**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 assessing the School-assessed Task for Unit 4. It should be viewed with the assessing the School-assessed Task for Unit 3, the video on developing the School-assessed Task, and the video on administration information for School-based assessment.

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

**Renee Paxton -** Hi!

**Kathryn Hendy-Ekers -** I'm just going to go through the assessment criteria and assessment information for the School-assessed Task for Unit 4. Just remember, you should have viewed the video for Unit 3. By now you probably have submitted your Unit 3 scores in June of the year that your students are working in and you're moving on to Unit 4. So this is the Administration information for School-based assessment that you will have already downloaded and used, particularly for Unit 3. It has the Scope and the Nature of the task, the assessment criteria, evidence and descriptors, authentication information, the Authentication Record Form, and the assessment sheet for students.

So there are three outcomes associated with the School-assessed Task, two in Unit 3. One is research of a media form and the Production Experiments. Outcome 3 is the Production Design, particularly which you will need, or the students will need, for Unit 4 and you will need to assess the final productions in Unit 4. And of course, in Unit 4, we are looking at the production and that it has been refined and resolved and it links to that designed in Unit 3. So there shouldn't be any swapping of media forms, it should be directly related to the Production Design.

As you know, the assessment criteria are broken up across the three outcomes. The task contributes 40% to the study score along with School-assessed coursework and the end-of-year examination. So you have already assessed the first four criteria for Outcome 2 and 3 for Unit 3. And this video is about assessing Criteria 5 to 10 for Outcome 1 for Unit 4. So again, referring to the Nature of the task. So it's very straightforward. The completion of the unit, the students should be able to produce, refine, and resolve a media product designed in Unit 3.

So it is a media product developed from the Media Production Design. This is the Scope of the task. So you can see there are three main points there, that the production should be undertaken individually and communicate the student's ideas and concepts from Unit 3. Any collaboration must be documented in the Media Production Design. Production notes should be taken to support effective completion of the product, record changes made during the process, and assist in authentication, and we will talk about those two points in a moment. And then the feedback and reflection for students to gain the insight, so whether that media product communicates the planned intent of the Production Design.

So students will learn to take reflection after they've got that feedback. So it's all about the distribution and the media product to assist in the refinement of their work. So also too, any of those changes made to the Media Production Design must be done by documenting annotation and notes on the original Production Design. So you will have from Unit 3 a copy that you have of the Production Design, the original. The student has their own copy, so you must be able to ensure that when you assess the production you're looking at both, just to ensure that the student hasn't made any significant alterations to that plan. So any variation should clearly be differentiated from the original Production Design. So the first criterion, as I explained in the previous video on Unit 3, what you should be doing is looking at the criteria, and you'll see it's linked to each outcome. In this case it will be only Outcome 1, but it also has in the evidence the stages of the Media Production Process.

The Media Production Process is defined in the Cross-study specifications, and it is also used for the written examination. So the student must be really aware of the key knowledge and key skills of the outcome which you're assessing to ensure first that the student meets the requirements of the outcome, and then you're assessing their performance of that outcome. So we're looking at management. So we're looking at time management, management of equipment, organisations of roles and responsibilities, and the documentation of development, amendments, refinement, and realisation of that media product.

So with the level of performance, as I've said, there are five levels, but there is a 10-point scale. So at each level, if you will have certain students sitting on the same level, you should be using the two scores to define and create a spread amongst your students. As you know, each level involves the taxonomy which we use right across the VCAA in School-assessed coursework and examinations. So you can see here that it moves up the scale from the Medium where it is 'documentation', here it shows 'development', and at the Very High, 'development and refinement'. So you should be determining which level your students are sitting at. So firstly, we're just going to show some examples of that documentation and Renee's going to talk through that.

**Renee Paxton -** Right, so what I think is really great about this criterion and being about the management of that student work, this is where your authentication notes can also come in handy alongside this. So what I've got here is some production notes from some students there. And we're really looking at other students that are meeting those deadlines and timelines as well, and they're documenting and making any kind of amendments as we go.

So you can see there's even the little sort of sticky notes and little notes along there. They're really good annotations, because they explain why certain things were changed and the thinking behind that. I don't believe it's really enough to just sort of 'cross-through' and say, "I didn't use that", think it's really important to say "I didn't use that because..." So here's some examples of some different types of sort of notes that you might find in productions. I recommend that students actually bring a copy of something like a script and especially their storyboards if they're out making a film, for instance, out on the shoot, so that they can actually make some sort of scribbles and production notes. That might then help them make those changes and annotations along the way, but also might help them document that in maybe a more formal journal, like you see there on that middle panel there, or a sort of table like the student has done on the right there.

 Some students, as you can see, will obviously take some photos, do journal entries, dated captions and things like that along the way. And they're just really important to show that process, their progress, and the changes that they're making along the way. So this is some really nice examples of different ways that students could approach this. So the next three criterion, or next two, which are Criteria 6, 7, and 8, actually relate to the actual production. So when you are viewing the production, you are looking, and probably, as well at the production notes, at what the student is actually doing. So in this respect, we don't actually have any examples of student productions, but I'm sure if you look through, we do have a range of presentations and student films from previous years on the VCE Media Study Design page.

 Have a look at those and maybe have a look at the transcript from this video and the presentation as you're reading through those films. So for Criterion 6, it's the operation of equipment and the use of materials and processes appropriate to the product. So it's looking at that skill. So, Renee, you might want to talk about when you look at the student film how you assess that use of student skill.

**Kathryn Hendy-Ekers -** Yes, and I think even before the assessing, we really need to be aware it's not about what kind of equipment the student is using or the programmes they might have access to, it's really about have they used what they've got to the best of their ability, and that's why this is so sort of School-based. So when I'm look at something like the operation of equipment, I'm looking at, you know, if I'm assessing a film, have we got shaky camera work that's unintentional, have we got things that are out of focus, have we got the sort of jolty editing, things like that. Are we looking, in terms of print, are seeing a very busy page and there's no real concept of white space or gutters being used appropriately? So they're the things that I would be sort of grading on the lower side of things. But if I'm seeing a student using something like a tripod, that's awesome!

And you know, really considering that use of their shots and in terms of the flow of a product and things like that. So this is where we're really assessing those skills in production and also post-production. So, essentially I'll be looking for a magazine that looks and feels like a magazine, a film, whether it's a music video that is to the rhythm of the music and it really looks and feels like a music video. So I think that genre really needs to be considered here a little bit as well, but it's really how they're using what they have available to them in the most successful way that they can. For Criterion 7, we've got the application of codes and conventions to engage audiences and communicate meaning.

So again, you would be looking at the Production Design to identify which codes and conventions the student was using, and have a look at the film and see how the students has used those codes and conventions to engage their audience and also to communicate meaning. So the application of media codes and conventions to engage audiences. And moving up, so you're really looking at the higher level that they have engaged their specified audience. So that's where the audience is really important when you do read their Production Design, and think about how they've used those codes and conventions, and the meanings that they had in the intention of their Production Design. So, Renee, do you just want to talk through those again?

**Renee Paxton -**  Yes, I think this one's a really good one too, we're really starting to see the link between their initial ideas and that initial planning in terms of the codes and conventions that they set out and said, "I'm going to use these". We're now looking at, have they actually applied those ones that they said that we're going to? And have they actually been successfully in communicating an intended meaning? So, were they able to pull off their original plans here in terms of their codes and conventions? Obviously that relates then again to genre and it obviously relates very strongly to their narrative. So does their narrative actually make sense and communicate that sense of meaning to their intended audience?

So we would see a really strong connection between their original sort of intention and their planning of those codes and conventions in that post-production sort of process.

**Kathryn Hendy-Ekers -** And on to Criterion 8, and I think after this, we do have an example. The use of reflection and feedback throughout production and post-production. So the student does need to show their production to an audience and get feedback from those audiences. So just be aware, they might have their film directed at a particular audience, so it might be different from the audience who is viewing the film. So the audience viewing the film needs to understand that difference. So they should, from that feedback, reflect and further refine and resolve their media product. So they must use that relevant media language. So you can see there are three descriptors there to assess that evidence. So we're looking at production, post-production, and distribution.

So it's that use of feedback. So you can see from the Medium up, the High is 'engage', the 9-10 is the 'specified intention and engaging the audience'. So again, those people providing that feedback must have that information about the audience and the intention so they can have an understanding. If you're showing it to a particular audience that the film or the production is designed for, that will be perfect, they will probably have an understanding and will be a great audience for you. So, Renee, do you just want to speak through how you assess that, yes?

**Renee Paxton -**  Yes, I just think this could be probably one of the most important criterion really. It's incredibly beneficial for students and also for us as teachers. Getting feedback for students in a formal and an informal way is really good for students to essentially assess themselves. "Have I actually engaged my audience and achieved my intention in the way that I was I set out to do?" And that's what we're looking at as well. So students can seek feedback in lots and lots of different ways. Some teachers might like to do some sort of formal test screenings or test viewings of that work in class and actually getting feedback from their peers. Students can use things, as you can see here, surveys or forms.

A lot of students love using things like Google Forms because they can actually generate graphs and some data, and actually collect written feedback as well. On the right, I really love that this particular student was doing photography and used Instagram Stories actually to ask opinion on colour grading of an image and of their different edits. So they actually got their audience to vote one way or the other, and that's a really easy way to do that. And just screenshot that, put that into the Media Production Design, and explain what they were seeking and then to reflect on that, to evaluate that, and help them then refine their work to essentially make their product more successful for their audience.

There's so many different ways that students can get feedback, as you can see. But I think that often the students in the Media class are often the most helpful because they've been there along the way, they were there for the initial discussions of what that idea was, or also working as a bit of a team, but they can be very, very helpful and also sometimes the most brutal. So I think that can be quite helpful from students that understand the criterion as well, rather than just Mum who says that, "you know, your work's beautiful, darling". So there's lots of different forms of feedback that you can get, having discussions. And also, when we're authenticating that work, some of that feedback can definitely, and those discussions that we have with our students, can also be included in these sections for students as well.

**Kathryn Hendy-Ekers -**  So for Criterion 9 and 10, it is about the realisation of the media product. So again, you can see it's very straightforward. It should be consistent in its execution, appropriate to the selected media form, product, and audience, and it should communicate ideas and concepts that realise the intention for the selected audience. And I'll just skip to Criterion 10, Renee, because he probably can speak about both of these together. So Criterion 10 is about the realisation of that Production Design in the media product. So as we've said all along, you as the teacher need to have that Production Design there to see the relationship between that and the media product. So the Production Design and pre-production documentation, development and refinement, the evidence of the changes, and the use of media language. So do you just want to talk through how you would assess those, Renee?

**Renee Paxton -** Yes, so Criteria 9 and 10 might look quite similar from the outside, but they're not. Criterion 9 is really looking at the realisation of their products. So did they set out to do what they'd actually gone and done? Being more specific with Criterion 9, have they actually met that Scope of task, whether that's duration and length included, have they realised their intention for the product, and does that suit their specified audience? Of course, if a student's making a horror film and their original intention was a children's magazine, then I'd say that's probably going to score pretty low. So the product needs to have clear links and evidence throughout Unit 3 and Unit 4, and this is where it all sort of starts coming together as that final realised piece. Criterion 10 is the final criterion, obviously, which is about how the rest of the design plan is realised in the final product.

So we're looking for those annotations and those changes that show the development and the refinement and that resolution of the overall ideas with all of their plans and that feedback that they've received. And while they're doing that, they're using that relevant media language to be able to express themselves. So with these, they're really, did the student do what they said they were going to do? And most students, if they follow their own plans, they will be quite successful in these areas, which is great. So I suppose the best way of going about assessing these kinds of criterion and also this particular product is just we need to make sure that we're authenticating, we're regularly observing and we're giving that feedback, and we want to see the students be quite proud of their work and we want to see that initial idea come to life. And it's a really long experience, it's a lengthy experience, it's rewarding for students and also us as teachers, but making sure that they're really consistently following their own plans throughout this is what's really important, that's where it sort of shines in these last two criterion.

**Kathryn Hendy-Ekers -** So thanks very much, Renee, I think that will be very helpful for people assessing their final productions for Unit 4 and also assist with their planning. So thank you very much.

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