Graphic Vocabularies and Grammars: Teaching Drawing Skills for Worldmaking

WILSON, B., & WILSON, M. (1982). *TEACHING CHILDREN TO DRAW: A GUIDE FOR TEACHERS AND PARENTS*. ENGLEWOOD CLIFFS, NJ: PRENTICE HALL. (PP. 40-47).

- Help students to draw many types of characters to use in their stories.
- Teach different angles, points of view, and different emotions of a character.

- Vocabulary of art: depicted pictures
- Graphic speech: the expansion of the number of objects that can be drawn
- Graphic vocabulary: the ways in which objects may be depicted in various relationships

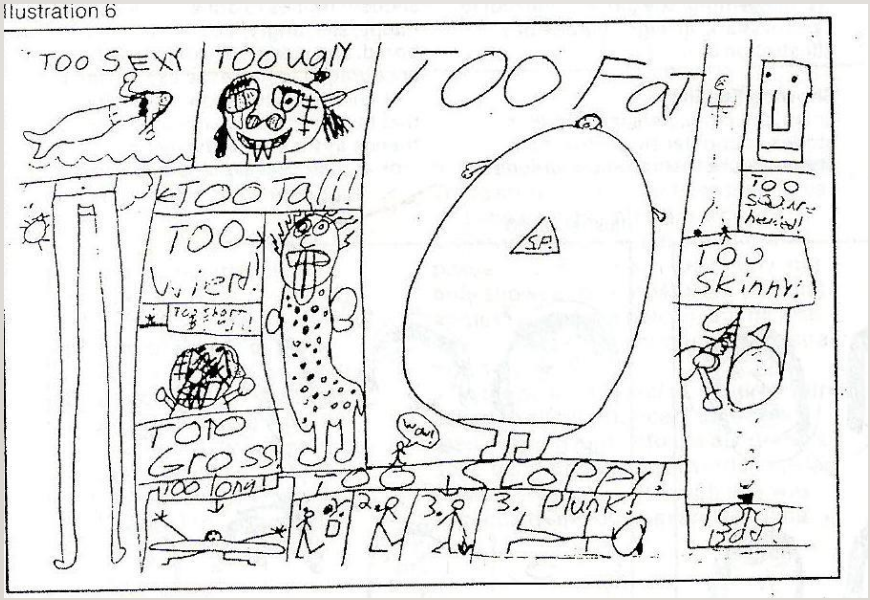
- When most children have verbal vocabularies of about 2,600 words they also possess at the same time extremely limited graphic vocabularies.
- One exercise to expand graphic vocabularies is to ask children to draw as many versions of one particular thing as possible.

Showing Action Exercise

- make the actions of an active person as extreme as possible.

The Too Much Page Exercise

- Think about excesses (i.e. too tall, too weird, too bad, too pretty, too sloppy, too gross).



TRANSFORMATION EXERCISE

Bring about graphic metamorphosis

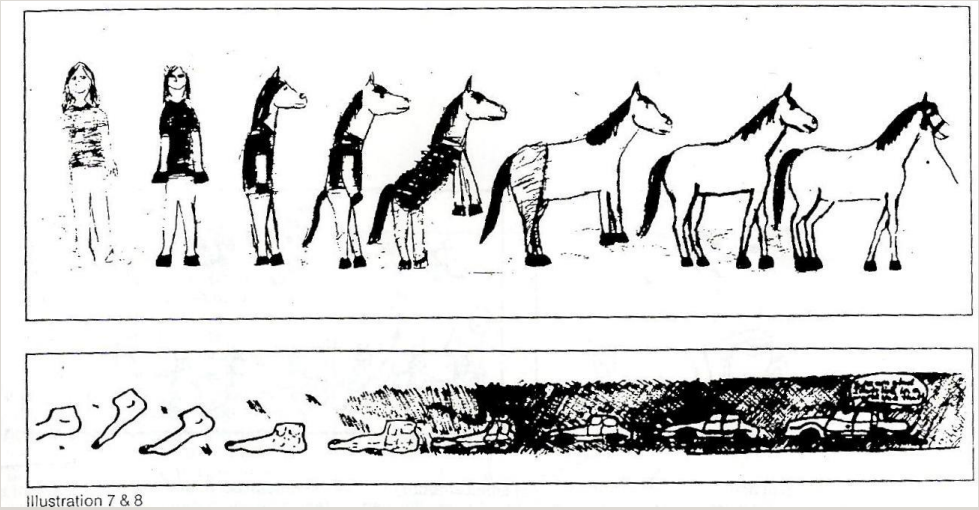
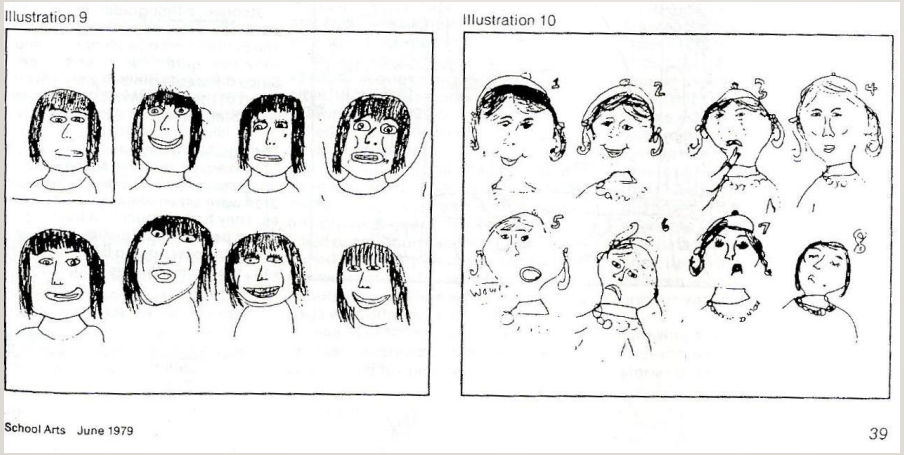


Illustration 7 & 8

FEELINGS EXERCISE

Have children draw a face that they liked to draw, and then in other frames draw the face to be happy, sad, angry, excited, frightened, bored, and sleepy.



DIFFERENT POINTS OF VIEW

Have children draw the action from different angles and points of views.

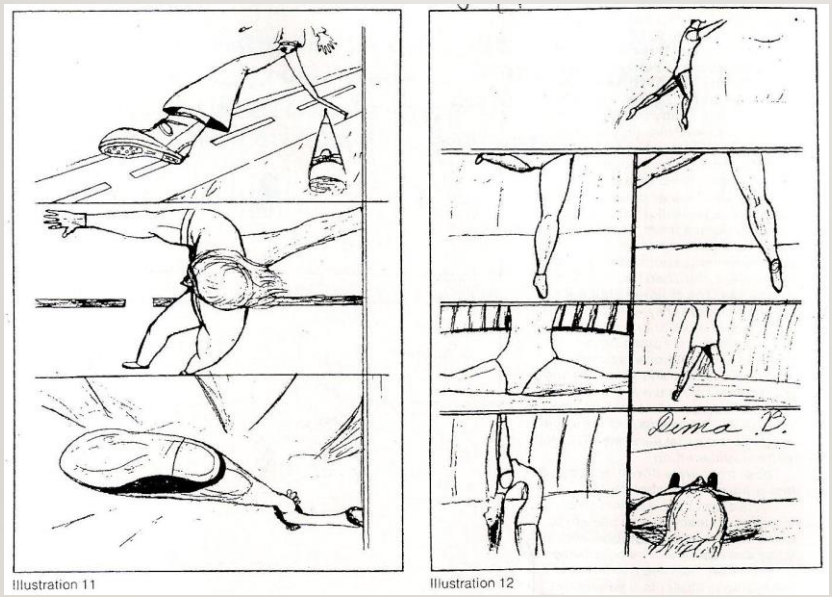


Illustration 11

Illustration 12

SUMMARY

These examples of possible exercises help children to creatively understand themes, characters, and settings. Students are able to express themselves through art to familiarize with foreign subjects that they have not seen before.

HOW WE UNDERSTAND ART

Parsons, M. (1987). *How we understand art: A cognitive developmental account of aesthetic experience*. Cambridge, NY: Cambridge University Press. (pp. 20-26).

STAGE ONE: FAVORITISM

-Young Children (Sometimes up to kindergarten)

-Usually includes delight in most paintings, attraction to colors, rarely finding fault w ith paintings no matter the subject or style.

-Little awareness of other people's point of view. Children lack empathy at this age.

-Paintings don't need to represent anything- simply for aesthetic stimuli.

STAGE TWO: BEAUTY AND REALISM

-The dominant idea in a painting is the subject

-Organized around the idea of representation--"The painting is better if the subject i s beautiful and realistic"

-Psychologically stage two is an advance because the child starts to acknowledge the viewpoint of other people.

-Emotion is something to be represented

STAGE THREE: EXPRESSIVENESS

-Look at paintings for the quality of the experience they can produce. The m ore intense and interesting the experience, the better the painting.

-The thought or feeling expressed may be the artist's, viewer's, or both.

-Beauty of subject is secondary to what is expressed (could actually get in t he way of expression).

-Creativity, originality, depth of feeling, newly appreciated at this stage.

STAGE FOUR: STYLE AND FORM

New insight: significance of a painting is a social context rather than individu al achievement.

Paintings are open to interpretation—aspects of medium, form, and style ca n be discussed and interpretations can be corrected and improved.

Emphasis is placed on how medium is handled, texture, color, form, space, as well as style and stylistic relations, because this relates a work to the traditi on.

Aesthetically at an advance because it finds significance in the medium, form, and style and finds significance in the stylistic and historical relationships of paintings

STAGE FIVE: AUTONOMY

The individual must judge the concepts and values with which the tra dition constructs the meanings of works of art.

Art is valued as a way of raising questions rather than as transmitting truths.

Aesthetically this is at an advance because it enables one to make subtler responses and to be aware that traditional expectations may be misleading.