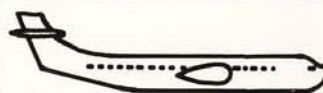


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PICTURES FOR TEACHERS TO COPY



420.82 M
WRI

Andrew Wright

Contents and Introduction

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Many teachers recognise the usefulness of simple drawings in their teaching. Drawings have many advantages: they are quick to do; their content can be determined exactly by you, the teacher; they are easy to reproduce. But many teachers think they cannot draw! Or if they can draw they feel they have not got enough time.

This book is based on years of enjoyable experience gained in helping teachers to learn how to draw. It contains a careful introduction to drawing and over one thousand drawings for teachers to copy.

Who might use this book?

The main users of this book will be language teachers. However, teachers of other subjects and indeed anyone whose job involves communication will find this material relevant. I have met speech therapists, sociologists, youth leaders, yoga teachers as well as teachers of history, geography and economics who all make use of simple representations.

The organisation of the book and the selection of language items

The sections, topics and language items in this book are based on the *Threshold Level*, a document produced by the Council of Europe for language syllabus designers. I have also referred to the *Cambridge English Lexicon*.

Language is enormously rich. A word can have many meanings depending on context. I have had to be selective and have often only been able to illustrate one of several possible meanings. I have omitted concepts that are impossible to represent pictorially and language items which are relatively infrequent, i.e. within stages 5 or 6 of the *Cambridge English Lexicon*.

3 Ambiguity

Of course, pictures are ambiguous, thanks to the variety of human minds and experiences. In the early days of audio-visual language teaching, every picture was examined for its ambiguity and all were found 'guilty'. However, there is an increasing awareness today of the way people respond to and interpret information. Above all we realise that objects, actions and words gain meaning through their association with other information. An object in isolation can itself be ambiguous. Is a cow a religious object, a dangerous animal or a source of milk? A word can mean different things according to time, place, cultural context, people concerned and so on. A picture usually contributes to understanding by being a part of a context. It is not surprising that a picture considered in isolation is often found to be ambiguous. See section 6 (pages 119-123) for further discussion on the teaching of meaning through pictures.

Pictorial language

It has often been stated that people who are not familiar with the conventions of pictorial language are unable to interpret a picture adequately. However, it is my contention that these conventions have gained a universality in recent years due to large scale printing and an increased flow of information, making pictures such as the ones in this book more accessible worldwide.

Are simple drawings insensitive and a threat to artistic vision?

Teachers of art and others concerned with the development of their students' artistic vision are often critical of teachers who make use of crude symbols. However, the fault lies, not in the notion of simple drawings, but in the use of crude generalisations and clichés . . . and these can also be found in speech. I hope you will feel that the majority of ideas given for drawing in this book are not based on a closed system but on the development of a sensitive awareness of forms in life.

Using pictures in language teaching

Traditionally, pictures have been used for description or for illustrating a recorded dialogue. In recent years, however, there has been an emphasis on the communicative use of language. Pictures are very useful in this respect. They provide references to which the learner can make a personal response, such as expressing likes or dislikes.

Group work is essential if communicative competence is the aim. There is no alternative if each learner is to have the opportunity to try to use the language he or she has learned. Pictures provide a focus for this essential activity.

This is only a brief look at the role of pictures in language teaching. Further ideas for using pictures are given in Section 6.

1 How to draw

In the first section I have reproduced the way in which I help people to draw more effectively. The level is higher than you need for copying the drawings in this book. However, I have decided to put it at the beginning of the book because you need basic help even for copying.

Essentially, in order to copy (i.e. without photocopying!) you must:

- 1 judge proportions (is a line is longer or shorter than another, or a shape thicker or thinner);
- 2 judge the angle of the lines (whether they are lines or the edges of shapes).

These are the main things. However, it will also help you to study how I draw solid people. When you learn my approach you will be able to copy my solid people much more easily. Similarly with the settings: when you learn how I have avoided using perspective, you will be able to copy them much more easily.

So, please, even if you are only going to copy the pictures in this book (and not produce your own), do look through this first section. Thanks.

Materials and techniques

Card or paper

Teachers' flash cards should certainly be on card and not paper. Card lasts longer and is easier to handle. For pupils it may be as cheap to use duplicated sheets rather than card. In Britain it is possible to get cheap or free offcuts of paper and card from printing houses.

Adhesives

Sometimes you may want to stick thin paper to card. You can:

- 1 use a rubber based glue which does not wrinkle the paper. Professional designers do this.
- 2 use a paste. If you use a paste put it on the thin paper and leave the paper to expand for some time before putting it onto the card.

Photocopying

- 1 Don't go to the edge of your paper.
- 2 Don't use larger areas of black than your machine can reproduce.
- 3 If you stick smaller pieces of paper down so that the levels are different put typist's white opaque along the edges to remove the shadowed line.

Grids

To give a sense of organisation to your text and pictures arrange them within a frame and align their edges. A frame (in British English – a 'grid') may be made of one, two or even more columns.

Tracing

If your top piece of paper is too thick for you to see the image clearly put them both against a window pane and copy it like that.

How big?

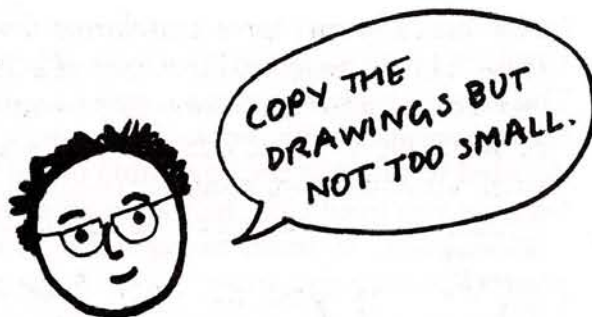
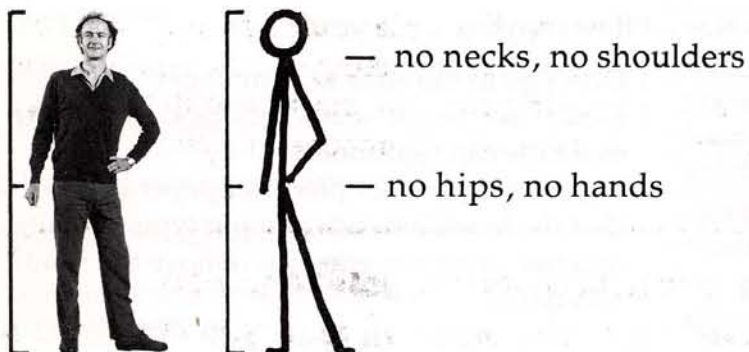
Letters should be about two cms high. But guiding rules like this are not very useful. Try a sample – see what it looks like from the back of the class.

Colour

It is so tempting to use lots of bright colours in order to please the students. Much better to choose colours for other purposes:

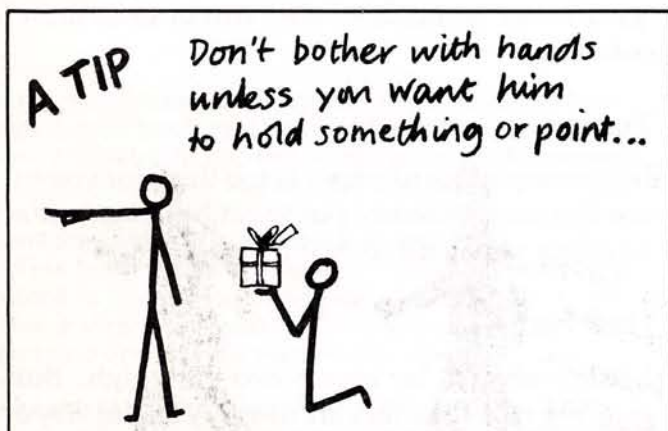
- 1 to make an object more recognisable if the shape is rather ordinary, for example, an orange;
- 2 to direct attention to something, particularly if it is small within a picture, for example, one person giving another a present. The people could be drawn in black line and the present in a colour;
- 3 expressive or decorative reasons for using colour are probably less important for the language teacher making his/her own pictures.

How to draw stickpeople

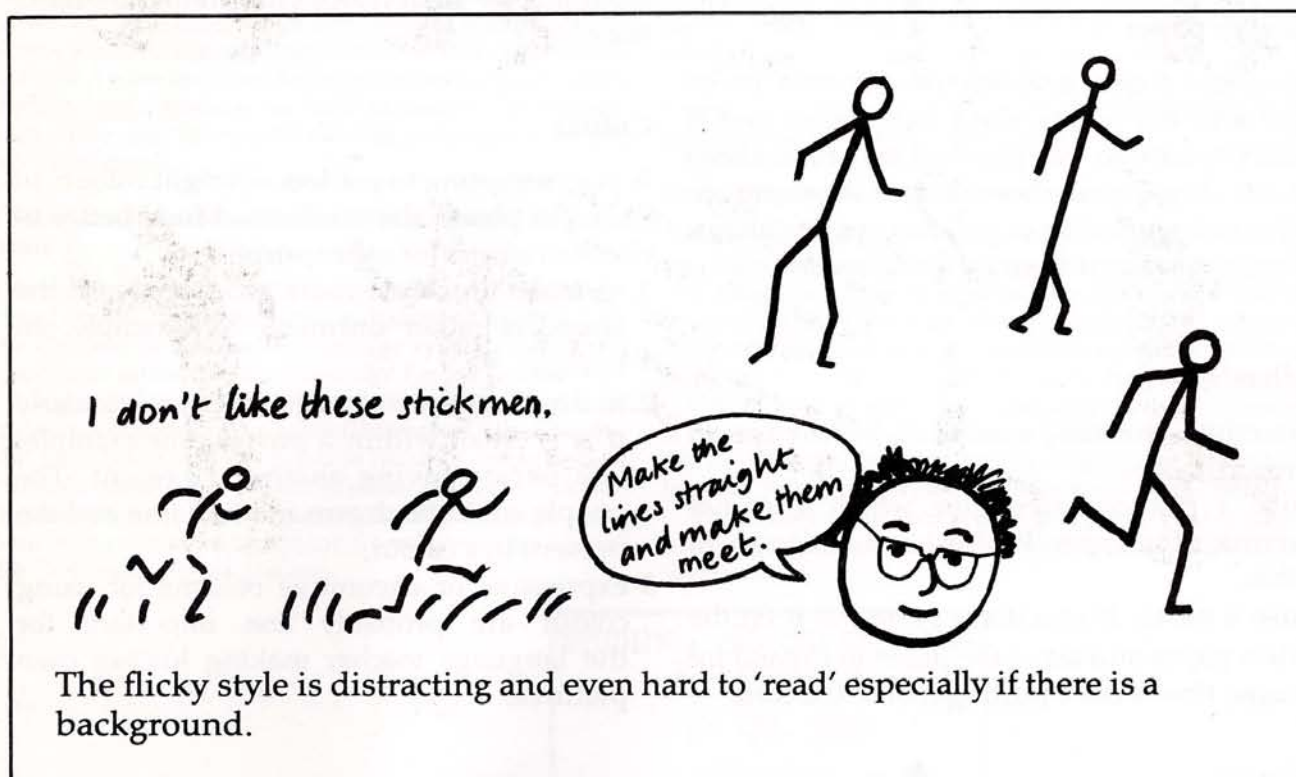
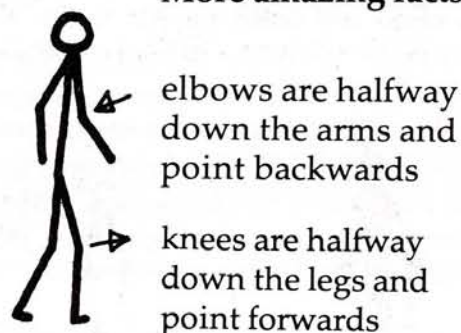


Amazing facts about the human body

The head and body are equal in length to the length of the legs.
The arms are as long as the body.



More amazing facts



How to draw stickpeople

We can only interpret a stickman's actions if he has the essential features of a 'real' person: so you must copy real people's actions. Don't try to draw from memory until you are more confident.

The 'real' people you must copy could be you (yourself, acting out the position and copying each bit, starting with the body) or a friend or someone in a photo.

TIP

If you or your friend are acting out a position, then close the curtains and lock the door in case you are looked upon and judged crazy!

Here are some actions to copy. Study the *angles* of the body, then the arms and legs. Judge the angles of each bit by comparing it with either a vertical or a horizontal line.



You can only see one arm.

Note the very narrow angles between the legs and between the arms and the body.

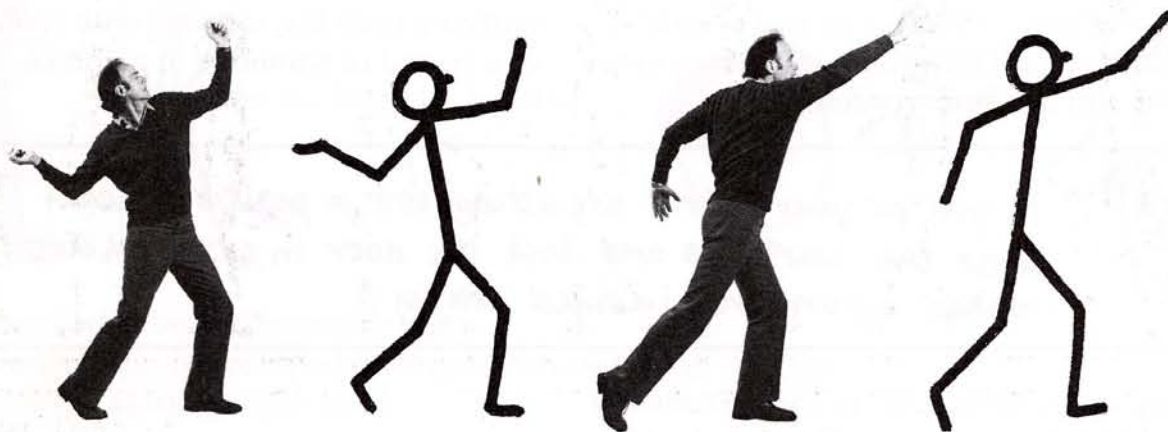


Note the key points in slow running: the arm is bent and at right angles and the foot is well off the ground.



How to draw stickpeople

Copy these drawings. Start with the body.



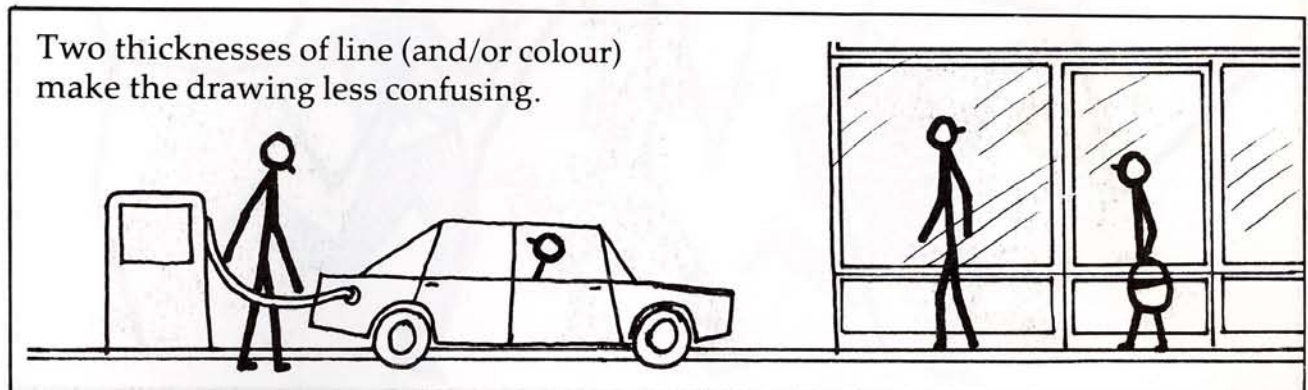
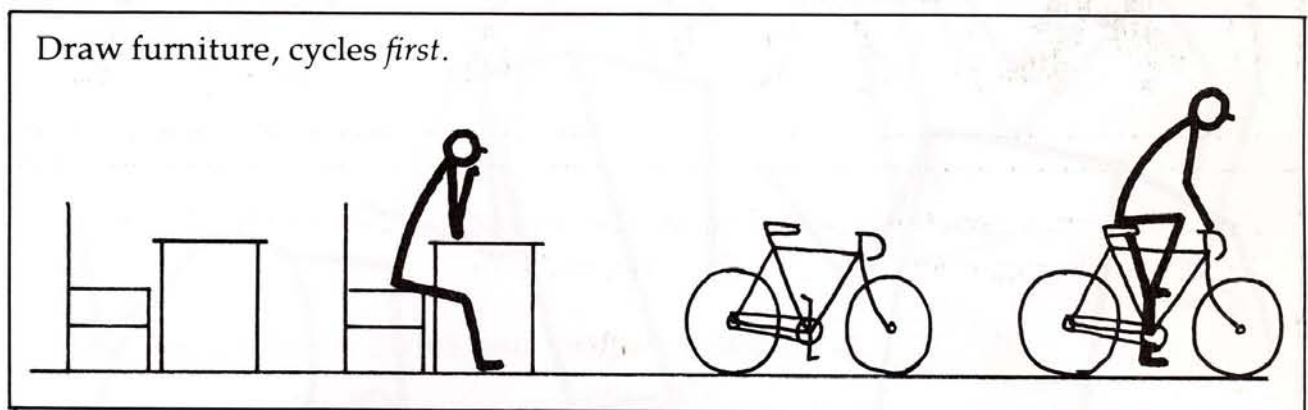
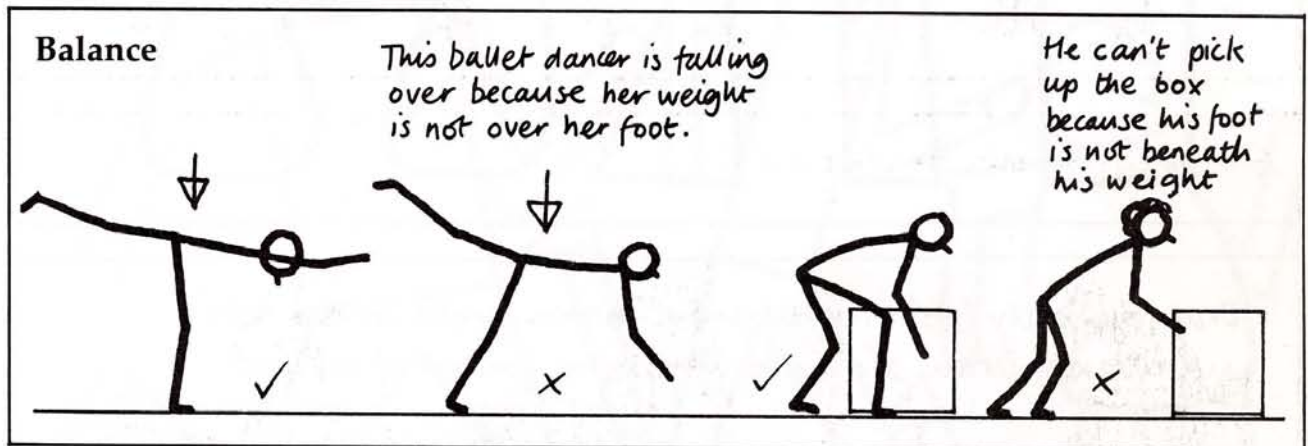
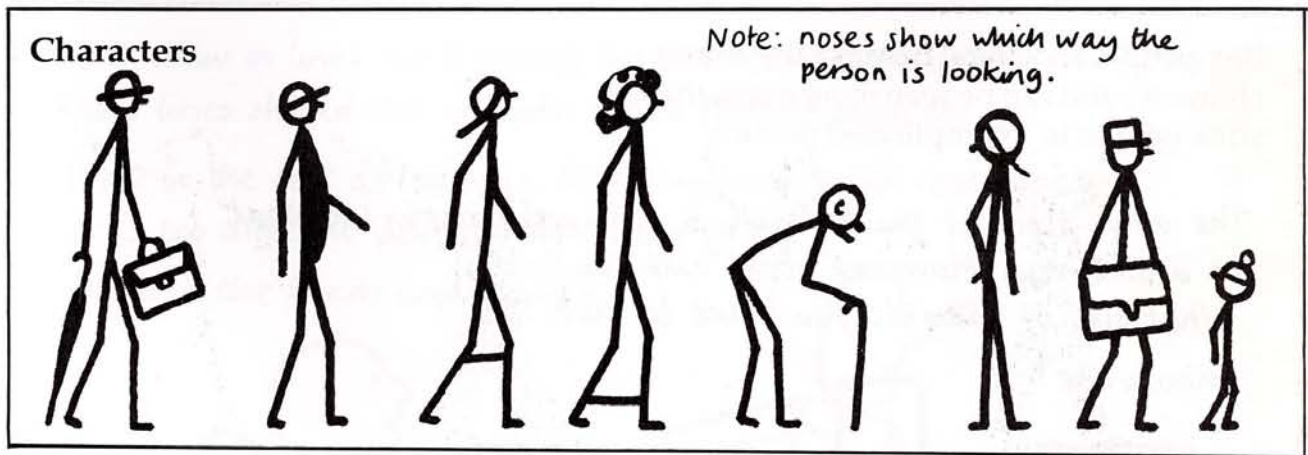
Start with the chair, then do the body.



Make drawings from these photographs, stick by stick. Start with the body. Compare the angles with vertical and horizontal lines.



How to draw stickpeople



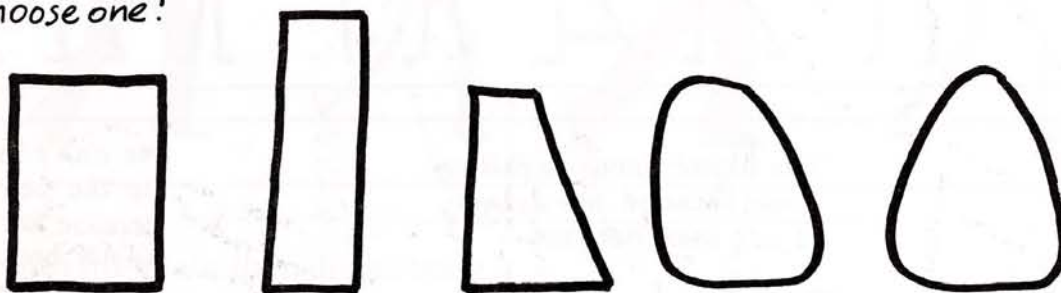
boxpeople

Box people are useful because they have character and can be seen more easily than stick people in a complicated picture.

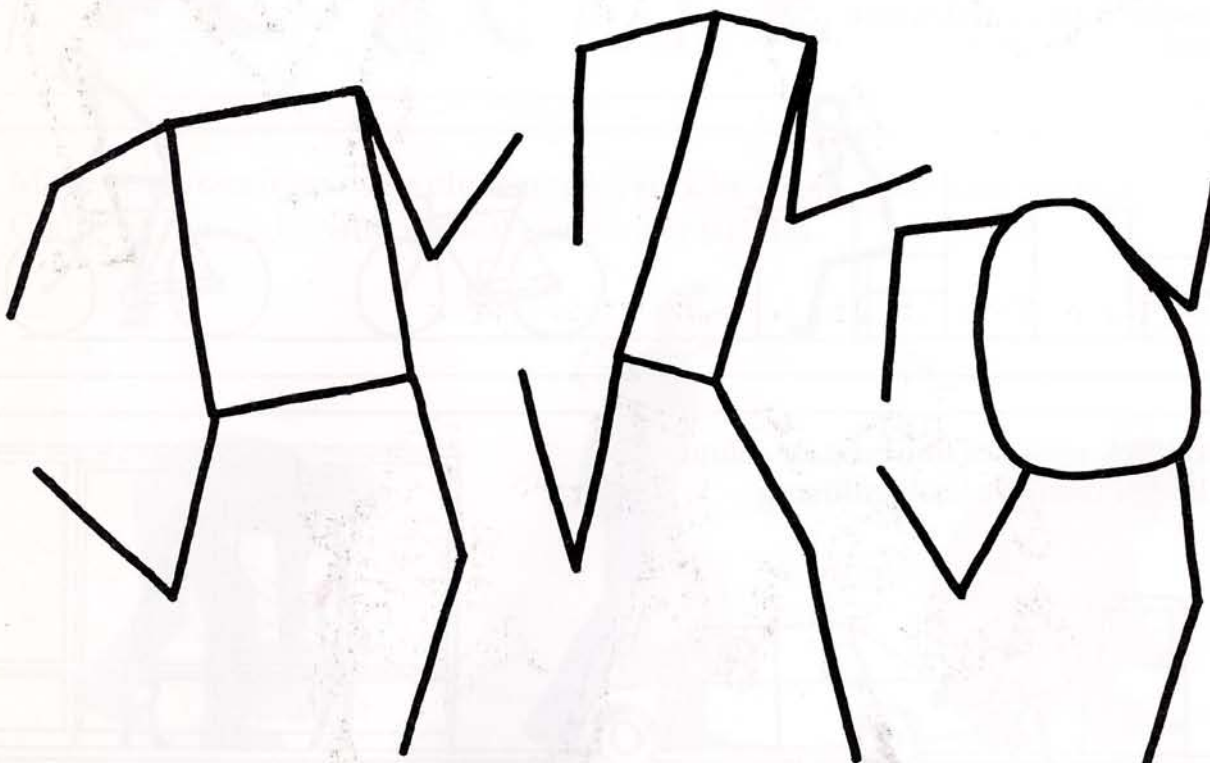
The vital action of the boxman is achieved exactly like that of a stickman. However, start with the body:

What sort of body do you want to give him?

Choose one!



Draw the body first. Then draw stickmen limbs in the action you want. Draw the limbs from the corners of the box.



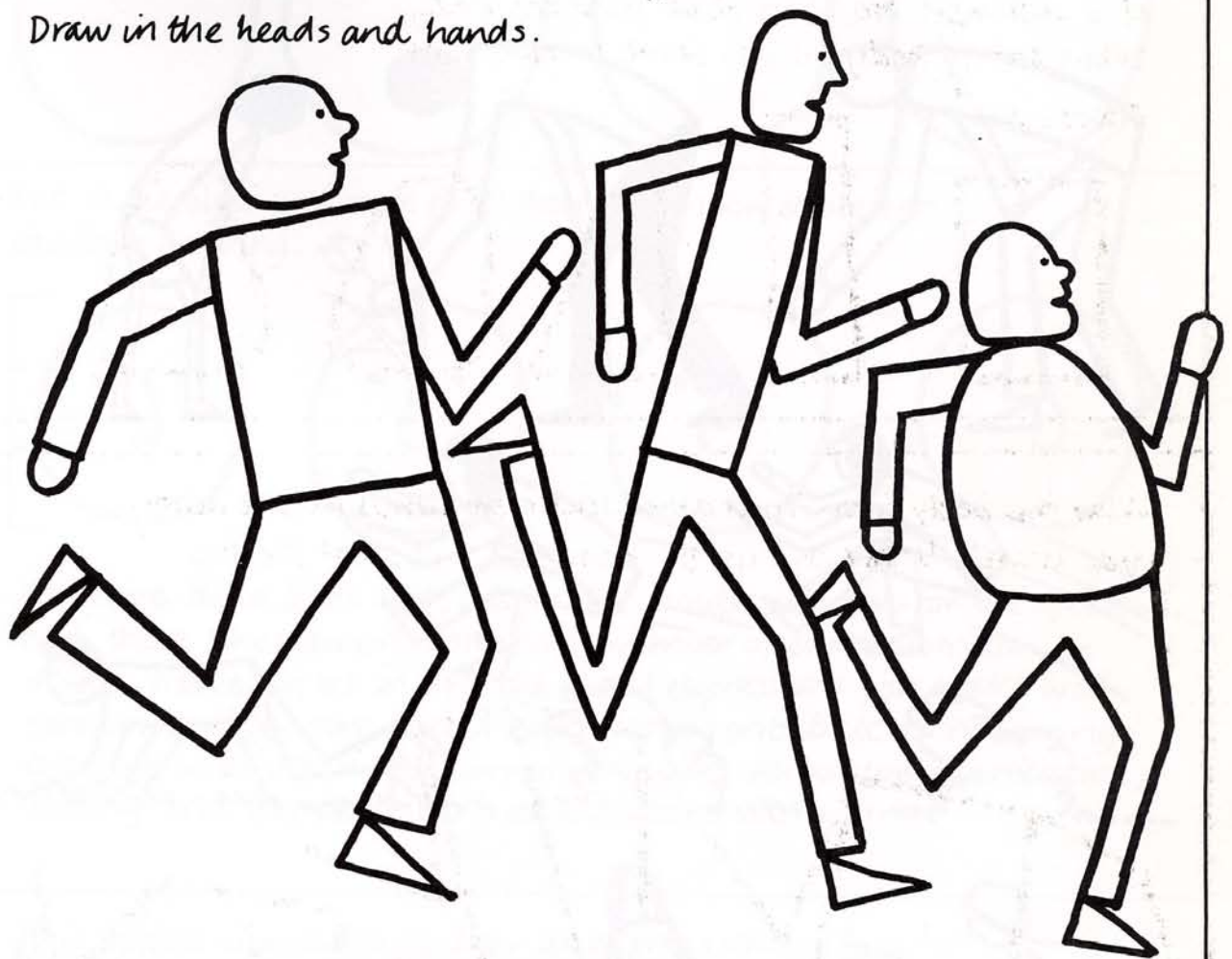
How to draw

boxpeople

Now draw in lines representing the other side of the limbs.
These lines should not imitate subtle folds of cloth etc.

Draw in the feet as triangles. Don't try to represent real shoes;
it is too difficult and not worth the effort.

Draw in the heads and hands.



Now the patterns, tones and textures can go in.



boxpeople

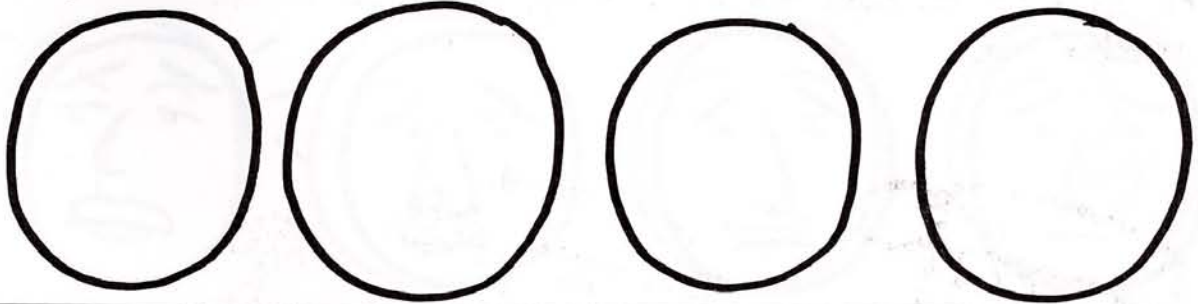
Here are some more boxmen all drawn in the same stages as outlined above. Note how lines 'disappear' behind bodies or other limbs.



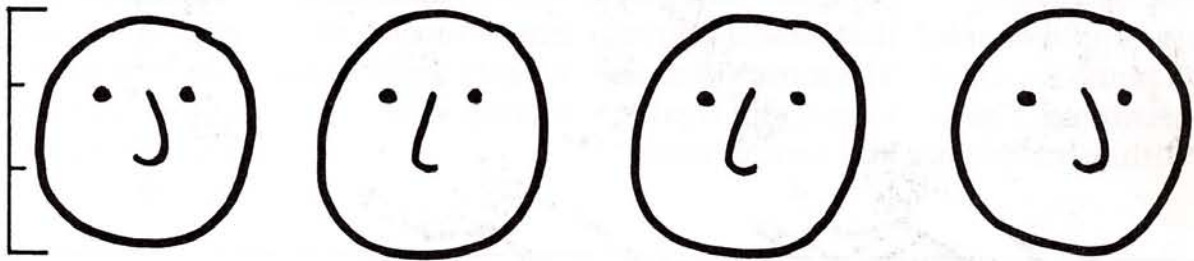
Most of the drawings in this book are of stickpeople because they are fast to do. However you can make any of them solid by the technique given here.

How to draw faces

Any rough circle will do for a face, particularly if it is irregular and bumpy!

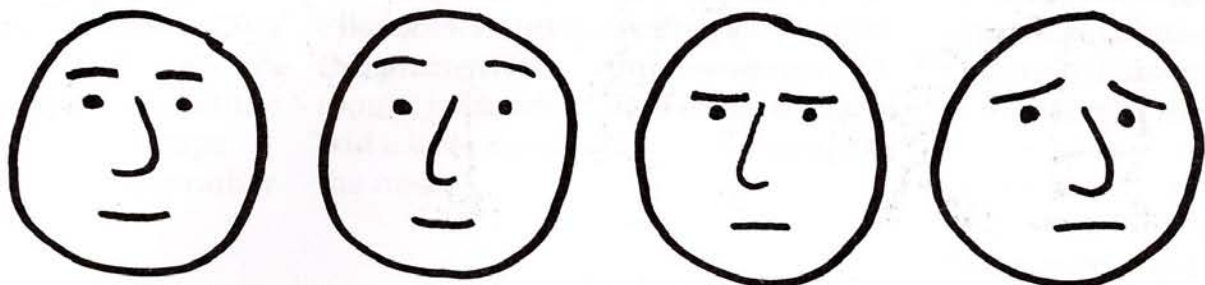


Put in the eyes and nose first: they don't show expression in simple drawing.



You have three lines left, one for the mouth and two for the eyebrows. With these lines an extraordinary number of expressions can be made. However, as in life, the facial expressions you make will remain ambiguous. Facial expressions contribute to meaning together with other body communication, verbal communication, setting and the perceiver's expectations etc.

It is almost impossible to draw an expressionless face!
Try it.



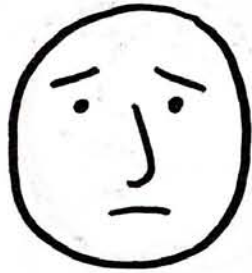
High eyebrows
show surprise.

Low eyebrows
show concentration.

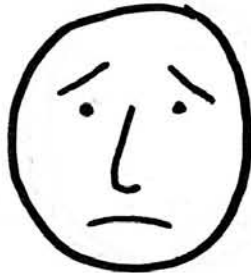
Angled eyebrows
show pain.

How to draw faces

Getting sadder!



The eyebrows rise in the centre. There must be a gap between them or he will look too determined. The mouth turns down.



The eyebrows are now slightly concave – this gives that look of pain. The mouth is now longer and weaker and further down.

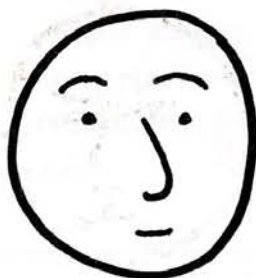


Eyebrows still more concave and further apart. The mouth, down-turned, is weakly down more on one side.

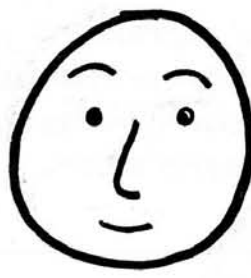


Now the head is back. The brows are nearer the eyes due to the concentration of the outburst. The mouth must turn down.

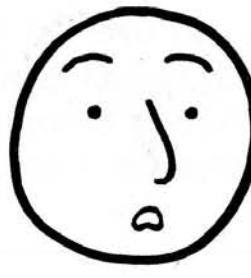
Getting more surprised!



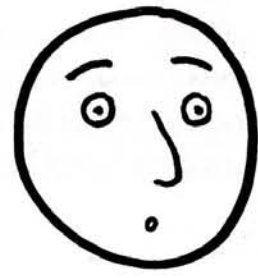
Arching eyebrows. Small mouth, in this case very slightly upwards, giving a hint of pleasure.



High eyebrows, not too close together. Slightly larger eyes. Mouth shows hint of pleasure in the surprise.



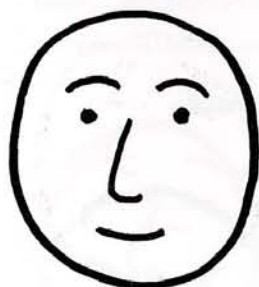
High eyebrows. Small eyes, rather intense. Small down-turned mouth.



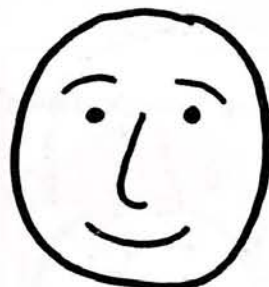
Surprised horror. Bulging eyes. Tiny mouth.

How to draw faces

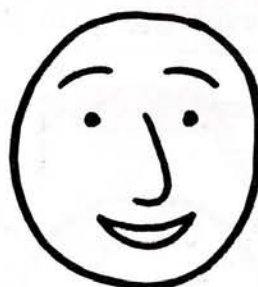
Getting happier all the time!



The eyebrows rise and curve. The mouth begins to curve upwards.



The eyebrows are not only high and rounded but are now further apart. The mouth, of course, is now a fuller smile.

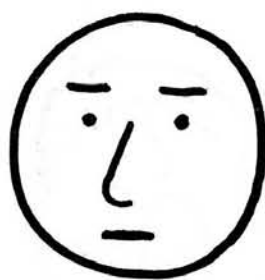


The distance between the eyebrows is so important for that simple open smile.

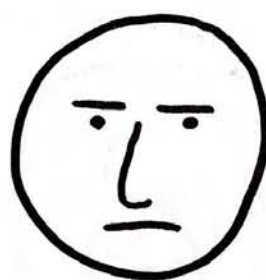


Now the head goes back (you show this by placing all the features higher on the face). The eyes close. The mouth opens.

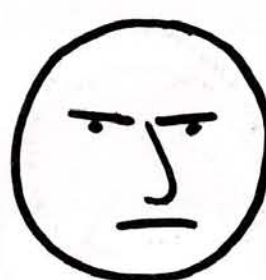
Getting grimmer!



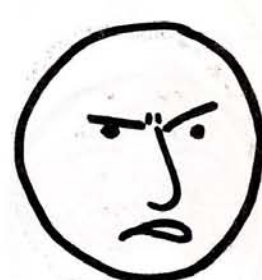
This face is surprised, almost sad! The eyebrows are rather high. The mouth looks a little weak – perhaps because it is rather low.



The eyebrows are now nearer to the eyes and nearer to the centre. The mouth is bunched and a little nearer the nose.



The eyebrows now touch the eyes. They nearly meet and they tip downwards towards the centre.

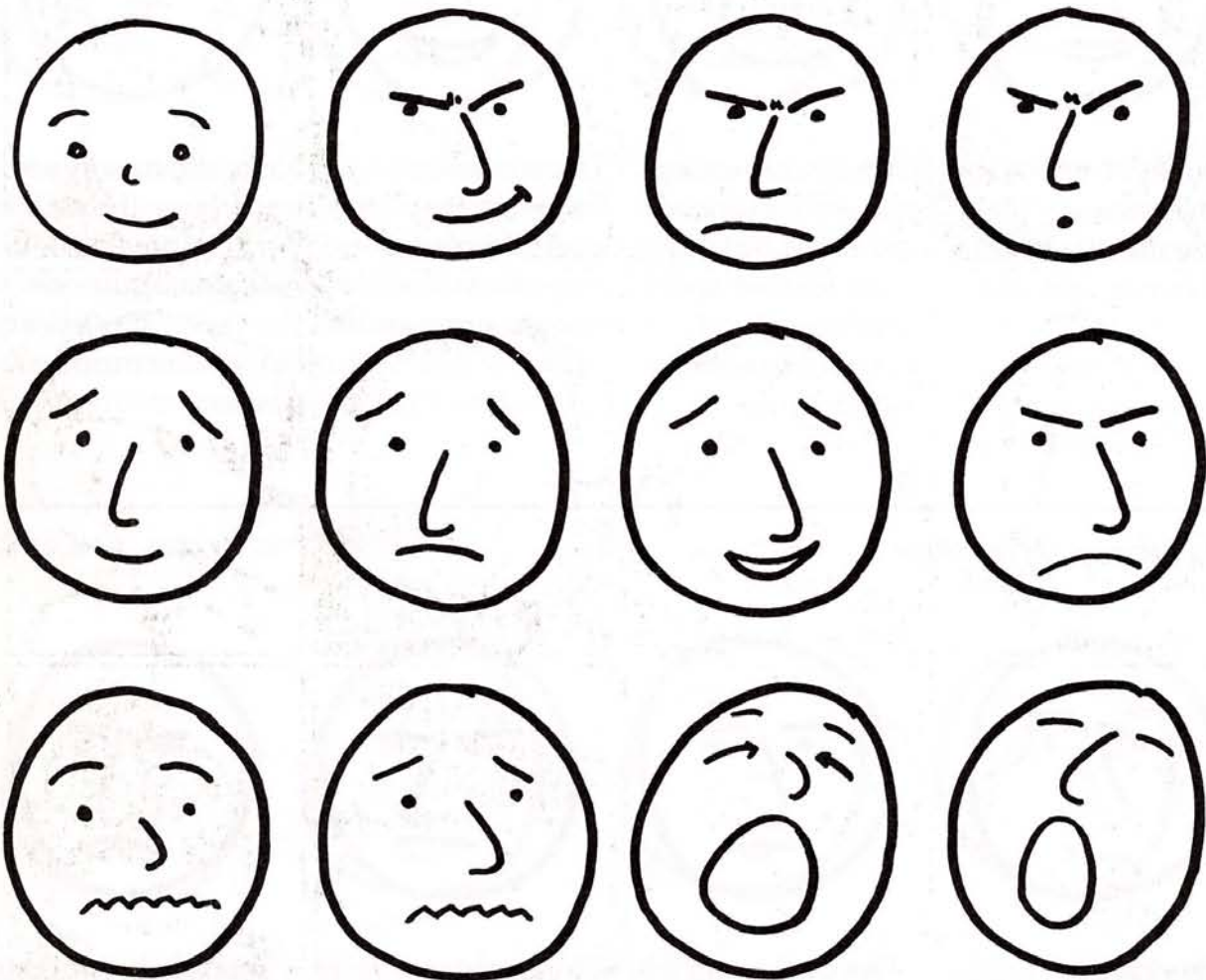


One eyebrow rests on the eye: the other has flown upwards. There is a compressed fold of skin between the eyebrows. Note the corner of the mouth is down.

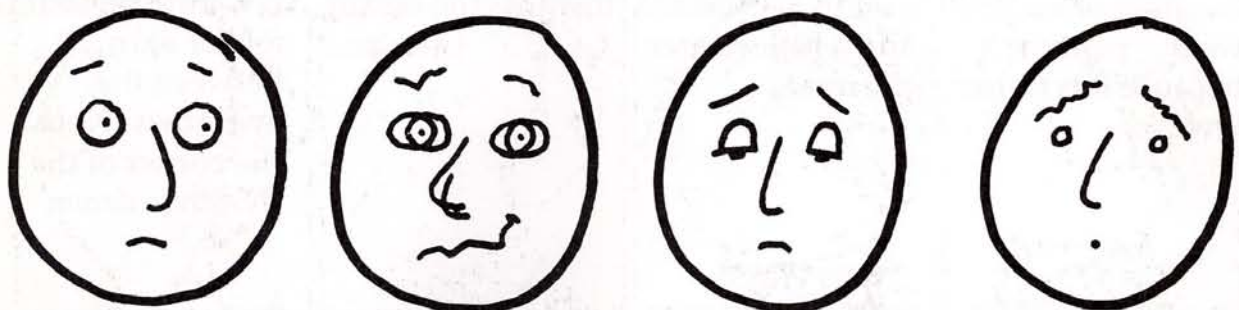
How to draw faces

Here are more faces showing how the positions and shape of the three lines can produce many expressions. Note the combination of angry eyebrows with a smiling mouth.

Note: in younger people the features are lower down the face.



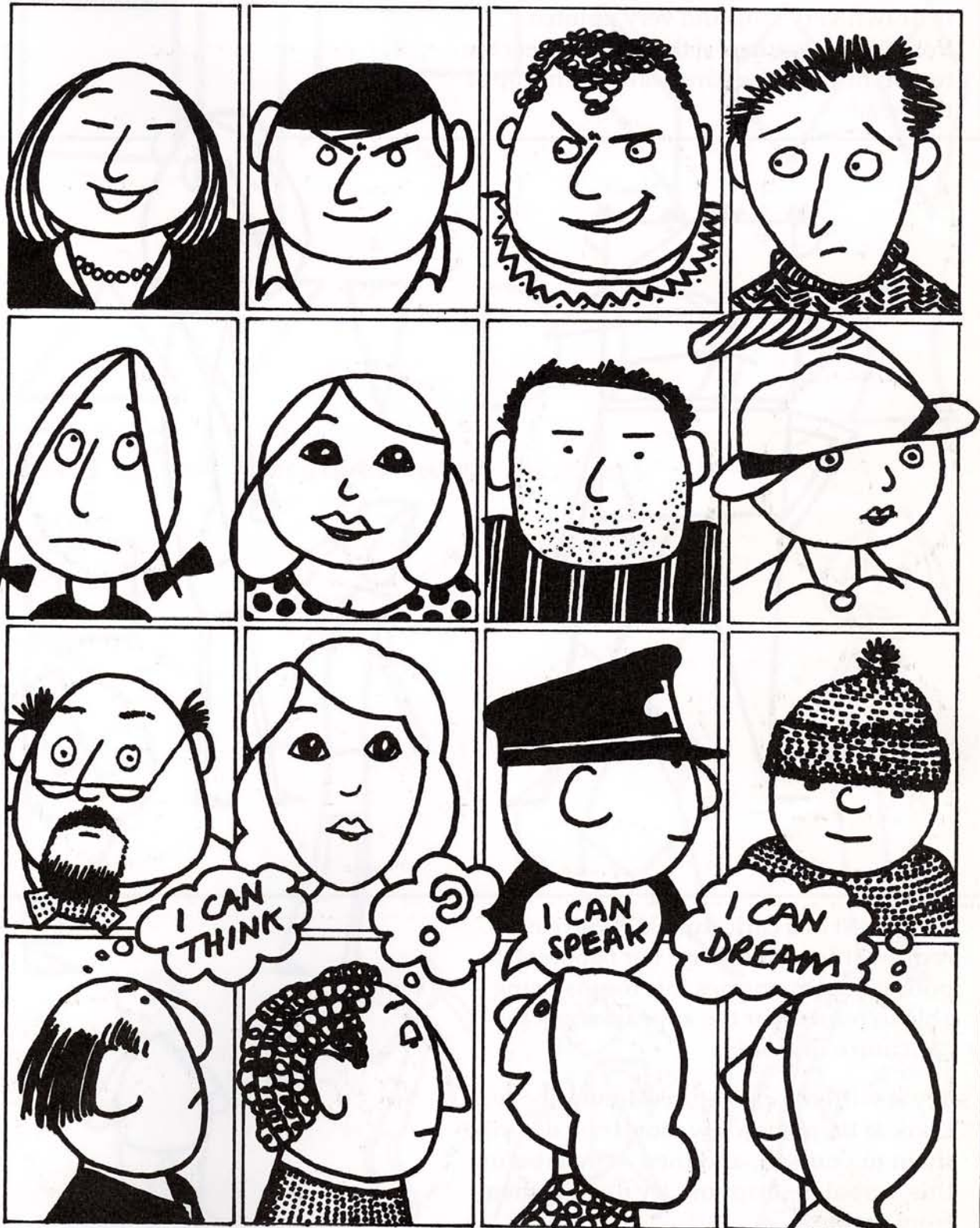
Plus a few more lines!



How to draw faces

How to make more individual faces

Hair, different eyes, clothes, make all the difference !

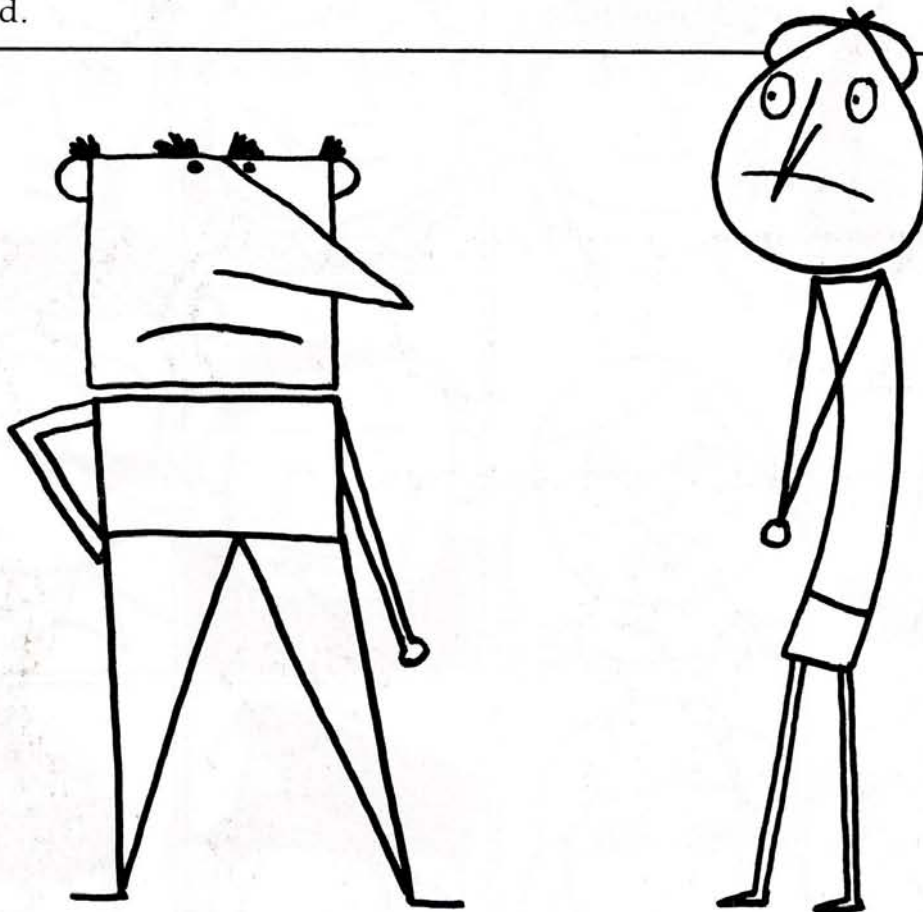


How to draw caricatures

Essentially caricature means exaggeration.

If someone has a squarish head it is made square. If he has a longish pointed nose it is drawn very long and very pointed.

Position of features: if the eyes are near the top of the head they are drawn *at* the top of the head.

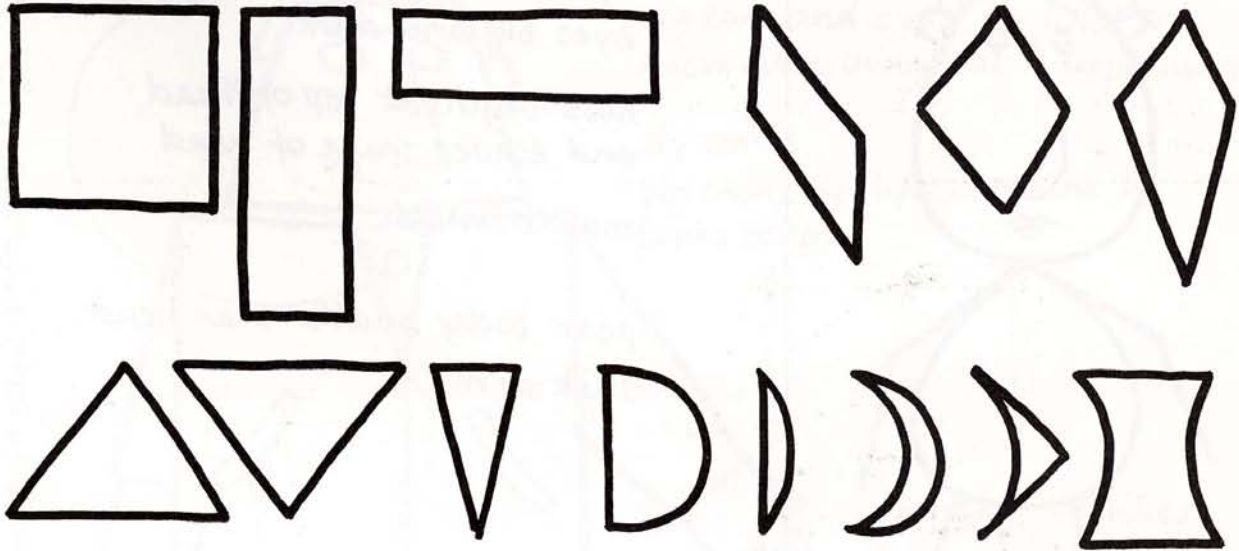


A real test of a caricature is if you can redraw it from memory. For people with poor visual memories this means being able to remember the appearance of the caricature in words.

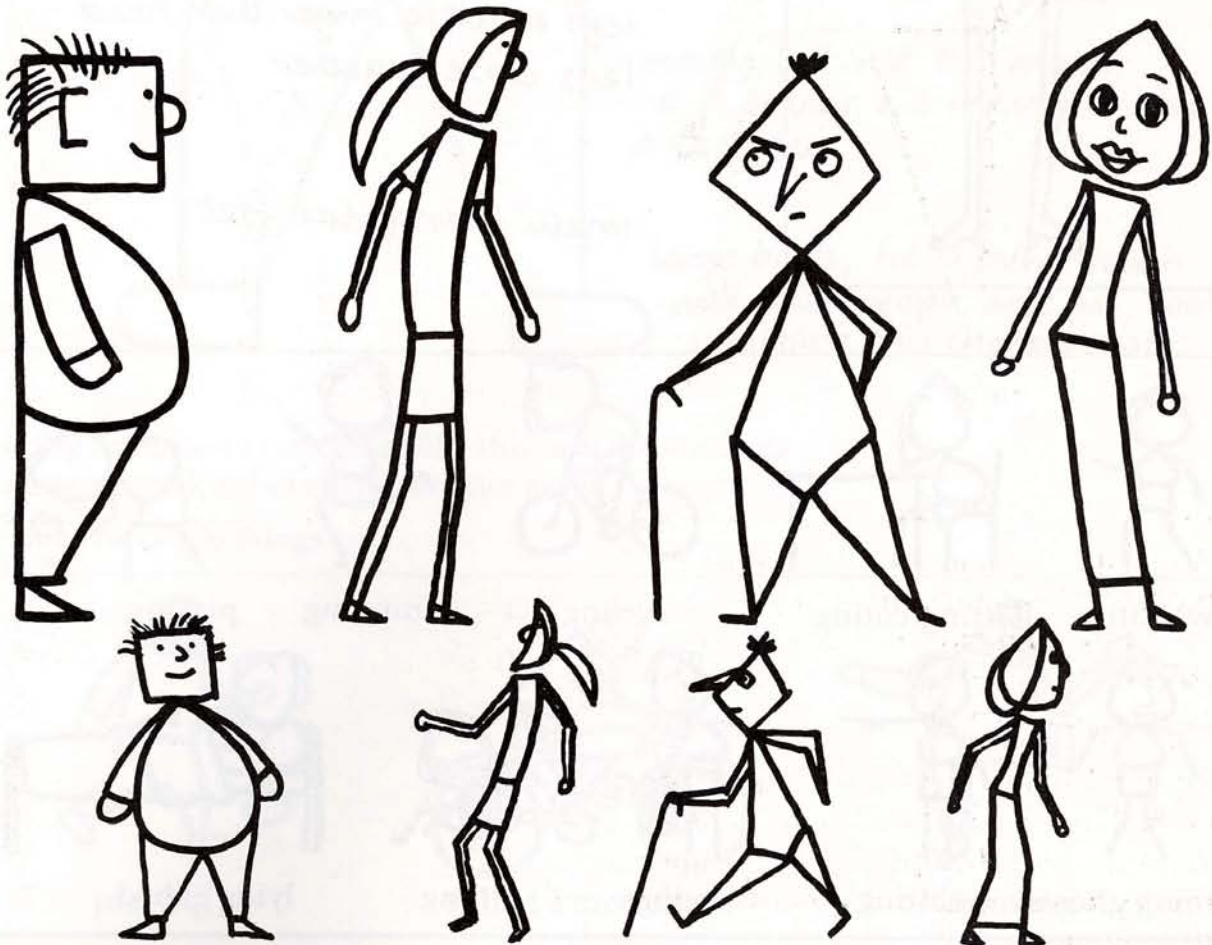
Try it with the caricatures drawn above. Look at them for a few moments, describe them to yourself, and then, remembering this verbal description, try to draw them from memory.

caricatures

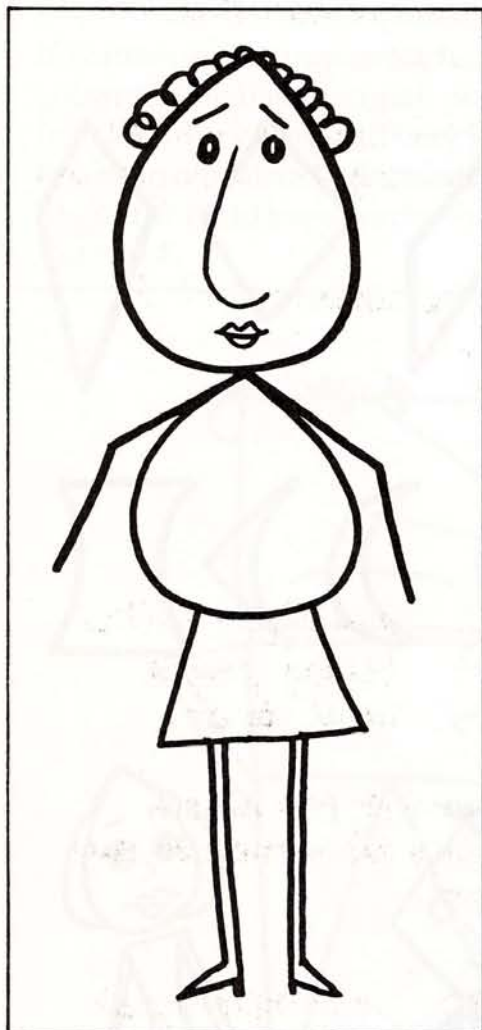
Make use of shapes you can give a word to:
they are easier to remember.



Build up your caricatures out of these bits.



How to draw caricatures



pear head
eyebrows small and at top of head
eyes big and dark

nose begins at top of head
and echoes shape of head

mouth small

pear body smaller than head
stick arms

legs a little longer than head
legs close together

small triangular feet



walking



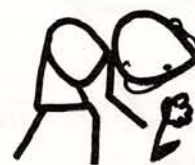
sitting/eating



cycling



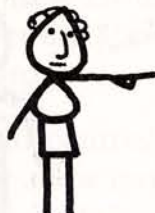
running



picking



seeing ghosts



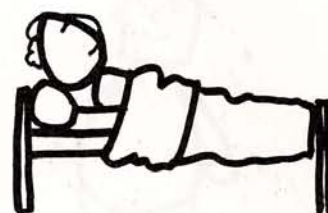
pointing



carrying



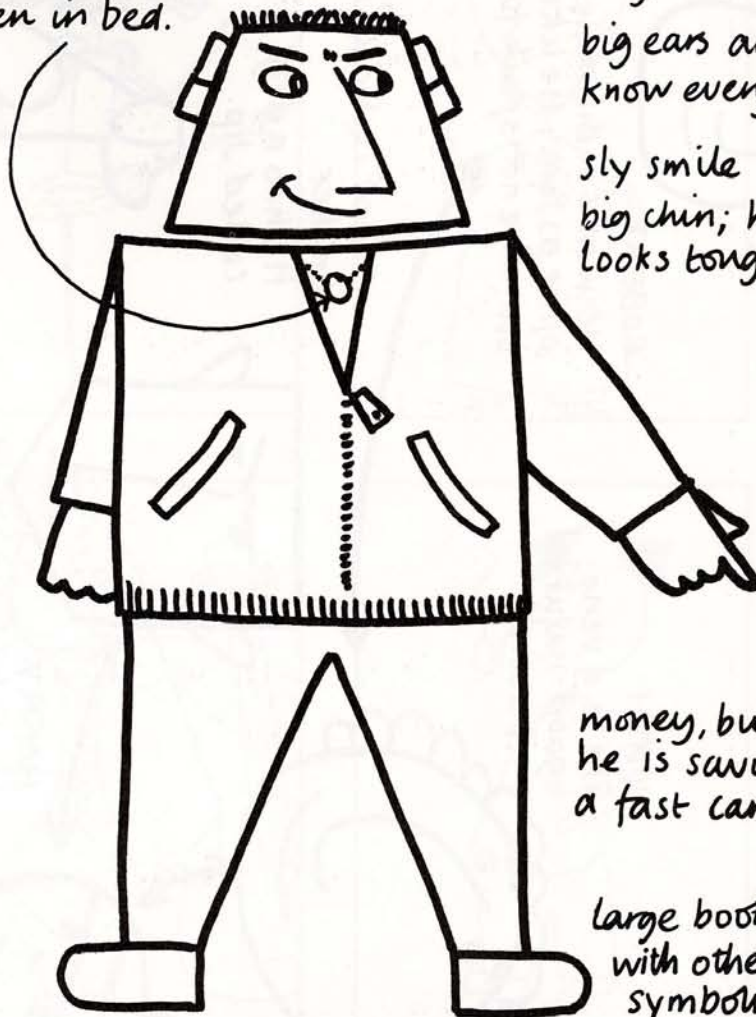
sitting



lying in bed

How to draw caricatures

a lucky charm.
He wears it at all times,
even in bed.



short hair; he rejects the
long hair style.

big ears and eyes; he likes to
know everything that is happening.

sly smile

big chin; he likes to think he
looks tough.

pointing; he likes
telling people
what to do.

money, but not too much;
he is saving his money to buy
a fast car.

large boots; he is rather rough
with other people and his boots
symbolise this characteristic.

Having invented a caricature like this, ask the students
to suggest the kind of characteristics given here.

To show he can do things



playing

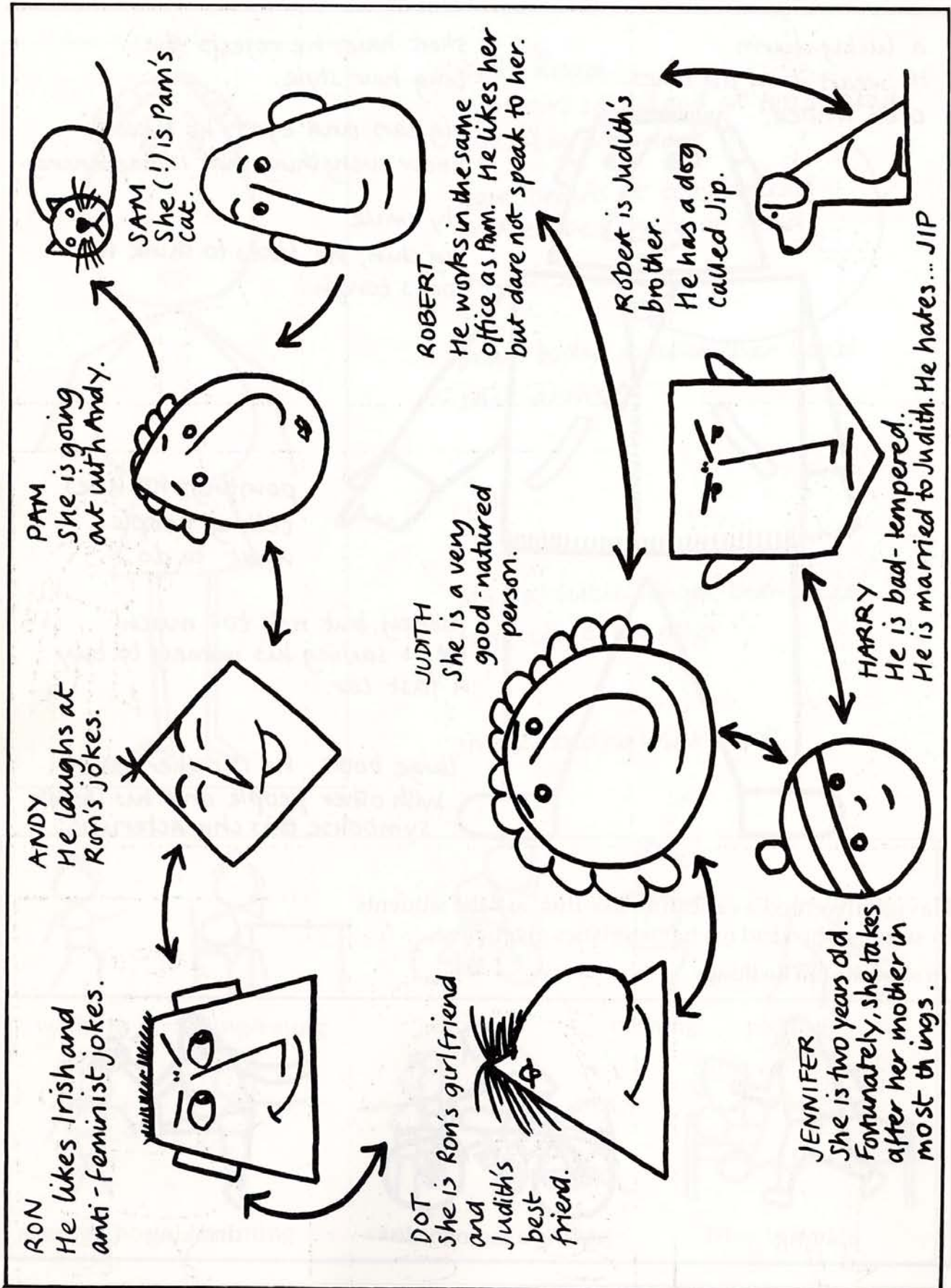


riding a motorcycle

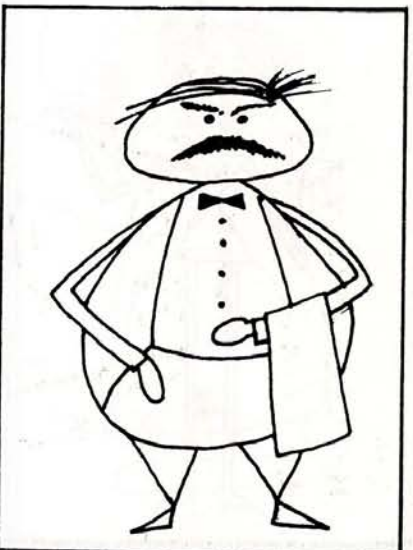
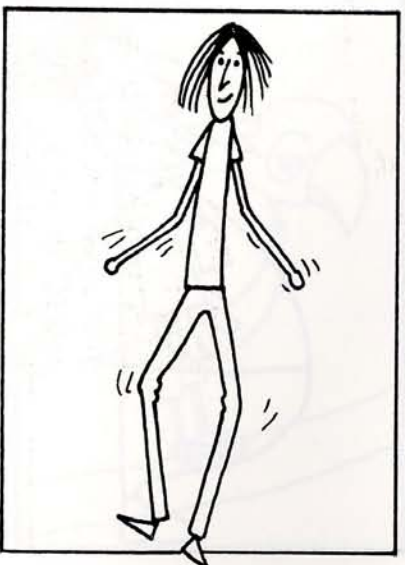
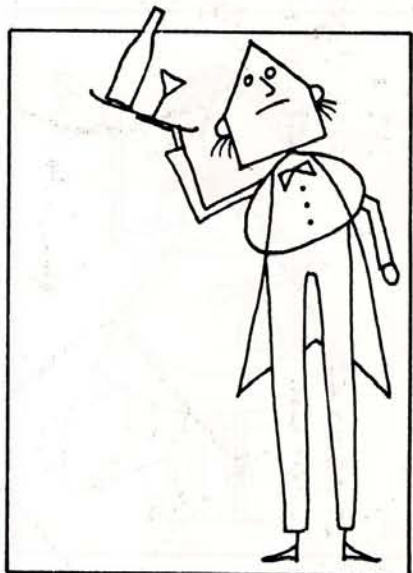
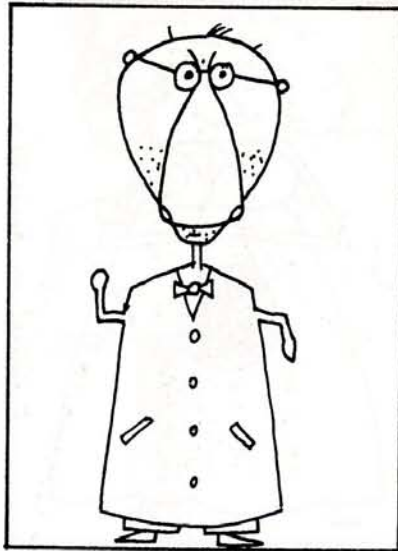


drinking

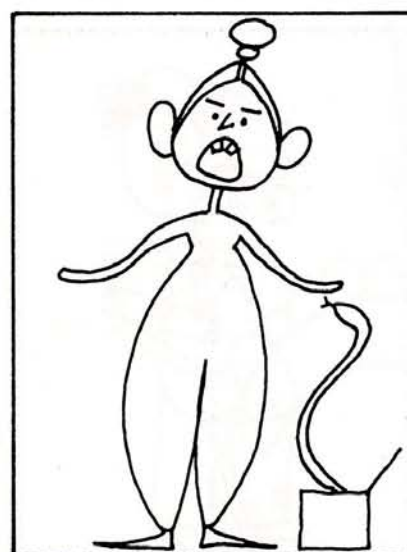
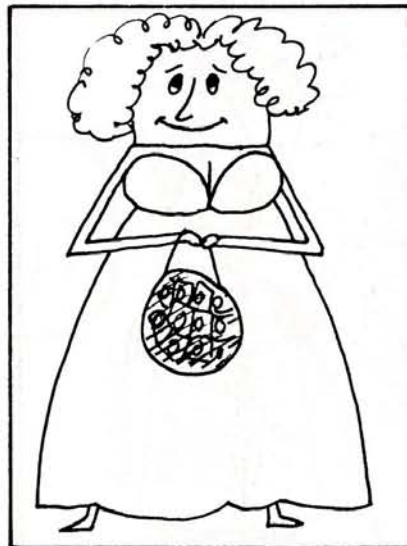
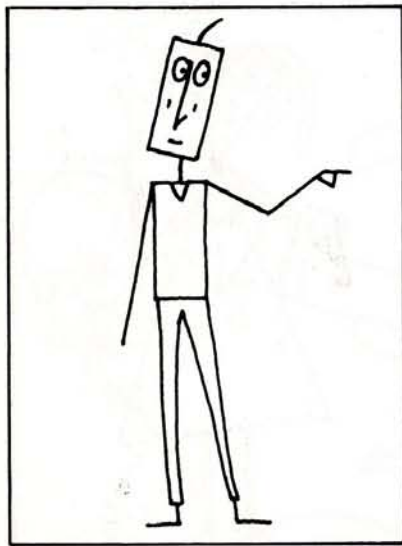
How to draw caricatures



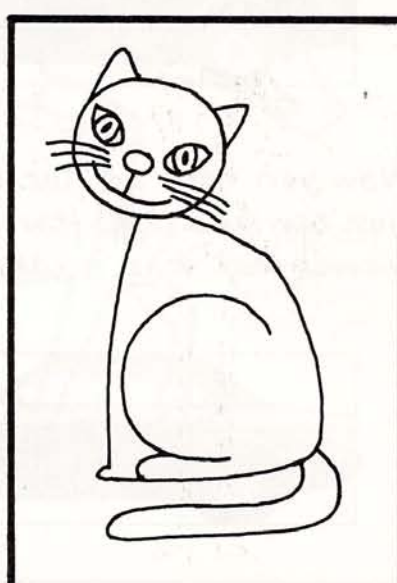
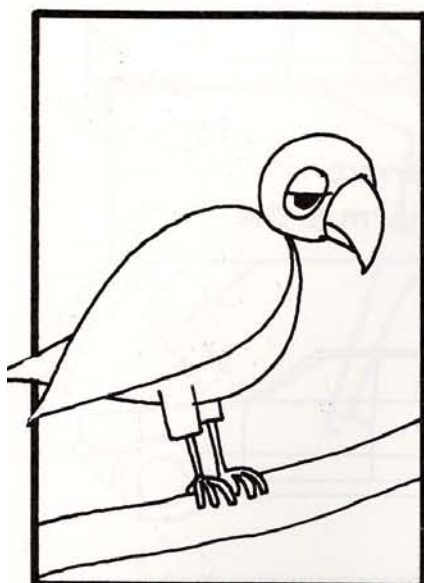
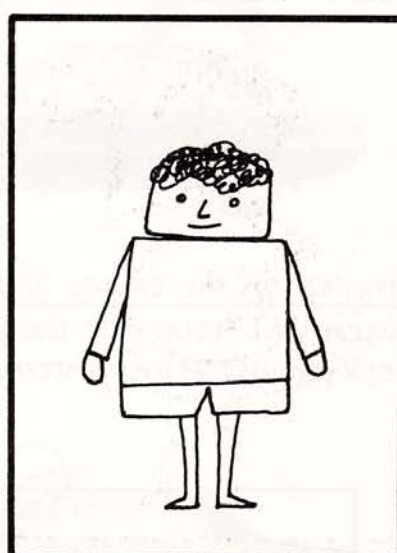
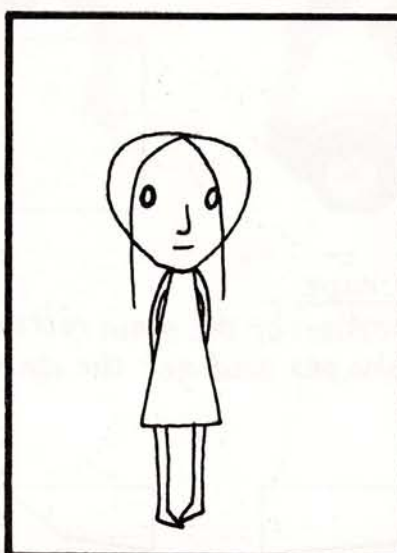
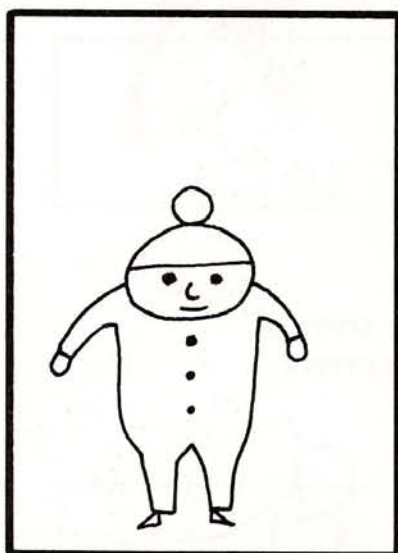
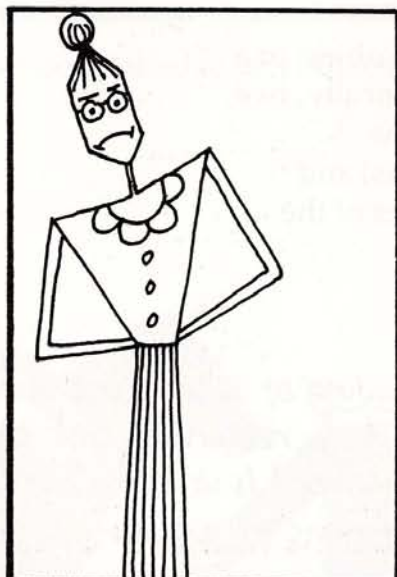
How to draw caricatures



How to draw caricatures



caricatures

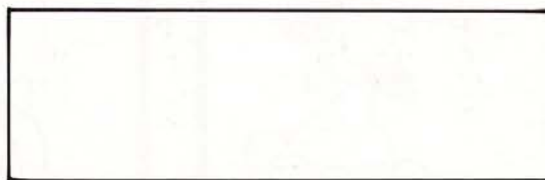


How to draw animals and objects

If you want to draw from a real object or a photograph of it, there are, basically, two things to think of: first of all, the proportions of the basic shape(s) and secondly the angles of the edges of the shape.

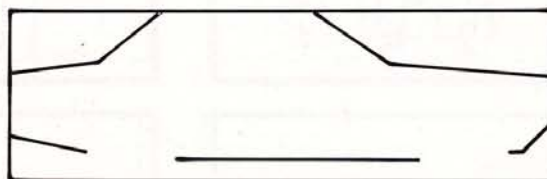
Basic shape of objects

If you want to make a drawing of a car, first of all fit it into a very basic shape like a rectangle. Get the rectangle correct! Is it too fat? Make it slimmer! Is it too slim? Make it fatter! These are the only two questions to answer at this stage.

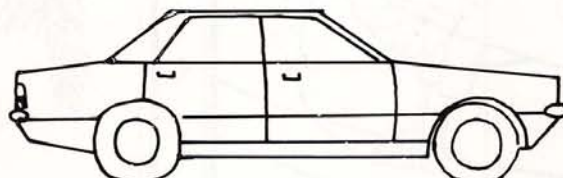


Angles of the edges of the shape

When you have got the proportion of the main rectangle correct, look for important internal shapes and get the angles correct.

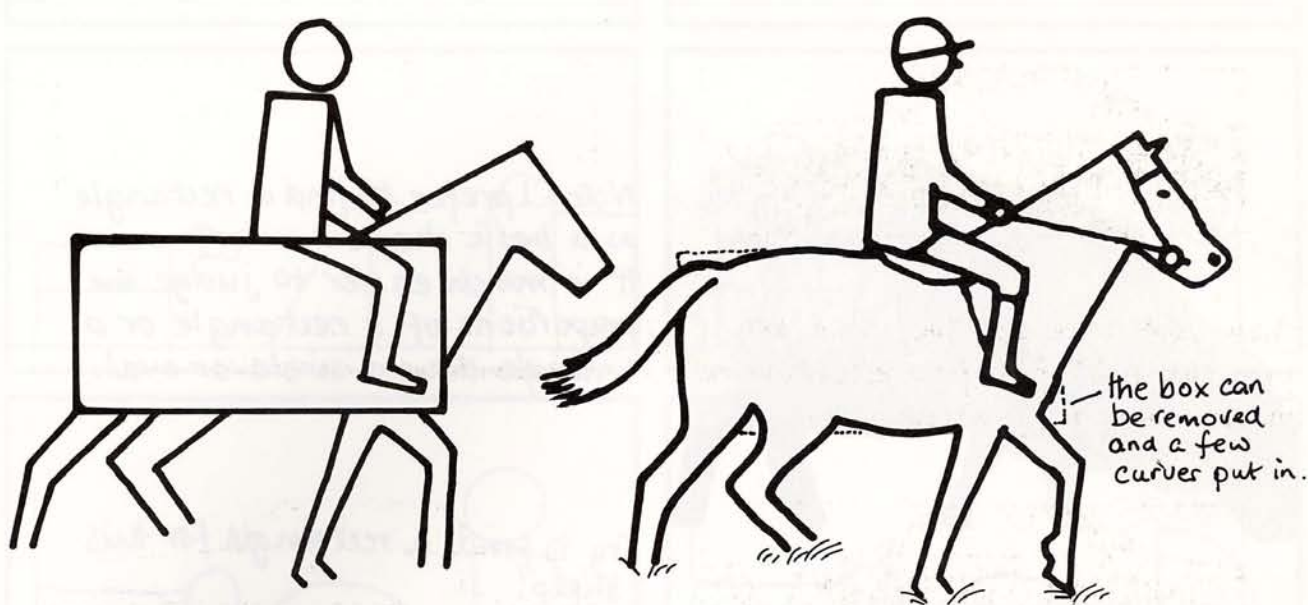


Now you have got the main proportions and shapes correct you can add the few essential details which will confirm to the viewer that it is a car.

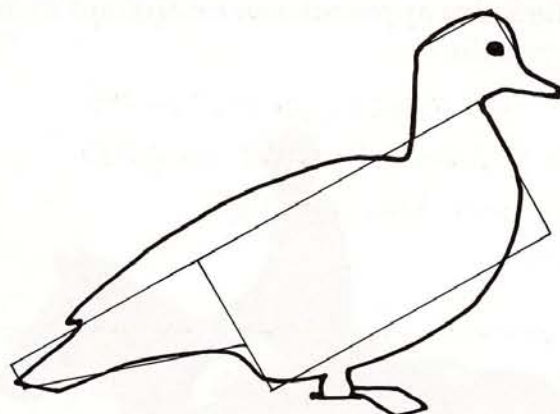


How to draw animals and objects

Exactly the same approach can be applied to any objective drawing you do.

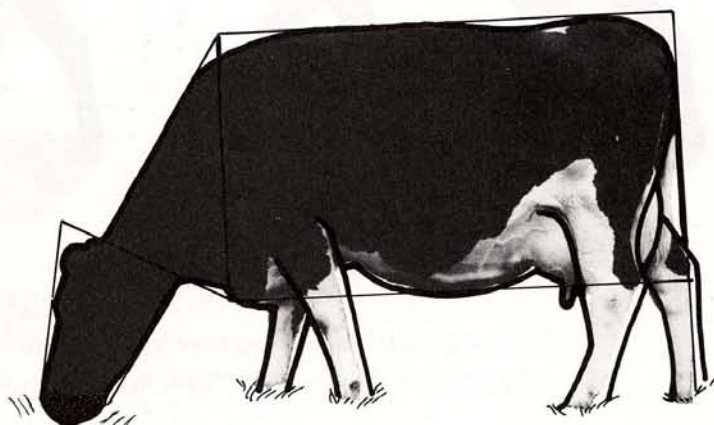


How to draw animals and objects



Here are more examples of how to find basic shapes in a variety of creatures.

Once you have this basic shape you can put in a few important curves and details.



Note: I prefer to find a rectangle as a basic shape.

It is much easier to judge the proportions of a rectangle or a triangle than a circle or oval.

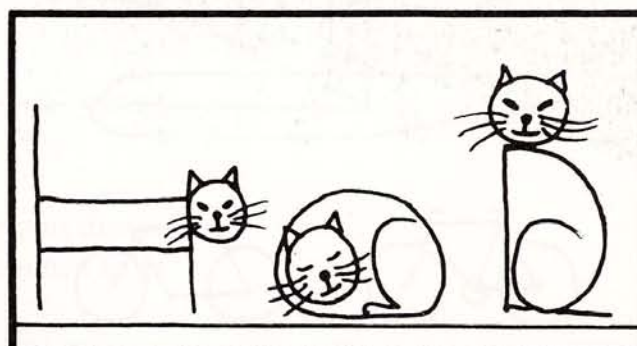
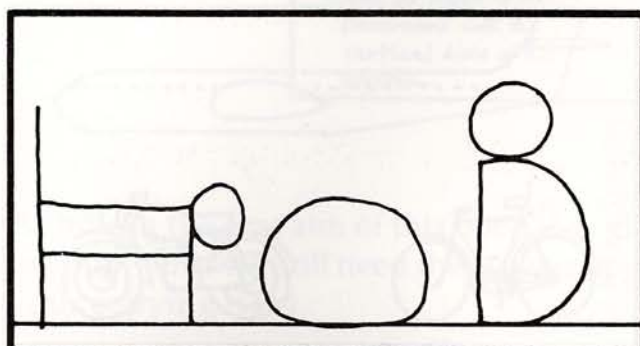
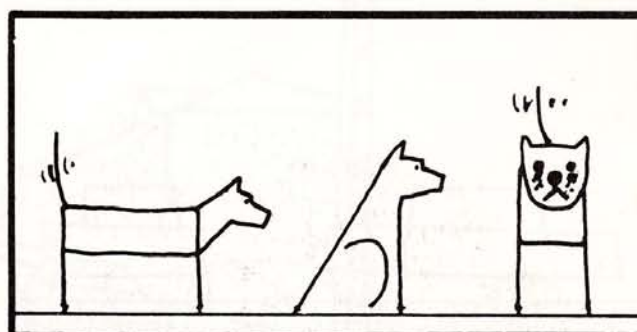
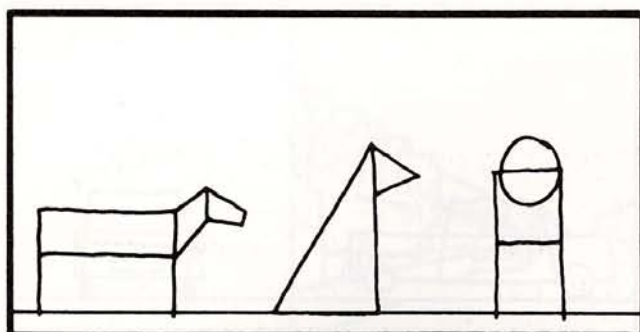
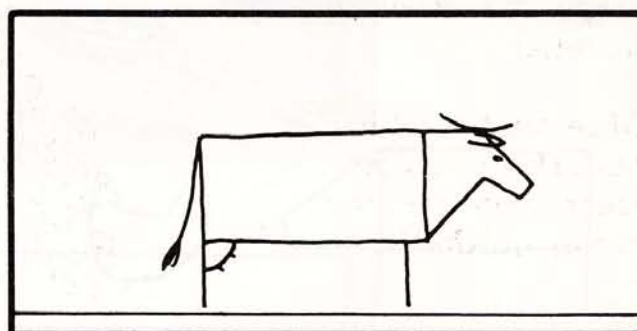
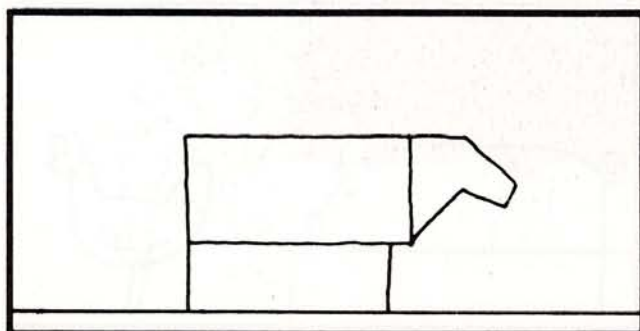
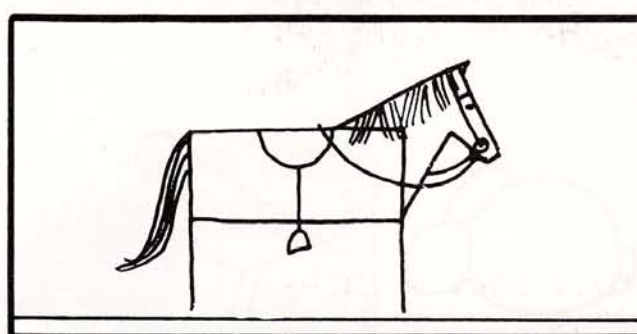
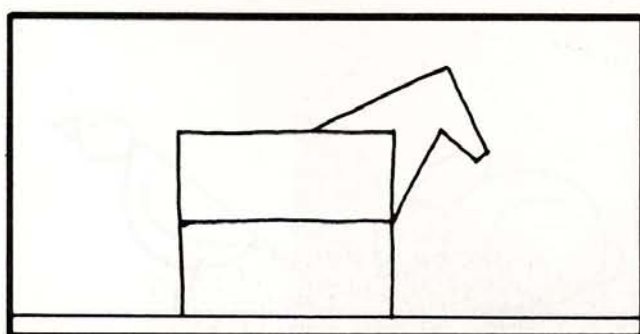
Try to find a rectangle for this sheep!

How to draw

animals and objects

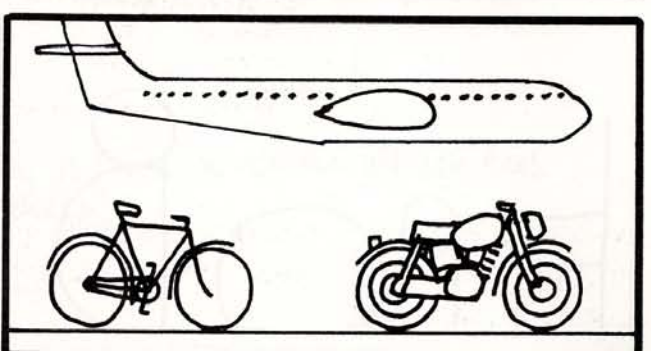
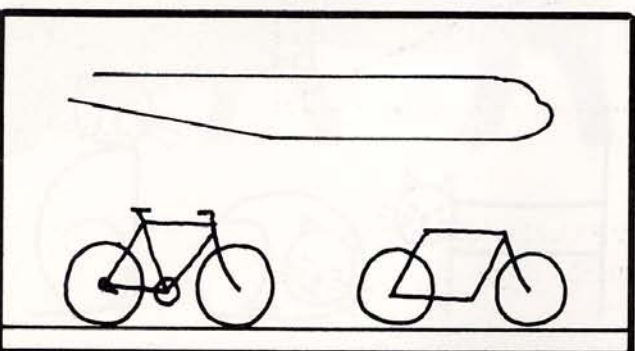
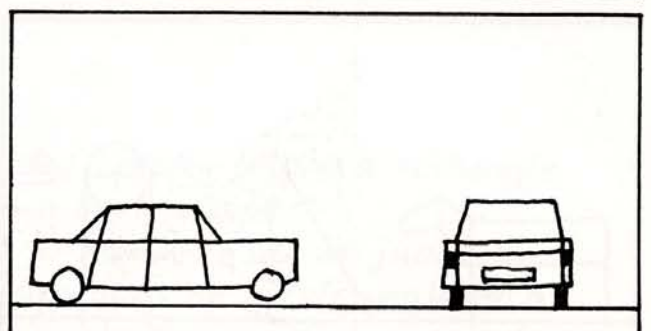
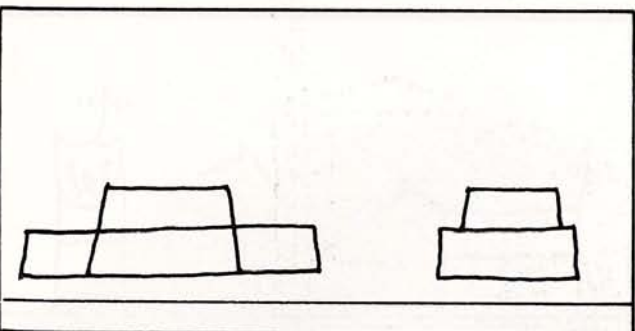
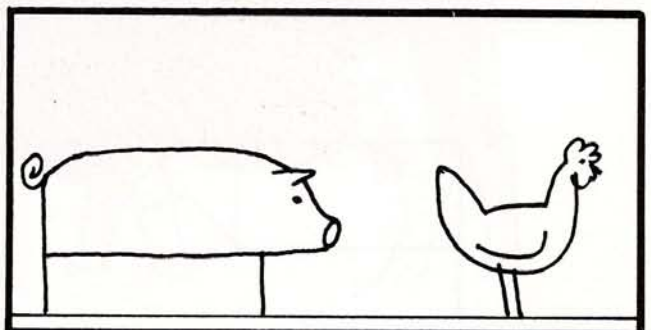
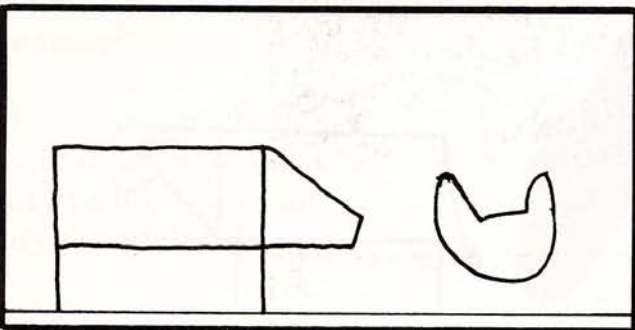
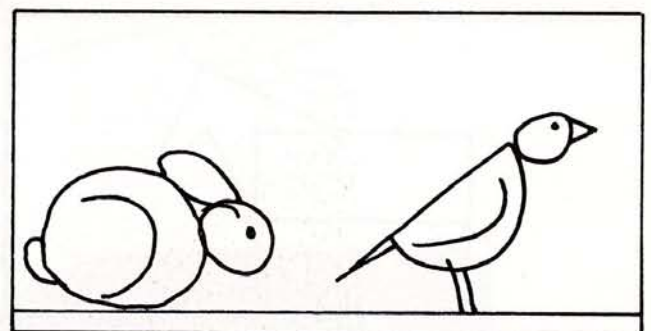
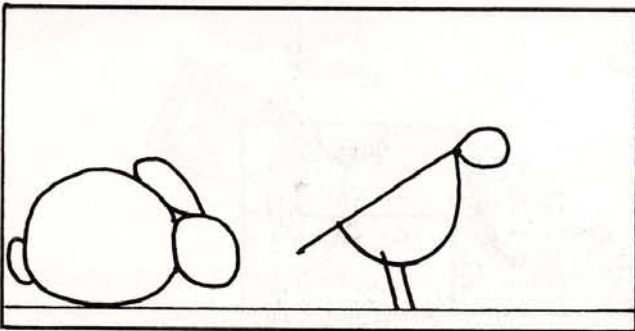
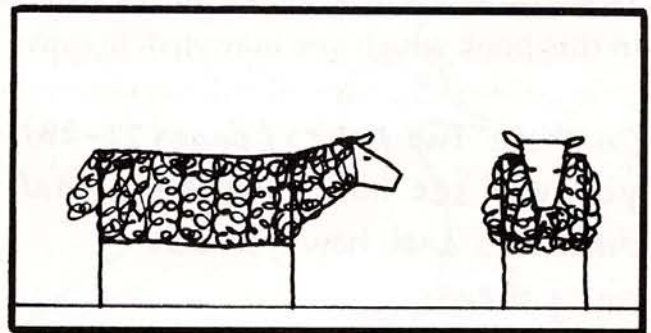
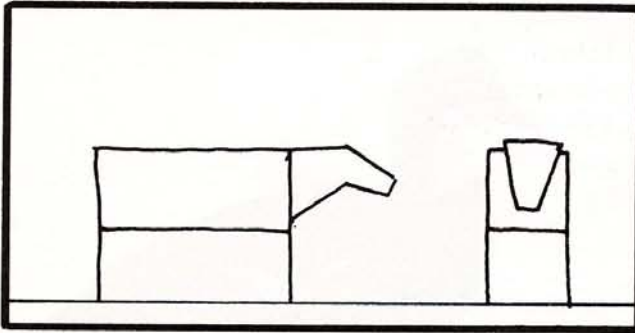
There are many animals and objects drawn in this book which you may wish to copy.

On these two pages (pages 27-28) you will see how I made the final drawings and how you can copy them.



How to draw

animals and objects

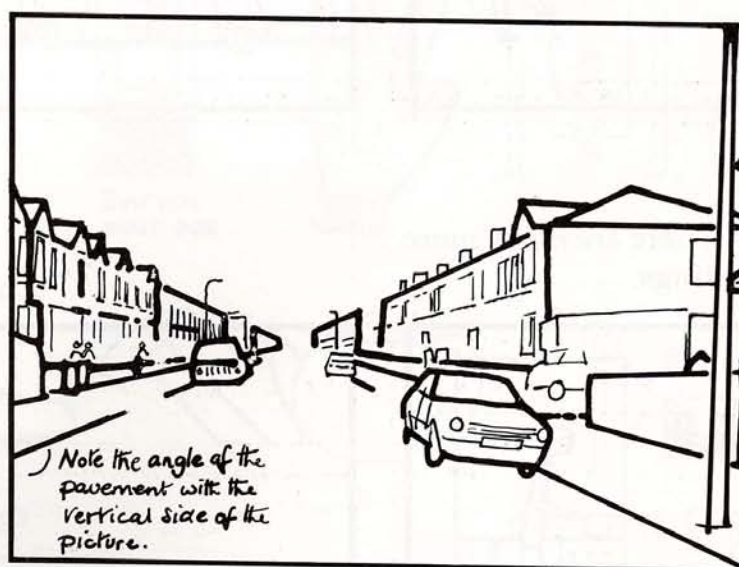


How to draw

scenes and objects

and avoid perspective

The idea of concentrating on basic shapes and their proportions together with the angles of the main sides can be used for anything. You do not need to know about perspective if you can copy shapes and angles!



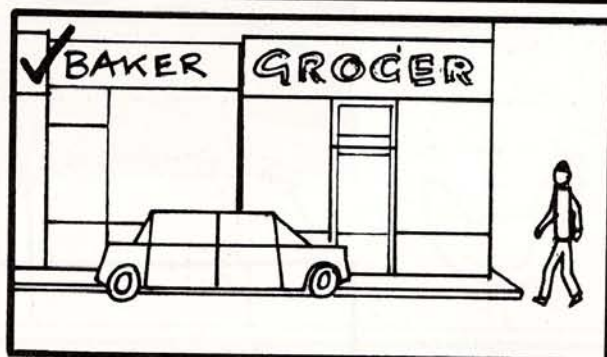
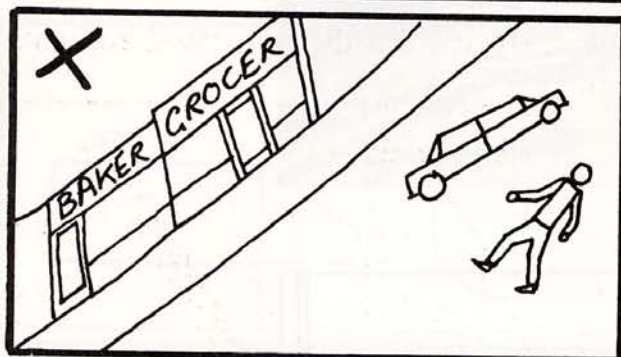
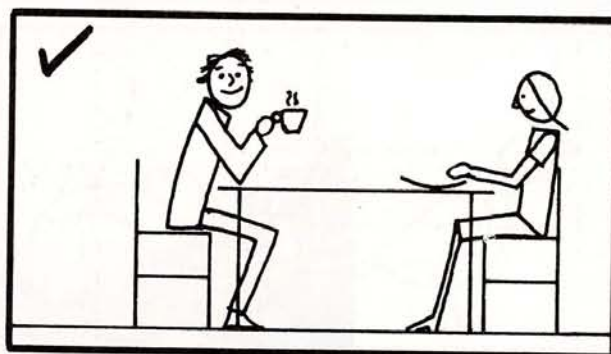
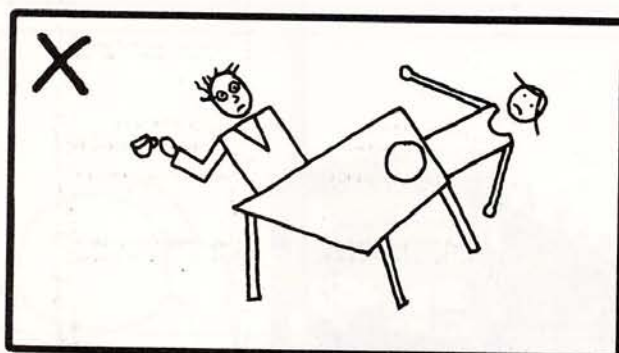
Although the first aim of this book is to give you drawings to copy, you will still need these basic approaches to get your copying right.

scenes and objects

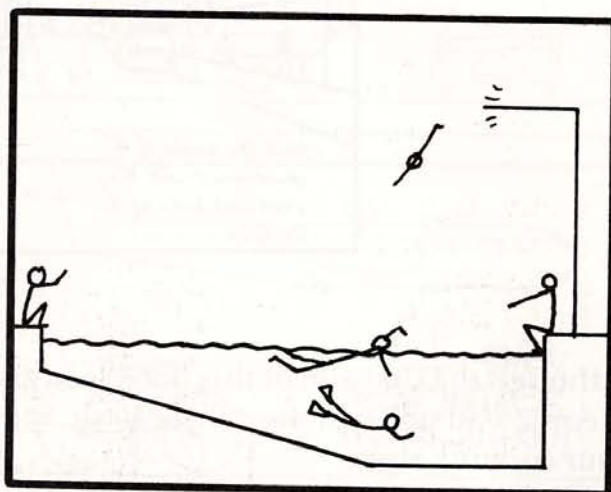
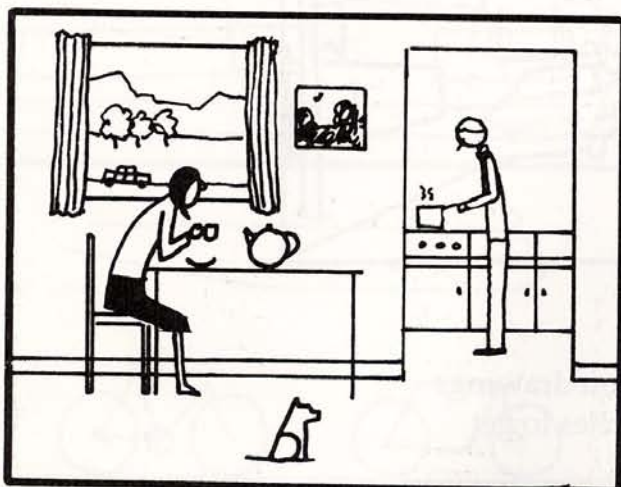
and avoid perspective

Avoid all perspective drawing if at all possible. Draw buildings and similar objects face-on rather than going away from you. It is nearly always possible! Compare the drawings below. On the left are some typical attempts to draw perspective. On the right is the easy and effective solution.

On the right nearly all the lines of the furniture and the buildings are either vertical or horizontal. Also note that the chairs, the table and the people's feet are on the ground line.

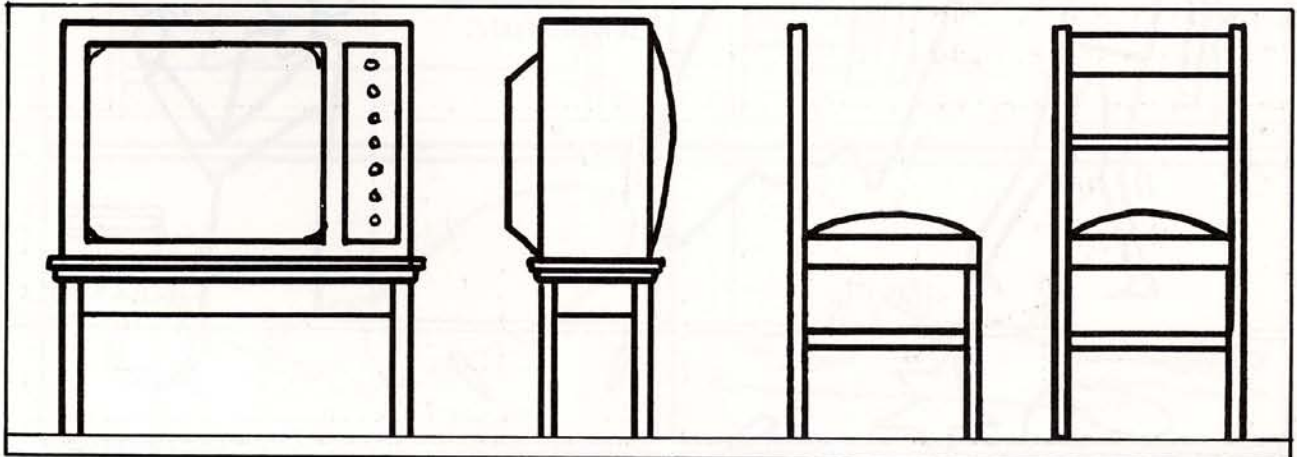


Here are two more. There are many more in the section on **settings**.



How to draw scenes and objects

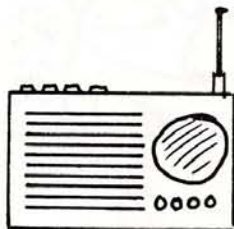
Of course, when you draw something 'flat on', without perspective, you must still make decisions. You must decide which view to take. Some objects are easier to recognise from the front, some from the side.



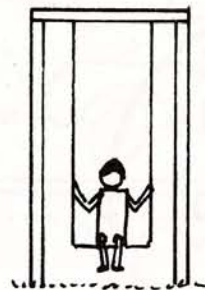
Televisions are most easily recognised from the front.

Chairs are most easily recognised from the side.

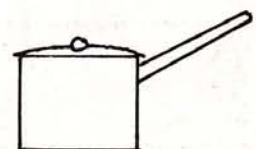
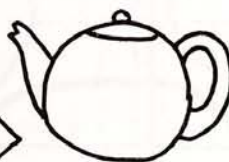
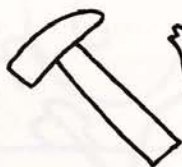
From the front



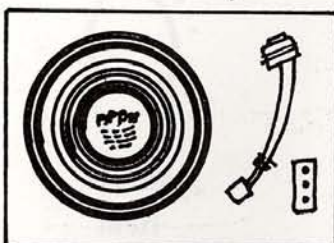
British
post box



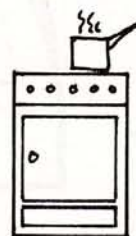
From the side



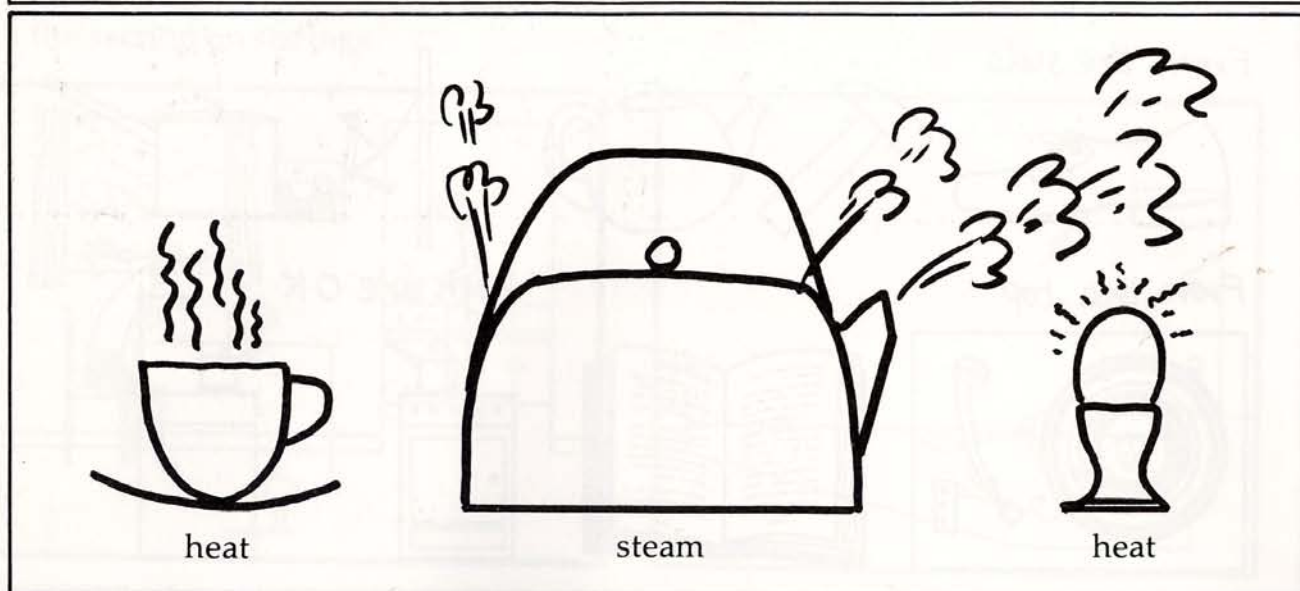
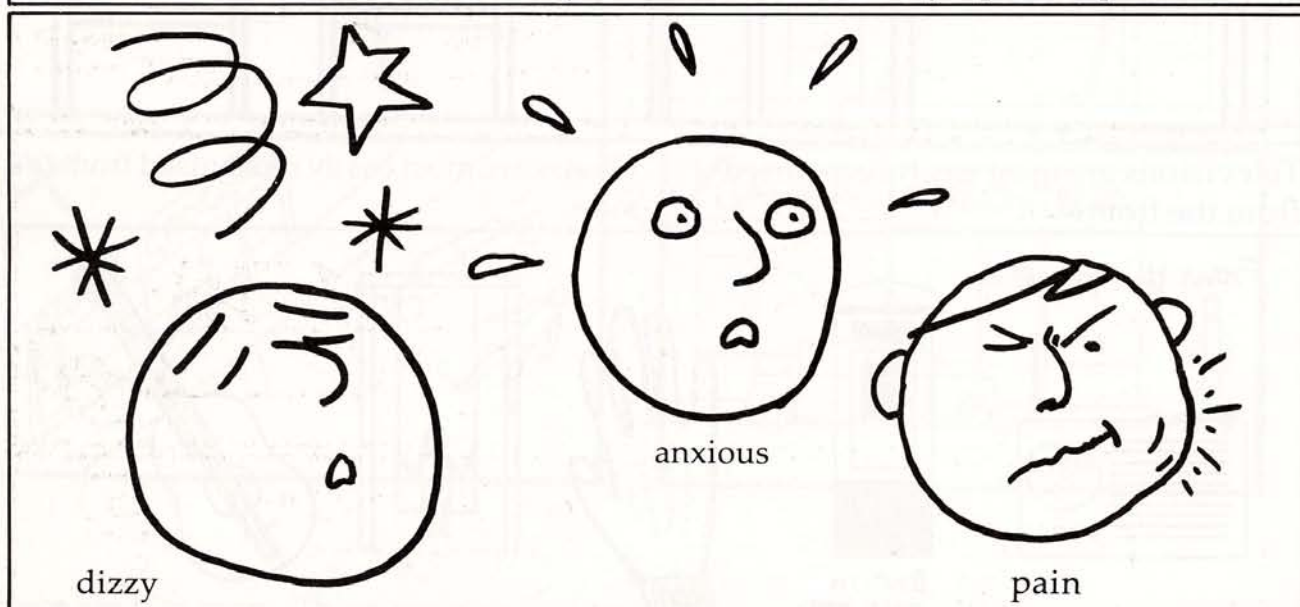
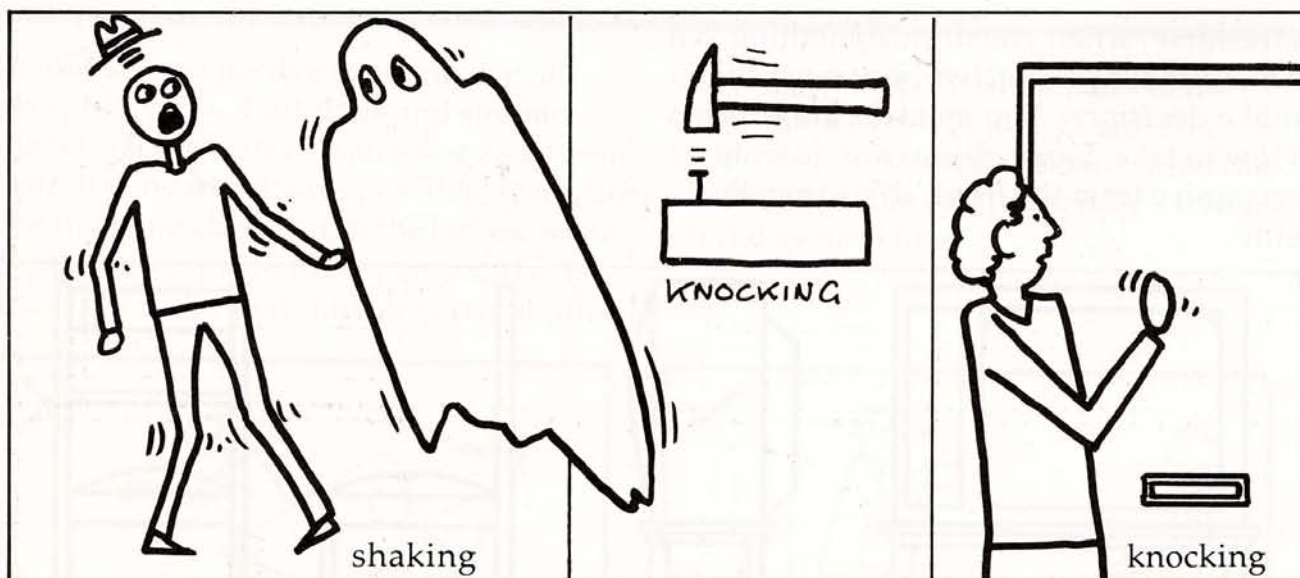
From the top



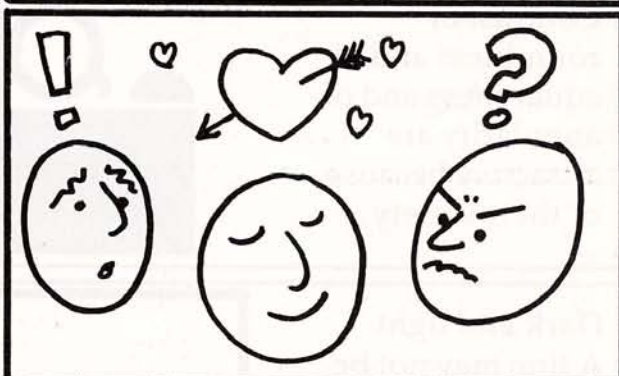
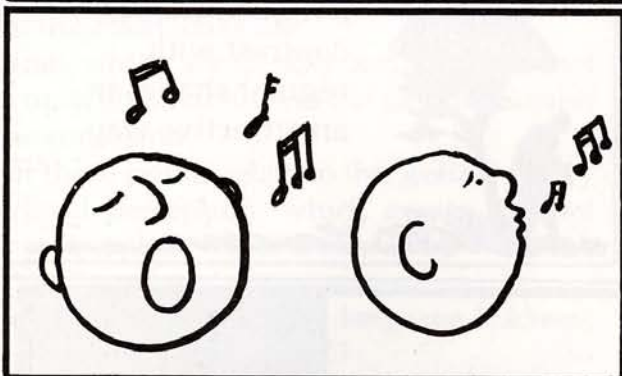
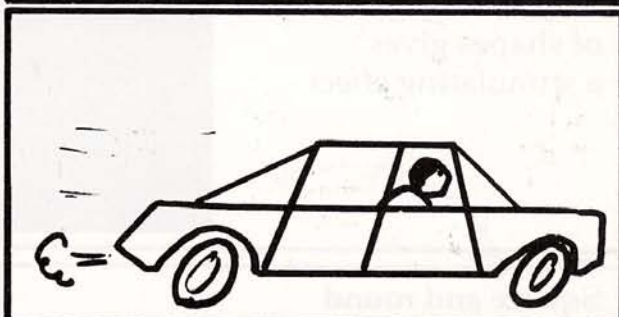
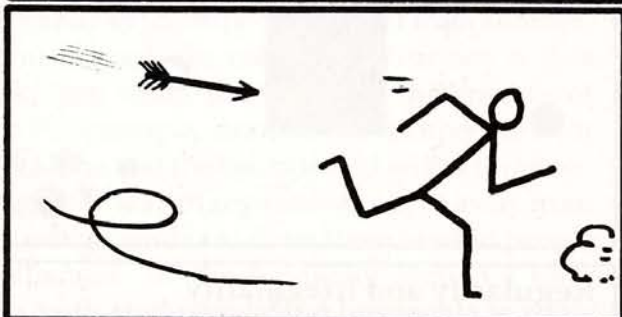
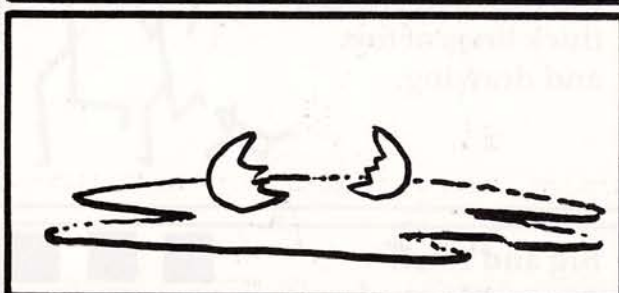
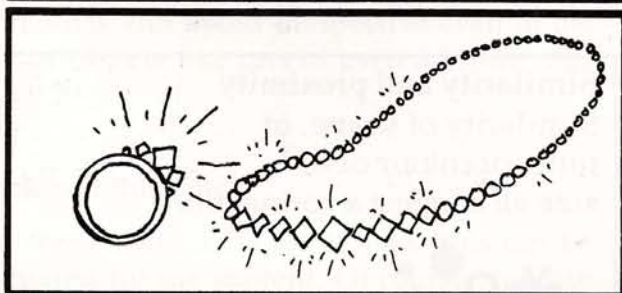
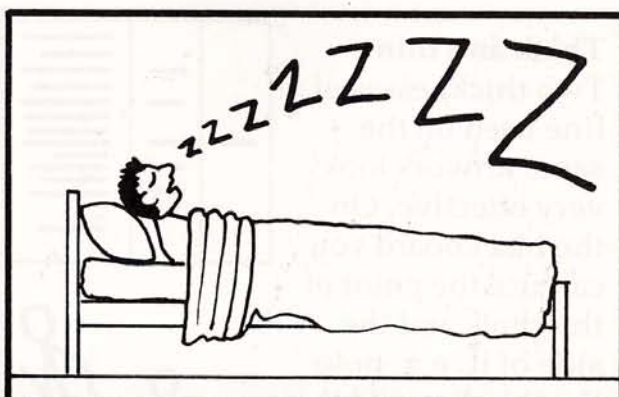
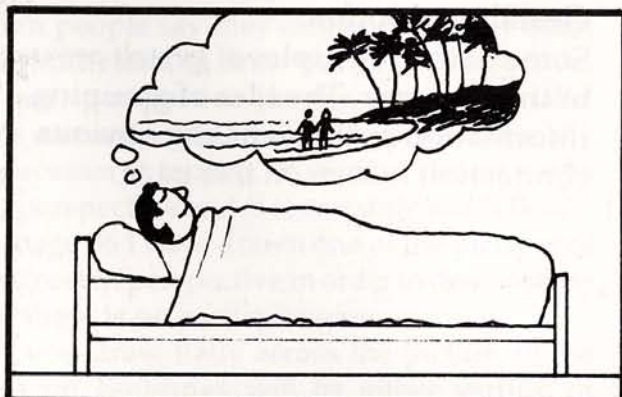
Both are OK!



special effects



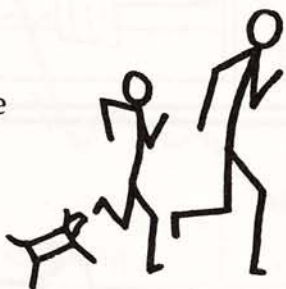
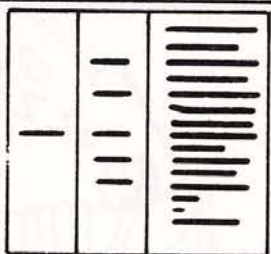
special effects



Materials and techniques

Thick and thin

Two thicknesses of line used on the same artwork look very effective. On the blackboard you can use the point of the chalk and the side of it, e.g. note the thin box and the thick lines of text and drawing.



Gestalt perception

Some of the principles of gestalt are useful to the designer. The idea of grouping information so that it has an obvious connection is seen on this page.

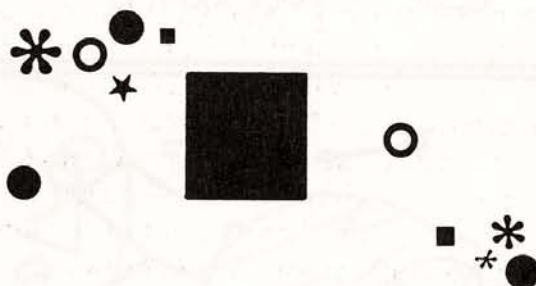
Big and small

Any contrast of shapes gives a stimulating effect.



Similarity and proximity

Similarity of shape, of tone, of colour or of size all suggest a connection.



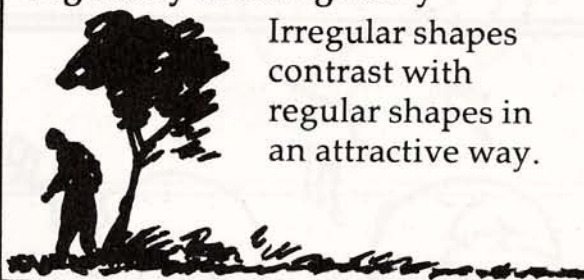
Square and round

Contrast of roundness and of squareness and of angularity are attractive because of their variety.



Regularity and irregularity

Irregular shapes contrast with regular shapes in an attractive way.



Dark and light

A line may not be bold enough by itself. Filled in shapes have strength by their contrast with background. It helps to group the information (gestalt).



2 Settings

When people say they cannot draw they often mean they cannot draw things in perspective. In fact, perspective (in the sense of parallel lines converging to a vanishing point) is usually unnecessary! Indeed, it is often clearer *not* to use perspective and it is certainly much faster. On page 36 I have drawn one of the pictures of the street in perspective in order to demonstrate that there is no particular gain.

If you draw flatly across the picture all the lines on buildings will be either vertical or horizontal. But avoid perspective even in the case of objects like cars or even a brush! (See pages 29-30).

Thick and thin lines

In a scene there are a lot of lines: this can be confusing for the student. Of course, you can use colour to identify one subject from another. If you cannot use colour, as I cannot in this book, you must use different thicknesses of line. For example, draw all the stickpeople with a thick line and the background with a thin line.

Another way of separating people away from the background is to draw them as solid people or boxmen. In the following section I have used both stickpeople and boxpeople to show what the effect looks like.

Lines which are sketchy and which do not join up with other lines of the same object also cause confusion.

All these points relate to the 'gestalt' theory of visual perception, which argues that we gather together visual information we think belongs together.

For uses of settings by language teachers, see Section 6, pages 119-123