

**VISUAL LITERACY IN GRAPHIC DESIGN TEACHING**

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## 1 INTRODUCTION

This article aims to discern about the didactic experience in teaching visual syntax content delimited in compositional practice. The subject is limited in the discernment regarding the programmatic content of the academic activity Visual Syntax. Topics considered relevant to this content are presented, as well as some results and feedback in the classroom. In this way, the article is justified by the verification of a gap in the scientific work bank regarding research associated with the content on Visual Literacy for and in the Teaching of Graphic Design.

The research is qualitative, whose data and information collection strategies used were bibliographic research and systematic research in a scientific work bank. Next, some examples of historical landmarks that support the discussion about the programmatic content of academic activity are described.

At end, an insight is presented regarding this content in the academic formation of this future professional, verifying tensions in the teaching-learning of the syntactic foundations of visual language in Graphic Design.

## 2 SYNTHETIC FUNDAMENTALS IN GRAPHIC DESIGN

Graphic and visual language is a human need for recording, information, and communication between individuals and between social groups that, since ancient times, demand the production of material, immaterial and visual culture, including the desire to create, modify, recreate in different contexts. and increasingly multiple and interconnected.

For the discussion about the teaching-learning of the syntactic foundations of visual literacy in graphic design, the skills and competences related to Visual Literacy were discussed, considering the Guidelines and Bases of National Education (BRASIL, 1996) and the National Curriculum Directive of the Design Courses (CNE, 2004) that describes the skills and competencies desired for the graduate in design in the Article 3º: reflective thinking, artistic sensitivity, and the socioeconomic and cultural context.

Teaching knowledge in visual literacy for graphic design has been an experience of creating micro-skills for visual perception and interpretation.

The foundations for teaching and learning visual literacy have been developed since the advent of the Bauhaus. However, studies in geometry were already concerned with graphic and visual planning and organization.

Lessa (2021, p.8), mentions that the birth of the concept of visual language and the introduction of basic plastic and visual elements was proposed by Johannes Itten. Visual literacy is, for Noble e Bestley (2013, p.26-27), a relevant concern in the creation of visual

communication that occurs in the interrelationship between shapes, colors, composition, and visual organization. Still point that many of the formal aspects of creation in “design is grounded in a wide range of underlying ideas and theories”, such as Gestalt Theory.

The expansion of studies on visual literacy is verified as necessary in research carried out in a scientific database presented in which there is still a lack of further studies that deal with this content in the teaching and learning processes in Graphic Design.

### **3 CONCLUSION**

The teaching and learning of content on visual literacy in the compositional practice applied to Graphic Design was the purpose of this article. Through qualitative, descriptive, and exploratory research, pointed out some historical milestones of graphic design such as the construction of graphic and visual knowledge and about the relevance regarding visual literacy in its teaching context.

Research on grammar and visual literacy needs to be expanded around the world, delimited in teaching, and learning in Graphic Design, optimizing the quality of studies and academic and professional practices, which can reduce the feeling of restlessness in the face of possible difficulties in understanding and creating of visual messages by design students.

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