BERKELEY HEIGHTS PUBLIC SCHOOLS
BERKELEY HEIGHTS, NEW JERSEY

GOVERNOR LIVINGSTON HIGH SCHOOL
ART DEPARTMENT

<u>DRAWING AND PAINTING</u>
#VPS0012

Curriculum Guide

Date: September 2017
Updated: December 2019

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This curriculum may be modified through varying techniques,
strategies, and materials, as per an individual student's
Individualized Educational Plan (IEP).

Approved by the Berkeley Heights Board of Education
at the regular meeting held on 12/5/19 .

VISION STATEMENT

The global economy of the 21st century requires that students be able to think creatively. Creativity is a driving force in the global economy. The workforce of the 21st century needs to apply unconventional ideas, new technologies, and new ways of thinking to their world and to their participation in the global economy. In addition, they will need to have an understanding of themselves and the world around them, and to be able to organize and express their thoughts and feelings.

Art education is, therefore, an integral part of the school curriculum. The production of visual arts encourages students to develop creative and critical decision-making skills, as well as creative problem-solving skills, production skills, and technology-based skills. It helps students to develop values and provides them with an understanding of the past, present and future.

Additionally, the goal of art education is to help students achieve a better understanding of themselves and their world, by using visual materials. Human beings have the basic need to organize their thoughts and feelings. They want to make sense of their experiences and order their ideas. They do this in a number of practical, scientific, and artistic ways. The arts are different from other means of doing this, because in art it is important to consider the expressive qualities of form.

Visual art experiences lead us to a more developed self through exploration and growth personally, socially, and culturally contributing to a sense of identity and fulfillment. An aesthetically aware person is more prepared to contribute positively to society. It is imperative that we realize the impact that visual stimuli exert. Study in the visual arts teaches students to shape and build an aesthetically sound future in a highly technical society, participate more fully in a diverse society, and express and evaluate the human condition.

MISSION STATEMENT

Drawing and Painting provides students with an opportunity to use the environment as a basis of creativity. The process of creation is necessary for students to progress their thinking about the world. Elements of Art and the Principles of Design shape the creative process. Students have multiple opportunities to plan, respond, assess, reconstruct, and problem solve. The course offers students an opportunity to synthesize their designs and challenges them to explore the limits of their potential. The Drawing and Painting course provides an environment:

- That develops a perceptual awareness and discrimination, which fosters an appreciation of the environment, thereby contributing to the quality of life

- Which furthers the development of self-esteem and self-image, where conformity is non-essential and individuality is encouraged

- Which develops an appreciation for inclusion, diversity, unique traditions and cultural differences.

- Which develops skills and techniques, in the use of tools and materials, with an emphasis on the safe and efficient use of shared studio equipment and tools

- Which develops a growing respect for the arts community, studio space, and school, through individual expression, collaborative as well as individual works of art, and community interaction.

- That addresses individual student growth and develops the students' manipulative and technical skills, using a wide-range of media

- That identifies and solves problems in visual and tactile form

- That fosters confidence, enthusiasm, and a sense of achievement in the practice of art and design

- That develops the technical competence and manipulative skills necessary to form, compose, and communicate in 2D.

Throughout the course, the teacher will conference with the students, encouraging them to respond and reflect on their own work, and the work of others by:

- Reinforcing their knowledge of basic elements and principles of design

- Using images and artists' works for reference

Drawing and Painting is a one semester 2.5 credit elective course open to 9-12 grade students and meets a fine arts graduation requirement. Students must have successfully completed Foundations in Studio Art as a prerequisite. It integrates standards from other disciplines, while focusing on the [New Jersey Student Learning Standards for Visual Arts](#). Technology Literacy skills and Career Readiness Practices are emphasized throughout the course.

COURSE PROFICIENCIES

COURSE OBJECTIVES

1. To utilize prior knowledge and skills that strengthen and heighten aesthetic awareness in the visual arts.

2. To evaluate works of art based on aesthetic principles and artistic elements, using higher order working skills.

3. To identify historical, social, and cultural influences and traditions, which continue to shape contemporary arts.

4. To develop critical-thinking skills by observing, describing, analyzing, interpreting, and evaluating the artistic content and form in the visual arts.

5. To understand the academic importance of the visual arts and it's potential for interdisciplinary relationships with all the curricula.

6. To acquire an awareness and understanding of the possibilities in art related careers, leisure activities, and personal life skills in the visual arts.

7. To practice skills, for the safe handling of materials, tools, and technology.

8. To demonstrate an acceptance of constructive criticism and the ability for ongoing self-evaluation.

9. To demonstrate self-awareness, creative-thinking, self-discipline, collaboration, and risk-taking through the visual arts.

STUDENT PROFICIENCIES

The student will be able to:

1. Demonstrate aesthetic awareness of the visual arts.

2. Create a work of art, based on perceptual and technical skills.

3. Recognize and utilize various design elements and media in their artwork.

4. Use observation to analyze and evaluate art work.

5. Accept constructive criticism and use it to evaluate student art work.

6. Examine and identify various art careers and activities that will be available to them in their future.

7. Understand the academic importance of the visual arts and its interdisciplinary relationship to the rest of the curriculum.

8. Analyze and identify the relatedness of art history, from historical to contemporary art.

9. Produce artwork in a variety of mediums and techniques.

10. Practice safe use of tools, machinery, and other art room materials.

11. Demonstrate skill in the operations of computer hardware and graphics software.

12. Demonstrate critical-thinking skills by observing, describing, analyzing, interpreting, and evaluating the artistic content and form in the visual arts.

METHODS OF EVALUATION

Philosophy
1. Production
    a. Craftsmanship: Evidence of skillful and appropriate use of materials.
    b. Understanding
        i. Demonstrate understanding of elements and principles of design.
        ii. Rendering skills as demonstrated in such things as the ability to make recognizable imagery, balance, etc., as appropriate.
    c. Inventiveness: Evidence of creative ideas, strategies, or solutions to class assignments, and/or the ability to develop original projects.
        i. Originality of idea.
        ii. Experimentation with imagery materials.
        iii. Risk-taking – pushing beyond the limitations.
        iv. Divergent thinking, exploring unusual and diverse solutions to problems.
    d. Commitment: Ability to pursue an idea or problems.
        i. Problem solving through multiple drafts and/or significant revision of work.
        ii. Ability to pursue an idea or conquer a problem.
        iii. Perseverance to complete work in a timely manner.
2. Reflection
    a. Sense of self as an artist: The ability to articulate one's own artistic goals and working strategies.
    b. Critique: To assess one's strengths and limitations. The ability to articulate and defend perceived strengths and weaknesses in the work of others.

    c. Feedback: The ability to make use of input – including the ability to incorporate new ideas or to disregard suggestions that are not relevant to his/her work.
3. Perception
    a. To discern qualities in the work of other artists.
    b. Visual/sensory perception of the environment – including both the natural and the human-made world.
    c. Cultural Awareness: Awareness of other cultures, past and present.

Evidence
Rubrics will be used to guide students in addressing and evaluating student proficiency in the following ways:
1. Individual projects
2. Portfolio (Digital and Physical)
3. Classroom participation
4. Assessments
5. Timely completion of work
6. Written work

7. Notebook/journal reflections
8. Class discussion
9. Conferencing

MODIFICATIONS & ACCOMMODATIONS

Modifications and Accommodations for Special Education students, students with 504s, English Language Learners and Gifted and Talented students may include but are not limited to the following:

Special Education
- Individualized Education Plans (IEPs)
- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Use of the special education teacher to re-instruct in flexible small groups for the struggling learner
- Manipulatives
- Flipped Instruction
- Word banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Independent projects
- Contracts/behavior support plans
- Open-ended responses
- Project-based learning
- Group activities

- Guided Notes
- Functional learning incorporated into each lesson
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

Gifted & Talented
- Provide one-to-one teacher support
- Curriculum Compacting
- Advanced problems to extend the critical thinking skills of the advanced learner
- Supplemental reading material for independent study
- Elevated questioning techniques using Webb's Depth of Knowledge matrix
- Curriculum Compacting
- Flexible grouping
- Tiered assignments
- Topic selection by interest
- Manipulatives
- Tiered Lessons
- Flipped Instruction
- Multimedia Presentations
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Conclusions and analysis of exploratory activities
- Career based learning incorporated into each lesson
- Exploration Activities

- Student choice

ELLs
- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Manipulatives
- Flipped Instruction
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides

- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

504s
- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems
- Manipulatives
- Words banks
- Reduced choice on assessments
- Preferential seating
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Modified homework
- Independent projects
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers

- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

Students at Risk of Failure
- Exemplars of varied performance levels
- Multimedia presentations
- Tiered/Scaffolded Lessons
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Modified homework
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

SCOPE AND SEQUENCE
COURSE OUTLINE/STUDENT OBJECTIVE

The student will be able to:

Standards	Course Outline/Student Objectives

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.3.12.D.4
 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5
 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3
 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d
	I. Draw Using (2 Weeks)
	     A. Gesture
	     B. Contour
	     C. Media Variation
	     D. Problem Solving
	     E. Art History as a Reference Point

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.A.2
 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5
 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3
 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d
	II. Paint Using (5 Weeks)
	     A. Media Variation
	     B. Surface Variation
	     C. Size Variation
	     D. Problem Solving
	     E. Art History as a Reference Point

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1
 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5
 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3
 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d
	III. Understand And Incorporate The Aspects Of Shape (2 Weeks)
	     A. Figure/Ground, Positive/Negative
	     B. Geometric/Organic
	     C. Weight
	     D. Simple/Complex
	     E. Size
	     F. Overlap

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1
 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5
 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3
 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d
	IV. Understand And Incorporate The Aspects Of Color (1 Week; Ongoing)
	     A. Color Wheel
	     B. Color and Light
	     C. Color Symbolism
	     D. Color Harmony
	     E. Intensity
	     F. Value (Tints and Shades)
	     G. Primary, Secondary, and Tertiary Color
	     H. Complementary Colors

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1;
Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5
21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3
Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d
	V. Identify And Incorporate Texture (1 Week; Ongoing)
	      A. Tactile
	      B. Visual
	      C. Expressive

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.3.12.D.3
Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5
21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3
Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d
	VI. Prepare A Portfolio By (1 Week; Ongoing)
	      A. Matting
	      B. Shrink Wrapping
	      C. Mounting

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.B.2
Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5
21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3
Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d
	VII. Evaluate Art Work Through (Ongoing)
	      A. Self Evaluation
	      B. Teacher Evaluation
	      C. Class Critique

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1
Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5
21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3
Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d
	VIII. Identify The Aspects Of Value (2 Weeks; Ongoing)
	      A. Value Scale
	      B. Chiaroscuro
	      C. Light/Dark
	      D. Linear Value
	      E. Modeling

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.B.2
Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5
21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3
Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d
	IX. Explore And Utilize A Variety Of Media (6 Weeks)
	      A. Dry Media
	           1. Charcoal
	           2. Pastels
	           3. Pencil
	           4. Oil Pastels
	      B. Wet Media
	           1. Pen and ink
	           2. Brush and ink
	           3. Watercolor
	           4. Tempera

Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.2.12.A.2; 1.4.12.B.3
Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5
21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3
Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.2.12.D.4.k; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f; 6.2.12.D.2.d
	X. Getting To Know Graphics Software
	      A. Using the Graphic Design Toolbox, Demonstrate Creative Use of Drawing Tools
	      B. Accessing Online Help – Understand How to Navigate Through Help Menus
	      C. Become Familiar With Online Galleries - Demonstrate How to Use Search Engines Effectively

RESOURCES/ACTIVITIES GUIDE

1. Pre-Instruction Drawing.
   a. Draw a picture of someone – the head only. Draw someone watching TV or sleeping, or draw yourself by looking in a mirror. Do not work from a photograph.
   b. Draw a picture of a person, without looking at anyone.
   c. Draw a picture of your hand.
   d. Draw a picture of a chair by looking at a real chair, not a photograph.
   e. On the back of each drawing, the student will write an assessment of the drawing – what is pleasing and displeasing about each drawing.

2. Upside down drawing.

3. Pure contour drawing.

4. Modified contour drawing.

5. Perceiving the shape of positive space - the positive aspects of negative space.

6. Draw the negative space around a chair.

7. Construct a viewfinder.

8. Using your viewfinder to bound the form, draw the negative spaces of an ordinary household object.
   a. An eggbeater.
   b. An ironing board.
   c. A can opener.

9. Perspective.

10. Drawing techniques.

11. Reinforce color mixing with acrylic paint.

12. Application of paint on canvas.

SUGGESTED MATERIALS

A variety of materials, supplies, and equipment will be used to allow students to develop their knowledge base and skills.

Materials

Pencils (charcoal, colored, and drawing)
Conte crayons, charcoal, and pastels
Watercolors
Oil pastels and oil pink sticks
Acrylic paint and stretched canvas
Metal
Wood
Collage
Clay
Photography
Graphic Design Software

Reference Sources

Art history books and computer/iPad software are accessible to students and can be found in the Governor Livingston library and/or the art rooms.

Class trips and/or virtual tours of museums and art galleries.

Websites:

http://www.artres.com/c/htm/Homes.aspx
http://www.metmuseum.org/home.asp
http://www.icp.org/
http://www.guggenheim.org
http://www.guggenheim.org/artscurriculum/lessons/start.php
http://www.frick.org
http://www.newsmuseum.org
http://www.moma.org

Resources for Students and Teachers

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Brommer, Gerald F., and Nancy K. Kinne. Exploring Painting. Worcester, Mass: Davis Publications, Inc., 1995.

De la Croix, Horst, and Richard G. Tansey. <u>Gardner's Art Through the Ages</u>. 5th ed. New York: Harcourt, Brace, and World, Inc., 1970.

Fleming, William. <u>Arts and Ideas</u>. 9th ed. Wadsworth Group: Thomson Learning, 2005.

<u>SUGGESTED MATERIALS(continued)</u>

Kleiner, F. and J. Mamiya. <u>Gardner's Art Through the Ages</u>. 12th ed. Wadsworth Group: Thomson Learning, 2005.

Harrison, Hazel. <u>The Encyclopedia of Watercolor Techniques</u>. Philadelphia: Running Press, 1990.

Hogarth, Bruce. <u>Drawing the Human Head</u>. New York: Watson-Tuptill Publications, 1965.

Lowenfeld, V., and W. L. Britain. <u>Creative and Mental Growth</u>. 8th ed. New Jersey: Prentice-Hall, Inc., Simon & Schuster Company, 1987.

Ritter, D. <u>Multicultural Art Activities</u>. Cypress, CA: Creative Teaching Press, Inc. 1993.

Smith, N. R. <u>Experience and Art</u>. New York: Teachers College Press, 1993.

Tate, Elizabeth. <u>The North Light Illustrated Book of Painting Technique</u>. Cincinnati, Ohio: North Light Books, 1992.

The College Board. <u>Taking Full Measure</u>. New York: The College Board Publications, 1991.

Wateham, Duane A. <u>Mendelowitz's Guide to Drawing</u>. New York: Holt, Rinehart, and Winston, 1982.