**Kathryn Hendy-Ekers** – Hello, and welcome to the School-assessed Task professional videos for VCE Visual Communication Design. My name is Kathryn Hendy-Ekers, and I'm the Curriculum Manager for Visual Arts and Visual Communication Design and Media. With me, I have Natalie Dunne, who is the State Reviewer for Visual Communication Design.

This video is one of two. The first one was about assessing the School-assessed Task for Unit 3. This one is for assessing the task for Unit 4. There are two other videos related to the School-assessed Task. One for developing the School-assessed Task, and one with the necessary administration information. They are both available on the VCAA webpage.

So the first thing you need to do, you've gone through Unit 3 with a School-assessed Task, you're moving on to Unit 4, and you will have heard from the start of the year the administration information for school-based assessment, which you get from the VCE Visual Arts, Visual Communication Design webpage. So you've downloaded that document, you've been through the scope and nature and assessment of Unit 3, and you're now moving onto Unit 4.

So just to remind you just in case you've picked this video up for unit four and not seen Unit 3, the Unit 3 Outcome 3 is about developing design thinking in preparing a brief with two communication needs for a client, undertaking research and generating a range of ideas relevant to the brief. The two outcomes associated with Unit 4 and the study design are Outcome 1 and Outcome 2.

So you will be starting with this one. The students 'should be able to develop distinctly different concepts for each communication need'. So they've developed those in Unit 3 and visualise some examples and devise a pitch to present concepts to an audience, evaluating the extent to which these concepts meet the requirement of the brief.

The second outcome is that the students 'should be able to produce those final visual communication presentations for each communication need that satisfy the requirements of the brief.' So, as we know, there are three components, and you will have already assessed Unit 3 Outcome 1 Criteria 1-3, You're moving onto Unit 4 Outcome 1, so Criteria 4-7, and Unit 4 Outcome 2, Criteria 8-10.

Here's the assessment sheets. So you can use that with your students. You will be entering the scores from this into VCE for Unit 4. You've already done that for Unit 3, so it's fairly straightforward. You can see there are five levels for each criterion and with a mark range of two marks for each. So within those mark ranges, you do need to establish where your students will be sitting. So the nature of the task is that the students need to produce a design process and design thinking strategies. They must use manual and digital methods, media, materials, design elements, design principles, and presentation formats.

So they're all listed in the study design, but there are further definitions in the Advice for teachers on the study design page. The students need to develop and refine concepts, they must construct and present a pitch to the audience, and they must show the preferred concepts for each communication need. So, as you can see, the nature of the task is two distinct final presentations in two separate presentation formats. So Natalie, that talks about they may have working on, as we know, we have three communication design fields, so they may be producing one presentation in one communication design field, and then another presentation in a different field. Is that correct?

**Natalie Dunne** – They can, or they can be working in one field, although they've just got to be mindful they can't do two posters. So they should be doing a poster and maybe surface graphics or packaging net as their other presentation. But it is a good idea to encourage students to look at two different presentation or two different fields to develop those presentations just to make sure that they are doing presentation formats differently.

**Kathryn Hendy-Ekers** – Thanks, Natalie. And then the methods. So the methods are provided, as I've said, in the advice for teachers. So it is really carefully outlined here. If there is no evidence that a specific method has been used in the design process, in the development refinement evaluation in Outcome 1, but it's used in Outcome 2, it should not be assumed that this method was used in Outcome 1.

So just be mindful of that. They may be developing their design in a different method in Outcome 1 to Outcome 2. So that's probably something that the students need to be aware of. Also with annotations, they can be handwritten or typed, but they should be done in real time. So they should demonstrate, reflect, and evaluate the following, an understanding of functional and aesthetic factors of design elements and design principles to support the development and refinement of design concepts, and they should support the evaluation of feedback on mock-ups, testing the suitability of design concepts, and the application of specific media and related materials by the students.

This is why it's really important always to read the scope and the nature of the task so you can understand and explain to your students, and these are the sort of things we do ask in audit that how you were explaining these things to your students. And that information is not just in the VCAA document and you're reading it out, it's actually been structured in a particular way. Now design thinking, there should be a hard copy of the design stages used for digital methods. It can be printed and scaled down. We are getting into a point, and we do understand it is school-based assessments, so you are assessing your students the best way you can with your students. I know there's been a lot of different approaches during remote learning over 2020 and 2021. Hopefully, we won't have as much moving forward, but just making sure that you have able to mark this progressive selection of design stages.

Often too, if students are doing a digital development of work, they don't have to show you every click of the button, but probably some evidence of the key stages. And you will see that quite a lot in folio as you see in Top Designs, which is probably the best place to see evidence of student work that has been assessed by schools. So the design thinking throughout the process should be documented as well, and students should be using critical, creative, and reflective thinking, And there should be examples of that design thinking at different stages of the process. There should also be some evidence of feedback. So whether it's audience feedback in surveys or interviews or thinking routines.

So if you go back to the previous video, you will actually see an example of a student doing a survey and looking at PMI, 'the plus, minus and interesting' with other students. Now, the pitch is a key area of Unit 4 as well. So there is a lot of information that we provide you about developing the pitch. So, the purpose is for the students to evaluate their concepts at the beginning of the refinement stage. So they might be testing those ideas by creating mock-ups.

They'll devise and deliver this pitch to test one concept for each communication need, and the mock-ups are created also during the refinement stage. So they're used, not only to test ideas, but to pitch to the audience. And students must show those mock-ups about the suitability of each concept for each presentation relevant to the brief. So they can do that orally, written, and visual material during the pitch. So we'll have a look at that criteria in a moment, and they should provide the evidence of feedback from the pitch in their folio and demonstrate the expansion of ideas. So it is cyclical, so they use that pitch.

They may have additional, bringing in additional research and information after the pitch. So the design process must be two separate design processes for each communication need. So then may, at the research stage in Unit 3, and the visualisation stage, only have one example, but they should have two separate design processes for Unit 4. So each communication need must have development work, and there must be evidence of new development work for the second communication need. They might not be equal quantities of work in terms of the design process or selected methods, but they should be two distinct examples. And we'll talk through that criteria in a moment. Making sure they're using the conventions.

So if they're doing environmental work and industrial design and typography in particular, they are looking at these technical drawing conventions. And those specifications are advised for the School-assessed Task, but are mandated in the written examination. And they were updated back in 2019 and published in 2019, and they will exist to 2024 at the moment. So moving into the criteria. So just to explain to you, again, you have the assessment criteria on the left hand side there, the evidence of what you're assessing down at the bottom. So that's related to the nature and the scope of the task, and then the levels of performance are up at the top. So the first one is the use of a range of methods, materials, and media to develop distinctly different design concepts for two communication needs. The evidence down the bottom.

You can see that the materials, methods, and media must be manual and digital, and they develop and refine concepts throughout the process. So there should be clear choices with annotations about the development and refinement of design concepts appropriate to the communication need. Those are shown in the application of materials, sorry, methods and media in documentation with annotations to develop and refine design concepts.

There must be used for two and three dimensional manual and digital drawing applications and convention. So all these words in visual communication design are very specific, and you need to go to the study design and make sure that you are covering all of these. And then they must demonstrate technical expertise in the application of materials, media, or methods, and the use of conventions in the selected design field during the development and refinement of concepts. So this criterion is about the whole design process and those two design processes. So you need to have a look at both design processes and make sure that the student is using materials, methods, and media.

So you can see the descriptors there to help you assess along the level. So moving up from a level 1 up to level 10. So if it's zero, there is nothing shown. So you would be either scoring zero if a student doesn't submit, it is an N/A. So you can see the annotations and the use of materials and methods are really clear here. So there is design processes relevant to the communication needs.

So really, you can see there are additional words there like expanding and experimenting at level 9 and 10. So, and there is a lot of words relating to synthesis of ideas also at level 10. So we'll have a look at some examples here that Natalie might just speak through. So we've got some examples here of students using different methods, materials, and media. So, Natalie, just want to talk through some of these?

**Natalie Dunne** – So when my students are writing the brief, when they're looking at constraints and considerations, I try to encourage them to think about a different direction for each presentation, for methods, materials, and media. So they might look at more printmaking and hands-on sort of tactile things for presentation one, and then presentation two, they might look at photography and digital based methods a little bit more.

So, they don't have to do that, but that supports them often to have a variety. So we're looking for a range of methods, and often if they're doing a range of, well, they're doing at least two concepts for each presentation, that I do try to encourage them to look at a different method for each concept as well so that that's really pushing them to play with a few more ideas in materials, media, or methods as well. So on the left here, you've got the student using lots of vegetables to do some printing.

Sort of in a monoprint style with some ink on the glass. And they were looking at that for surface graphics, their tea towels. And then for the logo development, they've looked at using wool, wrapping it around wire to create the type. And then they've got some lino print there that you can see, which they ended up using either watercolour stretch paper superimposing into that some, which you'll find some other images later. And then the one that I've included here, which is a really good example of manual and digital, sorry, 3D drawing in the criterion, it says use of two and three dimensional manual and digital drawing applications and conventions.

So a lot of students that are not doing environmental industrial design, teachers can often get a little bit overwhelmed at how they can get students or direct students to what to do for this. So it's really good if they look at typography and look at creating three dimensional type. This student has used isometric grid paper to do that, but I have students that do that creating characters for their logo. So it could be a bit of fun for them to really push their ideas at this stage.

**Kathryn Hendy-Ekers** – Great. And there are some other examples here. So we can see that they've used a screen printing technique for the background there. And you can see, also too, the really clear annotations where the student is talking about how they're going to use this particular method or material maybe to develop it further. Okay, Criterion 5 talks about design elements and design principles, and using a range of them to develop and refine design concepts relevant to the brief. So again, we're in that stage of the design process where we're talking about developmental refinement.

So again, it's the application of design elements and principles in the development and refinement, in mock-ups, and also to develop and refine ideas in two final presentations relevant to the brief and the audience, and also when they are making decisions about their final presentations and in their annotations. So you can see again in the descriptors that you can see moving up probably from the five and six that they're showing relevance to the communication need. And also at nine and 10, it's really talking about synthesising ideas. So that's where that difference is when you're looking at your students. So you can't just look at them and say, okay, they've done a really great job.

Really looking at how they've approached that particular criterion and descriptor. So here are some examples here of design elements and design principles that have been used. So you can see there's some examples of the use of shape being used in both concepts. So Natalie, do you just want to talk through those further for us?

**Natalie Dunne** – Yes. So this student on the left using shape, they were looking at creating an organic package for a cupcake, which you'll see a little bit later on. So they were looking at all different shapes for that packaging. You can see in the middle, they're sort of looking at the basic shape of the cupcake and how they could play with that.

With the one from the observation drawings that you saw earlier of the vegetables, this student has played with the surface graphic creating, taking aspects of that, like the top of the tomato to create patterns. So looking at line, point, shapes, so a lot of the elements there. You can see, they're playing with patterns for principles as well and cropping. So that's a really strong page of an example of pushing design ideas with design elements and principles. And then on the right, you can see they're using it for layout. So design elements and principles should be used to annotate, to explore possibilities, and to really refine and resolve presentation format.

**Kathryn Hendy-Ekers** – Fantastic. So, and this one too, is some great examples too where a student is playing around with presentation formats and compositions and different design elements and principles. So, we have some really great annotations there as well. Okay. Moving through to Criterion 6. So we're looking at the stages of the design process and design thinking to develop and refine a range of annotated design concepts relevant to the brief. So making sure, again, as we've said, the student is using two distinctly different design processes. They're applying creative, critical, and reflective thinking relevant to the brief.

So it's really important that you unpack these words with your students and translate them into information that your students understand. So the use of terminology and annotations, in particular, so that annotation is really showing the development and refinement of the design processes, and then legal and ethical obligations. So, as you can see, there are three sort of descriptors there for this particular criterion. It's the understanding of the stages of two separate design processes. Critical, creative, and reflective thinking is used. So you can see, higher up the scale, we're looking at contribute to the development and refinement of concepts for final presentations, and then analysing the choices throughout.

So there is some language there that is much higher up and showing much higher use up that scale. Okay, so for example, we have two design thinking examples here just to show development and refinement. So we have a SCAMPER there. So Natalie, do you just want to talk through these two and what point of the design process they were?

**Natalie Dunne** – So SCAMPER was when they were looking at developing the concept, and you can see that SCAMPER is substitute, combine, adapt, modify, put to another use, eliminate, and reverse. And they have done that through their exploration there. And then they're looking for POOCH at their actual packaging for the cupcake, where they're going to place their logo. So they're looking at different possibilities at the top or around all sides. And you can see that they're looking at the problem, the option, the outcome, and the choice. And that's a really good one at the refinement stage, so when you're really selecting which concept you're then going to resolve as a final.

**Kathryn Hendy-Ekers** – Thanks, Natalie. Now, moving on to Criterion 7, which is the actual pitch. So the students must devise and deliver a pitch to test concepts and their suitability, and evaluate their refined concept relevant to the brief and respond to feedback received. So if you go back to the slide where we talked about the nature and the scope of the task, you'll see that there. But there again, the evidence. So they must devise and deliver and oral pitch using visual and written material that reflects on the design concept for two presentations relevant to the brief.

So it must be early. It doesn't have to be done to a whole group of people. It could be done to you individually as a teacher and recorded so the student is getting some sort of feedback. Presentations of mock-ups that test the suitability of concepts for each communication need relevant to the brief. And design decisions are articulated using terminology and oral, written, and visual material, and design concepts are resolved in response to feedback.

So that pitch must be delivered, it must get feedback, and the students must respond to that feedback. So you can see, again, the descriptors particularly up at the top level. So when you're trying to really define which students are up at the top there and separate them a bit, you're looking at that the student is really reflecting on their design concepts and making it relevant to their brief, and they have considered the feedback. So the highest level students should be really synthesising that feedback and developing their concepts further. So here are some examples here. Do you just want to talk through this particular example, Natalie?

**Natalie Dunne** – Yes. So the students presented all of their presentations, but they had lots of components for presentation one and presentation two. So for presentation two, I've just included what they did for the pitch. So they presented this post that you can see in the middle. And then on the left, they've taken feedback, and they have documented that in the folio. And then at the bottom, they've done a reflection taking on board that feedback and how they're going to further refine that presentation. And with my students, in another presentation, I've gone into a bit more detail about this as well, they tend to use this as a bit of a, we tend to use this as a celebration where they really enjoy sharing their work and their mock-ups.

So even though we're all in the class together, often people working really, you know, in flow and not aware of what's happening fully with other people, so it's an opportunity for them to really explain their work. And even for me, there are some surprises sometimes, and I work so closely with them, but so lovely to hear what they're actually thinking, the things that they, the way they sell it. Some students that haven't done a lot of work research the pitch and do this amazing job of selling how fabulous it is and can go really well in this criterion with a folio that may have lacked on the areas. So, for some students, it can be a really good opportunity for them to sort of get idea of a career path that might suit them. And this is an important part of industry practise.

So it's a really good opportunity for them to get up and sell to us why their presentations fills the requirements of the brief, the needs, that line. And on the right, you can see how the student has taken that feedback and worked to refine the opacity and also the typography at the bottom for the nursery. They've got feedback that needed to be further resolved as well. So you can see how they're working to actually refine it with direction from that feedback that was given in the class. And my students tend to do all different things.

Some people just get different coloured sticky notes and say to students, "Can you put down the positive, minus and interesting on each colour?" Some students create little template, colour template things for presentations where people put feedback. Some students just ask questions of the audience and record that. And as long as they are showing it in their folio, it's really important that they document the feedback, whatever form it is taken, and how they're going to then look at further refining it, and then showing evidence of that in their folio. And when they presented their pitch, they do have to have mock-ups that Kathy was going through the criteria. It's really hard for them to go well in these criteria. If they're showing concepts and haven't decided on one, it's going to be further resolved as well. So it's really important that they are presenting a mock-up for each presentation or the components for each.

**Kathryn Hendy-Ekers** – That's a great idea. Okay, so Criterion 8. So Criterion 8, 9 and 10 probably need to be looked as one together because there's sort of little aspects of the one, sort of the two final presentations. So Criterion 8 is the production of two final presentations that demonstrate effective visual communication appropriate to the brief. So you're looking at the final presentation, and you're looking at the brief. So they must be linked to the audience, characteristics, purpose, intended context, and constraints. There must be a relationship between the visual communication and the chosen presentation format.

So, for example, if they've done industrial design, the presentation must show that it is within that field and using the conventions of industrial design. And production of two final presentations further demonstrating an effective refinement of concept and resolution of intention. So again, that's where the brief is really crucial and probably aspects of the pitch so that you could revisit too. So again, you can see the higher levels are really looking at really showing the intention and the context there. So for example, these are some examples here where there is a model here, and then that's one presentation and then the second one here. So these are two different students, aren't they Natalie?

**Natalie Dunne** – That's correct, yes. So the one on the left, I can't remember now what their second presentation was. So these are students from 2018, and the one on the right was the tea towels and the logo for presentation one. And then for presentation two was the invite, which is the circle repeated design that you can see, and in the poster.

**Kathryn Hendy-Ekers** – So, and that's really where you do have to be really clear about labelling the presentation. So one is, you might have several parts of the presentation, but making sure one is presentation 1 and one is presentation 2. There's no issue with having several parts to it, but just making it really clear that it is one and there are two distinctly different presentations.

**Natalie Dunne** – Formats, yep.

**Kathryn Hendy-Ekers** – Yep. So Criterion 9 is production of two final presentations that demonstrate innovation and thoughtful selections appropriate to the brief. So that innovation is really key. So you're looking for something that is quite exciting. So two final presentations must be submitted. The students must using materials, methods, and media to produce those, and they must meet the client's communication needs. And there must be selection, application, and design elements principles to communicate those messages to the target audience. Again, this is relating to the brief.

And two final presentations that use techniques to gain and maintain the audience, engagement of target audiences. So you're virtually looking at these final presentations without any annotations. So you've got the brief, you've got the final presentations. So you can see, again, the words are there. What we call the action words. It's a clear message to the intended audience, or it's innovative to the intended audience. So here are some examples here. Some great examples from probably the last 18 months, Natalie? So--

**Natalie Dunne** – Yes.

**Kathryn Hendy-Ekers** – Yeah, so these are quite innovative. Do you want to talk through these?

**Natalie Dunne** – Yes. And just with that as well, Kathy, it's really important that teachers are encouraging students to not use templates like 'Canva' or other templates for final presentations because it will really affect this criterion as well. They're expected to be presenting their finals outside the folio, so they to have submitted folio photos if they've got any 3D models.

At the end of their folio, all presentations need to be presented outside the folio as well. So with this one here, you can see this student has played with wax seals at the top, and they haven't done the usual sort of surface graphics for the coffee, and it's not what you see. So often when we see students doing coffee, we'll be seeing the look at coffee beans, see them drawing coffee or things that obviously relate it, so we're wanting students to really, even if it's a topic that's done a lot, to look at how they could do it differently.

And you can see that the house, the 3D model here, had really looked at the composition of it, the placement, they looked at the surrounding areas, they looked at lighting, and they have done that. They've taken complete creative control of that, and they have constructed that by hand manually themselves. They haven't used any laser cutters or things, not that you can't use that, but it's just good to encourage students to use things that they can achieve themselves so they can be assessed on their work and gain grades.

So often, they have skills, and then they use a technique that they can't be marked on. So it's really important that they are getting as many marks they can and making it purposeful for them as part of the finals to use materials, media, and methods that they're skilled up on as well. On the right, you can see this was a really large poster, the bottom one, where they did make the cupcakes, they baked the cupcakes and made them. When they presented this to the class in their pitch, they made the cupcakes and gave us all one in the class as well. And when you read her brief, it's really lovely.

You can see how this could have evolved, and it really matches, her presentation formats really resolved what was intended in the brief. So she talked about being organic and being really raw in materials that she was going to explore. And you can see that her lino logo, she's got left-hand corner. How that works really well in the poster, but also on the packaging. And the packaging is made out of paper. So it wouldn't really function at a cupcake brief. It wouldn't be really something that would work really well.

But again, in the setting design, we are encouraging students it doesn't have to function. So they are being graded on being creative and coming up with design possibilities that are outside the norm for that product. So it's really important that we're encouraging that and allowing them to be creative. So this did get in Top Designs, this student, and it was a really good resolution. And each folio I show to my students because it's a really good example of an achievable folio where they've only done one presentation, not lots of parts.

A lot of my students tend to do parts that make it really overwhelming for students to look at, but the student has just done a really good job of doing what she intended to do really well. And you can see how she's resolved the elements and principles in that final poster as well.

**Kathryn Hendy-Ekers** – Thanks, Natalie. Okay, so finally onto Criterion 10, which is about technical competence. So this is where, as we've said, you really have to be aware of the technical competence of the student and how they're using the materials, methods, and media to finalise those two final presentations. So just remembering, going back to, if they're using an external printer, they're not really being assessed on that. They're being assessed on the work and their technical ability.

So you can see that, particularly here, we talk about the technical conventions. So all three design fields have technical conventions. They're listed in the study design. So you should be able to see when you're assessing that the student is using those technical conventions for each presentation. So here, we have here some great examples, again, of packaging, of a model, of it's presentation game. So you can see here some great, do you just want to talk through some of the techniques, materials, and methods the students used here, Natalie?

**Natalie Dunne** – So again, this, all of these students had complete creative control. So none of these, oh, sorry, the printing was outsourced for 'Sketch Comedy', but this students also had done Product Design in Year 11 as a Unit 3 and 4 study. and have learned to use different machines in that area and actually did take complete creative control and on all techniques used for that.

So it was professionally outsourced printing, but they had done the lino on the top of that wood themselves, the printing of that onto it, and they've done all of the cutting of the wood and construction for the game. And the student on the left, that was actually printed in-house at school. So that student has cut out the shapes on the inside and placed the tea in there and put the ribbon on all themselves, and that was a really good example of something a little bit different for tea, the packaging as well. And their folio is really lovely as well. They had beautiful posters that they did promoting the tea, which was using tea that they dried themselves and photographed as well.

So it was a really good example of them taking creative control and not relying on other people's technical skills either. In the top right-hand corner, you can see that this student has also explored different materials that has done that completely themselves as well. So there's no laser cutters or anything there. They've taken complete control, and they've done some watercolours that they've put onto some printer paper and put onto the wall, and they've created the furniture themselves. So I have some students that go to Kmart and purchase furniture for models. And again, that's okay if they do that, but I really encourage them to do as much of it themselves because it will be more resolved as a final, and it will match that presentation format more successfully as well.

**Kathryn Hendy-Ekers** – Okay, great. So thank you very much, Natalie. That's been very, very helpful, and I hope that actually helps you when you're coming to assessing Unit 4. So there's one video about Unit 3 and one video about Unit 4. So this is a one of a suite of videos for visual communication design. So you will find one for 'Developing a School-assessed Task', one for 'Developing School-assessed coursework', one for 'Assessing Unit 3', one for 'Assessing Unit 4', and one about 'Administration'. So thank you very much, Natalie, and we'll see you next time.

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