be using from existing genres? Or are they going to flip the switch and how are they going to do that? So I'll put some examples that again with a leading question and examples of student work. So that is Area of Study 2.

Now it's Area of Study 3 and that's the Production Design the Media Production Design a lot of people used to call that the folio. We don't want to use that word anymore but that's what we're talking about. We're talking about a collection or a plan, it's the blueprint. This is the blueprint for what they're going to make.

So they are essentially setting out their entire task as planned out as they can and particular as they possibly can be to ensure that it goes as smooth sailing as we possibly can. While they considering things like audience engagement they're doing things like storyboard, they're doing things like mock up, they're writing script, they're thinking about their intentions and who their audience is. And they're really being detailed in their articulation of this kind of writing. A good folio sets them up for some very successful SAT work I think.

So in developing a School-assessed Task, we need to make sure that the students' Media Production Design fits in to these parameters. So they can only do a film or a video Production that is three to 10 minutes, so no shorter no longer. Same thing with an animated Production is a maximum of 10 there is no minimum but both of these include credit sequences. Students can choose to do radio or audio with a minimum of eight minutes in length with no maximum. Digital or analogue photography presentations, with a 10 original source images that need to be shot, processed and edited by the students. Traditional print Production so it's something like a magazine series of posters, things like that. A minimum of eight pages that are produced and edited by the students. Or they can do a digital and/or online kind of production that demonstrate some sort of comparable complexity that is consistent with the other media forms.

And that's the way you want to make sure that equity is with your students. And that's really going to be guided by you, while the same goes with the convergence or hybridised Media Production that incorporate, it could incorporate a range of different media forms, but it's going to be consistent with the duration for the listed up above.

So looking at Outcome 3, and really sort of breaking that down again. We've got these key knowledge and key skills. Students are going to be documenting. They're going to be breaking down the method, how are they actually going to go about putting this together? Remember this is the blueprint for their products. So these needs to be quite detailed, and I'd say, if you were going through with digital, or online, or in a physical folio book actually looking through their work you should know exactly what is covered after reading that.And I'd say by the end of this, that match, that connection between the two is what they should come up with in this area. and what they ended up with you should be able to follow the long shot or oshort shot photos and footage.

So I've got a couple of student examples here to show you just a couple of intentions that I felt were quite good. They don't have to be long and I'd say the shorter the better it gets to the point, What are you making? Why are you doing this? And I think that's really important to think about What is it? What media form is it? Thinking about codes and conventions, thinking about the genre, thinking about how long it might go for. And that little bit about who they're really making it for. So I think short and sweet and getting to the point with intention is definitely the best way to go.

I think audience is something that should be a little bit bigger. I think the audience section is something that really needs to be explored. A lot of my students will really get into even things like their fashion sense, films and like music, they might listen to, where they shop, where they hanging out, are they, you know city kids are like country kids, all those kinds of things in terms of their audience has been really, really relevant. So I get my students to really flesh out that audience statement. I think it is very beneficial for them.

Here is an example here of some visual planning documents so they could be storyboards, they could be mock up. They most certainly don't have to be drawn. A lot of students really freak out with drawing and that's absolutely fine. They need to be simple and clear that's all students who might do photographs just like really simple photos on their phones and use them as a storyboard or a mock up. That's absolutely fine as well as only as you can see that being planned out.

Okay, here's some nice examples of some recent planning documents. One is for print and one is for a film. We've got places as they going in terms of locations and settings, and they're explaining and really analysing, why are they using these? What is the point of this? How is this going to enhance my work? Same understanding with things like typography or font choices. Just considering why they've chosen that particular font and why they would do that? What is the point of it? They haven't just chosen, the first thing that came up there is a reason, there is style. There is an aesthetic and a design purpose behind that. They really often ask students to reflect and sort of bulk that out and explain they're decisions is really important.

Here's the more documentation for more written documentation, its nice to put some images in sometimes, especially if things are out to be explained, like lighting is a great one to put the images in for, to actually show exactly what the student is talking about. So you might talk about in a print article on the left, what kind of things they would like to have on each page of the magazine. And then I'll have them write we've got some explanations about liking and they've done some sort of little test shoots at home to show what they would like that to look like, which is fantastic. So those kinds of things really mapped out in this work. It's quite a chunky document, and I think the more detail this, the more set up that student is going to be and more comfortable to actually go out there and start Unit 4, Outcome 1, and really start that Production phase.

So let's have a look at Unit 4, this is the production. So we can't start filming or anything like that until the schools starts Unit 4. It's really important that we remember that because we are trying to be fair and equitable at least is what the rest of the State is doing. So we need to make sure that we are not giving anyone any kind of advantage here.

**[Kathryn Hendy-Ekers]:** It's really important to Renee within your class that you will have students doing different media forms. So you've got to consider if they're doing animations they need to start. Do the planning like film students and start their Production at the same time. So because it is you are assessing your students as a cohort.

**[Renee Paxton]:** Absolutely. So this is about the Media Production. We're entering into the Production, Post-production and Distribution stages of a Media Product which is obviously that kind of natural progression moving through the initial planning stages and the research and experimentation, and really moving forward to actually getting these things made. This is a really exciting part for students too.

So looking at Outcome 1, looking at the key knowledge and key skills we're looking here at refining, realising, and resolving a Media Product. It's the progression of that resolution of ideas, concepts and techniques that we started then in Unit 3. And we're documenting all of that for Unit 4 and really sealing this off and finalising that product, which is very exciting. So things that we need to look at for Unit 4 is how students are using equipment materials technologies in Production and Post-production. Looking at how those Media codes and conventions are actually working in their Production. Looking at reflection and feedback to refine the Production. And also looking at that documentation of the development, refinements and the resolution of their Production.

What about here is a student examples of some Production notes, there's so many different ways that you can go about this. And I think it really depends on the students. I know lots of students like to document, with photos which is really cute. And it's a really fun, a kind of a nice way to remember things, and then just annotating them. Again with authentication so this helps us understand, "Okay this student actually really did do this." Because there's a lot of things that we see is only part of this work. That we can't possibly be with the students 24/7.

Their Production notes are incredibly important to understand how they have gone through that process of Production . And they've documented that appropriately. They can do it with photos, they can do it as a big sort of slab of text like that. They could do it in journal entries or in a table or something like that. But it's really important that students are appropriately documenting their Production Process.

Next, I've got a couple of examples of how students can gain feedback from their peers and also their teachers. A lot of students like graphs and like statistics and things like that. So asking really leading questions using something like Google Forms is fantastic. I know a lot of students have used like a private sort of Instagram story, where they will mark, you know photo A or photo B, and actually get people to vote on that, screen shot that, and include that and annotate that, I think that's fantastic. You might sit down with a friend and get them to really give you their feedback as they go along.

But getting examples of feedback is great to show students like this. I think it's a really good thing to have multiple ways that students are getting official feedback on. Like a little text reading with my students a few times during these period. It could be just to show the opening theme, and I want to get a bit of feedback. Maybe it's about the mood. Maybe it's about the colour grading. Maybe it's about the music. Maybe it's the front page of a magazine and just asking them small things along the way.

And then when we really, really get to the nitty gritty getting them to show a rough cut of their entire films or every page of their magazine as they think pretty much done, to get some of that feedback but it's also important to reflect on that feedback. So it's not just about getting the numbers and chucking them in. It's really interesting for them to consider what that feedback is that they've been given and that's going to help enhance their work and that's going to help them refine their product. And I think that feedback is really, really helpful especially from their peers because they're very honest.

So he's another couple of examples, bit of pie graph a couple of charts, things like that, that new students like a pictorial that they can really talk to and analyse. And I think that's quite handy for students and they are just on Google Forms and they are really, really handy.

**[Kathryn Hendy-Ekers]:** So that brings us to the end of our little presentation for developing the SAT. So thank you very much, Renee, for that information. I'm sure teachers would find that really valuable. So I'd like to thank you for watching today, and I hope that that information has been helpful. What we're going to do in March is run a Q&A webinar. So you'll be able to watch these videos and then at a time that you'll be able to subscribe to Renee and I will be online and be able to answer any of the questions from this video or the other videos that we're presenting. So thanks again very much for watching today. And thank you to Renee.

**[Renee Paxton]:** Thanks so much, good luck everybody.

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