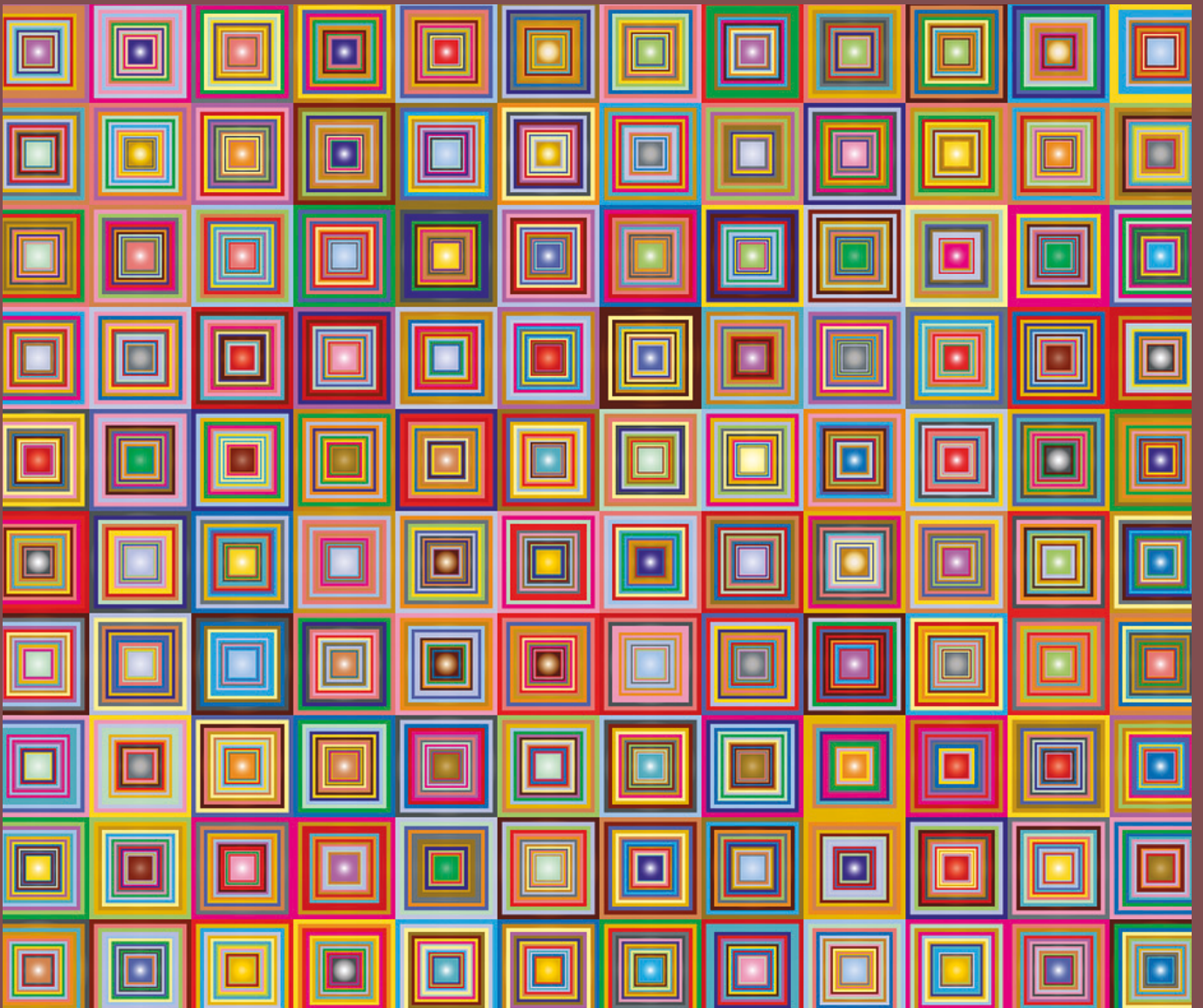


ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ, ΕΡΕΥΝΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ
ΙΝΣΤΙΤΟΥΤΟ ΕΚΠΑΙΔΕΥΤΙΚΗΣ ΠΟΛΙΤΙΚΗΣ

ΑΓΓΛΙΚΑ ΕΠΑΛ

ΤΟΜΕΑΣ ΕΦΑΡΜΟΣΜΕΝΩΝ ΤΕΧΝΩΝ



ΣΥΝΤΟΝΙΣΜΟΣ	Παπαδημητρίου Ευαγγελία , Σύμβουλος Β' ΙΕΠ
ΕΚΠΟΝΗΣΗ-ΑΝΑΜΟΡΦΩΣΗ-ΕΠΙΜΕΛΕΙΑ ΠΕΡΙΕΧΟΜΕΝΟΥ-ΦΙΛΟΛΟΓΙΚΗ ΕΠΙΜΕΛΕΙΑ	Νίκα Μαρία , Σύμβουλος Α' ΙΕΠ
ΕΚΠΟΝΗΣΗ	<i>Εξωτερική Εμπειρογνώμονας</i> Παπαχρίστου Ευτυχία , Συντονίστρια Εκπαιδευτικού Έργου Αγγλικής Γλώσσας
ΕΙΚΑΣΤΙΚΗ ΕΠΙΜΕΛΕΙΑ	Νίκα Μαρία , Σύμβουλος Α' ΙΕΠ
ΣΕΛΙΔΟΠΟΙΗΣΗ-ΓΡΑΦΙΣΤΙΚΗ ΕΠΙΜΕΛΕΙΑ	Κομνηνού Δήμητρα , Προσωπικό ΙΕΠ



Γεράσιμος Κουζέλης, Πρόεδρος του Ινστιτούτου Εκπαιδευτικής Πολιτικής

Δράση για την εκπόνηση Προγραμμάτων Σπουδών και συμπληρωματικού εκπαιδευτικού υλικού για το γνωστικό αντικείμενο των Αγγλικών Γενικού Λυκείου και ΕΠΑ.Λ. βάσει των υπ' αριθ. 10/01-03-2018 και 12/15-03-2018 Πράξης του Δ.Σ. του Ι.Ε.Π. (αρ. πρωτ. 3379/20-03-2018 και ΑΔΑ: ΩΖΞΕΟΞΛΔ-ΓΡΥ).

Το παρόν εκπονήθηκε αμισθί, με ευθύνη της Υπομονάδας Ξένων Γλωσσών του Ι.Ε.Π., στο πλαίσιο της ανωτέρω δράσης.

ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ, ΕΡΕΥΝΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ
ΙΝΣΤΙΤΟΥΤΟ ΕΚΠΑΙΔΕΥΤΙΚΗΣ ΠΟΛΙΤΙΚΗΣ

ΦΑΚΕΛΟΣ ΥΛΙΚΟΥ

ΑΓΓΛΙΚΑ ΕΠΑΛ
ΤΟΜΕΑΣ ΕΦΑΡΜΟΣΜΕΝΩΝ ΤΕΧΝΩΝ



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Το εικονογραφικό υλικό του παρόντος φακέλου
περιλαμβάνει εικόνες με δικαίωμα
δωρεάν και ελεύθερης χρήσης
από τους ιστότοπους
<https://pixabay.com> και
<https://commons.wikimedia.org>.
Στις περιπτώσεις όπου έχουν χρησιμοποιηθεί
εικόνες από άλλες πηγές
γίνεται σχετική αναφορά.
Ημερομηνία τελευταίας ανάκτησης
όλων των κειμένων από το διαδίκτυο: 04.09.2018

Εισαγωγικό σημείωμα

Το παρόν διδακτικό υλικό προτείνεται για τη διδασκαλία της αγγλικής γλώσσας στο ΕΠΑ.Λ., προκειμένου να προσφέρει στους μαθητές και τις μαθήτριες ευκαιρίες να αξιοποιήσουν τις ήδη υπάρχουσες γλωσσικές επικοινωνιακές τους ικανότητες και να εμπλακούν ενεργά σε δραστηριότητες που έχουν ως απώτερο στόχο την περαιτέρω γλωσσική, κοινωνική και ψυχοσυναισθηματική τους ανάπτυξη. Ειδικότερα, στοχεύει στην ανάπτυξη γλωσσικών δεξιοτήτων σε επικοινωνιακές περιστάσεις που αφορούν τον επαγγελματικό τομέα της επιλογής τους.

Το υλικό είναι χωρισμένο σε θεματικές ενότητες, σχετικές με τον τομέα Εφαρμοσμένων Τεχνών. Κάθε ενότητα περιλαμβάνει δραστηριότητες κατανόησης και παραγωγής προφορικού και γραπτού λόγου στην ξένη γλώσσα, οι οποίες στοχεύουν στην καλλιέργεια των γλωσσικών επικοινωνιακών δεξιοτήτων τους μέσα από αυθεντικά κείμενα και αυθεντικές επικοινωνιακές περιστάσεις. Οι μαθητές και οι μαθήτριες καλούνται να διαβάσουν, να γράψουν, να συνομιλήσουν, να κατανοήσουν, να παρατηρήσουν, να αναζητήσουν, να παρουσιάσουν και να επεξεργαστούν πληροφορίες κριτικά και δημιουργικά, ατομικά ή και ομαδικά.

Μέσα από βιωματικές και ομαδο-συνεργατικές δραστηριότητες, οι μαθητές και μαθήτριες αναμένεται να κατακτήσουν προοδευτικά το λεξιλόγιο και την ορολογία του επαγγελματικού τομέα που έχουν επιλέξει, και κυρίως να καταστούν ικανοί/-ές να κατανοούν κείμενα αλλά και να παράγουν γραπτό και προφορικό λόγο σε σχέση με το αντικείμενο της ειδικότητάς τους.

Η χρήση αυθεντικών κειμένων αποτελεί αναμφίβολα ιδιαίτερα αποτελεσματική μέθοδο στη διδασκαλία της ξένης γλώσσας, και ιδιαίτερα στη διδασκαλία της για ειδικούς σκοπούς (ESP). Τα εν λόγω κείμενα δεν έχουν σε γενικές γραμμές υποστεί επεξεργασία για την προσαρμογή τους σε συγκεκριμένα επίπεδα γλωσσομάθειας, στοιχείο που αποτελεί το βασικό τους πλεονέκτημα καθώς ενισχύει το βαθμό της πρόκλησης αλλά και τα κίνητρα των μαθητών και μαθητριών για την κατανόησή τους. Επιπλέον, παρουσιάζουν επικοινωνιακές περιστάσεις στις οποίες πρόκειται να εκτεθούν μελλοντικά οι μαθητές και οι μαθήτριες προκειμένου να αναζητήσουν πληροφορίες σχετικές με τον επαγγελματικό τους τομέα.

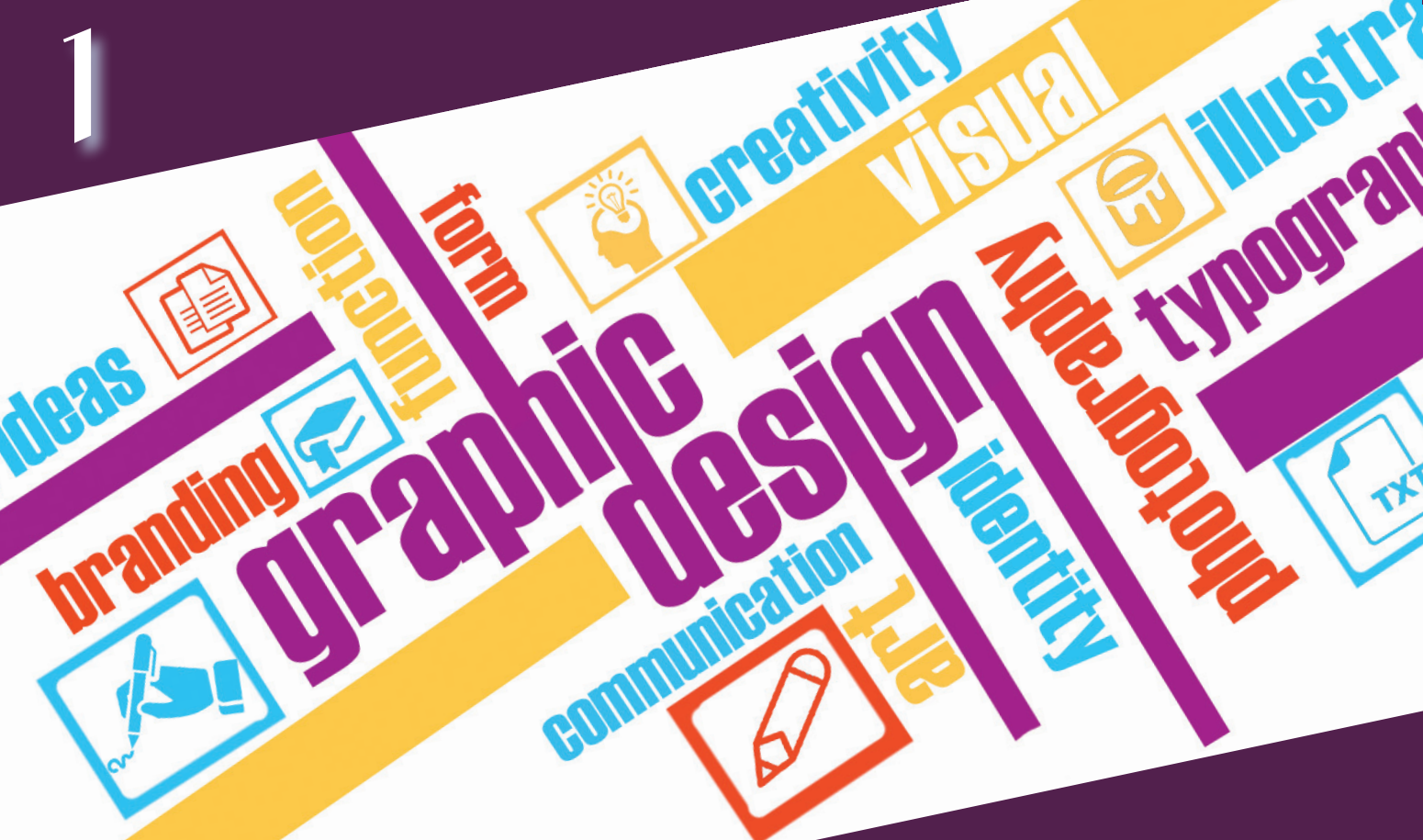
Σκοπός της χρήσης τους στην τάξη επομένως **δεν είναι η προσαρμογή των κειμένων στο επίπεδο των μαθητών και μαθητριών**. Αντίθετα, κλειδί της επεξεργασίας τους αποτελεί η **προσαρμογή των δραστηριοτήτων** που τα συνοδεύουν ανάλογα με τις ικανότητες και τα ενδιαφέροντα των μαθητών και μαθητριών. Ενδεικτικά προτείνεται, **πριν** από την ανάγνωση του κειμένου, η χρήση κατάλληλα διαμορφωμένων ερωτήσεων, η παρουσίαση του λεξιλογίου που θα χρειαστούν για την κατανόησή του ή και συζήτηση σχετικά με το θέμα του κειμένου στη μητρική τους γλώσσα (pre-reading tasks) κ.λπ., έτσι ώστε να προετοιμαστούν οι μαθητές και οι μαθήτριες κατάλληλα και να μειωθεί ο βαθμός δυσκολίας του κειμένου.

Ο/η εκπαιδευτικός μπορεί να αξιοποιήσει επίσης τεχνικές ανάγνωσης και διαχείρισης άγνωστου/νέου λεξιλογίου για την ανάπτυξη σχετικών μεταγνωστικών στρατηγικών και δεξιοτήτων. Σε κάθε περίπτωση, θα πρέπει να τονίζεται στους μαθητές και τις μαθήτριες ότι το ζητούμενο δεν είναι να κατανοήσουν κάθε λέξη του κειμένου αλλά **να αναπτύξουν τη δεξιότητα και την αυτοπεποίθηση που απαιτούνται, ώστε να χειρίζονται κείμενα με άγνωστες λέξεις και να ανταποκρίνονται με επιτυχία σε μελλοντικές πραγματικές επικοινωνιακές συνθήκες**. Αυτό επιτυγχάνεται αποτελεσματικά μέσα από δραστηριότητες εντοπισμού της γενικής ιδέας ή συγκεκριμένων πληροφοριών σε ένα κείμενο (π.χ. χώρων, αντικειμένων, κατηγοριών), μέσα από τεχνικές “skimming” και “scanning”, μέσα από τη χρήση τεχνικών ανακαλυπτικής μάθησης και στρατηγικών όπως SQ3R (Survey, Question, Read, Recite, Review), KWL (What do I know, What do I want to know, What have I learned) ή άλλα είδη γραφικών οργανωτών (mind-maps, spidergrams etc).

Σε αυτό το πλαίσιο, οι εκπαιδευτικοί έχουν τη δυνατότητα να σχεδιάσουν τη διδασκαλία τους με βάση τις ανάγκες και τα ενδιαφέροντα των μαθητών και μαθητριών τους. Σύμφωνα με τα παραπάνω, προτείνεται οι εκπαιδευτικοί να:

- συμπληρώσουν ή και να προσαρμόσουν το παρόν διδακτικό υλικό σύμφωνα με τις ανάγκες της τάξης τους,
- παράσχουν στους μαθητές και τις μαθήτριες ευκαιρίες ενεργού μάθησης εμπλέκοντάς τους σε διαδικασίες αναστοχασμού, διερεύνησης, προβληματισμού, κριτικής σκέψης, σύνθεσης, αλληλεπίδρασης, αξιολόγησης, λήψης απόφασης κ.λπ.,
- στοχεύουν στον εμπλουτισμό των προσωπικών εμπειριών των μαθητών και μαθητριών, συνδέοντας τη σχολική τάξη με τον κόσμο του μελλοντικού τους επαγγέλματος.

1

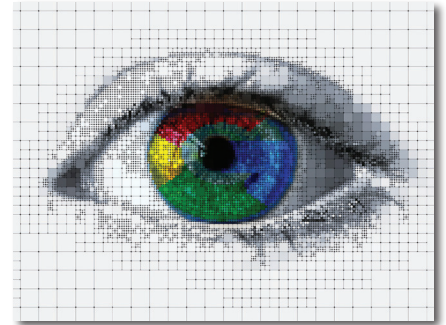


Graphic Design



◆ Before you read the text, try to answer the following questions. The pictures below may give you some ideas.

- ✓ What is graphic design and what is its main purpose?
- ✓ What arts and techniques does it use?
- ✓ What are the most common uses of graphic design?







1. Read the adapted text below and then do the tasks that follow.



Graphic design is the art and profession of selecting and arranging visual elements – such as typography, images, symbols and colours – to convey a message to an audience.

Sometimes graphic design is called “visual communications”, a term that emphasises its function of giving form to information, e.g. in the design of a book, advertisement, logo or web site.

An important part of the designer’s task is to combine visual and verbal elements into an ordered and effective whole. Graphic design is therefore a collaborative discipline: writers produce words and photographers and illustrators create images that the designer

incorporates into a complete visual communication.

Graphic designers create and combine symbols, images and text to form visual representations of ideas and messages. They use typography, visual arts, illustration and page layout techniques to create visual compositions.

Common uses of graphic design include corporate design (logos and branding), editorial design (magazines, newspapers and books), wayfinding or environmental design, advertising, web design, communication design, product packaging and signage.



Adapted from <http://www.britannica.com/art/graphic-design>

2. Read the text again and find the sentences that fit best as captions to the pictures below.



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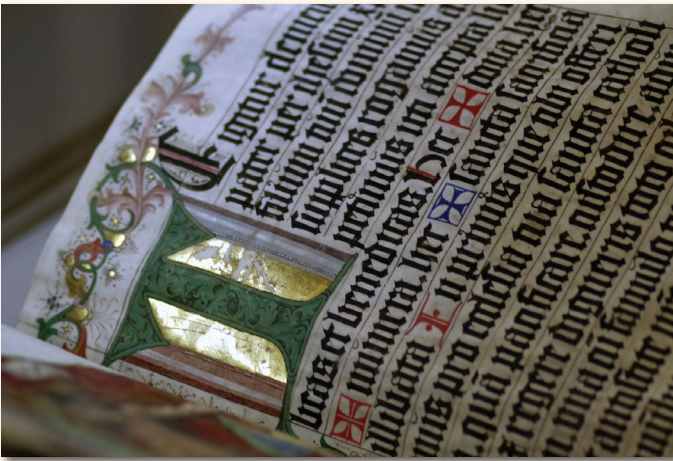
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3. Now read an adapted text about the history of graphic design and then, in pairs, do the tasks that follow.

The History of Graphic Design



The evolution of graphic design as a practice and profession has been closely bound to technological innovations, societal needs and the visual imagination of practitioners. Examples of graphic design date back to manuscripts in ancient China, Egypt and Greece. As printing and book production developed in the 15th century, advances in graphic design developed alongside.



In the late 19th century, graphic design emerged as a distinct profession in the West as a result of job specialization, and of the new technologies and commercial possibilities brought about by the Industrial Revolution.

New production methods led to the separation of the design of a communication medium (e.g. a poster) from its actual production. Increasingly, over the course of the late 19th and early 20th centuries,

advertising agencies, book publishers and magazines hired art directors who organized all visual elements of the communication and brought them into a harmonious whole, creating an expression appropriate to the content. In 1922, typographer William A. Dwiggins used the term **graphic design** to identify the emerging field.

Throughout the 20th century, the technology available to designers continued to advance rapidly, as did the artistic and commercial possibilities for design. The profession expanded enormously, and graphic designers created, among other things, magazine pages, book jackets, posters, compact-disc covers, postage stamps, packaging, trademarks, signs, advertisements, kinetic titles for television programmes and motion pictures, and web sites.



The invention and popularity of film and television changed graphic design through the additional aspect of motion as advertising agencies attempted to use kinetics to their advantage.



The next major change in graphic design came when the personal computer was invented in the 20th century. Powerful computer software enables artists to manipulate images in a much faster and simpler way than the skills of board artists prior to the 1990s. With quick calculations, computers easily recolour, scale, rotate, and rearrange images.

By the turn of the 21st century, graphic design had become a global profession, as advanced technology and industry spread throughout the world.



4. Complete the following table noting down relevant key points from the text above.

Influences on the evolution of graphic design	<ul style="list-style-type: none"> ◆ ◆ ◆
Origins of graphic design	<ul style="list-style-type: none"> ◆ ◆ ◆
15th century developments that influenced graphic design evolution	<ul style="list-style-type: none"> ◆ ◆
19th century developments that influenced graphic design evolution	<ul style="list-style-type: none"> ◆ ◆ ◆ ◆ ◆
1922	<ul style="list-style-type: none"> ◆ Typographer W. A. Dwiggins first used the term <i>graphic design</i>
20th century expansion new fields and practices in graphic design	<ul style="list-style-type: none"> ◆ ◆ ◆ ◆ ◆
21st century	<ul style="list-style-type: none"> ◆ Graphic design has become a global profession

5. In groups, combine the information from the previous reading texts and make a poster to show the evolution and/or uses of Graphic Design. You can add drawings, pictures and any other information you consider necessary. Then, present your work to your classmates.





6. Match the words (1-10) with the definitions (A-J).

- | | |
|---------------------------|--------------------------------|
| 1. _____ illustration | 6. _____ signage |
| 2. _____ logo | 7. _____ manipulate (an image) |
| 3. _____ evolution | 8. _____ manuscript |
| 4. _____ page layout | 9. _____ book jacket |
| 5. _____ corporate design | 10. _____ rotate |

A	document written by hand or typed
B	removable paper cover, usually illustrated, to protect the binding of a book
C	signs to give direction, warning, information etc
D	a gradual process of change and development
E	transform or modify it for some purpose
F	turn in a circle, especially around a fixed point
G	the official graphical design of the name of a company or institution used on envelopes, folders, brochures, etc.
H	the way and process of setting out words, pictures etc on a page
I	graphic mark, emblem or symbol used to aid and promote public identification and recognition
J	picture in a book, magazine etc



7. Complete the blanks with the correct word. You can find their definitions in a dictionary or on the internet.



1. **graphic design / logo**

a. An effective _____ helps customers quickly identify a company's products or services.

b. Web design has influenced _____ industry enormously.



packaging / labelling

a. _____ should be redesigned if it becomes outdated, for a more modern one.

b. One of the main purposes of _____ is to protect and inform customers.



3. **wayfinding / environmental graphics**

a. _____ merge(s) interior design, architecture and graphic design.

b. _____ systems, such as maps and directories, guide people through a physical environment.



4. **corporate designer / editorial designer**

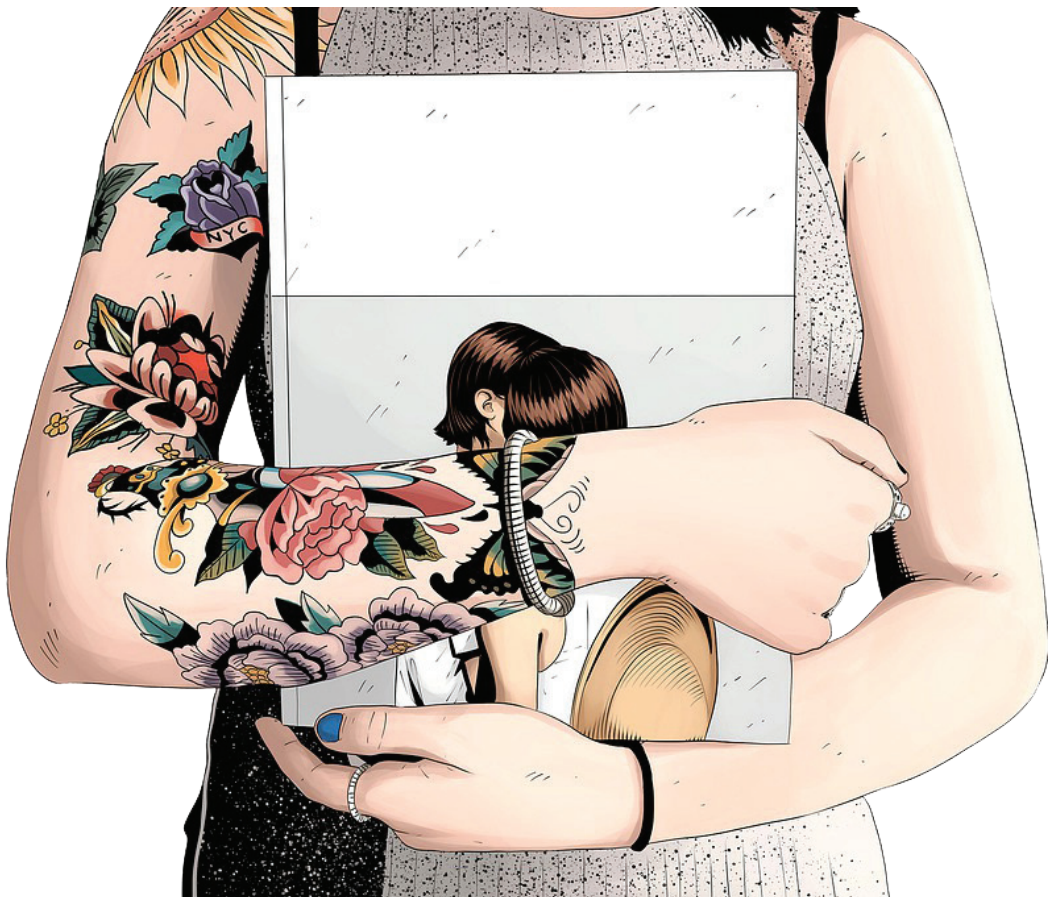
a. A(n) _____ creates the visual identity for a company to be used in advertising and sponsorship programmes, promotional material and other forms of media.

b. A(n) _____ works on the layout and visual aesthetics of books, magazines and other publications.



Passive Voice

8. The following sentences appear in the texts you read. Read them carefully and answer the questions.
- Sometimes graphic design is **called** "visual communications", a term that emphasises its function of giving form to information.
 - The evolution of graphic design as a practice and profession **has been closely bound** to technological innovations, societal needs, and the visual imagination of practitioners.
 - The next major change in graphic design came when the personal computer **was invented** in the twentieth century.
- ✓ When do we use passive voice?
 - ✓ How does a passive sentence differ from an active one?



- ☑ Study the following tables to get some help.

Formation	
<i>to be + past participle of the main verb</i>	
Transforming Active Voice into Passive Voice	
ACTIVE	subject verb object
PASSIVE	subject verb agent (by)

The agent can be omitted when the subject is a relative pronoun / someone / somebody / people etc.	<i>Coffee is produced in Brazil</i> <i>The house was built in 1954</i> vs <i>Mona Lisa was painted by Leonardo da Vinci.</i> <i>The Tempest was written by Shakespeare.</i>
In passive questions with who / whom / which we cannot omit by	<i>Who was the film 'The Taxi Driver' directed by?</i>
In everyday English / informal speech we can use "to get" instead of "to be"	<i>The Science project got finished at last!</i>
Two Passive sentences are possible for verbs with two objects (bring, promise, tell, sell, teach, give, etc.)	<i>I was given a surprise present for my birthday.</i> or <i>A surprise present was given to me for my birthday.</i>

9. Study the newspaper headlines and do the following tasks:

- Why is passive voice used in newspaper headlines?
- Write the newspaper headlines in full sentences and then turn them into active voice.



-
-
-
-

10. Notice the use of passive voice in the following photographs.



Write similar instructions/orders/signs for your school.



11. Fill in the blanks with the correct form of the verbs in brackets.



Creative Director

A number of disciplines ⁽¹⁾ _____ (*encompass*) in a Creative Director's work, such as visual design, copywriting, art direction etc. Creative Directors are the ones who drive the direction of the project. The creative concepts ⁽²⁾ _____ (*formulate*) depending on whether it is an advertising campaign, brand identity, TV commercial or marketing campaign. Two decades ago a Creative Director ⁽³⁾ _____ often _____ (*refer*) to as the 'Ideas Guy'.

Art Director

Art Directors make sure that the work of illustrators and production artists ⁽⁴⁾ _____ (*complete*) on time and to the creative director or client's satisfaction. Art Directors also play a major role in the development of a project by making decisions on the visual elements of the project. Advanced training in graphic design ⁽⁵⁾ _____

(*require*) as they often do artwork and designing themselves. However, an Art Director's time ⁽⁶⁾ _____ (*may/consume*) on supervisory and administrative work.

Brand Identity Developer

Brand Identity design ⁽⁷⁾ _____ (*concern*) with the visual aspects of a company or organization's brand or identity. A brand identity design is the visual element that represents how a company wants to ⁽⁸⁾ _____ (*see*); it ⁽⁹⁾ _____ (*can/present*) through a unique logo or signage in order to ⁽¹⁰⁾ _____ (*integrate*) in the company's business cards, stationery, packaging, media advertising etc. Brand identity development ⁽¹¹⁾ _____ always _____ (*regard*) a collaborative effort between creative directors, art directors, copywriters, account managers and the client.

Illustrator

Illustrators conceptualize and create illustrations that represent an idea or a story through two-dimensional or three-dimensional images. Their drawings ⁽¹²⁾ _____ (*use*) for printed materials such as books, magazines and other publications or for commercial products such as textiles, packaging, wrapping paper, greeting cards, calendars, stationery etc.

Different media, from pencil and paint to digital formatting ⁽¹³⁾ _____ (*can/use*). An illustrator consults with clients in order to determine the best way their story or message ⁽¹⁴⁾ _____ (*can/communicate*).

Illustrations _____ also ⁽¹⁵⁾ _____ (*may/publish*) separately as in fine art. However, they ⁽¹⁶⁾ _____ usually _____ (*insert*) into page layouts for communication design.



http://en.wikipedia.org/wiki/Graphic_design_occupations





12. You are going to watch a Ted Talk video.
Watch and listen carefully to answer the following questions.

TED Ideas worth spreading



http://www.ted.com/talks/marian_bantjes_intricate_beauty_by_design/transcript#t-154340

- What does Marian Bantjes do for a living?
- Marian Bantjes says "Six years ago, ..., I changed the way I was working".
 - How did her approach change?
 - What is she mostly interested in?
 - What was the result of this change?

13. Now listen again and note down as many examples of Marian Bantjes' work as possible. Form groups and share your notes as well as your thoughts about her work. Finally, present your group's work in class.





14. You have seen a job advertisement for a Graphic Designer position and you decide to respond to it. Write a letter (140-180 words) applying for the post. Do not write any addresses. There are some notes to help you in the next page.

Required

**GRAPHIC DESIGNER/
ILLUSTRATOR**

We are looking for innovative and result-oriented individuals for the position of graphic designer/illustrator with creative skills and 2-3 years' working experience. Fresh candidates may also apply.

Qualification
Graduation or diploma in relevant domain.

The candidate must be proficient in Photoshop, Freehand, Illustrator and Quarkxpress.

Interested candidates should send their resumes by email to designer@ytdm.com by post to
 Plot No. 994
 C/o Shri Jag Sankh

Please apply within two weeks, with a detailed CV

Graphic Designer

- Full time job → must be responsible & reliable
- Flexible hours → good communication skills
- Excellent working conditions → pleasant personality
- Extra perks → sound knowledge in Arts and Technology

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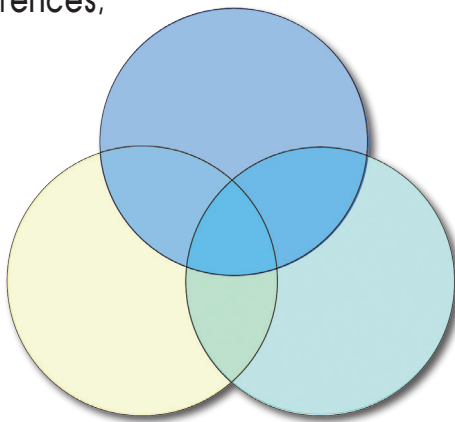
☑ Here are some notes to help you when applying for a post.

Greeting	<ul style="list-style-type: none"> formal greeting 	Dear Mr Brown, Dear Sir / Madam,
Opening paragraph	<ul style="list-style-type: none"> state the position you are applying for state where & when you saw the advertisement 	
Main body	<ul style="list-style-type: none"> age qualifications & studies present / previous job / experience explain why you are suitable for the job 	
Closing paragraph	<ul style="list-style-type: none"> mention that you hope your application will be carefully considered mention that you enclose a CV / reference letter say you are available for an interview 	
Signing off	<ul style="list-style-type: none"> formal signature 	Yours sincerely, Yours faithfully, Full name



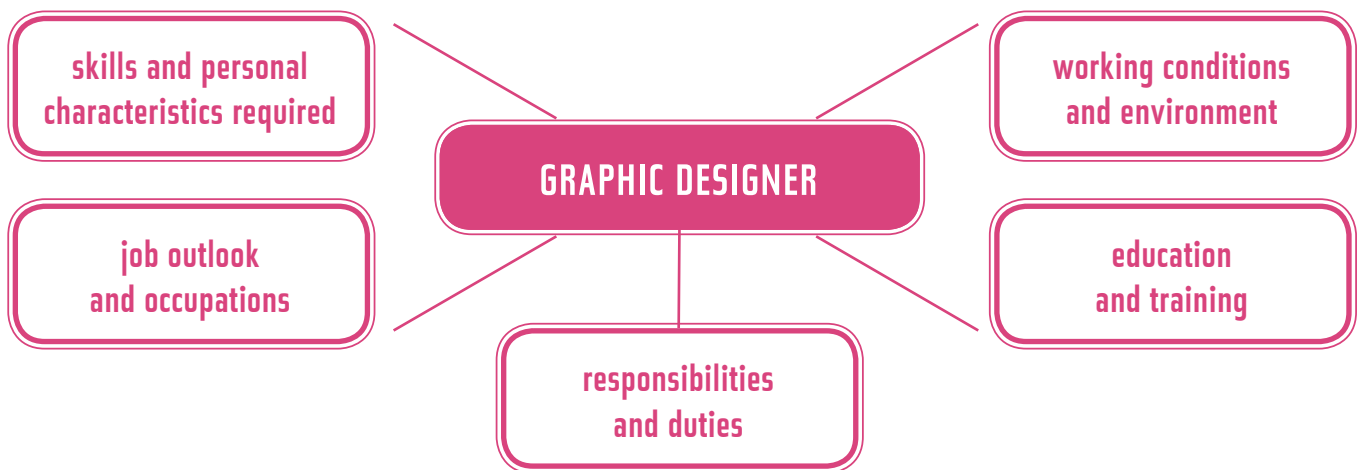
15. Based on the information provided in this unit, form groups and:

- a. make a list of the various **specialisation areas in graphics and design** (you can search the internet for more information on the subject). Then make a **poster** or a **power point presentation** to present them to your classmates. You may use a web application for creating posters or videos if possible. You can also use a **Venn Diagram** like the one below to present **their common areas** and their differences,



or

- b. make a **poster** or **power point presentation** to describe the specialisation areas in graphics and design **you are most interested in**. Study the spidergram below to get some ideas about the issues you need to include in your presentation.



16. Discuss the following issues.

- Working as a freelance Graphic Designer versus being employed by a company: which one would you prefer and why?
- What job opportunities are there in the field of Graphic Design in Greece nowadays?



2

The quick brown fox jumps over the lazy
dog and feels as if he were in the seventh
heaven of typography together with Her-
mann Zapf, the most famous artist of the

Typographic Craft

Gill Sans **Light** 24pt Series 362

Gill Sans **Light** 18pt Series 362

Gill Sans **Light** 30pt Series 362

Gill Sans **Light** 36pt Series 362

Gill Sans **Light Italic** 8pt Series 362



1. How much do you know about typography and its elements? Discuss with your partner and then report to class. You will check your answers later at the end of the unit.

Quiz



1. Typography	<ol style="list-style-type: none"> a. is an art b. is a technique c. is both the above
2. Typography is the work of	<ol style="list-style-type: none"> a. typesetters b. graphic designers c. art directors d. all the above
3. A typographer	<ol style="list-style-type: none"> a. arranges words, letters, numbers, and symbols for publication, display or distribution. b. is concerned with the selection of paper, the choice of ink, the method of printing. c. is concerned with the appearance of the printed page. d. is concerned with all the above.
4. Typography's principal objective is	<ol style="list-style-type: none"> a. to facilitate effective communication b. to increase the attractiveness of a text c. to grab the reader's attention

5. Good typography	<ul style="list-style-type: none"> a. helps readers devote more attention to the mechanics of reading and less attention to the message. b. helps readers devote less attention to the mechanics of reading and more attention to the message.
6. The 3 fundamental aspects of typography are considered to be	<ul style="list-style-type: none"> a. legibility b. clarity c. complexity d. diversity e. brightness f. readability g. symmetry h. aesthetics
7. Case style relates to the use of	<ul style="list-style-type: none"> a. different fonts in a text b. letter case in a text c. different typefaces in a text
8. Periodicals nowadays design their publications	<ul style="list-style-type: none"> a. following a common pattern and style b. according to the tone or style they want to achieve c. using a modern style with a variety of typefaces and colours
9. Typefaces can be divided into two main categories	<ul style="list-style-type: none"> a. serif and sans serif b. italics and boldface c. italics and oblique
10. A text that is set in all capital letters is considered	<ul style="list-style-type: none"> a. more difficult to read b. easier to read c. good for scanning



1 Typographic Craft



2. Read the text about typography and then answer whether the statements that follow are true (T) or false (F).

Typography is the art and technique of arranging type to make written language legible, readable, and appealing when displayed. The arrangement of type involves selecting typefaces, line lengths, line-spacing (leading), letter-spacing (tracking), adjusting the space between pairs of letters (kerning) etc. The term typography is generally applied to the style, arrangement and appearance of the letters, numbers, and symbols created by the process.

Typography's principal objective is effective communication. This means that it is for the benefit of the reader. Actually, good typography reinforces the meaning of the text helping readers devote less attention to the mechanics of reading and more attention to the message. Conversely, bad typography can distract the reader and un-dermine the message.



Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of previously unrelated designers and lay users.

Typography is nowadays the work of typesetters (also known as compositors), typographers, graphic designers, art directors, comic book artists, graffiti artists and anyone who arranges words, letters, numbers, and symbols for publication, display, or distribution. The typographer may also be concerned with the selection of paper, the choice of ink, the method of printing or the design of the binding if the product at hand.

↓
<https://en.wikipedia.org/wiki/Typography>
<https://www.britannica.com/technology/typography>

3. *True* or *False*?



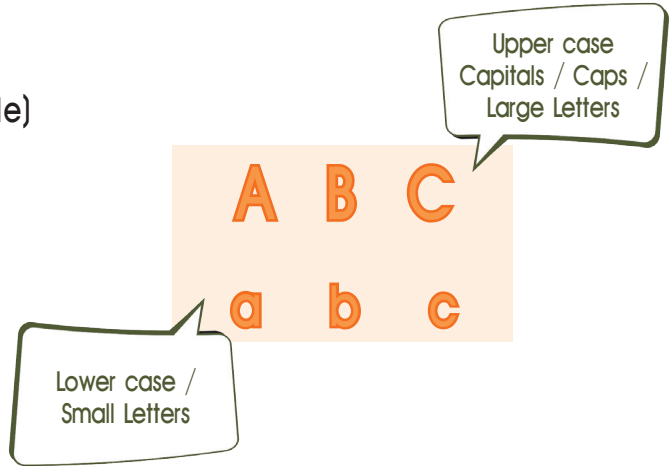
		True	False
1.	Line-spacing is also called tracking.		
2.	Kerning is the process of adjusting the spacing between characters.		
3.	In the modern digital age, typography is a specialised occupation.		
4.	Typography may have a serious impact on the reader's attention while reading.		
5.	Typography cannot affect the meaning of a text.		



4. **CASE STYLES:** In English, a variety of case styles are used in various circumstances:

- All caps (all uppercase)
- Start case
- Title case (capital case, headline style)
- German-style sentence case
- Sentence case
- All lowercase

Study the table with the description of the various case styles and then look at the sentences that follow. What case style are they written in?



Case style	Description
All caps (all uppercase)	All letters uppercase
Start case	All words capitalised regardless of function
Title case / capital case / headline style	The first word and all other words capitalised except for articles and short prepositions, conjunctions etc.
German-style sentence case	The first word and all nouns capitalised
Sentence case	The first word, proper nouns and some specified words capitalised
All lowercase	All letters lowercase (unconventional in English). This is sometimes used for artistic effect, such as in poetry. Also commonly seen in computer languages, and in informal electronic communications such as SMS language and instant messaging (avoiding the shift key to type more quickly).

Family of British aid worker shot dead by kidnappers in Nigeria.
family of british aid worker shot dead by kidnappers in nigeria.
Family Of British Aid Worker Shot Dead By Kidnappers In Nigeria.
Family of British Aid Worker Shot Dead by Kidnappers in Nigeria.
Family of British Aid Worker shot dead by Kidnappers in Nigeria.
FAMILY OF BRITISH AID WORKER SHOT DEAD BY KIDNAPPERS IN NIGERIA.



5. How are the different case styles used in publications? Read the following text and then, in pairs, search the internet for examples of the various uses. Present them in class.



The convention followed by many British publishers (including scientific publishers, like *Nature*, magazines, like *The Economist* and *New Scientist*, and newspapers, like *The Guardian* and *The Times*) and also U.S. newspapers, is sentence-style capitalisation in **headlines**.

However, for publication **titles** it is a common typographic practice among both British and U.S. publishers to capitalise significant words. This family of typographic conventions is usually called title case. This is an old form of emphasis, similar to the more modern practice of using a larger or boldface font.



Adapted from https://en.wikipedia.org/wiki/Letter_case

LIGHTS ALL ASKEW IN THE HEAVENS

Men of Science More or Less
Agog Over Results of Eclipse
Observations.

EINSTEIN THEORY TRIUMPHS

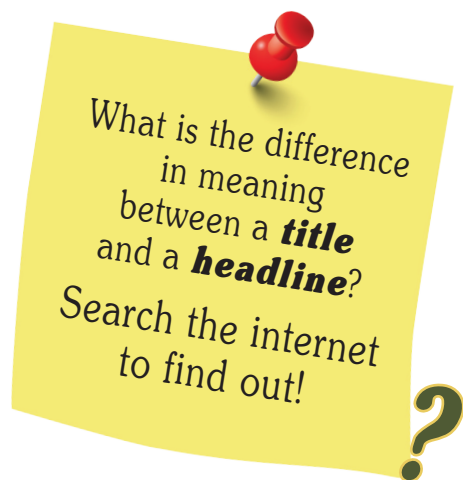
Stars Not Where They Seemed
or Were Calculated to be,
but Nobody Need Worry.

A BOOK FOR 12 WISE MEN

No More in All the World Could
Comprehend It, Said Einstein When
His Daring Publishers Accepted It.

Alternating all-caps and headline styles at the start of a *New York Times* report published in November 1919. (The event reported is Arthur Eddington's test of Einstein's theory of general relativity.)

By Gryfin - Own work, CC BY-SA 3.0,
<https://commons.wikimedia.org/w/index.php?curid=24989707>



What is the difference
in meaning
between a **title**
and a **headline**?

Search the internet
to find out!

6. Read the text below and check your answers in the Quiz (activity 1) with your partner.



Principles of the typographic craft

Three fundamental aspects of typography are **legibility**, **readability**, and **aesthetics**. Legibility and readability tend to support aesthetic aspects of a product.

Legibility describes how easily individual characters can be distinguished from one another. For instance, if a "b" and an "h", or a "3" and an "8", are difficult to distinguish at small sizes, this is a problem of legibility. Typographers are concerned with legibility insofar as it is their job to select the correct **font** to use. *Brush Script* is an example of a font containing many characters which might be difficult to distinguish. Selection of **case** also influences the legibility of typography because using only upper-case letters (all-caps) reduces legibility.

Some commonly agreed findings of legibility research include:

- Text set in lower case is more legible than text set all in upper case, presumably because lower case letter structures and word shapes are more distinctive.
- Regular upright type (roman type) is found to be more legible than italic type.
- Contrast, without dazzling brightness, also has been found to be important, with black on yellow/cream being most effective along with white on blue.



THE ENGLISH RENAISSANCE OF ART

Literature must rest always on a principle, and temporal considerations are no principle at all. For to the poet all times and places are one; the stuff he deals with is eternal and eternally the same: no theme is inept, no past or present preferable. The steam whistle will not affright him nor the flutes of Arcadia weary him; for him there is but one time, the artistic moment; but one law, the law of form; but one land, the land of Beauty—a land removed indeed from the real world and yet more sensuous because more enduring; calm, yet with that calm which dwells in the faces of the Greek statues, the calm which comes not from the rejection but from the absorption of passion, the calm which despair and sorrow cannot disturb but intensify only. And so it comes that he who seems to stand most remote from his age is he who mirrors it best, because he has stripped life of what is accidental and transitory, stripped it of that "mist of familiarity which makes life obscure to us".

*extract from THE ENGLISH RENAISSANCE OF ART, by Oscar Wilde
first delivered as a lecture at Chickering Hall, New York, January 9, 1882.*

Text typeset example in lowan Old Style roman, italics, and small caps, optimized at approximately ten words per line, typeface sized at 14 points on 1.4 X leading, with 0.2 points extra tracking using an extract of an essay by Oscar Wilde *The English Renaissance of Art* c. 1882.

- Positive images (e.g. black on white) make handheld material easier to read than negative or reversed (e.g. white on black).
- The upper portions of letters (ascenders) play a stronger part in the recognition process than the lower portions.



Readability refers to how easy it is to read the text as a whole. Use of margins, word- and line-spacing, and clear document structure all impact on readability. Some fonts or font styles, for instance sans-serif fonts, are considered to have low readability, and so be unsuited for large quantities of prose.

The **aesthetic** aspect in typography deals not only with the careful selection of one or two harmonizing typefaces and relative type sizes, but also with laying out elements to be printed on a flat surface tastefully and appealingly, among others. Some of the most common typographical principles are listed below:

- Limit up to three colours, which should harmonize to each other and with the colour of the paper and the dominant colour(s) of the photo or graphics.
- Limit to two typefaces on a single page, which should "match".
- Limit up to three fonts and sizes.
- Select the size of leading to be optimal and most pleasing to the eyes.



- The number of different elements, such as greater size, bold, italic fonts, capitalization or different typeface and colour should be limited, consistent and properly selected.
- Avoid too much underlining.
- Text should be placed to lead the eye from one text to the next in a natural way.
- Multi-line headline should be segmented by phrases (no phrase should be split into two lines).
- No widows and orphans should exist (no beginning line of paragraph at the bottom of page, no last line of paragraph at the top of page).
- Likewise, no headline should be placed at the page bottom.
- The printing elements should not be scattered across the page.

Different periodicals design their publications, including their typography, to achieve a particular tone or style. For example, *USA Today* uses a bold, colourful, and comparatively modern style through the use of a variety of typefaces and colours; type sizes vary widely, and the newspaper's name is placed on a coloured background. In contrast, *The New York Times* uses a more traditional approach, with fewer colours, less typeface variation, and more columns.

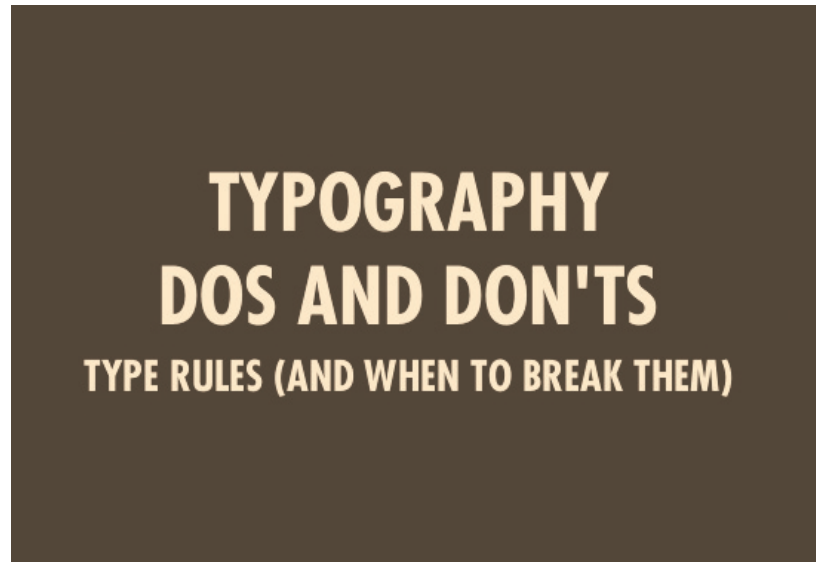
adapted from <https://en.wikipedia.org/wiki/Typography>

7. Now read the text again and choose the correct answer for the questions that follow.

1. Legibility supports	a. readability of a product b. the aesthetic aspects of a product
2. Legibility describes how easily you can	a. distinguish individual characters from one another b. read the text as a whole
3. When it is difficult to distinguish a <i>q</i> and a <i>y</i> , there is a problem of	a. readability b. legibility
4. Using only upper-case letters reduces	a. readability b. legibility
5. Use of margins impacts on	a. legibility b. readability
6. The aesthetic aspect in typography depends on	a. careful selection of typefaces b. type sizes c. lay out d. all the above
7. Which is more legible?	a. Regular upright type b. Italic type
8. Which is more effective in terms of legibility?	a. Black on yellow b. White on blue c. Both
9. Black on white is	a. a positive image b. a negative image
10. The lower portions of letters are called	a. ascenders b. descenders



8. Form groups and make a poster depicting the dos and don'ts in typography. Present your posters in class.



9. Do case-styles affect readability? It is said that when a text is set in all capital letters, reading speed is slowed and that capital letters are bad for scanning or reading longer texts due to the fact that they are of the same height. You can search the internet to know more about how case-styles affect readability.



10. What do you know about the use of this sentence in typography?



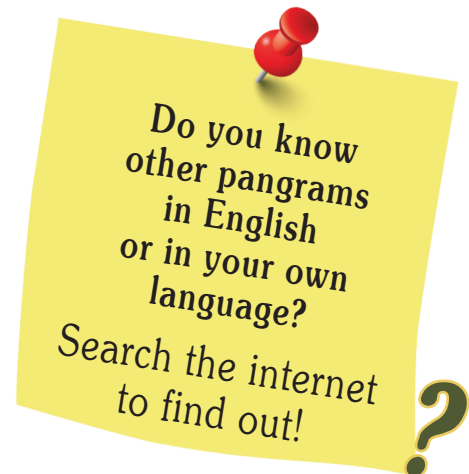
The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

“The quick brown fox jumps over the lazy dog” is an English-language pangram, that is a sentence containing all the letters of the alphabet. It is commonly used for touch-typing practice, testing typewriters and computer keyboards, displaying examples of fonts, and other applications involving text where the use of all letters in the alphabet is desired. Owing to its brevity and coherence, it has become widely known.





11. What other orthographic and graphostylistic conventions are used for emphasis in typography? Read the text below to find out.

Emphasis, in typography, is the strengthening of words in a text with a font in a different style from the rest of the text, to highlight them.

The most common method in Western typography is the **change or modification of font**: *italics*, *oblique type*, **boldface**, **SMALL CAPS**, choice of **serif** vs **sans-serif**. Other methods include the alteration of letter case and spacing as well as colour and *additional graphic marks*.

In typography, a **typeface** (also known as **font family**) is a set of one or more fonts each composed of glyphs that share common design features.

- Each **font** has a specific weight, style, condensation, width, slant, italicisation, ornamentation etc.
- Each **glyph** represents an individual letter, number, punctuation mark or other symbol.



There are typefaces tailored for special applications, such as map-making or astrology and mathematics.

The term typeface is frequently confused with the term font. Before the advent of digital typography and desktop publishing, the two terms had more clearly understood meanings.

There are thousands of different typefaces in existence, with new ones being developed constantly. The art and craft of designing typefaces is called **type design**. Designers of

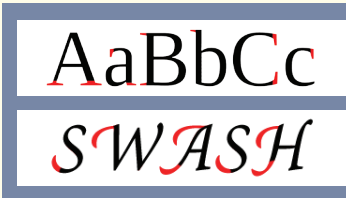
typefaces are called **type designers** and are often employed by type foundries. In digital typography, type designers are sometimes also called font developers or font designers.

AaBbCc Sans serif font

AaBbCc Serif-font

AaBbCc Serif font with serifs highlighted in red

Typefaces can be divided into two main categories: **serif** and **sans serif**.



Serifs comprise the small features at the end of strokes within letters. The printing industry refers to typeface without serifs as **sans serif** (from French sans, meaning without). Some typography sources refer to sans-serif typefaces as "grotesque" or "gothic", and serif typefaces as "roman".

Typefaces with serifs are often considered easier to read in long passages than those without. Studies on the matter are ambiguous, suggesting that most of this effect is due to the greater familiarity of serif typefaces. As a general rule, printed works such as newspapers and books almost always use serif typefaces, at least for the text body.

Adapted from [https://en.wikipedia.org/wiki/Emphasis_\(typography\)](https://en.wikipedia.org/wiki/Emphasis_(typography))

12. Now answer the questions using information from the text above.

1.	What is "emphasis" in typography?
2.	What is a typeface?
3.	Name some methods or techniques of emphasis in western typography.
4.	What are the characteristics of fonts?
5.	What is type design?
6.	Give some alternative names for type designers.
7.	Which are the main categories of typefaces? Which is the main characteristic that differentiates them?
8.	Name some font effects.

13. *True or False?*



		True	False
1.	A typeface is a set of fonts.		
2.	A glyph may be representing a number.		
3.	New typefaces and fonts are emerging nowadays.		
4.	Typeface is an alternative term for font.		
5.	Sans serif means without serif.		
6.	Everybody agrees that typefaces with serifs are easier to read in long passages than those without.		



14. Complete the blanks in the text below using the words in the table.

italics	dictionaries	titles	different
highlighted	scanned	capitals	thicker
slanted	bibliographies	like	brightness
script	keywords	section	

Font styles and variants

The human eye is very receptive to differences in 1. " _____ within a text body". Therefore, one can differentiate between types of emphasis according to whether the emphasis **changes the "blackness" of text**, sometimes referred to as **typographic colour**.

A means of emphasis that does not have much effect on blackness is the use of 2. _____, where text is written in a 3. _____ style, or oblique, where the vertical orientation of each letter of the text is 4. _____ to the left or right.

With one or the other of these techniques, words can be 5. _____ without making them stand out much from the rest of the text (inconspicuous stressing). This is used for marking passages that have a 6. _____ context, such as book 7. _____, words from foreign languages, and the 8. _____.

By contrast, a bold font weight makes letters of a text 9. _____ than the surrounding text. Bold strongly stands out from regular text, and is often used to highlight 10. _____ important to the text's content and allowing such words to be visually 11. _____ with ease. For example, printed 12. _____ often use boldface for their keywords.

Small 13. _____ are also used for emphasis, especially for the first line of a 14. _____, sometimes accompanied by or instead of a drop cap (initial), or for personal names as in 15. _____.



15. Match the words (1-10) with the definitions (A-J).

- | | |
|----------------------|----------------------|
| 1. _____ legibility | 6. _____ fonts |
| 2. _____ readability | 7. _____ tracking |
| 3. _____ typeface | 8. _____ leading |
| 4. _____ kerning | 9. _____ serif |
| 5. _____ typesetting | 10. _____ sans-serif |

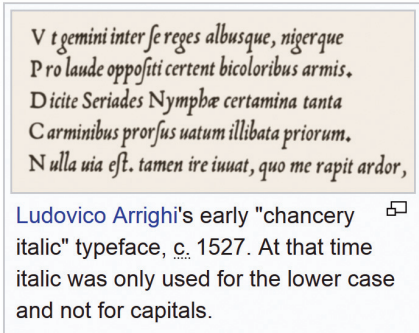
A	a uniform adjustment to the spacing of a word or block of text affecting its density and texture
B	a small line attached to the end of a stroke in a letter or symbol
C	the distance between adjacent lines of type; line spacing
D	letters, numbers and symbols in consistent typestyle that make up a complete type family
E	letters and symbols without extensions at termination points
F	adjusting the space between specific pairs of letters in a line of text, using their natural shape and slope to improve their appearance
G	the ease with which a reader can recognize individual characters in text
H	complete set of all characters that comprise a given typeface in a specific point size: uppercase letters, lowercase letters
I	the composition of text by means of arranging physical types or their digital equivalents from stored letters and symbols
J	the ease with which a reader can recognize words, sentences, and paragraphs

16. Complete the sentences with the correct word from the following word list.

◆ *justification* ◆ *serif* ◆ *kerning* ◆ *font*
 ◆ *typeface* ◆ *sans-serif* ◆ *legibility* ◆ *letter-spacing*

- | | |
|---|--|
| 1 | I recommended that the graphic designer adjust the _____ of the letters to make the font more legible for the elderly customers. |
| 2 | _____ typefaces lend a clean and sharp appearance to the text, and are suitable for headlines or highlighted matter. |
| 3 | _____ adjustments are frequently used in news design. The speed with which pages must be built on deadline does not usually leave time to rewrite paragraphs that end in split words. |
| 4 | In page layout, the alignment setting of text flow or image placement is sometimes referred to as text _____. The edge of a page or column is known as a margin, and a gap between columns is known as a gutter. |
| 5 | Each font of a _____ has a specific weight, style, condensation, width, slant, italicization, ornamentation. |
| 6 | In traditional typesetting, the _____ would be made from metal or wood but today it is a digital file. |
| 7 | _____ fonts are widely used for body text because they are considered easier to read in print facilitating comprehension time for individual words. |
| 8 | _____ is usually measured through speed of reading checking comprehension scores. |

17. Complete each blank in the following pairs of sentences with the correct word.



1.	<p>sans-serif / serif</p> <p>a. _____ may give a clear and sharp appearance to the text but it is believed to retard readability of large bodies of text.</p> <p>b. _____ type, which is used in printing of most newspapers, magazines, and books, is considered more suitable for large bodies enhancing text readability.</p>
2.	<p>kerning / tracking</p> <p>a. The magazine art director had to change _____ by decreasing the average distance between letters and adjusting the space between characters evenly.</p> <p>b. Designers shouldn't rely on the automatic _____, since due to different font styles and serifs, some combinations of letters may need more work for words to look right.</p>
3.	<p>readability / legibility</p> <p>a. Another important factor that affects the _____ of a printed text is leading, i.e. the amount of space between the lines of print.</p> <p>b. The white space on a page contributes a great deal to its overall appearance and _____.</p>



18. You are going to watch or listen to a talk by Matthew Carter, the man behind typefaces such as Verdana, Georgia and Bell Centennial. Before you watch or listen to the talk, go through the following statements. Only eight (8) of them refer to issues raised in the talk. Can you guess the odd one?



1.	Matthew's job is related to typeface.	
2.	There's always a distinctive aesthetic element in the work of each designer that characterises his/her personal style.	
3.	Designing fonts to be printed at tiny size for the U.S. phone book in the 70's was not an easy task.	
4.	There is a great difference between design by human hand and design by machines or computer programmes.	
5.	Working within constraints does not necessarily mean making compromises.	
6.	People are not generally concerned with the origin of typeface when they read a text.	
7.	Choosing the right publisher is vital to the process of getting your book published	
8.	In the 80s, there was an issue with the size of fonts, because of the amount of data that could be stored in computer memory.	
9.	Technology brought both benefits and drawbacks to the design of fonts.	

19. Now watch or listen to Matthew Carter's talk and put numbers next to the previous topics to show the order in which they are mentioned.



https://www.ted.com/talks/matthew_carter_my_life_in_typefaces



20. Watch or listen carefully again and mark the following statements as true (T) or false (F).



True or False?

	True	False
1. The technology has changed a number of times since Matthew Carter started work: photo, digital, desktop, screen, web.		
2. The K on the left, is modern, made on a computer whereas the K on the right, is ancient Gothic, made by hand.		
3. Unlike a fine art, such as sculpture or architecture, the thing Matthew Carter designs has a function: to be read, to convey meaning.		
4. Another difference between fine art and Matthew's work is that typeface design has no aesthetic element in it.		
5. The drawback that technology brought was that the spacing system only provided 18 discrete units for letters to be accommodated on.		
6. All industrial designers work within constraints and as a result, they need to make compromises.		
7. His first experience of digital type in the '70s when he was asked to design for the phone books was difficult but helped him learn a lot.		





Comparisons

Study the words in bold below. What is the function of each language form?

- Text set in lower case is **more legible** than text set all in upper case.
- The **most common** method in Western typography is the change or modification of font.

22. Study the following tables about the formation of comparative and superlative and fill in the blanks.

Comparison of Adjectives - Adverbs

	positive	Comparative -er than more ... than	Superlative the -est in/of the most ... in/of
We use the comparative to compare one person / thing with another.	fast long	fast__ longer	the fastest ___ long__
	nice safe	nicer safer	the nicest the safest
We use the superlative to compare one person / thing with others in the same group.	thin fat	thin__ fatter	the thinnest the fattest
	early happy	earlier happier	___ earl__ the happiest
	realistic comfortable	_____ realistic more comfortable	the most realistic ___ ___ comfortable

Irregular forms

positive	comparative	superlative
good / well	_____	the best
bad / badly	worse	the _____
much / many	more	the most
little	less	the _____
far	farther / _____	farthest / _____

Types of comparison

<p>as positive as not as / so positive as (to show that two persons / things are similar / different in some way)</p>	e. g. Safety rules in the previous decade were not so/as strict as the ones in force now.
<p>comparative and comparative (to show that something is gradually increasing / decreasing)</p>	e. g. Finding a job seems to be more and more difficult nowadays.
<p>the comparative ..., the comparative (to show successive comparison)</p>	e. g. The faster the machine cycle, the faster your computer processes data.
<p>by far the superlative (to emphasise an adjective / adverb)</p>	e. g. This is by far the greenest area in our city.

23. Complete the sentences using the correct form of the adjectives/adverbs in brackets. Add any other words necessary.

1	Compared with USA Today, The New York Times uses a _____ (<i>much</i>) traditional approach, with _____ (<i>few</i>) colours, _____ (<i>little</i>) typeface variation, and _____ (<i>many</i>) columns.
2	Good typography helps readers devote _____ (<i>little</i>) attention to the mechanics of reading and _____ (<i>much</i>) attention to the message.
3	A text that is set in all capital letters is considered _____ to read _____ a text set in sentence case (<i>difficult</i>).
4	Do you know which font takes up _____ (<i>little</i>) space when printed?
5	Positive images make handheld material _____ to read _____ negative or reversed (<i>easy</i>).
6	The upper portions of letters (ascenders) play a _____ part in the recognition process _____ the lower portions (<i>strong</i>).
7	By contrast, a bold font weight makes letters of a text _____ _____ the surrounding text (<i>thick</i>).
8	Some of _____ _____ typographical principles are listed below (<i>common</i>).
9	Antiqua is one of _____ _____ fonts designed (<i>old</i>).
10	_____ (<i>large</i>) the size of a section, _____ (<i>distinguishable</i>) it is from the rest of the text.



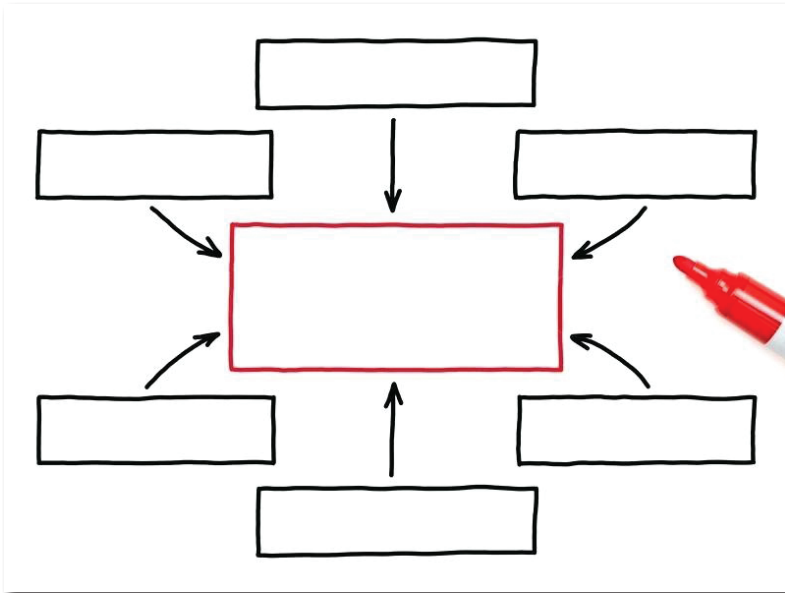
24. Complete the sentences choosing the right item.

1	Text set in lower case is more/less legible than text set all in upper case, presumably because lower case letter structures and word shapes are more/less distinctive.
2	Regular upright type (roman type) is found to be more/less legible than italic type.
3	Which of these two is more/most effective in terms of legibility?
4	Typefaces with serifs are often considered easier/more difficult to read in long passages than those without.
5	Serif fonts are widely used for body text because they are considered better/best for comprehension.
6	Sans serif type is considered more/less suitable for large bodies because it is believed to retard text readability.
7	Bold font styles may be able to draw much/more attention but they are not so/more easy to read as the regular ones.
8	Times New Roman is the more/most common font for college papers.
9	The sharper/The sharpest the corners in an inscription, the easier/the easiest it catches the attention of the viewer.
10	Serif fonts are much/by far the most commonly used fonts in large literary texts.



1 Typographic Craft

25. Work in groups and complete the flow chart using information from the texts you have read so far. You can add any other information you wish so as to present the art, the techniques and the elements of typography. Make a presentation to your classmates.



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