

# Literacy Tool Kit

Barbara Gorbaty

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Barbara Gorbaty has taught at the Southwest Vermont Career Development Center in Bennington Vermont for seventeen years. She teaches the Communication Technologies Program, drawing together students who have varied interests in graphic design, writing and digital media. The course includes theory, technology, software and production work, allowing students opportunity to explore numerous functions in the communications and graphics industries. She also teaches graphic design courses for the Community College of Vermont and editing and publishing at Southern Vermont College.

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The lesson plan below demonstrates integration of reading strategies into a lesson.

### Symmetrical and Asymmetrical Page Layouts

**Lesson topic:** Symmetrical and Asymmetrical Text Page Layouts

**CTE program area:** Communication Technologies II

**Instructor's name:** Barbara Gorbaty

#### Prerequisite skills:

Working knowledge of Adobe InDesign Basic understanding of balance & symmetry (Principles of design/Comm Tech 1/ instruction focused on images not text layouts) Basic understanding of grid layouts

#### Purpose/objective of the lesson:

##### Students will be able to:

Distinguish between symmetrical and asymmetrical text page layouts Discuss making active choices regarding use of symmetrical and asymmetrical page layouts Infer from reading an author's perspective on symmetrical and asymmetrical page layouts Produce versions of a document using symmetrical and asymmetrical page layouts

#### Content/program/literacy standards addressed in the lesson:

Communication Technologies Competencies:

Apply layout processes including formatting: text alignment, columns/grids, pagination, margins, gutters, leaders and headers, type size/typeface and graphics according to job specifications, Use proofreader's marks to identify errors while proofreading, and read proofreaders marks to correct errors. Create media products including: text graphics and other media, within a process that incorporates planning, content development, organization/design & layout, revision, editing, and production.

CCSS

[CCSS.ELA-Literacy.RI.11-12.6](#) Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

[CCSS.ELA-Literacy.W.11-12.6](#) Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

#### Brief description of the lesson:

1. Students view two report covers on Smartboard, one symmetrical & one asymmetrical in layout. Review terms symmetrical & asymmetrical from unit "Principles of Graphic Design"

2. TPS –

List three words or phrases you would use to describe each cover. Why might people with less desktop publishing experience automatically use the symmetrical layout?

*During Share:*

Categorize into literal descriptives (Centered, even margins etc.) and qualitative descriptives (sophisticated, ho-hum, clear)

Discuss reasons why people “default” to centered layout

Familiarity (Academic Papers)

Easy to establish hierarchy

Easy layout – “just hit center”

Not knowing how to change margins/align

3. We’re now going to read a short piece that discusses symmetry and asymmetry in page design. As we do this, I’m going to ask you to think about how the author implies his preference for one layout over the other. As you read, I want you to find things the author writes about the layouts that give us clues as to his attitude about them. Figuring out what he means without saying it is INFERRING his meaning.

(Distribute Inference Wheel & reading assignment)

As you’re reading, note any statements the author makes that suggest his preference for one layout over another – marking them as you read is a good strategy. THEN copy those quotes into the inference wheel and interpret what he is suggesting by his choice of words.

When you’re done, write a paragraph that explains John Miles’ bias about page layout, supporting your position by using the quotations from the inference wheel. Explain why you do or do not agree with his position.

You might start with

In “Symmetry and asymmetry,” John Miles seems to prefer \_\_\_\_\_ over \_\_\_\_\_ ...

To help you with this reading, I’ve picked out a couple of tricky words that we should go over, If you find others while you’re reading, underline them in the text and look them up so that you can get the meaning of the sentence. Call me over if you have questions as you read.

*Show on smartboard:*

**Static** One layout will produce a more **static**, restful design

**Dynamic** while another will produce a more lively and **dynamic** result.

**Doctrinal** Is one layout more desirable on **doctrinal** grounds?

**Innocuous** One layout can be pleasantly **innocuous** but boring.

Use **think aloud** to encourage the process of generating working definitions: Consider if I know the word, if I can use context to figure it out, then look it up.

Use valid student contributions to

*Write working definitions on board to remain available through reading.*

4. As students individually complete Inference Worksheet, distribute **Try it for Yourself** in the version best suited for the amount of time remaining in the period for each student.

**All students produce both an asymmetrical and symmetrical layouts. However, modified versions of the assignment are offered to students individually based on the pace at which they complete part 1 of the assignment.**

**Full Version:**

You will use your own writing to generate TWO Three Column Layouts in Adobe InDesign – one will demonstrate a symmetrical layout and the other should be an asymmetrical layout.

Select from your journal entries and papers a total of about 600 words of copy you have written – this may be divided between multiple writing pieces.

Generate a **Page Title** for your document that represents the collection and a **Section Title** for each separate piece of copy. Select two to three

supporting **images** from your own work or the clip art library that support the writing.

Generate **TWO Three Column Layouts in Adobe InDesign** – one will demonstrate a symmetrical layout and the other should be an asymmetrical layout. Adjust type size, leading and kerning as needed to fit the copy.

EACH of your pages should include:

- 3 column layout Page Title A by line with your name A date line indicating today's date Sections/Articles/Stories each with a headline or section title
- Total approximately 600 wds. (This should be an easy fit if you use times new roman 12 as body type) 2-3 images that support the text.

Save files as idd files & pdf.

Print and hand in

### **Students with approximately 90 minutes remaining to complete practical assignment:**

You will use the copy from the Word Document "symmetry asymmetry copy.docx" (In the handouts folder on the network) to produce TWO Three Column Layouts in Adobe InDesign – one will demonstrate a symmetrical layout and the other should be an asymmetrical layout.

Read through the document and generate a **Page Title** for your documents.

Using your own **images** or our clip art library, select two to three images that support the document. Generate **TWO Three Column Layouts in Adobe InDesign** – one will demonstrate a **symmetrical** layout and the other should be an **asymmetrical** layout. Adjust type size, leading and kerning as needed to fit the copy.

EACH of your pages should include:

- 3 column layout Page Title A by line with your name A date line indicating today's date All copy and headlines from word Document(Keep it in times new roman 12 as body type for an easy fit) 2-3 images that support the text.

Save files as idd files & pdf.

Print and hand in

### **Students with approximately 60 minutes remaining to complete practical assignment**

You will produce TWO Three Column Layouts in Adobe InDesign, using the same content. One will demonstrate a **symmetrical layout** and the other should be an **asymmetrical layout**.

Open the InDesign file "symmetryasymmetry.idd"(In the handouts folder on the network).

You will see that the guides are set for a three column layout and that there are items on the desktop next to the page.

- A Page Title A textbox for a by line and one for a dateline Three textboxes containing the copy for this assignment Two images to support the page.

**Arrange** all of the items into a **symmetrical three column layout** . You can change the fonts, number of text boxes, leading and kerning to make the copy fit the page. Save and print out this version.

**Arrange** the same items into an **asymmetrical three column layout**. You can change the fonts, number of text boxes, leading and kerning to make the copy fit the page. Save and print out this version.

Be certain that each version includes:

- 3 column layout Page Title A by line with your name A date line indicating today's date COMPLETE articles provided with their headlines the images provided.

### **Key vocabulary terms:**

Symmetry (Review) Asymmetry (Review) Balance (Review)

**From Reading:**

Static Dynamic Doctrinal Innocuous

**Anticipated length of the lesson:** 1 Long Block (2.5 Hrs. Staggered completion; remaining time for student work on other assignments)

**To deepen understanding of content and support literacy development, the lesson will include (circle all that apply):**

Reading (article/assignment sheet) Writing (paragraph on inference w/ graphic organizer) Speaking/Presenting (TPS) Research Vocabulary (reading) Critical Thinking (identifying inference in reading)

**Specific literacy strategies that students will use during the lesson and reason for using each (attach or link to required templates):**

Think Pair Share Inference wheel Pre-teach vocabulary from reading

**Texts, materials, or other instructional resources needed for the lesson:**

TPS worksheet (optional – if students know strategy well, writing questions on Smartboard will suffice) “Symmetry and asymmetry” from *Design for Desktop Publishing*, John Miles (p. 40-41) Inference Wheel Worksheet (See Below) Approximately 600 words of student generated copy – Take from existing journal entries or papers.

**Formative or summative assessment (describe and attach or link to rubric):**

*See Rubrics Below*

**Inference Worksheet Rubric**

4	3	2	1
Infers author's bias and supports with textual references within the paragraph.	Inferred author's bias is stated within the paragraph, but support from textual references is evident from the graphic organizer but not fully integrated into paragraph	Ineffective attempt to infer author's bias because of  Weakness in support from textual references which is consistent from graphic organizer to paragraph <b>OR</b> Misinterpretation of valid	Ineffective in identifying textual evidence of authors bias in paragraph and graphic organizer

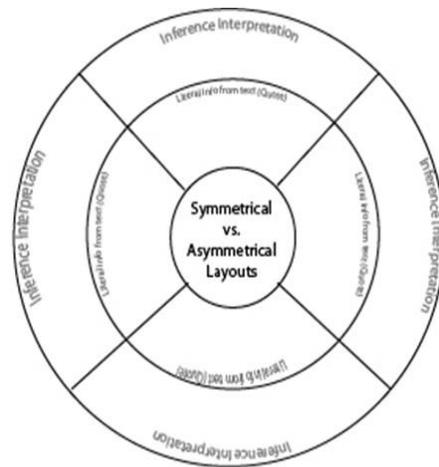
		information from graphic organizer	
Paragraph states agreement/disagreement with rationale.	Paragraph states agreement/disagreement	agreement/disagreement unclear	No statement of agreement or disagreement

### Symmetrical/Asymmetrical Layouts Rubric

3 Project work meets all specifications: 3 column layout Page Title byline dateline articles with headlines images	2 One or two minor errors in specifications: 3 column layout Page Title byline dateline articles with headlines image	1 Error or absences in meeting specifications that interfere with assignment delivery: 3 column layout Page Title byline dateline articles with headlines image
Symmetrical layout is presented consistently within work	Symmetrical layout is presented with minor evidence of mixed features	Layout is not identifiable as symmetrical
Asymmetrical layout is presented consistently within work	Asymmetrical layout is presented with minor evidence of mixed features	Layout is not identifiable as asymmetrical

### What does John Miles think about Symmetrical & Asymmetrical Layouts?

As you read the selection "Symmetry and asymmetry" by John Miles, look for words and phrases which may show a preference for either symmetrical & asymmetrical layouts. Copy the exact words into the inner ring of the inference circle, and use the outer ring to interpret what he is suggesting.



### Conclusion:

Write a paragraph that explains John Miles' bias about page layout, supporting your position by using the quotations from the inference wheel. Explain why you do or do not agree with his position.

You might start with:

*In "Symmetry and asymmetry," John Miles seems to prefer \_\_\_\_\_ over \_\_\_\_\_ ...*

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## Motivating Reluctant Readers

It is important to maintain awareness of best practices towards maintaining reluctant readers. The following articles approach this topic from two different directions.

### Overcoming the Obstacle Course: Teenage Boys and Reading

[Go to Article](#)

This article's focus on gender issues with regard to reading motivation brings up the importance of connecting reader to text. Through the lens of gender differences, several important concepts are explored including self-image as a reader, text selection, format preferences. While the article focuses on teen boys, it presents an approach to addressing any community of reluctant readers.

Jones, P. (2003). Overcoming the Obstacle Course: Teenage Boys and Reading. *Teacher Librarian*, 30(3), 9. (Permalink): <http://search.ebscohost.com.une.idm.oclc.org/login.aspx?direct=true&db=f5h&AN=9066976&site=ehost-live&scope=site>

### Combating the Crisis in Adolescent Literacy: Exploring Literacy in the Secondary Classroom

[Go to Article](#)

This article points to the importance of content area reading in the struggle to improve student literacy overall. It focuses on fluency, use of technology and on reading/writing connections. The importance of distinguishing strategies that work for secondary students from those targeted at elementary students is emphasized.

Wendt, J. L. (2013). Combating the Crisis in Adolescent Literacy: Exploring Literacy in the Secondary Classroom. *American Secondary Education*, 41(2), 38-48. : <http://search.ebscohost.com.une.idm.oclc.org/login.aspx?direct=true&db=eric&AN=EJ1004900&site=ehost-live&scope=site>

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## Presentations and Public Speaking

Presenting work is a critical skill for students in the communications industry. These presentations by Carl Kwan take students through the process of applying four design principles (Contrast, Repetition, Alignment and Proximity) to slideshow presentations. As these principles are familiar to students, they can focus on how they are applied in the delivery of the presentation and the design of the slideshow. The modeling of what to put on the screen and how to talk about it directs students away from the model of presenting in which the speaker simply restates the content of each visual.



## Problem Solving

The scenarios below demonstrate some of the problem solving activities in which communication professionals engage. They are presented as they could be used with students to develop problem solving skills.

### Advertising an Ethics Problem

A local auto detailing business has approached you to produce their new ad campaign that centers around the concept, "How fresh is your ride?" They eagerly suggest a visual of a pine tree air freshener hanging from the mirror of a classic car. They describe an image that includes photography of the owner's prized 1968 mustang convertible. You are aware that the "little trees" pine tree air freshener symbol is a trademark of the Car Freshener Corporation, which strongly defends their trademark rights. How would you work with this client towards developing this campaign?

Notes to self: This problem can be approached from many angles:

- Is it a problem at all?
- Communicating negative messages to clients
- Seeking license to use protected marks
- Ethics implications for business/artist portfolio
- Accepting/rejecting work

The goal would be to have students follow through on one approach in depth.

### Logo Fitting Problem

Your sign shop is planning to bid on an RFP to produce signage for a new retail outlet in a strip mall. The project includes two illuminated signs – one on the storefront (3'X8') and one on the marquis sign at the roadside (2'X4'). The client is "Tags" and their logo is

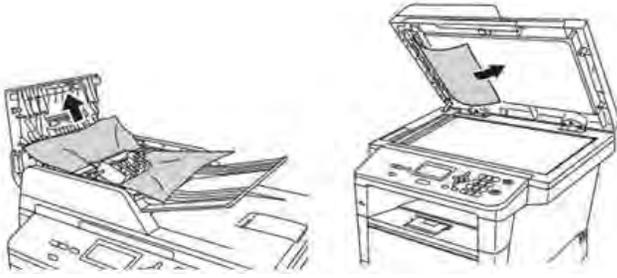


Notes to self:

This project creates both a visual problem AND suggests a need to discuss or choose not to discuss that problem when presenting a design solution to the customer.

### Sheet Feeder Jam Instruction Writing Problem

You are writing the copy for a poster on how to clear a jammed sheet of paper from the page feeder of our classroom scanner. The poster would hang above the equipment and serve as a resource for people using the machine. A major problem with this sort of writing is identifying the parts that have to be worked with. Find five parts that are critical to the process of clearing a sheet feeder jam, give each a name that users will be able to connect with, and write a one sentence description of the part to further connect the reader to the equipment. Shown below are two illustrations that might support this writing. You may also use the actual machine as a source of information.



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## About this Website

This Online Toolkit was developed as part of the course EDU 755: Literacy in CTE, University of New England, Spring 2014 Julie Meltzer, Ph.D, Instructor.

Within Career and Technical Education there is great opportunity to support literacy development among a population of students who may not have demonstrated academic inclination in traditional settings. This toolkit explores important aspects of literacy within CTE as they apply to one technical program. The Communication Technologies program at the Southwest Vermont Career Development Center prepares students in careers in fields including graphic design, digital media and professional writing. This toolkit has been developed to provide resources and inspiration towards richly integrating reading, writing, listening and speaking into this course.

The web page asks questions

- What should students read?
- What should students write?
- How can they develop a professional vocabulary
- How will they use research, presentation skills and problem solving?
- How can students be encouraged and motivated?

The website provides examples

- A list of specific strategies and their uses
- An example lesson plan
- An example unit plan
- Video examples of teaching and learning

Most importantly, this website provides a space in which these important ideas are presented as a reminder and an encouragement that direct instruction in literacy skills can support students within the CTE classroom.

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## Reading for the Communication Technologies Program

Below are samples of the kinds of texts used in the graphics and communications fields. Depending on a person's specialization, the reading needs can vary widely.

**Sample 1** Instruction Sheet - Neenah IMAGE CLIP Laser Light Transfer Paper for Color Laser

[Click to see the entire document online](#)

[Click to see several pages as a PDF](#)

**Context:** Instruction sheets like the one below are routinely used in shops that work with a variety of specialty materials including transfer papers, specialty vinyl films, inks, and non-standard substrates. The material instructions and specifications include specifications that are critical to the outcome of work, and failure to process correctly will often lead to unacceptable results. The availability of the materials being used changes rapidly, and as new products or new versions of products become available, the user needs to verify the match between the exact product and its instructions. The text sample is from a supplier website, and the page on which it is found contains sheets for nine different transfer papers. These include multiple formats: scanned print pages with & without graphics, text documents in several formats.

### Sample 2

[Click to see online sample of book](#)

## Designing With Type Chapter 1

**Context:** The sample is drawn from a textbook on typography. It serves several purposes. First, it suggests the need for ongoing education in the field. Postsecondary study is a necessity for nearly all workers within the communications field. Formal education is a prerequisite for many positions, and less formal continuing education through workshops, webinars and online training is essential for keeping up with both industry trends and new technologies. Second, it shows the critical relationship between reading text and associated visuals within the field. More so than in some other fields, critical information is conveyed visually; reading text and image concurrently is necessary. Third, the segment emphasizes the sheer quantity of technical vocabulary that exists. This sample is the tip of the iceberg in terms of the critical terminology; similar vocabulary sets exist in nearly every niche of the communications industry -- from the rhetoric of ad copy writing, to the minutia of paper folding and finishing. No one keeps it all in her head. A book such as this one might provide ready reference to an experienced professional who is seeking to solve a problem or communicate effectively with peers regarding a problem or issue.

### Sample 3

## City of Beacon Website RFP

[View as PDF](#)

**Context:** This is an actual RFP presented by the City of Beacon, NY to solicit proposals for web work. While entry level employees would not likely be responsible for preparing a proposal based on an RFP, reading documents such as this will help them to understand project scope, specifications, and the contractual model that underlies creative work.



## References:

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### Research

Within the communications field, research can be applied to both conceptual problems and practical ones. Ideas which may be expressed through visuals, writing, or digital design work are strengthened and tested against bodies of information. Having a great idea is a starting point, but its viability should always be checked and considered through research. From a practical standpoint, the ever-changing technologies and materials used requires practitioners to be able to evaluate practices, specifications and solutions on a routine basis. This requires not only the ability to look up information, it requires generating the questions to ask.

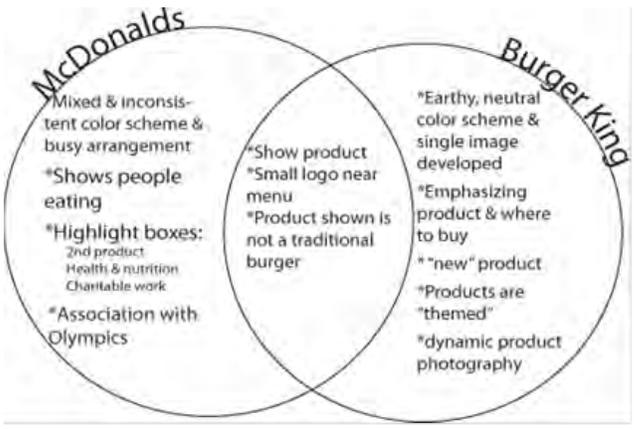
### Research a Potential Client

This exercise is intended to direct students towards developing quality research questions based on using comparisons of basic information.

#### Think Aloud:

Often, the key to connecting with a client is showing them that you understand their business and their operations. A good strategy to ensure that you have the background knowledge to do this is to use research to compare and contrast related businesses. Finding out what makes a company different from its competition shows interest and awareness. Company websites hold a great deal of information that will help you distinguish one potential client from other businesses. This works great in preparing for job interviews, too.

Say for example you were looking for a part time job and you know that MacDonalds is hiring. You could compare MacDonald's website to Burger King's in order to find some "intelligent" things to say about MacDonalds at your interview. You could use a Venn diagram to map the comparison of the websites.



Through this comparison, we see that there are some significant differences in how these companies show themselves. This can lead to some good research questions to lead us towards a better understanding of a company:

Is MacDonald's as a company interested in issues other than food? What issues? Why are they important to them? Does MacDonald's ever use theme strategies to present their menu items or is that a BK thing? Is MacDonald's a more people oriented business culture? A quick look won't give us valid answers and COULD MISLEAD US. However, it does give us a body of questions for further research.

### **Outsourcing Print:**

*Think Aloud:*

Imagine that you're considering accepting job that includes printing 100 full color, full bleed, two sided 4"X6" glossy postcards cards. For any variety of reasons, you will have these printed by a subcontractor. You know that there are a variety of companies on the Internet that will provide the service you need. However, before sending the job out to print, you will need to know the exact specifications in which to submit your files, what to expect in terms of proofing, what delivery schedules will be, and how much the job will cost. Knowing this before accepting and pricing the job will be critical. How can you use the Internet to check out possible suppliers and determine if the job can be done?

1. Google search – narrow down list of providers
2. Compare providers' offerings
3. Compare specifications to what you/your shop can do.
4. Determine if it is likely that the job can be matched to a provider.

(Note to self: It is unlikely to find a service that is well suited to printing this format in such a low quantity.)

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## Employing specific strategies in Communication Technologies

### Analytic Graphic Organizers

#### *Rationale*

Analytic Graphic Organizers can be used extensively for mapping ideas in single texts and across multiple texts. They are also used for organizing writing. Students benefit from seeing information represented graphically in ways that show the connections between items.

#### *Models/ Examples*

Use a **sequence organizer** to consolidate steps of a multi stage process:

Technical: How to change the blade of a Roland Vinyl Cutter

Conceptual: The steps in the design process

Use a **main idea organizer** to map the development of ideas in a reading assignment

Use a **Venn diagram** to compare and contrast

Technical: Similarities & differences between Photoshop & Illustrator

Conceptual: In journalism, the similarities between a news story and a feature

### Anticipation/Reaction Guide

#### *Rationale*

Use of anticipation /reaction guides establishes personal connections to reading assignments. It provides a way to record predictions and to follow up after reading. By requiring students to record the location of evidence, it supports close reading.

#### *Model/ Example*

Use an anticipation reaction guide to support readings on careers and career outlook. Students often have preconceptions about the world of work that can connect them to informational reading on the subject.

### Chapter Preview/Tour

#### *Rationale*

Use when introducing new reading material, format, layout that students will be using in class, this strategy provides "what to look for".

#### *Model/ Example*

Some design texts are structured with a minimum amount of copy, and meaning is frequently built by associating visuals to the text. Teaching students how to approach this kind of text draws them away from the dangerous misconception that the text is easy because it's short.

### Coding/Comprehension Monitoring

#### *Rationale*

Teaching students to systematically mark up texts provides them with a tool to support re-reading and review of materials.

#### *Model/ Example*

When reading examples of persuasive texts, marking the points that the author makes along the way of an argument will allow the students to trace them back and determine the persuasive strategy employed.

### Discussion Web

See Analytical Graphic Organizers

### Fray Model

*Rationale*

The Frayer model allows for a precise definition of a concept that emphasizes its scope. It is helpful in clarifying easily confused or misinterpreted words or concepts.

*Model/ Example*

Learning the different impacts that kerning, tracking and line length have on the fitting and presentation of prose text is very challenging for students. The **Frayer Model** could be used to assist in distinguishing the scope of what each adjustment does and doesn't do, in order to support rational choices on what adjustments to make when working with copy.

**Give One, Get One, Move On***Rationale*

This strategy allows students to debrief on an activity, a reading, or a listening/viewing opportunity. It requires students to consider multiple points and connect with what other students are thinking.

*Model/ Example*

Placing a question such as, "Assume that your eyes will be the last ones to check over a proof before sending it to print. What can you check it for to assure quality?" into the Give one Get One Move On format provides a rich opportunity for students to solidify procedural ideas and share knowledge

**Inference Notes Wheel***Rationale*

Understanding inference is a critical reading skill that is assessed on Accuplacer and on other college placement tests. Direct instruction on reading for inference strengthens students' ability to perform at a higher level on these assessments.

*Model/ Example*

Articles published in trade magazines often contain author biases that are unstated. Using these "content" materials as a vehicle through which to get at inference, which students associate with literary texts, is helpful in building this important reading skill.

**Interactive Word Wall***Rationale*

Presenting visuals to support learning is an important part of running a classroom. By presenting current vocabulary and concepts, students will be increasingly aware of the learning they should be focusing on at a given time.

*Model/ Example*

In a class where students are doing graphic design and production work, word walls can be developed by students using the media and processes which they are studying. For example doing a word wall on the Elements and Principles of Graphic Design using cut vinyl graphics motivates students and produces a more visually interesting and appealing word wall.

**Knowledge Rating Guide***Rationale*

Knowledge rating guides allow students to begin a literate activity strategically. They use the strategy to build personal connections to text and to develop questions to guide reading.

*Model/ Example*

Knowledge Rating guides can be offered at the beginning of a unit of study or a reading assignment to set the stage for the activity. For example, they might be useful when starting work on web design, an area with which there is widely varying student background.

**QAR***Rationale*

Introducing question answer relationships encourages students to more closely connect with text and explore how their own background influences understanding. It can be particularly helpful for students who face challenges in reading for main ideas and for inference.

*Model/ Example*

This video shows the use of QAR with a student working on improving reading skills for an upcoming placement test.

## Quick Write

### *Rationale*

Quick writes can be used before learning to activate prior knowledge or to reinforce what has occurred in a learning activity

### *Model/ Example*

Using a moodle based online discussion board, students use quick writes as a bell ringer activity to review a previous day's work, to set the stage for new content or to allow consideration of the relationship between activities and lessons.

Exit tickets are used to debrief on class activities and provide the instructor with a means to evaluate learning.

## Reading Process Strategies

### *Rationale*

There are many out there! KWL (what do you know?, what do you want to get from the reading? , what did you learn?) PVR (Preview, View, Review) SQ3R (Survey, question read, recite, review). These are the strategies that provide readers with a framework identifying things they have to do to benefit from reading. Giving students models such as these to grab onto is really helpful in getting them focused on task. However, different students have preferences for what model or structure best suits them or suits the individual text with which they're working. The same is true for any exercises you can do to keep yourself on track while reading– For example with regard to previewing selections, sometimes structural approaches (Title, Headings, main idea in each paragraph) really work to activate the reader, while other situations call for more meaning based questioning (what is this reading likely to provide me with)

### *Model/ Example*

Our class network contains a folder full of reading strategy materials. These are used for the entire group when relevant to a particular activity, but individual student are guided to use strategies relevant to them when concerns are identified. For example, I will frequently use KWL with readers experiencing comprehension issues and PVR for students who seem to have difficulty retaining motivation through readings.

## RAFT

### *Rationale*

The acronym RAFT ties well to any engaged effort to produce communications. It is useful in planning and checking one's approach to a written or visual assignment and in reading the work of others.

### *Model/ Example*

Students do a unit on communications theory which focuses on the Schramm model of communications. Through this, they learn a process for analyzing the effectiveness of a communication – choice of media, overcoming barriers and interferences, etc. The RAFT model presents a shortcut that can be used on the fly to determine the essential elements of communication within a text.

## Think Aloud

### *Rationale*

**Think alouds** can be connected to both academic problems, such as how to read and analyze a passage or how to approach a written answer to a question, and to practical instruction within the CTE classroom.

### *Model/ Example*

Technical: While presenting a demonstration of a process, a think aloud clarifies the

thinking that accompanies each step.

Conceptual: Providing a think aloud of a reading models for students the types of thinking that occur during making meaning from text.

### **Think Pair Share**

#### *Rationale*

Think pair share is a strategy that increases the responsibility of individuals within a larger group to deeply interact with a question or concept. Students first generate their own responses or ideas, then share them with peers. The activity ends with the whole group debriefing on the findings of each smaller group.

#### *Model/ Example*

Particularly when an activity is supported by generating lists of examples or applications of a process or descriptors, TPS gets everyone involved in the conversation. For example” Students view two report covers on Smartboard, one symmetrical & one asymmetrical in layout. TPS –List three words or phrases you would use to describe each cover. A list of high quality descriptive words is generated.

### **Two Column Notes**

#### *Rationale*

Two column or Cornell notes are a classroom staple, as they provide a structure within which to generate and review effective notes on text and lectures. The format encourages leaving space for additional marking and personal connections to the material being studied.

#### *Models/ Examples*

Provide a two column notes template when presenting information through a lecture format. Require students to submit two column notes on their reading of a textbook chapter instead of answering comprehension questions

### **Word Analysis**

#### *Rationale*

Word analysis allows students an opportunity to see the connected nature of words and to have a ready strategy for working with unfamiliar terms in their reading.

#### *Model/ Example*

Throughout the theory text students read words like “disintermediation,” “ontology” and “epistemology.” During lecture/discussion, these words are highlighted and broken into roots and affixes. Through routinely modeling this technique, students are encouraged to use it for word attack.

### **Word Sorts**

#### *Rationale*

Word sorts allow students to organize vocabulary into meaningful categories. This supports building connections among sets of words. Word sorts can also be used to increase consideration other associations between words by using categories such as part of speech, connotation, etc.

#### *Model/ Example*

Students might be asked to sort the following list into whole characters vs. parts of characters

- Extender
- Eye
- Fillet
- Finial
- Flag
- Hairline Stroke
- Leg
- Ligature
- Lining Figures
- Logogram
- Majuscule
- Miniscule

### **Triple Entry Vocabulary**

### *Rationale*

The triple entry vocabulary journal is which is a strategic method through which to support rapid, precise vocabulary acquisition. The elements of presenting words in context, requiring students to define terminology in their own words and the connection of terms to either mnemonic or visual devices combines multiple opportunities through which to build connection with the words.

### *Model/ Example*

Tripple entry vocabulary journals can be used in a variety of contexts:

Individuals can be made accountable for identifying personal lists challenging vocabulary they encounter in reading.

Key terms can be provided to groups of students developed through working in the in the triple entry format.

Good ideas for ways to define or apply mnemonic or visual devices can be shared among students via the format.

## **Semantic Feature Analysis**

### *Rationale*

Semantic feature analysis allows students to develop and compare multiple features and characteristics over one text or several. It is a powerful strategy for helping students manage large amounts of information.

### *Model/ Example*

Students might use semantic feature analysis while reading articles on different printing technologies to compare features of lithography, inkjet, screen, and toner based technologies.

## **Critical Thinking Cue Questions**

### *Rationale*

Providing students with a tool through which to identify the nature of their thinking as they approach different questions supports their developing skills in metacognition. This points them towards a set of questions they can eventually use to more deeply understand text.

### *Model/ Example*

As juniors and seniors, students encounter high stakes reading tests such as the Accuplacer (college placement), ACT's, SAT's and ASVAB. During the fall semester in particular, the vocabulary of practice questions is discussed with attention to Bloom's taxonomy. Students are asked to consider "What is that question asking you to do?"

[Reading](#) - [Motivation](#) - [Writing](#) - [Presentations](#) - [Problem Solving](#) - [Vocabulary](#) - [Research](#) - [Strategies](#) - [Videos](#) - [Lesson Plan](#) - [Unit Plan](#) - [About the Author](#) - [About this Site](#) - [References](#)



**UNIT of Study: Type – From Squiggles to Paragraphs**

**UNIT of Study: Type – From Squiggles to Paragraphs**  
 CTE program area: **Editing & Publication Design Editing & Publication Design**  
 Instructor’s name: **Barbara Gorbaty Gorbaty**

**Essential Questions/Big Ideas of the Unit:**  
 Students need to know about and consciously make typographic choices when developing published documents.

**Brief Overview of the Unit:**  
 Students will look at typography sequentially from the smallest units to the largest: Letterforms & the anatomy of type, Typefaces, Typestyles, Fonts, font families & classifications, Leading, Kerning, Tracking, Alignment, and Paragraph Indications.

**Number of Lessons in the Unit:**  
**List each lesson with the topic/title (Remember that a lesson could span more than one day but comprises a distinct “chunk” of the unit):**  
 1. History of Type/Letterforms  
 2. Letterforms Continued & Type Measurement  
 3. Fonts & Font Families  
 4. Line Length & Type Spacing  
 5. Typestyles  
 6. Type Arrangements & Paragraph Indicators

**To deepen understanding of content and support literacy development, the unit will include all of the following as noted:**

- Reading 6 of times
- Writing to Learn 11 of times
- Writing to Communicate Learning 11 of times
- Speaking/Presenting/Demonstrating 0 of times
- Research 1 of times
- Explicit vocabulary learning 6 times
- Critical Thinking 6 times

**Specific literacy strategies that students will use during the unit and number of times each will be used:**

Name of Literacy Strategy	Number of times used in the unit
TPS	1
Chapter Preview	1

Triple Entry Vocabulary	6
Random Vocabulary (presents vocabulary from unit at every Moodle login)	6
2 column (Cornell) Notes	6

**Unit performance assessment (describe and attach or link to rubric):**

Understanding key ideas will be assessed on quizzes and assignment work throughout the unit.

Use of typography will be assessed in final portfolio for the course.

## Lesson 1

**Lesson topic: History of Type/Letterforms/Measurement**

**CTE program area: Editing & Publication Design**

**Instructor's name: Barbara Gorbaty**

**Purpose/objective of the lesson:  
(what you want students to learn/be able to do after instruction)**

- Develop an understanding of the language of typography, which includes history, technology, and craftsmanship.
- Identify the parts of a letter

**Content/program/literacy standards addressed in the lesson:**

- **History of Typography**
- **Letterforms**

**Brief description of the lesson:**

**Activity 1** Pretest on typography (Moodle based, adaptive – records initial score, but allows students to try again on questions with immediate feedback)

**Reading:** Preview text with students Carry over from Introduction *Designing with Type* "The Basics of Typography" (Ch1 pages 7-22) and "Typesetting" 158-160

**Presentation 1 & 2 :**

History of type: [http://designingwithtype.com/5/ref\\_typsetting.php?whatImage=1](http://designingwithtype.com/5/ref_typsetting.php?whatImage=1)

PowerPoint: A History of Documents & Printing

**In class activity:** Tripple entry Journal for vocabulary

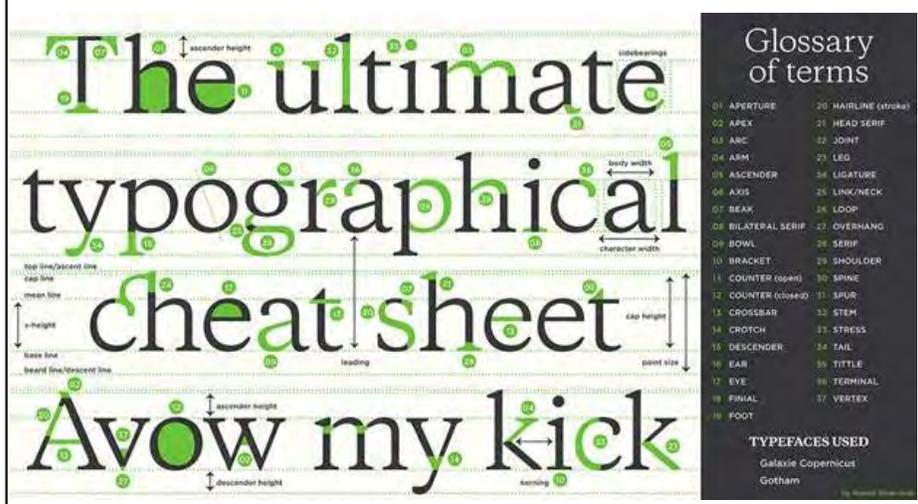
- Present format
- Work on mnemonic & visuals for words

**Presentation 3**

PowerPoint: Anatomy of Type

**Activity Exit Ticket**

What are the basic ingredients needed to create a "print culture," one in which documents are routinely reproduced and shared?



**Assignment (1) Letterforms**

- Applying vocabulary
- Research ancient letterform

**Key vocabulary terms:**

*History of type-*  
 Cold Type / photocomposition-The term for photocomposed type, in which ne heat is required for typesetting  
 Copy-All written or textural material in an advertisement  
 Letterpress-the printing method in which the raised surface of the type or blocks, transfers the ink onto the paper with the application of pressure  
 Linotype / hot metal-hot metal typesetting system

*Type anatomy-*  
 Ascender-he part of a lowercase letter, as b, d, f, h, that rises above x-height.  
 Barb-A type of half serif on the horizontal arms of E, F, L and T  
 Beak-A type of half serif found on the horizontal arms of E, F, L, and T  
 Bowl-The curved stroke that encloses a space within a character  
 Concave-Curving Inward  
 Convex-Curving or bulging outward  
 Counter-A negative space within a character that may be fully or partially enclosed  
 Cross Bar-The horizontal or oblique stroke connected at both ends as in an A or H  
 Crotch-The pointed space where an arm or arc meets a stem  
 Descender-That part of a lowercase letter that extends below the main body of the letter  
 Extender-A term used to refer to both ascenders and descenders  
 Eye-The counter of enclosed area at the top of the lowercase e  
 Fillet-Also called bracketing, this refers to the curve of straighter connection between the stroke of a letterform and the serif  
 Finial-The non-serif ending added to a stroke which is classified as ball, swash, spur, or hook  
 Flag-decorative, curved strokes connected tot he stem of an uppercase gothic or black letter face  
 Hairline Stroke-The secondary Stroke of the letterform, usually thinner  
 Leg-Stroke that extends downward at less than 90 degrees is a leg, as seen on the letters k, K, R  
 Link-The stroke connecting the bowl and loop of the lowercase g  
 Loop-The lower portion of the lowercase g  
 Main stem-The thickest stroke of a character  
 Shoulder-Curved portion of the stroke of a letterform that connects to a straight stroke  
 Spine-Main curved stroke of the letter s  
 Splayed-Defines the stem of a character that is wider at the top and the

bottom than it is toward the center  
 Spur-The nodule descending from the vertical stroke of an uppercase G connecting the straight stroke to the curved stroke  
 Stem Stroke-The main stroke of a character  
 Stroke-Any line required as part of the basic construction of a letterform, not including serifs or swashes  
 Swash-A fancy flourish that replaces the terminal or serif on scripts and alternate characters  
 Tail-A stroke or arc of a character starting from a main stroke or structure of a letterform and extending downward with one end free as seen in R, K, Q  
 Terminal-The free end of a stroke  
 Tittle-Name of the dot above the i  
 Vertex-The outer downward juncture of two angled stems where the resulting point touches just below the baseline

**Anticipated length of the lesson:** 2 sessions@ 2 hrs. each

**To deepen understanding of content and support literacy development, the lesson will include (circle all that apply):**

- **Reading** - textbook
- **Writing** – Letterforms assignment, exit ticket
- **Research** Letterforms assignment
- **Vocabulary** – Presentations, triple entry, random glossary entry
- **Critical Thinking** – Letterforms assignment

**Specific literacy strategies that students will use during the lesson and reason for using each (attach or link to required templates):**  
**Text**

Chapter preview/tour – Introduce text  
 Triple entry Vocab – Vocabulary development  
 Random glossary entry – Vocabulary development  
 Exit Ticket – Writing to learn/formative assessment

**Texts, materials, or other instructional resources needed for the lesson:**

**History of Type:** [http://designingwithtype.com/5/ref\\_typsetting.php?whatImage=1](http://designingwithtype.com/5/ref_typsetting.php?whatImage=1)

**Powerpoint:** Typography 1

**Tripple Entry Template**

*Designing with Type* "The Basics of Typography" (Ch1 pages 7-22) and "Typesetting" 158-160

**Assignment 1** Letterforms

**Formative or summative assessment (describe and attach or link to rubric):**

- See Letterforms Rubric on assignment sheet
- Quiz on Basics of type –During week after delivery of first three lessons.

## Early Letterform / Assignment 1

### Overview

Without letters, there would be no written words. Without written words, there wouldn't be documents to edit and publish.

This exercise will introduce you to Adobe Illustrator, a graphics program that will allow you to use lines and shapes to create artwork.

### Choose

· Choose a letter from an ancient alphabet. (Phoenician and Greek scripts are shown on p 120 of *Designing with Type*, as are some design ideas)

### Draw

Use Illustrator to develop a satisfying representation of that letter.

· Please make your drawing 7" x 7"

· Experiment with the shape tools, line tools, brush tool, and or pen tool to create your representation. Multiple versions are encouraged, as each attempt will increase your familiarity with the tools.

### Research & Write

Do some mini-research to learn a bit more about your letter, and develop about 100 words of copy that tell about the letter.

The writing might include information on the origins of the letter, what other letters it relates to or your own impressions of the look of the letter.

### Combine

Merge your copy with your drawing of the letter to create an interesting arrangement! Save the document as a PDF and submit it via Moodle.

### Grading Rubric

3 Pt	2 Pt	1 Pt
File submitted as PDF with 7" x 7" size	Work submitted in wrong size or format	Work submitted not recognizable as this assignment
Work demonstrates a highly successful attempt to use drawing tools to develop a letterform	Work shows ability to use drawing tools to produce recognizable letterform	Drawing of letterform absent or entirely unrecognizable
Work shows the ability to integrate copy and graphics in an Illustrator file with a pleasing layout and attention to writing conventions	Work shows the ability to integrate copy and graphics in an Illustrator File	Copy on letterform absent or entirely unrecognizable

### Lesson 2

<p><b>Lesson topic: Type Measurement</b>  <b>CTE program area: Editing &amp; Publication Design</b>  <b>Instructor's name: Barbara Gorbaty</b></p>
<p><b>Purpose/objective of the lesson:</b>  <b>(what you want students to learn/be able to do after instruction)</b></p> <p>Understand the system of measurement used in typography            Understand how typographic measurements are employed when working with design/layout software.</p>
<p><b>Content/program/literacy standards addressed in the lesson:</b></p>

## Type measurement &amp; Terminology

**Brief description of the lesson:****Reading**

*Designing with Type* "The Basics of Typography" (Ch1 pages 7-22)

**Presentation:** PowerPoint: Anatomy of Type

**Activity:** Practice measuring Type (Ungraded)

**Worksheet** – Practice Measuring Type

Remainder of class time used to complete letterforms assignment

**Exit Ticket:**

Provide an example of how the history of type contributes to the language we use today.

What was the most interesting word or idea that you learned about letterforms or type?

**Key vocabulary terms:**

*Measurement-*

EM-Unit of measure of print type equal to the square of a type letter

Mean Line-The imaginary line defining the height of lowercase letters excluding ascenders

Pica-Type setting unit of measure for line length (6 per inch)

Waist Line-The invisible or imaginary horizontal rule that indicates the top of the body height of the lowercase letters, determines the x-height

X height-Distance from baseline to waist line

Ascender line-The imaginary line defining the height of ascenders

Descender line-The imaginary line defining the height of descenders

Point-Type setting unit of measure for characters and leading

Baseline-The imaginary line below the bodies of characters. Used to measure leading

**Anticipated length of the lesson:** One class

**To deepen understanding of content and support literacy development, the lesson will include (circle all that apply):**

- **Reading** chapter
- **Writing** Exit Ticket
- **Speaking/Presenting**
- **Research**
- **Vocabulary** – Presentations, triple entry, random glossary entry
- **Critical Thinking** Type measuring

**Specific literacy strategies that students will use during the lesson and reason for using each (attach or link to required templates):**

Cornell Notes - strategy for taking notes from lectures & reading

Triple entry Vocab – Vocabulary development

Random glossary entry – Vocabulary development

Exit Ticket – Writing to learn/formative assessment

**Texts, materials, or other instructional resources needed for the lesson:**

**Worksheet** – Practice Measuring Type

**Formative or summative assessment (describe and attach or link to rubric):**

Quiz on Basics of type –During week after delivery of first three lessons

**Lesson 3**

**Lesson topic:** Fonts & Font Families  
**CTE program area:** Editing & Publication Design  
**Instructor's name:** Barbara Gorbaty

**Purpose/objective of the lesson:  
(what you want students to learn/be able to do after instruction)**

- Develop an understanding of the language of typography, which includes history, technology, and craftsmanship
- Identify and distinguish between basic typefaces and identify nuances of specific letterforms.
- Describe and distinguish between the five families of type
- Explore specifically the relationship between experimental/visual and functional typographic design with readability as its ultimate goal.

**Content/program/literacy standards addressed in the lesson:**

- Five classic Font Faces
- Text & Decorative Type
- Type Classification
- Choose appropriate fonts and point sizes based on text characteristics
- Explain the difference between readability and legibility of type

**Brief description of the lesson:**

**Reading:** Designing with Type “Five Classic Typefaces” Ch2 p 23-60

**Warm Up Activity:** Share Triple Entry insights on type terminology

**Lecture:** Powerpoint “Type 1”

*Recommend use of two column notes; provide template*

Text Type – Five Classic Fonts

- Oldstyle
- Transitional
- Modern
- Egyptian/Slab Serif
- Sans Serif
  - Subtle differences
- X-height
- Stroke (thick & thin lines)
- Stress (where thick & thin shift )
- Serifs

READABILITY –LOOK – FEEL

- Stroke
- Thick & thin
- More even stroke
- Stress
- Serifs
- Flourishes or ornaments on the endpoints of the lines that create letters

- Back to X-heights...
- Same point size but x-height influences apparent size & the number of characters that fit a line...
- Other factors that impact readability
- Leading –
- Tracking
- The spacing between words
- Kerning
- The spacing between letters
- Kerning? Ligatures?
- Ligatures
- Special characters that combine tricky letter combinations more artfully
- Why is all this important?
- Readability
- Creating a quality look for each page
- Making the copy fit into its designated space

**TPS: Identifying fonts by family:**

[http://designingwithtype.com/5/id\\_typefaces.php](http://designingwithtype.com/5/id_typefaces.php)

**Activity:** Same Type in three Fonts

**Exit Ticket:**

What is the most noticeable characteristic of a font that will immediately place it in or outside of one family?

Which font family do you think is most commonly used in typesetting popular paperback novels? Why do you think this?

**Key vocabulary terms:**

*Classic Typefaces:*

- Oldstyle
- Transitional
- Modern
- Egyptian/Slab Serif
- Sans Serif

*Type anatomy-*

Ascender- the part of a lowercase letter, as b, d, f, h, that rises above x-height.

Barb-A type of half serif on the horizontal arms of E, F, L and T

Beak-A type of half serif found on the horizontal arms of E, F, L, and T

Bowl-The curved stroke that encloses a space within a character

Concave-Curving Inward

Convex-Curving or bulging outward

Counter-A negative space within a character that may be fully or partially enclosed

Cross Bar-The horizontal or oblique stroke connected at both ends as in an A or H

Crotch-The pointed space where an arm or arc meets a stem

Descender-That part of a lowercase letter that extends below the main body of the letter

Extender-A term used to refer to both ascenders and descenders

Eye-The counter of enclosed area at the top of the lowercase e

Fillet-Also called bracketing, this refers to the curve of straighter connection between the stroke of a letterform and the serif

Finial-The non-serif ending added to a stroke which is classified as ball, swash, spur, or hook

Flag-decorative, curved strokes connected to the stem of an uppercase gothic or black letter face

Hairline Stroke-The secondary Stroke of the letterform, usually thinner

Leg-Stroke that extends downward at less than 90 degrees is a leg, as seen on the letters k, K, R

Link-The stroke connecting the bowl and loop of the lowercase g

Loop-The lower portion of the lowercase g

Main stem-The thickest stroke of a character

Shoulder-Curved portion of the stroke of a letterform that connects to a straight stroke

Spine-Main curved stroke of the letter s  
 Splayed-Defines the stem of a character that is wider at the top and the bottom than it is toward the center  
 Spur-The nodule descending from the vertical stroke of an uppercase G connecting the straight stroke to the curved stroke  
 Stem Stroke-The main stroke of a character  
 Stroke-Any line required as part of the basic construction of a letterform, not including serifs or swashes  
 Swash-A fancy flourish that replaces the terminal or serif on scripts and alternate characters  
 Tail-A stroke or arc of a character starting from a main stroke or structure of a letterform and extending downward with one end free as seen in R, K, Q  
 Terminal-The free end of a stroke  
 Tittle-Name of the dot above the i  
 Vertex-The outer downward juncture of two angled stems where the resulting point touches just below the baseline

**Anticipated length of the lesson:** 1 Class

**To deepen understanding of content and support literacy development, the lesson will include (circle all that apply):**

- **Reading** Chapter 2
- **Writing** Analytical question on assignment, exit ticket
- **Vocabulary** Presentations, triple entry, random glossary entry
- **Critical Thinking:** Analytical question on assignment, Identifying font families

**Specific literacy strategies that students will use during the lesson and reason for using each (attach or link to required templates):**

TPS – Allows deeper independent and collaborative consideration of questions  
 Cornell Notes - strategy for taking notes from lectures & reading  
 Triple entry Vocab – Vocabulary development  
 Random glossary entry – Vocabulary development  
 Exit Ticket – Writing to learn/formative assessment

**Texts, materials, or other instructional resources needed for the lesson:**

PowerPoint: "Type 1"  
*Designing with Type* "Five Classic Typefaces" Ch2 p 23-60  
[http://designingwithtype.com/5/id\\_typefaces.php](http://designingwithtype.com/5/id_typefaces.php)

**Formative or summative assessment (describe and attach or link to rubric):**

- See Letterforms Rubric on assignment sheet
- Quiz on Basics of type –During week after delivery of first three lessons.

**Same Type – Three Fonts**

**Choose** any type sample of about 100 words (a paragraph or so)  
**Create** an Adobe InDesign Document that is three columns wide  
**Copy** your text into a textbox, and fit the textbox to the column width. The box should be

slightly longer than the text.

**Make the text 11 pt. and retain this size throughout the exercise.**

**Copy and paste** the textbox to make three equally sized textboxes with the same text. Experiment with changing the **font** to a variety of text fonts(avoid highly decorative or stylized type for this). You may alter the **leading** (linespacing) as well, but leave other attributes alone. Choose three presentations that you find interesting – please include one sans serif font and one serif font. Label the three textboxes with the font name, size & leading. (Example:Times New Roman 11/13.8)

Then **write** a short description for each of your choices describing how each choice impacts the text. Does it change how the lines break? Does it change how long the piece runs? Does it contribute to the meaning of the text by echoing the style of the writing or by contrasting it? Is it easy to read?

This writing assignment can be added to the bottom of your page or submitted as a word document.

Save the Illustrator file as both a .idd and export as a .pdf. Submit the pdf to Moodle.

**Grading Rubric**

	<b>3 Pt</b>	<b>2 Pt</b>	<b>1 Pt</b>
<b>Produces file to specifications</b>	File submitted as PDF with three columns & three textboxes labeled as specified	Work submitted in wrong format or has minor errors in size/labeling specifications.	Work submitted not recognizable as this assignment
<b>Font Use</b>	Fonts all 11 pt, text appropriate, only altered in leading.	Fonts do not remain consistent at 11 pt or settings other than font face and leading have been altered.	Fonts do not remain consistent at 11 pt or settings other than font face and leading have been altered.
<b>Font Choice</b>	Serif & Sans Serif represented, font choices show significant variety	Serif & Sans Serif represented	Serif & Sans Serif not represented
<b>Relevance</b>	The description directly address key issues, & questions. The description applies course concepts well.	The description addresses key issues & questions indirectly. It does not always apply course concepts fully	Either there was no description, or the description does not directly address the question or problem posed by the activity.
<b>Thoughtful writing</b>	The description offers original or thoughtful analysis, or observation that demonstrates a strong grasp of concepts	The description does offer some analysis, or observation to the topic but doesn't demonstrate a full understanding of concepts and ideas	Either there was no description, or the description shows little understanding
<b>Writing is</b>	The description	Some effort at	Either there was

<b>supported :</b>	employs rational argument or evidence	argument or evidence. However, unsupported opinions still appear.	no description, or the description contains largely unsupported opinion
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**Lesson 4**

<p><b>Lesson topic: Line Length &amp; Type Spacing</b>  <b>CTE program area: Editing &amp; Publication Design</b>  <b>Instructor's name: Barbara Gorbaty</b></p>
<p><b>Purpose/objective of the lesson:</b>  <b>(what you want students to learn/be able to do after instruction)</b></p> <ul style="list-style-type: none"> <li>• Adjust kerning, tracking &amp; leading to assure fit, create emphasis, and support readability</li> </ul>
<p><b>Content/program/literacy standards addressed in the lesson:</b></p> <ul style="list-style-type: none"> <li>• Adjust kerning, tracking &amp; leading to assure fit, create emphasis, and support readability</li> </ul>
<p><b>Brief description of the lesson:</b></p> <p><b>Reading:</b>  <i>Designing with Type "Designing With Text Type" Ch 3 62-69</i></p> <p><b>Presentation:</b>                  PowerPoint Type 2</p> <p><b>Demonstration:</b>                  Using InDesign – Text boxes and Adjusting attributes</p> <p><b>Quiz</b> Basics of Type</p> <p><b>Exit Ticket:</b>                  How does InDesign compare with word processing software such as Word?</p> <p><b>Key vocabulary terms:</b>                  Line length &amp; character spacing-                  Copy Fit-The process of specifying type in a particular font intended to fit into a designed area in the final composition                  Tracking-The distance between words                  Kerning-Typesetting technique that overlaps the edges of two type characters to provide the illusion of even spacing and to reduce the amount of white space between letters                  Leading-Spacing between lines                  Line Length-Refers to line measure Measured in Pica                  Line Spacing-Incorrect term for leading                  Minus-Negative space setting between typeset characters                  Minusing-Decreasing the space between typeset characters in text settings                  Monospacing-Refers to fonts which each character occupies the same amount of space                  Set Solid-A typesetting term that refers to type with no additional leading between the lines</p> <p><b>Anticipated length of the lesson:</b> One Class Period</p>

**To deepen understanding of content and support literacy development, the lesson will include (circle all that apply):**

- **Reading** Chapter
- **Writing** Exit ticket
- **Speaking/Presenting**
- **Research**
- **Vocabulary** Presentations, triple entry, random glossary entry
- **Critical Thinking**

**Specific literacy strategies that students will use during the lesson and reason for using each (attach or link to required templates):**

Cornell Notes - strategy for taking notes from lectures & reading  
 Triple entry Vocab – Vocabulary development  
 Random glossary entry – Vocabulary development  
 Exit Ticket – Writing to learn/formative assessment

**Texts, materials, or other instructional resources needed for the lesson**

*Designing with Type* "Designing With Text Type" Ch 3 62-69  
 PowerPoint Type 2  
 Adobe InDesign  
 Moodle based quiz - Basics of Type

**Formative or summative assessment (describe and attach or link to rubric):**

**See Typestyles Activity**

Type Quiz 2 –During week after delivery of three lessons.

## Lesson 5

**Lesson topic: TypeStyles**  
**CTE program area: Editing & Publication Design**  
**Instructor's name: Barbara Gorbaty**

**Purpose/objective of the lesson:**  
**(what you want students to learn/be able to do after instruction)**

- Apply the principles of hierarchy and dominance to typographic elements.

**Content/program/literacy standards addressed in the lesson:**

Understanding type conventions

**Brief description of the lesson:**

**Reading:**

*Designing with Type* "Designing With Text Type" Ch 3 62-69

**Presentation:**

PowerPoint: Type 2

**Activity:**

Typestyles

**Exit Ticket:**

What are five uses of italics?

In what situation might you choose Lg/Sm caps over bold for emphasis?

**Key vocabulary terms:**

Roman

Bold

Italic

Small Caps

Hierarchy

Dominance

Weight

**Anticipated length of the lesson:** one class

**To deepen understanding of content and support literacy development, the lesson will include (circle all that apply):**

- **Reading** Chapter
- **Writing** Typestyles assignment, exit ticket
- **Speaking/Presenting**
- **Research**
- **Vocabulary** Presentations, triple entry, random glossary entry
- **Critical Thinking** Typestyles Assignment

**Specific literacy strategies that students will use during the lesson and reason for using each (attach or link to required templates):**

Cornell Notes - strategy for taking notes from lectures & reading

Triple entry Vocab – Vocabulary development

Random glossary entry – Vocabulary development

Exit Ticket – Writing to learn/formative assessment

**Texts, materials, or other instructional resources needed for the lesson:**

*Designing with Type* "Designing With Text Type" Ch 3 62-69

PowerPoint Type 2

Adobe InDesign

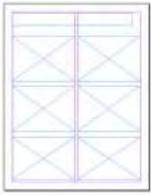
**Formative or summative assessment (describe and attach or link to rubric):**

**Typestyles Activity**

Type Quiz 2 –During week after delivery of three lessons.

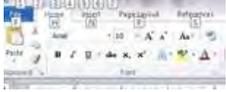
**Typestyles**

**Choose** any type sample of about 50 words. A quote or a short poem will work well for this assignment.



**Create** an Adobe InDesign Document that is two columns wide. At the top, create a text box that will contain a page title. Create 6 text boxes that are each Width: 22p0 Height: 16p0. Place your copy into each of the first three textboxes using regular capitalization conventions. Place the copy set in all caps into the next two text boxes, leaving the remaining text box empty.

*Hint:* If you take the text from a Microsoft word document, you can set it in all caps using the font menu on the home toolbar



**Select** a text font that has multiple tpestyles including Regular (Roman) Italic and Bold. Use your chosen font for each of the boxes, and adjust the style of each box to represent the following set:

- Regular
- Italic
- Bold
- All caps (regular)
- Large and Small Caps\*

\* note that small and large caps is achieved by changing the font size within the word. (Second & subsequent letters 2-3 sizes smaller than first letter.)

**Adjust** the font size, kerning, tracking and line length to create an appealing presentation of each sample.

**Place** the name of your font and your name in the title box. Use a size appropriate for a page title. (Think display font.)

**Provide a statement** in the last textbox indicating which tpestyle you fee best suits your selected text. Explain why the style works well with the sample.

**Save** the InDesign file as both an .idd and a .pdf. Submit the pdf to Moodle.

**Extra Credit:** Add an additional page or pages to your file and try other existing styles of your font (bold italic, condensed, narrow, etc.) OR Repeat the exercise with another font

### Grading Rubric

	3 Pt	2 Pt	1 Pt
<b>Produces file to specifications</b>	File submitted as PDF with columns, textboxes and page title as specified	Work submitted in wrong format or has minor errors in size/labeling specifications.	Work submitted not recognizable as this assignment
<b>Font Use</b>	One font used consistently throughout assignment		More than one font represented within the assignment
<b>Font Styles</b>	All five font styles represented		Less than required five font styles represented
<b>Adjustments</b>	Font size, kerning, leading, line length adjusted to create a visually appealing and readable	Font size and line length adjusted to present readable text with logical breaks.	Font size, kerning, tracking and line length not adjusted or adjusted in ways that detract from presentation

	presentation of the text.		of text.
<b>Thoughtful writing</b>	The statement offers original or thoughtful analysis, or observation that demonstrates a strong grasp of concepts	The statement does offer some analysis, or observation to the topic but doesn't demonstrate a full understanding of concepts and ideas	Either there was no statement, or the statement shows little understanding
<b>Writing is supported :</b>	The statement employs rational argument or evidence	Some effort at argument or evidence. However, unsupported opinions still appear.	Either there was no statement, or the statement contains largely unsupported opinion

**Lesson 6**

<p><b>Lesson topic: Type Arrangements &amp; Paragraph Indicators</b>  <b>CTE program area: Editing &amp; Publication Design</b>  <b>Instructor's name: Barbara Gorbaty</b></p>
<p><b>Purpose/objective of the lesson:</b>  <b>(what you want students to learn/be able to do after instruction)</b></p> <p>Organize words and images in design layouts using type arrangements and alignments          Apply multiple traditional and nontraditional paragraph indicators.</p>
<p><b>Content/program/literacy standards addressed in the lesson:</b></p> <p>Understanding alignments &amp; paragraph indicators</p>
<p><b>Brief description of the lesson:</b></p> <p><b>Reading:</b>          Designing with Type "Designing With Text Type" Ch3 70-79</p> <p><b>Presentation:</b>          PowerPoint : Type 3</p> <p><b>Activity:</b> Type Arrangements</p> <p><b>Activity:</b> Paragraph indicators</p> <p><b>Exit Ticket:</b></p> <p>Which settings of "The Little Girl and the Wolf" did you like best and least?          Explain</p> <p><b>Key vocabulary terms:</b>          Paragraphs-          Column-Area of copy that runs vertically down the page of a newspaper or magazine          Column Rule-A line used between two columns of type          Hanging Cap-Also referred to as a hanging initial, a hanging cap is set larger</p>

than the body text and extends beyond the left margin of the body text and extends beyond the left margin of the rest of the para.  
 Hanging Indent-A typesetting instruction used to indicate that the first line of a paragraph is set flush left while following lines are indented  
 Hanging Punctuation-Punctuation set outside the margin so that the type aligns visually along the right or left side of the paragraph either flush left or flush right

**Anticipated length of the lesson:** One Class

**To deepen understanding of content and support literacy development, the lesson will include (circle all that apply):**

- **Reading** Chapter
- **Writing** Type Arrangements, Exit Ticket
- **Speaking/Presenting**
- **Research**
- **Vocabulary** Presentations, triple entry, random glossary entry
- **Critical Thinking** Type arrangements & Paragraph Indicators

**Specific literacy strategies that students will use during the lesson and reason for using each (attach or link to required templates):**

Cornell Notes - strategy for taking notes from lectures & reading  
 Triple entry Vocab – Vocabulary development  
 Random glossary entry – Vocabulary development  
 Exit Ticket – Writing to learn/formative assessment

**Texts, materials, or other instructional resources needed for the lesson:**

**Formative or summative assessment (describe and attach or link to rubric):**

Type Quiz 2 –During week after delivery of three lessons.

### Type Arrangements

**Choose** any type sample from your OWN writing that contains at least 5 paragraphs.

**Create** an Adobe InDesign Document with either a two or three column layout, 8 ½" x 11".

**Place** your copy into either single text boxes or multiple, flowed textboxes

**Choose** type, titles/headings column widths that suit the text.

**Make Multiple Samples:** You will need a total of FIVE versions of the text sample. (This may well extend onto multiple pages)

**Align the versions into the following configurations:**

- Flush Left / Rag Right
- Centered
- Justified
- Flush Right / Rag Left
- Random Alignments\*

\* note that you may want to break the copy into **multiple** text boxes for the random alignment)

**Provide a statement** at the end of your document that describes the impression made by **each arrangement**. Note strengths, weaknesses or situations in which this alignment would or wouldn't work for this copy..

**Save** the InDesign file as both an .idd and a .pdf. Submit the pdf to Moodle.

### Grading Rubric

	<b>3 Pt</b>	<b>2 Pt</b>	<b>1 Pt</b>
<b>Produces file to specifications</b>	File submitted as PDF and is within specifications	Work submitted in wrong format or has minor errors in specifications.	Work submitted not recognizable as this assignment
<b>All requested arrangements presented</b>	All 5 arrangements represented		Less than 5 arrangements represented
<b>Type Adjustments</b>	Font choice, size, kerning, leading, line length suitable to text type and adjusted to create a visually appealing and readable presentation of the text.	Font choice, size, kerning, leading, line length suitable to text type	Irregularities in typography detract from presentation of copy.
<b>Thoughtful writing</b>	The statement offers original or thoughtful analysis, or observation that demonstrates a strong grasp of concepts	The statement does offer some analysis, or observation to the topic but doesn't demonstrate a full understanding of concepts and ideas	Either there was no statement, or the statement shows little understanding

### Paragraph Indications

**Purpose:** To demonstrate a wide variety of ways to indicate paragraphs and to show how they affect the look and readability of the setting.

**Assignment.** Using any series of paragraphs from **your own writing**, create five (5) variations that treat the delineation between paragraphs differently. Create alternate ways of indicating new paragraphs, ranging from conservative, to outrageous. (In the last case readability is not a criterion.) Each solution should be presented on its own page. Study the results, weighing the trade-off between the traditional approaches and those that are more exploratory, and notice how the various solutions affect readability.

#### Format:

Make your pages either 8 1/2" x 11" OR 8" x 8" (be consistent for all layouts) All layouts should be contained in a multi-page file. Save as both an InDesign file and a PDF. Submit the PDF for grading.

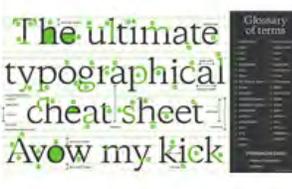
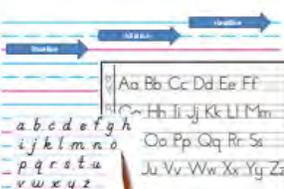
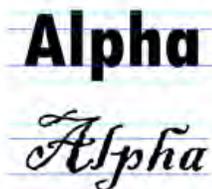
SEE PAGE 112 for the source of this assignment and some interesting samples.

Grading Rubric

	3 Pt	2 Pt	1 Pt
<b>Produces file to specifications</b>	File submitted as PDF and is within specifications	Work submitted in wrong format or has minor errors in specifications.	Work submitted not recognizable as this assignment
<b>Distinct Paragraph Indications</b>	Five distinctly different solutions presented		Less than 5 solutions represented
<b>Range of Paragraph Indications</b>	A wide and distributed range of solutions that spans from conservative to outrageous	A range of solutions that spans from conservative to outrageous is evident	Narrow range of solutions
<b>Type Adjustments</b>	Font choice, size, kerning, leading, line length suitable to text type and adjusted to create a visually appealing and/ or readable presentation of the text.	Font choice, size, kerning, leading, line length suitable to text type	Irregularities in typography detract from presentation of copy.

Powerpoints:

<p>A History of Documents &amp; Printing</p>	<p>Pre-literate societies</p> 	<p>Beginnings of literacy</p>  <ul style="list-style-type: none"> <li>• Pictographs</li> <li>• Ideographs</li> </ul> <p>Egyptian hieroglyphs over 5,000 characters!</p>
<p>Alphabets</p> <ul style="list-style-type: none"> <li>• Sound Symbol Coordination</li> <li>- Phoenician Alphabet 1200 BCE</li> <li>- Greek Alphabet 800 BCE</li> <li>- Roman Alphabet</li> </ul> 	<p>Manuscripts</p> <ul style="list-style-type: none"> <li>• One at a time</li> <li>• Emphasis on reproduction over innovation</li> </ul> 	<p>Containers</p> <ul style="list-style-type: none"> <li>• Scrolls</li> <li>• Codices (Books)</li> </ul> 
<p>Print in Europe</p> 	<p>Movable Type</p> <p>Most of our understanding of print comes from this -</p> <ul style="list-style-type: none"> <li>• Uppercase, lowercase</li> <li>• Point sizes for type</li> <li>• Picas for line length</li> <li>• "Leading" (Line spacing)</li> </ul> 	<p>Development of Print in Asia</p> <ul style="list-style-type: none"> <li>• c. 100 Vegetable-fiber paper developed in China.</li> <li>• 868 Diamond Sutra published in China, earliest extant example of woodblock printing.</li> <li>• c. 1041-48 Pi Sheng develops movable type in China, amalgam of clay and glue.</li> <li>• c. 1400 Printing with movable copper types in Korea.</li> </ul> <p><i>Why didn't print &amp; literacy take off there?</i></p>

<h3>Typography Since Gutenberg</h3> <ul style="list-style-type: none"> <li>• Handsetting – 1439 – 1900</li> <li>• Machine Cast 1900 – 1960 'Hot Lead'</li> <li>• Phototype Process Printing 1960 - Present</li> </ul> 	<h3>Short run – On demand</h3> <ul style="list-style-type: none"> <li>• Laser Printing             <ul style="list-style-type: none"> <li>– 1959 Xerox markets first xerographic photocopier.</li> </ul> </li> <li>• Inkjet Printing             <ul style="list-style-type: none"> <li>– invented turn of the century, but came into play in the late 20<sup>th</sup> century alongside personal computers.</li> </ul> </li> <li>• Why print at all?             <ul style="list-style-type: none"> <li>– Screens</li> </ul> </li> </ul>	<h3>Type</h3>
<h3>Designing with Type</h3>	<h3>The ultimate typographical cheat sheet</h3> <p>Avow my kick</p> 	
<h3>Lettering</h3> <ul style="list-style-type: none"> <li>• <b>BASELINE</b> <ul style="list-style-type: none"> <li>– Used to measure leading or line spacing</li> <li>– Determines height</li> </ul> </li> </ul>	<h3>Lettering</h3> <ul style="list-style-type: none"> <li>• <b>ascender &amp; descenders go outside of baseline/meanline</b> <ul style="list-style-type: none"> <li>– asc. the line ascender descender lines</li> <li>– There are also capital lines</li> </ul> </li> <li>• <b>Caps line may or may not match ascender line</b></li> </ul>	<h3>Alpha</h3> 
<h3>Common type lines</h3> <p>DO</p> <ul style="list-style-type: none"> <li>• Guide what is going to happen within the font itself</li> <li>• Give the point from which to measure leading (line spacing)</li> </ul> <p>DO NOT</p> <ul style="list-style-type: none"> <li>• Provide reliable information for measuring the size of the type</li> </ul> <p>Hua??!</p>	<h3>Remember metal type...</h3>  <p>Block Depth – Point Size</p>	<h3>Historic Block Sizes/Point Sizes</h3> <p>Text type 5, 6, 7, 8, 9, 10, 11, 12, 14</p> <p>Display Type 16, 18, 20, 24, 30, 36, 42, 48, 60, 72</p> <p>Today we can represent virtually any point size through software.</p>
<h3>A note on width...</h3>  <p>The width of a letter is its set width...</p>	<h3>Widths of characters &amp; spaces are measured in n's and m's</h3> 	<h3>Measurement a final note...</h3> <ul style="list-style-type: none"> <li>• <b>Pica – six pica per inch</b> <ul style="list-style-type: none"> <li>– Used to measure length of lines of text</li> </ul> </li> <li>• <b>Points – twelve points to the pica (tiny!)</b> <ul style="list-style-type: none"> <li>– Use to measure type, leading, lines (thickness)</li> </ul> </li> </ul>
<h3>Type has PURPOSE</h3> <p>Remember this?</p> <p>Text type 5, 6, 7, 8, 9, 10, 11, 12, 14</p> <p>Display Type 16, 18, 20, 24, 30, 36, 42, 48, 60, 72</p>	<h3>Type has PURPOSE</h3> <p>Type we read comfortably:</p> <ul style="list-style-type: none"> <li>• Oldstyle, Transitional, Modern, Egyptian/Slab Serif, Sans Serif...</li> </ul> <p>Display Type Type that gets our attention</p> <ul style="list-style-type: none"> <li>• Decorative, Novelty, Script, Black Letter...</li> </ul>	<h3>Text Type – Five Classic Fonts</h3> <ul style="list-style-type: none"> <li>• Oldstyle</li> <li>• Transitional</li> <li>• Modern</li> <li>• Egyptian/Slab Serif</li> <li>• Sans Serif</li> </ul>
<h3>Subtle differences</h3> <ul style="list-style-type: none"> <li>• X-height</li> <li>• Stroke (thick &amp; thin lines)</li> <li>• Stress (where thick &amp; thin shift)</li> <li>• Serifs</li> </ul> <p>READABILITY – LOOK – FEEL</p>	<h3>Stroke</h3> <p>Alpha</p> <p>Stress</p>  <p>Letter</p>	<h3>Serifs</h3> <ul style="list-style-type: none"> <li>• Flourishes or ornaments on the endpoints of the lines that create letters</li> </ul>  <p>Sans Serif</p> <h3>Alpha</h3>

**Head to X-height**

- Same points but x-height influences a parent size & the number of characters that fit a line...

X-height  
X-height

**Other factors that impact readability**

- Leading –

Use adding to different than copy editing. Instead of correcting errors, the editor frequently makes suggestions to the author on ways to improve the quality of the content itself. This can be more challenging than simply catching and fixing typos. As you read the text, keep looking for two to three suggestions or strategies that are explored regarding how to live and work effectively. Discuss how you might employ them in the peer editing work you will do as part of this course. Consider how and why they might be helpful.

**Tracking**

- The spacing between words

**Kerning**

- The spacing between letters

**kerning.** (kĕrn'ing).  
n. The result of improper kerning.

**Kerning? Ligatures?**

**Ligatures**

- Special characters that combine tricky letter combinations more artfully

**Why is all this important?**

- Readability
- Creating a quality look for each page
- Making the copy fit into its designated space

**Type 2**

THE PAOMNNEHAL PWEOR OF THE HMUAN MNID. Aoccdmng to a rschearch at Cmbriage Unervstiy, it deosn't mttaer in waht ordre the lteers in a wrod are, the olny iprmoatn tihng is taht the frist and lsat lteer be in the rghit pclae. The rset can be a taotl mses and you can still raed it wouthit porbelm. Tihis is bcuseae the huamn mind deos not raed ervey lteer by istlef, but the wrod as a wlohe.

I read it so it must be true... maybe

**Theories about how we read**

- Word Shape Recognition** – We see words as chunks recognizing them largely by their shape
- Serial Letter Recognition** – We read words letter by letter in the order presented
- Parallel Letter Recognition** – We read groups of letters and combine them to form meaning

- Word Shape Recognition** – We see words as chunks recognizing them largely by their shape
- Parallel Letter Recognition** – We read groups of letters and combine them to form meaning

**MONOTONOUS RECTANGLES**

Monotonous rectangles

Read this:

**Hanny BIRTHDAY!**

**Readability – What Matters**

- Font choice, size and TYPESTYLE
- Tracking & Kerning
- Line Length
- Column and or page breaks

**Typestyles**

Regular (Roman, normal, plain)

Used to create Hierarchy, Emphasis & Contrast:

- Bold
- ALL CAPS
- LARGE & SMALL CAPS
- Italics

**Special uses for italics**

- Foreign words (I just got the internet feeling of oááá vu)
- When citing words in a reference (Always use too, to, and two properly)
- Legislates (Brown's Board of Education)
- Names of italics, such as Zippo, Zipper, mistle, or man-made satellites Sputnik
- For biological (botanical) names (Homo sapiens, polydium quinque)
- Titles of complete works (The Once & Future King)

**Superscript & Subscript**

- Superscript:** 12<sup>n</sup>, 32°F, \$23<sup>00</sup>
- Subscript:** H<sub>2</sub>O, Some scientific & math functions

**Kerning & Tracking – NO PROBLEM!**

Create an Adobe InDesign Document that is two columns wide. At the top create a text box that will contain a page title. Create 6 text boxes that are each 100pt x 20pt Height, 10 pt. Place your copy into each of the first three text boxes using regular spacing. Place the copy into the last text box using the same letter and box setup.

If you take the text from a Microsoft Word document, you can set it in all caps using the font menu on the home toolbar.

**Justified = Check Tracking**

Create an Adobe InDesign Document that is two columns wide. At the top create a text box that will contain a page title. Create 6 text boxes that are each 100pt x 20pt Height, 10 pt. Place your copy into each of the first three text boxes using regular spacing. Place the copy into the last text box using the same letter and box setup.

If you take the text from a Microsoft Word document, you can set it in all caps using the font menu on the home toolbar.

Create an Adobe InDesign Document that is two columns wide. At the top create a text box that will contain a page title. Create 6 text boxes that are each 100pt x 20pt Height, 10 pt. Place your copy into each of the first three text boxes using regular spacing. Place the copy into the last text box using the same letter and box setup.

If you take the text from a Microsoft Word document, you can set it in all caps using the font menu on the home toolbar.

### Line length

- Is the line length suitable to the text?
- Does the line length contribute to irregularities?
- Does it allow you to fit copy to the page or a read?
- Is it visually attractive?



Make an Adobe InDesign Document that is too narrow wide. All text on a page that will contain a paragraph. Create a text frame that is 100% of the page width. Copy and paste the text into the text frame. The text will wrap to the right side of the page.

Make an Adobe InDesign Document that is too narrow. All text on a page that will contain a paragraph. Create a text frame that is 100% of the page width. Copy and paste the text into the text frame. The text will wrap to the right side of the page.

Make an Adobe InDesign Document that is too wide. All text on a page that will contain a paragraph. Create a text frame that is 100% of the page width. Copy and paste the text into the text frame. The text will wrap to the right side of the page.

Make an Adobe InDesign Document that is too wide. All text on a page that will contain a paragraph. Create a text frame that is 100% of the page width. Copy and paste the text into the text frame. The text will wrap to the right side of the page.

### Leading

- Don't stick to conventional single/double spacing notions.
- Smaller fonts benefit from larger leading
- Leading can really support text fitting!

### Leading

When you set the leading of a text frame, you are determining the vertical distance between the baselines of the lines of text. The default leading for a text frame is 12pt. This means that the vertical distance between the baselines of the lines of text is 12pt. You can adjust the leading to make the text more readable or more compact.

### Orphan

My Spectacular Document

When you set the leading of a text frame, you are determining the vertical distance between the baselines of the lines of text. The default leading for a text frame is 12pt. This means that the vertical distance between the baselines of the lines of text is 12pt. You can adjust the leading to make the text more readable or more compact.

### Widow

My Spectacular Document

When you set the leading of a text frame, you are determining the vertical distance between the baselines of the lines of text. The default leading for a text frame is 12pt. This means that the vertical distance between the baselines of the lines of text is 12pt. You can adjust the leading to make the text more readable or more compact.

### Type 3

When you set the leading of a text frame, you are determining the vertical distance between the baselines of the lines of text. The default leading for a text frame is 12pt. This means that the vertical distance between the baselines of the lines of text is 12pt. You can adjust the leading to make the text more readable or more compact.

### Type Arrangements

- Flush Left / rag right
- Justified
- Centered
- Flush Right / rag left
- Asymmetrical
- Wrapped Round, Contour

### FL/RR

When you set the leading of a text frame, you are determining the vertical distance between the baselines of the lines of text. The default leading for a text frame is 12pt. This means that the vertical distance between the baselines of the lines of text is 12pt. You can adjust the leading to make the text more readable or more compact.

### Justified

When you set the leading of a text frame, you are determining the vertical distance between the baselines of the lines of text. The default leading for a text frame is 12pt. This means that the vertical distance between the baselines of the lines of text is 12pt. You can adjust the leading to make the text more readable or more compact.

### 73

When you set the leading of a text frame, you are determining the vertical distance between the baselines of the lines of text. The default leading for a text frame is 12pt. This means that the vertical distance between the baselines of the lines of text is 12pt. You can adjust the leading to make the text more readable or more compact.

### Wrapping Text

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### Contour Wrapping

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### The Little Girl and the Wolf

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### Since we're talking prose...

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### Ways to indicate paragraphs

- Be the first line indent...
- Space bar five times
- Tab once
- Format paragraph with first line indent
- Insert em space(s)

### Thinking about indents

When you set the leading of a text frame, you are determining the vertical distance between the baselines of the lines of text. The default leading for a text frame is 12pt. This means that the vertical distance between the baselines of the lines of text is 12pt. You can adjust the leading to make the text more readable or more compact.

### MORE ways to indicate ¶

- Add SPACE between ¶s
- Play with typestyle & font to signal change
- Use symbols to indicate new ¶
- Be creative!

### The Little Girl and the Wolf

When you set the leading of a text frame, you are determining the vertical distance between the baselines of the lines of text. The default leading for a text frame is 12pt. This means that the vertical distance between the baselines of the lines of text is 12pt. You can adjust the leading to make the text more readable or more compact.





## Video for Literacy Learning

A great resource for inspiration and models for teaching of literacy can be found online through videos. Two examples are below.

This classroom example shows a graphic design teacher, Shanon Carroll using an anticipation guide as part of a literacy rich lesson. She presented the strategy with energy and enthusiasm. This exercise requires students to make valid inferences from a reading. As this example is presented in a video format, viewers are able to see the way that she modeled the reading part of the activity using the overhead projector.

This video shows how a job shadowing experience can reinforce the importance of literacy skills for students. As the experience is at a newspaper, there are numerous examples of how the employees use literacy skills in their careers. Students in the video connect with this as the experience is in a career field in which they have interest.

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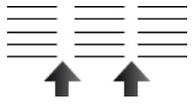
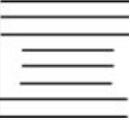
**Vocabulary**

Developing a working vocabulary is critical for communications professionals. This is a challenging process because in addition to a broad general vocabulary, each specialty has its unique set of terminology. As the communications industry is technology rich, within each area of specialization, the ever changing software and hardware practices bring about the need to continually update both conceptual understandings and terminology through which these ideas are disseminated.

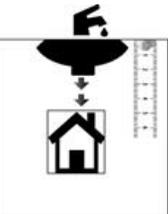
Listed below is a short sample of only some of the critical vocabulary used in page design and layout. It should be noted that this list is far from comprehensive, and applies mostly to only the subset of work done in a desktop publishing setting. The current Communication Technologies class glossary contains over 600 terms.

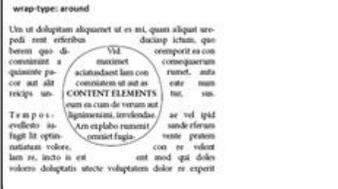
The list is presented in the format of a triple entry vocabulary journal, which is a strategic method though which to support rapid, precise vocabulary acquisition. The elements of presenting words in context, requiring students to define terminology in their own words and the connection of terms to either mnemonic or visual devices combines multiple opportunities through which to build connection with the words.

**Page Layout Words**

Word in Context	Definition	Memory Aid
A narrow <b>alley</b> will save space, but may make columns run together	space between columns on a page	
A <b>bleed</b> usually requires pages to be trimmed to size after printing	To bleed means to extend outside the normal trim area of a book's page. A bleed is a bar, illustration, rule or other element that extends outside the trim area. Such elements have ink that is visible on the edge of the page in the bound book.	 Ink bleeding off the page
<b>Block quotes</b> should be indented left and right	Quoted passage set off from the main text (usually indented) without quotation marks. Also called extract.	
<b>Captions</b> can be set in boxes with or without stroke	Title of an illustration; may also refer to all text that accompanies a piece of art.	A picture may be worth a thousand words, but it would benefit from just a few in a caption.
Adding a <b>column rule</b> can assist a narrow alley layout	thin line between columns to make them easier to read	

<p><b>Copy</b> should be edited and proofed before layout.</p>	<p>written content</p>	<p>"It's better to place copy than to copy/paste copy"</p>
<p>Careful <b>cropping</b> allows the most important parts of an image to be viewable</p>	<p>Cropping is the removal or cutting out of part of an image.</p>	
<p>Most copy is set <b>flush</b> left</p>	<p>Positioned at the margin (either left or right) of the text page.</p>	<p>Flush it straight down</p>
<p>Page numbers are often found in a <b>footer</b>.</p>	<p>A footer is a running head that repeats a line of type at the bottom of a page. It typically repeats the chapter or title of the book.</p>	
<p>Filling a layout with <b>Greek text</b> allows a designer to predict how the actual copy will look</p>	<p>(Ipsum lorem) illegible text used as filler when designing layouts</p>	<p>It's Greek to me, but it looks good!</p>
<p>Bound publications may require wider <b>gutters</b>.</p>	<p>The space or margin between facing pages. The gutter is the point at which the paper of a bound book begins to curve sharply toward the center.</p>	
<p><b>Hanging indents</b> can be used to draw attention to the first word of a paragraph</p>	<p>text with a flush left first line, and indented following lines</p>	<p>Hanging indents can look a little bit unsupported.</p>
<p>Often document and section titles are set in the <b>header</b></p>	<p>The header is a margin at the top of page that spotlights a title or message.</p>	
<p>When you fully <b>justify</b> copy, tracking can be an issue</p>	<p>Type set so that the margin is aligned. Book pages are generally justified left and right. Other documents are often justified only at the left (called ragged right).</p>	<p>Justified is just fine on both sides</p>
<p><b>Keylines</b> are replaced by art during the layout process.</p>	<p>A keyline is a shape, usually a box, used as a placeholder for photographs, drawings, art, etc.</p>	
<p>With the exception of children's books, few books are laid out <b>landscape</b></p>	<p>a page that is positioned horizontally with the long edge at the top</p>	

<p><b>Margins</b> and indents are not the same thing!</p>	<p>Margins are areas outside of the designated printed area.</p>	
<p>Instructions often use an <b>ordered list</b></p>	<p>Vertical list in which each item is introduced by a numeral or letter.</p>	<p>You can usually change an ordered list to bullets, but not so the other way!</p>
<p><b>Orphans</b> make a page look sloppy</p>	<p>The first line of a paragraph that appears alone at the bottom of a page. Compare to widow.</p>	<p>'orphans have a future but no past, while widows have a past but no future'</p>
<p>Most business forms are set in a <b>portrait</b> layout</p>	<p>a page that is positioned vertically with the short edge at the top</p>	
<p>Most student papers are <b>ragged right</b>, but many published works are not</p>	<p>Text aligned at the left margin but not the right.</p>	<p>The ragged side is the rough side</p>
<p>Margins for a document may be mirrored from <b>recto</b> to verso.</p>	<p>right hand page of the book (see also verso).</p>	<p><b>Recto Right</b>, verso not so</p>
<p>Addition of a <b>rule</b> can help establish visual heirarchy</p>	<p>A vertical or horizontal line on a page.</p>	<p>Add a rule with a ruler</p>
<p><b>Sidebar</b> are often used for tables of contents or pull quotes</p>	<p>information placed in a box next to the main article to emphasize points or add additional information</p>	
<p>Even when using a grid for positioning, it can be important to look at the <b>sink</b> of graphics.</p>	<p>Distance from the top of a printed page to an element on that page.</p>	
<p>It is important to consider the look of both the page and the <b>spread</b> in which it is found</p>	<p>A spread refers to the left and right pages of an open book.</p>	<p>Books spread out</p>
<p>Margins for a document may be mirrored from recto to <b>verso</b>.</p>	<p>Left hand page of the book.</p>	<p><b>Recto Right</b>, verso not so</p>
<p><b>White space</b> is as important as content in a page layout.</p>	<p>space on a page with no image or text</p>	

<p><b>Widows</b> interfere with the read of paragraphs</p>	<p>last line of a paragraph that appears by itself at the top of the next page or column- -differentiate from 'orphan' by remembering the phrase: 'orphans have a future but no past, while widows have a past but no future'</p>	<p>'orphans have a future but no past, while widows have a past but no future'</p>
<p>When using a <b>wraparound</b>, the justification of the copy is very important</p>	<p>text that wraps around an embedded graphic or photograph</p>	 <p>The screenshot shows a text editor interface. At the top, it says 'wrap-type: around'. Below that, there is a circular graphic with text wrapping around it. The text includes 'Un ut delugiam aliquam ut es mi, quam aliqui nep- poli sunt referre. ducip istam, quo- borem quo di- munitur. consequatur quante pa- scitadum iam con- cte aut alt' and 'CONTEXT ELEMENTS'. Below the graphic, there is more text: 'Tempo: agmentum, involuere. se vel ipd evellere sa- Am exlabo rumet unde rferam fugi la opta- cernit fugis. velle peram natiam volere, con se vident lam se, secto is est est mod qui dille volere- delugatis sine voluptatem dibe se expert</p>

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## Writing for Communications

The Communication Technologies program attracts three broad categories of student. There are students interested primarily in graphics and visual arts, students interested in technology and digital design, and those interested in writing professionally in some capacity. Therefore the range of writing they will encounter in their careers is quite broad.

The selections below show two very different writing activities to which students would be exposed. The first is copy writing for advertisement. While not all students will perform this function professionally, they should be highly aware that even short samples of writing for publication are critical elements in any communication project. The second piece describes the process of using writing as a planning tool. The portfolio is the primary vehicle through which communications professionals market their skills. What is suggested in this sample is that by honing ideas through a writing exercise, a better communications product can be delivered.

## Ad Copy

Even visually driven advertisements can be dependent on well written copy. This ad uses less than one hundred words of skillfully written copy to describe six specific products and a shopping strategy to acquire them. When considering writing in the communications field, it is clearly the case that quality and functionality are far more important than quantity.

 An advertisement for AppStoreGems.com. The header reads 'AppStoreGems.com' with the tagline 'Add some sparkle to your iPhone.' Below this, six iPhone/iPod touch devices are displayed, each with a callout box describing an app and its price tag. 
 

- Where To?**: Make any iPhone or iPod touch behave more like a real GPS device! Price: \$2.99.
- Pennies**: Stylish personal budget tracking for iPhone and iPod touch. Price: \$2.99.
- FileMagnet**: Copy Office docs, PDFs and images from your Mac and view them on your iPhone. Price: \$4.99.
- Sketches**: Create notes, colorful drawings and have fun annotating your pictures! Price: \$5.99.
- Flickbook**: Create dazzling animations on your iPhone and iPod touch. Price: \$4.99.
- Groceries**: Make grocery shopping fun and easy and maintain your shopping lists with style and elegance. Price: \$4.99.

 At the bottom, there is a row of app icons corresponding to the descriptions: 'EXIT' (Where To?), '\$4.20' (Pennies), a red folder (FileMagnet), a house icon (Sketches), a notepad with a pencil (Flickbook), and a grocery list (Groceries).

<http://taptaptap.com/blog/media/app-store-gems-com/PrintAdSmall.jpg>

## Writing to plan a project:

## Portfolio Proposal

This assignment is intended to get you to clarify what you expect from your “published” portfolio. It asks you express your plan for the details about how the collection will function. It is a relatively SHORT piece of writing that requires substantial THOUGHT. The plan will not be set in stone, but it should be the basis of your overall work.

### Your proposal must address the following five parts:

**Intent:** Describe the intended use of your portfolio and its audience. WHO will read it and for WHAT purpose.

**Impression:** Think about the lasting impression you wish to create for your readers. Identify three qualities about either yourself or your work that you will want your audience to immediately recognize.

**Inclusions:** List the pieces of your work that you will display. Consider how each chosen piece and the collection as a whole supports the overall impression you are seeking to make. Remember that choosing *not* to include pieces can be as important as choosing to include them!

**Supporting Parts** – Will your overall work be strengthened by including some or all of the following?

- Table of Contents
- About the Author/Bio
- Artist’s/Writer’s/Personal Statement
- Resume
- Descriptive paragraph about each inclusion
- Photos or artwork
- Other?????

### Specifications:

This will speak to the overall style of your portfolio. – should the product look/feel conventional? Edgy? Sleek? Traditional? Eclectic? Professional? Classy? Is there a design style to which you want to adhere? Grunge? Art deco? Pop Art? Industrial? Steam Punk? Most importantly, HOW are you going to achieve that look?

*Size:* Traditional 8 ½” X 11” paper is only one of MANY options! Remember that pages can be cut and bound in nearly any size or shape. Is a smaller or larger book going to work better for you? Should your book be square instead of rectangular, or should your pages be landscape instead of portrait? Thoughts on page layout, font choices, artwork or decoration are useful.

*Paper:* Do you imagine the work on plain paper or on something else? Do you want glossy pages, or colored or textured paper?

*Binding & Cover:* For goodness sakes let’s not use three ring binders! (unless that is a conscious design choice) Possibilities:

- Hard case bound – a hard covered document with a glued binding or post binding. Cover can be paper – glossy, matte, textured, laminated to gloss, matte finish. Textile – fabric or vinyl
- Soft bound – soft cover case with glued binding or comb binding.
- Unbound folio – a folder or case contains unbound portfolio pages.
- Unusual folds, cuts or non-traditional layout.

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