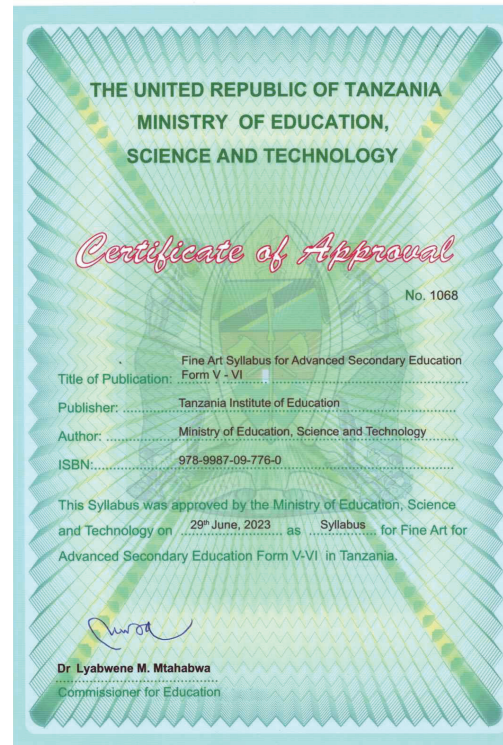


THE UNITED REPUBLIC OF TANZANIA
MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY



FINE ART SYLLABUS FOR ADVANCED SECONDARY EDUCATION
FORM V-VI
2023

© Tanzania Institute of Education, 2023

Published 2023

ISBN: 978-9987-09-7760

Tanzania Institute of Education

P.O. Box 35094

Dar es Salaam, Tanzania

Tel. +255 735 041 168/+255 735 041 170

E-mail: director.general@tie.go.tz

Website: www.tie.go.tz

This document should be cited as: Ministry of Education, Science and Technology (2023). Fine Art Syllabus for Advanced Secondary Education Form V-VI. Tanzania Institute of Education.

All rights reserved. No part of this syllabus may be reproduced, stored in any retrieval system or transmitted in any form or by any means whether electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the Tanzania Institute of Education.

Table of Contents

List of Tables.....	iv
Abbreviations and Acronyms.....	v
Acknowledgements.....	vi
1.0 Introduction.....	1
2.0 Main Objectives of Education in Tanzania.....	1
3.0 Objectives of Advanced Secondary Education.....	2
4.0 General Competences for Advanced Secondary Education.....	3
5.0 Main and Specific Competences.....	3
6.0 Roles of Teachers, Students and Parents in Teaching and Learning Process.....	4
6.1 The teacher.....	4
6.2 The student.....	5
6.3 The parent.....	6
7.0 Teaching and Learning Methods.....	6
8.0 Teaching and Learning Resources.....	6
9.0 Assessment.....	7
10.0 Number of Periods.....	7
11.0 Teaching and Learning Contents.....	8
Form V.....	9
Form VI.....	19
Bibliography.....	27

List of Tables

Table 1: Main and Specific Competences Form V-VI	4
Table 2: Assessment Measures and their Contributions to Student's Achievements	6
Table 3: Detailed Contents for Form V	7
Table 4: Detailed Contents for Form VI	17

Abbreviations and Acronyms

GIMP	GNU Image Manipulation Program
ICT	Information Communication Technology
MoEST	Ministry of Education, Science and Technology
TIE	Tanzania Institute of Education

Acknowledgements

The writing of the Fine Art Syllabus for Advanced Secondary Education Form V–VI involved various experts from Government and non-government institutions. Therefore, the Tanzania Institute of Education (TIE) would like to thank all the experts who participated in writing of this syllabus, namely lecturers, tutors, school quality assurance officers, teachers and curriculum developers from TIE. The Institute is also grateful to the National Technical Committee that was formed by the Minister for Education, Science and Technology for coordinating the curriculum review process for pre- primary, primary, secondary and teacher education. The Committee discharged its responsibilities professionally by ensuring that the contents of this syllabus are in line with the main objective of the 2023 curricular review, which is to ensure that the graduates acquire skills, knowledge and attitudes that will enable them to create self-employment, employ others, be employed and able to sustain themselves.

Finally, TIE thanks the Ministry of Education, Science and Technology in a special way for facilitating the preparation and distribution of this syllabus.



Dr Aneth A. Komba

Director General

Tanzania Institute of Education

1.0 Introduction

Fine Art is a compulsory subject for Form V-VI students in the General Education pathway for those who choose to join the Fine Art stream. It is also an elective subject for students who choose to join the Creative Arts stream taking Fine Art among the subjects in their combination. The subject enables the student to learn and demonstrate mastery of theories and principles of Fine Art, creating artworks and use of ICT. Therefore, the subject serves as a bridge to enable the student appreciate the values of resources present in Tanzania and develop the ability to create works for self-employment.

The Fine Art syllabus is designed to guide the teaching and learning of Fine Art in Advanced Secondary Education, Form V-VI in the United Republic of Tanzania. The syllabus interprets the competences indicated in the 2023 Advanced Secondary Education Curriculum. It provides information that will enable teachers to plan their teaching process effectively. It also provides teaching and learning opportunities that guide teachers to apply different methods and strategies to promote 21st century skills which include creativity, communication, collaboration, critical thinking and problem solving.

2.0 Main Objectives of Education in Tanzania

The main objectives of education in Tanzania are to enable every Tanzanian to:

- (a) Develop and improve his or her personality so that he or she values himself or herself and develops self-confidence;
- (b) Respect the culture, traditions and customs of Tanzania; cultural differences; dignity; human rights; attitudes and inclusive actions;
- (c) Advance knowledge and apply science and technology, creativity, critical thinking, innovation, cooperation, communication and positive attitudes for his or her own development and the sustainable development of the nation and the world at large;
- (d) Understand and protect national values, including dignity, patriotism, integrity, unity, transparency, honesty, accountability and the national language;
- (e) Develop life and work-related skills to increase efficiency in everyday life;

- (f) Develop a habit of loving and valuing work to increase productivity and efficiency in production and service provision;
- (g) Identify and consider cross-cutting issues, including the health and well-being of the society, gender equality, as well as the management and sustainable conservation of the environment; and
- (h) Develop national and international cooperation, peace and justice per the Constitution of the United Republic of Tanzania and international conventions.

3.0 Objectives of Advanced Secondary Education

The objectives of Advanced Secondary Education are to:

- (a) Strengthen, broaden and develop a deeper understanding of the knowledge, skills and developed at the lower level of Secondary Education;
- (b) Safeguard customs and traditions, national unity, national virtues, democracy, respect for human and civil rights, duties and responsibilities associated with such rights;
- (c) Develop self-confidence and the ability to learn in various fields, including science and technology as well as theoretical and technical knowledge;
- (d) Improve the use of language in academic communication;
- (e) Strengthen accountability for cross-cutting issues, including health, security, gender equality and sustainable environmental conservation;
- (f) Develop competence and various skills which will enable the student to employ himself or herself, to be employed and to manage his or her life by exploiting his or her environment well; and
- (g) Develop readiness to continue to a college education.

4.0 General Competences for Advanced Secondary Education

The general competences for Advanced Secondary Education are to:

- (a) Apply the knowledge and skills acquired in Advanced Secondary Education to strengthen and broaden academic understanding;
- (b) Demonstrate an appreciation of citizenship, national virtues, human rights and civil rights;
- (c) Demonstrate confidence in learning various fields, including Science and Technology, theoretical knowledge and vocational education;
- (d) Use language skills in academic communication;
- (e) Apply knowledge of cross-cutting issues to master the surrounding environment;
- (f) Use knowledge and skills to enable a student to employ oneself, be employed as well as manage life and his/her environment;
and
- (g) Demonstrate readiness to proceed to the next level of education.

5.0 Main and Specific Competences

The main and specific competences to be developed are presented in Table 1.

Table 1: Main and Specific Competences Form V-VI

Main competences	Specific competences
1.0 Demonstrate mastery of some advanced theories and principles of Fine Art	1.1 Demonstrate an understanding of forms of Fine Art in East and West Africa 1.2 Demonstrate an understanding of basic principles of curating works of Fine Art
2.0 Creating works of Fine Art	2.1 Create still and video images 2.2 Artistic works using various techniques 2.3 Create real and abstract drawings and paintings
3.0 Use ICT in Fine Art	3.1 Use ICT to design and create works of Fine Art
4.0 Conduct a project in Fine Art	4.1 Prepare a portfolio of Fine Art works

6.0 Roles of Teachers, Students and Parents in Teaching and Learning Process

A good relationship between a teacher, student and parent or guardian is fundamental in ensuring successful learning. This section outlines the roles of each participant in facilitating effective teaching and learning of Fine Art.

6.1 The teacher

The teacher is expected to:

- (a) Help the student to learn and acquire the intended competences in Fine Arts;

- (b) Use teaching and learning approaches that will allow student to:
 - (i) develop the competencies needed in the 21st century;
 - (ii) actively participate in the teaching and learning process, keeping in mind the student's, needs and abilities;
- (c) Use student centred instructional strategies that make the student a centre of learning including those which allow students to think, reflect and search information from various sources. Other strategies include practical work, research, scientific experiments, group discussion and project work. Project should be those which are geared toward solutions to real life problems.
- (d) Create a friendly teaching and learning environment;
- (e) Prepare and improvise teaching and learning resources;
- (f) Conduct formative assessment regularly by using tools which assess theory and practice including brainstorming, checklist, experiments, questionnaire, face to face questions, classroom exercises, individual and group practicals, projects and portfolios. Other tools include tests, classroom presentation, mid-term, terminal and annual examinations;
- (g) Treat all the students equally irrespective of their differences;
- (h) Protect the student while at school;
- (i) Keep track of the student's daily progress;
- (j) Identify individual student's needs and provide the right intervention;
- (k) Involve parents/guardians and the society at large in the student's learning process; and
- (l) Integrate cross-cutting issues and ict in the teaching and learning process.

6.2 The student

The student is expected to:

- (a) Develop the intended competences by actively engaging in various learning activities inside and outside the classroom; and

- (b) Participate in the search for knowledge from various sources including textbooks, reference books and other publications in online libraries.

6.3 The parent

The parent/guardian is expected to:

- (a) Monitor the child's academic progress in school;
- (b) Where possible, provide the child with the needed academic support;
- (c) Provide the child with a safe and friendly home environment which is conducive for learning;
- (d) Keep track of a child's progress in behaviour;
- (e) Provide the child with any necessary materials required in the learning process; and
- (f) Instil in the child a sense of commitment and positive value towards education and work.

7.0 Teaching and Learning Methods

The teaching and learning methods are instrumental in developing student's competences. This syllabus suggests teaching and learning methods for each activity. However, a teacher is advised to plan and use other appropriate methods based on the environment or context.

8.0 Teaching and Learning Resources

The process of teaching and learning requires different resources. In that regard, both the teacher and students should work together to collect or improvise alternative resources available in the school and home environment when needed. The teacher and the student are expected to constantly seek for information from various sources to effectively facilitate teaching learning process. The list of approved teaching and learning resources for reference shall be provided by the TIE.

9.0 Assessment

The assessment is important part in teaching and learning Fine Art. The teacher is strongly advised to apply a wide selection of assessment measures in order to enable students develop ability in applying artworks and ICT skills to solve challenges in their environment. Assessment of the student's progress will be undertaken in accordance with the criteria relating to each assessment measures. Therefore, continuous assessment for Form V and Form VI will contribute 30% and the final assessment 70 % of students' achievement as indicated in Table 2.

Table 2: *Assessment Measures and their Contributions to Student's Achievements*

Assessment Measures	Form V	Form VI
First Term Examination	5%	5%
Second Term Examination	5%	-
Project Work	-	10%
Mock Examination	-	5%
National Examination		70%
Total	100%	

10.0 Number of Periods

The Fine Art Syllabus for Advanced Secondary Education Form V - VI provides estimates of the time that will be spent in Teaching and Learning in consideration of the complexity of the specific competences and the learning activities. 10 periods of 40 minutes each have been allocated for this subject per week.

11.0 Teaching and Learning Contents

The contents of this Syllabus are presented in matrix form with seven columns which include the main competences, specific competences, learning activities, suggested teaching and learning methods, assessment criteria, suggested resources and number of periods as presented in Table 3 and 4.

Form V

Table 3: *Detailed Contents for Form V*

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
1.0 Demonstrate mastery of some advanced theories and principles of Fine Art	1.1. Demonstrate an understanding of forms of Fine Art in East and West Africa	(a) Analyse forms of drawings, paintings and prints in East and West African societies	<p>Scenario: Set up a scenario that shows various Fine Arts works and analyse forms of Fine Arts (drawings, paintings and prints)</p> <p>Library search: Assign students in groups to search information from various sources about the management of drawings, paintings and prints in East and West African societies</p> <p>Jigsaw: Guide Students to analyse tools, materials and social functions of drawings, paintings and prints in East and West African</p>	Forms of Fine Art (drawing, paintings and prints) in East and West African societies are well analysed	Sample Fine Art works (drawings, paintings and prints)	26

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
	1.2 Demonstrate an understanding of basic principles of curating works of Fine Art	(a) Describe the basic principles of curating drawings, paintings and prints	<p>Scenario: Use a scenario to guide students describe the basic principles of curating drawings, paintings and prints</p> <p>Field trip: Students to visit nearby Fine Art centres example curios shops, art galleries to observe the principles of drawing, painting and prints</p> <p>Discussion: Guide Students to discuss and present what has been learnt from the field</p>	The basic principles of curating drawings, paintings and prints are well described	Recording tools	26

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
1.0 Create works of Fine Art	2.1 Create still and video images	(a) Create single object still images using drawing and painting methods	<p>Think-ink- pair –share: Guide students to discuss the concepts of still and video images (animation)</p> <p>Project work: Guide students in small groups to employ basic principles of Fine Arts to create still and video images (animation) by drawing and painting methods</p> <p>Exhibition: Guide students display the pictures for class discussion</p>	Single object still images using drawing and painting methods are well created	Manila paper, canvas, pencils, paints (Water colors, a crylic, and oil colours, painting brushes, pallete, linceed oil, water ,painting and containers,metal peg bar, ruler, compass, stapler, glue, push pins, sketch book and transparent sheets	52

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
		(b) Create thematic compositions of still images using drawing and painting methods	<p>Group discussion: Guide students to discuss the concept and rationale of thematic composition of still and video images</p> <p>Project work: Guide students in small groups to employ basic principles of Fine Arts to create thematic composition of still and moving images in drawing and painting</p> <p>Exhibition: Guide students display the arts works for class discussion</p>	Thematic composition of still images using drawing and painting methods are well created	<p>Manila paper, canvas, pencils, paints,(Water colours, acrylic,oil colours), painting brushes, pallete, linceed oil, and water painting containers,</p> <p>Thinner, kerosine, oil, metal peg bar, ruler, compass, stapler, glue, push pins,sketch book and transparent sheets</p>	

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
	2.2 Create artistic works using various techniques	(a) Create prints of various motifs	<p>ICT-based learning: Guide students in small groups to identify the various techniques of making different motifs</p> <p>Discussion: The teacher to display motifs of different subjects and conduct discussion with students on the nature, shapes of the motifs and the techniques used to create the motifs</p> <p>Hands-on activities: Guide the students to make various shapes of motifs to be used on surface to create prints</p> <p>Exhibition: Guide students to display their artworks for class discussion</p>	Prints of various motifs are well created	Screen, mesh, printing colours, squeegee, painting brushes, photo-emulsion, sensitizer, paste, water, white papers, dish, a piece of transparent glass, frame for screen mesh, cloth materials, wood glue, office glue, shoe tacks, hammer, masking tapes, pencils, black ink/pen, computer, and printer	52

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
	(b) Create relief detailed realistic sculptures		<p>Exploration: Guide the students to conduct a survey to find out the tool and materials required in making realistic sculptures</p> <p>Demonstration: The teacher to use sculpting tools and techniques to make detailed and realistic relief sculptures for students to observe and discuss on the process of making sculptures</p> <p>Hands-on activities: Guide students to use tools and employ techniques in making a detailed realistic relief sculpture</p> <p>Exhibition: Guide students to display artworks for class discussion</p>	Detailed relief realistic sculptures are well created	Chisels, carving knives mallets, overcoat, various species of wood, soapstone, clay, plaster, paper machee, metals, various size of sand-papers, vanish, and adze	

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
	2.3 Create real and abstract drawings and paintings	(a) Create various sketches from observation	<p>Brainstorm: Guide the students to Analyse the steps of creating sketches from observing a selected scene</p> <p>Demonstration: Teacher to demonstrate the techniques of making sketches from observing a selected scene</p> <p>Hands-on activities: Guide the students to use tools and techniques to create various sketches from observing selected scenes</p> <p>Exhibition: Guide students to display sketches for class discussion</p>	Various sketches from observation are well created	Manilla paper, iespencils and eraser	52

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
		(b) Compose sceneries from observation by drawing and painting	<p>Discussion: Guide small group discussion about the principles of drawing and painting landscapes through observation</p> <p>Hands-on activities: Guide students to paint a selected scenario by observation</p> <p>Exhibition: Guide students to display created arts work for discussion</p>	The paintings and drawing are well composed	Manila paper, canvas, pencils, paints,(poster, water colours acrylic and oil colours, painting brushes, palletes, linceed oil, water and containers	

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
3.0 Use ICT in Fine Art	3.1 Use ICT to design and create works of Fine Art	(a) Use computer software to create drawings, paintings and prints	<p>Think-ink, pare-share: Guide students to brainstorm about different computer software for drawing, painting and prints</p> <p>Guest speaker: Guest speaker to identify suitable computer software and employ in creating drawing, paintings and prints</p>	Drawings, paintings and prints are well created	Computer, computer software, printers and papers	26

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
4.0 Conduct a project in Fine Art	4.1 Prepare a portfolio of Fine Art works	(a) Create a portfolio of the best artworks created during the year	<p>Group discussion: Guide the students in manageable groups to discuss processes of preparing portfolio of the best art works</p> <p>Project work: Guide students in small groups to create a portfolio of the best artworks created during the year.</p> <p>Exhibition: Guide students display the portfolios for class discussion.</p>	The completed portfolio of Fine Art work are well created	Art works, memory card, computer, manila sheet, stapling machine, tapes, scissors, paper cutting machine, vinyl and fabric materials	26

Form VI

Table 4: *Detailed Contents for Form VI*

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
1.0 Demonstrate mastery of some advanced theories and principles of Fine Art	1.1 Demonstrate an understanding of forms of Fine Art in East and West Africa	(a) Analyse forms of sculpture and animation in East and West African societies	<p>Scenario: Provide a scenario that shows various Fine Arts works to analyse forms of sculpture and animation in East and West African societies)</p> <p>Jigsaw: Guide Students to analyse tools, materials and social functions of sculpture and animation in East and West African societies</p> <p>Library search: Assign students in groups to search information from various sources about the management of sculpture and animation in East and West African societies</p>	Forms of sculpture and animation in East and West African societies are well analysed	Sample artworks (sculpture and animation)	15

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
	1.2 Demonstrate an understanding of basic principles of curating works of Fine Art	(a) Describe the basic principles of curating sculpture and animation artworks	<p>Scenario: Use a scenario to guide students describe the basic principles of curating sculpture and animation</p> <p>Field trip: Students to visit nearby artists and art studios to observe the principles of curating sculpture and animation artworks</p> <p>Discussion: Guide Students to discuss and present what has been learnt from the field</p>	The basic principles of curating sculptures and animations are well described	Recording tools	15

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
2.0 Create works of Fine Art	2.1 Create still and video images	(a) Create and animate illustrations using computer software	<p>Think-ink- pair-share: Guide students to discuss the process of Creating and animating illustrations using computer software</p> <p>Hands-on activities: Guide students in small groups to employ basic principles to create and animate illustrations using computer software</p> <p>Exhibition: Guide students to display the illustrations for class discussion</p>	Illustrations using computer software are well created and animated	Computer, , computer software (Adobe Photoshop, Illustrator, Indesign, After Effects, GIMP and Inkscape)	50

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
	2.2 Create artistic works using various techniques	(a) Print patterns of themes for specific purposes	<p>ICT-based learning: Guide students in small groups to analyse the various techniques and processes of making Print patterns for specific purposes</p> <p>Project work: Guide students in small groups to employ basic principles to create print patterns of themes for specific purposes</p> <p>Exhibition: Guide groups of students display the print patterns for class discussion</p>	Patterns with themes for specific purpose are well printed	Screen sheets, printing colours, squeegee, painting brushes, photo-emulsion and sensitizer	100

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
		(b) Create detailed 3-dimensional abstract sculptures	<p>Think-ink-pair- share: Guide students to identify tools, materials and techniques for creating detailed 3-dimensional abstract sculptures</p> <p>Hands-on activities: Guide students to create detailed 3-dimensional abstract sculptures</p> <p>Exhibition: Guide students to display sculptures for class discussion</p>	Detailed 3-dimensional abstract sculptures are well created	chisels, carving knives mallets, over-coat, various species of wood, soapstone, clay, plaster, paper machee metals, chisels, mallets, over-coat, various size of sand-papers and vanish	50

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
	2.3 Create real and abstract drawings and paintings	(a) Create various sketches from imagination	<p>Group discussion: Guide the students in a manageable group to analyse the techniques of creating various sketches from imagination</p> <p>Hands-on activities: Guide students to employ basic principles and techniques to create various sketches from imagination</p> <p>Exhibition: Guide students to display the sketches for class discussion</p>	Various sketches from imagination are well created	Manilla, paper, pencils and eraser	100

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
		(b) Compose sceneries from imagination by drawing and painting	<p>Hands-on activities: Guide students to employ basic principles and techniques to compose sceneries from imagination using drawing and painting methods</p> <p>Exhibition: Guide students to display drawing and painting works for class discussion.</p>	Sceneries from imagination using drawing and painting methods are well composed	Manila paper, canvas, pencils, paints (water colours, acrylic and oil colours) painting brushes, pallete, linceed oil and water containers	

Main competences	Specific competences	Learning activities	Suggested teaching and learning methods	Assessment criteria	Suggested resources	Number of periods
4.0 Conducting a project in Fine Art	4.1 Prepare a portfolio of Fine Art works	Create a portfolio of the best artworks created during the year	<p>Group discussion: Guide the students in manageable groups to discuss types and processes of preparing fine arts portfolio for assessment</p> <p>Project work: Guide individual students to complete portfolio for assessment</p> <p>Group discussion: Guide students to discuss the usefulness of each portfolio</p>	The completed portfolio of Fine Art works are well created	Art works, memory card, computer, manila sheet, stapling machine, tapes, scissors, paper cutting machine, vinyl and fabric materials	50

Bibliography

- Acton, M. (1997). *Learning to look at paintings* (1st ed.). Routledge
- Albert, G. (1991). *Basic watercolour techniques*. North light books.
- Andrew, F. “Adobe photoshop CC classroom in a book® 2018 release.” iBooks.
- Austin S. (2020). “*Design for motion: Fundamentals and techniques of motion design.*” 2020.
- Barbara, H. (1997). *Artworks for elementary teachers: Developing artistic and perceptual awareness*. Subsequent edition. Mc Graw-Hill College.
- Belfer, N. (1992). *Batik and tie dye Techniques*. (3rd revised ed). Dover Publications.
- Bergdoll, (2009). *Bauhaus 1919-1933: Workshops for modernity*. Edited by Adrian Sudhalter. (1st ed). *The museum of modern art*.
- Blazer, Liz. n.d. “*Animated storytelling: Simple steps for creating animation and motion graphics.*” Accessed June 28, 2023. <https://z-lib.io/book/14390873>.
- Bowles, M and Ceri I. (2012). *Digital textile design*, (2nd ed). Laurence King Publishing.
- Bradley, S. n.d. *Design fundamentals-elements, attributes, & principles: A beginner’s guide to graphic communication*.
- Carroll, N. (1994). “*Identifying Art*”. in Robert J. Yanal (ed.). *Institutions of Art: Reconsiderations of George Dickie’s Philosophy*. Pennsylvania State University Press. Deinhard, H. (1970). *Meaning and expression: toward sociology of art*. Beacon Press.
- Carroll, N. (Ed.). (2000). *Theories of art today*. University of Wisconsin Press.
- Dabner, D. (2020). *Graphic design school: The principles and practice of graphic design*. (7th ed). Wiley.
- Dickie, G. (1997). *Art Circle: A Theory of Art*. Evanston, Ill: Chicago Spectrum Pr.

- Dickie, G. (1997). *Introduction to Aesthetics: An analytic na approach. (1sted)*. New York: Oxford University Press.
- Ellen, B. (2013). *Ideas for the animated short: Finding and building stories. (2nd ed)*. Routledge.
- Iseminger, G., (2004). *The aesthetic function of art*. Cornell University Press,
- John, C. (1980). *What is art? An introduction to painting, sculpture and architecture*. McGraw-Hill, Inc.
- Lamarque, Peter, and Stein H, eds. 2018. *Aesthetics and the philosophy of Art: The analytic tradition, an anthology. (2nd ed)*. Wiley-Blackwell.
- Mc, N. (2013). *Tie-dye 101: How to make over 20 fabulous patterns (design originals) Learn the secrets of paper fold, tying, and crumple-dye for sunbursts, strips, circles, swirls, & more, for both kids and adults. 1st ed*. Design originals.
- Meggs, Philip B., and Alston W. Purvis. 2016. *Meggs' History of Graphic Design. (6th ed)*. Hoboken: Wiley.
- Metzger, Phil. 1999. *Watercolor Basics - Perspective Secrets. (1st ed)*. Cincinnati, OH: North Light Books.
- Miller, Kris, T. (2022). *Graphic design fundamentals: An introduction & workbook for beginners*. KT design, LLC.
- Pauwels, Wim, ed. 2022. *Living with art*. Beta-Plus.
- Priebe & Ken, A. (2006). *The art of stop-motion animation. (1st ed)*. Boston, MA: Course Technology PTR.
- Purves, Barry JC. (2015). *Stop-motion animation: Frame by frame film-making with puppets and models. (1st ed)*. Fairchild Books.
- Shaw, Austin, and John, C. (2022). *Motion design toolkit: Principles, practice, and techniques. (1st ed)*. Routledge.
- Shaw, S. (2017). *Stop motion: Craft skills for model animation: Craft skills for model animation. (3rd ed)*. Boca Raton: Routledge.
- Stone, R. (2018). *The theory and practice of motion design: Critical perspectives and professional practice. (1st ed)*. Routledge.