**[Kathryn Hendy-Ekers]:** Hello, my name is Kathy Hendy-Ekers and I'm 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 and Visual Communication Design and Visual Arts, with a focus on how to teach and assess the study in 2021. This video is related to developing School-assessed Tasks.

First thing I'd like to acknowledge the traditional owners of the land where we are presenting from, the Wurundjeri people of the Kulin Nation and pay my respect to their elders, past, present and emerging.

I would also like to introduce you to Natalie Dunn, who is the State Reviewer for Visual Communication Design, who will be presenting with me today. Welcome, Natalie.

We're just going to run through teaching of the School-assessed Task. So just to outline, to start with the VCE assessment principles. So when you are developing your tasks, you're ensuring that you're keeping these principles in mind. So the principles are there underpinning senior secondary, to identify opportunities for further learning, describe student achievement, articulate and maintain the standard of students achieving across the state, and provide the basis for the award for the certificate.

So they're also an integral part of achieving an Outcome or set of Outcomes. So with the School-assessed Task, as you know, in Visual Communication Design, in Unit 3, there are two Outcomes, Unit two, are Outcome two and Outcome three and in Unit 4, there is Outcome 1 and Outcome two. So they determine the set of Outcomes or achievements of students. So teachers are making the judgement of the students' achievement of that level.

There are four assessment principles. VCE assessment will be valid, equitable, balanced and efficient. And I'll just go through these in a little more detail.

So in order that you have valid assessment for the School-assessed Task, make sure you have really clear instructions about what the students are required to do and it's been set in reasonable conditions for them. So all students are completing the same type of task. So when you're setting the learning activities for the School-assessed Task, all those conditions are the same.

VCE assessment should also be equitable. So making sure that all students can complete the task given the information or the Brief they're going to develop and the fields to design they're going to research and investigate, making sure that when you're designing that task and setting up your students to complete it. They're all, you're considering that all of them are going to be assessed as a cohort and it is going to be equitable. So making sure that some students haven't got additional resources above the others in your class and just remember, it is your class that you are assessing. You're not competing against another class at another school. So the conditions for your students are the conditions that will be ideal for them.

Assessment should be also balanced. So making sure that you're reading the Assessment Criteria, which we'll go through in a little more detail later in the presentation, and really getting the students to understand that level of achievement. So you need to really unpack the Assessment Criteria and explain them to the students.

And also, when you're developing the task, and we'll touch on this very clearly in this presentation, you're looking at the key knowledge and key skills and the Outcomes. So that's how the Assessment Criteria for the task have been developed. So we're really looking at those key knowledge and key skills.

And finally, efficiency of the task. So that's where you were observing the progress of your student work and authenticating it. So you don't want to set up conditions where it's going to provide undue stress on your students and making sure that the information, the feedback you're providing them, is not over assessing them. So you've got certain ways of formative assessment of the task and then the summative assessment at the end.

There are some presentations on the VCAA website that go, actually go through teachers outlining how they developed school-based assessments. So they can be assessed through this link on this slide.

So all school-based assessment for Visual Communication Design on the Study Design page, you will see there is the Administrative information for the task, which is published each year. That information is updated and checked annually. So we adjust it based on what we see through audit and the season of excellence. So make sure you're looking at that document alongside the school, sorry, the Study Design.

 So this is an example on page 29 of the Study Design. You have the outline of the assessment tasks for the School-assessed Task and then on the right-hand side of the screen there you can see the front cover of the assessment information for 2021. So they're both downloadable for the VCE, Visual Communication Design, Study Design page. And you need to read very carefully the scope and nature of the task.

So that first page there has the nature very clearly got pointed, what the nature is, the Design process, the research, observation, visualisation, drawings, and the of design ideas in a folio. So we will go through these in later detail and then it also has the scope of the task there as well. So you must make sure you coordinate with your VCE coordinator or your leadership team in your school to demonstrate.

They will have probably a policy in your school about satisfactory/non satisfactory completion of tasks. So there is no pass or fail in VCE, but you do need to determine that your students are achieving all the key knowledge and skills by the time you take in the folio work at the end of Unit 3, and then you can assess and determine the students' achievement.

And often, schools, and it is strongly encouraged that you do moderate with others teachers, and I'm sure you do that, Natalie, within your school, or you work with other teachers in the area, don't you?

**[Natalie Dunn]:** That's correct, yes.

**[Kathryn Hendy-Ekers]:** Also, to make sure you have written information provided to your students about what they're expected to complete at the start of the task.

So this little map will give you an indication of what you need to provide to the students for the School-assessed Task. So the information of what they're expected to do and complete, the conditions of the task, what is required to submission and authentication of the task.

So the times you're going to authenticate the student work, how you're going to feedback information to the students, and naturally, the criteria that they're going to be assessed against.

So often, schools attach the criteria from the Administrative advice for students, but again, making sure when you finally go through that task with the students and the requirements, you're really unpacking the criteria for assessment.

I hand it over to Natalie now and Natalie is going to talk about how she gives the information to her students.

**[Natalie Dunn]**: For Unit 3 and Unit 4, I've got PowerPoints that I've put together and they are unpacking the Assessment Criteria with clear examples, and then a checklist for students using the evidence underneath the Assessment Criteria.

With those PowerPoints, that's really good for them to see examples, not just from the year before, but examples I've collected over a period of time from my classes of the student work and it helps direct their focus on learning and to master the Assessment Criteria as well.

With the timeline, I'll go through the timeline a bit later on but also on the left there, I've got a week by week focus and the percentage for those segments and assessment tasks for Unit 3 and Unit 4.

 And so we have a few different ways that our school has where we provide information for students that are provided with at the beginning of each Outcome, clear timelines and guidance.

**[Kathryn Hendy-Ekers]:** Thanks, Natalie. So that's really handy. I'm just switching over here. Okay, so when you develop that task there's another guideline here making sure you're looking at the authentication which we will cover in another presentation. The task needs to be mainly completed in task time.

Are you, looking at issuing a spread of results. So when you come to assess and apply the criteria you need a spread of results amongst your class. So we will give you another presentation that will help you with that.

And it needs to be consistent with all the students in your subjects, in your school. So if you have multiple classes you do and multiple teachers teaching different classes you just got to make sure that your observations and the information you're giving the students is the same for both classes.

Also, too, if you're involved in a partnership, you will need to determine whether the other person in the partnership that both schools are treated as one cohort. So the students need to have the same information and the School-assessed is unpacked in a similar way.

So again, now the checklist who are your students? What's the Outcome you're being assessed on? When are you going to do your teaching and learning activities? And what are the conditions for assessment?

So this is a timeline that Natalie will just speak through that she gives her students. So Natalie would you really want to cover that?

**[Natalie Dunn]:** With the timeline for term three that are provided here and each term for different assessments. We have different timelines but for this one it’s for the SAT task. And on the right-hand side, I've got sign-off authentication record date.

I actually do that each week in the class. So in the double, they have four periods a week and in the double of one of those classes, I give the students a bandmark each week that I also keep a different record of, and that really supports them to see where they're sitting.

And it also helps me in the end if they don't end up with the mark they are happy with, you have to go back and have evidence of that feedback that I've given to the students throughout the term. We also report on, well with home learning, especially last year where we're reporting regularly formative feedback which I was doing those with audios submissions and audio feedback as well which I also had records of when we're doing the authentication sign off.

So with term three, students usually by that stage have started, have thought of the unit for materials, media, methods. And at the end of Unit 3, they should have selected a concept.

And then moving into Unit 4 where they're unpacking each of those concepts. Some things teachers need to be aware is to make sure that students are doing a variety of concepts for, Unit 4 and they have selected those at the end of Unit 3.

**[Kathryn Hendy-Ekers]:** Thanks, Natalie. So also to just be sure, not so much in Visual Communication Design, that commercially produced guides. There are a few of them around. Just if you're using one of those just make sure you check it against the Study Design that it is using the correct terminology and language and any of those tasks that are in that guide need to be adjusted to the individual school.

So it is up to you as the teacher to check that task or that guide is compliant with the VCAA requirements. And also too that you can authenticate the student work. Often with these commercially produced tasks or guides, And we know there's a lot of examples of things around now particularly for Visual Communication Design. The work for student is producing is their own and they're not trying to adhere to an external guide that may be contradicting your teaching practice. So just be really aware of those.

Also too there's some great support material on the VCAA website for Visual Communication Design, particularly under the heading, School-assessed Task professional learning. You will find lots and lots of examples from previous years of student folios and student work which will help you, as Natalie said, providing your students with examples of good student work.

And also when you come to assess your student work. So also too, very importantly and I think this is on the next slide. So that's a bit of a cover of the advice for teachers. So you can see there's information particularly about legal and copyright, which we do get a lot of questions about.

The materials or methods. there are some definitions, there's information that goes through teaching and learning all of the Outcomes. Some sample approaches to developing in school-assessed coursework task and performance descriptors which we'll talk about for Outcome 1 and 2 in Unit 3 in a later presentation, but that's a very handy page. So have a look at them and have a look at those, the information on that. Again apart from the Technical drawing Specifications, this is just advice, it's not examinable.

The examinable material for the External examination. The document that's examinable is the Study Design. Now these Technical Drawings Specifications that are included in the exam specifications. So students must need to know all of the details in this guide for their external examination. There is also a lots of examples in there of the specific details that are required.

The key knowledge, particularly for achievement the Outcomes in Unit 3 and 4. So it's really handy to get your students familiarised with those. They will have done Units 1 and 2 possibly. So some students come in at Unit 3 and 4. So it is a good idea to go through that guide at the start. Natalie, do you just want to talk more about the Cross-study specifications and how you sort of introduce these to your students?

So, before we go on. The Cross-study specifications are really the information that underpins the whole of the School-assessed Task. So there's quite a bit of detail in there that has been written for teachers. So Natalie will just explain how she sort of goes through that information and unpacks it for her students.

**[Natalie Dunn]:** So I, do that, as well as part of my PowerPoint with really good examples of how to incorporate them in their folio. We're also in our commencement week, which is at the end of last year and the end of each year, we have the students for a period of time and I encourage them.

I show them the Cross-study specifications and encourage them to make posters and acronyms and to learn them because going into Unit 4 that really helps them to understand the materials, media, methods, the elements and principles, and the drawing methods.

So for my students, it's really important that they understand the difference between observation, visualisation and presentation drawings. And especially moving into their folio. So I spend quite a bit of time on unpacking those and making sure that they understand the different areas. They're sort of the fundamentals before they start their folio.

**[Kathryn Hendy-Ekers]:** Thanks Natalie. So again, too, this is important, the Design process, which I know there's lots of different diagrams and maps out there. But this is the official diagram, and I know a lot of schools have really unpacked the stages of the Design process because that is one of the key knowledge points of the School-assessed Task at the very start. The students can work in the three design fields.

So, Natalie, do you just want to explain what you've seen in Top Designs? Do you see, you see a combination of design fields don't you? In some of the final presentations?

**[Natalie Dunn]:** We found there is a strong focus on students sort of defaulting to Communication design a lot and Environmental design is very popular as well. We would like to see more Industrial design.

And I did mention that too, to my Year 12, that it's an area that students tend to be scared of. Although they're not expected to produce you know, finals using expensive materials. They could be doing a prototype using different materials that are more available to them.

So I've sort of explained to them that they're not marked on the polish, they're marked on the Design process and the materials available to the students. So we want creative thinkers and we want them to really in the project Outcome 1 to really visit each of those areas and work out which ones are more suitable to their area of skills.

So that's why it's really important that they don't start their SAT folio until they have finished Outcome 1. Their Outcome 3 shouldn't be started prior to Outcome 1 and 2 for Unit 3 being completed because it does give them, for students who haven't done year 11 and haven't done Units 1 and 2. They really need you to be taught all those different areas.

And it's important that we are making sure that we are looking at what the thinking characteristics are attached to those fields. So Environmental design should have planometric design as an activity, which in looking at some students and teachers are not doing that.

Also we need make sure that the Oblique drawing doesn't exist in any of the design fields. Cause that's been taken out of the specifications documents for technical drawing in the new Study Design. And under Industrial design, fashion design, no longer belongs. And a lot of students still are including fashion so they can do aspects of it but that can't be their presentation format.

So if they were doing bathers, they could make them in the holidays. And then when they start the SAT folio in term two, they could photograph them and do it design packaging or something like that, for their presentation format but they can't do fashion as a garment for a presentation format.

**[Kathryn Hendy-Ekers]:** Thanks Natalie So also too, the students really need to unpack these three areas of design thinking. So creative thinking, critical thinking and reflective thinking.

So Natalie, do you just want to explain the differences between the three of these and what you're actually looking for in a folio with these three areas?

**[Natalie Dunn]:** With creative thinking, we really want students not to be applying like a PMI at every area in their folio. We want to see at least three different design thinking examples for those different areas.

So PMI can be applied for creative and critical and even reflective sometimes, but it would be good to for them to try and think about applying different ones. So if they could use SCAMPER or they could use a PMI for critical thinking, or a SWOT.

So they're really putting their ideas and trying to not do the obvious and in their visualisation drawings, come up, use their research and observation drawings to come up with creative and imaginative possibilities. With critical thinking. That's when they're really making decisions.

And at the end of Unit 3 for Outcome 3, they really need to finish and reflect on the concepts. So that's where they could apply a POOCH, a Problem Option, Outcomes and Choice and or they could do a survey or something like that in class as well.

With reflective, they could again looking at the Brief and they could go back and do their own reflective design thinking model for looking at how it's successful the field and what was outlined in the Brief. And they could also do a survey of the target audience to see how effectively they target that audience. And in Unit 3, you know, they can look sales and at different things like that as well.

So it's really important that students are aware that different ones can be applied and for the exam it's really important that we sort of try and teach them to use their time since blaming the exam not to you use design thinking models if they have to make the decisions on their visualisation drawing like apply ones that are easy for them to use. So PMI in that instance is a good one to use and they need to then be able to explain how it pushed beyond the requirements of the task as well.

Is that enough, Kathy?

**[Kathryn Hendy-Ekers]:** That's fantastic. Thanks Natalie. So also too, it's really important. And we will go through this in another presentation, for intellectual property and copyright, that the students are acknowledging all these sources of inspiration.

And when they're doing that, they're actually referencing right next to the images they're working on. Some schools get the students to put that at the end, but it's really valuable to share the students' thinking and working practices by putting the referencing right next to the image, and really understanding what is required by intellectual property and copyright.

So there is some information that we'll provide you in another presentation about how to look at that copyright information. And there are some websites there with resources.

 Natalie, where do you access the intellectual property and copyright information for your students? Do you put together presentations?

**[Natalie Dunn]:** 'Protect your creative' is a good document, but they look at websites and I put together examples of good use of copyright from previous work as well. But it's, yeah, it's one that still I have students that attempt to do bibliographies and things like that every year even though I make it really clear. So it's important that they are putting directly underneath images and if they copy images into 'OneNote' that could be, that will do that for them automatically.

**[Kathryn Hendy-Ekers]:** Fantastic. That's a great tip.

Okay, so this is the first part of the School-assessed Task. The areas of study it's really important. You do unpack that with your students and go through the stages of the Design process, the Communication Needs and the boundaries for research and generation of ideas. So it's important you read through that and then the key knowledge and key skills.

So you'll see, on the left of the screen, you can see the list directly from the Study Design of the key knowledge. So for Visual Communication Design for this particular Outcome there is quite an extensive list of key knowledge that the students must address. So there are different components. There's the Brief, the research then the visualisation and observational drawing working through as Natalie said through to the concept.

So with the key skills it's really important you look at the action words like applying design thinking to create, analyse, evaluate, and reflect on and critique. Documenting the Brief for two distinct client needs, accessing and referencing research material, synthesising that material, applying freehand drawing and rendering to represent form, structure and function of objects and spaces relevant to the Brief,visualisation drawings, annotations, and appropriate terminology.

So we just have some examples coming up of exactly that. So we're just going to go through the requirements and content to 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.

**[Natalie Dunn]:** Okay, so and with the Brief. It's really important that teachers are not over-correcting. So it is also very clear in information to teachers that you should only be correcting and giving feedback on one draft of the Brief, and that needs to be signed and dated as well and kept as evidence.

And you can't over-correct that. So it should be the student's work. It should just be you giving a bit of feedback on that. With the Brief, we're not providing students with templates. They can write the Brief as long as they're covering the areas in any way they'd like.

These are three examples from two very strong students of mine that have used a similar format. And I've put both of them there to say even though I don't give them a template. It tends to be that they feed from the folios from the years before. And it's really hard to shift that habit.

I do encourage my students rather than title of Brief as well, so with these examples, they've got Brief written at the top, that it is good if they lead in with the topic like 'soap' or whatever it is rather than just having 'Brief.'

When you open the folio, it straight away gives you a feel for what's going to be unpacked. Very strong Brief that really give a clear background on who the client is. And if you read the details there for the guidelines for what they're going to do, they haven't decided what they're doing but they've suggested frameworks and possibilities which is what we want in the Brief.

We're wanting it to be a document that gives them a starting point. That they then come back to when they start to get other ideas from. So I get to try and get students before I start writing their Brief to do lots of mind maps and brainstorms about what they can draw upon for observation and how that can allow for creative direction in their folio, or during their visualisation drawings.

And to really think about a flavour for presentation one and two. So they're doing different materials, media, methods for Unit 4 as well but we don't want them to be doing just photography and computer for the whole folder. We want them to have a variety of materials, media and methods spread across both digital and manual. Go through for the next slide, yep.

So for research, students, we don't want them to be doing, and I encourage my students to do broad range of research so that they're not just, if they're doing coffee looking at coffee and coffee beans. So we've seen in previous years that Top Designs has some excellent examples of students being inspired drawing and researching things that linked via creative applications.

One folio that I'll provide some examples for final presentations, my student did cup cakes and she wanted to do organic packaging. And then when she researched, she looked at lanterns and she made origami and actually on her feedback one of her pages on the right-hand side there, the organic research there as well.

And I try to encourage my students when they are researching to start, to do a little sketchy ideas next to it to think about how they can connect that later in their folios as well. So we don't have to have the areas unpacked separately like research and observation drawing and generation of ideas. They can be intertwined as well, even though we're showing you examples separately. I'll move on now to documentation.

 For documentation, when working as a designer, you need to make sure that you are meeting a legal and ethical obligation this means accurate and appropriate referencing. So students should be naming, providing a name of the work, the author, copyright owner's name. URL, the origin of the work. It could be found in secondary publication. The date of the work, the date of access or download. If a site visit is part of research to take photos or draw from observation. It's also important that you make documentation of this, a location, the date and the time as well. So it's a really good habit to encourage students to get into.

Observational drawing. Looking at the selection for Top Designs, a lot of students are doing this as a task. I'm sorry, brainstorming. I have included a page there on observational drawing because a lot of my students tend to get to starting their folder after they've written their Brief and they look at me and say "There's nothing I can draw for observation" and that's sort of one of the things that I get them to do before they even write their Brief.

So brainstorming for me starts before the Brief for my students and they actually continually do brainstorms throughout their folder for all different stages and mind maps. Before their Brief, they do a one off observational drawing thinking about direction. And then they do one when they are thinking about how to unpack presentation formats for presentation one and two. And then if they ever get stuck I encourage them to do them throughout their folio as well. So they're not just at one stage of the folio they can be right up until when they're refining their presentations.

Observational drawing. So this should be something that really allows the creative possibilities and leads to their visualization drawings. Observation drawing hopefully they're looking at, even they could do all of these in grey lead or grey scale, It's important that you encourage them to try and try and play with materials in class and to look at tone, texture and light source.

So, observational drawings, I encourage my students to do some really rough sketchy ones to get a feel of form if they're not very confident that they need to develop and unpack this themselves. They can't trace images or from photos. It needs to be them looking at objects and observing it and use that as a base for their visualisation drawings incorporating their research. And I need to be drawing things they're going to not be directly connected to the topic that will allow for creative possibilities.

So the one on the left there, that student actually ended up using parts of the fruit and vegetables that they drew as surface graphics for their tea towel. And they became structured elements and principles. In the middle, that was again drawings during the phase for a logo development. And so now we'll look at the natural environment and then the one on the right, was actually for coffee.

 This student was actually short listed for Top Designs on the right, last year. And she was looking at having drawings on top on the front of her coffee cap. So she had some really lovely observational drawing. That she completed and put onto the coffee cup. It was good to see something a little bit different and they are quite native and looking at the environment as well. So they end up being the surface graphics for the cup.

Would you like me to start with the visualisation? Visualisation drawings as I explained before that you should be evolving from your research and observations and using those incredible ways to come up with ideas for presentation one and two. It's really important that students are working through the Design processes and their research and observational drawing can be the same for both presentations, but they need to use them in different ways when they're visualising their ideas for presentation one and two.

So here you can see an example. And again, it's really important that using design thinking through here to select and to push ideas as well. So these students here in the middle they've circled in blue the design, but if you zoom in they have applied design thinking to make those selections and they have referred to their Brief there as well to see which will fit and match the intentions of the Brief.

On the left there as well, you've got different visualisation drawings for a poster and on the right, they've got one for surface graphics and that was for the tea towel as well. It's important that we encourage students here to use any media available to them in visualisations they are not marked on materials, media, or method yet. So still Unit 3. So it's really important that they are using.

And I encourage my students in year 11 to trial or in their project, or Unit 3 Outcome 1 to trial different applications of media to see what they really want to use for their SAT folio. That said what really fits their style. Then they can use any media. It can be all done in pencil, biro or any media. They can use colour and they can use materials, media and methods but they are not going to be marked on it at this stage.

So this is an example of design thinking: Scamper. This was using the drawing for observation from the observational slide with Anglesea as a research topic and they're playing with different ideas here and they're using the design thinking model of Scamper to substitute, combine, adapt, modify, put to another use, eliminate, reverse and come up with ideas for their different logo.

Selection of Concepts. This is where I like to finish Unit 3. And if you're looking at the Assessment Criteria, this is where Unit 3 is meant to finish with the selection of concepts that are going to be unpacked for Unit 4. So hopefully teachers are encouraging students to apply different design thinking models here.

I would credit and think that one here on the left which is using a class survey and they're putting initials next to their favourite surface graphics details. And on the right there, they're looking at PMI, Positive, Minus and Interesting for the four different selected concepts that they're going to unpack for Unit 4.

And I also encourage my students when they start Unit 4 to play with different materials, media, and methods for each concept, this student did a lot of concepts. You don't need to do four concepts before the final six. And I encourage my student not to do that but I had some very eager students they want to do lots.

So I don't need to do that amount but I can encourage them to do three. So I think three is a good number and I think it allows them to really push their ideas. It's really important. They're doing two Design processes and about doing concepts for each Design process as a base for each presentation.

**[Kathryn Hendy-Ekers]:** Again we're moving into Unit 4 now. So this is the first area of study for Unit 4. So we're looking at, as Natalie said the students have their concepts and they've got two different Design processes there.

So they're moving into really developing and refining their ideas and going through an evaluation. So they get to a point and Natalie will show you some slides in a moment where they will have those concepts and they produce them as a pitch to other people. And we'll explain that in a moment to constantly refine their ideas.

So just moving through to the next slide. So you say the will see that the next slide has the key knowledge and skills for the Outcome. So the Outcome is to develop two distinctly different concepts. So it's really clear. It's two different design concepts.

They can be in different design fields. So one, as we said earlier might be Environmental and one may be Communication. So they will have those really distinctly different steps. And they develop those through to develop and design a pitch. For an audience evaluates it and then they further refine their work.

 So again, there is quite an extensive list of key knowledge there that you need to go through with the students. And then we have the key skills of applying design thinking.

So Natalie showed you that last slide for Unit 3 with selecting concepts. Some great examples of design thinking there, for Unit 3. So that's also carried into Unit 4. They must apply the manual and digital methods. So there must be manual and digital. So use of technology as well as freehand drawing.

They need to develop their pitch and test and evaluate their concepts and then refine them further. So really having a look at those words, evaluate, devise, test, apply, and some of those key terms there.

Okay, I'll hand it back to you, Natalie to explain the development of concepts here.

**[Natalie Dunn]:** So this student here has, played with lots of different materials of media, methods and materials to unpack the development of concepts and they documented those in photographs. So it's really important.

I still have students that get really excited and do something and then I go "Have you, documented it? Have you got evidence of it?" So they need to keep it if they're doing lino cutting. They need to keep the lino and include that and their book work, I need to have photos which is a little bit hard because our students are not allowed to have cameras in the classroom like phones in the classroom. So that can become a bit harder then to document.

But it is important that they show evidence of that and on the computer as well. If they're developing concepts and it's screenshot and show those as well. I do encourage them to do a bit of research before they develop their concept, looking at the design, and we've got the luxury of having access to so much more now of techniques and different ways that they can do things.

A lot of my students really feed from each other and from viewing the works of others and we do room rotations to see what people are doing and do demonstrations in the classroom as well. So when we're looking at thinking, I see, monitor and illustrate different types of thinking, and different things like that.

I try to encourage students to think about whether it's applicable for what they're doing so that you haven't got everyone in the class doing that and including in their folio because that really takes it away from them as a exploring a method area too: printmaking.

Yeah, so I get them to really think about how they can apply different tools available to them. And it's important that students especially during development of concept for architectural modelling that they do not just document the process but they play with different approaches to joining or using materials, media and methods as well.

**[Kathryn Hendy-Ekers]:** Fantastic, there are some great examples there and it's really great to hear you say that, you know the students are selecting the processes appropriate to them. So some fantastic ideas there.

**[Natalie Dunn]:** With that as well, with Top Designs and my students. I think across the whole state there were some really interesting approaches to the home learning last year. You know, students using Posca pens to print lino and shoe polish and all different things like that.

So I think when we need to try and encourage our students this year as well to try and not always, you know that they can be happy not using, they don't have to use expensive equipment and they don't have to be putting pressure on their parents to really be spending a lot of money or doing different processes.

For this subject they are being marked on the things that they do and they can come up with some creative ways of doing that as well. So with development of concepts for presentation two for these examples here Presentation two, concept two This student research images on Pinterest and you can see that they've shown that at the top there. And that they've used that technique themselves using screen printing as a method And I ended up using that artwork behind the slide in the middle. And they ended up using that on the computer for the background of their poster design.

They've stretched paper on the right. That's a demonstration that I do in class, in Year 11. Where they do it as a task, a bit of a fun one period as a task where we stretch paper, put a bit of ink on it and they learn about ink and another process too.

And then on the left there, there's a lino print which had been incorporated again as part of a poster design as a concept later on. But there are three different methods that they've been applied there and different techniques, materials and media as well. And features and functions of design elements and principles.

So I really spent a lot of time unpacking it for students because design elements and principles shouldn't just be in annotations. And I think when I started teaching that's what my students did was they would just use them to demonstrate and they wouldn't play with the presentation layout.

So here you have the student who was doing the cup cakes, she actually did get into Top Designs a few years ago, she had a page on shape and a page on designs looking at different ways she can apply shape for her package. And then her finals were in the background and there is the development of her presentation. And she played with lots of different display layouts as well with the principle cropping and repeating and scale and composition as well.

So hierarchy is really important for them to use and not just putting the design of computer and stating they like it. It really pushing it with lots of elements and principles. And then the one on the front page to the right that's playing with the observation drawing we saw earlier with the elements and principles of surface graphics where they're looking at all of them, all different elements and principles.

And again, we don't want to go through the list of design elements and principles and play with every one of them. We want the ones that are suitable for the presentation format. But through the whole folio they should have used the all the elements and principles, annotated them and played with ideas as well. Would you like to add anything to that Kathy?

**[Kathryn Hendy-Ekers]:** Fine that's great Natalie.

**[Natalie Dunn]:** And here is a student who got into Top Designs five years ago. But I don't think I've ever had students who have done layouts quite like this. This is three pages out of about twelve that she did. She was doing one A3 poster promoting chilli sauce. And you can see she got around ones that she liked. This was before we did design thinking in the folio but he has gone around the ones that she has selected, And she ended up having four that she liked.

And because she'd done all the work in her folios as the base for them she did pastel drawings, monoprints and different things. It wasn't a lot of work for her to actually put them together. But this is a really good example of applying the elements and principles to produce very various layouts. And to use visual language to really appeal to the audience.Would you like me to continue with the pitch, Kathy?

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

**[Natalie Dunn]:** Once they finish their development of concepts then they are going to produce a up a mock up or a version of each presentation just in mockup or a concept that doesn't have to be a final refined presentation at this stage, but they have to have a final that they're presenting to get feedback on.

So it has to be a mock up and just a rough version of that for each presentation. Students can do that as a presentation in the classroom and they can work out a way. They want to get feedback, whether if they have a survey or some of them give sticky notes to the students in the classroom to support the positives on the yellow, the minus on another colour and then they collate those and decide on what ones they're going to use to further refine their presentation.

So the pitch is on the left there, I've got examples of a student that's coming to feedback in the class and then she's done some summary at the bottom and then she's reflected on that to do the refinement on the right-hand side there where you can see that he has played, so that the one on the top right is what he presented to the class.

And then in the middle you can see how she has refined following that, how it's evolved with further refinement. It hasn't changed completely but he has, he was also having trouble really when she reduced it, the lines were not keeping to the same scale, then she, they were joining up. So she had to also spend time refining that which is documented in her annotations there on the right.

**[Kathryn Hendy-Ekers]:** So Natalie, when your students do their pitch, they do it to the rest of the class and then the class gives the feedback?

**[Natalie Dunn]:** Yes.

**[Kathryn Hendy-Ekers]:** So there are different ways of doing it. Some teachers get their students to do the pitch to an individual person, or if they do have a client, which is perfectly fine but just to be aware of the feedback they're getting. They can work on that feedback and make more refinements. So the evaluation is really important as well.

**[Natalie Dunn**]: That's right. And when I was at university, actually Kathy, we had a a task that we did for children and it was batteries for children and we went into a school and they actually did. They got the students to mock up some sort of frank feedback and how simple that was and that type of thing would be fine to do as well.

So as long as you're documenting and you've got some evidence of feedback and so it can take any form. I think I use it as a bit of a celebration. And so usually if we're going to be in the morning, I get a bit of food and drinks and put it on the table. So we get very excited about it, seeing that work evolve.

So that student with the cupcake, Nadia she actually made the cupcakes and presented them as part of her presentation to the class. My students dress up in character. They actually really enjoy doing it. Some students who haven't got great folios or finals, they really go well in the pitch because they can sell it, and that's what happens in industry.

So that's what we're wanting them to do is to, you know, some students, these are areas they can shine in. and that gives you an idea for a career path for them too. So being able to sell something that doesn't work is an acquired skill.

**[Kathryn Hendy-Ekers]:** Fantastic. Okay, so the next slide we go to is about annotations. So if you talk through how that you provide annotations it will be great.

**[Natalie Dunn]: A**nd so a lot of my students over annotate and I try to encourage them not to write essays but to give direction. So it should be "Whatever you're got in your mind when you're doing an idea, that should be what you're annotating". and it should be also connecting to what has been and how you're moving forward.

But you need to be make annotations that are purposeful and not just saying, "this is good." What is working? What is not working? And "why, what, how", I tell my students to sort of question themselves when they're doing something. So annotations are means of communicating the value of meaning of the work. So they needs to write next to the image they're working on as well. So it has to be in real time. So if they're doing it manually, it has to be done in whatever media they're using and or it can be a different media but it has to be done by hand.

And if they're doing it on computer, it can be typed digitally and presented that way as well. But it's really important. It's not an afterthought that they're doing it in real time.

**[Kathryn Hendy-Ekers]:** Fantastic. So finally, we come to the School-assessed Task requirements for Outcome two for Unit 4 which is about the final presentations. So once the students have done their pitch they will continue on refinements.

So this Outcome is really about the final presentations and the relationship of those presentations to the Brief. So making sure that the students are really addressing the materials, methods, media, design elements, design principles, and relevant technical drawing conventions to produce the final presentation. So you've got to ensure that the students are addressing each of those fields.

So I'm just going to share my screen now and show you some examples from last year 2020 Top Designs. You'll see here and you can by all means. I'm sure you've got this link several times. You'll see some beautiful final presentations where you could really discuss these with your students and have a look at how the students have actually refined those specific examples. So that's a good indication for you to really go through with these when you're looking at those last three criteria and really unpacking those aspects for the students.

So you're able to look at that with your students there. Also to just to keep in mind with the Top Designs webpage for 2020, You can also have use of folio pages from 2020 in relationship to each of the criteria. So that's a very, very handy reference for you. So all of these students have been awarded either A or A+ by the school. So the panel looks at each and really thoroughly unpacks those throughout 2019 for selection for 2020, so I'm sure they will be useful. So you can actually enlarge things and really have a look at that with your students.

So I'd like to thank Natalie for your time today. We will be running a webinar in March where you can watch this video and other videos and ask some questions to Natalie and myself about what for this video and the school-assessed coursework video which we'll be able to answer for you. So thanks for watching today and thank you Natalie for your time.

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

Kathryn Hendy-Ekers, Curriculum Manager - Visual Arts, Media and Visual Communication Design, tel: 03 9059 5147, email: Kathryn.Hendy-Ekers@education.vic.gov.au

[Copyright Victorian Curriculum and Assessment Authority](https://www.vcaa.vic.edu.au/Footer/Pages/Copyright.aspx) 2021