**Kathryn Hendy-Ekers** - Welcome to the Professional Learning sessions for Visual Communication Design. 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's the State Reviewer for VCE, Visual Communication Design. These videos will take you through a range of tasks and ideas for teaching your students moving into units three and four Visual Communication Design. Okay.

So when you are developing the VCE, School-assessed Task for units three and four, you really do need to look at the VCE assessment principles. So they're an integral part of teaching and learning for all VCE studies at senior secondary level. So they identify the opportunities for further learning. They describe the student achievement, they articulate and maintain standards, and they provide the basis for an award of a certificate. So as part of VCE studies, all assessment tasks enable students to demonstrate the achievement of an outcome or set of outcomes and provide a judgement and reporting of a level of achievement for school-based assessment in units three and four. So those four principles are that assessment will be valid, fair and reasonable, equitable, balanced and efficient. And I'll just go through those now.

So the first one that is the valid assessment. So we give you the assessment criteria and descriptors for the School-assessed Tasks for units three and four for Visual Communication Design. So you've got to determine how you use those criteria and descriptions and evidence to make a valid judgement about your students' achievement. So you've got to give the students really clear instructions about what they're required to do in the task. So at the start of the year, probably give them some sort of information in a booklet or something like that. And Natalie will show you in a little while what that actually looks like. So they're clear instructions about what they're required to do for the task. So probably a list of instructions and then how you are going to assess those tasks. So the assessment criteria and descriptions, you really do need to unpack for your students in some way and provide them with some visual examples and evidence.

So the task should be also equitable. So making sure when your students are working through that you've got no students who might be privileged or disadvantaged. So just be aware of the methods and media they're using so you're providing all the same conditions when you're assessing your students. So making sure students have really clear guidelines of how they going to do the task, what the timings are, what the lessons are. So making sure that they have a clear sense of the timelines.

Also to balance. So a lot of teachers in Visual Communication Design give their students a list of little activities to do, to help them with the development of the task. So just making sure that those are balanced and they're not squashed up into one particular area of the year and that the students are able to demonstrate different levels of achievement. You've unpacked that assessment criteria. So put it in words for the students, so they understand it and you're giving them visual evidence. So there's lots of opportunities for that and these videos will help you. And also making sure that you are linking the key knowledge and key skills to the task. So checking the information you're giving the students is matching up with the key knowledge and key skills of units three and four.

So the tasks should be also efficient. So you need to throughout the period of time. So you really have two blocks of time with the School-assessed Task that you'll have a number of assessments that enable a robust judgement about the progress of each student. So you would have throughout the year observation times for your students. So you're making sure that they balance the demands of precision with the efficiency. So making sure that the students are really aware of the assessment criteria and evidence at different points of the time through the folios. So making sure that you're setting those times to observe and authenticate student work and making sure that the students really understand what that observation and authentication is about, and making sure you haven't got too many observation times and you're requesting your students to do too much within that one time. Okay.

There are some presentations online, and there is a link there you will have this presentation with you. You might want to have a look at those where there is a range of teachers talking through how they manage their school-based assessment. So also to every year we publish administrative information about the School-assessed Task. So there is a document on the next page, and there is also information in the study design about the task.

So you can see here that on the right-hand side of my screen, you can see the document for the School-assessed Task for 2022. So that's available in February each year. So that was for this current year. And then in the study design on page 29 of the current study design, you have the School-assessed Task. So you need to read very carefully the information about the scope and the nature of the task to help you plan. And that's really important.

And Natalie, will talk about that in the moment for units three and units four. So there is a clear list there for both units three and four of what you're supposed to do. So you as the teacher develop it and then administer the school-based assessment programme. We are encouraging you to really have that conversation with your VCE leader, so they understand the timing of your tasks, and when you have to have assessments due in to the VCAA, and how you will monitor your student work and progress. So that communication is really important.

Also, too is part of the assessment principles that you need to provide feedback to your students about the school-based assessment. So you will be determining whether initially, whether the student has satisfactorily or non satisfactory completed the outcome. So that is so they have achieved all the key knowledge and key skills of the outcome before you actually start scoring them. So you need to determine the individual levels of student achievement for the school-based assessment. So you're not playing your students off one another, you're actually looking at how they are achieving the assessment criteria and task. So you need to give them some written information.

And this is where Natalie's going to come in a moment with the next slide. So you should have what the students are expected to do and complete the conditions. So how many lessons, the submission and authentication dates and the criteria the students have to be assessed against. And then what sort of feedback. So this next slide, I'll just hand it over to Natalie, she's going to speak about this. So this is the information she gives her students.

**Natalie Dunne** - So for each unit and outcome, we provide separate little booklets and at the start of the year there's one core booklet, which gives all of the dates for all of the outcomes and also the VCE sign-off dates for authentication as well. And the PowerPoints that you can see the screenshots of there, we put together PowerPoints to unpack all of the Unit 3 and then Unit 4 Outcome 1 and Unit 4 Outcome 2 with examples, as well as the assessment criteria. And it's really important that the students are seeing the assessment criteria and examples that unpack it, that are achievable for that cohort.

**Kathryn Hendy-Ekers** - Okay. Thanks Natalie. So your assessment must allow for authentication issues. So we will talk through authentication in another presentation. It needs to be completed mainly in class time during nominated timeframe. It should have a spread of results. So you need to start your planning at the very start. So you need the study design and you need the assessment criteria side-by-side. So mainly be aware that the study design units three and four and the cross study specifications, and for Visual Communication Design, the technical drawing specifications are there the examinable documents, not the school-based advice assessment criteria. So that's for the written exam, you're using the school-based assessment criteria in that initial guide we give for the School-assessed Task.

So you need to be consistent, particularly if you're in a partnership. So if you're in a partnership with another school, this all needs to be determined at the start of the year, because that group of students is treated as one cohort. So both schools, they might be different schools, but they have to be perceived as being one class. So you really do need to set a lot of considerations up about that. So this is just a little step by step. Consider who the cohort of students you're addressing, the outcomes to be assessed. So the what, when you're going to assess and do authentication and where the students will be. So are you going to do what most of your authentication during class time? How are you going to do it? Are you going to do it by video link, videoing your comments or giving them feedback in writing? So you will see on the next slide. Here is Natalie again, we have the authentication record forms from 2021. So they have changed over time, but you can see there, there's some great feedback being given to the student by Natalie. So Natalie, do you just want to talk through this timeline here?

**Natalie Dunne** - Yep. So again, during this year we had periods of return-to-home learning, which feedback was given through our MicroSoft Teams verbally, but they had one-on-one video calls. It was also given as formative feedback on Nexus, which we use at school. And then when we were back at school, we recorded those where they get a bench mark of where they seated during that feedback period as well. And on the left there as well, you can see the timeline that they're given at the beginning of an outcome. So for Unit 3 Outcome 3, they're given a timeline. And then they're given on the right the dates for when we're doing those band marking and sign off on the forms that you can send there off for authentication.

**Kathryn Hendy-Ekers** - Thanks, Natalie. So also too, you might be using some commercially produced tasks like textbooks, which will step you through. If you are using them you must adapt them to meet the needs of your students. So if you are using that material directly from a textbook or a product that's online, you might find there are some of authentication issues, because a lot of that material is readily available out there and often students are swapping and selling and buying. So just be aware that you are able to authenticate the work. If you are using a textbook, take it the basics as a guide, and maybe modify that information. So just also check that information about the key knowledge and key skills of the outcome. And it is the responsibility of the school to check that that task is compliant with the VCAA requirements and that you're able to authenticate student work.

So this next slide here shows the support material and resources for students. So we have the Advice for teachers, which has a great list of different activities you can do for units three and four. We have some frequently asked questions about the study design specifics. The implementation video that was given or presentation that was given back in 2017, the Technical Drawing Specifications that were updated in January, 2020. And then there are past like this presentation are for School-assessed Task for Professional Learning online with some samples of student folio work. And they are currently up to date because it is this current year of study. So anything back in 2018 and '19 will be quite handy for you because that is before we went into the pandemic and things changed. So there are really great folios there for you to have a look at.

So this is just a screenshot of the Advice for teachers. So you can see there's information there about developing a programme, legal and copyright information. That's something you really do need to address, and we will talk about in another video. There are the consideration tools and components. So we call them the nuts and bolts, definitions of design elements, and design principles, methods, media, and materials that just be aware of this is the Advice for teachers. So it is not the examinable document, so it is information to support. So check the terms. The terms are in the study design in the cross-study specification, but if you need some additional advice, you can come to the Advice for teachers. So there's also the teaching and learning activities.

There's some sample approaches to developing School-assessed coursework, and performance descriptors for coursework. So we do talk about coursework in another video, then some information about employability skills. And also we have a sample brief there for you to have a look at that I know there is lots of information about briefs out there at the moment. Again, the technical drawing specifications are really important. Read through those. They were revised in 2019 and they will exist again for the life of the study before the study is reviewed next year for implementation in 2024.

All right, we have the cross-study specifications as well. So that's where I was referring to before they are lists of the methods, the types of drawing, media, elements and principles and final presentations. The cross-study specifications also have the definition and a guide of the design process that we use for Visual Communication Design, which is reflected in the School-assessed Task.

So you had the brief, the research, generation of ideas, development of concepts, refinement and resolution of presentations. So it is cyclical and it is underpinned by design thinking. So creative, critical and reflective thinking there. So the cross-study specifications again, you have the design fields. So the three design fields we currently have in Visual Communication Design, communication design, environmental design and industrial design, they provide the parameters for what your students would be looking at when they are thinking about developing their School-assessed Task and their folio in one or two of those design fields.

So they're the clear definitions there at the moment for those design fields. There is the cross-study specifications, also mentioned the design thinking strategies and lists what they actually are, creative thinking, critical thinking, and reflective thinking. In other videos, we have samples of those. Please also acknowledge intellectual property in copyright. So there's information there and about how students should acknowledge sources of inspiration. So we do have in another video, how students should achieve that. So it should be right next to the imagery that they are researching, so they have an understanding.

Okay, going onto the School-assessed Task. So the first part of the task is developing a brief and generating ideas. So that's directly from the study design there, the Area of Study. So read through that with your students. So it talks about the design process. It talks about the client, the research and how students should explore and research and generate ideas with observational and visualisation drawing. The key knowledge and key skills are listed there as well. So this outcome is Outcome 3 in Unit 3 is the first outcome associated with the SAT. So on the completion of this unit, the student 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. So the key knowledge and key skills, and I often number those. So when I go through the key knowledge and the key skills can match up and you can actually use those to start to develop some learning activities. So if you go to the Advice for teachers, you will see that link there.

So some samples of information you could give your students. So we've got the requirements and content of the brief, design thinking, research and investigation, documentation, visualisation, and use of copyright and legal obligations. So I'm just going to hand over to Natalie now, because the first one here on my next slide is the brief. So do you just want to talk about the brief Natalie?

**Natalie Dunne** - Yes. So it's really important that we are reinforcing the correct stage of design process. So the brief is the first stage and it isn't called 'design brief', or we've seen lots of different titles. So it's really important. They don't need to write brief at the top, but if they are titling, they I need to use the correct terminology and try and encourage that, because that will help then to reinforce learning stages for the design process. It's really important when they're thinking about their brief, that they're putting effort into unpacking who the client is, what their needs are and who the target audience is going to be for each communication need. And that they have a varied purpose and that they're thinking about their presentation formats.

So we're really wanting... You don't have to work in two different fields of design, but sometimes that can support students to do two different presentation formats if they're doing the communication design, and presentation for presentation one, and then maybe environmental design for presentation two, although they don't need two. A lot of them, my students tend to stick to one field and in communication design, they could do a poster and a packaging nest or surface graphics. So as long as they are thinking about what they can do, and hopefully from the Unit 3 Outcome 1 task when they've done all design fields for practical projects that support them to think about the areas that they're skilled in or that they would like to focus on for this folio.

**Kathryn Hendy-Ekers** - Thanks Natalie. So the next part is research. So we've got some great examples here of research that some students of Natalie's have done. So do you just want to talk through that research, Natalie?

**Natalie Dunne** - Yes. So when they start to research, I encourage them not to just collect things and stick them on paper because sometimes if they do that, you can have 20 pages of research and a lot of it is not relevant. So it's important that they really collecting broad research and primary and secondary sources. They're doing site visits and they're including some drawing in that as well. Some observational drawing as part of their base for development at this second stage of design process.

So it's really important when they collect things they're documenting on what day they've collected or where they've collected it from so that they can acknowledge that when they're putting it onto pages as well. As you can see, these pages they've directly shown where they've sourced imagery from and they've annotated it to direct us to where they're thinking they're going to move from and to the brief as well.

**Kathryn Hendy-Ekers** - Thanks Natalie. And then we're moving on to documentation. So as Natalie said, we said making sure that their research is referenced and there's a great list there. We've got the name of the work, the author or copyright owner's name, the URL, the origin of the work if it's found in a publication. The date of the work, when it was accessed. And if it's part of a site visit to research or take photographs or to draw from direct observation. Natalie, do you just want to put any more advice around that documentation there?

**Natalie Dunne** - Just to make sure that when they're doing a site visit, that they are drawing from observation. Sometimes a lot of students are taking photos from site visits and then drawing from the photos. So that's still considered... It's not considered observational. so you have to be observing form and drawing to show your tone and light source and how you're observing the object, whether it's an animal or moving. So it can be quick sketches. You can record it through photographs, but just make sure that we're encouraging students to really embrace that observational drawing and use that as part of their research. And hopefully that will support them to generate a broad range of ideas.

**Kathryn Hendy-Ekers** - Thanks, Natalie. And the next one is brainstorming. So I think we all know what brainstorming is, but there's some great examples there. Natalie, do you want to talk through those because there are different types of brainstorming that are out there.

**Natalie Dunne** - Yes.

**Natalie Dunne** - So I can see you've got some for observation and some for the presentation and then some for the name of a particular album cover that the student was developing. When my students are thinking about topics, I find observational even when like I sort of get them to think about their topic and what they're going to be able to draw from observation for that topic. They still get to observational drawing and sometimes say, "But what I'm going to draw?" That's really important that they're initially are thinking about a topic that will allow for observational drawing to be a purposeful activity and not just ticking a box, that they're really looking at observational drawing to allow for creative design response for whatever they're drawing for communication needs.

So they tend to start of with a mind map thinking about colours they'd like to be focusing on observational drawing. What other things that they could be doing that will be purposeful and really push their generation of ideas when they get to that stage, so that they're going to be thinking about creative response rather than just doing the typical things. So if they were doing a lamp, designing a lamp, they might be thinking about observational drawings of other forms that could inspire. It could be some children's toys of rockets or things like that that might look at the format or different designs for that. So they're not thinking about just obvious things.

With the album cover, it's really important that they're just not settling with the name as well. So if they're coming up with names for an album or names for a product, it's really important that they're pushing their ideas and thinking about periods that belong to maybe that topic or art periods or colour schemes, or it could be countries or any influence really, but to try and go away from the obvious again. And with presentations, it's really important that they are thinking about different presentation formats, but ones that are achievable things. Sometimes students go to Top Designs and think, "Oh, I love the models." But they've got no skills in really creating a model or in doing anything three-dimensionally and they tend to think, "I can just use a laser cutter or whatever at the end." That's really important. They're thinking about, "What are the skills I've got now? And after finishing Unit 3 Outcome 1, "What are the practical tasks that I really enjoy doing and that I showed ability in." So I think that can help them to brainstorm and really allow for some more creative direction in their folio.

**Kathryn Hendy-Ekers** - Thanks. And here we have observational drawings. So we were talking about this before, so it is drawing from actual observation. So the student and as part of their research has understanding of that form. So, Natalie, do you just want to talk about these examples here?

**Natalie Dunne** - Yeah. So the one on the left there of the vegetables, that student actually just took aspects of that later to create the tea towel designs, which you'll see a little bit further on and they extracted them. So they use the top of the tomato to create a pattern. And this was a really good base, and they haven't annotated it here, but they've connected it with the next page. So the annotations that he's putting, they're actually drawing them directly on that page when they're drawing so that it can connect to next steps. But as long as they... When you're looking at the folio, you encourage them that the viewer knows what they're thinking and how they're going to use it or play with that idea later on to explore some creative responses.

With the middle one there you can see that they're looking at observation oh, sorry, they've actually 'flower pressed' the things that they have drawn from observation. So the leaves and that they've got there, they've actually used a flower press to record that. And they've included some photos of the area as well around Anglesea. And they played with that later on for patterns around the logo to develop a logo design.

With the one in the background there, that you can see the seashells and some plants that they used for coffee cup later on for surface graphics, which was a little bit different, and allowed for the feel and the vibe of the coffee shop. And with the one here with the papaya, they've looked at drawing the papaya and then how they're going to play with the elements of line and shape and point around that as ideas for their... I think that was a logo. I'm just trying to think of observational drawing.... correct. Yeah. So they're generating their ideas for one of their presentations later on, but that was a good example. And we saw some really good examples this year in folios of the students connecting around their observational drawing, what they're thinking to do with it, which makes it really purposeful.

So I think that art is a really good strong page to show students of how you can play with the observational drawing and connecting it to the next step. So you haven't got it in there as a task. And sometimes students will have an amazing drawing, but it doesn't actually evolve or is not used in any way later on. So it's really important that we try and encourage them to make it purposeful.

**Kathryn Hendy-Ekers** - Thank you. And here we had the visualisation drawings, so you can see here and it's probably leading on from some of those last observational drawings. So Natalie, do you just want to talk through some of these ideas here?

**Natalie Dunne** - Yeah. So with the visualisation drawings, it's really important they're incorporating all the research that they've collected. And as I said before, we are wanting them to really select carefully the research they're going to include and annotate, and then be combining that research and observational drawing to generate ideas for presentation one and presentations two.

Here you can see the with the poster that they are really playing with. And you can see some of that Anglesea the drawings that coming here with the poster as well. And then they're playing with their logo in the middle looking at lots of different topography. My students, I tend to encourage them to use the design thinking model to select the ones that they're going to make into contents, which we'll talk about it shortly, but you can see in that middle one, they've actually highlighted the two on that page that have been selected from a design thinking model.

And then on the right, they're looking at more spontaneous generation of ideas. So they've used looking at their observational drawing and more creative response to that and to take away from observational drawings. So that would be where we're being more creative with the observational drawings as a response to the research and that combined.

**Kathryn Hendy-Ekers** - Right. And here we have the first example of design thinking with the scamper. And that's probably pretty straightforward. Most people know what a scamper is, but just to outline again, the acronym. So Natalie for me, so we've got-

**Natalie Dunne** - Yeah.

**Kathryn Hendy-Ekers** - Yeah, go for it.

**Natalie Dunne** - 'Substitutes', the first one, and then 'Combining', 'Adapting', 'Modifying', 'Putting to another use', 'Eliminating' and 'Reversing'. And again, this one was the Anglesea drawing and this student that was their favourite logo. And you can see later on, they didn't go with that because it didn't match the brief and not well enough. And this is something we see really frequently a lot now, coming through, is students using that 'vine' idea. So it's good if we try and encourage our students, when they come up with things that have been done already to try and choose one of their own or look at developing it further or doing things where people are a little more creative or original.

**Kathryn Hendy-Ekers** - Okay. Thank you. And here we have the selection of concepts. So another design thinking or design thinking approaches here. So we've got the first one where there's the student is actually surveyed people about their graphics or their surface graphics for... It's for tea towels. So you can see they've got the examples there and they've got a little graph of the survey. Then we have a 'POOCH'. So the design thinking where they've got the problem, the options, the outcomes, and the choices. And then we have a PMI there too. Some really great examples of selection of concepts there to move forward. So are these Unit 3 moving into Unit 4, Natalie aren't they?

**Natalie Dunne** - So this is ideally where I try and encourage my students to finish Unit 3. Is having a clear selection of concepts that then you will develop for Outcome 1 Unit 4, which you'll take each concept and play with materials, media and methods.

**Kathryn Hendy-Ekers** - Thank you. So moving on to Unit 4 then, so you can see in here is the Area of Study. So there are two Areas of Study associated with the School-assessed Task in Unit 4. We've got Area of Study 1, which is the development, refinement and evaluation. And then the other Area of Study I'll talk about it in a moment. So the first outcome is that 'the student should be able to develop distinctly different concepts for each communication need and devise a pitch to present those concepts to an audience, evaluating the extent to which these concepts meet the requirements of the brief'. So you can see the key knowledge and key skills there.

Again, it's a really good idea to have a look at the assessment criteria, descriptors and evidence, and these, and see if you can match them up. So you can have a clear idea of how they are related to each other. So that's really important as well. So going through first with the development of concept. So I hand it over again to Natalie to talk about these slides here. So here's a student developing concepts using different methods and materials, obviously.

**Natalie Dunne** - Yep. So for Unit 4, once they've put all the hard work into Unit 3, Unit 4 is taking each of those concepts and then using different materials, media or methods that are accessible to them. Again, it's good if they can be doing things different to what you might be demonstrating in the classroom, or encourage them to do a bit of more research at this stage to come up with some different ways that they could explore developing at this stage of concept.

So on the left there, you can see this students has used wire and wool to actually create some topography. In the middle they've looked at using different vegetables for printing to create patterns. So rolling corn in sort of like a monoprint style with printing. And then you've got some watercolour with those spontaneous generation of ideas drawings developed further.

And then I included this page because a lot of teachers struggle with three-dimensional drawing, how they can include that in their folio, if they're not doing environmental design or industrial design. So my students tend to do some typography or some imagery that could be developed for a logo or something in three-dimensional drawing, so you can see here they've used the isometric paper to create the typography for driving as well.

**Kathryn Hendy-Ekers** - Fantastic. So here's some more developmental concepts. So there's some printing happening here, some painting with a sponge, is it? Yes.

**Natalie Dunne** - Oh, that was the technique they found on Pinterest, I think that it's using a screen print, where they put paint down and then you pull it back and you get these lovely, what you can see in the background of that slide is what the result is. So it's a really lovely technique. And then on the right, they've used gum tape to do some paper stretching, With inks on the background ideas as well.

**Kathryn Hendy-Ekers** - Fantastic. And then here we have the students looking at the features and functions of the design elements and design principles. So you can see here, the students explored shape. Do you want to just explain these ones a bit further, Natalie?

**Natalie Dunne** - Yeah.

**Kathryn Hendy-Ekers** - And so it's really important they don't need to play with every element and every principle, it's not a checklist but it's really important for us to encourage them when they're annotating to have the list of elements and principles there. And you're trying to use that terminology and to also be playing with the ones that are purposeful for them.

So on the left there you can see that this student play the shape and they were doing the cupcake packaging, which was an organic sort of handmade package that they end up doing and they're looking at using different shapes to create that. And then they started looking at the designs, using those shapes on the right. And then in the background, you can see for their poster, they've played with the elements and principles. Just looking at their photo shoot and how they would use panoramic sort of layout and cropping and different uses of colour and texture there as well.

And then that one on the top that are placed there. That was what I was talking about for from those observational drawings. This student subtractive parts of those who used to create the patterns for the tea towel. So you can see how they're really focusing on the elements to support them in the designs for the surface graphics for the tea towel.

**Kathryn Hendy-Ekers** - Thanks very much. So then we're going through this next one here. We've got some great examples here. So all of again, using design elements and design principles with some concept development. So you can see some really different techniques. These are for final presentations, are they? They look like they're mock-ups.

**Natalie Dunne** - Yeah. This was just before they move into refinement. They've done the layouts, looking at the elements and principles. And then you can see they're selecting the ones that they're going to produce as final presentations there.

**Kathryn Hendy-Ekers** - Fantastic. And then moving through finally to the pitch here. So we've got an example of the pitch. Do you just want to talk through your pitch process, Natalie?

**Natalie Dunne** - Yes. So this was in 2018. This is an example from 2018, the first year that we had the pitch at the end... Oh, sorry, not the end, before we had further refinement. So I'd spent a bit missing the last two years. So that's why I've kept this one here as an example. So my students tend to like to present, it's like a celebration to the class where they present their mock-ups and then they get feedback and they do their own form or how they want to present it.

Some students use a certain colour for the positives and minuses for each presentation. Some students put together little forms, and then they do a reflection at the bottom on that feedback of how they're going to use that purposefully, what they're going to take on board to further refine their presentation. So you can see that was what they presented to the class. So for example, in the middle, of their pitch and then on the right, you can see how they've worked to refine it, looking at making the logo really more opaque, lightening it so that it doesn't sort of just jump out at you. Also, the feedback that was staying the type of the bottom was a little bit hard to read. So they applied with that further refinement as well. It's a bit hard to see how it resulted there, but it did end up being more refined and a better final and stronger outcome.

**Kathryn Hendy-Ekers** - Thanks, Natalie. And then moving through the annotation. So here's a little bit of a guide about how you should suggest to your students about the annotations. So we have them writing about why they've chosen to use the research, explaining how you might use that research in the design process, indicating which aspects of the research might give you starting points to generate ideas. So these would be great little questions you could start to give your students.

And ensure that your annotations make connections to the brief and direct your design ideas as the next steps. So those annotations must be done in real time. So they can be typed if the student prefers to type, but they should be done. And that's how designers do work. They do sort of annotate quite quickly. So I know a lot of students are starting to use tablets now. So at that visualisation process, they might be annotating with a tablet. So just be aware that these folios, it's not about the presentation of the pages of the folio, they're not the design object in themselves. It's the information that the students putting into each design idea that they're developing through. So do you want to say anything more about that Natalie?

**Natalie Dunne** - Some students really struggle and I often say to the students that if you ask yourself a question like "Why, what, how?" That can help you to make connections and also drawing it back to the brief and what you're thinking for next steps so that you're not just saying "I like these because...", that you're thinking about how you're going to use it? What's the purpose of it? And that will help to give that a little bit more detail, but we don't want essays either. So we want in purposeful annotation, that's just giving some connections what they're doing. And I often say to them, "Think about a person looking at your folio that hasn't got you there, and they've got to understand what's happening in the folio." And that tends to help them a little bit too.

**Kathryn Hendy-Ekers** - Great. Thank you. And finally, this is the second outcome or the second area of study in Unit 4. So there are only two currently in Unit 4 Visual Communication Design. So we are looking at the final presentations. So the Area of Study is there. And then it says, "The outcome on the completion of this unit, the students should be able to produce final visual communication presentation for each communication need that satisfies the requirements of the brief."

So it's really important that you do look at the brief for the student and see with these final steps that they are developing two communication needs that have been outlined in that brief at the very start in Unit 3. So here we have a couple of examples here, so to finish off with, so we have our tea towels on the left there, on left of my screen. A great packaging for a soccer ball. It looks like a logo and a soccer ball. And the third one is... Look, what is that third example, Natalie?

**Natalie Dunne** - It was a trolley for children's school bags.

**Kathryn Hendy-Ekers** - Oh, great.

**Natalie Dunne** - It's like a portable trolley.

**Kathryn Hendy-Ekers** - So do you just want to quickly talk through how the students refined these to the final?

**Natalie Dunne** - Yeah. So this student on the left, which you can see in another presentation with documentation of them corresponding with of where to outsource for the printing. So they haven't actually created the final tea towel on the fabric themselves, but they've only been marked on the designs and surface graphics and everything that they've done in creative control to outsource it.

On the middle one that was completely done by the student. The ball has been purchased, but they have put the logo themselves onto the ball and then the packaging they have just outsourced to the printers. But again, they've kept receipts for that as well. And they've constructed it themselves and put it together. They also did a poster for that one. And that one actually did win an award at one of... I think it might've been at RMIT or as a young sort of acknowledgement of someone that had done really well with the presentation. I forget what the competition was. And the one on the right was an industrial design where they were looking at doing a functional trolley that would hold a school bag for students that weren't using a backpack carrying it. Yeah.

**Kathryn Hendy-Ekers** - Okay.

**Natalie Dunne** - And they actually did construct that in the school technology area. So they have documented that in the folio as well, but they had done systems technology in Year 11. So they were very adaptive and able to work to construct and do all of those bits themselves. It's really important cause I think some people when you're seeing the... And that's one of the reasons why I put these in, when you look at the surface graphics for the tea towels and you look at that fabric for the trolley, and then people say, "Fashion doesn't belong to Visual Communication Design in the current study design." But these aren't fashion design presentations they're working on the surface graphics for the tea towels. So the actual design of that, and then with the trolley, the fabric is just material that's being used to construct it. So we can't do garments, but we can do things that are using materials as such.

**Kathryn Hendy-Ekers** - Yeah. That's a great idea. Yep. That's a great approach. Okay. So just to finish up, I'd like to thank Natalie very much for her time, but if you do have any further questions, you can contact me by phone or that's my email there, which I'm sure you're all available to have. Alright. So thank you very much. And we will see you next time.

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