**[Kathryn Hendy-Ekers]:** Hello, my name is Kathryn Hendy-Ekers and on the Curriculum Manager for Visual Arts Media and Visual Communication Design at the Victorian Curriculum and Assessment Authority. The VCAA has developed a series of on demand videos for teachers of media, Visual Communication Design, and Visual Arts with a focus on how to teach and assess the study in 2021. This video is related to assessing, developing and assessing school-assessed coursework tasks.

Firstly, I'd like to acknowledge the traditional owners of the land where we're presenting from, the Wurundjeri people of the Kulin nation and pay my respect to elders past, present and emerging.

I'd like to introduce to you today Natalie Dunn, the State Reviewer for Visual Communication Design who will be presenting with me, thanks Natalie.

**[Natalie Dunn]:** Thank you Kathryn.

**[Kathryn Hendy-Ekers]:** We're just going to run through the assessment principles that underpin all VCE studies. So it's an integral part of the teaching and learning at senior secondary level and they offer to provide opportunity for further learning, describe student achievements, articulate to maintain the standard of assessment and provide that basis for all studies for the award certificate. The principles are also underpinning the achievement of the outcomes for each assessment task at senior secondary level in units 1 to 4.

So in Visual Communication Design and coursework, we're talking about outcome one and two and unit 3. So if they provide that underpinning foundation, and they also assist you as the teacher to provide a judge and report on the level of achievement of each student.

There are four principles, prints the assessment must be valid, equitable, balance and efficient. And these principles underpin any review we do of individual schools in the school based audit.

So the first one when you are considering developing assessment coursework task, making sure that that task is fair and reasonable for your students. So it is one of the tasks that's outlined in the study design, and you're conducting the teaching and living and scaffolding of the task and the actual task itself on the fair conditions. So it must be conducted under similar conditions for all students in your cohort. So the initial thing is that tasks must have clear instructions at the outset for your students.

The task needs to be equitable. So you must ensure that the task is accessible to all your students. So the stimulus material you choose for the three design fields must be accessible to all your students. So based on the agenda, their interests, their backgrounds, their social economic status. So choosing material that your students are interested in and can engage with, and really reflect real life experiences. So making sure that not a particular student is privileged and it covers that scope of tasks that are provided in the studies design.

It also should be balanced. So sometimes in Visual Communication Design particularly outcome one is broken up or is in smaller tasks. So how those tasks differ for each design field, making sure that you've got the analysis task and then the response in development of a Visual Communication Design presentation in relation to that task, here the conditions you're going to set those two outcomes the first two outcomes, how are you going to show your students demonstrating levels of achievement? What are the assessment criteria descriptors or rubrics or marking scheme you're using?

So we'll just outline in this presentation the difference between the school assessed task criteria that the VCAA provides and how you develop your own criteria based on the VCAA performance descriptors for school assist coursework tasks. So the initial thing is you should really be looking at the key knowledge and key skills of each of those outcomes that are being assessed.

Finally efficiency, making sure that you've got the minimum amount of task to assess, that your students they're not too complex and they're not addressing, giving, providing too much stress for your students and you're not over assessing them. So there are different, every school will approach assessment in a different way. So it's really key, you must be really mindful of how you structure it for your students.

There are some presentations on the VCAA website about school-based assessment, with the experience teachers talking through how they organise school-based assessment for their students. And one of them is related to Visual Communication Design. So as the individual subject teacher, you will select from the selected assessment tasks in the study design, develop and administrator your assistant programme, monitor your student work and essentially provide feedback to them.

So the school determines whether the students have achieved satisfactory or non satisfactory for each outcome, and then determine the level of achievement. So there is no pass or fail in VCE. Your school should have some sort of policy that understand, students understand when they have satisfactory achieved the task. So you need to give them ample time after the task if they haven't achieved the key knowledge and key skills that they can do so.

So school based assessment, just making sure that you are considering any authentication issues, and we'll talk about those later. It needs to be conducted within class time. You need to have a spread of results because those results will be statistically moderated against the external exam. So it is not a competition between schools, it is your students as a cohort. So making sure that you are designing the assessment to allow your students to achieve their very best. So it also needs to be consistent with all students. So if you have two different teachers teaching two classes in your school, you must ensure that their assessment is consistent and they are assessing, setting the same type of task, and agree on that at the start of the year. Also, too, if you're in a partnership, you must work with that partnership school to establish the same type of assessment tasks and scheduling at the start of the year.

So when you are developing the school assess task it shouldn't be excessive. It should not restrict the students to demonstrate key knowledge and key skills, and it must be balanced. So don't over assess those key knowledge and key skills. So another checklist, who are your students? What is the outcome? When is the task going to be administered? What are the conditions to that task? Why are you doing the task? So consider what you're asking your students to do whether it's meeting the outcome and what sort of task type are you choosing.

We often give advice that if you're developing a task of these restructure questions, you might want to have some lower order questions to start with, but making sure that the majority of your questions are middle worth range. So having a look at the descriptors and the key knowledge and skills and working out using Bloom's taxonomy or SOLO or some type taxonomy called methodology, that you are developing in the assessment or rubric scale.

And making sure the students can complete the task in the time available. You may set it over two different time periods but making sure that you can authenticate the work in between. If you are using commercially produced task, which does include a textbook, making sure that the tasks that you're administering to your students is adapted to meet the needs of your students. So you need to have a look at the task and see how it can adapted. And one of the main reasons is that issues of authentication. Some of these textbooks or guides that are produced have readily available answers, they've been around for a while. So students have developed from past years, developed similar sort of answers which they often profit from or share.

So you must be mindful that the task you're setting you can authenticate the work, you are more than welcome use commercially produced task as a resource but making sure that you have adapted that task. And please check it against the study design to see if it's compliant with the language of the study design.

So this is a list of the school assess coursework task for unit 3. So we have outcome 1 and outcome 2. Outcome one, just be mindful, split into two. You have 60 marks for presentation drawings and 15 marks for an analysis. And then outcome 2 is three design fields which students must cover in both tasks, all design fields. So environmental communication and industrial design and they must have the task available for the students. So you need to really think about how you're going to structure those tasks. Then with the marks allocated, they are the marks that you will submit to them. So you will need to have a marking scale that will fit into that mark structure. So often the state reviewers say they go to the Maths teacher to work out some of their workings of their questions to help them with that.

You must include a cover sheet, it's vital, so that cover sheet here's some instructions that you can use. It must have what the students are expected to complete, the conditions to the task, whether they will have stimulus material, the time and length, particularly in Visual Communication Design because you do have practical activities, how long they going to take, how long the analysis part is going to take, when they're going to be conducted. So keeping in mind that this task must be done during class time, not externally at home.

You need to have a breakdown of mark allocations from that cover sheet and the criteria that the students are going to be assessed against. So it's not an exam. So outcome 2 particular, it shouldn't mirror the exam nor should be analysis for outcome 1. You can use the examination as a resource, but just keeping in mind, this is a coursework task to be completed at school and assessed by the school. It's not the external examination.

The advice for teachers has quite a bit of information about the type of tasks you can use and how to develop SAC tasks. And it also has the VCAA performance descriptors that you can use as a reference. So the first outcome is that, the students should be able to create visual communications for specific contexts, purposes and audiences that are informed by their analysis of existing visual communication in the three tasks. So it is specifically saying that you need to have three tasks, so really six tasks. So you've got your analysis and your creation of your Visual Communication Design. So there's quite an extensive list here.

And Natalie and I were just talking before this particular outcome prepares the students really well for their exam. So you really need to go through this list of key skills and make sure the tasks you're designing covers all those key skills or key knowledge. Then the key skills which are not shorter is where you design those tasks and really looking at so what happens when an examination is set, does the exam penal has a content map.

So they must ensure that every key knowledge and key skill is covered in examination questions. So I'll show you an example of what you can do similarly for school assessed coursework task. So again, the key skills are a little more concise because they are combining those aspects of the key knowledge. But seeing there are words like analyse, make and document, select and apply, select and apply. So that's how you will develop your assessment criteria as well.

The VCAA performance descriptors are available for both tasks. They are used as a guide. We often get annoyed at people just giving us those with no relationship to the task. So you really have to consider how you will use those in application of developing your marking scheme or your task. So their suggestions of what is the achieved in different sort of areas for very low through to very high. So you'll see at the bottom, there is a marking scale there but it only relates to the score you could give for very high. So please don't try and equate these boxes as weighted out of 75. You should be using this with the study design to develop your coursework task.

So one of the ways you can do that is I have listed the five descriptors there and then the key knowledge and key skills if those descriptors. So you can go and have a study done in front of you when you view this video, have a look at those descriptors and that's a good way of developing your marking scheme and your questions or your task. So again, this is the content being mapped as well. So these are the things that the students are required to do from the descriptors.

Again, mapping them against the key knowledge and key skills. And that's the same way they develop the examination questions and also we develop the assessment criteria for the school assessed task. Okay, I'm going to hand it out to Natalie now who's going to run through how she approaches these two outcomes, outcome 1 and outcome 2 for Visual Communication Design, thanks Natalie.

**[Natalie Dunn]:** Thank you, Kathy. So for every teacher, this is a complicated outcome to address, but it's very purposeful in preparing them as we assess the exam. So it's really important that you thought through how you can unpack it. And over the years I've done lots of different things.

So I've included some examples of previous approaches and what I'm doing this year and things work and sometimes they don't work. And I think you need to, for my students I corrected it at the end for the projects and the analysis, and I found that really supports students that wanted to improve. So even though it's a lot of work I corrected the end of each project for the analysis and practical tasks. And then I gave them feedback.

So even though I'm giving them a mark, I only record it back to them as band marking even though they can clearly work out whatever they're getting as a score, it just takes away the focus from the score hopefully. and prepare them for this. This should be, internally assessed coursework should be, preparing them for the exams. So we want them to be having a growth mindset and looking at how they can improve with the different aspects as they go.

So with the first slide here, we've got this is a weekly outline, but I give students but you can see we're doing Industrial design first and I find that students come back from holidays a bit more refreshed and that's one that they really need to concentrate on and often really struggle with. And last year with going through home learning. We had actually finished industrial and environmental and with communication design it was perfectly on time because they didn't need as much support with the communication. Because they find that a bit easier for my students. So that works really well for me. But I think for me, it's mainly the, they come back fresh and then they can really can get into that technical drawing.

So even though I've got home work and due dates there that's just to consolidate learning in the classroom. So alternately, if I'm doing technical drawing it'll be them reading a textbook reference before class especially for students that may be new. I pick up quite a few students that haven't done unit 1 and 2. So the weekly focus is the things that we're going to cover and you can see a blue is industrial, the green in environmental. And then the yellow is communication design.

The SAC and SAT notification. So at the start of the year, we need to give students details about their outcomes and due dates, marks and weightings. And that lists the week by week plan what we're doing lessons, and on recording dates. We do lots of continuous reporting at our school on Nexus. So they, we have dates that we have to do that. And as I said to you I give feedback at the end of each project as well. And even if I have two year 12 classes and that's a lot of work I work as hard in Term 1 as the students and I'm sure everyone does, but it does set them up really really well for the year ahead.

And I think them knowing that if they work really hard and set themselves up well, they can just immerse themselves in the outcome 3 SAT folio criteria, one to three and that's their celebration and their award for all the hard work. And if they do their projects really well, it sets them up in the best place to get into that SAT folio. And it's really important that you just make notes that you can't officially start that outcome 3 until you finish outcome one and two, because it is a part of the learning in preparation for the SAT folio. So, Kathy, do you want to talk about the area of study?

**[Kathryn Hendy-Ekers]:** Just probably that we've said before that all those key knowledge and skills must be addressed. So the teacher actually designs the task but have a look at the area of study introduction because that often, for the exam as well, sets the context of what is going to be covered.

So you can link all these three design fields together using a theme or you might want to break up the key knowledge and skills across the three design fields. So it really is a case of unpacking the key knowledge and key skills.

So as Natalie said on this slide you don't have to address every key knowledge and key skill for each design field because you have the whole outcome to do that yep.

**[Natalie Dunn]:** And on saying that Kathy, that's a good point. So with the exam, it is important that students know what drawing systems are applied to what fields. So this is a really good opportunity to unpack that and to make sure that, you know, in industrial design that you're covering orthogonal, isometric and perspective and in environmental design that you're covering planometric and perspective and plans and elevations and in communication design that you're looking types, and layouts and all of the different areas that need to be covered underneath are the characteristics of the field. And that you've got packaging in that field as well. These projects for students with really knowing what's being applied to those different fields of design as well.

**[Kathryn Hendy-Ekers]:** Yes, and if you go to the technical drawing specifications you will see that they clearly outlined which fields those do apply to. So the technical drawing specifications on the study design page are a part are used in the examination. So it's really important that you unpack that.

So if we go to the next slide Natalie you'll see I think we have, yes, so you recommending there that we put all the key knowledge and key skills into a table. So do that for each of each of those, say three fields. So you can see here with the industrial design, there are, there is a list there the techniques for analysis, the purposes, there are elements and principles, orthogonal, isometric and perspective, dimensions, and scale, manual, and a small amount of digital methods research, visualisation, and drawing.

So there's some of the things that you can use. So, yeah and you must just want to talk about the changes in the study design Natalie particularly with product, and industrial design and fashion design.

**[Natalie Dunn]:** The other thing I'll get my students to do which I don't think I've included here in the last task previously I've got them to do a cover design and then inspiration and research pages. And in that cover design just got them to include title and some visual that connects for them to that design field and then I've got them to research what belongs to that field.

So with the new study design, instead of 'Product Design', it's just called Industrial. And then underneath that we have production furniture. So we've had fashion removed from that. It's really important that teachers are looking at the correct information. If you have got previous folio works showing examples, maybe that's when students get confused and include the wrong areas. So it's really important that you have got if you are showing older folio examples or older work that you are making notes clearly of any differences or changes.

So with task sheets, a lot of students are doing wonderful things, but you must update some of the information to reflect the new terminology. So we can't call it product design, it's industrial design. But underneath that, we have furniture and products with students, to look at and design with. So when they, when they research they were including images, of products and then furniture. So then this year I've gotten them to do a cover page whether they've included the research as part of the network. because we really want to be mindful of trying to make it informative like, make it purposeful for their learning but we don't want to make it too much of a task.

And we need, cause we've got a really tight timeline at three weeks of each project. So you don't want to spend too much time on them after understanding what falls into that field. You want them to be skilling up on the drawing conventions and methods that are applied to that drawing field or that area of design. I think there's a great example.

So this example of the previous task and the same student's work. So I've had some them do different projects. They weren't connected, but they chose an object and then they analysed what they do with these products. And then they took photos and they drew it in isometric. And then had to do visualisations and think of a purpose. So they create either an informative poster or flyer of how to use it as a product but I would change the purpose. I felt that I could probably do this a little bit better.

So what I'm doing this year is in the Great Ocean Road Chocolaterie and Ice Creamery has a theme, that is broken into little tasks with different little projects for them do to underneath. So in the last project I did these stepping stones to the analysis as well. I did a mind map for the first one, short responses for the second one and then little questions more like exam questions for the last one and a presentation design.

This time I'm doing the same thing. So I felt that worked really well because I think it scaffolds and provides a really good base. Of the analysis components in the last one they wrote a proposal of how they I going to address that purpose and in the new project, I'm giving them a Brief, which I'll go through in a minute.

So these are sample response from the last task with environmental design. So again, these tasks did work really well. It was just that because I've got so many good examples it was hard for students. You know, I think it's important that we're changing tasks all the time too. But I thought it would be fun doing something that was a little bit more based around things of interest to them. And they quite liked the idea. So we're going to organize an excursion to the Great Ocean Road Chocolaterie and Ice Creamery. That would be a really good way for us to as well even though we won't, unless I can organise speakers which I'm trying to do at the moment on each of the areas there, but I just thought it all connected really well because they designed that building as an imitation of the shape of a coffee bean.

And it was the background behind that was good. And they have really lovely landscape design outside. It's really incredible if you haven't been there to go and have a look for the three fields and then inside you've got really interesting use of industrial design so they've designed different products to further promote the store but they've also done lots of installations that are designed to promote those different areas that are built off the design of that task. There are some really good examples of isometric, planometric and one point perspective drawing systems. And if you have students approach that a lot of my students really do a lot of research to really understand how to do the different objects in different drawing conventions and methods too.

This is an example for communication from the previous task as well. So two different students presentations, this student proposed a book cover and redesigned it for a different audience. with the one on the left. They've used design thinking and the one on the right they've used a POOCH model from the concepts that they've chosen there and this is never about slick final pieces, they don't really do finals, that they do have something they present as a mock up presentation, or a proto-type or mock-up usually. So I've color-coded the task to keep in theme with the different areas and what students tend to associate for the blue and the green and the yellow, the different fields. It really important again that we notice what is listed for each.

So for industrial design, we need to make sure that we are using orthogonal, isometric and perspective and looking at methods and how because they need to know orthogonal conventions and dimensioning in environmental design and they, they do look at visualisations and observations are in there as well. And I see give them three prescriptive projects with methods that explain observation, visualization and presentation drawing as well.

And then for environmental design it's really important that they're looking at elevations and floor plans, planometric and perspective drawing. And they are looking at dimensioning and scale. Scale is really important for environmental design. So it's really important to visit that as well. And within the three projects, make sure that you are covering the purpose, the context and the audience and it's really up to you, how you do that.

Then at the end of the project, it's really important that students know what they are. I actually for industrial design also go through the difference of function and purpose which is really important to them, too to know because they can get a little bit confused about function not being a purpose and what is the difference? So it's good to unpack that for them.

I think with Communication Design it's important that they know characteristics and packaging nets so they know that that it is applied to that area. And they know that it's between surface graphics and packaging net, and you look at the type conventions, layout and grids, different methods, media and materials and lots of digital methods.

So with digital methods it's important that if that hadn't done design before to introduce some digital method in these projects or give them the opportunity to play with digital methods in some way or other digital methods as well, with this method is really important also that we just aware or encourage students not to think they can outsource as we were talking about before, so if they are looking at doing models If they are outsourcing too much.

We have to have things we can mark. So it's really important to make them aware that it's about the creative process and its about finals they can achieve. They're not professional designers, we're not expecting what you see in a supermarket or in, you know department store level of completion.

So this is my task this year, this is what I have based it on.So like I was saying before I taught tasks previously that were connected and these are connected. So with the task for industrial design, they're designing an egg cup, they're going to have a mythical theme for that. And they can take that down any path they want, and that's going to be leading into Easter to us and I thought it would be a bit of fun for them because a lot of my students haven't been together last year. We've had so many borders. I thought having something where we could take an excursion and do as much as we can together as an inclusive group is really important.

And in that task, they are going to be looking at prototypes as well. I'll give them an hour to do a quick little prototype. And I did that last year as well because it's a good opportunity for them to see if they are any good at doing a prototype. And they, when they photograph it. So something that's really ordinary that you might have really basic materials when you photograph it on a foam core white background it can look really slick and really good.

So it's a good opportunity for students to have a play with materials, so I just get out a heap of materials in the room and then they photograph it and have to document that and their folio as well. So it's an important things, an opportunity to do I think.

And for the environmental task, they are doing an interior display to promote the egg cup, they are designing the display. If you have a look at the top, I think I have lots of different displays in there, this one is like an egg bath sort of positive one, and this is a sculpture piece they have got in the entrance. And these are their gardens in the background and this is the outside of their building that's a really wonderful spot to go or you can do lots of things. I was thinking for Industrial design you could do an ice cream scoop, and they've lots of products you could base, like lots of things you could do to base it on for industrial or product design tasks.

**[Kathryn Hendy-Ekers]:** And even looking at the 2020 exam where we have the example of the ice cream shop, is a perfect starting point. Even if you want to use that as a some of the inspiration.

**[Natalie Dunn]:** And then project three for this one they're doing a packaging net to house that egg cup design that they've done. Usually I do that in year 11. We do packaging nets. We ran out of time. And so they did a packaging net and they didn't bring to construction as a 3D. So I think it's really important that they get the opportunity to do that project as well. So again, it won't be at a high standard but it will be just something that they're doing as a school-based learning activity in these projects**.**

**[Kathryn Hendy-Ekers]:** Fantastic.

**[Natalie Dunn]:** And so for this one, I'm doing mind map for analysis again, short questions in a classroom for the middle one, and then the last one will be more based on exam style questions in the classroom in a smaller timeframe, like single periods. And it will be more formal and under exam like conditions. So they get that authentic experience. We've started then to move into that sort of testing environment.

**[Kathryn Hendy-Ekers]:** Fantastic, moving on to areas study two which I'll get Natalie speak about in a moment. So again, you need to look at the key knowledge and skills and decide what, how you're going to design that task. So I think you if you could go to the next slide, Natalie you've got some examples of what you were thinking of.

**[Natalie Dunn]:** So individual research could be an essay or research paper, group presentations interviews with designers, guest speakers, commercial resources, textbooks that must be appropriate and be careful of commercial packages. So just with anything that you have commercially purchased or out of a textbook it's really important that you're adapting it to the students in your, if in your adapting it to suit the students in your cohort.

It's really important that you're also covering all of the areas you need to cover and making sure that they've got a designer that they've listened to from different fields. And sometimes we need to check that too. Because sometimes you can get something like a presentation that you purchased and they might cover some of the fields really well but it might be a bit ambiguous or not really clear on that design field. And even though instances I've had to have someone else present or offer them some other form of viewing something else.

I have again, tried lots of different things over the years and we have often put classes together. So we would sometimes go to the ones offered by the Visual Communication Victoria, in Melbourne, which is good. But it becomes a bit difficult with time, the time in the bus to get there, and then view, and then come back. So I had been purchasing lots of different presentations and showed those to the class I had, the AG ideas put together a really folder of presentations that I used one year as well.

And then I give them exams questions and in the class I can have different ranges of responses, and marking to allow those easily answered questions and those which extend them as well which I'll go through in a minute. Natalie I think your next slide has a sample of your assessment sheet?

So was an old one that I use, and again this year I've done it differently but I haven't got one that I assess to show you. So if you can see from this that the first area is the analysis and the second is the practical task. And they can clearly work out their marks but I just put them in band marks. So five, four, three, two, one and then I can convert those to a mark out of five and a mark out of 20 for the analysis and the practical tasks.

And then I give them feedback, but they've had feedback in the class through the projects as well. And I never give, like you said there's always areas to improve on. So students that ended up with perfect scores they still haven't got completely full marks in all of their projects. And we really don't want them to be getting too many students with full marks or beginning everything completely right. Because this is meant to be giving them feedback to improve and to build on their learning.

**[Kathryn Hendy-Ekers]:** Yes and so you've developed that criteria using the key knowledge and skills and the descriptors for the project.

**[Natalie Dunn]:** Yes, that's right. And they vary between the tasks as well. So each of them have different components or down here where I put what they've actually done for the project. And then I've broken it up into the visualisation, the technical drawing. And I think that was the rendering.

So I've actually unpacked that with what is actually done and it clearly relates that to what they've done in the classroom with that project as well. I think the next slide talks about our instructions. Yes.

This isn't before the SAC, isn't on the day of SAC for the outcome two, is it prior. So when I introduce it, this is what I give them. And my students like a series of steps that tells them what they can do and how they can go about preparing for the assessment tasks and what the tasks actually involved here.

And then this, I actually break it down because I give them an exam style test which they use from notes they've taken. They are allowed to bring their handwritten notes into this task, it's open book, but they have to be handwritten so they can't bring in too much and I try to encourage them to prepare themselves because that gives them a base for revision for the exam as well. So I really encourage them to do notes and do lots of different viewings. So even though I showed them presentations on each of the design fields they are given active or encouraged to look at designers that they would like to research possibly, it really doesn't matter when they're exceptions as long as they can respond to the questions that are being asked in the SAC. That makes sense. And that's a great way of doing it.

So this is a really good example of instructions for the students like the photo I was showing you earlier and that opportunity for students to bring in notes and books, it's a course work task. It's not a formal exam, which is a great way of doing it. So I think sometimes teachers feel that these have to be mirror the exam, but they don't it's just a coursework task to prepare them with those key knowledge and key skills. So that's fantastic, exactly.

Yes, and Kathy with that, I still have students. They know that they can bring in as many handwritten notes. They're like, I still have students that roll up and haven't brought a thing that has done no preparation. You wouldn't believe that. But I think the strong students are going to prepare really well. And hopefully that will encourage that competition of other students saying how well I prepare helps to make other students that might be just in the middle work a bit harder and who want to go well. But some students for different reasons, can be naturally very, very they've watched the presentation and sometimes they can shock you with how they have taken in information. So it doesn't always reflect but hopefully it encourages the learning process.

**[Kathryn Hendy-Ekers]:** A great way of showing that differentiation and addressing in a task at that idea of equity that you know you've you giving every student the opportunity to achieve well.

**[Natalie Dunn]:** You do have to be mindful because I have some students, ideally I'd prefer for everyone to hand-write their responses that I have a lot of students with learning needs as well that have to use computers. And because some students can I allowed them all to use computers.

But they have to come in and have a USB and save it at the end of the class, give me the USB to print out of the hard copy for me to assess. And I'm walking around the room the whole time making sure they're not accessing information. They really can't cheat because you have to know what you're responding to in the questions.

**[Kathryn Hendy-Ekers]:** Yes.

**[Natalie Dunn**]: I like it because they've been devised for that designer they've studied, they can't produce a generic response. Even if they did sort of look up something they're wasting time where they could be responding.

**[Kathryn Hendy-Ekers]:** Yes, fantastic.

**[Natalie Dunn]:** I hope that makes sense.

**[Kathryn Hendy-Ekers]:** Okay, this is the example of some of the I think some of the industry speakers you've used.

**[Natalie Dunn]:** That's right so we've had lots of different ways that I've done it over the years and I've had designers come in and speak as well, but that can cost quite a bit. And it's the coordination all of that now. So it's not as easy as it used to be as you have to go through different channels within the school.

Maybe excursions is a bit of an odd name. Organizing excursions is a bit of a nightmare and I haven't actually organised the ones for the ice creamery yet as it is so much paperwork. So I have found that these industry speakers through VCV provide really good, really good, especially to schools remotely who haven't got that accessibility to designers speaking but I wouldn't base it on one viewing of one presentation because I think it is important that students have variety within each field as well. So then you expose them to through their own research and look at other designs.

**[Kathryn Hendy-Ekers]:** So what Natalie is talking about Visual Communication Victoria which is the professional association that provides a range of industry speakers and resources. So they're very great to use if you want as well. So I think if we just go to the next slide, Natalie where we've got targeted feedback.

**[Natalie Dunn]:** Our school requires us to do this. So for all assessment tasks, we have to then provide summative feedback to students and formative feedback through a task that we are encouraged to also look at the questions that, it's sort of like, you know how you get the exam results and you can see how your students have gone in different questions, sort of like that to the students so they can see what what questions students mainly did well.

And that way they can look at where they're in competition. Like they might've gone really well in an area that other students didn't go well on and the general feedback at the bottom is just on how they could better prepare for that aspect of the exam.

**[Kathryn Hendy-Ekers]:** So it's like what Natalie's talking about. It's like the examination report for Visual Communication Design which is a great idea of giving generic feedback and then students being able to compare. So that's a great example.

Okay if we just go to the next slide I think now this is just a checklist of what students are required when you're setting up your tasks. So a lot of teachers say this is quite helpful making sure you're informing the students with the basis of their assessments.

So that cover sheet make sure you've ensured your marks are clearly located and identified. Make sure they add up one of my other state reviewers saying that often, you know, sometimes you really have to really make sure that your marks are adding up correctly. Make sure your mark allocation is responding to the question difficulty.

So you saw on a couple slides ago that Natalie was talking about how she's given provided the structure of the cover sheet for the students. And you can see the criteria there that would relate to the questions and the mark allocation. So making sure that task reflects the difficulty and the key knowledge and key skills. Check the spelling, expression and syntax. So would it make sense to a VCE student.

Make sure you validate the assessment with another teacher and make sure you provide feedback about student achievement. So these are the key things that we do look for in order. So that final slide.

**[Natalie Dunn]:** And Kathy, just with that, when we were doing the audits last year we did notice that some schools might have to change the assessment rubric for the SAC task. So I think we'd probably need to make that a bit clearer too. Did you want me to speak on that?

**[Kathryn Hendy-Ekers]:** Thank you, Natalie, for reminding me about that.

So the difference between the School-assessed Task and School-assessed coursework, the School-assessed Task which is the extended tasks you do for Visual Communication Design, we provide, the VCAA provides assessment criteria and descriptors.

There's another video that will show you how to develop that task and assess it, but making sure that for the School-assessed coursework, you need to use the descriptors and develop your own assessment rubrics. So that's really, really important. So it's when you're, I know when you're starting out it's quite challenging, but there is a great community of Visual Communication Design teachers out there that are very, very supportive.

So just finally, these are my details. If you would like to contact me, if you have any queries we will be running our webinar in March with Natalie and myself, where you can view these, you will will use these videos and you can ask us any questions that you would like from there and submit them. So those have been advertised in the VCAA bulletin that is just coming out in February. So that webinar will be in March. So I hope you found this information helpful and thank you for watching today and thank you to Natalie. Thanks very much.

**[Natalie Dunn]:** Thank you Kathy, bye.

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