



# Visual Art

## ART315123

### Course Implementation Guide

 Discipline-based Study

 THE ARTS



independent  
schools  
tasmania

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# Course Implementation Guide

## Visual Art (ART315123)

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### About this document

This course implementation guide supports the [course document](#)<sup>1</sup>. It supports teachers to create active and engaging learning experiences.

The course document on the Office of Tasmanian Assessment, Standards and Certification's website must be used when planning, delivering and assessing this course.

The Department for Education, Children and Young People's [A Pedagogical Framework](#)<sup>2</sup> has informed this resource.

### Focus area support

This is a Disciplined-based Study course.

Discipline-based study courses have three key features that guide teaching and learning:

- specialist knowledge
- theories and concepts
- methodology and terminology.

*Visual Art* level 3 is developed for learners seeking a pathway to tertiary studies or a career within the visual arts. Learners develop a resolved body of work in a single studio area which demonstrates their understanding of visual art as a form of communication, a way to make sense of the world and their own experience and a form of cultural transmission.

The course encourages learners to apply problem solving skills, think creatively and analytically and engage with traditional, modern, and contemporary art forms. Learners apply and refine their skills in the research, analysis and criticism of art from a range of social, historical and cultural contexts and express and identify meaning in artworks in increasingly sophisticated ways. Study of *Visual Art* Level 3 promotes skill refinement, confidence, self-direction and innovation preparing students for their future.

### Localisation and customisation

#### Localisation:

For providers with low numbers:

- Teachers can provide opportunities for learners to share work with other learners in other classes or online.
- Teachers can use their Communities of Practice to connect to similar schools or contexts and connect similar learners online.

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<sup>1</sup> A 'course document' refers to accredited course information on the [TASC website](#).

<sup>2</sup> [https://documentcentre.education.tas.gov.au/\\_layouts/15/DocIdRedir.aspx?ID=TA SED-1629159896-383](https://documentcentre.education.tas.gov.au/_layouts/15/DocIdRedir.aspx?ID=TA SED-1629159896-383)

For providers in isolated areas:

- It is encouraged to engage with locally available visual art institutions and practitioners, and with online and digital visual art experiences for example digital exhibitions, to engage learners.

For providers delivering content remotely:

- teachers can help learners to capture their work in a digital format
- ask learners to use digital portfolios to submit work.

For providers delivering multiple levels in a single class:

- This course could be delivered within the same class as *Arts Level 1* and *Visual Art Level 2* with differences in content and expectations between levels.

### **Customisation:**

Opportunities exist to customise learning and content throughout the course. For example:

- providers should use the expertise and resources available to guide the context of each aspect of visual art.

## Course delivery advice

Module	Indicative Times
Module 1: Visual thinking – interpreting art	50 hours
Module 2: Investigation and exploration	50 hours
Module 3: Context and resolution	50 hours

## Teaching and learning

### Module 1: Visual thinking – interpreting art

The following learning outcomes are a focus of this module:

1. Select and apply elements and principles of design
2. Use appropriate and effective technologies, techniques and conventions to effectively express artistic intentions
3. Communicate ideas, emotions and information to affect and move an audience when creating personal and unique artworks
4. Critically analyse and creatively respond to a range of cultural influences and artworks
5. Critically analyse and evaluate art ideas and information and make informed aesthetic judgements
6. Select and apply time management, planning and negotiation skills to Visual Art activities

### Module 1: Teaching strategies

- Explicit teaching of art language
- Learning intentions and success criteria established

- Individualised pathways and differentiated teaching
- Focus on investigation, exploration and reflective practice
- Metacognition framework
- Formative assessment and feedback
- Peer to peer assessment and development of rubrics,

## Module 1: Examples of learning activities

### The why for learners

These activities describe how to help learners set goals and make connections.

- The development and application of visual thinking skills through viewing a diverse range of artworks.
- The establishment of a process of selecting, analysing and annotating descriptive elements in selected artworks providing evidence of relevant artist research in the documentation process in a visual diary.
- Ask learners to identify the visual codes and conventions to select, build and refine a preferred and individual aesthetic.
- To produce documented evidence of artist research through annotation and reflection, teachers can create regular sessions that focus on research skills so that learners can:
  - » search for information using appropriate technologies
  - » locate information from different sources
  - » extract information by taking notes
  - » organise information under appropriate headings or topics
  - » evaluate information for relevance and credibility
  - » use or present information relevant to their topic.
- The development and refinement of artmaking skills is an ongoing process for all artists. Teachers can model their own artmaking skills and share their experiences. Teachers can direct learners to contemporary artists blogs and websites where the artists articulate their own artmaking skill development.
- Confidence in the communication of ideas is an important concept in this course and learners will need diverse opportunities to write, verbalise and artistically express ideas.

### The what for learners

These activities describe how to help learners to grasp big ideas and key understandings, make links to prior learning and organise new information.

- Introduction to the visual diary – making connections through identifying examples of specific design elements.
- Exposure to a wide range of artworks, genres, styles and mediums and documentation of artist research.
- Responding to visual stimuli and re-interpreting ideas and images through the art making process.
- The application of visual thinking skills through describing, analysing, interpreting and evaluating artworks of others and own artwork.

## The how for learners

These activities describe how to support learners to create, transfer and deepen knowledge and understanding.

- Establish clear time frames and a sequential process around completion of idea generation, planning evidence, brainstorming and demonstrated evidence of exploration with materials and mediums in making process.
- Identifying examples from a broad range of gallery websites, local, national and international, to provide descriptive analysis in diary with selected imagery that reflects understanding of design elements.
- Explore and investigate application of design elements to communicate conceptual content.
- Visual response to language to deepen understanding of art language and visual literacy.
- Respond to artworks through the manipulation of techniques and materials.

## Module 1: Focus area guidance

### Specialist knowledge

- The DAIE (Describe, Analyse, Interpret, Evaluate) framework for analysing artworks.

### Theories and concepts

- Exploration, investigation, and research.

### Methodology and terminology

- Reflection.
- Visual language involves using the elements and principles of art, symbols, and conventions to arrive at visual solutions to communicate ideas. The use of visual language helps shape the creation and evaluation of artwork. The artist(s) visual language prescribes the formal organisation (composition) of the artwork.

## Module 1: Recommended resources

- [Museum of Contemporary Art](#) The Museum of Contemporary Art Australia have teaching resource sets for secondary students and link to curriculum areas such as the cross-curriculum priority of Aboriginal and Torres Strait Islander Histories and Cultures.
- [The J. Paul Getty Museum](#) The J. Paul Getty Museum provide curricular resources especially around art vocabulary.
- [Australian Centre of Contemporary Art](#) The Australian Centre of Contemporary Art (ACCA), based in Melbourne, provides programs for schools and general resources for educators around a theme. Programs include 'talk, think, make', guided tours, contemporary art as a stimulus for dialogue about philosophical themes and hands-on workshops. Resources include education kits linking to past exhibitions and contemporary artists, and related sound files and videos.
- [Tasmanian Museum and Art Gallery](#) The Tasmanian Museum and Art Gallery (TMAG) provides programs for schools and lesson plans and worksheets. The TMAG also offers an outreach program that includes professional enrichment for educators and workshops for students, developed in consultation. The gallery's YouTube channel features arts and cultural videos related to the collections.
- [Tasmanian Art Teachers Association](#) The Tasmanian Art Teachers Association is a support organisation that offers art education advice, information, and assistance to members, as well as advocacy for the

education section. The site also contains an online gallery space for schools to share their art. The Links section connects to a variety of arts organisations in Tasmania and Australia.

- [Managing resources – Visual arts](#): Annotated selection of resources for teachers and learning designers.
- [Communities of Practice](#) may provide additional resources.

## Module 2: Investigation and exploration

The following learning outcomes are a focus of this module:

7. select and apply elements and principles of design
8. use appropriate and effective technologies, techniques and conventions to effectively express artistic intentions
9. communicate ideas, emotions and information to affect and move an audience when creating personal and unique artworks
10. critically analyse and creatively respond to a range of cultural influences and artworks
11. critically analyse and evaluate art ideas and information and make informed aesthetic judgements
13. apply effective reflective strategies to inform their artmaking and work as self-directed practitioners.

## Module 2: Teaching strategies

- Explicit teaching of art language
- Learning intentions and success criteria established
- Individualised pathways and differentiated teaching
- Focus on investigation, exploration, and reflective practice
- Metacognition framework
- Formative assessment and feedback
- Peer to peer assessment and development of rubrics.

## Module 2: Examples of learning activities

The why for learners

These activities describe how to help learners set goals and make connections.

- To build confidence in the communication of ideas and development of technical skills, teachers can establish multiple opportunities for the sharing of ideas in one-to-one conversations, small group sharing and whole class discussions. Teachers can encourage self and peer assessments alongside teacher assessments. Checklists can be a helpful tool for learners to ascertain their strengths and weaknesses and to set goals.
- To identify appropriate application of materials and techniques to express and communicate ideas, teachers can encourage learners to research artists who use similar techniques to those that the learner would like to develop. Alternatively, teachers can invite artists to the school or to an online platform for artists to share their work and advice. Teachers can also run technique focused lessons to allow skill development.
- To develop and refine technical skills through the exploration of materials, experimentation, and practice, teachers can emphasise the phases of artist process in an explicit way.

- To generate support material and documentation of exploration and experimentation processes, teachers can initiate regular reflective sessions that ask learners to draw upon their support materials.

### The what for learners

These activities describe how to help learners to grasp big ideas and key understandings, make links to prior learning and organise new information.

- Teachers can ensure learners develop a reflective practice by asking learners to:
  - » read widely and from multiple sources and take notes or summaries of relevant information
  - » ask peers, mentors, teachers, and artists about ways of working and find out about the way other artists create work to find out constructive strategies
  - » be observant about what is going on around them both in the classroom and in the wider artist community and consciously take notice
  - » pay attention to emotional responses to own and others' art works
  - » pay attention to emotional responses to setbacks and challenges
  - » develop personal way of working and experience success as defined by the learner
- Investigate artmaking skills through the exploration of a wide range of techniques and materials
- Analyse personal ideas and influences through identifying key inspirations and influences
- Record technical processes to generate support materials
- Annotate artworks and reflections to justify decision making process
- Communicate ideas through structured artmaking idea generation and planning process.

### The how for learners

These activities describe how to support learners to create, transfer and deepen knowledge and understanding.

- Exposure to a diverse range of art forms and ideas
- Recording ideas and processes
- Linking theoretical studies to own practice
- Experimentation and exploration of materials and technical processes.

## Module 2: Focus area guidance

- Investigation and research
- Exploration of ideas and forms when creating artworks
- Experimentation and trial and error as part of artistic process.

## Module 2: Recommended resources

- [The Orb](#) is a collection of multimedia resources designed to assist the teaching of Tasmanian Aboriginal histories and cultures.
- [Protocols for using First Nations Cultural and Intellectual property in the Arts](#)
- [Asian Art Archive](#) This site provides general arts resources around the theme of contemporary Chinese art. The site would be suitable for older secondary students. Learners and educators can search an online catalogue of over 35,000 records, which include digital images, correspondences, artists' personal



documents, and streaming audio and video of performance art, artist talks, lectures and other art events. Topics and themes include the future of performance art, new directions in art from Pakistan, art patronage in India and China and archiving contemporary art.

- [Asian Art Resource](#)
- [Communities of Practice](#) may provide additional resources.

## Module 3: Context and resolution

The following learning outcomes are a focus of this module:

1. Select and apply elements and principles of design
2. Use appropriate and effective technologies, techniques and conventions to effectively express artistic intentions
3. Communicate ideas, emotions and information to affect and move an audience when creating personal and unique artworks
4. Critically analyse and creatively respond to a range of cultural influences and artworks
5. Critically analyse and evaluate art ideas and information and make informed aesthetic judgements
8. Create and display a resolved and cohesive body of artwork in an artistic studio

## Module 3: Teaching strategies

- Explicit teaching of art language
- Learning intentions and success criteria established
- Individualised pathways and differentiated teaching
- Focus on investigation, exploration, and reflective practice
- Metacognition framework
- Formative assessment and feedback
- Peer to peer assessment and development of rubrics.

## Module 3: Examples of learning activities

The why for learners

These activities describe how to help learners set goals and make connections.

- To establish an artistic context for their own artwork, teachers can ask learners to extensively research artists or art movements that have influenced their personal style.
- To develop confidence in the communication of ideas, teachers can provide multiple opportunities for dialogue and presentations. For example, a regular time each week could be devoted to learners providing an update on their work, or a specific technique they are working on.
- To produce a stylistically, conceptually, and technically cohesive body of work for exhibition, scaffold for learners what that may look like. Teachers can explicitly unpack exhibitions or bodies of works of other artists or other learners using visual language and terminology.

- To demonstrate contextual understanding through the production of a Major Research Assignment, repeatedly make connections between socio-historical-political contexts of artworks and the content and style of the artworks.

#### The what for learners

These activities describe how to help learners to grasp big ideas and key understandings, make links to prior learning and organise new information.

- Exposure to artmaking through artist research
- Building an art context for own artwork through making connections through identifying inspirations and artistic influences
- Creating a cohesive body of artwork
- The refinement of technical skills through completion of 6 cohesive artworks
- The completion of a Major Research Assignment documenting relevant artist research and contextual understanding.

#### The how for learners

These activities describe how to support learners to create, transfer and deepen knowledge and understanding.

- Understanding context and the influence of time and place
- Identifying influences that inform artworks
- Consolidation of support materials, including process experiments and visual diaries
- The production of documentation in visual diary to deepen and strengthen the coherent communication of ideas
- Artist research to reflect contemporary and historical contexts and understanding culminating in a Major Research Assignment.

### Module 3: Focus area guidance

- Context of works for display
- Consolidation of work in a culminating exhibition
- Completion of works for assessment.

### Module 3: Recommended resources

- [Art Education Australia](#) Art Education Australia (AEA) is a support organisation for educators, and an advocacy agency for the arts in education. The links section provides a list of galleries and museums as well as arts education institutions.
- [National Gallery of Australia](#) The National Gallery of Australia (NGA) provides programs for schools that foster a greater understanding and knowledge of visual art and the creative process as well as increase sensitivity to cultural differences and cultural identity. The site contains links to Foundation to Year 12 programs, which are two-hour or whole-day study sessions around current exhibitions. Resources include worksheets and audio tours in early Australian art, Indigenous art, Van Gogh and Cezanne, Asia-Pacific photography and links to current exhibitions. The National Gallery of Australia also provides online users access to a large number of artworks displayed at the gallery.

- [National Gallery of Victoria](#) The National Gallery of Victoria (NGV) provides programs for schools led by a gallery-employed educator. The brochure of upcoming exhibitions can be downloaded from the site. On-site programs relate to war, conflict and peace, and identity, relating to the domains of English, the arts and history. NGV also offers outreach programs off-site, providing student and educator learning that can be tailored to suit learning outcomes.
- [Communities of Practice](#) may provide additional resources,

## Supporting learner responses

The work requirements outlined in the course document describe the fundamental assessment evidence. Inclusion of other tasks may support and enhance learning. Learning activities aim to support and enrich understanding and achievement of the learning outcomes. Possible strategies to support learner responses to work requirements are provided.

### Module 1: Visual thinking- interpreting art

#### Work Requirement 2 of 5 - Interpretation and analysis

##### Context

Description: a short interpretation of selected artworks or artists

##### Relevant learning outcomes

1. select and apply elements and principles of design to solve complex problems
3. communicate ideas, emotion and information to affect and move an audience when creating personal and unique artworks
4. critically analyse, and creatively respond to a range of cultural influences and artworks
5. critically analyse and evaluate art ideas and information and make informed aesthetic judgements.

##### Scaffolding

The basic elements of an art analysis are description, analysis, interpretation, and evaluation, often called a DAIE analysis. These elements can be used as follows:

##### Describe:

- Gather basic information about the work. Start the critique by providing the following information: title of the work, artist's name, when the work was created, where it was made, the type of media used to create the work and the size of the work.
- Describe what can be seen. Use neutral terms. Include things like the form and scale of the work. If the art depicts figures or objects rather than abstract shapes describe what is being represented.
- Discuss the elements of the work. Describe the work in more detail. Learners can talk about the way the art uses the basic elements of art and design namely line, colour, space, light, and shape.
- Describe the use of line. Line in an artwork can be either literal or implied. Different types of lines can create different moods or effects. Curved lines can create a calming effect while jagged lines might feel harsher and wild or create a sense of energy. Rough, sketchy lines create a sense of movement and freedom while smooth, solid lines feel more still and carefully planned. A line of sight or action might be suggested by the arrangement of figures and objects within a scene. For example, a group of figures all

looking or pointing the same way can create an implied line that draws your eye through the work in a particular direction.

- Describe how colour is used in the work. Make notes of characteristics like hue (for example red, blue, or green), value (for example lightness or darkness), and intensity. Look at overall colour schemes and think about how the colours work together. For example, do the colours clash or are they harmonious? Does the work use a variety of colours, or is it monochromatic (all shades of blue, for example)?
- Describe the use of space in the work. Space refers to the areas around and between objects in a work. When talking about space, focus on things like depth and perspective, overlapping of objects, and the use of empty space versus space crowded with details. If describing a two-dimensional work of art, like a painting, talk about whether the work creates the illusion of three-dimensional space and depth.
- Describe the use of light in the work. Light in a work of art can look warm or cool, bright or dim, natural or artificial. If talking about a two-dimensional work, like a painting, the focus might be on how the artist creates the illusion of light. For a three-dimensional work, like a sculpture, discuss how light interacts with the work. For example, is the surface reflective? Does the sculpture cast interesting shadows? Are some parts of the sculpture more shadowed or well-lit than others?
- Make note of the way shape is used in the work. Are the shapes geometric, with straight lines and perfect curves, or are they more natural? Is the work dominated by any one shape, or do you see a variety of shapes? Shapes play an important role in both abstract and representative works.

#### Analysis:

- Discuss how the work uses the principles of composition. For example, discuss the elements of balance (do the shapes, colours, and textures work together), contrast (contrast can be found in the use of different shapes or contours, like jagged versus curved lines, or geometric versus organic shapes), movement, and proportion.
- Identify the points of focus in the work. Try to identify which parts of the work are emphasised.
- Look for themes in the work, for example use of a colour scheme, symbolism, religious or mythological imagery, or repeating images or motifs within a work.

#### Interpretation:

- Try to identify the purpose of the work. What is the artist trying to say? Why did they create the work?
- What is the reaction to the work? What feelings does it evoke? What is the overall mood of the work? Does it remind the learner of anything? Expressive language can be used.
- Back up the interpretation with examples.

#### Evaluation:

- Decide whether the work is successful or not. Does the artist achieve what they wanted? Do the artists use their tools or techniques well? Is the art original or does it imitate other works?
- Explain how the evaluation is being made. What are the aspects that are the focus of the evaluation?

## Module 2: Investigation and exploration

### Work Requirement 1 of 5 - Support material

#### Context

This is a continuation of the collection of material started in module 1. The support material is a collection of material and includes the visual diary or journal. This is a complementary element of the learner's involvement in visual art during the course. It is a personalised system of idea generation and development, experiments and references to the history, theory, and research studies, and can include but is not limited to:

- plans and sketches, mock-ups, drawings and proof sheets
- experiments and samples
- artist research
- reference images
- source material and annotated artworks
- reflections
- acknowledgement of sources
- personal notes and responses to discussion
- exhibition reviews
- minor or incomplete works.

#### Relevant learning outcomes

1. select and apply elements and principles of design to solve complex problems
  2. use appropriate and effective technologies, techniques and conventions to effectively express artistic intentions
  3. communicate ideas, emotion and information to affect and move an audience when creating personal and unique artworks
  4. critically analyse, and creatively respond to a range of cultural influences and artworks
  5. critically analyse and evaluate art ideas and information and make informed aesthetic judgements
18. apply effective reflective strategies to inform their artmaking and work as self-directed practitioners.

#### Scaffolding

Encourage learners to see the support material as way to document:

- skill development for example, learners can experiment with colour and mark making
- inspiration, for example, has something inspired the learners or sparked their interest
- artists that the learners relate to or have a connection to and examples of their artworks.

## Module 3: Context and resolution

### Work Requirement 3 of 4 - Six artworks

#### Context

One completed body of artwork. It is expected that the learner's body of work will be comprised of a minimum of the equivalent of 6 resolved individual major pieces of work. The completed body of work may or may not include artwork artefacts created in modules 1 and 2.

#### Relevant learning outcomes

1. select and apply elements and principles of design to solve complex problems
2. use appropriate and effective technologies, techniques, and conventions to effectively express artistic intentions
3. communicate ideas, emotion, and information to affect and move an audience when creating personal and unique artworks
4. critically analyse, and creatively respond to a range of cultural influences and artworks
8. create and display a resolved and cohesive body of artwork in an artistic studio.

#### Scaffolding

- Encourage learners to set targets and goals. Ask learners to document their targets and check in to make sure learners are meeting their own goals.
- Give learners alternatives with their media. If learners work well in a quick media, encourage them to work more in this media to generate work, as well as more detailed or slow work.
- Learners can crop work if needed and if appropriate.
- Use strategies such as underpainting where an initial layer of paint is applied as a base layer. Underpainting is often monochromatic and can help to define colour values for later painting. The advantage for slow workers is that it can save time. After the initial layer, work with learners to put down a base layer of paint and then add detail on top.
- Create a series of works so that the works are thematic and related.
- Keep the scale manageable.
- Use technology such as Adobe Draw to reproduce works.

## Additional support resources <sup>3</sup>

- [Course Document](#)
- [Sample Scope and Sequence](#)
- [Community of Practice Information](#)

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<sup>3</sup> All resources cited were accessed and checked for accuracy and appropriateness of content on 25 October 2022. Teachers should check the suitability of all recommended resources for their specific group.

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VERSION	October 2022
REVIEW BY DATE	October 2023
THIS DOCUMENT REPLACED	Not applicable