**Kathryn Hendy-Ekers -** Welcome to the professional learning videos for VCE Media. This is one of a sequence of videos available on the VCE professional learning page. This video will provide information about developing the School-assessed Task. It should be viewed with the video on administration information for School-based assessment, assessing the School-assessed Task Unit 3, and assessing the School-assessed Task unit Unit 4, and also developing School-assessed coursework.

My name is Kathryn Hendy-Ekers and I'm the Curriculum Manager for VCE Media and Visual Arts. With me, I have Renee Paxton, who is the State Reviewer for VCE Media. Welcome Renee.

**Renee Paxton -**  All right, thank you.

**Kathryn Hendy-Ekers -** So this video, we'll actually go through the VCE assessment principles and talk about their significance with the VCE School-assessed Task, and how to assist you to develop the School-assessed Task. So the VCE assessment principles are integral part of teaching and learning at senior secondary. So for all VCE studies, they identify the opportunities for further learning, describe student achievement, articulate and maintain standards, and provide the basis for an award of a certificate.

\As part of VCE studies assessment tasks, enable students to demonstrate the achievement of an outcome, or set of outcomes, they judge and report the level of achievement for a school and students at Units 3 and 4 for each outcome. So there are four principles, VCE assessment is valid, equitable, balanced and efficient. And that's what we do look at, when we are asking you through school audit, to produce your coursework for us to review.

So the first one, VCE valid assessment, it is when you are developing your task, you have the clear instructions for the students about what they're required to do. So it has the scope and nature of the task, the conditions, so when you're going to time your task, when you're actually, so this is for the School-assessed task and how you're going to set those classroom conditions for your students as you know, over several outcomes. The task must be equitable. So you have to ensure when you set up the School-assessed Tasks, that all your students have the necessary equipment and resources to complete the task and that you are not privileging some students over others. And particularly in media with the different media forms, just consider how each student will work through those relative media forms and how you will create equity within your class. The task should be balanced, so it should allow students to demonstrate different levels of achievement.

So as you know, you all go through the assessment criteria for the tasks with your students, unpack it and explain it. Probably give them some visual examples of achievement in the task so they can understand what level they can achieve to. And as you know, that every aspect of the criteria has the evidence. So how you assist that evidence and what evidence, that the students are supposed to produce. And you should, when you are developing a School-assessed Task material, check it off against the key knowledge and key skills and outcomes covered in their VCE study design, because that is the examinable document. The tasks should be also efficient. So you have to understand when you're going to observe and authenticate your student work throughout the task.

So also too, a lot of teachers and we will talk about this later throughout the presentation. Outline the types of activities the students are going to do. So you've just got to confirm that you're not creating undue stress for your students with over subscribing on tasks, or perhaps not giving them enough information about the task requirements. So also to the way you structure the assessment criteria and manage student feedback, we'll talk about that too later in the assessing the School-assessed Task videos, how you can naturally really assess your students in an efficient manner. So there are some presentations on the VCE professional learning pages. There is a link there. You'll get a copy of this presentation available and a transcript, which you can use with your students.

So for the School-based assessment for the School-assessed Task, as you know, there is an administration information, and there is also information in the study design so you should be using both those documents when you're setting up for the School-assessed Task. So there's a screenshot of both of those documents there, you can see on page 28 of the Media study design, there is the outline of the requirements for the task for Outcome 2 in Unit 3, Outcome 3 in Unit 3 and Outcome 1 in Unit 4.

And on the right-hand side of the screen, there's administration information for School-based assessment. So that is updated each year. So at the moment you can see there is one there for 2021, there'll be an updated one in 2022. And in 2023 and in 2024, there will be a new VCE Media study.

So as a teacher, you need to develop and administer a School-based assessment programme for both the School-assessed Task and School-assessed coursework for Media. So you just don't give your students the VCAA documents. You really have to manage timelines and manage that task. So you also need to monitor student work in progress. So you need to set up a system of authentication and monitoring. You also need to give feedback to students about their performance in the School-based assessment, both formative and summative, so that assists in determining a satisfactory or non satisfactory and also student achievement. So just bear in mind, initially you are determining whether a student has satisfactorily met the requirements of the task with all the key knowledge and key skills, and then you'll assess their level of achievement using this VCAA assessment criteria.

So this is just a, probably a good timeline for you to acknowledge. And we always talk about maybe having a really great discussion with your VCE leaders, so they understand how you are managing the task and when scores have to be entered into VASS. So allow for authentication issues to be addressed. So you'll see that information in the School-based assessment administration advice. We have another video about administration and authentication you can watch. Make sure that it's completely mainly within timeframes in class. So there should be a system of you being able to monitor that.

You are looking for a spread of results for Unit 3 and Unit 4 in the task, and you must be consistent for all students in the school. So particularly if you have two classes of VCE Media, just making sure if you have two teachers that they are all being assessed equitably. Also too, if you're in a partnership with another school, that's treated as one cohort. So you must at the very, very start of Unit 3, communicate with that other school because your students will be treated as one cohort. So they need to have the same conditions for the task.

So the first thing is to consider who your students are, what you're assessing, when you're going to assess or give the students feedback and how you are going to conduct the assessment. So the first thing is to give the students some sort of written information about the task. And this is a key thing we asked for in audit, explaining what the students are expected to do to complete the task, the conditions, the submission, and authentication dates, the feedback for students and the criteria they're going to be assessed against. So I think on this next stage, this is an example, and I'm going to hand it over to Renee. She'll just talk through this information. She gives to the students. Thanks, Renee.

**Renee Paxton -**  Thanks, Kathy. I think it's really important to provide students with a written information that is really clear as sometimes students find the study design and the criteria quite complicated. So that to actually break down something like the Production Experiments, for example. So this is an example of that, and it's talking about basically a step by step process to break down those Production Experiments, to make it much more accessible for students, so that they know exactly what is required, so they can get the best possible score. And obviously we want them to achieve their best, and we want them to be able to cover everything.

So this is just an example of breaking down those Production Experiments. It's talking about how to write your intention, going through some sort of step-by-step examples, giving them sort of leading ideas of what to discuss there, and then actually how to go and look those Production Experiments up and actually create those things. So just breaking that down, to be able to scaffold that learning for students, and ensure that they are doing the very best, I think is incredibly important for our students. That's a little example of that.

**Kathryn Hendy-Ekers -**  And I think on the next, there is an example of what you are require the students for their Media Production Design, Renee.

**Renee Paxton -** Yeah, I love, I know that my students love a checklist. Everyone loves a checklist, ticking things off. And this is a really great way of ensuring that students are on track and looking at some ways that they can keep organised. The Media Production Design element of it is quite large. For instance, this one in front of us is looking at film. And I think that an initial checklist that kind of sums up all of that written information that you provide to students is a really great way to keep kids on track. Some helpful questions that might be later on.

A lot of teachers will do things like a booklet and actually have something like a checklist at the front of that booklet and further clarification of a little bit more information as you go through that booklet. So this is a bit of an example of something that I would keep my students, essentially, the headings that they might use in their Media Production Design. So this one, for example, if they were studying films, they might have an intention statement and audience statement, a statement about their genre and sort of using those as their headings to ensure that they are addressing the study design and the criteria for this task.

It obviously helps as students scaffold the information that they need to plan and collect. I've got here a bit of an example of what I talked to my students about in terms of that feedback and reflection later on in Unit 4, it's very easy to ask questions, but meaningful questions to get feedback, to really improve the work is where a lot of students struggle. So I give them some examples of some sort of leading in questions for them to create their inquiries around so that when they do receive that feedback, they're able to use that feedback to reflect and then refine and essentially make their product better. So giving students those sort of leading in questions is a really helpful way to break that down for students.

**Kathryn Hendy-Ekers -** So for example, this year we have introduced into the School-based administration information, a bit of a list of what the requirements are for each of the media forms that your students may be addressing. So for production designs. So you can see, like Renee just explained on the last screen, you can see those checklists through and you can use those with your students in align with the evidence. So this is also a timeline you give your students, Renee, do you just kindly explain through that?

**Renee Paxton -** Oh, my school do sort of a headstart programme. A lot of schools do that. So actually start a little bit of the initial thinking about the SAT early on in that headstart programme. Usually beginning things like narrative and ideology as well. So they're sort of simultaneously thinking about those things over the holidays. I asked my students to write up a few ideas that may cross media forms and also different types of narratives over the break. And I expect that, and hopefully my students will do this.

When they come back to school, they've got three ideas for me to then be able to consult with them and talk to them. And I think that's initially where their feedback actually begins right at the start to give those students a little bit of information and to assist them and actually being able to create something. Often students come up with pretty grand ideas and sometimes it just takes someone to go, "Well, how are you going to do that?"

So I think that's a really important discussion to have with students as sort of a conference or one-on-one. So I would do that with my students in the first couple of weeks of term. So it's a good way to get to know your students if they are new to you, which is good. So when many of my students submit their SATs, their ideas for their SATs, I'd give them some feedback in a little conference with them. Then a few weeks later, I actually get my students to do a little pitch to the class. And so that essentially we're all working together on these things in the class.

And I think it's really important that other students also know where the other SAT ideas are heading so that when we do get to that collaborative feedback and reflection later down the track, we actually are working through that together and everyone knows what everyone's doing. So I think that pitch is really important. Also give some students some feedback and discussion about their ideas, which often things that they've never really considered. So that's quite helpful.

Then I'll spend most of that term, a bulk of that term on narrative and ideology, in between that looking at basically having some little appointments with my students about the SAT along the way, and then towards the end of first term, I start the research portfolio. So we've sort of finished our narrative. And when you start really honing in on the SAT stuff, some schools will do these simultaneously. This is something that I know has worked for me at a single gendered school before has been caught successful. Other schools will do this in a different way.

So the research portfolio, I suppose, can be looked at in terms of a way to develop the ideas. And some schools will actually do this right at the start. Some schools will do this about this time, which is what I have found works for me. So working on that research portfolio for a couple of weeks, not too much, and really looking at the progress of that and working with the students, this is where you really get a good idea of their idea, and you can start sort of guiding them in directions that potentially they haven't thought of. This is really the first time that we look at authentication and feedback and really observe that and start documenting that authentication, making that quite formal.

I would then start the Production Experiments with a minimum of two of those. Again, another point to really authenticate that work depending on the media form, the student works in would obviously depend on the type of Production Experiments that they choose to do. I've spent a couple of weeks on those and then get stuck into the Media Production Design, looking at things like intention, audience, and narrative. And as we're going through that, it's really important to be involved with your students and make sure that they're not only that they're on track, that they're being supported by you, but that their idea is starting to really shape. And I think that that's a really important part that we play as teachers, as mentors, I suppose, for their work.

So in thinking about that feedback and authenticating that work along the way also proves that the student's work is the student's work. I think that's really important. As we go along the term as well we start looking at some of, some more of that pre-production documentation, whether they're things like mock-ups or storyboards and things like that. And basically by the end of Term 2, I would imagine that that would pretty much be finalised by then and students will then start their production phase. So that would be my end of Term 3. And the beginning of, the end of Term 2, sorry, And the start of Term 3, what I would think about is that maybe students would be out there shooting or creating during the Winter holidays, so that June, July holidays. And that would be the beginning of Unit 4. So that's how I would sort of set up on Unit 3.

**Kathryn Hendy-Ekers -**  Thanks Renee. So also too, just to be mindful of commercially produced products. So including textbooks, the information that is very handy for you to develop any sort of task, but just making sure that you are modifying that and adapting it to your students, and also check that it's compliant with the study design. And sometimes these commercially produced guides do produce a little bit of a similarity. So just be mindful that are the, what your students are doing. You can actually authenticate that.

We have an Advice for Teachers for Media, which does have a teaching and learning activities for each of those tasks. It also has advice on developing assessment tasks and some information about the key elements of Media. So that's available on the VCE Media study design page. So for Unit 3, as Renee spoken through, we have the media production development. So this is the area of study from the study design.

So it goes through the aspects. And it's really important when you are revising with your students are aspects of the School-assessed Task are included in the written exam. And that's often taken from this Area of Study context, essentially the key knowledge and key skills. So your students really need to be aware of those key knowledge and new skills that they're being assessed on, not the assessment criteria and descriptors, because that's for the assessment of the SAT, but the study design, definitely for the exam. So you can see Outcome 2 here I often say I match the key knowledge key skills up. So ensuring when you go through that, your students understand the knowledge. And then when you're looking at the key skills, looking at the action verbs, like explore, analyse, research, record, document and evaluate, develop skills, evaluate the use of equipment.

So those words are how the criteria are developed and the descriptors, but also to how the examination questions are structured for the School-assessed Task. So we also, you also need to address the cross study specification. So there is some clear information in the cross study specifications that govern the whole of the study. So they are examinable. So the definition of media narrative, which is an essential part, and probably the foundation of media, media codes and media conventions relevant for the media form that the student is working in. So you may need to go through this list. And if you've got students working in different media forms, just ensuring they understand which the codes and conventions are for that particular form. Then we had the Media Production Process, which actually underpins the whole of the School-assessed Task and those outcomes in Units 3 and 4.

So you will see here that we have development pre-production, production and post production. So again, as Renee explained going through those stages with your students and getting them to understand how they will address those stages, of the Media Production Process. So it is a handy scaffold for you when you are developing the task. Media language as well, just making sure the students understand media language and they can apply that knowledge to their media production. So these are some of the approaches that Renee has taken to introduce to your students. Do you just want to just talk through these Renee.

**Renee Paxton -** Absolutely. Again, talking about that documentation that we do provide to students, I'll show you a few little examples here of some of the information that we think is really important to provide to students. A lot of teachers make websites, booklets, Google slides, things like that, are totally fine there's no right way to do it. And you know, we know our students and we know what's going to suit them. And I think that's, what's really important for us as teachers to really understand what is going to be a helpful way to explain this kind of information. So some of the things that we want to look at is obviously, you know, how do we explore things like codes and conventions? How do we explore this concept of narrative, genre style and that kind of research that we need to create to inform the media productions? So let's have a look at the examples.

**Kathryn Hendy-Ekers -**  Okay, so we have Production Experiments here.

**Renee Paxton -** So this is just a bit of a step-by-step guide of how to create the Production Experiments. I've talked a little bit about this earlier, but I think that a lot of students get quite overwhelmed with this information. And this is really important to break that down. Not every student is the most elite A+ the student in the world. And I think that every student needs to receive that information in a way that's fair and that they understand. So that creates that equitable approach. So, you know breaking down those Production Experiments for students is really important, What do you actually need to do? How do you write your intention? How do you actually document those experiments? So they are the kinds of things that we're looking at in the criteria and the study design, but actually breaking them down that students can find them achievable.

And then really thinking, how do you evaluate and reflect on that work? The idea of those Production Experiments is that it's going to inform that production. And often a lot of students will choose a sort of technical aspect to explore there, how does that then inform the making of immediate product? So it's really important that they use these not as a throw away task, but it's something that's very useful for them in developing a particular skill or a technology in moving forward for their media production.

**Kathryn Hendy-Ekers -** So this one's about narrative?

**Renee Paxton -** Yep, so this one, I think is also really important. The concept of narrative or this idea of a treatment can also be quite daunting for students. to really, really break that down for students as well. Actually, "What is your narrative?". "What's the story?" And that's the big thing with Media and that's what sets the Media apart from a lot of the other Visual Arts subjects is that we really need a narrative here. And we find that a lot of students missed the mark on narrative. So this is a really important area to break down with your students.

So, get them thinking about the plot and explaining that plot. It could be a blow by blow of a sort of basic sequence of events, something that just propels their story and get them to figure out who their characters are, who they are, who is that character? What are their motivations? Do they transform? Do they develop throughout that story? Whose point of view is that narrative from? And then how does an audience who might be watching reading, or viewing or listening to this, actually understand that narrative.

So to think about it as the story, but then to break away from that and getting them to really think about that, there is an audience involved in this that need to be able to understand that. So, again thinking about this sort of leading questions, or even just dot points with students to think about when it comes to narrative, it really needs to be quite clear. It can be explicit or implicit, but at the end of the day, every product that is made VCE Media needs to have a narrative and that's really important.

**Kathryn Hendy-Ekers -** And then we have genre and style.

**Renee Paxton -**  Genre and style is also something that a lot of students struggle with. I think students that make things like film or animation that often I'm quite successful in this area, but it is sometimes a little bit more complicated. Maybe with things like Photography. So really, again, breaking it down for students, how do they want to approach their idea of style or genre? And this is something that they probably have already looked at in the research portfolio. And they've really worked out the kinds of aesthetics and things that they like, and this is where they can use a lot of that information that they've already gone through and research and bring that into their own work.

So really asking the students, "What is your style?" "What are the things that inspire you?" "But what is your actual style and how will your product be unique to your own style?" So also thinking about how do they then use those codes and conventions that are relevant to their media forms. How does that work to create that genre? And really getting students to iron all of these things out before they embarked on that product. But again, breaking that down, as you can see, there's a student work who was very much inspired by German Expressionism and things like that. So they've actually got some images of, 'Dr. Caligari' and things like that. And you can really see in that final product, as it started to develop that the student was really honing in on their style and that type of genre and the look and the feel of that and have those codes and conventions they work together to create that.

**Kathryn Hendy-Ekers -**  Thanks Renee. So what I urge you to do is when you play through this video, maybe stop on some of these screens. And have a look at them that there will be a copy of the presentation as well, and a transcription, and that will help you and you can show your students these, maybe use these leading questions in your work that you're doing with your students.

So we're just moving on to the second part of the School-assessed Task for Unit 3, which is Media Production Design. So again, here's the Area of Study that outlines what the Media Production Design is. A bit about audience and about the development of that Media Production Design. So as you can see here on this screenshot, it's a bit blurry, but I think it comes directly from the study design is the list of media productions.

So it should be a film or video production of 3 to 10 minutes in length, including title and credit sequences, and animated production of not more than 10 minutes in length, a radio or audio production, a minimum of eight minutes in length. And we would really like to see some more radio and audio productions. A digital or analogue photographic presentation series or sequence of 10 original source images. So that again, we can't stress strongly enough that concept of narrative. So even with the photography, it should be, have a really, really strong narrative, not looking too much like a Studio Arts photography presentation, but really a presentation that does address the codes and conventions of media and the genres.

A traditional or digital print production of minimum of 8 pages. So we've seen some great print productions coming through. They can be zines, they can be digital productions, they can be magazines. So some really great productions in that sense. A digital or online production. So again it's something that may be viewed online. That's comparable to all the five media forms I've just addressed beforehand. And then finally, a convergent or hybridised media production that incorporates a range of media forms.

So we're seeing a lot more games, interactive products that show photography and video and sound. So they're really great examples as well, or maybe a production, like an advertising campaign that has a series of posters along with an advertisement in audio, or a moving advertisement. So there are some great options there for students. So here we have the outcome. So the students should be able to develop and document a Media Production Design, and the selected media form for a specified audience. And we have the key knowledge and key skills there. So I'll just hand it back to Renee. And she'll talk about some student examples we have here of Production Designs starting with the student's intention.

**Renee Paxton -**  The intention is really important and I think that a lot of students think it needs to be massive and absolutely does not. It needs to get to the point and it's essentially, I like to explain it to my students as being, it's the blurb to the book, it's the introduction to the essay, "What are you actually making?" And those kinds of things, and what's really important. So it lets small paragraph is absolutely fine with this. And that's the intro to then further developing those things later. And we'll have a look at some more examples as we go along, but an intention should just be a short statement summing up exactly what they're thinking of doing.

You might include something like "what is the media form that they're actually working in", a really quick summation of the narrative, a couple of sentences, what genre we're looking at there, maybe some things that sort of inspired that, looking at it just a really quick intro to maybe who that audience might be and maybe the style or the other genre and things like that. That would be important in there. So on the screen there, I've got one about a student who made a short film. Again, this is the same student.

I had some examples from before, made it sort of a 1920s style, German Expressionism, horror comedy. And this student talks really clearly about exactly what they want to achieve very, very quickly. And it sums up their whole task. I think quite successfully, Another intention there is for a zine, and it's just got the title of the zine, how long that zine is thinking of being, who that audience might be. And also a little bit about what it's about.

So that's enough for an intention. And I think that, we really need to push the idea of that being little intro statement of what the rest of the product is going to be. So it doesn't have to be incredibly long, just get to the point, give us an introduction, Because this is the first thing that anyone who is assessing or reading the Media Production Design is going to see, they're going to see that intention. So it's kind of, this is what you're expecting. This is what's coming. So I think that's a really good way of explaining that to your students.

**Kathryn Hendy-Ekers -**  Thanks Renee, and then we have the audience.

**Renee Paxton -** Yeah, I think audience isn't done incredibly well with students, because they're not super sure if they're making it for someone like them. They're not necessarily sure who 'they' are. So you are really thinking about asking a student, "Are we looking at a certain age demographic or we're looking at a certain area of Victoria that they live in that it's very specific to them?" "Are We looking at the interests, of a certain type of audience.?" This is that same student again, they're looking at students who live in Melbourne that go to little 'Indie' cinemas, and will love going to the Astor because it's 'old style'.

So they would love things like German Expressionism as it is that little bit more... They talk about films and music and fashion and things like that, that they might be interested in. And to really like paint a picture of the perfect type of audience that would really love their work. It doesn't necessarily need to be gender specific. It may be. But I think it's really interesting to think about, that audience and really figure out who they are. I like to think about those things about the audience, as a character, who is this character who these people. So I think that there should be a really detailed section of the students Media Production Design.

**Kathryn Hendy-Ekers -** And then we move on to storyboards.

**Renee Paxton -** These are some beautiful storyboards from a couple of films that have been actually in Top Screen over the years. These ones are handdrawn. A lot of students are actually shying away from handdrawn storyboards because drawing is terrifying for lot of these students, which is absolutely fine. They don't have to be gorgeous. They don't have to be beautiful, but they have to be clear. As you can see on the left, we've got storyboards for a film, and on the right, there are ones for an animation. They're obviously really, really clear.

You can see that there's information there in terms of the shot type or the camera movement and things like that there, as long as it gives a really clear example of what's going to be going on within that frame, that's all that really matters. We also noted that there's some sticky notes on top of them that they're looking at some of the changes and annotations that were made later on in Unit 4. And this is explaining what has changed about that shot from the original planning. But really if we're seeing really strong visual planning documents.

By the end of this process, when you're assessing that work, you should see it being followed shot by shot. And that means that that student has really gone through and understood any of those changes that they've made and documented that along the way. So here's a couple of examples, but some students are leaning towards photography, storyboards instead, and actually taking maybe an actor out onto the set kind of doing a bit of a test with them and taking photos in that way. So that's another option to do that. Some also during them drawn digitally as well. So yeah, there's no real rules there, but essentially it's a real sort of mock-up of each of those shots to do with.

**Kathryn Hendy-Ekers -** And moving on to written and planning documentation.

**Renee Paxton -** So looking at that, a little checklist really that we showed before, these are some of those headings that you might have. So for instance, we've got a, "this is where I'm going to be filming my film and here is images of the location". And we're talking about the setting being set in the 1920s, but obviously we are not in the 1920s. So we've gone out to a location that this student has sourced and essentially found a place that really fits in with the narrative of this film. So I think that's a really interesting way to look at that. On the right. We've got a student who's made print who is looking at different types of font choices and typography that would be suitable for their work. So actually detailing, "these are some of the headings, these are some of the fonts that I would use more in an article", and explaining why those things are important and why that works with genre and style.

**Kathryn Hendy-Ekers -** And here we have more examples. So some page, I think, are they for a print or?

**Renee Paxton -** Yes, so that's for a print there, its effectively talking about what's going to be on each page. So this student actually had some mock-ups and they drew out essentially what that page was going to look like. And this is a written explanation of what that was going to look like.

**Kathryn Hendy-Ekers -** And then there's some examples of lighting there too for, I would say, for a film or photography?

**Renee Paxton -**  Its good actually to have in that one, particularly to have, a lot of students struggle to write about what the lighting style looks like. So putting these like images in there to help them explain that is a really great direction that you can push students into, to help them be able to explain what they want to make.

**Kathryn Hendy-Ekers -** So moving on to the School-assessed Task for Unit 4. So here in Area of Study 1 we have an outline of the media production. So again, talking about production post-production and distribution, again about the audience and the relationship between the Production Design and the actual production that the student makes and manages. So the outcome, again, the students should be able to produce, refine and resolve a media production designed in Unit 3. So we had the key knowledge and key skills there.

So again, remembering what the key skills looking at those action words, like realise, operate, apply media codes and conventions, use reflection and feedback. So we'll just give you some approaches here of what you can do with your students when you're preparing them for this aspect of the task. So there's a list here of the equipment, materials and technologies in production and post-production, media codes and conventions, the reflection and feedback and the documentation. So I think the next slide coming up is that an example, Renee, just want to talk through how these are production notes and what the student's done here.

**Renee Paxton -** There's a few ways that you can address production notes with students. And I think that that's really up to the students in terms of a style that they want to present that in. On the left here, you've got more sort of a journal with some, some cute little photos of them as well, which is quite nice. And essentially like a journal documentation saying, "This is what I did today. These are the things that didn't go to plan. These are the things that did go to plan. These are the things I know I need to work on for the next day." And they've taken some photos as evidence, which I think is great for authentication because we're not necessarily out there with them they're shooting.

So this is a really great way of showing that and same thing with the student in the middle panel there, has also got some evidence for some photos and explaining the process of actually making some props and during some shooting. And you can actually see some of that process. On the right-hand side, there's more of a table set up of production notes, again in kind of a journal style, but more in dot points. It doesn't have to be overly thorough, but it just, again, needs to prove this is what I was doing at the time. And also when they are in an editing stage to look back at some of those production notes is often really helpful because they'll realise, "Oh, I remember I didn't get that shot and I've decided to wipe it." So I'll have to address that in my final edit or something like that. So these are really, really handy to students and also help of with that authentication as well.

**Kathryn Hendy-Ekers -** Great, thanks. Thanks Renee. So again, to here are some examples of reflection and feedback that the student has done.

**Renee Paxton -** It seems to be a bit of a fashion these days to do a Google form or something like that, to get a little tiny chart, I love a pie chart. We don't necessarily need them, but that's a really interesting way for students to gain feedback and essentially statistics on some of the questions that they might be asking. I think it's really important to stress the students don't ask yes or no questions. It was, "Did you enjoy my product?" "Yes or no?", not overly helpful, but maybe asking them, "Do you think that the music worked in this scene for the mood?" You're actually giving them a very direct question that you think was successful or not, and actually ask them for comments, for feedback as well.

So you can see that this particular student has got some sort of informal feedback. Then they've gone to get some feedback from the teacher. Then they've asked the class in more of a test screening kind of thing. What I love that you can see with the student on both this slide and the next slide is they've realised, "This is what my audience wants, and this is how I'm going to even reflect on that work to essentially make my product better." I think it's not just about collecting data and getting that feedback is how you can use that feedback and looking at reflecting, and then using that reflection to refine the product, to enhance the effect that particular product has. So this student talks about how they're going to use all the different types of feedback that they've got to actually make their product more successful.

**Kathryn Hendy-Ekers -** Great, so that probably brings us to the end of our presentation on Developing the School-assessed Task. So I hope you found that useful, there. Just urge you now to go on to view the other videos about Assessing the School-assessed Task and the administration. So thank you very much, Renee.

**Renee Paxton -** No worries. Thank you so much. And good luck everyone.

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