**Kathryn Hendy-Ekers** - Welcome to one of the school assessed task for visual communication design. One of the professional learning videos. My name is Kathryn Hendy-Ekers and I'm the curriculum manager for visual arts and visual communication design. With me I have Natalie Dunne, who is the state reviewer for VCE visual communication design.

This presentation is about developing school assessed coursework tasks. I'm just going to run through the slides and Natalie's going to speak as well with some specific examples for the school assessed coursework task. So when you're developing a school assessed coursework tasks, you really do have to address, and you'll see now other videos, the VCE assessment principles. So they’re are an integral part of teaching and learning at the senior secondary level in Victoria. So they identify the opportunities for further learning. They describe student achievement. They articulate to maintain standards and they provide the basis for the award of a certificate. So, every assessment task must show the demonstration or the achievement of an outcome, and the judgement and reporting of that level of achievement for school-based assessment at units three and four.

There are four principles that a VCE assessment is valid, equitable, balanced, and efficient. So firstly, valid assessment, and you will see now other videos as well. Does that assessment enabled judgments to be made about the demonstration of outcomes and level of achievement fairly in a balanced way without adverse effects on for the education system? So you've really got to ask when you're setting School-assessed coursework tasks. So for Visual Communication Design, we're talking about Unit 3, Outcome 1 and 2 is this task fair and reasonable? Is it specified in the study design as one of the task types? And with Visual Communication Design, particularly for Outcome 1, Unit 3 you do really need to be need to have a look very closely at the task and its requirements.

Is it conducted under fair conditions? So when you scaffold the task and then when you're actually going to set the task and the other conditions, same for all your students in the cohort. So you need clear instructions for the task. So equitable. So is the task is assessable to all your students? Making sure that not a particular student is privileged and it is the same scope and demand of tasks. And particularly with that Outcome 1 again, and Outcome 2 you have three design fields.

So you really have to make sure that you are addressing those three design fields when you're writing your tasks. So there is a bit of thinking and organisation to do with these tasks. So the tasks should be balanced. And again, particularly with these tasks, you really do need to think about the variety of tasks, have a look through the key knowledge and key skills and see what the requirements are and the conditions you're going to set that task and how the students will demonstrate their level of achievement. And you've got to develop some criteria descriptors and rubrics. So we know for the School-assessed Task, we give you the assessment criteria.

We know we give you descriptors, but you need to design your task and have some sort of descriptors or rubric that associates with the task that provides feedback for the students on their performance. So, your marking scale must address a rubric, so they must be efficient too. So again, with these tasks, you really have to think about the number of assessments you're setting that you are not generating undue stress for your students, and they are not being under assessed or over assessed the task. So there are some examples of teachers talking about how they organise school based assessed assessment available through this link.

So you may want to have a look at that particularly. So you as the teacher to select the task type from the study design, you develop and administer that task. You monitor the student work and you provide feedback. So you assist in determining, a satisfactory or non-satisfactory completion of the outcome before you actually assess the task. So your task must address all the key knowledge and key skills of Outcome 1 and Outcome 2 in Unit 3, to ensure that your students have met the requirements for a satisfactory. So, and then you determine the student achievement for School-based assessment. So you must allow for authentication issues.

So you must have an authentication process in place, the task should be done within nominated class timeframes, there should be a spread of results and they should be consistent for all students. So when you're developing that task, make sure you're not under or over assessing your key knowledge and key skills. And these are the sort of things we do check when you are audited, the school is audited, so it is not excessive in scope. It doesn't restrict the opportunities to demonstrate key skills and key knowledge, and it has a balanced coverage and depth. So good idea is to have a look at the School-assessed Task advice we give for the task where we outline the scope and the nature of the task. And that might be a good answer for you when you are developing the information for your students.

So the steps we always recommend at the VCAA, Who are your students? What is the outcome you're being assessed; they're being assessed on? When are you going to assess them? Where are you going to assist them? What are the conditions of the assessment tasks? Why? What's the purpose of the task? And also the task type? So, we always say when you're developing a school-based based assessment tasks, have a look at the reading time, make sure if you're using stimulus material and you will in Visual Communication Design, be using stimulus material, that you have that information close to you or the students do. Make sure that the stimulus is being used to answer the questions. So you know, for Visual Communication Design, you need to have three design fields, environmental, communication, and industrial. So you need that stimulus, making sure you're structuring the level of questions. So you can start with lower or moving through to higher order questions. And the bulk of your question should be in the middle order. But with visual communication design, the analysis and explanation tasks in Outcome 1 and 2 are fairly straightforward. So use a taxonomy. We use it for exams, we use a Blooms taxonomy. So that would be a good guide for you to do that. And make sure you have an ample time for your students to complete the task.

So if you are using a commercial tasks such as textbook, just make sure you've adapted it and use the material because we do have a bit of a concern with textbooks out there with the same material, just being generated out of those particular textbooks. So you can by all means, use the textbook as a guide, but make sure the task has been adjusted to suit your students because there is an authentication issue, particularly amongst students and school sharing the existing tasks. So it's really important that you update that material and that your students understand how they're being assessed.

Okay. So here is the list of the coursework tasks for Unit 3 for Visual Communication Design. They're on page 25 of the study design. So Outcome 1 is split into two parts. So you have to analyse the three visual communication examples stimulus using annotated visual communications, and written supported by visual evidence. So that's 15 marks and then 60 marks is allocated to a response for the task. Natalie, will go through how she organises this task. Outcome 2 is a discussion of the practises of contemporary designers from each of the three design fields and explaining the factors that influenced their practise. So again, that is 25 marks. So it can be done as a written report, short and extended responses, structured questions, or an annotated visual report. So that's for a total of 100 marks.

So there are no coursework tasks in Unit 4, just the two outcome tasks associated with the School-assessed Task. So when you're including information or a cover sheet, make sure you've got what the students are expected to do and complete and the conditions. So if it's an open or closed book, the time and the length of the task, the breakdown of marks and the criteria. So again, really looking at how the criteria and the relationship with that breakdown of those marks to the criteria that you're using.

So if you are using the Visual Communication Design performance descriptors, I will show you, you need to structure those in response to your questions. You can't just have them there and say to the students, that's what they're being assessed at because that is not valid assessment. So the advice for teachers is handy. It has assessment information about the Unit 3 and 4 School-assessed coursework tasks. It's got advice about how to construct and incorporate them into your teaching. And the performance descriptors are there for assessment. So unlike the SAT assessment criteria, which are mandated, these performance descriptors are recommended. So the first outcome is 'on completion of this unit, the students should be able to create visual communications for specific contexts purposes and audiences that are informed by their analysis of existing visual communications in the three tasks'.

So there's a whole list of knowledge and skills there. I'm not going to go through that, but you need to make sure you've got a checklist that you are covering all of these because these are the key things that the students are assessed on in their examination. Their examination at the end of the year. So they are the key skills. So the knowledge is quite extensive, the skills are less. So you can see that there are analysing the existing visual communications, making and documenting design decisions, drawing methods, and technical drawing conventions, and then the design elements, design principles, manual and digital methods, materials, conventions, and media appropriate.

So there are performances descriptors there. So there's no marking scale on there. It just demonstrates from very low to very high what the students should achieve. So that's quite handy too, to put that next to the study design and see how you can equate and develop your questions and your tasks. That's the second lot. So there is a marking scale down there at the bottom, what should be, but again, you have to divide your task up and make sure that these can be developed into a rubric with weighted scores. So, this is a good way of doing it.

So you can see here on this particular slide, I number the key knowledge and the key skills and put the descriptors next to it. So that is a good start. So you can see that there are five descriptors there I've got that I've met the key knowledge key skills. So the analysis of audience, purpose contexts, and features of existing visual communication designs in each field, and they are the key knowledge and key skills moving through. So you can see the analysis of materials, methods, media, design elements, and design principles, visual language, and then evidence of the details of the connection between what the students responded to and what they've created. So, this is the second part of the task. Again, there are five descriptors there where it's working through 2D and 3D drawing methods. So I've used the key knowledge of key skills to develop these descriptors. So knowledge and skills in the application of conventions for specific design fields or audiences purposes and contexts, and then moving through about design decisions and the visual communications that satisfy most requirements of the brief. All right. So I think this is where I hand it to Natalie. So Natalie, do you want to start talking through what you have here? Thanks.

**Natalie Dunne** - Okay So this is probably for teachers that are new to the study or that haven't been doing it for a little while. They start with developing the most for students. So it's really important that you think about how are you going to develop tasks that will engage and cover all of the key knowledge and key skills, because it's really important that all of these materials are completed for Outcome 1 is examinable. And it is really a fabulous space for them to know what field of design they're enjoying or that they have skills that could support them to look at career pathways and also topics for the SAT folio. So the first thing I do is when students come back, really exhausted from... Sorry. Really tired at the end of the year. And when we have commencement week, we have a week before in the following year where we can... skill students up and we prepare them for the following year, but we don't give them any course outlines or we don't actually officially start any of the Unit 3 work because you know, the dates are not released until the start of the year.

And it's really important that schools are not starting students on coursework early, but you can start preparing them for understanding of key knowledge and key skills in little tasks that I find that they're really fresh when they come back to the new year. So industrial design is the area that my students tend to need to spend the most time on and need the most energy for.

So I start that and you can save on this timeline here. Yeah, I use blue for industrial design. So we spend the first three weeks on industrial design and then environmental design we're going to next. And then we usually do a communication design last towards the end of term, because they're usually find that the easiest and the most enjoyable, and that's just my students but it creates a really good skill base for them. So even though I find this a lot of work for students for term one, and for teaching in giving feedback and assessing, it provides an excellent base for the year and really supports them. If you unpack it and create tasks or coursework for the cohort, it will be a really good way to start the year, and then you just say to be revising, the content for the remainder of the year. So this is an example of what I provide students on the first day of Term 1 in the classroom for when we start the industrial design.

**Kathryn Hendy-Ekers** - Okay, thanks Natalie. So that's the document you give the students at the start of the year?

**Natalie Dunne** - Yes. So that's what I include in this document. And in this document I have each of the projects that we do as well, which I'll show you the task sheet for further on. So this document is given at the beginning of the school year, not when we do commencement week and it details about the outcomes and provide details for the task to be completed, due dates, marks and weightings, and detailed lesson by lesson timeline and internal reporting dates as well.

**Kathryn Hendy-Ekers** - Thanks. So here we have what you do for Area of Study 1. So addressing all the key knowledge and skills, deciding the tasks and deciding what you use for assessment. You can link all the three design fields together as a theme, which might assist you getting through all those key knowledge and key skills. And I know Natalie, you'll talk about that later. Won't you? With a particular example? You can break them up across the three design fields and you don't have to address every key knowledge and key skills for each design field. So you have the whole outcome to do this. So be aware. And this is a bit about over assessing. You don't have to use the key knowledge and key skills every time for every task. So you can, that's where you really do need to, as you saw before, really split them up and think about them moving through. Okay, so this is an example, Natalie do you just want to talk through this one?

**Natalie Dunne** - So thinking about..... I think this is really, really good for students, because if you develop each of the projects for each of the design fields, with the technical drawing systems that apply to those as conventions, and it really supports students at the end of the year, when they're revising to think about what they applied to each of the projects. And if you use colour codes or things like that as well, it can really help them to make connections because they're visual students as well, usually our students. So they tend to tend to like us who connect with colours or things and things like that. So with industrial design here, you've got a list. It's really important that you are making sure that students are covering isometric and orthogonal and perspective within that field. So, as Kathy said, we don't have to cover everything within one field, but you do need to cover a little drawing systems that apply to that field and make sure that they have an understanding of one of the characteristics of that design field as well. And I tend to get them to do a cover sheet for each of the fields, which you'll see a bit further in the project examples.

**Kathryn Hendy-Ekers** - Okay great, thank you. So this is a really great list you've got here of the three design fields and you've actually listed, I think from the key knowledge and key skills, is that right? Different tasks, so what I suggest you do, if you're playing this video back yourself, just maybe stop on this slide and have a look at the study design and have a look at the three areas and maybe do a bit of cross checking. So that's a great, great list there. Natalie, fantastic. So here we have a task.

**Natalie Dunne** - Okay. So, I've tackled this outcome in all different ways over the years, and I did find the first time, it is really important to give feedback as you're going. So, I am doing an analysis task for each of the projects, and I'll give feedback on that and the practical tasks before we move on to the next one. So it's a lot of assessment and formative feedback, but that really supports students for the next project and analysis tasks to improve. So it's really important that you're working out for your cohort. What way you're going to tackle it? And I came up with the idea of having, rather than different. You don't have to have a common topic for each project, but I decided that my students would connect with chocolate. And because we finished this outcome sort of leading into Easter, it would be a fun one to do because I could make a purposeful and make it something that they could have a bit of fun with when they developing each of the projects. So I based it on the Great Ocean Road Chocolaterie, and then I've done which I'll unpack a little bit further as we go for each of the projects as a separate thing as well for that. But the common theme for my students last year, and I've got some good examples. So it was the first year that I've done that for them for the practical tasks and the analysis, but I think it really supported them. And they went into the exam this year, even more prepared, I think with the way I developed these projects.

**Kathryn Hendy-Ekers** - Fantastic, thanks. And then we have the three projects there.

**Natalie Dunne** - Yeah, so these are the covers for them. Each of these have a booklet of little tasks they do within them. So my students tend to, in year 11 in their outcomes... I'll break everything into steps and these are very similar to what they do in year 11 for little projects, for their outcomes, but these are little projects. So I have them in on the front sheet, so they can see what they're doing. So for the industrial design task, they design an egg cup and signature product--

**Kathryn Hendy-Ekers** - Okay through...

**Natalie Dunne** - For signature products and for the Chocolaterie. So you can see on that cover design there. Kathy, I get the students to do a cover design as a title. So on left there they put industrial designs there and then they put and the description that's in the study design, and then they've collected examples of product and furniture. And that just helps them to have a really good base of the fundamentals of that field straightaway. Then by moving small spatial drawings that I have to bring an egg cup in and then they do an analysis. So inside that project from the last slide, there is a booklet that gives them all of these steps. I'm just giving you examples of what they've done, and then they do an isometric and then moving to the next side, Kathy. So these projects are not based on technical competence. These are based on skill-based learning. And I really try to reinforce, it's not about fabulous models. We've got a SAT folio for that. These are about little tasks that give them skill-based learning and that they gain an understanding of all of the areas that are attached, or connected to each of the fields. And then we've got the Orthogonal on the left there and perspective. And then they research for the design task. So they do all the skill-based learning, and then they do the creative response for this project focusing on what area they want. So they think about their target audience and what theme they're going to do. So it was an enchanted theme for Easter, for the product. And then you can see visualisation drawings there. And then on the next slide, there's some more visualisation drawings and then development and then playing with rendering with different materials, media, and then that was the final presentation drawing. So you can see it's not done excessively. It's just done to show skill and it hasn't been annotated. So that did have a border as well as a final presentation drawing. That's the last one.

**Kathryn Hendy-Ekers** - So here we've got environmental design?

**Natalie Dunne** - Yep, so again the cover design, some people do these on the computer, the cover designs, and I was going to give you all different students, but I thought showing you the one student's examples probably gives you a little bit of more of an idea of what is done in sort of for each for the whole project overall. For the whole outcome for each project. So for the first one, they've got environmental design and they've got the descriptor at the bottom with the examples of the areas that are attached to environmental design. And they've also put little titles on that. And then they've got notes taken from the Technical Drawing Specifications document, which I get them to do as part of this task. And then on that page as well. And then moving to the next slide. Sorry, they were doing an interior display for this one.

So they have to do site visit and because of COVID, we'd planned to do an excursion to the Chocolaterie, but we had that snap lockdown and it was just too hard to organise the excursion. So I decided to just make it a site visit to our local shopping centre and they had to choose a store. So, you can see all they could if they wanted to, so if they were near somewhere they could be somewhere like a chocolate shop or anything that they wanted to use. And they drew a floor plan and an elevation view of the store as part of that site visit and took some photos. And then they did analysis responding to questions. So this was a little bit more in depth than their last analysis, which was just a mind map around the object. And then next slide, Kathy. And then that would generating ideas, thinking about their interior display for the egg cup that would go into the space, looking at that store that they had, or at the at the site visit. But using that with the Chocolaterie sort of idea. So even though it wasn't a chocolaterie it was sort of a chocolaterie space. And then they generated ideas, looking at the drawing systems and looked at elevations and planometric drawing as well.

So, make sure that you are getting students to do something for planometric within environmental design. A lot of teachers tend to leave that one out. And that's really important that they're learning that as it is the base for the exam as well. The next slide. And then for the research, and then applying some generation of ideas with their research, and then you've got the design thinking, they've applied, so they've done a plus minus and negative or interesting PMI, sorry. And then development. And the next slide. And this was a final, sorry perspective, and then they've done a line drawing and they'd put it on the computer. So for this one, I get them to go onto the computer and do some digital rendering. So they are using some digital based methods as well.

**Kathryn Hendy-Ekers** - Fantastic. And then we've got communication design.

**Natalie Dunne** - And this is where they do packaging for that egg cup that they designed in industrial design for project one. So they're doing the packaging net again, they've got the cover design it's got the descriptor of the field and they've got the visual examples with titles and then they've got an example production poster for this.

**Natalie Dunne** - But we're also doing a concept design for poster. So they didn't have to do a final poster that was fully refined and resolved. It just had to be a concept design. Some students did that and really enjoyed it and did do it as a final. So moving to the next slide. And again, you can really reinforce the acknowledgement of copyright in these projects because it's really good practise for them and supports them when they're doing the SAT folio. So they've done a mood board here and then research and inspiration for the design of the egg cup packaging net. And the next slide. And research and inspiration and mind map and brainstorm for the packaging and the poster separately. And this also supports them when they're doing two different presentation formats for the SAT folio to think about different communication needs. And this was looking at a packaging net, developing new packaging net, looking at visualisation drawings for the packaging net three-dimensionally and just encouraging students to be using perspective, not oblique drawing because that doesn't exist anymore. So even when we're doing informal drawing systems, try to encourage them to use conventions that apply to our study design. And the next slide, is visualisation drawings experimenting with media. And the next side. Design thinking. So this one was SWOT looking at strengths, weaknesses, opportunities, and threats. And then I encourage them for each project that they applied design thinking but to use different models so that they're not just always defaulting to the same one, which they tend to like PMI. But it's good for them to be using different design thinking models and surveys in that as well.

And in development you could say they're acknowledging or showing some screenshots of their computer work. And next slide. Ease or refinement. And then their packaging as a flat 2D packaging net. And then they've constructed it there with an evaluation. So if each project they did do an evaluation as well. And then, this is an example of their evaluation for the promotional poster and that's their poster. And then these are examples of a packaging net constructed and another student, their packaging net as well.

**Kathryn Hendy-Ekers** - Okay, here are your assessment rubrics

**Natalie Dunne** - So for the first project on the left there, you can see that the assessment rubric for the analysis and for the practical task on the right. These are developed with technology that connects directly to the projects and the steps that they've done. So it makes it really easy for them to see where they're losing marks or where their areas of strength are. So they broken into the different areas of the project that developed from the ones that we showed you earlier on these slides as well. And they are colour coded to match the projects as well. So this is for industrial design and then the next slide is environmental. So again, on the left is the analysis, on the right is the practical. And then for the next one, we've got communication. And for communication, they do do an analysis task, which is assessed within the practical tasks. But I do a separate analysis one in class under exam conditions, just to give them a bit of practise of time management and to really make sure that they're not working together too much for the analysis task, that they are developing their own skills. And to make sure that I'm sort of seeing where they really sit in the cohorts for this part of the assessment. So I find that really purposeful to do. And this year I did, they analysed the movie posters for the practical analysis tasks for this one, too.

**Kathryn Hendy-Ekers** - So we're moving on to Area of Study 2 now. So this is the second outcome. So this is the one where the students are looking at the three design fields. So the same, having a look at which sort of tasks you would use and for your students. So you can use commercial tasks, examples from a textbook, but probably, and I know the professional organisation does do some samples, but really thinking about how you can use those with your students. So there are lots of approaches. So Natalie's got them listed here, individual research, a research paper, group presentations, interview designers, guest speakers, resources, and textbooks, and a test. Which do you tend to use with your students, Natalie?

**Natalie Dunne** - So I do a test. When I say a test, it's an essay, sorry, response to small questions, in exam conditions in the classroom. We've tried all different things over the years. And when we get to this stage, it's really important to have time to look at understanding professional practise and that they're developing notes and gaining skills for the exams in this Area of Study. So they tend to; the focus is on them doing a little bit of self-research in this Area of Study, which I'll go through in a minute, the approach that I take, but we do these in a designated timeframe, in a double period, and it is open book. So they can take in their own notes, but they have to be hand written, and they have to be checked as they come into the room, and then they have to be monitored while they're doing the task as well.

**Kathryn Hendy-Ekers** - Fantastic. So here are some examples of the instructions you provide for the students. So you can see they're very detailed. So we're working through, and then you've got the marking criteria there as well. So probably it would be a good idea when you get this... You'll get a copy of the presentation as well as the video. So maybe really go through and have a look at what Natalie's written there for her students. So I can see the step-by-step process is really handy, Natalie. So is that just working up to the task?

**Natalie Dunne** - This is what is provided when we introduce it. And then the steps are, some of the steps of before that, they actually view the presentation. So this year I purchased through Visual Communication Victoria, the three presenters that we watched in class time. And then I gave the students, actually they had the link to it. And they did start watching class time, but we didn't have the all the time in class to watch it. And they could watch it as many times they like to take as many notes as they like. And they also were encouraged to view other professional practitioners with the links that I gave them as well. And then, there's further steps to prepare after they watch the presentations. And then on the day of the SAC they're given, so this, what you are seeing on the screen here, is only for preparation. So this one is only what we just what we did. The presentations that we viewed this year. So we looked at the Huskee cap for industrial design, with Andrew, and costume set design for Storm Boy, with Anna and then Su-Ann we had the brief for the poke logo and branding. So, it's important that we are not using the same videos each year that you're looking at new presenters if you're purchasing things as well, because I had several students here that have siblings that sort of follow one year after the next. So it's really important that we're not giving the same questions or viewing the same material that we are changing that to make sure that we've got equability and fairness across the assessment task.

**Kathryn Hendy-Ekers** - So this is where we come in again. So these steps about authentication are actually on the VCAA web page at the moment we put them up this, this year particularly for remote learning. So there are some steps you can go through here, making sure there is a particular authentication record for school-based assessment. So we often say that you can actually give students feedback on an online form using Google forms, Microsoft forms, Surveymonkey or COMPASS students could actually record their declaration via video or audio, or they could submit it through our learning management system. I know over the last 18 months have been lots and lots of different approaches across schools. So probably have a discussion with your VCE coordinator to see which is the best system for your school.

So just to finish up, that's the example, the VCAA SAC authentication record form that you can actually use. So that's downloadable from the VCAA website or the VASS website. So your VCE coordinator will know all about these forms. So just making sure to finish up, you have a checklist here that you inform your students, that the basis of assessment, ensure your mark set up, your totals add up, that your mark allocation corresponds to the question difficulty that the task reflects and assesses the key knowledge and key skills. Make sure you check your spelling and making sure it makes sense to a VCE student in your class. I would validate it with another teacher. So actually when you go into assessing the task, maybe moderate with another teacher, it can be another teacher at another school, or it could be another teacher in the school who is a visual arts person that you might just have to explain to them the nuances of visual communication design, and making sure that you provide feedback to your students.

So finally, we have on the screen my details. So if you need to get in touch with me, there's my phone number and emails there.

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