**Kathryn Hendy-Ekers -** Welcome to the professional learning videos for VCE Media. This is one of a sequence of videos available in the VCE professional learning page. This video will provide information about assessing the School-assessed Task for Unit 3. I suggest that you view this first, view the Developing the School-assessed Task video, and also the Assessing the School-assessed video for Unit 4. There's an Administration Information video for School-based assessment, and also a video for Developing a School-assessed Coursework task.

My name is Katherine 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 -**  Thanks.

**Kathryn Hendy-Ekers -**  I'm just going to run through the administration information and some of the assessment requirements with Renee for the School-assessed Task for Unit 3 for VCE Media. So as you're aware from your other presentations, that the most important document you should be using for assessing the School-assessed Task is this one on the screen, which is the Administration information for School-based Assessment. So this is updated each year and is published on the VCE Media page in February.

So it has the Nature of the School-assessed Task, the Scope, the Assessment criteria, descriptors and evidence and the Authentication material, and the School-assessed Task Assessment form and the Authentication Record Form. All of these are updated each year after we view work through audit and through the Season of Excellence. So for the School-assessed Task for VCE Media, there are three are outcomes that are assessed; Unit 3 Outcome 2, which is the aspects of the media form and experiment with technologies and Media Production Processes to inform and document the design of the media production.

So it's the research. Outcome 3 in Unit 3 is the development and documentation of the Media Production Design in a selected media form for a specific audience. And then in Unit 4, the student should be able to produce, refine and resolve a media product designed in Unit 3. These are from the study design, which is the document that is examined along with the Cross-study specifications there. So that's your first 'port of call' and then having a look at the assessment criteria for the task.

So for the Unit 3 and 4 School-assessed Task, unlike coursework, the VCAA mandates assessment criteria. So the task contributes to 40% to the study score, is commenced in Unit 3, and completed in Unit 4. There are three components as I explained earlier, Outcome 2 in Unit 3 is Criteria 1 and 2, Unit 3, Outcome 3 is Criteria 3 and 4, and Unit 4, Outcome 1 is Criteria 5-10. So it's really important that again, you look at the study design, have a look at the key knowledge and skills which are examinable, and then have a look at the assessment criteria.

The student should be meeting the requirements of the task. So through the assessment criteria, achieving their key knowledge and key skills before you apply the assessment criteria to the student's work. So the Nature of the task for the Media Production Development is the research. So in the Administration information, you have the Nature of the task, which is the research portfolio and accompanying documentation examining aspects of a selected media form, along with Production Experiments, with documentation that demonstrates an understanding of media technologies and Production Processes. Outcome 2, which is the Media Production Development, the Design, you'll see the research portfolio, sorry, the Scope of the task for Outcome 2, not Outcome 3, has the scope of the investigation, the exploration of audience, exploration and use of technologies, evaluation of the use of equipment and Production Experiments.

So that is what you should be assessing very carefully. And it is listed in the evidence in the criteria. So for Outcome 3, it is the Production Design and therefore the Scope of the task, you have a written planning documentation for audience engagement, narrative, style, and intention. And you use these when you are developing your task. Written and visual representation of the proposed production, documentation of production and post-production roles, tasks, and timelines, and it must be commenced and completed in Unit 3. And it should include visual and written representations that clearly establish the audience, narrative, engagement, style, and use of codes and conventions in the media production.

So it's really important that you have a look at the Developing a School-assessed Task video, which really outlines how you can apply all this material and develop the information for your students. So for Outcome 3, the Scope of the task for the Production Design is listed there. So as I've gone through earlier, you can see it's the written planning. It should be done progressively, and it should be numbered, dated. And when you are authenticating and commenting on specific stages work, and annotations are really important in this Production Design as well.

So we have in the School-based assessment Administration information, some lists that we've published here for each of the media forms that will help you when you're developing your Production Designs with your students. So you can see there on the screen, we have our list there for film and animation. There's also one for print, one for audio, one for photography and one for hybridised and convergent media products. So all those lists are relevant for each of the media forms. And that's a new approach we've taken in 2022.

This will be available for the next two years and then the study will be a new study in 2024. So we're now going to go through the first four criteria that are assessed in Unit 3. I will just explain how the criteria are applied and a bit about the descriptors, and then we're going to show you some evidence. So it might be a good idea, if you need to stop the video at any time, you will have a copy of the presentation available to you as well. And please use these examples particularly with your students. So the first criteria is the research.

So research documentation and evaluation of relevant aspects of a media form to inform the design of a media production. So all of the criteria are listed in the Administration information on the left-hand side there. They have the outcome statement that is relevant to them in the evidence. So you have the criteria and then you, below, you have the evidence of that criteria. And we do identify what part of the Production Process this should occur. So the Media Production Process is referenced in the Cross-study specifications. There are definitions there that your students do need to know, particularly for the written examination, where they're required to talk about their Media Production Process. But here, there's the evidence, and then across the top, you have a scale of 1-10, five levels of student performance. So initially you read the student evidence, then you move up the scale to assess their performance on that evidence.

So you will see with each level, there are two scores. So it, particularly if you have students that are at an equal on a particular level, these two scores will help you define which student, to spread your students out a bit. So if you have a class, you should have a spread of scores across that class that you enter into the VCAA VASS system. And then naturally at the end of the year, that score given by the school is moderated, sorry, statistically moderated by the examination performance. So generally, I start with the 5-6 as a Medium. So you can see that the amount of descriptors relate to the evidence. So particularly for this one, for Criterion 1, the students should be describing a media form to inform the development of ideas and skills, describing codes, conventions, narratives, genre and or style. Describe how audiences are engaged by, and use either structural or aesthetic qualities, and you use accurate media language.

So you really do need to go through these descriptors with your students and give them examples of how student achieves at these levels. It's really important to have a look at the, what we call the action words. So the words like 'describe', and you can see on the Low, it's 'discuss' and down on the Very Low, it's only 'identified'. So that is the level that you can make that differentiation. So often highlight those words for students, so they do understand. So here, we've got 'analyse a media form at 7-8, 'analyse codes and conventions', the 'analysis of the audience'. So you've got here 'structural or aesthetic qualities to read media products'.

So there are additional things that as you move up, so you should be able to see that in the evidence. So in our Developing the School-assessed Task video, Renee actually does talk about how she applies the assessment criteria and uses examples with her students. So for the first criterion, we have the explanation of a media form to inform the development of ideas and skills in a selected media and form by analysing and evaluating ideas and skills, the exploration of codes and conventions, narrative, structures, genre and style appropriate to the selected media form, again, by analysing and evaluating. And the analysis of how audiences are engaged by and use structural and aesthetic qualities and use of media language. And we actually have an example here that Renee's going to talk through. Thanks Renee.

**Renee Paxton -**  No worries. So these examples I've got here, one of them is for a music video on the left-hand side. And another one was for a sports themed magazine. Obviously we know it's really important for these images to be referenced and sourced. So that's really important part of that research portfolio. And what we're looking at here is some examples of those codes and conventions. So looking at that criterion, I'm seeing here that what these students have written here, and these weren't graded Very High. The students have analysed, for example, this one is looking at lighting and the other one is looking at camera techniques. Just a little snippet of this information that students have provided, but it's looking, it's got a very clear analysis of particular codes and conventions.

 Obviously, for instance, this lighting one, it's got a really, really clear analysis. It's quite thorough. You can see there's a very specific style coming along there, which really adds to that aesthetic and sort of structural quality of a music video. And what this student has done is that they've talked about why they really like this particular product and how that then might relate to their film. So what I really like about this is that we can see the informing of this initial idea and how that's going to relate to their final product. You can see that it's developing those ideas and skills, and you can also see that, not only have they analyse, but they've also actually talked about the audience engagement in that as well. So I was looking at the wording in that criterion, there is a really strong analysis here. And they've also talked about, how that then relates to the audience. So as I'm moving along that sort of scale, those are the words that I'm finding in that Very High category, and that's why I would have graded it in that kind of way.

**Kathryn Hendy-Ekers -** Okay, great. Thank you. Thanks Renee. So the second criterion is about Production Experiments. So the experimentation and documentation and the use of relevant media equipment, technologies and processes to inform the design of a media production. So what you're looking for in the evidence is the skills in the operation of equipment, media technologies and processes in the students selected media form. And we do encourage the student to work in the media form they intend to make their production in, the evidence in the evaluation of the use of that equipment, media technologies and processes, the exploration and evaluation of at least one of the following appropriate to the selected media form.

 So codes and conventions, narrative structure, genre and style, and of course, use of media language in that evaluation. So you can see there are four descriptors there. So again, the first one is about the experimentation with media technologies. The second one is about the documentation. So you can see that at a 5-6, it's a description, 7-8, it's an analysis, 9-10, it's an evaluation. So down Low and Very Low, it's only the use and then 'identifying and discussing'. So you can see that taxonomy working up. Then for the third one, you can see that Medium, the documentation describes at least one code, convention, narrative structure, genre or style, but 7 and 8, and 9 and 10, it's 'documentation that analyses codes and conventions and or narrative structure'. So probably for the 7-10, you probably need to see the student analysing more than one.

So you can see too, that at the differentiation between the 8 to the 10 is, at 7-8, it's an all narrative structure and then 9-10, it's conventions and narratives structure. So again, the use of media language. 5-6 is 'accurate'. So 3-4 and 1-2 is the only in 'inclusion'. And then the Very High and High is 'accurate media language to analyse'. And then at the Very High, 'accurate media, language to analyse and evaluate'. So you can see the use of the words analyse, evaluate, are really vital and the range of work, the students working within. So I'm just going to show, Renee has two examples of Production Experiments here that you might want to talk through now Renee.

**Renee Paxton -** So this is a little snippet of a student's Production Experiment about editing. It is important to know that when we're looking at this I suppose, the written concept of this, that if they're making a film, it's quite difficult to show a lot of the bits and pieces, because a lot of things are obviously moving image, but, screenshots and things like that are great ways of getting students to document and analyse their work there. So what the students will do is hand in experiments, obviously for their assessment. These might be physical. These might be digital for print. You might find a lot of students test binding, of different types of bindings of books.

So they might actually give you physical bound books. For animation or film, they might be short video files or things like that. So that obviously depends on what your student is going to do. So this particular student would have presented a short video file, as well as this documentation. So what I really like about this particular work is that we've actually, you can see evidence of the analysis and the evaluation because the students actually even use them as titles to explain that. So that's a great way for us as teachers to sort of scaffold them, and make sure they really are covering that so they can get the best result they possibly can by addressing all of that criterion at a high standard. So this student explored some specific editing techniques. They've written an intention of what they hope to achieve.

They've done some research, done some tutorials, and have referenced obviously where they've got them from, then they've experimented, make a short little video file, which in this one was looking at ratio, aspect ratio and colour correction. The student felt that it was really important for audience engagement. So you can see how that's really relating and informing the rest of that product. They really wanted that consistent look and aesthetic of their film. Then this student has clearly evaluated on their work and then explained what they achieved and if they were happy with that result or not. So these experiments, I think they're incredibly important to help students inform the work that they're going to complete in Unit 4. It's also very beneficial for students that have maybe never experienced certain techniques or certain programmes before. So these are ways that students can do that. And there would be a minimum of two experiments that would be looked at for these criterion.

**Kathryn Hendy-Ekers -**  And it's really useful too when you talk about the screenshots Renee. I saw in another School-assessed Task study in Visual and Communication Design, the student actually using very small screenshots and talking about the refinement later on in the production. So that's, screenshots can be used in really interesting ways to inform things rather than just dumping a screenshot in there. So they can be really applied as that visual and written information.

Okay. On to Criterion 3. So this one is about the documentation. So it's the first part of the Production Design. So it's audience, intention, narrative relevant to the proposed media production. So there are only two pieces of evidence here, it's fairly straightforward. So it should be the specified intention, narrative, audience style or genre using visual and written representations and the use of media language. So, as a lot of Media teachers are English or Drama teachers, or have that background. You can really see here what you are looking for in terms of the taxonomy moving up. So it goes from 'outline' to 'describe', to at the High, elaborating on the ideas and the intention, describing the audience with specific examples, describing a narrative for the intention, describing a style or genre.

So there are some real clarifying words there that you can have a look at, and you can see at the Very High here, there's style and/or genre for a specific audience and intention. So, but at 7 and 8, each 'style and genre'. So that specified intention and audience is there too, so you can see in the Very High. And we have a particular example of an audience statement here, Renee, which I think we described in the Developing the SAT video.

**Renee Paxton -**  We did talk about that one. I've used that because it's a really great example. It's again, I would say this is a Very High example of an audience statement. The student in this particular statement, it's very detailed, which I think is fantastic. They're very specific about the type of audience and to be more specific is better. More about the product can be really catered for a particular audience when the student knows who that audience is. So this student has analysed and discussed who that audience is, what their likes and dislikes are and why the film that they are going to make would be perfect for that audience. I asked my students always to reference other films or music or TV shows, even fashion, other hobbies and interests, so that they're really putting this kind of person in nutshell.

And this is the perfect person, it's really like their target audience of who would really employ their particular product. So this particular one, it describes them, and it really articulate that, and it's very specific in terms of those examples, which ends up in that Very High section. And it obviously, it describes the narrative and how that relates then back to that audience as well. So it's not just outlining it, it's quite a few steps up. So using the wording of that criterion to assess that one is really helpful.

**Kathryn Hendy-Ekers -**  Great, and Criterion 4 is the second part of the Production Design. So we're looking at a pre-production for specialised audience in a selected media form. So again, there's a bit of a list down in the evidence there, the application of media codes and conventions, technologies and Production Processes documented as written and visual representation. And then the written and visual representation communicating the ideas, construction of a proposed production through annotation, explaining the ideas, concepts and solutions for the production. There's also the documentation of production and post-production roles, tasks, and timelines for a proposed media product by numbering, dating and commenting on specific stages of the work from initial concept through to completion. So I'm going through the descriptors here.

You see the documentation describes production and post-production. The written documentation communicates the use of codes, conventions, and Production Processes, and the visual representation communicate the codes, conventions and Production Processes. So you can see here that there is, moving up, you can see how there is a little more detail when it refers to the specific audience and intention and then the visual representations. So that's really important when you're reading through, again, looking at those definitions between the Very High, the High and the Medium, particularly when you try to make those definitions between those audiences. So I've got a specific example here that Renee's going to talk about. So this is the information that we have in those lists that you do need to read through, but Renee has an example here that she might want to read through.

**Renee Paxton -** All right, so, here we've got a couple of very, very simple storyboards on the left and we've got a script there on the right. So that's an example of some obviously visual planning document and some written planning documents there. I've said this before and I'll say it again, they did not have to be beautiful, amazing drawings. A lot of Media students are scared of drawing. They just need to be really clear. And what I really love about these storyboards is they're messy but they're still readable and they're legible. And what I think is really important is that this student is got information and detailed, "What is the camera doing there?" Talking about particular shot types and a little bit of a key and a code down the bottom there in that image. And that's really, really clear. And what I love about these is that I can follow these storyboards, at the end of Unit 4, these are shot for shot exactly that product, so I think that's fantastic.

What students will do in Unit 4 is also look into annotating and making those changes there. Students often are using photos or storyboarding programmes to do a more digital storyboards now, or mock ups as well. That's also totally fine and acceptable as long as they really, really clear. And as you can see in that criterion, it's those words like looking at at detail and the word elaboration, I think is what's really important, because you can have a storyboard that's got some stick figures and not much going on.

 And the big difference is having something that's really detailed and really clear, and the information boxes are all filled out. That's the big difference between something like that. It's really successful and very high achieving versus something that would be sitting more on the lower scope of things. And what is also really good here is we've got the script. It's written in proper script format, which is industry practise, which we really want to encourage students doing. It's written in the right font, in the right format and all of that kind of stuff. Again, a way that we can follow along that work and we're creating that blueprint for their overall production. So that's a really great example of a very clear script. It's got the direction of that character. It's got the dialogue of that character. It's got where we are, and these working alongside each other for their particular film with their storyboards is a really great way that we can understand that the student has really grasped this concept of their planning for their film.

**Kathryn Hendy-Ekers -**  Fantastic. Thanks. Thanks Renee. So finally, just to finish up Unit 3, we have some questions that we're often asked. And we'll just work through these. So the first one is "Do the tasks have to be completed all together?" So what's the answer there Renee?

**Renee Paxton -** No, they don't. I do need to make sure they are done in order really though. What I would suggest is that we might do these tasks alongside the narrative and ideology. So for instance, if you wanted to get students to do a research portfolio before narrative and ideology begins, that's absolutely fine. You might do them alongside of each other and that's all right, too. So the tasks can definitely be structured at times throughout Term 1 and Term 2, which will be Unit 3, and they don't need to be done all together. So that gives you a little bit of freedom to sort of mix things up for your students.

**Kathryn Hendy-Ekers -** And "Does the Media Production Design have to be in a physical A4 or A3 Folio?"

**Renee Paxton -** Absolutely not, and we're finding that most schools are steering away from physical folio these days. We're definitely not seeing as many A3 folios as we used to back in the day. And I think COVID has definitely made a lot of us go digital. They don't have to be physical, and we know they don't have to be pretty either. They just need to be really clear because essentially this is a planning document, and it's a blueprint. So, if it is messy, as long as it's clear and consistent, that's totally fine. So hand-created ones with the physical folio are fine, a lot of people working on things like Google slides or even PowerPoint, it's been quite successful, any kind of shared online document, so Google docs and things like that have been really good to create that. What's great about that is often we can share that with the learning management system within the schools, so that as we're authenticating that work, we can sort of look alongside them as they're working on that together. So that's a really great way of making sure that we're really involved with authenticating student work and that we're making sure students are on track as well.

**Kathryn Hendy-Ekers -** And so the last two questions, Renee's already answered. Yes, you do have to authenticate student work and our Administration and authentication video will help you go through that process of authentication and using an Authentication Record Form. And then yes, there is very specific information, again, if you watch the Administration video about how students do have to acknowledge copy-written music and images, but do you just want to talk about the use of, can students use those music and those images Renee, because you do see a lot in Top Screen and Top Designs?

**Renee Paxton -** We sure do. And I think, it's a really, it's a school decision in terms of what you would recommend, but I think it's really good practise and it's really industry standard to actually ask or at least source information. So when we're looking at the research portfolio, you might have a lot of students that have got images from films and things like that. To still set information is very important, and we would highly recommend that everybody does that. In terms of things like music or images for a product, we would encourage students to use their own images if they're going to make something like a magazine, for instance, rather than sourcing other images, but as long as they have permission for that, they can use it.

 However, if the work is not theirs, they can't be assessed obviously on the work that is not theirs, same thing with music. And we talked about this in another video as well. There's a fantastic form for copyright music that you can actually send off. It's been created by a legal team. It's covering everything that needs to be covered. That's on the Season of Excellence website, and that is absolutely fantastic. So we do encourage students to get copyright. When we're looking at the Season of Excellence for Top Screen and Top Designs, we do need copyrighted music approved, and we need maybe licencing, or if it is royalty free, we're making sure that that's been accredited appropriately as well, so do encourage your students to get permission and have evidence of that permission in their Media Production Design.

**Kathryn Hendy-Ekers -** Great. So thank you very much Renee. So what we suggest you do now, now you've watched this video about Unit 3 is watch the next one about Unit 4 and definitely the videos on Developing the School-assessed Task and Administration and authentication.

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