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

This presentation is one of two about assessing the School-assessed Task, so this information is for unit three. When you are starting the Unit 3 and 4 VCE, Visual Communication Design, School-assessed Task, you will find the administration information, and there is another video about administration that you need to read on the study design page. S

o you really need to download this document and have a very good look at it, along with the School-assessed Task and the outcomes in the VCE, Visual Communication Design study design, which is also on the study design page. So the two documents need to be read very, very closely together. So for example, naturally, for the School-assessed Task, there are three outcomes for, across Unit 3 and 4, associated with the task.

There is Unit 3, Outcome 3: So, 'On completion of this unit, the students should be able to apply 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'. Then in Unit 4 Outcome 1, 'On completion of this unit, the student should be able to develop, distinctly, different concepts for each communication need and devise a pitch to present concepts to an audience evaluating the extent to which these concepts meet the requirement of the brief'. Unit 4, 'On completion of this unit, the student should be able to produce a final visual communication presentation, bridge communication need that satisfies the requirement of the brief'.

So you need to look at the video about developing the School-assessed Task before you go into this video, looking about assessing the School-assessed Task. So this is just recapping. There are three, as we said, three components, there is Unit 3 Outcome 3, which is the first three criteria, Unit 4, Outcome 1 which is Criteria 4-7, and Unit 4 Outcome 2, Criteria 8-10. So most schools structure their School-assessed Task over the three terms. So they have, by the end of September, usually, their folio and their final presentations ready. So different schools, and we explained in the 'School-assessed Task: developing the task' video, how you lay that out.

So you really do need to adhere to the dates, to the VCAA sets. So there is a midyear score entry date for VASS, for the School-assessed Tasks for Criterion 1, 2 and 3. You'll be using the assessment sheet that you can see here, so, and that is in the study, in the School-based assessment Advice document at the very, very end. So the first thing is the nature of the task for Unit 3. So students generate ideas relevant to the brief. They have a development folio for each client need and include evidence of the design process and design thinking, annotated research for information and inspiration, observational and visualisation drawings, and generation of a wide range of design ideas.

So when you are assessing your tasks, you should see evidence of those four bullet points. The first part of the task is the brief. So the student should prepare a brief that identifies two communication needs, the purpose and context, and audience characteristics for each visual communication, the constraints of each visual communication. So we're talking about the presentations and then the possible presentation format of each visual communication. So that brief is prepared in consultation with a real or a fictitious client. So for example, you may be the client as a teacher. And if a real client is involved, there are some restrictions about meeting the specific criterion. So it's often easier for a teacher to be the client. So the student should also be aware of trademark and legal obligations of using existing client imagery.

So in the administration video, if you go through that video, we go through all the administration requirements for the task as well, and copyright. So there should be some sort of written correspondence confirming that copyright permission, and all that information is in the administration video. The second part of the task is the research. So students must use design thinking to synthesise research. So you can see these points are highlighted and acknowledged sources of existing imagery need to be placed next to the imagery, and not at the start or the finish of the folio. So the folio, again, if you go through the 'School-assessed Task development' video, you'll see some examples there. So also there must be observational drawing as a form of research. So it must be direct drawing of objects, structures and forms, rather than drawing from photographs. Then we move on to visualisation. Again, so the student should show that visualisation, and the assessment of the drawings focus on the students use for freehand drawing. So it should be freehand drawing to generate a quality of flow of ideas, for research in idea generation. So they're not required, at this stage, to apply any particular media, materials and conventions to specific methods for that third criterion. S

o you are just marking their visualisation drawings, not their use of materials, methods of media. And they should be able to, they can create manual or digital freehand drawing, so they may be using a tablet for drawing that is perfectly fine, but just making sure when you're assessing that work, that you can assess it as freehand drawing. So, and they haven't had any programmes assisting them. And also, too, very importantly, the whole task is underpinned by design thinking. So they should be using various ways of design thinking.

So a range includes more than two strategies that demonstrate research and the generation of ideas. And that research in generation of ideas should be documented to direct that further exploration to resolve communication needs relevant to the brief. So the key things are the brief, the research, the visualisation and design thinking. So we'll just go through now, each of the criteria, and I might get Natalie to add at any point. So the first criterion we're looking at is the development of the brief that defines the communication needs of the client. So the brief, you can see the way we work with VCAA and assessment is, you have, down at the bottom, the evidence that you should be assessing. So that's linked to the scope and the nature of the task.

And then at the top you have the descriptors that will define how you assess the task. So it's always a good idea to moderate with another person, and they can talk you through, and have a look at the folios as well. So for this first criterion, we're looking at a brief of 600 minimum word limit, the identification of a client, two communication needs, which are problems to be solved, a definition of the audience characteristics, the purpose of each communication need, the context where the proposed visual communications are going to be used, the constraints for the two final presentations and the use of terminology.

So the criterion are the descriptors. You can see it is a moving scale, so what you should be doing is looking at that scale and determining where your students are on that scale. So for example, you will see the medium, the audience characteristics, the purposes, the communication needs, the context and the constraints for two final presentations are defined. So that's the key word there, defined. When you move up to seven and eight, you can see there is the word informed and supported. So underneath here, I'd just go with my mouse, informed and supported. And then at the top, insightful and supported, with examples.

So I just will show you the brief here on the next slide. So you can see, and Natalie, do you want to add something here about the brief?

**Natalie Dunne** – Yes, Kathy, the, just to encourage students not to title it 'Design brief' or 'that Design brief'. When Kathy was going through the criteria, it said using correct terminology, so it's really important that students are looking at the designs correctly, and the correct terminology. So we did see a lot of students using problem instead of communication need, they're naming it problem. It is a problem that needs to be solved, but the key word for that is 'communication needs'. So you've got two communication needs that need to be outlining two things that the client requires, and you'll be working through the design process.

So just make sure that you're encouraging students to look at the key terminology, and that is highlighted under evidence, so brief research, and that they are using that and learning that correctly, because that will support them in the examination at the end of the year, and students also need to be receiving copies of this assessment criteria, so that they know how to try and work towards that top bandmark, and look at the, as Kathy went through the different terminology. A lot of briefs are very limited in word count, and they really can't be achieving that very high.

So just making sure that they're looking at trying to have their brief on one A3 page at start of their folio, and that they're trying to at least work to a 600 word, and it is hard, because you don't want too many words, but the two samples we've got on the next page are good examples of briefs that have been put on to one page, and they've clearly outlined the client, the communication need, the audience, and then gone through each presentation for the purpose of the context, and the constraints and expectations. So the constraints and expectations are really the parameters that they're going to work within.

They're thinking about what are the influences for research? What are the things they're going to draw from observation that could inspire? So it's not locking them in, it's suggesting pathways to colour schemes or influences. So we're really wanting students to put the effort into preparing that brief and not just writing it, but really doing mind maps and thinking about what are the things they can draw from observation, what are the colour schemes that they think they might focus on, so that they, when they're writing the brief, it's a bit richer and gives direction.

So when I read a brief, I really want to be excited about the possibility for the folio that's going to evolve from this brief. And this is a really good document for them to go back to, and whenever they start throughout the design process, and think, okay, I might like the direction that the folio is taking, but what other things could I now research or could inspire me to further develop the folio?

**Kathryn Hendy-Ekers** – Thanks, Natalie.

**Natalie Dunne** – Sorry, Kathy, there's one more thing.

**Kathryn Hendy-Ekers** – Yes, sure.

**Natalie Dunne** – We do notice, also, that a lot of teachers; students are submitting examples of their briefs without signatures or dates. So make sure that you have got your teacher, doesn't have to be named, it can just be the teacher and student, but you have to have a date and a signature there. So it's really important that that is done at the start, and is not done until you've completed Outcome 1 and Outcome 2 of Unit 3. So this is Outcome 3, which should be done once that's all been completed. And then you can't rewrite the brief or change it, it needs to be at the start of the folio. Sorry, Kathy-

**Kathryn Hendy-Ekers** – Thanks, thank you. Okay, moving on to Criterion 2, which is about applying design thinking to synthesise research material and observation drawing relevant to the brief. So the student should have the annotations that explain and link the research and observational drawings, and direct that further exploration. So they're talking about how that research is going to be used. So it is more than just looking at a pretty page, it's more of really delving down into that annotation, what the student has there. So making sure they're using the correct referencing, citations, trademark, copyright and legal obligations in the research.

There are examples of design thinking, so critical, creative and reflective design thinking. So there are examples of that design thinking in the study design, and there are, as we know, lots of different examples of design thinking available to you. The use of direct observational drawing to represent form, structure and function of existing objects. So there must be observational drawings relevant to the brief, and then those observational drawings show the rendering techniques to show form, surface, texture, light, shade, shadow of existing objects and spaces. So, again, you can see the descriptors there.

We're looking at the research and investigation from a range of sources to generate ideas informed by the brief. So as you move up the scale, you can see how it is more sophisticated. So you're looking for those key words where we've got things like insightful relevance to the brief at level 9 and 10, where it's only at 7 and 8, it's just relevant to the brief. So those key words are there for a purpose. So you really need to decide amongst your students where the students are hitting the higher marks. So don't have them all on the same scale.

You need to have that really nice curve for students. So then, about the observational drawings, you can see they are there to represent form and structure, and function of existing objects relevant to the brief. So the higher end of the scale is talking about the brief, so that relevance to it. And I think on the next page, we have some lovely examples of design thinking. So here we have some brainstorming maps to start up with, for each presentation and an album cover. Is that right, Natalie? Yep?

- Yes, that's correct.

**Kathryn Hendy-Ekers** – Do you want to talk about this research, Natalie?

**Natalie Dunne** – Yeah, so research is a really good starting point for students, for them to really think about what's purposeful, so they might've collected lots of research, and it's really important that they're not just sort of collecting things and sticking it down without making it purposeful. They really need to be selecting the best research for presentation 1 and 2, and being mindful that they are working, at the moment, on both presentations. So some research can be for presentation one and two or they could be doing separate research. So at this stage, I do get my students to decide on what they're doing and how to separate their folio. So sometimes they have a page in middle of their visual diary that they write about their presentation 2, and they start to think about separating what's purposeful for which presentation. And they are annotating as they're including it, and they can start to do some visualisation drawings or generation of ideas through there as well.

**Kathryn Hendy-Ekers** – Great, and then we move on to the observational drawing, which probably you can say a lot about, where that observational drawing really needs to be part of the research, doesn't it? It shouldn't be sitting, separately on a page. So you can see here that the use of the papaya on the, my left-hand side of the screen, where the students done that observational drawing and really started to use some visualisation from that observational drawing. So in there, in the middle there, there are some lovely rendered examples, and then I know you've spoken about the one on the right here, Natalie, where it's the observational drawings of the shell where the student was using that for a background, wasn't she?

**Natalie Dunne** – For a coffee cup surface graphics, yeah. And yeah, and when you read their brief, you can see how that's connected. So it's really important that it's not just ticking a box for an activity in the folio, that it is actually evolving from the research, and then show some connection to how it's being generated in the next steps.

**Kathryn Hendy-Ekers** – Yeah, great, so the annotations would show that. So moving on to the last criterion for Unit 3. So this would be the end of Unit 3, so you're entering a score for these three criteria. So the use of visualisation drawings for the annotations to generate ideas relevant to the brief. So you should see visualisation drawings that show that direction to address client needs, and explore and generate ideas for two final presentations. They, show, visualisation refers to the research, So you saw a little bit of that in the past slides, annotations to explain connections to the research and direct the generation of ideas relevant to the brief, and applications of design thinking to create, analyse, evaluate and reflect on a range of selected concepts relevant to the brief.

So you can see, again, the descriptors relate to the visualisation drawings, that they address the client needs, and show the exploration and generation of ideas. They are in response to the research, and then they use design thinking to generate ideas. So the descriptors actually relate to the evidence. So you see the evidence and the bottom guiding you how to read the descriptors. So you can see as we move up the scale, there are words that say relevant, specific relationships, particularly at the higher level. So that observational drawing of the papaya you saw on the previous page is a really great example of that link.

So it would be handy to use these presentations when you're working with your students, because particularly, when we talk about, when we talk to people in audit, we like to see them unpacking the assessment criteria and descriptors for their students. So using examples that you can see on these folio pages really show the students how that works. So we have the visualisation drawings here. So there are some great examples here of the student looking at their logo, looking at developing through backgrounds. So from that original, those drawings of the fruit and vegetables you saw, so there is quite a strong link, isn't there, Natalie?

**Natalie Dunne** – Yep.

**Kathryn Hendy-Ekers** – And these are for the logo, the presentation and surface graphics, are they?

**Natalie Dunne** – Yeah, For a serviette? Yep. So these are three different presentation formats, three different students. So the first two are with the same student, and the second one is for a different student, but all generating ideas using visualisation drawings to come up with a range of outcomes for each of those.

**Kathryn Hendy-Ekers** – Fantastic, thank you. Then we have the selection of concepts. So you can see here that the student has looked at their past examples. Do you want to just talk about the design thinking the students have used here, Natalie?

**Natalie Dunne** – So in the first one, they have used a design thinking model previous to this, where they selected which ones they were going to put into the survey, and then they've refined their selection further by doing a survey in the class, where students have put initials next to their preferred surface graphics for the tea towel. And that student has then outlined, the four that will be developed for Unit 4 on the left.

**Kathryn Hendy-Ekers** – So after this, we move into Unit 4, don't we? So this is setting the student up for Unit 4.

**Natalie Dunne** – And then on the right, you've got PMI, and the student has, again, they used another design thinking model to select their four, the best, meets the requirements of the brief of the communication need, and then they've looked at the positive, minus, and interesting. And this student here as I've said in a previous presentation, the second concept that they've got listed there was their favourite, but it actually didn't fulfil the brief, the outline for the constraints and considerations. So the bottom one was the one they ended up, they ended up developing them all, but that was the one they ended up selecting, the one for concept four. But that's a really good example of just reminding students that sometimes, when they're doing the design process, they come across something they love, but they've got to make sure that it does fulfil the requirements of the brief, because they're being marked against that when we go through Outcome 2 in Unit 4 shortly.

**Kathryn Hendy-Ekers** – - Thank you. Thanks, Natalie, and please finish with this video and move on to the video for assessing unit four.

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