

# Audio Guide Transcript

## Top Designs 2023

25 March – 9 July 2023

Melbourne Museum

### Track 1: Curator's Introduction

Speaker/s: Anna Mcleod, Curator  
Nikki van der Horst, Assistant Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

Hi, I am Anna Mcleod, and I am Nikki van der Horst and we are the Curators of Top Designs 2023.

Top Designs takes place on the ancestral lands of the Wurundjeri Woi Wurrung peoples of the Eastern Kulin Nations.

We acknowledge First Peoples as the Traditional and ongoing Custodians of the lands across Victoria, where exhibitors have investigated new creative possibilities and developed their bold designs.

We pay respect to all First Peoples as the first innovators, inventors, storytellers, and creatives of these lands, and recognise the deep knowledge of their Countries.

Top Designs is part of the VCE Season of Excellence; a five-month annual arts festival showcasing outstanding senior secondary student work from Victorian schools. Top Designs celebrates the innovation of Victoria's emerging designers and showcases work by students who completed their VCE and VCE VET design studies in 2022.

From over 1000 applications, 70 works were selected by expert panels in each study area.

These study areas include VCE Media, Product Design and Technology, Systems Engineering, Theatre Studies and Visual Communication Design. Also included are four VCE VET programs. These are Creative and Digital Media, Engineering Studies, Integrated Technologies, and Music (Sound Production). In the exhibition, each study has been assigned a colour to help visitors navigate the space. These colours carry through the exhibition on the walls, staging, plinths and object labels to visually differentiate each study area.

The works on display engage with socially responsive design themes, demonstrating an awareness of social and environmental issues.

This audio guide has been developed in collaboration with Arts Access Victoria for people who are blind or have low vision. There are individual audio tracks for each study area in the exhibition. Each track includes an introduction to the study, followed by a description of 1 to 2 works. These tracks are playable in the way that the exhibition is navigated. This is clockwise from the entrance to the gallery. If you wish to skip to other tracks in the playlist you can do so at any time.

## **Track 2: Top Designs Visual Identity**

Speaker: Anna Mcleod, Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

This year the graphic identity for the VCE Season of Excellence is a collaboration between Nutshell Graphics and Kimberly Engwicht. Kim is a proud Bundjalung and South Sea Islander woman and the Creative Director of K-Rae Designs.

Kim's work is influenced by pop culture, cartoons and magic-realist landscapes. Her love for bold black outlines, bright, dynamic colours, and cultural iconography aims to unite audiences of all ages.

For Top Designs 2023, Kim has designed a series of illustrations celebrating youth, diversity, and the natural landscape. These illustrations take on a cartoon-like, pop-art style. They are outlined with thick white line that makes them appear as stickers. The illustrations include a diverse range of young faces, magpies, golden wattle, dragonflies, mountains, tape measures, guitars, microphones, and cameras.

At the entrance of the exhibition, these stickers frame the 'Top Designs Welcome Wall' in a dispersed arrangement. To the right of the exhibition entrance, facing out towards the foyer, a large wave-like cluster of Kim's illustrations flow across the glass showcase windows. These colourful images have been printed onto a large black vinyl sheet that spans the entire length of the glass showcases. In places, individual sticker-like illustrations have been cut-out of the vinyl sheet to reveal the glass behind, allowing viewers to peer into the showcases and the works inside. Within the exhibition, Kim's illustrated stickers appear in various clusters and small wave formations that mark different study areas and folio hubs.

## **Track 3: Visual Communication Design**

Speaker: Anna Mcleod, Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

Visual Communication Design examines the ways that visual languages can convey ideas and information. Students address this in the fields of communication, environmental and industrial design. Visual Communication Design students produce two separate final presentations, that address different communication needs.

The selected works demonstrate critical, creative, and reflective thinking. Students have developed their visual communication presentations through the selection and manipulation of design elements, media, materials and methods. These works have been shaped by considerations of aesthetics and functionality, alongside social, cultural, environmental and economic factors.

This year, the study colour for Visual Communication Design is yellow. Visual Communication Design consists of 2D wall mounted presentations and 3D components displayed in freestanding showcases.

In this section, we will describe the work of three Visual Communication Design students.

We begin with Sasha Joe from Lauriston Girls' School, Armadale on Wurundjeri Country.

Sasha's presentations respond to a brief by her client, *Tech Through Time*, a tech company celebrating the intersection of science and design. *Tech Through Time* required promotional material and an exhibition design proposal for an interactive exhibit focusing on the history of vision enhancement. For Presentation one, Sasha has produced 'Videre Exhibition promotional material' and for Presentation two, she has produced the 'Videre Exhibition architectural model'.

Sasha's promotional material is targeted towards teenagers and young adults. It combines both digital and manual printing methods. She has used inkjet and block printing on paper to produce four banners and a single poster. The banners are designed to hang alongside one another to deliver information about the 'Videre' exhibition. The first banner reads 'Videre: An exhibition by tech through time'. 'Videre' is printed vertically in large capital letters and coloured in yellow, blue, green and brown. The title text 'An exhibition by tech through time' is positioned at the bottom of the banner, printed in black. The second banner reads 'Colour, light & all things vision'. It depicts an image of a large vintage anatomical eyeball model. The model is composed of yellow, brown and blue cross sections which indicate different layers of the eye.

The third banner reads 'How technology has changed the way we see' and includes an image of the same vintage eyeball model but with a white block print layered over top. The white print overlay repeats the word 'Videre' in an oval formation.

The fourth banner reads 'From Da Vinci to disposable: tech through time' this banner includes an image of the vintage eye model at the base of the banner with the text layout overhead.

This visual identity is repeated in Sasha's poster, which include a QR code directing visitors to information on the exhibition.

Sasha has designed the exhibition so that visitors can move through the space as if they were light entering the human eye. Her architectural model has been designed to be viewed from above, and from the front entrance into the exhibition. At the entrance to the model gallery are two circular doorways, located side by side. The walls around the doorways have been painted to resemble a set of blue eyes. The painting style is realistic and include details such as fine blue and red blood vessels. Sasha has positioned a small model figure inside one doorway. This demonstrates how visitors would pass through the pupil of the eye, when entering the space.

Sasha has curated an entire exhibition display within the model. This includes selected objects, wall text and a large sculptural eyeball. The main feature wall details a timeline of vision enhancement, looking at how optical lenses have evolved since the early 11<sup>th</sup> Century to the current day. Sasha has included small plastic figures throughout the interior of the model to give a sense of scale within the space.

Next, we move to Asha Maddison Surujpal from Heathdale Christian College, Hoppers Crossing on Bunurong Country.

Asha has developed an accessible skincare range for her nominated client 'Theia & Helios'. Theia & Helios are an Australian skincare company that champion innovation, diversity, accessibility, and inclusion. Their brief was to create an accessible skincare range for those in the vision-impaired community, regardless of their braille fluency, because only 10 per cent of vision-impaired people can read braille. For presentation one, Asha has created the logo, branding and accessible packaging for her client. For presentation two, she has produced a concept and 3D printed prototype for accessible skincare bottles.

Asha's designs fulfill this brief through the conscious inclusion of multiple touchpoints. Braille, tactile step indicators and QR-code-activated audible resources have been included. Asha's intention was to empower consumers to independently access products that make them feel confident, fresh and hygienic.

Asha's logo design is minimalistic. It is composed of a white circular emblem with a yellow sun-like formation in the centre, which could also be read as the iris of an eye. Asha has designed the logo to hold a dual meaning. The iris subtly represents the brand's connection to accessibility, empowering people to be proud and comfortable with their disability. The sun represents the brand's mission to provide, in Asha's words, 'radiant confidence'. A lowercase 't' and 'h' (the initials of the brand) frame either side of the emblem in a bold, sans serif type face. Asha has featured the logo design on her 3D printed skincare bottle and accessible packaging.

Asha's packaging design is a small, yellow cardboard box. On the face of the box, Asha's bold, minimal branding clearly displays the product name in white, for example 'cleanser'. The product name is also written in braille for blind consumers. A large number (in grey, bold typeface) sits to the right of the product name. This number indicates the sequence in which this skincare product should be used. For example, the packaging for cleanser is marked with a number 1 as it is the first step in the user's skincare routine. Asha's logo design has been positioned in the lower left corner. Raised dots on the top of the packaging communicate which step the product is in the range.

On a separate face of the box, Asha has included a tactile QR code with braille instructions that read 'SCAN QR CODE BELOW'. This QR code takes consumers to further product information.

The final part of Asha's presentation is the 3D printed bottle. The design is round, except for the front face which is flat, to assist users in finding the braille. Asha has included raised lines on the curve of the bottle and raised dots on the bottle lid to indicate to the consumer the sequence in which they should use the products. For example, step 1 is indicated with a single line on the curve of the bottle and single dot on the lid. The cap lid allows the product to be sealed and clicked shut.

We end this section with Siena Tieri from Genazzano FCJ College, Kew on Wurundjeri Country.

Siena has created the Ganbu Barin Community Arts Centre. Presentation one is a display board and architectural model and Presentation two is the logo, business card and staff uniform for the brand identity.

Siena's Aboriginal heritage served as her inspiration for the Centre which celebrates Aboriginal culture, Country and community. Ganbu Barin means 'one pathway' in Wurundjeri language. Siena's aim for the Arts Centre is to encourage members of the community to come together and respectfully engage with each other on the Traditional Lands of the Wurundjeri people and celebrate the rich history and contribution of First Nations Peoples. The Arts Centre consists of an info desk, gift store, kitchen, cafe, art studio and multi-purpose room. Siena has also designed the building to be fully wheelchair accessible, with ramps and lifts throughout.

Siena's logo incorporates three important symbols: the river, the waterhole and two figures. The two figures, one tall and one small, are centred in the logo. These represent community. Beneath them is the symbol of the waterhole, marked by two dark blue u-curved lines; one solid and one dashed. This represents a spiritual meeting place.

On either side of the figures and waterhole are three wavy solid lines to symbolise the river. These are light and dark blue. The river represents the Yarra River, the location of the Community Arts Centre. Siena has carried these curved shapes through to the architecture of the Centre, with round window bays on the facade.

Siena's logo is included on the staff uniform, which is a grey sleeveless zip up vest and a white polo shirt. The logo is on the chest. In the exhibition, the uniform is presented on a hanger (the vest over the shirt) behind a protective acrylic sheet.

Next to the uniform, is Siena's presentation board, displaying printed architectural plans and renderings. The large presentation board is hand painted, covered in vibrant blue, yellow, pink, green and white circles, curved lines, dashes and dots. This distinct painting style visually links to the brand identity, celebrating First Nation's culture.

Next to the presentation board is an A3 poster displaying three QR codes. Siena's visual identity carries through to the poster, with banners of her colourful painting at the top and the bottom. Above the first QR code is the text 'balcony', the second - 'garden' and the third 'seating area'. When visitors scan a QR code on their smart phone, they are linked to Siena's virtual architectural model. A 360 degree view of each location can be experienced when the phone is moved in any direction.

Siena has built this virtual model using the 3D modelling program Sketch-up. It is hyper realistic, and a great level of detail has been built into each location. For example, the seating area includes round armchairs and tables to encourage conversation between visitors. In the garden, Siena has included totem poles and as many Indigenous plants as she was able to find in the program.

The final part of Siena's display is a small, grey, 3D printed model of the Arts Centre. This is two-storey's high and shows two large round windows at the facade of the building. Digital renderings of the carpark and garden have been printed and adhered to the base of the model, to give viewers an overall impression of the centre.

This brings us to the end of Visual Communication Design, track 3. The next track in the playlist, number 4, is an interview with Siena, speaking about her presentations. If you wish to visit another study area, please return to the playlist overview.

#### **Track 4: Interview with Visual Communication Design student Siena Tieri**

Speaker: Siena Tieri, Visual Communication Design student  
Genazzano FCJ College, Kew, Wurundjeri Country

Hi, my name's Siena. I went to Genazzano FCJ College in Kew, and I studied Visual Communication Design. I've always had an interest in environmental design so I did Vis Com. I picked it up in Year 9, and I just fell in love with the communication and the environmental fields. So I knew that I wanted to do something community based and create a community arts centre and bring my culture, since I have an Aboriginal heritage, into that kind of space.

I wanted to acknowledge themes like diversity and inclusion and just promoting connectedness within the Melbourne community. It's pronounced "Gan-boo Bar-in" and that basically means "one pathway". We all have the same journey, but when we come to the community arts centre, one path, one way, and we're all connected.

That's from Wurundjeri and I'm from Yorta Yorta mob, I'm from Shepparton, that's my mob. But that specific name, that language, is from here as that's Wurundjeri language. So, for Presentation one, I did communication. I created a logo with the water hole. I've got the two people in the centre, then a circle around them, so yarning within the water, relating to the one path.

This relates to my structure, as I've got the rounded curves. So that stands for that one pathway and coming in together, which reflects the water in a water hole. It always moves in that one direction, so kind of coming in and coming into the art centre. And then that kind of relates to my environmental, as I've got the rounded curves, which also signify the waves, which relate to the water. So coming into that centre and into that pathway, which is what my community arts centre stands for as well.

For the branding, I've also got a uniform. I wanted to create something where everyone feels comfortable and can be recognised for the arts centre. And then for my Presentation two, for my environmental design, I did a community arts centre. So I've researched a lot of exteriors for community arts centres.

I looked at a lot of local nurseries in different communities as well as at the Eye and Ear Hospital. They've got really, I think it's called the Wurundjeri gardens, which was really nice. So wanted to incorporate some of those concepts into my garden. And then I really liked how the Box Hill one all came in. So it leads to the door, that pathway coming in and the engagement from the outside world. Just to come in and connect with everyone.

So on the ground floor, we've got a cafe as well as an information desk. We've also got a lift and stairs, making it accessible for anyone who's got a disability. We've also got a kitchen, which leads to the cafe, and then the open space into the garden. And then as you move upstairs, we've got the arts room, so the studio arts room for art classes as well as a multipurpose room.

So that can be for meetings, for functions. It can also be for a gallery for the studio artwork to be viewed in as well. All the circles represent a yarning circle. And then each connected to each other, similar to my theme about diversity and inclusion. So we're all connected.

And then I've got the traditional Wurundjeri plants and stuff around it that represents my garden in my community art centre. So it's all about yarning together. So you've got totem poles, which are very special to the Aboriginal culture. And then just lots of greenery. Yeah, that took a while to do on SketchUp. I was probably up really, really late, just quietly. My parents didn't know.

But yeah, it took a while, especially, like I said, the garden because there's so many plants. I think the programme just, to load each of those plants just took forever and forever. And I'm like, oh my god. Am I going to finish this garden? But I just took my time, and yeah I think it's definitely a learning curve. Now I feel much more confident in that particular programme now.

I love the garden that's also just a safe space. I've got also a sitting area right in the middle with a tree coming out. So, I think that's a quiet place just to relax, read a book, and explore with family or even just to quiet down, have some personal time out there. I guess I just wanted to promote awareness to my culture, as I believe it's such a special culture. It has been here for more than 60,000 years.

So, I think for having something inspired by the Traditional Custodians of the land, especially on Wurundjeri country, would be pretty special to Elders. And for a lot of Aboriginal people as well, can see it as a safe space to come to, to yarn, to connect with their family and friends, feel comfortable, feel connected, and yeah. And feel supported by other Aboriginal people there as well.

I would like to thank my teachers, especially Mrs Saville and my art technician as well, Emma Chan. They helped me immensely, and I'm so grateful for the support and their help. I'd also like to thank my brother. He did help me a lot with especially the artwork and the direction I wanted to go in as well.

And my family as well for all the late nights. I think I was a little bit annoying in the living room up until 2:00 AM. So, I thank them as well.

## **Track 5: Media Film**

Speaker: Nikki van der Horst, Assistant Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

Media students examine how the media constructs reality while investigating how audiences consume media products. Students research media products and investigate production processes in a variety of forms. They design and develop their own production based on their research and investigation. The media forms include animation, video, film, television, print layout, audio, photography, digital and hybridised media.

To create their final production design, students research the characteristics, narratives, styles and genres of a range of media forms. Their narrative and final product is constructed to engage a specific target audience. The works on display demonstrate strong conceptualisation and a high level of technical skill.

The Media products on display are grouped by Media forms; these are Film, Print, Photography and Audio. The subject colour for Media is purple.

In this track we will discuss Media Film. Media Print, Photography, and Audio follow on tracks 8, 9 and 10 in the playlist.

We start with, Media Film.

Media Film works are projected in a dark cinema space at the back left of the gallery. There is seating available for visitors.

In this section, we will describe the work of two Media Film students. You can listen to the full audio for these films on tracks 6 and 7.

We begin with Han Nhi Ngo from Williamstown High School, Williamstown on Bunurong Country.

Han Nhi has produced the film *Going Home – V`ê Nhà*. The title of the film pays homage to Han Nhi's family café. Her film follows the journey of a Vietnamese girl as she tries to find her home. The film runs for 7 minutes and 12 seconds, and explores the experiences of second-generation Vietnamese-Australians who struggle to connect with their culture and feel lost amid societal expectations.

The film is narrated by an unnamed girl as she travels through the night and explores her feelings and conflicted emotions. She is first seen waiting on a train station platform. Soft, slow, acoustic guitar music plays. She puts on her headphones, as an illuminated ad glows behind her. The train arrives, blowing her hair into her face. She enters the carriage, and the doors close behind her.

She begins by describing how, from a young age, she would refer to herself as white with blonde hair, blue eyes and pale skin. She goes on to talk about the lack of representation as she grew up which is reflected in her younger self's idea of beauty. This is discussed as a broken TV is shown.

The girl sits in front of a vanity mirror, staring at herself, and even from the back of her head, she appears melancholy. As she sits in front of the vanity mirror, she scratches the back of her neck.

Next the girl sits in a living room. She again scratches her neck. It's New Years' and she is reluctantly waiting for a red envelope to be handed to her. Once received, she sits on her knees staring at the red envelope.

The girl is then propelled back into the present moment as a montage of film plays. The footage shows her staring out a train window into the specks of light that flood the streets. She dwells over her emotions and the conflict that she feels within herself; never really feeling a sense of belonging anywhere.

White orchids are centered in frame.

The girl is sitting at the beach reflecting on feeling alone. The sound of waves crash in the background. Her mother joins her and they discuss feelings of belonging. The narrator acknowledges that the conversation between the girl and her mother has been imagined.

Next, the girl is lighting incense with her grandmother at a Vietnamese family altar. Her grandmother hands her an incense stick and she prays, standing with her eyes closed. The girl embeds the incense into a small grey pot. The incense burns before falling down to join the rest of the ashes. Windchimes sound.

Now, the hands of her grandmother delicately prepare rice paper rolls and Pho soup. An upbeat acoustic guitar and drum duo plays. The girl and her family sit at the table and eat Vietnamese food together.

A film roll of personal photographs of the filmmaker and her family flicker, showing them together at different times throughout the girl's life.

The film ends with the girl arriving home, taking off her shoes as she enters through the front door.



We end this section with Emile Feik from University High School, Parkville on Wurundjeri Country.

Emile has produced the film 'Earl Dreams of Apples'. The film is of the arthouse genre and 9 minutes, 59 seconds in duration. It features an adolescent boy named Earl who has a night of strange and vivid dreams involving a beach full of buried apples, a disappearing razor, a masked man and a highway at night. The style of Emile's film is surreal and experimental and depicts the illogical nature of dreams. It explores themes of growing up and adolescence and includes an otherworldly soundscape that is woven throughout.

The film begins with a short silent sequence of Earl driving along a highway at night. He wears a suit. The world outside the car is clearly fake and the car appears to be floating through a dark forest. It is melancholy, and the main colour is blue.

Earl wakes up in his bedroom. This scene is now shot in black-and-white. We can hear Earl's internal thoughts, as he ponders over the previous dream and how he can't remember it.

Earl goes to the bathroom and prepares to shave. He gets out his razor and places it on the sink. He bends down to grab something and when he returns back to the sink, the razor is gone. He finds it again, looks away, and it disappears again. This prompts Earl to realise, that he is still dreaming. He takes a few steps forward and the bathroom floor tiles turn into sand.

Earl finds himself on a beach. He meets a girl, and she invites him to help her dig in the sand, as they begin to find apples. He has a brief conversation with the girl in dialogue that, like in a dream, does not make total sense. His bed then appears on the beach, and he gets in it. A montage shows imagery at random.

Earl is then taken to a dark room where he is interrogated by a man in a suit wearing a giant, eery, artificial head placed over his own. The large head masks his identity. This is Mr. Bighead. Mr. Bighead tells Earl that he will wake up soon. The voice of this character is unnatural and strange. He asks Earl to sign a form to end the examination and Earl complies, signing in pen on the dotted line. Mr. Bighead gets angry and chastises Earl, saying he told Earl never to sign a form he hasn't read before. He continues to tell Earl that he is disappointed in him. Mr. Bighead removes his mask to reveal that the man underneath is Earl's father. Earl is shocked.

Earl crawls into bed. The film footage is now intentionally low quality. Earl tucks himself under the covers and watches an old-fashioned TV. The room is that of a child, and it slowly begins filling up with sand. The ground is littered with apples and books.

Once again, Earl drives down an empty road at night. This time, in the back seat there is another version of him, one which more resembles a child in his behavior. This Earl lays down in his seat and falls asleep.

This brings us to the end of Media Film, track 5. The next tracks in the playlist, 6 and 7 are the full audio files for Han Nhi and Emile's films.

## Track 6: Audio track for Han Nhi Ngo' film 'Going Home - Về Nhà'

Speaker: Han Nhi Ngo, Media Film student  
Williamstown High School, Williamstown, Bunurong Country

Sometimes you think about things.

Sometimes you think about when you were in grade four, you had a little diary you would write in. You would tell that little book that you wanted blue eyes, blonde hair, and pale skin. All you wanted was to look the same as everyone else. Like those pretty girls on TV. They were all you ever really knew

You grew up feeling a little different from everyone else. Not really fitting in, just feeling like something was a little bit off.

Even in these moments where you feel all these feelings, this language barrier stops you and you just can't seem to say all the things you want to say.

You just want to untangle yourself from what's holding you back. But you can't, so you say what you always say and nothing more.

Sometimes you think about things. About the bitterness of grey air, about the speckled lights on the horizon each holding a consciousness, or of the sound of falling rain hitting the pavement, as everything constantly moves around you.

About how you've always felt almost always at the brink of tears at any given moment. How you felt out of place, not fully there and not fully here. Trapped and frozen, observing from a distance.

Sometimes you think about how you feel like you're suspended up in the air, just floating around like the particles of sound you find so hard to grasp.

You don't know what happened. You don't know what happened for you to turn out this way. At first you thought that you belonged somewhere but as you grew you realised you didn't really feel like you belonged anywhere.

You just feel a little bit alone. What are you even trying to find anymore? Where are you going if anywhere at all? Why do you feel as if you're struggling in all this space?

*[Sound of waves lapping as the following text appears silently on screen]*

*One night your mum found you at the beach.*

*You know, I know what you're feeling.*

I don't know what you mean.

*When we came here we had nothing. And I know that you feel different too, but in the end we're all different. No one is the same. Even if you feel alone in all of this, you're really not alone. You have us. You have me. So it doesn't matter if we won't ever belong, because as long as you do what you truly want to do, you'll find your way. You'll find your way back home.*

*[Voiceover resumes]*

Your mum never actually said that, but you like to think that she did. Even in the silence that you shared, you understood each other. So you both sat there for a while as you listened to the waves crash into the shore.

In the end there isn't a need for you to really know, to know if you can stick yourself here and there, even with your broken Vietnamese and Bà Bà's limited English.

You cherish these moments, you don't think about too much. You just stand there and let the boiling pot of all that was embrace you as you are. The aromas, the flavours, the sounds of laughter.

Despite everything, I do wish that time would stop for a second. I don't want to age if it means I'm losing these moments together. And I often find myself wanting to stay like this forever.

And so you find yourself here again. Finally at home.

### **Track 7: Audio Track for Emile Feik's film 'Earl Dreams of Apples'**

[AMBIENT MUSIC] [BIRDS CHIRPING]

[RATTLING]

As soon as I wake up, I lose a lot of the dream. Reality floods back in. And it slips through my fingers and ducks out of sight. Something about a car... Something about a car...

[CLICKING]

[SQUEAKING]

[CLANKING]

[SLAM]

[OTHERWORLDLY MELODY]

[WATER RUSHING]

Am I still asleep?

[WAVES BREAKING]

[OTHERWORLDLY MELODY]

Earl!

Sorry.

[PIANO PLAYS]

Come help me dig.

OK.

[OTHERWORLDLY MELODY]

Found anything?

Not yet. Hey, I found one!

[UPLIFTING PIANO MUSIC]

Yay!

[OTHERWORLDLY MELODY]

Well

[SPEAKING FRENCH]

[WAVES BREAKING] [BIRDS CHIRPING]

[OTHERWORLDLY MELODY]

DE-IDENTIFIED VOICE: Be ready for your examination.

Where are we?

DE-IDENTIFIED VOICE: Can't you hear the ocean? Listen, it's ticking.

No - this is a dream. I know you're not real.

DE-IDENTIFIED VOICE: I'm as real as you are, Earl. Maybe just a little jumbled up. For even when painters try to create sirens and satyrs with the most extraordinary bodies, they simply jumble up the limbs of different animals.

I don't want to do this. I want to wake up.

DE-IDENTIFIED VOICE: Don't worry, Earl. You're going to wake up soon. At least if you don't soon, you never will. Now, sign this and the examination is over.

[HEAVY BREATHS]

[PEN SCRIBBLES] [CLANK]

DE-IDENTIFIED VOICE: Earl, how many times have I told you not to sign something you haven't read?

Huh?

[OTHERWORLDLY MELODY]

Dad?

You are such a disappointment.

I'm sorry.

Go to your room.

[OTHERWORLDLY MELODY, GETTING LOUDER]

[PIANO PLAYS]

[OTHERWORDLY MELODY]

## Track 8: Media Print

Speaker: Nikki van der Horst, Assistant Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

Media Print works include handmade and digitally produced books, zines and magazines. In Top Designs, the original printed publications are displayed upright in wall mounted acrylic boxes with the front covers facing out. Next to these, prints of the internal pages are displayed in rows, so that visitors can read the print products in their entirety.

In this section, we will describe the work of two Media Print students.

We begin this section with Jack Maliszewski from Padua College, Mornington on Bunurong Country.

Jack has created the graphic novel 'Trying Again'. *Trying Again* pays tribute to the format and characteristics of Japanese manga. The front cover features two characters drawn in manga-style, the protagonist and his friend. The cover includes the title of the novel 'Trying Again' in bold, white letters and uses bright coloured graphic illustrations. In line with traditional manga novel design, the internal pages are all monochrome. The novel has been designed to be read from right to left, starting in the upper-right corner. It tells a short story about why media is so important to our culture and understandings. Jack's graphic novel is composed of three parts: introduction, tension, and finale. It explores themes of self-escapism and media censorship. 'Trying Again' portrays a world in which all media is heavily controlled and creativity, storytelling and idea-sharing no longer exist.

We end this section with Megan Tran from Yarra Valley Grammar, Ringwood on Wurundjeri Country.

Megan has produced the illustrated story book *One Day with Grandma*. *One day with Grandma* tells the story of a little grandma living in the countryside with her numerous cat friends. Megan has created a story book that is heartwarming and simplistic, but with an underlying tone of sorrow and heartache. The book examines love as a delicate, moving emotion that connects one person to another and centres the bond between grandparents and their grandchildren. Megan's own family served as her primary source of inspiration, as she was fascinated by their daily interactions.

The book is soft cover and square in shape. The front cover features an illustration of the top of a cats' head, only the cats' eyes and ears are visible, as though it is peeping over the bottom edge of the page. The background is white, and the cat is orange. The books title 'One Day with Grandma' is printed in bold black font above the cats' head. The internal pages are composed of black text and coloured illustrations. Each page has a slightly different layout and colour palette to convey different emotions.

The written story is very simple to read and understand. The characters each have interesting facial expressions, body language and gestures.

This brings us to the end of Media Print, track 8. The next study area is Media Photography, track 9. If you wish to visit another study area, please return to the playlist overview.

## **Track 9: Media Photography**

Speaker: Nikki van der Horst, Assistant Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

Media Photography presents a unique photographic installation that includes both 2D and 3D elements.

In this section, we will describe the work of one Media Photography student Callista Kosasih from Waverley Christian College, Narre Warren South on Bunurong Country.

Callista has produced an installation of twelve black and white portrait photographs titled 'Strings Attached'. 'Strings Attached' combines inkjet print photographs with red yarn strung between the prints. Callista's decision to incorporate the red yarn, was – in her words – 'to represent the universal connection of emotions and how they interact and bind with one another'.

Callista has photographed six young people posed in various postures. The images capture the face and upper torso of each subject. In some images, the subjects' hands are also shown to convey emotion. The images are mounted onto the wall in three rows and four columns. They are interconnected with red yarn that has been attached in different ways to each photograph. The red yarn flows vertically down from each image from the first row until the third and then onto the floor. In some places, the yarn spills out the front and sides of the images. Where the threads of red yarn reach the floor, Callista has swirled them into circular formations, resembling small, rippled pools.

Callista aims to convey an emotion in each of her images. She describes the red yarn that connects the images as being symbolic of veins, connecting emotions shared by individuals in the photographs.

Moving from left to right, from the first row of photographs through to the third, we will describe the composition of each image and the emotion Callista has aimed to convey:

The first image conveys the emotion numbness. The subject in this image has short dark hair and is wearing a long sleeve white shirt. The background of this image is light grey. The subject is gazing at the palm of her hands which are held out in front of her. The subject's hands have been photographed wrapped in red yarn. Callista has attached red yarn to the surface of the photograph to create the illusion that the yarn extends out from the image into the exhibition space.

The next two images in the first row convey the emotion of contentment. They depict the same subject in two different positions. She has dark, medium length hair braided into two low plaits and is wearing a white t-shirt. The background of these images is white. The first of these two images captures the subject's profile with a slight smirk and the second captures the subject front on with a wide smile. In both images the subject's plaits have been tied at the ends with a bow of red yarn. The red yarn flows down from the plaits to the end of the images. Callista has threaded red yarn through these images,

again providing the illusion that the red yarn has extended beyond the photograph and into the physical realm.

The fourth image, which is the last in the first row conveys the emotion of fear. It depicts a subject with short dark hair with their hands covering their face, palms facing out. The subjects hands are entangled with red yarn. Callista has attached the red yarn to the palms of the subjects hands from the surface of the photograph. The red yarn runs down the photograph and into the row below.

Now on the second row of photographs, the first image conveys the emotion of fear. The subject of this image is pictured behind threads of red yarn. The subject has short black hair and is wearing a white t-shirt. His face is positioned to the lower left corner of the composition. The red yarn from the image in the row above runs over the surface of this image and the subjects face. The subject is looking out from behind the threads of red yarn.

The next image conveys the emotion of anger. It has a black background. The subject of this image has her hands over her eyes and her mouth open as if she are screaming. The subjects hands are wrapped in red yarn. The dark background consumes this image, leaving only the subjects hands and face visible. The red yarn from above runs down the image and has been threaded in parts through holes in the photograph.

The next image conveys the emotion of heartbreak. It has a black background and, like the image before, only the subjects hands and face are visible. The subjects hands are pressed against her ears and her eyes are closed. Her left arm is wrapped with a single piece of red yarn. The red yarn from the image above, flows over this image and onto the one below.

The last image in this row conveys the emotion of numbness. It depicts a portrait of a subject with short dark hair. The background of this image is light grey. In this image, Callista has used the red yarn extending from the image above to cover the subjects face with overlapping swirls of yarn.

The first image in the third row conveys the emotion of heartbreak. It depicts the subject with her hand to her left cheek in contemplation. The background of this image is black and only the subjects face and hands are visible through the darkness of the overall composition.

The next image conveys the emotion of resentment. It depicts the face of a subject glaring out from behind a black background. The subjects face has been duplicated in a ghost-like layer positioned off center. A single line of red yarn traces down the image to frame the right hand side of the subjects face.

The next image conveys the emotion of anger. It depicts the blurred face of a subject that appears to be yelling with two hands clenched around a single piece of red yarn. The background of this image is black.

The final image conveys the emotion of resentment. It depicts a front on portrait of the subjects face. The background of this image is black. A single piece of red yarn draws a line down the subjects face,

curving around the shape of his nose. Other pieces of red yarn fall across the surface of the image and onto the floor.

Callista's work explores how deep-rooted connections manifest between people and emotions, she invites her audience to reflect on her images and their own emotional experiences.

This brings us to the end of Media Photography, track 9. The next study area is Media Audio, track 10. If you wish to visit another study area, please return to the playlist overview.

## **Track 10: Media Audio**

Speaker: Nikki van der Horst, Assistant Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

Media Audio is presented in the exhibition as a button on a black plinth with an angled top. The top of the plinth is painted purple, the subject colour for Media. A set of black headphones are mounted to the side of the plinth, with a seat next beside it. The audio drama is playable on demand and is 27 mins long. A full transcript is available on the Media folio touch screens. You can listen to the full audio drama on track 11.

In this section, we will describe the work of Media Audio student Lachlan Whatman from Saint Ignatius College, Drysdale on Wadawurrung Country.

Lachlan has produced an audio drama titled 'Legend of the Chosen One'. Lachlan's idea for this work came from an interest in voice acting and the fantasy genre. Knowing the limitations of his resources and the importance of visuals in fantasy, Lachlan decided that a fantasy audio drama would encourage the audience to use their imagination. Lachlan wanted to create a satirical comedy, that still captured the essence of the fantasy genre. In the drama, a dark-lord and evil warlock – Balthazar the Bastard - reigns havoc over the land. A prophecy foretells of Blake, a champion born from humble beginnings who is destined to slay the evil warlock. Blake and his merry band of heroes battle through goblins and orcs to fulfil the prophecy of the chosen one.

The inspiration for Lachlan's comedic approach came from a boredom with overused fantasy tropes. He has attempted to highlight the unconvincing logic that appears in a lot of mainstream fantasy media. Lachlan conducted extensive production experiments to create the soundscape for his piece, which included scraping knives against each other to create original sound bites for the sword fighting scenes.

This brings us to the end of Media Audio, track 10. Next in the playlist, is track 11, Lachlan Whatman's complete audio drama 'Legend of the chosen one'. If you wish to visit another study area, please return to the playlist overview.



## Track 11: Audio track for Lachlan Whatman's audio drama 'Legend of the Chosen One'

### Scene 1- Narration

*Orchestral music bellows a heroic tune and a Narrator's booming voice recites a legend.*

NARRATOR

A long, long time ago, in an ancient land far, far away. Lived an era of kingdoms, knights, magic and mcguffin bullcrap. The land was once in recent memory harmonious and peaceful, until the evil warlock Bathazar the B\*stard read too much J.R.R Tolkien decided that fantasy is not an interesting genre unless there's some sort of evil overlord that plagues the land with war and death. And therefore, Balthazar the B\*stard became an evil overlord that plagued the land with war and death. He terrorised the land with his filthy, disgusting and evil, green-skinned army of Orcs, Goblins and Trolls. The kingdoms fell to his ghastly hoard, and has cast his dark shadow over the villages and cities that remain yet to be licked by the tongue of evil. However all hope has not yet been lost, a prophecy foretells of a young hero, that through their veins runs the blood of champions and heroes of old, that will rise to the call of adventure to slay Bathazar the B\*stard. And so, this is where our story begins, at a small village along the outskirts of society, where an elderly wizard walks towards in search of their last hope.

### Scene 2- Village

*Sounds of crunching footsteps and village atmosphere fades in as the wizard hums a tune.*

NARRATOR

Alphonse the Wise, a elderly gentleman and one of the most powerful wizards of the land has travelled to this small unassuming village, for within its peasant walls contains the chosen one. He arrives at one of the small cottages and knocks on the door with his staff. A young boy opens the door.

ALPHONSE THE WISE

Hello young one, I am hoping to speak to your guardian, for I-

BLAKE

Sorry, no solicitors.

*The door shuts*

ALPHONSE THE WISE

Oh, well I never.

*Alphonse knocks on the door again, and the door opens again.*

ALPHONSE THE WISE

Hello child, I am Alphonse the Wise and I need to talk to your uncle with the utmost urgency.

*A Beat*

BLAKE

Uncle! Some senile looking coffin-dodger wants to talk with you!

NARRATOR

The uncle, bearded and potbellied comes into view with a sour expression on his face, then looks at Alphonse with a surprised look.

UNCLE

Alphonse the Wise! What do you want?

ALPHONSE

Hello old friend, let's discuss this inside, shall we?

### **Scene 3- Inside the Cottage**

A fire crackles in the house. The muffled voices of Alphonse and Uncle are in heavy discussion.

NARRATOR

The boy sits in his room all alone, while the two adults discuss adult things.

BLAKE

*\*Sigh\** Why do I have to sit in my room? I want to know what's going on! They've been talking for ages. Maybe if I just...

*The door creaks*

NARRATOR

He slowly opens the door but the squeak of the door is as loud as an alarm bell in such a small house.

UNCLE

Blake!

BLAKE

Dang it, I really need to oil that door.

ALPHONSE THE WISE

It's alright friend, I think it's time that the boy heard of this anyways.

NARRATOR

Blake walks to the table where Alphonse the Wise and his Uncle sit.

ALPHONSE THE WISE

Hello my boy, my name is Alphons-

BLAKE

Alphonse the Wise, I know. It's been mentioned about 3 times already. Look, can I just call you Alphonse?

ALPHONSE THE WISE

You may certainly not. My boy, I wish to talk to your Uncle for his blessing to take you on a quest.

BLAKE

A quest?

ALPHONSE THE WISE

A quest. For you my boy, have the blood of heroes running through your veins. You are the chosen one.

BLAKE

I'm the what?

ALPHONSE THE WISE

The chosen one, the subject of the prophecy that foretells you of slaying the great evil, Balthazar the B\*stard.

UNCLE

Except he's just a boy. He's never even held a sword before!

ALPHONSE THE WISE

\*He chuckles\* Nonsense, the Chosen One doesn't need irrelevant things like experience, he's empowered by the blood in his veins. Besides 13 years of age is the ripe age for slaying evil overlords and warlocks.

UNCLE

\*Under his breath\* I'd argue otherwise.

ALPHONSE THE WISE

Silence you.

BLAKE

But, I can't be the Chosen One, I'm just Blake the Farmboy.

ALPHONSE THE WISE

Well, just Blake the Farmboy, you're the Chosen One.

UNCLE

Blake, think about this! You're risking your life for some made up prophecy, why don't you stay here and work on the farm with me?

*Seats scratch against the floorboards*

BLAKE

You know what? I'm convinced, when do we leave?

ALPHONSE THE WISE

Immediately. But don't worry friend, the boy will not be travelling alone, and he will also be armed with this.

NARRATOR

Alphonse the Wise pulls out a gleaming silver sword from his robe, the sharpness is unparalleled, it is the most beautiful sight you've ever seen.

UNCLE

*\*Sarcastically\** Oh I feel so much better. Just be careful, Blake, please.

NARRATOR

Blake is hugged by his Uncle, and they leave out the door.

#### **Scene 4- Outside the Village**

*Birds chirp and the village ambience in the distance slowly fades.*

ALPHONSE THE WISE

Now Blake, let us make haste, as we have other allies that we must meet to accompany you.

BLAKE

Wait? I need help? I thought I had some blood of champions of old or whatever.

ALPHONSE THE WISE

*\*He laughs\** Oh my boy, it's always dangerous to travel alone, *\*under his breath\** despite your plot armor.

BLAKE

What was that?

ALPHONSE THE WISE

I said it's dangerous to travel alone.

NARRATOR

Alphonse the Wise and Blake the Far- Chosen One venture forth, to meet the next members of the group. And join forces to create an elite party of-

PANSY

*\*Running\**

Blaaaaaaaaaakkkkkkkkkkeeeeeeeeeee!

NARRATOR

... heroes.

BLAKE

Pansy? What are you doing?

NARRATOR

This spindly figured, flowery-named boy of the same age to Blake is dressed in colourful vibrant clothing with a guitar strapped to his back, a bright pink feather in his hat to finish off the colour vomit that Pansy calls "style".

PANSY

\*Puffed\* What do you mean? You can't possibly go on an epic quest without a musical right hand man.

\*Strums a Guitar\*

BLAKE

No, Pansy this really isn't the time for your jokes-

ALPHONSE THE WISE

\*Whispered\* You know, some comic relief can do wonders for a journey, and disposable meat shields are always a plus.

NARRATOR

Blake's eyes light up.

BLAKE

Welcome aboard Pansy. Just please keep the singing to the minimum.

PANSY

Hooraa! Sally forth friends, for adventure awaits! \*Beginning to break into song\* Evil beware for us champions-

BLAKE

The bare minimum, Pansy!

## **Scene 5- Forest**

*Forest Ambience and Footsteps*

NARRATOR

Continuing their journey, the group arrive to the edge of a forest, Alphonse the Wise presses onwards into the trees with the two younglings in tow.

PANSY

By the indefinite gods, Alphonse, couldn't we have used a horse and carriage, my legs are tired!

NARRATOR

Alphonse the Wise pays no attention.

BLAKE

You forgot his illustrious title.

PANSY

Oh right. By the indefinite gods, Alphonse the Wise, couldn't we have-

ALPHONSE THE WISE

We've arrived.

NARRATOR

The three arrive at a clearing in the forest. Sitting on a fallen log is a tall, fair skinned and handsome elven man that is sharpening a sword in their hands. The elf takes notice of the three, but continues in their endeavour.

*Footsteps*

ALPHONSE THE WISE

Gentlemen, this is Victor Viperblade, a renowned assassin.

PANSY

Isn't being titled a renowned assassin infer he was lousy at his job?

VICTOR VIPERBLADE

Yap again, bard. You might just lose that tongue of yours.

NARRATOR

Pansy holds his hands to his mouth.

BLAKE

Finally, someone shut him up.

ALPHONSE THE WISE

Pardon my entourage, Victor, they are simple minded village folk.

BLAKE & PANSY

Simple-?!

ALPHONSE THE WISE

Now where is your bulky beefcake counterpart? We agreed upon this meeting place.

VICTOR VIPERBLADE

He went to squash some goblins.

NARRATOR

Alphonse the Wise places a hand to his forehead in disappointment.

ALPHONSE THE WISE

Well then, let us go find this scallywag.

*Footsteps, fade out*

### **Scene 6- Goblin Camp**

*Sounds of battle, goblins screaming and a hulky voice yelling.*

NARRATOR

Outside the goblin camp in a thicket of bushes, pokes out the heads of the party of now 4. They observe as a scantily clad, muscular human man armed with a huge great axe cleaves through hoards of screaming goblins. He grabs one by the throat and squeezes as the goblin's eye push out of it's skull in a cartoony fashion.

VILGAR THE BARBARIAN

Puny, yucky goblins, you are so funny and squishy and small, how could you possibly hurt Vilgar?

*Sounds of crushing and cracking. And a Goblin chokes.*

VICTOR VIPERBLADE

And that is Vilgar the Barbarian.

BLAKE

Why is he killing these Goblins?

VICTOR VIPERBLADE

Because he hates them.

PANSY

Isn't that just... racist?

ALPHONSE THE WISE

Nonsense, goblin's killed his whole family so it completely justifies his violent hatred for an entire race.

VICTOR VIPERBLADE

Besides, goblins are gross, evil little green gremlins, I mean they're asking for.

NARRATOR

Pansy and Blake are stunned by the completely justifiable bigotry.

ALPHONSE THE WISE

But we do not have time for this oaf to go through every goblin in this camp if we are to slay Balthazar the B\*stard on schedule!

BLAKE

Wait, there's a timeframe?

NARRATOR

Alphonse the Wise emerges out of the bushes and holds his staff out in front of him towards the goblin hoard.

ALPHONSE THE WISE

\*Arcane Scatting\*

PANSY

Woah, that was an impressive jazz solo.

ALPHONSE THE WISE

It wasn't jazz you fool, it was-

*Goblins screaming and the sounds of fires igniting.*

NARRATOR

A magic spell to mercilessly set fire to all the goblins in the camp, a slow and excruciatingly painful death. All around the party watches as all the goblins in the area writhe on the ground engulfed in their own personal infernos in hopes to prevent their skin from melting off, but all in vain as all that remains is bones and charred flesh.

BLAKE

What the f\*ck...

VICTOR VIPERBLADE

Well nice to know that the old man has the power of magic napalm on his side.

VILGAR THE BARBARIAN

No fair! Vilgar was having such fun squashing the goblins.

ALPHONSE THE WISE

Well Vilgar, we have a job to do. But they'll be more evil to squash along the way.

BLAKE

We left no survivors, we could've captured one and it could've given us some inside knowledge about the warlock.



*Vilgar, Victor and Alphonse the Wise all laugh.*

ALPHONSE THE WISE

Orcs work for Balthazar the B\*stard, not goblins. Seriously, Blake, you should educate yourself about these things before you get called out for your ignorance. Now come along everyone, our journey awaits.

PANSY

Travel montage!

*The others groan.*

### **Scene 7- Montage**

-Insert Travel Montage music-

### **Scene 8- Volcano**

NARRATOR

After an inspiring 72 hour musical performance. The party had arrived to the lair of Balthazar the B\*stard. A gargantuan hollowed out volcano.

BLAKE

It's a bit much don't you think? Maybe he's compensating for something. \*He chuckles\*

VICTOR VIPERBLADE

A troll guards the entrance. His thick skin is too tough for our blades. Alphonse maybe-

ALPHONSE THE WISE

\*Clears his throat\*

VICTOR VIPERBLADE

Alphonse the Wise... maybe you could cast another spell.

ALPHONSE THE WISE

Oh gods no, I've used up all my energy on that last spell.

BLAKE

It's been three days!

ALPHONSE THE WISE

And I am an old man, boy!

PANSY

What if we just politely asked to go inside?

BLAKE

Pansy, that's a stupid idea, take this seriously.

VILGAR

What if Vilgar and party dressed up as orcs and sneaky our way into the Volcano?

BLAKE

Where are we going to get the disguises from? And not all of us are as bulky and muscular as you to fool them.

ALPHONSE THE WISE

We must hurry with a plan, gentlemen. The fate of this land rests on it.

BLAKE

Well it's kind of hard when our most practical ideas have come from Pansy- wait, where'd Pansy go?

PANSY

\*In the distance\* Excuse me!

NARRATOR

Pansy had slinked away to enact his plan on his own. Pansy now stands in front of an 8 foot tall troll with a wooden club that's twice Pansy's size.

PANSY

Hello my incredibly huge and intimidating friend. I was wondering if you would be so kind as to let my friends and I into this... lovely abode?

NARRATOR

Pansy shrieks as the troll seizes him, its hand engulfing all of Pansy, leaving only his head poking out from the grip.

BLAKE

Oh for the love of-!

TROLL

Well "my friend", since you asked so nicely, I'm willing to offer you the luxury of entering this "lovely abode", if you answer my riddle.

PANSY

Is the riddle what you ate for lunch today because phew, someone needs to lay off on the onions.

TROLL

No, you must answer a riddle of my design!

NARRATOR

The rest of the party rush in to save their beloved party member.

BLAKE

Pansy you rot-brain!

ALPHONSE THE WISE

That idiotic circus monkey is going to get himself killed!

PANSY

Relax, I assure you, everything is completely under- \*getting squeezed\* -control.

NARRATOR

The troll tightens its grip and gives an evil grimace.

TROLL

My patience is wearing thin, little man.

PANSY

Okay, what's the riddle, what's the riddle!?

TROLL

\*Clears throat\* What has four legs at dawn, two legs at high noon, and three legs at dusk?

PANSY

Hmmmmm.

VICTOR VIPERBLADE

Seriously? How has he never heard of this riddle before?

PANSY

Uhhhhhhh.

TROLL

Times up! What is your answer?

PANSY

Uhhh, uhh, a dog!

NARRATOR

The party collectively face palms.

BLAKE

Welp, it was nice knowing you Pansy.

NARRATOR

The troll begins to tear up.

TROLL

\*Sniff sniff\* That is absolutely incorrect, but it reminds me of my dog I had a while ago. He was a rescue, and he lost his two hind legs due to a wagon accident. He was called Buddy.

NARRATOR

The troll drops Pansy to wipe his face of the tears.

*Pansy hits the ground*

PANSY

Oof. Hey!

TROLL

Oh Buddy, you were the best dog, you were my everything! Why did you have to wander into that goblin camp? \*Wailing\*

ALPHONSE THE WISE

Now's our opportunity, let's get inside!

NARRATOR

The party quickly creep through the door, leaving the Troll to wallow in their despair alone.

### **Scene 9- Inside the Volcano**

*Metal hitting on metal and Orcs yelling and singing.*

NARRATOR

Inside is a fuming and humid lair of Orcs working roaring furnaces and smashing metal with other metal, building weapons of war while singing a jaunty song to the beat of the hammers.

ORCS

We're orcs, big orcs. We're the muscular greenskins. We may not be bright, but that's alright, 'cause we love a bloody fight. We're orcs, foul orcs. We're the evil spawn of the land. We may not be good, but that is good, 'cause that would mean we're misunderstood.

NARRATOR

The party enters into the huge boiling foundry.

*The orcs continue their singing.*

ALPHONSE THE WISE

Goodness gracious, that is an infernal racket!

PANSY

By the gods, can someone turn the volcano off, it's sweltering in here?

VICTOR VIPERBLADE

Balthazar the B\*stard's layer is just beyond this foundry.

BLAKE

How do you know?

ALPHONSE THE WISE

It's the only extravagant and flamboyant door in this entire lair. It's him.

NARRATOR

Alphonse the Wise is right, the door is a brilliant shade of purple with red accents against the black molten rock of the walls.

BLAKE

Alright, so now we need a plan this time, before some genius decides to go rogue and charge in-

VILGAR

Witness Vilgar, yucky greenskins! Yaahhhhhhhhhh!

NARRATOR

That genius this time, is Vilgar. As he charges into the fray of orcs.

*Sounds of battle and screaming.*

VICTOR VIPERBLADE

You go sneak into Balthazar the B\*stard's chamber, and Vilgar and I will distract all the orcs.

PANSY

You just want to kill more living things don't you?

VICTOR VIPERBLADE

Yes.

NARRATOR

Victor joins the fray alongside Vilgar.

ALPHONSE THE WISE

Come along you two, the final battle awaits.

NARRATOR

Blake, Pansy and Alphonse the Wise sneak around the roaring sweltering battlefield the foundry has become. Watching as Vilgar swings wildly with his great axe at the orcish horde, cleaving multiples of orc warriors into meat chunks with his mighty heaving swings. Sweat steaming off his body as the mix of boiling volcano temperature and extreme exertion makes his skin almost sizzling to touch. Meanwhile

Victor Viperblade expertly dashes his way through columns of orcs, expertly eviscerating each orc as he passes, the orcs then scream in painful agony as they watch their guts spill out into a gorey mushy mess in front of them. It is a beautifully violent gorefest.

BLAKE

Well they look like they're handling it well.

PANSY

\*Gulp\* Uh huh.

NARRATOR

Pansy watches the graphic display of violence and looks to Alphonse the Wise with a pale face.

PANSY

Can we go now?

ALPHONSE THE WISE

Yes, our friends have now opened up an opportunity. Now quickly boys, we must make haste.

*Running footsteps as the sounds of battle begin to fade.*

### **Scene 10- The Lair**

*The sounds of a big door creaking opening and then closing.*

BALTHAZAR THE B\*STARD

Ah gentlemen, I have been expecting you.

NARRATOR

Seated on a black throne decorated in skulls and bones of his slain foes. An equally elderly man to Alphonse the Wise, dressed in purple robes strokes his long black beard. Blake draws his sword, Alphonse holds his staff in attack position and Pansy holds his guitar in the most threatening position he can muster, which is about as threatening as a lanky 13 year old child holding a guitar by its neck in a baseball batting stance would seem.

BLAKE

Your evil reign of terror is over, Balthazar the B\*stard, for I have come to slay you.

BALTHAZAR THE B\*STARD

Alphonse the Wise, my arch nemesis.

ALPHONSE THE WISE

Hello... Brother.

BLAKE

Hey I was... I'm sorry what?!

PANSY

Yeah... did not see that one coming.

BALTHAZAR THE B\*STARD

So, you found the chosen one. And the one with the guitar I assume to be his lifelong companion and best friend?

BLAKE

I wouldn't go that far.

ALPHONSE THE WISE

I have indeed brought the chosen one. And as they said, they have come to slay you.

BALTHAZAR THE B\*STARD

Oh really? And how do you suppose he can defend against my... death ray spell!

NARRATOR

From underneath Balthazar the B\*stard's cloak, a much smaller staff compared to Alphonse the Wise's, is revealed and quickly ejects a magical green beam towards Blake. But just before the beam hits Blake, Alphonse the Wise jumps in front, as the beam blasts into his chest. Alphonse collapses to the ground and clutches at his heart. Blake drops to his knees to meet him.

BLAKE

Alphonse the Wise!

ALPHONSE THE WISE

\*Dying\* Blake, you must defeat Balthazar the B\*stard, otherwise the world is doomed under his dark reign for aeons to come. Now remember what I taught you and you shall defeat the dark lord.

BLAKE

What you taught me?! The only things you taught me is that I'm the chosen one and that racism is okay if you have a tragic backstory!

ALPHONSE THE WISE

Oh... well those are important lessons. But there is one more thing that I forgot to tell you about the prophecy of the chosen one.

BLAKE

Yes? What is it?

ALPHONSE THE WISE

It is that... that... you... are... to... be... \*dies\*

BLAKE

To be what? What am I to be!?

BALTHAZAR THE B\*STARD

Oh no, it appears that my brother ran out of “dying in the arms of the hero” exposition time. How unfortunate. I always hated my brother. He always had the bigger staff, inherited it from our father. I mean my staff is perfectly adequate in what it accomplishes, but Alphonse the Wise always walked around like his bigger staff meant something. But the only thing it meant was that it was just more difficult to carry around and it drew attention. But now, my brother is dead, which means that I have the biggest staff in all the land, but all this is nothing compared to the evil scheme I have planned that will cement my reign over this land for all- Excuse me chosen one but you’re getting awfully to close during my-

*Sickening chop*

NARRATOR

\*stunned\* ...Blake just interrupted Balthazar the B\*stard’s evil monologue by beheading him in one swift motion. The remainder of the warlock slumps limp to the floor.

PANSY

Blake!

BLAKE

What? He was yapping long enough.

PANSY

But that’s what big bad evil guys do! You can’t just interrupt them mid monologue like that! That’s like a major no no.

BLAKE

He just killed Alphonse, his own brother!

PANSY

You could have at least let him finish.

BLAKE

You know, I understand why nobody could defeat the B\*stard, I thought it’d be because he was all powerful. Nope, it’s because everyone here has the common sense of a dodo bird! Where was the politeness in him quickdrawing his staff and zapping us?!

PANSY

Because that’s different, he’s the bad guy.

BLAKE

I’m leaving, this has got to have been the most anti-climatic event of my life, and my uncle’s a farmer!



## Scene 11- Outside the Volcano

*Footsteps*

NARRATOR

Sometime later, outside the now vacant Volcano.

VICTOR VIPERBLADE

So just like that? Balthazar the B\*stard is dead?

BLAKE

Yep, one swing and- \*Makes a throat slit sound\*

NARRATOR

Blake slides a finger across his throat in a bored fashion.

VILGAR

Vilgar wishes he could have seen it. Wanted to to see the little man's head pop off.

PANSY

Maybe he'll resurrect and reincarnate into some hideous beast. Evil warlocks tend to do that.

\*Rumbling sound\*

NARRATOR

Almost on cue, the ground beneath them begins to shake. Everyone deathly glares towards Pansy. Suddenly the volcano behind them erupts and explodes, but instead of lava out of the top, a ginormous, purple dragon ascends into the sky, and then dive bombs towards the walking party.

BLAKE

You just had to jinx it didn't you!?

PANSY

Run!

NARRATOR

Pansy shoots off at the fastest pace possible, Blake quickly follows after him. Vilgar and Victor stand and watch as the dragon flies overhead, and then expertly scoops up Pansy and Blake, throwing them high into the air, and catching them in its mouth and swallowing them whole.

VILGAR

Vilgar says we need to help them.

VICTOR VIPERBLADE

\*Sarcastic\* Of course, how good is your throwing arm, Vilgar?

NARRATOR

Meanwhile, in the dragon's throat. Suspended by the use of the sword as a piton into the dragon's throat, holding Blake, who is holding Pansy.

BLAKE

Well that was a close one!

PANSY

We're gonna die! Ahhhh!

NARRATOR

Pansy shakes his head like a rattle held by a wailing child. Blake notices Pansy's feather tickling the wall of flesh behind him as he rocks his head back and forth.

BLAKE

You know what Pansy? That's right, you're going to die.

PANSY

No!

NARRATOR

Pansy shakes his head more.

BLAKE

Yep! I'm going to drop you and leave you to dissolve into the stomach acids of this dragon.

PANSY

Please Blake, I have so much to live for!

NARRATOR

The feather tickling has reached maximum tickleage.

BLAKE

You're going to dissolve and then you're going to become dragon dung! You will become the embodiment of what your music is, absolute dragon shi-

NARRATOR

The Dragon Balthazar heaves and coughs as hard as it can. Throwing Pansy and Blake high into the air. Blake lines himself up with Balthazar the Dragon's head and points his sword downwards, landing directly on top and driving his sword into his skull. Whereas Pansy lands and grabs hold of the dragon tail. The dragon dives into the ground with a great thud and a cloud of dirt, knocking both Pansy and Blake out cold.

## **Scene 12- Dragon Corpse**

*Fading in Whispering*

RANDOM PEASANT

He's waking up!

NARRATOR

Blake groans, opening his eyes as multiple blurry blobs move around in front of him. As his vision clears, he sees that it's the heads of multiple villagers with quizzical faces.

BLAKE

Uh, can I help you?

RANDOM PEASANT

Help you? You come crashing into our village on a dragon, destroying multiple of our homes in the process mind you, and that's all you have to say?!

NARRATOR

The peasant gives Blake a hand to stand him up, then turns him around to show the dead dragon, the destruction of half a village due to the crash, and the skid mark trail that drew a path from the dragon to where Blake lay.

BLAKE

Oh... Uh sorry?

RANDOM PEASANT

Sorry?!

*The crowd begins to rowdy and yell at Blake.*

PANSY

Ladies and gentlemen!

NARRATOR

Blake and the crowd turn around to see a dirty and bruised Pansy standing atop of the dragon.

PANSY

Is that any way to treat your champion? Blake the heroic slayer of the evil warlock, Balthzar the B\*stard!

RANDOM PEASANT

You mean... he's dead, you killed him?

BLAKE

\*Clears throat\* Of- of course I have! For this dragon is the evil warlock in his true final form, and now you my good people, have witnessed history!

*The crowd roars into celebration and singing.*

NARRATOR

Pansy walks to Blake and puts an arm around his shoulder.

PANSY

See? I knew you'd need my bardic inspiration.

BLAKE

Well, I didn't need it. But I appreciate it was there.

PANSY

Really?!

BLAKE

Yeah...

PANSY

\*Tearing Up\* I promised myself I wouldn't cry.

NARRATOR

Suddenly, a transparent figure appears in front of Blake. A figure that resembles a recently lost friend.

BLAKE

Alphonse the Wise? But how?!

ALPHONSE THE WISE

My brother resurrected into a f\*cking dragon and you're surprised I can come back as a ghost? Anyways, that's not the point, my boy. I have come to finish my sentence.

BLAKE

Yeah, the probably really vital information about the prophecy that I probably should have known from the very start?

ALPHONSE THE WISE

Yes, that one. Well you see Blake, the prophecy foretells that the hero that slays the evil warlock of the land, has the divine right to rule the land in his wake.

BLAKE

... wait. You mean I'm to be the next king?

ALPHONSE THE WISE

Precisely.

PANSY

A king?! Then that would make me his royal-

ALPHONSE THE WISE

-fool, yes of course! Every kingdom needs a royal jester!

PANSY

I was gonna say advisor... but who cares?!

NARRATOR

Pansy returns to the top of the dead dragon and pulls out an acoustic megaphone.

PANSY

Ladies and Gentleman, bow before the new hero king!

*The crowd cheers and begins to chant "long live the king"*

BLAKE

But I'm just a farmboy, I don't know the first thing about ruling a kingdom.

ALPHONSE THE WISE

Oh trust me, it's easy, any idiot can do it.

NARRATOR

And so, there ends our story. The chosen one has fulfilled his prophecy and the land has now been reclaimed into the hands of the forces for good. And this ending must be vague enough to leave in the potential for a sequel, but we can't end with any sort of cliff-hanger in case this story doesn't make enough money, but until that happens balance has been restored to the land.

PANSY

Now this calls for a song!

EVERYONE

No!

*Outro*

## **Track 12: Product Design and Technology**

Speaker: Anna Mcleod, Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

Product design aims to improve peoples' lives through the design of creative, innovative and sustainable physical products. In VCE Product Design and Technology, students design a brief that addresses a problem or opportunity. Focused research then informs the development of a solution to the original design problem.

In Product Design and Technology, students can choose one of two pathways: Textiles or Wood, Metals and Plastics. The works on display demonstrate an understanding of materials, processes, tools and equipment and students have demonstrated a conscious approach to their designs. Many have

considered sustainable solutions, with the needs of particular communities in mind. The subject colour for Product Design and Technology green.

In this section, we will describe the work of two Product Design and Technology students who have produced works in Wood, Metals and Plastics and Textiles.

We begin with Jade Leahy from Strathmore Secondary College, Strathmore, on Wurundjeri Country.

Jade has made the 'Family Games Table' using recycled Tasmanian oak floorboards, plywood, recycled pine, fabric and Velcro as part of her studies in Wood, Metals and Plastics. Jade's innovative design was inspired by the 2020 covid lockdowns when many families spent their time at home, sharing space and trying to connect through playing games.

Jade's table consists of two main parts – a round, thick, tabletop and a large cylindrical base that supports it.

Thin vertical strips of recycled timber are fixed, side by side, around the exterior of the tabletop and base. These are all treated with the same varnish, creating a uniform, paneled affect.

The tabletop has a lid, which, when removed, reveals a round recessed platform within. This space within the tabletop is an area dedicated for playing card games, board games and puzzles. The recessed platform is lined with a soft green, non-slip fabric. This important element of Jade's design allows families to pause games mid-play and replace the lid to create a solid tabletop. On display, the lid is rested half on and half off the table, revealing a selection of cards and dice inside.

We end this section with Ivanna Donnan from Marian College, Ararat on Eastern Maar Country.

Ivanna has produced the 'Egg Bus' as part of her studies in Textiles. The 'Egg Bus' is a portable egg carrier made using black fly screen mesh, dark green truck tarp, snap fasteners, pop rivets, buckle clips and cotton heading tape. Ivanna's design offers a safe, durable and reliable way to carry eggs from a chicken coop back to the house. The carrier is made up of two sections that are connected by a snap fastener so that users can either collect a half or full dozen of eggs depending on how many have been laid. Each section is divided into six compartments, one for each egg. The opposing sides of the carrier have the words 'Egg Bus' printed in white text. By utilising locally sourced, recycled materials, the 'Eggbus' provides rural chicken owners a sustainable solution that cares for the environment.

The Egg Bus is displayed in a showcase that has black sides, a green top, and a protective acrylic hood. Six artificial eggs are placed inside the 'Egg Bus' as props, to demonstrate how the carrier would be used.

This brings us to the end of Product Design and Technology, track 12. The next study area is Theatre Studies, track 13. If you wish to visit another study area, please return to the playlist overview.

### **Track 13: Theatre Studies**

Speaker: Nikki van der Horst, Assistant Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

Theatre has been performed for millennia and is integral to all cultures. In VCE Theatre Studies, students gain insight into the histories and rich possibilities of script-based theatrical production. In this study,

students select a monologue from a prescribed list. They explore the contexts of that script, including the time, place, culture, playwright, theatrical style, language and intended meaning.

Students interpret the selected monologue, either through acting and direction or through two areas of design. The design areas include costume, props, makeup, set, lighting and sound.

This year, Theatre students have produced ambitious costume, set, prop and makeup designs. The subject colour for Theatre Studies is pink. Student works are presented across two large pink stages. The first stage displays two black mannequins dressed in students' costumes. The second, displays three showcases with black sides, pink tops, and protective acrylic hoods containing components from students' sets and props.

On the wall behind the showcases is a large film projection. These slow motion, silent films show each student demonstrating their designs as they would be seen in the theatre.

In this section, we will describe the work of Theatre studies student Max Vassallo La Rosa from Thornbury High School, Thornbury on Wurundjeri Country.

Max chose to interpret the character of Ariel from William Shakespeare's *The Tempest* through the design fields of costume and make up design.

In making this piece, Max sourced inspiration from society's fear of magic and witchcraft during the rule of King James I. The designs respond to how this fear was contrasted by technological advancements during the Jacobean period.

Max's costume is displayed on a black mannequin that stands on top of a black plinth. The costume consists of a black headpiece that has been composed from thin timber struts. The struts extend out and up in a crown-like, spider web formation. Black chain and small pieces of fabric strung between the struts of timber emphasise the appearance of a spider-web. A black mask covers the mannequin's face. The mask has been covered in 8 large spherical brown eyes, further alluding to a spider-like appearance. The mannequin wears a set of large black wings, made from a soft foam material. These have been spray-painted to achieve a metallic, leathery aesthetic. The mannequins arms are outstretched at shoulder height. The large wings cast a dramatic shadow on the gallery walls. Each wing includes a small fabric handle that allows the performer to move the wings with their arms.

Max's costume pieces exemplify elements of theatre composition including motion, emphasis and contrast. They have designed a costume that in the first act of the performance presents as black pants. These conceal a long vibrant red skirt which unfolds from the performer's waistband in a dramatic reveal. The skirt is composed of two layers, a luminous red satin beneath and a translucent red fabric ovetop. The reveal of the skirt represents a key transition of the character in the play.

Max's makeup design focuses on the theatre composition of emphasis. The design involves the application a black powdered charcoal pigment to the performers feet, hands and across their eyes. Max has painted three thin lightning bolts over the black powdered pigment around the eyes.

This brings us to the end of Theatre Studies, track 13. The next study area is Systems Engineering, track 14. If you wish to visit another study area, please return to the playlist overview.

## Track 14: Systems Engineering

Speaker: Anna Mcleod, Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

Mechanical and electrotechnological systems used in homes and industry have significant effects on society and the environment. VCE Systems Engineering applies innovative thinking and problem-solving skills to technologies in ways that transform people's lives.

Students design, construct and assemble an integrated and controlled aspect of an operational system. They create a solution for a system-based problem, by applying technological, mathematical and scientific principles. Production activities are planned and recorded, and then testing and evaluation occurs. Systems on display reflect creative thinking and technical skills.

This year, students have responded to a variety of real-world problems and developed innovative systems that provide safety, efficiency, and reliability for users. The works are displayed on large square plinths with black sides and blue tops. These are presented in four large glass cabinets, side by side. The subject colour for Systems Engineering is blue.

In this section, we will describe the works of two Systems Engineering students.

We begin with Luke Bouwmeester from Padua College, Mornington on Bunurong Country.

Luke has created the 'Solar Tracking Parabolic Mirror', a system that utilizes solar heat to maximise water heating efficiency.

This system works by using light dependent resistors that are fixed around the lips of a concave, mirrored dish. These resistors detect the sun, and the dish rotates for maximum solar input. The dish then focuses solar heat towards a mass of water. This could be a pipe, tank or other water container. Elsewhere in the system, a monitor checks the water temperature. If this reaches a certain threshold, the control system turns the heating on or off as required.

The light dependent resistors work together with an Arduino to control micro servos and a stepper motor for tracking and movement. Luke's system comprises of a laser cut red acrylic stand, 3D printed PLA plastic dish and brackets, light-dependent resistors, stepper motor and driver, micro servos, Arduino Uno microcontroller and a custom-made CNC circuit board.

To create the mirrored surface, Luke has lined the dish with metallic, silver tape. The dish is approximately 30cm in diameter. The mirrored dish has been fixed to a red, u-shaped stand. This is mounted on top of a small stepper motor base. The stepper motor base is a small, weighted metal cube with a central rotating shaft. This allows the dish to rotate in different directions and follow the sun, for optimal solar input.

Not only has Luke designed this system to maximise heating efficiency, but also to lower gas bills and greenhouse gas emissions.

We end this section with David Naguib from St Monica's College, Epping on Wurundjeri Country.

David has created the 'Fabricator 3D', a portable 3D printer that can perform rapid prototyping anywhere. The machine incorporates an uninterruptible power supply system with a large Lifepo4 battery, allowing for continuous printing even through power outages. David's system is built into a



hard, black suitcase. The entire system has been designed to operate from the opened suitcase via battery power. It can be folded compactly back into the suitcase after use for easy transportation.

The prototype is composed of 3D printed PLA plastic components that David modelled himself, MDF, steel rods, stepper motors, a 12V battery, an uninterrupted power supply and Raspberry Pi. Also included is a touchscreen, copper wiring, mainboard, printer, LCD screen, accelerometer, extruder and BLTouch leveling sensor.

The system incorporates linear rods as a solid motion subsystem to allow for fast and reliable printing. Direct drive extrusion provides a precise flow control of plastic via the nozzle. The machine can fold its Y gantry and allow the suitcase to close for easy transportation. The latest Raspberry Pi is integrated, allowing for wireless printing and automation for ease of use.

David's system is displayed with a selection of props. These include a reel of green filament feeding into the printer and a 3D printed green frog sitting on the printing platform. Also displayed are two small 3D printed boats, one black and one green, known within the study as 'benchies'. A 'benchy' is so-called as the design is a benchmark for testing the capabilities and limitations of a 3D printer. This includes challenging geometric features, such as the chimney, portholes, and open cabin.

This brings us to the end of Systems Engineering, track 14. Next we will take you through four VCE VET Programs. In order of tracks, these are VET Music (Sound Production), Integrated Technology, Engineering and Creative and Digital Media. If you wish to visit another study area, please return to the playlist overview.

## **Track 15: VCE VET Programs**

Speaker: Nikki van der Horst, Assistant Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

VCE VET programs allow students to include Vocational Education and Training (VET) as part of their Senior Secondary Certificate. As well as building industry technical competence, students develop a range of employability skills, such as communication, teamwork and problem solving.

The VCE VET programs eligible for Top Designs are Creative and Digital Media, Engineering Studies, Furnishing, Integrated Technologies and Music (Sound Production).

The colour for VCE VET is orange.

Let's start with VCE VET Music (Sound Production).

Music (Sound Production) students work with a range of contemporary industry technologies. Students learn to reinforce sound in live performance and to record, edit, mix and enhance sound within a recording studio context. Students also complete industry-specific units focused on the application of style and genre, effective work practices, health and safety, and copyright.

Music (Sound Production) works are presented as two buttons side by side on a black plinth with an angled top. The top of the plinth is painted orange, the subject colour for VET. The songs are playable on demand. The buttons light up blue when pressed. Two sets of black headphones are mounted to the front of the plinth.

In this section, we will describe the work of two Music (Sound Production) students. You can listen to their full music productions on track 16 and 17.

We begin with Sage Roadknight from Alice Miller School, Macedon on Wurundjeri Country

Sage has produced a track titled 'Trust the Dead'. This track was developed using Logic Pro X and is a unique blend of folk and alternative music styles. She combined the commonly used instrumentation and storytelling qualities of folk with modern production and effects to create a unique and engaging track. *Trust the Dead* mixes a modern-sounding track while retaining its folk roots.

We end this section with Jorell Mobbs from Ballarat Grammar, Wendouree on Wadawurrung Country.

Jorell has produced a track titled *Every Time*. The track is a reflection on complicated relationships, in particular the perplexing experience of feeling both hopeless and in love. Jorell has used FL Studio to record, mix and master the track. This original song was written and performed by Jorell and his brother. The production incorporates 43 mixer tracks, 80 playlist tracks and more than 45 audio samples. The mix was designed to show variation by including panning, stereo, tonal and FX treatments. Jorell has used these techniques, along with the tension and release throughout the track, to symbolise the emotional push and pull of relationships.

This brings us to the end of VCE VET Music (Sound Production), track 15. The next tracks in the playlist, 16 and 17 are Sage and Jorell's full music productions. If you wish to visit another study area, please return to the playlist overview.

### **Track 16: Music track for Sage Roadknight's song 'Trust the Dead'**

Come with me, my dearest one  
Under the bridge before the sun  
Whispered kisses in our ears  
The kind of love that makes you fear  
Hooded figures, nosy men  
Will speak too loud and bring our end  
Dagger glints in the rising sun  
With foggy minds, the deed is done

Right here, I can feel the blood pumping through my veins  
Your dress, white and red and stained  
Your kiss, set the motion that has led to this  
Body, left behind to keep our secret safe  
Safe  
Safe  
Safe

Hand in hand, the scene we fled  
Trust no man but trust the dead  
Fields of grass we cross at night

That fire sticks will set alight  
Burning colours spell our names  
Costumes on dance through the flames  
Circus vagrants we become  
Disguise our fear with the smell of rum

Right here, I can feel the blood pumping through my veins  
Your dress, white and red and stained  
Your kiss, set the motion that has led to this  
Body, left behind to keep our secret safe  
Safe  
Safe  
Safe

We travelled all around the state  
You can't seem to outrun your guilt  
And maybe it was a mistake  
No one knows it was our fault  
And I love you very much  
That's why we killed a man last month  
And no one knows that it was us  
No one knows that it was us

Right here, I can feel the blood pumping through my veins  
Your dress, white and red and stained  
Your kiss, set the motion that has led to this  
Body, left behind to keep our secret safe  
Safe  
Safe  
Safe

**Track 17: Music Track for Jorell Mobb's song 'Every Time'**

For all the time you were vacant  
For everytime we said goodbye  
Maybe I was mistaken  
For every time I made you cry

You want all the things that I don't  
Sometimes I feel like you want something more  
But I won't be fallin for your games anymore  
I got better things to do on my own

I just wanna figure out  
If you're gonna be around  
I just want your lovin, lovin

we can work it out  
I just wanna figure out  
If you're gonna be around  
I just want your lovin, lovin  
we can work it out

All the times I feel crazy  
All the times I lose my mind  
Maybe I was mistaken  
Do I need you in my life

I just wanna figure out  
If you're gonna be around  
I just want your lovin, lovin  
we can work it out

(Guitar solo)

I just wanna figure out  
If you're gonna be around  
I just want your lovin, lovin  
we can work it out

### **Track 18: VCE VET Integrated Technologies**

Speaker: Anna Mcleod, Curator  
Victorian Curriculum Assessment Authority

Integrated Technologies students work with a range of electronic systems and components, including programmable logic devices, computer networks, sustainable energy devices, robots and rechargeable battery banks.

There is one Integrated Technologies work in the exhibition. This is displayed on a black plinth with an orange top inside a glass showcase. This work demonstrates a range of capabilities, including originality, creativity and the ability to refine ideas for a specific audience.

In this section, we will describe the work of Alistair Graham studied at the Northern College of the Arts and Technology in Preston on Wurundjeri Country.

Alistair has designed the 'off-grid digital water tank meter' to replace analogue meters in remote locations. It measures the level and volume of a water tank using a sensor, control panel, rechargeable battery system and solar panel. The sensor is composed of two ultrasonic transducers. These are devices that convert energy from one form into another. One transmitter outputs ultrasonic sound pulses and the other, the receiver, listens for the reflected waves. This part of the system that uses algorithms to measure the volume of water - is comparable to sonar used in submarines for detecting underwater objects.

Alistair's design incorporates Arduino microcontrollers, printed circuit boards, electronic components, housing box, solar panel, rechargeable battery and charge controller. The ultrasonic sensing, with pre-

set parameters, measures the current water level inside the tank. As the solar powered system, it is able to operate outdoors for long periods of time without maintenance. This is particularly beneficial in rural areas without regular power or internet connection.

Alistair's prototype comprises a vertical pipe and lid to suggest a water tank. This is light blue. On the top of the pipe is small circuit board that connects to a battery pack, solar panel and control unit. The Arduino processor and circuitry is housed within a grey plastic box. This includes an LED display and buttons to set the parameters of the tank.

This brings us to the end of VET Integrated Technologies track 18. The next track in the playlist, is VET Engineering Studies, track 19. If you wish to visit another study area, please return to the playlist overview.

### **Track 19: Engineering Studies**

Speaker: Anna Mcleod, Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

Engineering Studies students develop, plan and manufacture functional engineering products. They gain experience in use of engineering materials and components, production of engineering drawings, hand and power tools, fabrication techniques, machining processes and engineering computations.

There is one Engineering studies work in the exhibition and this is displayed in a large showcase to the left of the main entrance.

In this section, we will describe the work of VET Engineering student James Crockett studied at Swinburne University of Technology, Wantirna on Wurundjeri Country.

James has developed the 'Three Axis Robotic Arm'. This allows human users to perform tasks from a safe distance when handling toxic waste or highly volatile substances. The prototype uses a range of engineering techniques including mechanical, electrical, and software engineering.

The design is composed of chemically neutral materials including aluminium, PLA+ and stainless steel to increase the design's overall chemical resistance. Waterproof electronics enable the design to function both in- and outdoors. James has designed and 3D printed a remote for the arm using black PLA plastic. The remote features four dials and switches.

The body of the robotic arm is composed of aluminium round tube that has been cut to the exact diameter required using a metal lathe. This is supported by a four stainless steel legs and 3D printed circular black feet. The remaining elements have been 3D printed, including the three main joints that allow the arm to move in three axis. These include: the shoulder joint (to move the arm up and down), the elbow joint (for lateral movement), and the wrist joint (to move the grabbing mechanism). For the turning mechanism on the base, James used the bearings from a lazy susan. This was an economical and creative approach to sourcing materials for his prototype.

This brings us to the end of VET Engineering Studies, track 19. The next track in the playlist, number 20 is an interview with James Crockett. If you wish to visit another study area, please return to the playlist overview.

## Track 20: Interview with VET Engineering student James Crockett

Speaker: James Crockett, VET Engineering student  
Swinburne University of Technology, Wantirna

My name is James. And last year, I studied VCE VET Engineering Studies at Swinburne University of Technology. My work is a robotic arm designed to help workers in toxic or possibly dangerous industries, such as in the chemical industry where they might be required to move toxic materials.

I've always liked to tinker with robotics. And a robotic arm was always something on my to do list. I always like to explain mechatronics engineering more as robotics engineering. It's a bit of a mix between mechanical engineering, electrical engineering, and software engineering.

So, in my robotic arm, you use the mechanical engineering for the physical stuff then the electronic engineering for the wiring and then the software to programme what your robot does. So inside the controller there's one relay switch, which is for the main linear actuator. And then the Arduino is all connected into a transmitter. So that transmits all its data into the robot, so you can remotely control it.

In the potentiometers, or the dials, is what you call a variable resistor. And that basically would just change the voltage from 0.5 to 0.2, or vice versa, depending on where it's controlled. So then the Arduino would pick up what voltage it's at and be able to tell where exactly the dial is on the potentiometer.

Being a three axis robotic arm, it has a shoulder joint, which moves the whole entire arm, then an elbow joint, which is the second joint up. And then the wrist joint, which just moves the grabber. The main problem with the turning functionality of the robot is that the bearings I was going to use at that size weren't super cheap.

So I had a bit of a little look online, and we could get a Lazy Susan turntable bearing at Bunnings for \$10, I think it was, at the time. So that was a lot cheaper. So I just went for that option, which allows for quite a bit of play side to side. So when the robotic arm's fully extended out, it puts quite a lot of weight on the main servo drive that turns the robotic arm around, unfortunately.

Just to try and fix a little bit of the play, I put a ring inside the bearing to try and stop it from wiggling around that much, which did help a bit, but it did up the friction of the bearing, unfortunately. Basically, all of it is 3D printed. All the plastic parts, that's all 3D printed.

Then the main arm itself, that's made out of aluminium tube. I used aluminium because it's pretty strong and it reduces the weight of it. Also, it doesn't corrode basically at all, and it doesn't have a chemical reaction to any toxic chemicals. As well as the plastic, that was made out of PLA plastic, which is also quite chemically resistant.

So I'd make everything for the robot before I assemble it all. The main skills would be 3D CAD. I used 3D CAD a lot on this project for all the 3D printed parts. Then for the arms itself, I had to lay the tube down a little bit to a millimetre thickness. So it's quite a bit lighter now.

Then the legs, I just used an angle grinder to make the strips of stainless steel. I've always really liked the physical, getting your hands dirty, kinds of subjects. It was definitely a really good environment, and especially because your teachers, since they've had that industry practise, instead of teaching you as if it's just a classroom, they teach you for industry.

Instead of teaching you just to know it, they teach you all the stuff that you need to know for industry, which is quite a good skill to learn. It's very different to school. Since it's a lot more self-driven, you really take it at your own pace rather than having to either catch up or slow down. You just go whatever pace suits you. And I'd always like to have something that was in line with my hobby.

If you like getting your hands dirty and having a bit more of a practical subject, I'd definitely recommend it. And even if you're wanting to become an engineer, I would recommend it as well, as I found it quite beneficial to my engineering pathway.

## **Track 21: VCE VET Creative and Digital Media**

Speaker: Nikki van der Horst, Assistant Curator  
Top Designs 2023, Victorian Curriculum Assessment Authority

Creative and Digital Media students produce digital works that encompass web development, multimedia design, content writing, audio, film, photography, static design and animation.

Creative and Digital Media works are displayed in the exhibition on three touch screens with accompanying headphones. The touchscreens are mounted into black pedestals with orange angled tops, the subject colour for VET.

In this section, we will describe the work of two Creative and Digital Media students.

We begin with Mercedes Robertson from Mildura Senior College, Mildura on the lands of the First Peoples of the Millewa-Mallee, being Latji Latji and Ngintait Traditional Owners.

Mercedes has created the animation *Memories* using Procreate and Adobe Animate. *Memories* depicts the struggles of a character as she reminisces over a lost lover. It explores how the character is split between memories of what *was* and what now *is*. The animation involved extensive planning which included inspiration gathering, storyboarding and asset development.

*Memories* begins with the main character walking across the screen holding a sheathed, bloodied katana. Crickets sound. A man in the background, sitting at a table, is watching her. She spots a restaurant sign that lures her in. As she sits down, she notices the artwork on the wall in front of her, which triggers a series of memories of her original home, in the mountains, where her lover would visit her. She returns to conscious as she is served a bowl of ramen. The doorbell rings, and she turns to find the man from earlier within the doorway. The man rushes forward and draws his sword. A slash gleams across the screen, revealing blood-shed and a cluster of red spider lilies. The character then reaches for the flowers, which induces another flashback to a time when her lover gifted her the same flower. When she returns again to conscious thought, and her bloodied hands are revealed. The screen flashes to black, with a final bell of her exiting the restaurant being heard. The title 'Memories' then appears.

We end this section with Sophie Whitney from Mentone Girls' Grammar School, Mentone on Bunurong Country.

Sophie has produced the animation *Perfectly Imperfect* using Procreate and Adobe Animate. *Perfectly Imperfect* explores the influence that social media has on body image and body dysmorphia. The animation highlights the difficulties of body dysmorphia and creates awareness about the impact that social media can have on an individual's mental health. To create the animation, Sophie undertook a

time-consuming process of filming and taking pictures of herself to then rotoscope these images into a cartoon form.

The animation begins with the holding title *Perfectly Imperfect* and is followed by a trigger warning. The animated figure is pictured picking up a mobile phone after waking up, then scrolling through social media.

The figure is next pictured in the mirror increasing in size to show what they think they look like followed by an animated hand scrolling through social media on the mobile phone again.

The figures hand is shown pushing away a plate of food. Melancholy piano and violin music plays, overlapped with sound effects every time the character 'likes' images on social media.

The next scene shows the figure walking into the gym and a sequence of different exercises they are doing. The figure then runs from the gym and out of frame.

The final scene is a close up of a hand holding a phone and on the screen is the text: 'Don't let social media tell you what beauty is'.

This brings us to the end of VCE VET Creative and Digital Media, track 21. The last track of this audio guide. If you wish to visit another study area, please return to the playlist overview.