**Kathryn Hendy-Ekers -** Welcome to the Q&A webinar for VCE Media for the current Study from 2024 to 2028. My name is Kathryn Hendy-Ekers, and I'm the Curriculum Manager for Media, Visual Communication Design and Visual Arts. So, with me this afternoon, I have four experienced teachers of Media. I've got Renee Paxton, who's the current State Reviewer for Media. I think many of you are familiar with her from Top Screen. I have Ed Armstrong, who is currently the assistant State Reviewer for Media, and two other teachers that I'm sure everyone knows, Brett Lamb, who was the State Reviewer for Media a little while ago, but he's back to lend his experience, and Travis McKenzie from Warun Secondary College.

So, the way the webinar will operate this afternoon, firstly, I'd just like to respectfully acknowledge the traditional owners of country throughout Victoria and pay my respect to the ongoing living cultures of First Peoples. The way this webinar will run, and I'm sure I can see already that questions are being put into the Q&A. You can type those questions in. We have quite a few questions that have come into us pre the webinar, which we've put on slides to answer. And we'll answer those questions on the slides first and then stop and go through any other questions. Just keep in mind, we only have an hour for this session. This is as the department has mandated for any professional learning for teachers, that we can't take too much of your well-earned time. So, it is only for an hour. But we hope to run another webinar on the School-assessed task closer to the middle of the year when assessment criteria are due.

So just to run quickly through, so you know, and again, these sessions get a wide variety of teachers in them, from graduating teachers to very experienced teachers. And particularly with the new Study design, we have a change in the way we present our documents. So, you can see, just making sure you have a copy of the current Media Study design. And then on the Study design page, you have support materials for planning, teaching and learning, and assessment. So, you can see on the screen here the planning documents, planning webpage. It's quite detailed information about all the Units for planning. There's an overview. There's a timeline for teaching Units 1 to 4 and information about critical and creative thinking and employability. There's range of implementation videos we produced last year. There is an on-demand video explaining and unpacking the SAT criteria. That's also on that line. In the teaching and learning tab, you'll see there are little, these are all dropped down menus where you can have a look at teaching approaches to each of the Units with a detailed example. Most importantly is the assessment material.

So, we have general assessment advice for you, including the Glossary of command terms, which I'll speak about in a moment. Information about statistical moderation and School-based assessment, which a great component of the Media Study score is composed of. Then Authentication, information for Units 1 and 2, a sample approach to an assessment task for Units 1 and 2. So each Outcome has an assessment task displayed for you. Then for Units 3 and 4, there's information about the School-assessed task and then the Performance descriptors for Unit 3, Outcome 1 and Unit 4, Outcome 2, and I'll talk about those in a moment. Also too importantly is the Administrative information for School-based assessment for Media. That is at the bottom of that page but also on the assessment tile and the Authentication record form.

So, you must make sure you are using the current Authentication record form for Media, particularly when your students are entering Top Designs and Top Screen. On the page here is the Administrative information for School-based assessment for this year. We update that every year. So, it does change. If you've taught some of the other School-assessed task studies for Visual Arts, you'll notice that those documents, we update based on feedback from the School-based audit. Also, too, that document is more than just the assessment criteria. I had some discussions with the teacher today inquiring about Authentication and Copyright, and there is specific information in that document. So please go through it very thoroughly because it does describe the Scope and the Nature of the task and all information about authentication specific to a School-assessed task. Now the Glossary of command terms are published on the VCAA website. I will tell you that all the Key knowledge and Key skills in the Media Study design are based on the Glossary of command terms.

So, you need to read through the Key knowledge and Key skills very, very carefully and have a look at what each command term is asking you because that will be also reflected in the examination. So that brings me on to the performance descriptors for Media. They have been developed using the command terms. So, you will see that each level, each band has a specific command term associated with them. So, when you're structuring your School-assessed Coursework tasks, you need to have a look at those descriptors and make sure that you are developing assessment material that aligns with the level required in that descriptor and develop your own rubric from that. Particularly in the words like discuss, describe, analyse, and examine, you'll see they are analysed as quite a high level. And examine is, or analyse is very high. Examine is high, and it goes down. When we get to explain, explain is the highest level under the VCAA taxonomy. It's been developed by our exam unit, and we all have to comply with the taxonomy assigned to our examination unit.

So unfortunately, according to the exam unit, that taxonomy is kept only by exam panels, but these descriptors will give you an indication of the taxonomies that we use. We are just going to firstly talk about Unit 3, Area of Study 1 because I know we have had a lot of queries. So, I've put the Outcome on the screen. So, you'll see the Outcome is that students should be able to analyse the construction of Media narratives, discuss audience engagement, consumption and reading of narratives, and analyse the relationship between narratives and context in which they're produced.

And under the Key knowledge and Key skills, narratives and context have been separated. So, the panel in a moment will answer some of the questions appropriate to that, but you can see, again, the use of the command terms, particularly in the Key skills where we've got words like analyse, discuss, explain, the relationship between Media narratives and context in which they were produced. So, when you're designing your task, you need to have a look at the descriptors and have a look at the Key knowledge and Key skills. So, you see in the last screen there that the Key skills are unpacked along each line of the rubric. Then this is the Area of Study, the assessment task. It is a video essay and a written report essay, short responses, structured questions, an annotated visual report, or an oral report.

So, some of the questions that we've coming through, I have just got on the screen here, the ones that were sent through to us a couple of days ago, or actually in the last 24 hours. So, you can see there are some questions there that we'll just spend the next 15, 20 minutes having a look at, specifically at Unit 3, Outcome 1. So, the first question was, "How many narratives should the students Study for the task?" So, does any of the panel want to answer that?

**Renee Paxton** - Sure, if we're going off the Study design, and I will quote, "Students will examine one fictional or nonfictional narrative." So, it is one. So different to the previous Study design where there was two. This one is just one.

**Kathryn Hendy-Ekers** - Thanks, Renee. Now, there's a question about narrative and context in construction in Media narratives. "So would construction refer to the whole narrative, that three act structure, or can it relate to an element of the narrative?" "For example, the construction of representation, construction of genre, or construction of a setting?" Does somebody want to answer that?

**Brett Lamb** - I'd be happy to dive in on this one.

**Kathryn Hendy-Ekers** - Okay. Sure, Brett.

**Brett Lamb** - It refers to all of those things and potentially more. So, you could write about the construction of a narrative using, for example, three act structure, or you could be looking at the construction of a particular scene to engage an audience or the construction of a character within that narrative. So, it could refer to all of those things and potentially more.

**Kathryn Hendy-Ekers** - Does any of the other panel, Travis or Ed, want to contribute to that response?

**Travis McKenzie** - Yes, I think I just mean like back that up by saying that, you know, remember we're not just teaching theory here about analysis. It's also leading the kids into actually being able to make their own productions. So, we're really trying to show them here how other Media creators produce and construct narratives through drafting in the script phase all the way through to the work that happens on set. And so, you're really trying to give them that whole holistic picture of how Media narratives are made.

**Kathryn Hendy-Ekers** - Thanks, Travis. I might go onto that next question. "In Unit 3, Area of Study 1 in Media, would you characterise acting as a symbolic or a technical code?" So, we were talking about the Study specifications before, and codes have been defined as 'technical or symbolic tools.' So does one of the panel want to have a crack at what you would characterise symbolic or technical codes, the acting as?

**Brett Lamb** - I'm happy to talk about what I experienced. And I think from a teaching perspective, what we should do is give our students a great deal of confidence as they move into the assessment and into the exam. So, there are particular Media codes like lighting, which is both symbolic and very technical in many ways. And I try to explain that nuance to my students. At the end of the day, they often like a very definitive list. So, I'm like 'camera - technical,' 'acting - symbolic.' And I guess my advice is to give your students certainty around that. I don't think an exam panel would ever be so punitive as to ask students to identify, you know, to explain why whether acting is symbolic or technical. I think the exams are written in a way that tries to elicit understanding and knowledge of what the students have been taught without being that specific and granular and punitive.

So, just be clear in terms of your teaching. I can reel off camera. I talk about as technical acting, symbolic mis en scene, symbolic editing. I talk about as, you know, as a technical code, but it certainly is symbolic as well. You could make that argument. And lighting, I talk about as a kind of combination of the two, and sound, again, very, I do talk about it as a symbolic code in terms of music. Be clear with your students. Give them a definitive list that will make them feel comfortable.

**Travis McKenzie** - I think this is a good. This is a good discussion. Yeah, you know, I hate the term, I hate the division. I think we just talk about codes because I think both, every code has to be both symbolic and technical in that you can't symbolically convey anything without some technology that's allowed that code to become part of a Media narrative. So I talk about, in terms of acting, I talk about obviously the technique of an actor to convey an emotion in a scene, but also the role of a casting director who makes the selection of who's going to be that actor for that role, and that that's a choice that controls in a way, the technical aspects of that acting as much as the type of camera you're going to use for the film. So, I think the division of symbolic and technical, I don't know if it helps much. I think it can help kids, but it's about, you know, codes.

**Ed Armstrong** - I phrase it in a way that it's not necessarily, a binary, depends on how you phrase it. So, it's kind of, I think it acknowledges and respects the craft. So, if you think about the technique of acting as Travis is saying, or even cinematography, there's a technical craft. So, if you, speaking from the perspective of the actor or the perspective of the cinematographer, then you could talk about the technical code and how it's constructed, or if you're talking about it from, I guess, the reception from the audience and how it's read, I feel like it's more of a symbolic reading. So, they go hand in hand, and I think it kind of depends on how you phrase it in a response.

**Kathryn Hendy-Ekers** - Thanks, Ed. We might go on to the fourth question here, which is, "Is the construction of representations as reflecting or challenging views and values linked to ideologies?", which was the term used in the old Study design? So, the person asking the question that asked, "Can we still discuss ideologies?" "Or should I be breaking them down into the values that underpin them?" Renee, do you want to, you had a discussion about that earlier, do you want to just elaborate on what you said?

**Renee Paxton** - Yes, I mean I think if, again, if we're going off exactly the wording in the Study design, the word ideology is not there. However, I think that's intrinsically part of views and values. That's what underpin views and values. So, I think it is important to discuss ideologies with students, but they don't necessarily have to use that word exactly.

**Kathryn Hendy-Ekers** - And what about anybody else on the panel?

**Travis McKenzie** - I think the important thing is meaning. What we're really talking about here is meaning. And I think the word ideology in the previous Study sort of limited the conversation to these big 'isms' when Media narratives are about so much more than just a particular ideology. Definitely, that's part of it, 100%, but I think the thing that people really need to focus on is that question around implicit and explicit, you know, the unpacking, the layering of a Media narrative that there are definite intentional messages in many Media narratives, in all Media narratives. But that in analysing them, we unpack some of the implicit meaning, the things that come along for the ride, and it's that context window again that reveals that. And that's really what we want to get to.

**Brett Lamb** - I'm looking for the applause emoji, but I can't find it, Travis. That's very well-said.

**Kathryn Hendy-Ekers** - We might go onto the fifth question here, which is "Discuss how Media narratives are constructed, consumed, and read by audiences?", which is coming straight from the Study design. "Could there be clarification around what is meant by audience construction?" "Is it the construction of meaning or something else?" Who wants to have a stab at that one?

**Brett Lamb** - Well, you referred to this earlier, Kathy. That sentence, I reckon, needs a little bit of work for clarity's sake. Students discuss how Media narratives are constructed, semicolon maybe, and then how they are consumed and read by audiences. Audiences don't construct narratives as such. They construct meaning from narratives. They read narratives. But I really feel that sentence needs a semicolon there perhaps. That's, I think, was the intention behind that sentence. How Media narratives are constructed, then how they are consumed and read by audiences.

**Kathryn Hendy-Ekers** - That's the intention of it. Yes.

**Brett Lamb** - That's the intention.

**Kathryn Hendy-Ekers** - Sometimes when editors get hold things, they do change their meaning a little bit. Does the panel want to contribute anything more to those questions, responding to those questions? Because I'm just having a look at the questions in the chat, and I think there is a question that "the Key knowledge does say 'engage'." So just, you do probably have to get your considers, students, because they must understand all Key knowledge and Key skills. So maybe they do need to also look at engagement as well by the audience.

**Travis McKenzie** - I think it was a really good question. You know that idea of engagement definitely cover that in the Key skills even though it's not listed.

**Ed Armstrong** - Good pickup also on the performance descriptors in the rubric. That very high band is actually missing that 'constructed' term. So just note that.

**Kathryn Hendy-Ekers** - Just going on to the questions about the assessment task, which we've had a few about. So just have a look at the ones on the screen. I'm going to read through them quickly because I think we might just all have a discussion about them rather than one by one. So they were, "Can the SAC 1A and SAC 1B cover the same content and Outcomes?" "Should the video essay have an overall message that guides the analysis?" "What kind of questions need to be covered in the SAC written responses?" "Is there a word or time limit for the video essay or multimedia part of the SAC?" "Can the Unit 3, Area of Study 1 performance descriptors for narratives and context be split across the two tasks, or should both tasks address all performance descriptors?" And "Do you have suggested approaches to the video essay?" and "Do you recommend students choose one area to explore from a list of options?" or "Should students be covering the same content to ensure consistency?" I might hand a bit of a response to Renee because as the State Reviewer, she has been reading through all the audits along with Ed, and they may be able to just shed some light on how they approach the task. So, Renee, I might hand it over to you.

**Renee Paxton** - It's interesting, obviously, lots of different approaches to this. And if, again, I keep going back to the Study design, but if we keep going off the Study design, then you can absolutely cover the same content in both, or some people seem to be splitting the two across. So, narratives in one task and context in the other. I've seen video essays about narratives and then more of a structured, written SAC, traditional kind of SAC in context or the other way around. That's also totally okay as well. You can do them both. Personally, I think that there's very much intertwined, and I think it makes sense for me in the way that I suppose that I've taught this with my own students. It makes sense for me to assess them and mix them up a little bit more, because I do think that narratives and their contexts have a very close relationship, and I find that separating them as sort of really 'black and white' like that doesn't really work. I think, again, might work with some particular Media products that you are studying and your particular approach.

The whole thing is that this is school-based. It's School-assessed coursework. So that's totally up to you how you want to go about this. In terms of things like word limits or time limits, again, that's really up to you and what you want to do. Same kind of thing with the overall message or a guide for that kind of analysis or the approach to the analysis. I think it really depends on the Media product that you are looking at, whether it's a film, whether it's a TV show, whether it's a podcast, any of those kinds of things. I think that there's lots of different approaches to that. So, I think, be really bold and confident in the fact that this is about you and it's internal within your school and how you want to look at assessing those students. As long as it fits in and ties in with those Key knowledge and Key skills with the Study design, 'you're golden.' So, if you think that an eight-minute video essay is fantastic, if you think your 12-minute one is fine too, totally up to you.

So yeah, just make sure that you're really covering all of those Key knowledge and Key skills, especially those command terms as well. It's really important. Things like analyse and discuss, those terms are really important that we're using them consistently as well throughout your assessment. Making sure that they match what is in the Study design and not sort of getting them to do things that are not in there, like evaluate, or compare, or something like that. So just be really, really clear that you're linking always back to the same things so that we've got consistency across the state, and that when students get into that exam, they're not surprised by something that they haven't seen before. So yeah, that's what I would say about that overall.

**Kathryn Hendy-Ekers** - What about Ed or Travis or Brett? Do you have any advice for these questions that have been asked?

**Ed Armstrong** - Yes, it makes sense in my head that you want, if we're constructing, if they're constructing a video essay to have something 'in the bank' for revision come exam time, you'd want that to be holistic. You want that to cover all the Key skills. It doesn't make sense to just, I guess, separate them out. I would highly encourage teachers to facilitate the construction of something that's going to be really valuable come the lead up to the exam.

**Travis McKenzie** - Yes, I completely agree. I think I see the video essay as a rich inquiry task that allows students to really delve into their understanding of that Media narrative and respond to it in a range of different ways. You know, a video essay has a huge, broad spectrum of what it can be. If you go onto YouTube, you'll see people just ranting, other people doing a very formal news reader kind of thing. And I love that creativity, and I want to see my students just explore that so that they can kind of bring their knowledge then that they've learned through that process to the written component of that Outcome. So, I see it as a preparatory stage, the video essay, for the written component. And then like Ed said, these are beautiful revision objects for the end of the year.

**Kathryn Hendy-Ekers** - Okay, any other advice?

**Travis McKenzie** - Time limit. Set a time limit. You know, for your own sanity.

**Kathryn Hendy-Ekers** - What's the time limits have you guys set? So that might help too.

**Ed Armstrong** - 8 to 12.

**Renee Paxton** - 8 to 12.

**Ed Armstrong** - Because you don't want them just to, waffling on for an hour.

**Renee Paxton** - I just don't want to watch it. Let's be honest. And I think that there's actually a real skill for a student to be able to edit to really the crucial information that needs to be put across there and not showing like big slabs of a film or something like that. That's not necessary. And you know, if you've got 20 kids in your class watching something that goes for 20 minutes each, that's a lot. Look after yourselves.

**Brett Lamb** - I set a sort of 800 to 1,000 word limit, and they end up being about four or five minutes in duration. So yeah, that would ended up being quite short for me. But what I found fascinating about it is that you get insight that you don't necessarily get through a written response when you combine those images and the students' words. I found it fascinating. And to answer the second dot point there, I gave my students a list of potential topics that they then took and modified to suit what they wanted to explore. So, I couldn't come up with an exhaustive list of topics for the film, "M3GAN," and one student looked at the construction of the character of M3GAN as a kind of iconic horror character. And it was fascinating. It was on topic, and it was interesting, and yeah, it was great. I didn't expect that. I did get them to develop a little essay topic as such.

**Kathryn Hendy-Ekers** - Great. And probably, there's a comment here that "the VCAA isn't expecting us teachers to be pedantic in their approach." Just to reiterate, it is school-based assessment. So, you need to structure these tasks that best suit your students. Maybe have a discussion if you're new to VCE with your school VCE coordinator to see what the policy is in your school for structuring School-assessed Coursework tasks, what material students can bring in and the different ways schools approach it, because at the end of the day, you enter those results, and then it's statistically moderated against the end of year exams. But it is really important. Page 37 or 36 of the Study design says, with the external exam, that "all the Key knowledge and Key skills that underpin the Outcomes in Unit 3 and 4 are examinable." So that is the Outcome, the Key knowledge and the Key skills. The Area of Study is the context.

So often, exam questions have to be drawn from the Key knowledge and the Key skills. So that will help you. We might move on now, and I think we're going to go on to Unit 3, Area of Study 2. We can come back to, we might have some time at the end where we can have a look at any of the questions coming through, but I think most of the questions at the moment are coming through against the School-assessed tasks. So, we might move on to that for the next 25 or 20 or 25 minutes. So, this is Outcome 2 and Outcome 3 in Unit 3, Outcome 1 in Unit 4, but we'll focus more on Outcome 2 and 3 today. If you've seen the on-demand video, we talk through the Scope and the Nature of the task. So, the Nature of the task describes the task, which is listed. You have just seen on the previous screen on page 35 of the Study design? And then the Scope of the task is outlined in the School-based assessment, administrative advice. So, it talks about the research portfolio, production experiments, and then the intention. So that is for Outcome 2. So, the production experiments and the intentions of them in a selected Media form.

So basically, the students for Outcome 2 are doing a research portfolio looking at ideas, concepts and aspects, and their production experiments with documentation to build up their skills in various Media forms and production processes. So, the first Outcome, and you might be familiar with this screen from the on-demand video where I put these large circles to just indicate. So that format has changed. you'll see we have indicators for assessment, and then you have the performance bands as you move up. So, the first thing for research and analysing a Media form and products to develop an informal Media production is that research including the research of codes, narrative, convention, style, genre, story and plot used by Media creators across Media forms and the analysis and use of codes and conventions to convey meaning and engage audience in Media products. And then the second one is the exploration and development of ideas from Media production in visual and written documentation using Media language.

So that's under the Media process of development. So, you can see up at the very high, the reds coincide. So, students need to, and again, look at the command terms, the difference between explain and analyse there. So again, analyse is quite slightly higher than explain. And then you'll have where they are documenting feedback on how a specific audience reads and is engaged. So, they are looking, and the panel might help me here. They are looking at the audience and how they engage with that Media product. So that may help people there. I'll just move through the other criteria for Outcome 2 before we handle any questions. So, this is about the research portfolio. So, the second one is to ask about the production experiments, to explore and document skills using Media equipment, technologies and processes in a selected Media form for a proposed product.

So at least two production experiments, the documentation of the exploration and development and the use of Media language. So, you can see up the very high there, evaluate and analyse are up the higher level of the taxonomy there. And then the next criteria, which is for Outcome 3. So, we'll just handle any questions for Outcome 2. Now I just see in the chat, we're looking at Outcome 2. I think there is a question about, "Maybe the panel can talk about the documentation of feedback on how a specific audience reads and is engaged?" Does any of the panel just want to expand on how they've considered that with their students?

**Travis McKenzie** - Yes, I mean I can go. I think in the analysis of any Media products that they're looking at to inform their SAT, one of the questions I get my kids to ask is, you know, "Who's this for?" Right? Like "If this is made, who is it made for?" "And if it's made for a particular audience, why are they being engaged by this?" And I always talk every time about the difference between emotional engagement and cognitive response, that you're getting emotionally manipulated by all the codes to feel something and that those feelings then lead you to understand and engage with the meaning of that Media product. So, talking about that response and talking about that target audience for that product is really crucial to help them develop their ideas for their target audience.

**Kathryn Hendy-Ekers** - Great. Any other questions about Outcome 2 for Media? I'm just having a look, just scrolling through the questions There is a question as well on some of the software restrictions for editing software, which we might talk about when we just get through the end of the session in about 15 or 20 minutes. So, if you just hold off general questions about authentication and software for a while, we'll be able to answer those. Okay, now, going on to Unit 3, Outcome 3, which is the production plan or pre-production plan. So, it's a visual and written plan. It's fictional, non-fictional, or a fictional/non-fictional narrative and Media forms for production listed on page 35 of the Media Study design. So, I've just put this in here too. This came from the other webinars I've been running. It's an example of a teacher and unpacking the School-assessed task descriptors with her and criterion with her students.

It is for Visual Arts, but she got her students to do a brainstorming map when they looked at the criterion and the descriptors of what they were supposed to have for each part of the folio. So that might be a good way of you demonstrating how you're unpacking those descriptors and criterion for the students. And this example too, moving forward, what she has actually done is put a 'copy and paste' of the criterion and just explained for her students what each criterion looks like and what she's expecting from her students. So, you'll get a copy of the recording of this PowerPoint in the next few weeks, and then you can naturally have a really close look at these. So, the criterion for pre-production for Unit 3, Outcome 3 is develop, and the intention, audience and narrative of a proposed production and selected Media form.

And I know many of you are starting to go to Top Screens, and you'll see some great examples of folios both at Top Screens and in Top Designs with students' pre-production plans. So, you can see again the language that we are using here is really, really important. Again, those descriptors like describe, clarify and explain up the top there. So, it's the use of the Media language, which is described in the Study specifications, and then the covering the areas of intention, audience, narrative. And then the second one is planning the documentation for that proposed production in a selected Media form. So, you'll see in the school-based assessment advice, we have lists for each Media form of suggested inclusions in the Media production plan. So, you can see the key areas of the production and post-production roles, tasks and timelines documented in written and visual material. Codes, conventions, technologies and production processes appropriate to the selected Media form, audience, narrative and production, documented in written and visual, and that use of Media language.

So, you can see at the very high there, there were words like detailed and specific, and then that selection of codes and conventions relevant and appropriate to the intention, narrative and audience. So that's probably quite clear there. Now, are there any other questions for Unit 3, Outcome 3? Does any of the panel just want to have anything to say about Outcome 2 or 3? Any advice for teachers and students would be helpful.

**Travis McKenzie** - Look, I think it's worth addressing the question about feedback that's coming up again, and I've got a specific response to that, because even though it's not listed as a specific Key skill or knowledge point of the Unit 3 SAT pre-production and planning, I see feedback as an invaluable and crucial part of the entire process. And if you think about it, how can a student know if their production experiments have been successful without first trialling that process of getting feedback? So, I embed it as part of the thing that develops their work and leads to a successful plan for their Media project.

Even though it's not explicitly listed as a Key skill, later on when you do it, when it does occur, it does say even though it's a Unit 4 Outcome, Key skill, it does refer to the process of feedback in the development and the whole thing. So, it's sort of it's there almost implicitly to me, but I definitely teach it as part of the initial planning.

**Kathryn Hendy-Ekers** - And just to keep in mind, the title of the document is "Administrative Advice." So, it's not an external assessment for the School-assessed tasks, and it is the School-assessed task. It's not an externally-assessed task. So, you are applying the assessment criteria mandated by the VCAA, but we are not mandating the descriptors of what the students are achieving. They just need to, you need to ensure that they are fulfilling all of the Key knowledge and Key skills of the Outcome. Chris has asked, "Are there any changes from the previous Study design relating to the School-assessed tasks that teachers should be particularly aware of?" Chris, I'd like to put you in the direction of the implementation videos that do unpack the differences in the School-assessed tasks. So maybe over the school holidays, take some time. I think the School-assessed task one is only about 15 minutes. And maybe have a look at that, and you'll see those clear changes. And of course, the assessment descriptors, you need to use the current ones. And how many are there, Renee?

**Renee Paxton** - There are eight.

**Kathryn Hendy-Ekers** - Okay, we've gone to eight, not 10. So just be aware, just check your documents. You've got the right document, and that's why we talk about the Scope and the Nature of the task and the Authentication material, so everyone's aware. It's updated each year. So that's a specific question we do ask in audit.

**Renee Paxton** - Also, just as a helpful thing for any new teachers out there that are looking at the Administrative information for School-based assessment for 2024, there's a really handy little list for the pre-production plan requirements in like quite a few Media forms. So, there's film, there's animation, there's photography, there's print, there's audio, and there's obviously convergent as well. And just using them as sort of headings for students. That list is really great and really comprehensive and really helpful. So definitely check that one out in the same document.

**Kathryn Hendy-Ekers** - So just to briefly go over Unit 4, because I think at the present, everyone's focus is on Unit 3. So that is the production and the documentation, realisation, evaluation and feedback. And probably, Chris, that is the area where there has been the biggest change. Just making sure, that you are reading through those criterion. So again, the criterion 5 is about materials, technologies and equipment and how that relates. And again, there is a stronger emphasis this year in the relationship of the final production to the production design plan or production plan. So again, if your students are considering entering Top Screens, probably this year, we will be looking more closely at the relationship between the production plan and the final product when students apply for Top Screens. Then we have the production and post-production.

So that documentation of the development, refinement and resolution of the Media product. So again, this criterion is focused on documentation. So, it is really important. You make sure that you are setting your students up with a production plan. That's going to assist them to do this. Then the second last criteria is the feedback from variety of audiences and reflection to refine. So again, that relates to documentation and the use of Media codes and conventions and Media language to evaluate Media representations. And then the final is that Media production that is realising the production plan and the use of production and post-production processes and Media codes and conventions.

Now, just before we finish, there was a question about, I'm just having a look through, about software programmes. And it was about restrictions for editing software programmes like Kaput and Canva. You do nearly, really be, need to be aware, sorry, of authentication and what component of that production is being generated by your student or by a programme. Maybe the panel has some insight on how they handle students with these who do try to use or opt to use these programmes. And again, it's about equity. Not every student can afford some of these expensive programmes that are used. I know all government schools have access, and Travis and Brett might confirm this, to the Adobe suite. So, does the panel want to just contribute?

**Travis McKenzie** - Have you guys got something to say?

**Brett Lamb** - I'll dive in. You know, I think when it comes to templates in particular, we want to make sure that, I guess what I emphasise with my students is I'm assessing the work that you do. So, if you are using any type of third-party material, whether that's a template or whether it's some stock footage or whatever, I'm assessing the work that you do. So, you have to be aware that I'm looking at your work when I assess this. So that's a conversation that I have with kids. I know that one of my students who tried to use 'Outcuts' to edit his video and sound, and I'm like, "No, it'll be quicker. Please don't upload this 1.4 gigabyte file. Just don't." So anyway, I won that conversation. But I haven't played around with CapCut myself.

And in terms of print with Canva, again, I would steer away from something like Canva because I think what we want to encourage in our students is the ability to use software like InDesign if you are doing some sort of page layout or another equivalent piece of software rather than relying on a template. We want to build that skill, and we want to build that capacity. I guess it's like me, you know, getting AI to write my essay for me. If all you have to do is change a few words in a template, what knowledge does that demonstrate? What skill does that demonstrate? It's not that they cannot use these things in any way, but again, we can only assess them on the work that they do. And I think that's the bottom line.

**Kathryn Hendy-Ekers** - Any other insights?

**Travis McKenzie** - I was going to say just on the documentation, use the authentication form, right! Make that a guide for the whole year. It teaches students of Media that one of the most crucial skills they've got to get good at in Media is planning and coordination, right? If they're going to make a successful product, they need to have a calendar. And as a good teacher of Media, and I think this sort of answers the big question of what mistake do new Media teachers make, not paying attention to time, because there's not a lot of it, and you need to get onto it now. And so, I use that authentication form both as the check of, you know, guaranteeing that it is their work but also just as a really good term planner of this is where you should be up to, and this is what I'm looking for. And the evidence in the authentication form that's been updated is fantastic for that. It actually indicates what they need to be doing at each step.

**Brett Lamb** - And speaking of authentication, in terms of the conditions that I gave my students for editing the video essay, we didn't do that strictly in class time. And the VCAA has an authentication form for school-assessed coursework as well, which I made use of. And it was one of the first things that I talked about with the kids. This needs to be your words. These need to be your thoughts, and you're going to sign this declaration to attest to that. Can we use your stuff from the lesson plan? No, you can't. It has to be your words. It has to be your work. So yeah, it's a conversation to have. But I thought, yeah, that was useful. I didn't think it was something we could necessarily just do in class time.

**Kathryn Hendy-Ekers** - And if you are wanting more information about education, see your school leader or VCE coordinator and ask them to have a look at the authentication in the administration handbook for VCE. And that will help them have a look at that too, so they understand the conditions for authentication. I'm not sure where the question about restrictions in visual communication design regarding templates and programmes is coming from, but it's the same conditions for all Visual Arts studies. So that might be a bit of misinformation you may have got from that teacher. So just be aware that the best source of information is the VCAA and to contact myself, and I'll be able to handle any of your queries. Simone is asking about the video essay, which we have covered earlier in this session. Simone, you might have been a little bit late, where Renee spoke about using the performance descriptors, and all of the panellists spoke about those performance descriptors rather than looking at the technical skills of making a video essay.

**Renee Paxton** - Just I think that's really important. That's something that we've noticed through the audits. You're not assessing them on their technical skills there. It's not in the Study design. So don't do it to, please.

**Ed Armstrong** - And you can scaffold it, you know. If they just want to do a voiceover, they don't have to necessarily, like it's a multimedia presentation. So, what I've done is, some of the students who are not actually pursuing filmmaking for the SAT, I've allowed them to work in the medium of their choice, you know, because that's much more beneficial to their development of their craft. So, if they're doing a photographic series, then why not allow them to do a multimedia presentation that is primarily photographic in nature? So, you know, scaffold it to where the students are at is my '2 cents.'

**Kathryn Hendy-Ekers** - Okay, are there any other questions? We've got about six minutes to go, so we'll just, if the panel wants to give any more advice in that last five minutes, feel free.

**Renee Paxton** - I'd just say make sure you're on top of everything. Like everything's new this year. It's all updated for 2024. Study design's updated. All the SAT information's updated. Just make sure you've got the right stuff because that's really important, just to make things equitable across the state for everybody.

**Kathryn Hendy-Ekers** - And then Simone's still asking, should the students be submitting a plan and a script for their multimedia presentation? You're not assessing that. So, you're assessing the Key knowledge and Key skills. So that's entirely up to you.

**Renee Paxton** - If that helps you authenticate their work, then that might be good.

**Travis McKenzie** - I sometimes tell my students who are struggling to do a full written plan just to set a voice recorder and start talking and see what happens. And then they edit the audio directly into a timeline and put video with that. You know, it's really up to you to look at your students and think what's going to benefit them.

**Brett Lamb** - We did a plan simply because the kids have been writing about narrative that we were studying. They wrote a plan, and then they took that and read it, and it worked.

**Kathryn Hendy-Ekers** - It's five minutes to go. Any other questions?

**Travis McKenzie** - I mean, I think we haven't sort of explicitly mentioned, but there is that term 'Media language' in the Study, and some people keep asking about the skills of video editing. Well, one of the ways to consider their use of Media language is in that application of video editing skills. If it is making clear some of those Key knowledge points, if they're using video side-by-side comparative edits to show a certain idea that they're analysing, that's one way of considering their skill in editing a video essay as part of the assessment criteria. But again, you're not to add extra criteria about how good it looks and how fancy it is because that's beyond the scope of the Outcome.

**Brett Lamb** - And it's fascinating to see just the ideas that students are able to express when they read their script, and as they're talking, they have a freeze frame from that scene or there's a little moment playing back. It builds on the meaning. It's more than just their words, and I've just found it fascinating.

**Travis McKenzie** - Hundred percent.

**Kathryn Hendy-Ekers** - Okay. Any more questions? I think there doesn't seem to be any more questions, so we might finish there this afternoon. So, as you've said, just like to thank Brett, Renee, and Travis and Ed for their time this afternoon and their insight to answering any of these questions. And we hope to see you through at the Top Designs or Top Screen in the next couple of months. Okay, thank you very much.

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