<u>Graphic Design for 21st Century Presentations</u>
Integrated Art & Technology Curriculum
Developed by Matthew Hagaman and Kim McHenry

Teachers often feel prepared to help students do high-quality research, but not every teacher feels prepared to help students organize information using effective visuals.

This curriculum is meant to help general education and content-area teachers give students valuable knowledge in a small amount of class time. Each mini-lesson in this set of eight should require ten to fifteen minutes, yet give students the skills and tools they need to create communicative graphics of which they can be proud.

Each mini-lesson is presented as if part of a research and digital poster project, such as a poster produced in Microsoft Publisher or Word.   However, the content of this curriculum can be easily adapted for paper posters, slide show presentations, and other forms of visual expression.

About the Authors

Matthew Hagaman:

Matthew is a middle school science and technology teacher and a consultant in the fields of graphic design, web design, and corporate marketing. When asking his students to craft posters, Matthew noticed them struggling with organization, contrast, and visual aesthetics. Since then, he has begun to integrate the principles of design into his technology instruction to help students leverage their skills in art and communication.

Matthew earned a B. S. Ed. in Elementary Education from Eastern Illinois University and is completing an M. S. Ed in Instructional Design and Technology at Western Illinois University and an M. A. in Community Arts at Eastern Illinois University.

Kim McHenry:

Kim is an art educator in Bartonville, Cornell, Graymont, and Normal, IL. While working at four K-8 schools, it has become apparent that students need to better understand how art is related to their core classes. The elements and principles of art can help them communicate visual information more effectively in their core class assignments.

Kim earned a B. A. in Industrial Design from the University of Illinois at Champaign-Urbana and is completing an M. S. in Art Education from Illinois State University.

Reading Guide

Most lessons consist of three or more sections:

An instructor's introduction, intended to provide background information and establish goals and expectations related to the activities.

A list of materials. A number or ratio of needed materials is provided only as necessary: material requirements are often flexible and can be adjusted to meet the needs of any instructional environment. Copied materials marked as optional are never required, but may be used with students who learn better with a printed reference.

Activity instructions, written in a direct-to-student format: in many cases, the lesson would make sense if the activity instructions were read to students. Activities are provided in this format only to ease the integration of lesson plans in the classroom; whole lessons are not intended to be read verbatim. When questions are asked of students, answers you might seek are included in [brackets,] and instructions in this section that are just for teachers are written in *italics*.

Times are rough estimates, and will need to be adjusted to match your students' and your objectives.

Additional Resources

Supplemental materials are posted to the curriculum website at http://mthagaman.com/?gd21.
Supplemental materials include:
  - Lesson 2: *Types of Images* presentation (.pptx)
  - Lesson 4: *Examples & Non-Examples* presentation (.pptx)
  - Lesson 5: *Layout Critique* presentation (.pptx)
  - Lesson 7: *Textual Styling Comparisons* presentation (.pptx)
  - Lesson 7: *Textual Styling Comparisons* survey (web-based for student access)
  - Lesson 8: *Color & Contrast* work samples (.doc or .pub)
  - Lesson 8: *Color & Contrast* sharing (web-based for sharing files with other class members)
  - Final *Sample Poster* (.pdf)

New Content may be published to the book web site. Please check out the curriculum web site at
http://mthagaman.com/?gd21 and consider signing up for e-mail notifications for updates. No
curriculum is ever truly complete – if you have suggestions, please let us know by e-mailing Matthew:
matthew@mthagaman.com.

Lesson Scheduling

An 8-Day Unit

	Mini-Lesson	**Research Task**	**Design Task**
Day 1	Lesson 1: Starting Strong	Background Research / Identify Key Terms	Identify Title
Day 2	Lesson 2: An Introduction to Imagery	Research Continued	List Key Visuals
Day 3	Lesson 3: Flow of Information	Organize Topics and Details into Categories	X
Day 4	Lesson 4: Principles of Design	Final Research	X
Day 5	Lesson 5: Preliminary Sketches	X	Sketch Possible Layouts
Day 6	Lesson 6: Peer Critiques	Begin Poster Input	Choose and Revise Layout
Day 7	Lesson 7: Textual Styling	Continue Poster Creation	Make Textual Style Choices
Day 8	Lesson 8: Color and Contrast Review	Finish Poster Creation	Polish Final Poster

A 10-Day Unit

	Mini-Lesson	Research Task	Design Task
Day 1	Lesson 1: Starting Strong	Background Research / Identify Key Terms	Identify Title
Day 2	Lesson 2: An Introduction to Imagery	Research Continued	List Key Visuals
Day 3	Lesson 3: Flow of Information	Organize Topics and Details into Categories	X
Day 4	X	Continue Research	X
Day 5	Lesson 4: Principles of Design	Final Research	X
Day 6	Lesson 5: Preliminary Sketches	X	Sketch Possible Layouts
Day 7	Lesson 6: Peer Critiques	Begin Poster Input	Choose and Revise Layout
Day 8	Lesson 7: Textual Styling	Continue Poster Creation	Make Textual Style Choices
Day 9	Lesson 8: Color and Contrast Review	Finish Poster Creation	Make Color and Contrast Choices
Day 10	X	Finish Poster Creation	Polish Final Poster

A 6-Day Unit (Eliminates Lesson 6: Peer Critiques)

	Mini-Lesson	Research Task	Design Task
Day 1	Lesson 1: Starting Strong	Background Research / Identify Key Terms	Identify Title
Day 2	Lesson 2: An Introduction to Imagery	Research Continued	List Key Visuals
Day 3	Lesson 3: Flow of Information	Organize Topics and Details into Categories	X
Day 4	Lesson 4: Principles of Design	Final Research	X
Day 5	Lesson 5: Preliminary Sketches	Begin Poster Input	Sketch Possible Layouts / Choose and Revise Layout
Day 6	Lesson 7: Textual Styling / Lesson 8: Color and Contrast Review	Finish Poster Creation	Make Textual Style, Color, and Contrast Choices

Lesson 1: Starting Strong

Beginning with a strong title, thesis, and/or tag-line, students learn to focus their energy and attention on the most relevant research elements.

Instructor's Introduction

      Determining the focus of their research is an area where students' experience and comfort level tends to be extremely variable, even in upper grades. This lesson would probably look very different in different classrooms, but knowing your students as you do, reading through the lesson should help you determine how to address this topic. The most critical ideas are determining a clear, concise topic and understanding that in poster presentations theses are presented as titles. Some vocabulary may be beyond younger students: assonance (the repetition of vowel sounds, typically in the middle of a word) and alliteration (the repetition of any sound at the beginning of a word) might simply be described as repeated sounds.

      While most lessons in this unit are intended to be presented at the beginning of a day's work, Lesson 1 might belong at the end of the first day of research, as developing a title is best done with some background knowledge already in place.

      The progression presented below is somewhat idealized: the sample theses and titles progress from broad to specific and from weak to powerful. The lesson could be presented as-is to show this growth, but ideally these examples would simply guide you as an instructor. It would be best to develop a theoretical project related to your students' topics, then brainstorm theses and titles as a class. Students can offer ideas and improvements following the outlined steps.

Materials
   • A white board, chart paper, or other method of recording titles where the class can see them.
   • Print-outs of *Developing an Awesome Title* handout, p. 36 (optional)

Activity (10-15m)

      In English class, we often begin the writing process by choosing a thesis, or in more basic terms, by identifying our point. What do you want the reader to take away from your paper, or what are you going to tell, argue, or prove in your paper?

      Usually we know our topic from the beginning, but we do not know our thesis, so writing a title is difficult. Topics tend to be very general, and they can take us in many different directions. Take the topic of Robin Hood as an example: it can lead us to develop many different theses.

      Topic: Robin Hood
      Potential Theses:
   • The hero known as Robin Hood has been around for many years.
   • Robin Hood is one of the longest-lasting 'underdog' stories.
     While including the time span of the first thesis, this adds the idea of Robin Hood as an underdog.
   • Despite many enemies and much danger, Robin Hood always came out on top.
     While basically the same idea as the second thesis, there is more of a focus on the thrilling aspects of danger and the idea of it being long-lasting is merely suggested by the word "always."
   • Robin Hood conquered our hearts by stealing from the rich to give to the poor.
     The idea of it being long-lasting is now gone, but we have made our thesis more interesting by addressing the disparity between rich and poor.

Any good research project will have a thesis, though when our product is something other than a written essay, we often present our thesis as a strong title. Much like a thesis, our title has two goals:
1. to tell our audience exactly what they will learn or what we will prove
2. to catch (and keep) their attention.

Follow along as we go from a working title to a stronger one:

Step 1) Start with a working title. (Remember that the working title should be specific!)
- How Robin Hood Gave By Stealing

  "How Robin Hood Gave By Stealing" is not a bad title, but it is probably confusing at first glance. Confusion can catch your audience's attention, but it rarely keeps it. This is okay for now, because it is a working title.

Step 2) Glamorize your title. (Try using interesting concepts, powerful language, assonance, and alliteration.)
- Robin Hood: Robbing from the Rich

  This title has an interesting sound (great alliteration!), but the point is not clear.
- How Robin Hood Entered Our Hearts by Robbing the Rich

  This title still uses alliteration, but this is a better title because the human heart carries a powerful connotation which may capture our audience's attention.
- How Robin Hood Conquered Our Hearts by Robbing the Rich

  The word "conquered" is much more powerful than "entered," and is thus more appealing to the audience.

Step 3) Shorten your title. (The more quickly the viewer receives your message, the better.)
- How Robin Hood Conquered Our Hearts

  Here we've simply eliminated the words "by robbing the rich." The audience loses a small glimpse of our topic and we've eliminated our attempt at alliteration, but the end result is actually more powerful: by not answering the question inherent in our title, there is a built-in desire for our audience to discover the answer. How DID Robin Hood conquer our hearts?

Step 4) Ask for Feedback. (A second set of eyes may see something yours did not.)

Throughout the process of developing our title, we determined the focus of our research. In order to present an answer to the question in our title (How DID Robin Hood conquer our hearts?), we will need to give some background information on Robin Hood (What is the story? Where did the story come from?). We will also need to research public appreciation of the story (Who reads the story today? What elements of the tale draw them to it?). Our initial research will likely guide our further research: general knowledge of the story may lead us to believe that robbing from the rich to give to the poor, Robin's crafty use of arrows to outsmart his adversaries, and the love story of Marian may all be appealing to different audiences. ◊

Lesson 2: An Introduction to Imagery

As students begin research and gathering images, they learn to consider the role imagery might play in a final poster or presentation, choosing the most meaningful images using search tools.

Instructor's Introduction

Images tend to take up a lot of space on a poster, but images on a poster of any format can attract attention and "tell a thousand words." As a result, finding proper images (or at least knowing where images will go and what they will do) is important to plan early in the project. Traditionally, students have been sent to browse stacks of magazines or the results of Google Images without much guidance, and this is an area where a little help from the teacher could dramatically impact students' final work.

As you discuss the different types of images, you will need to project the *Types of Images* slide show presentation. These image types are modified for younger students from Clark & Lyons' 2011 *Graphics for Learning*, published by Jossey-Bass Pfeiffer. All image examples are our own.

As you begin the activity, encourage the class to examine each image set and answer the given questions, then compare their answers to the description on the last slide of each set.

Materials
  • *Types of Images* presentation, downloaded from the curriculum web site
  • Print-outs of *Types of Images* handout, p. 37 (optional)
  • Teacher Computer and Projection System
  • Student Devices with Internet Access

Activity (10-15m)

There's an old adage which says "pictures are worth a thousand words," and it is certainly true that images can tell more than mere words. Because they will be so important on our poster, we need to start thinking about them now.

While pictures can be used to inform your viewer, they can also be used to distract and confuse your viewer. The most important way to think about whether or not an image is good to include (or to decide what images you should look for) is to consider the image's purpose on the poster.

Here are three images, the first of which is labeled 'reflection.' When we think about the purpose of these images, what do they have in common? [They simply identify an idea.] When might you want to use an image to help your viewer identify something? [When you have an uncommon concept, item, or idea that needs to be explained.] When would space on your poster be better served by something other than an ID image? [When that idea is already well-understood by your audience.]
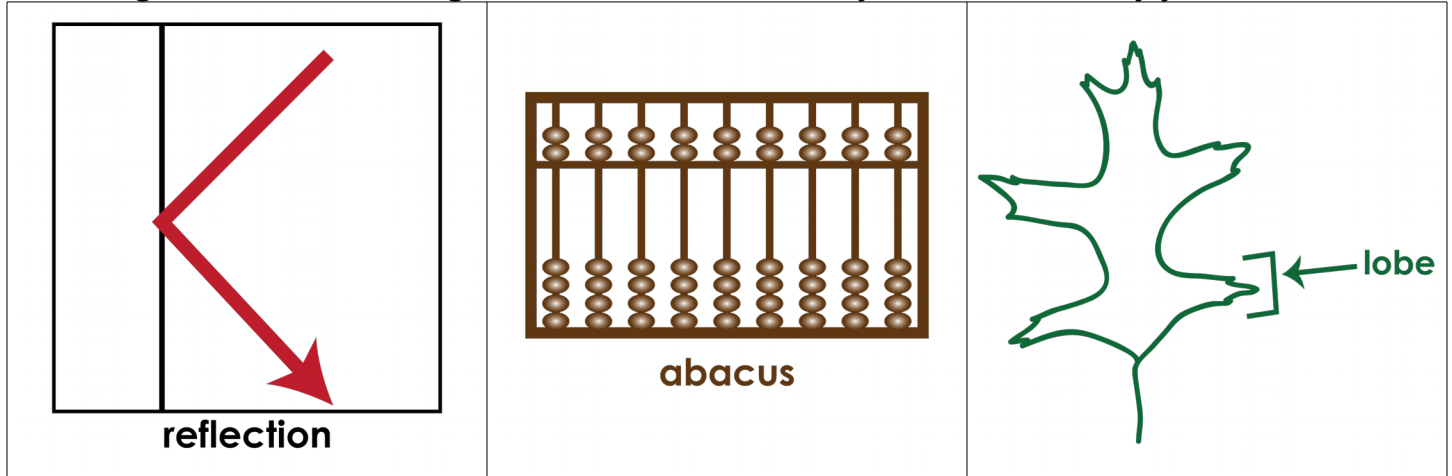

reflection

abacus

lobe

ID Images are used to make sure the viewer understands unfamiliar vocabulary or situations. They essentially tell your viewer "here's what we're talking about." ID images are important, but they should generally be small and be used only to identify the most important unknown concepts.

We can now see another set of three images. How would we describe the goal of these images? [They illustrate a relationship – they organize or compare.] When would these types of images be useful? [When we have information that needs to be organized. When we have a lot of numbers, for example, graphs help us to organize and "make sense" of those numbers.] Why would we want to limit the number of comparative images we use? [The more you have, the more likely you will overwhelm your viewer with information.]
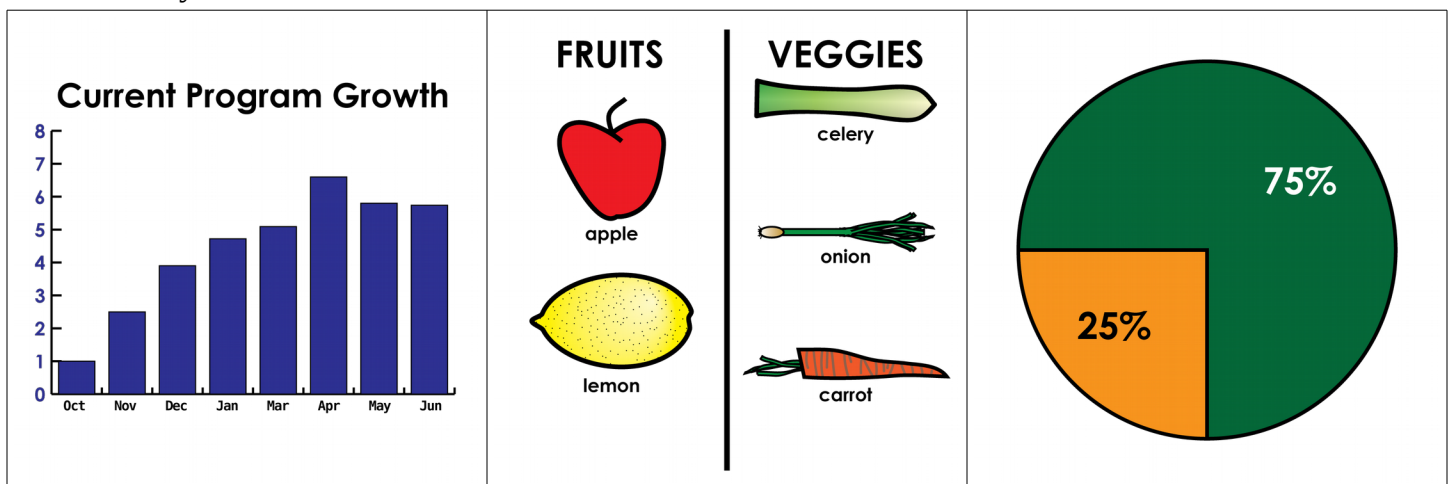
Current Program Growth

FRUITS   VEGGIES

apple   celery
lemon   onion
           carrot

75%
25%

Comparative Images can be used to sort or show the difference between numbers or words. Numbers might be organized in the form of a chart or graph (including line graphs, bar graphs, pie charts, and more) while words would more likely be sorted into categories. Comparative images are great but be careful how many you use. Comparative images generally require a large amount of the viewer's time in order to understand them.

What do our third set of images have in common? [You might call them diagrams. They show steps in a process or parts in a whole.] This type of image may be difficult for the viewer to understand without good labels and descriptions. The first image may be a mystery – does anyone know what it is showing? [It shows how individual air particles behave in a tire.] While they do need a description, what is the advantage of diagrams? [A diagram requires far fewer words to get an idea across.]   Like comparative images, diagrams can lead to information overload, though this is less of a risk.
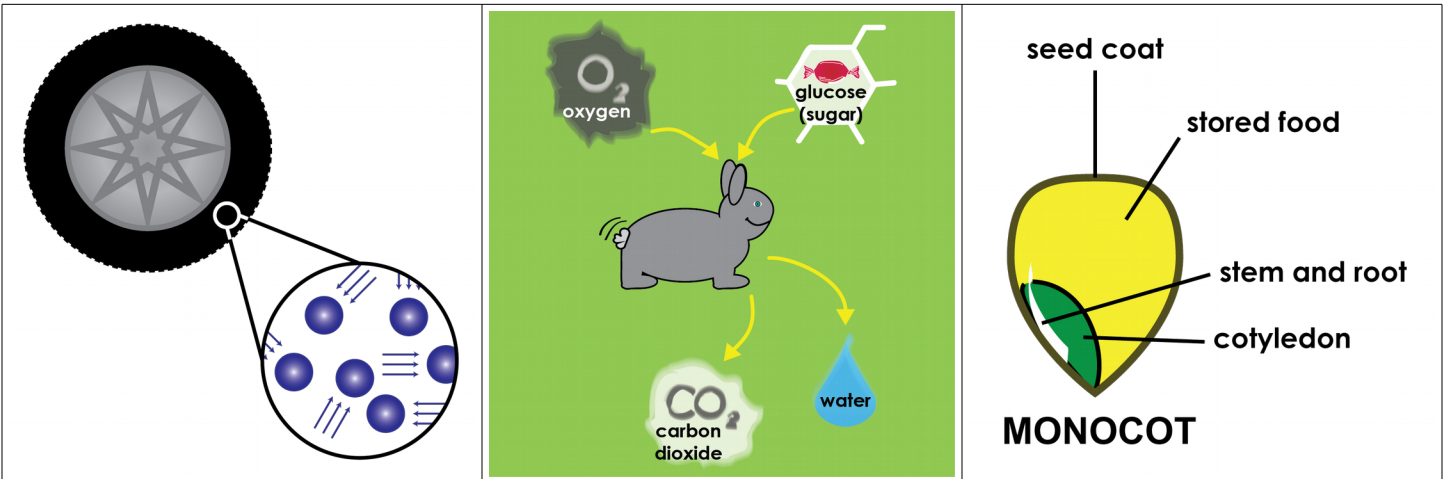

Diagrammatic Images are used to explain processes, procedures, or the parts of a whole. Diagrams are typically used to show something complex, or something that would take many words to fully explain it. Like comparative images, diagrams require a fair amount of the viewer's time, but these images can usually explain much more than words alone would.

In our last set of images, we see a day planner, a road sign, and a flower pot. What do these images have in common? [Very little.] What can you learn from these images? [Not much.] What is the main reason we would include these images in our presentation? [For decoration, such as beside a title.] Generally these decorative images are to be avoided on an informational poster.

Decorative Images are used merely to decorate – they look nice, but don't teach the viewer anything new. Decorative Images should be used rarely, though they can be useful as part of title banners.

Now that we know what type of images we should be looking for, it is time to start looking. If you are looking online, Google Images is a great tool, but it is truly a great tool if you know how to use it! After entering your search terms (start specific and remove terms if you need to), use the 'Search tools' option in the middle of the page. This lets you limit your results in a number of different ways, the most important of which is Size. Generally speaking, we want high-quality, high-resolution images, and it is best to choose 'Large' to eliminate grainy images that will not look good on our end product. If you are looking for something specific, you can choose the Type of image you are looking for, such as a face, a photograph, or a line drawing. Lastly, Google Images lets you choose Usage rights, which ensures you have permission to use the image in your presentation.
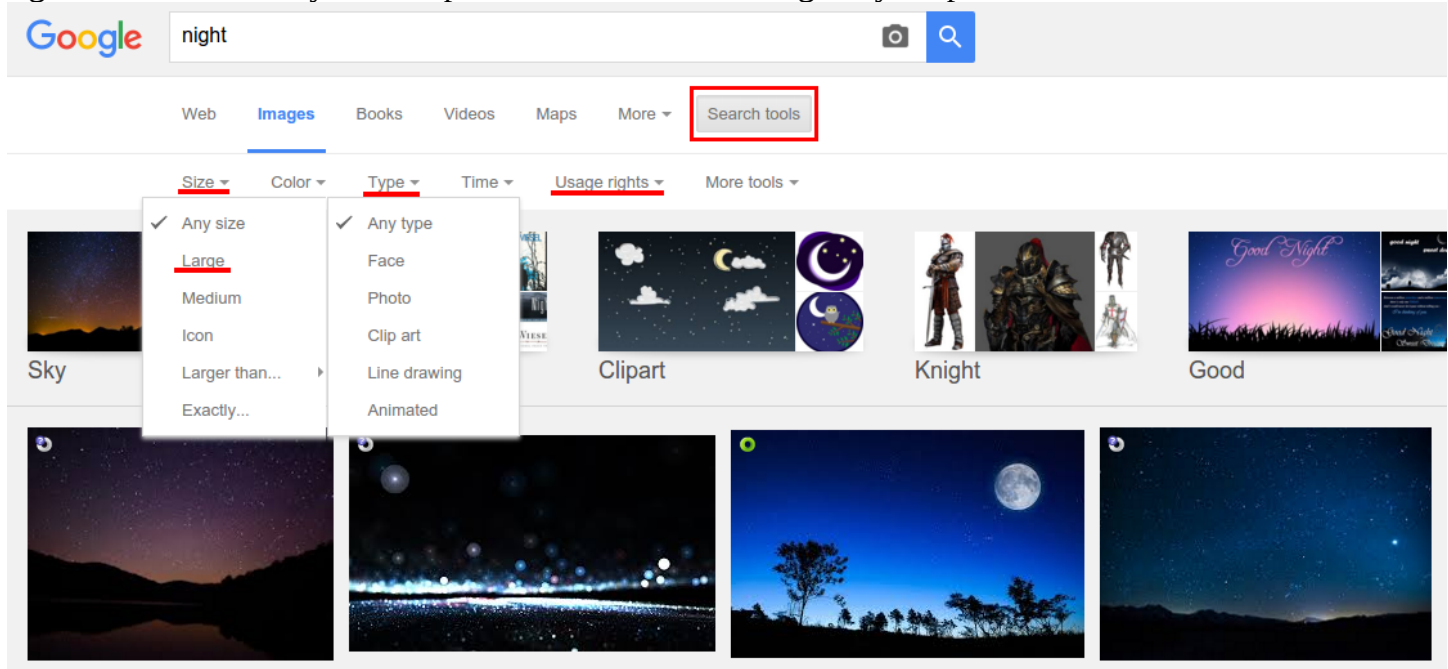
When you find the perfect image, it is a good idea to make note of the URL where you found it (such as http://www.example.com/images/RobinHood_sketch.jpg). You can copy and paste this link into another document. Tracking the URL ensures you can always go back to it, and it lets you give credit to the original artist or photographer.

Note to Teacher: This is an ideal time to cover your image citation requirements. ◊

Lesson 3: Flow of Information
Before a layout is developed, students consider how their main ideas and details might be naturally grouped.

Instructor's Introduction

 There are many methods to help students choose topics and group their ideas. The way this is accomplished is not important – it is more important that ideas are grouped before poster layout is considered.

Materials
- Student copies of the *Organizing Ideas* graphic organizer on page 38, or an alternate method of organizing background information and main ideas (graphic organizer, notecards, etc.).

Activity (5m)

 At this point a good amount of your research should be complete.

Here are the questions you should seek to answer today.
1. Revisit your title and thesis. Have they changed since you began research? If so, you may want to consider the steps we took in creating a powerful title:
    Step 1) Start with a working title. (Remember that the working title should be specific!)
    Step 2) Glamorize your title. (Try using interesting concepts, powerful language, assonance, and alliteration.)
    Step 3) Shorten your title. (The more quickly the viewer receives your message, the better.)
    Step 4) Ask for Feedback. (A second set of eyes may see something yours did not.)
2. Look back through your ideas. Are there any ideas which the reader must know before they learn about any of your topics? Make a note of these background knowledge items so you can be sure they appear at the top of your poster.
3. Continue looking through your ideas. Can you group this information into a small number of main ideas?
4. What holes do you have, or what important pieces of information are missing?

In the next two lessons, we will be working to decide where each item might belong on your poster. ◊

Lesson 4: Principles of Design

Students use shape-based examples to consider how alignment, balance, emphasis, movement, and proportion affect design.

Instructor's Introduction

The following vocabulary is introduced for instructors, but does not necessarily need to be defined for students at this point. For students, the words will be integrated into the discussion of the various layouts in today's lesson. The words themselves are less important than the concepts, which students will pick up through the examples and non-examples presented in this and the next lesson.

Alignment is the orientation of an object relative to another object or the page. Alignments we commonly use on a computer are horizontal: left, center, and right. These are all relative to the page, as are vertical alignments: top, middle, and bottom. These page alignments are important in design, but the alignment of objects to one another is just as important: as much as possible, elements should have edges aligned to make rows and columns.

Balance is a feeling of equilibrium based on the size, distance, and/or value (darkness) of objects. Ideally, both sides of a page would be equally light/dark, but variances in value can be addressed by placing them closer or further from a center line. For example, a small, dark element can be balanced by a larger light object (see Illustration 1, right). Similarly, a large object can be balanced by a smaller object of the same value if it is further from the center line (see Illustration 2, right).

Illustration 1: Balanced objects of differing values.

Emphasis is the focal point in a design, or the element which draws attention first. Emphasis is often the result of dramatic differences between elements' size, shape, color, visual texture, and placement.

Movement in art is described as the illusion of motion, but in our work we will be most concerned with how the viewer's eye is drawn across the page. Our eyes usually begin in the upper-left corner of the page, unless there is an object with great emphasis elsewhere. This is true in the United States and most other Western countries, where we read left-to-right and top-to-bottom.

Illustration 2: Balanced objects of differing size.

Proportion is the size relationship between elements. Larger objects will have more emphasis, but a larger object could be balanced by a smaller object farther away (see Illustration 2, above.)
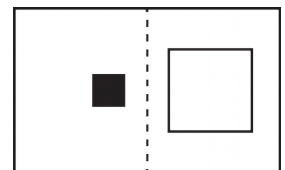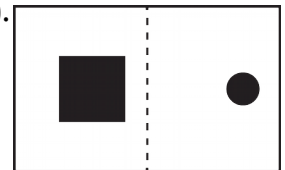
Materials
- *Examples and Non-Examples* presentation, downloaded from the curriculum web site
- Teacher Computer and Projection System

Activity (10m)

We organized our information yesterday, so we are getting closer to deciding where different items will appear on our poster, or how we will lay out our poster. We will not actually start working on our layout today, but when we do you will want to know what (and how many) facts/arguments you have in each main idea, as well as which images you want to use.

The example layouts we will look at today are made of simple shapes. These shapes might represent images or text, but for our purposes exactly what these shapes contain is unimportant. We are going to investigate how to best place each object on a page.
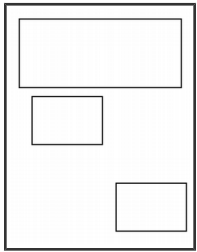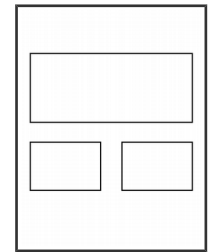
Slide 1

This first slide looks disjointed. There is a lot of unused space, and it looks like the items (with the possible exception of the large box) were placed randomly on the page. Can anyone suggest a way to better arrange this poster? [Student responses may vary.] One way to address this problem is simply to center all of the items. Slide 2 looks much better because the items are *aligned* along a single line, in this case a central line.
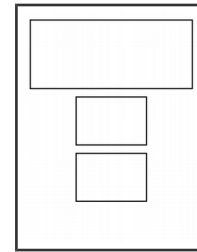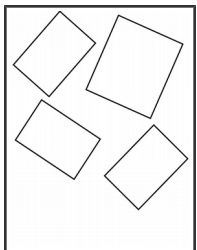

Slide 2   *Slide 3*

There is still a lot of wasted space, however. Slide 3 shows the same three objects, but they are now grouped together to make one big rectangle. This is pleasing to the eye because it is *balanced* from every direction.
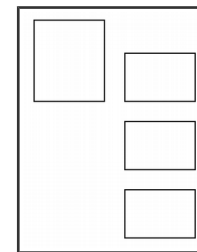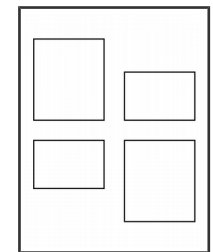

Slide 4

Our next poor example (Slide 4) shows four objects left where they fell. How could we improve the arrangement of this poster? [Student responses may vary.] The idea of having the different elements at an angle is interesting, but the fix on slide 5 arranges the different objects into an angled grid arrangement. In the poor example it would be impossible to identify the most important element on the poster, but which would you say is most important

Slide 5   *Slide 6*   *Slide 7*

now? [The larger rectangle on the top.] Another interesting arrangement is with the most important element on one side and the less important elements on the other (Slide 6). The rectangles are arranged in a grid format, but this is not ideal because there is a lot of blank *white space* on one side of the page. One way to address that is to add more information – having two larger elements as we do on Slide 7 makes it easy to arrange all four elements in a balanced grid.
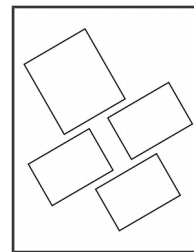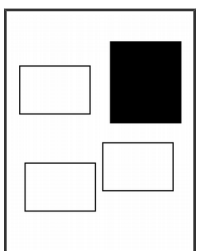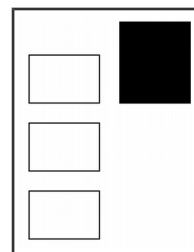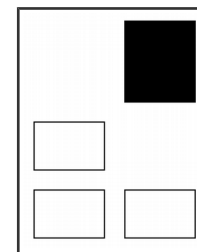

Slide 8

Our third example of poor layout (Slide 8) looks very similar to our previous examples, except that one of the boxes is very dark while the others are light in color. When you have a visually "heavy" element due to the dark color, we may need to reconsider its placement. How would you arrange these items? [Student responses may vary.] One way to improve the layout is to have the two-sided arrangement we looked at last time (Slide 9). The dark element on the right is somewhat balanced by the collection of lighter objects on the left. In

Slide 9   *Slide 10*   *Slide 11*

Slide 10, we've taken this a step further: the large, dark object on the right is balanced by our three lighter elements in the opposite corner. This is a good layout, but there is one thing we could easily do to make it better. In Slide 11, we have moved the dark object into the upper-left hand corner and balanced it with the lighter objects in the bottom-right corner. Why is this better? [It is natural for the viewer's eye to start in the upper-left corner, so the most visually prominent object usually goes there.] The natural *movement* of the eye is an important consideration: we are usually drawn to the largest object in the greatest contrast with the page.
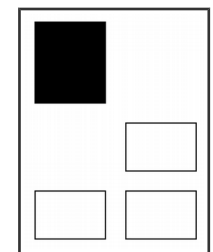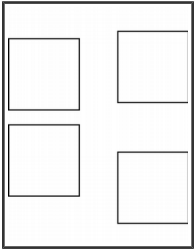
Slide 12 is our last example of a poor layout. What is wrong here? [There is no margin / there is extra white space in the middle.] A lack of marginal white space is visually upsetting. Slide 13 balances out the margins and creates a slightly offset grid with white space on the top and bottom. Slide 14 shows one last improvement: more information or images have been added to fully use the space. If you look left-to-right and top-to-bottom, this design is perfectly balanced, including by size of object and lightness/darkness. The first point of emphasis, where the eye is first drawn, is the upper-left dark object, and the eye will likely move in a circular pattern from there, to the second dark object and back around toward the top. ◊
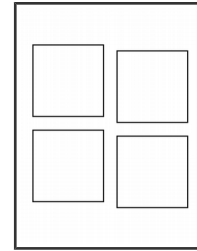
Slide 12
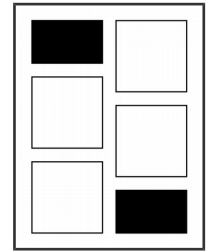
Slide 13

Slide 14

Lesson 5: Preliminary Sketches

To extend the previous lesson, students practice design principles using real-world examples. They add and apply the concepts of repetition and unity as students begin sketching their own layouts.

<u>Instructor's Introduction</u>

In order to practice the concepts covered in Lesson 4, students will begin by critiquing 6 different poster layouts produced by one of the authors in 2009. Each design offers strengths and weaknesses for students to consider before developing a layout for their own poster.

The more important items to discuss are in black print, and the more optional items are in gray. Ask students to share their thoughts on each poster, then review any ideas students did not touch upon. While discussing the idea of white space, it may be worthwhile to mention that white space, otherwise known as negative space, is anything that appears as a background.

In Part B of the activity, students will be asked to sketch their layouts. They do not need to have already written text for their poster, but they do need a good idea how much text they will have. Please review the *Layout Guidelines and Instructions* handout (p. 39) and *Sample Project* sketches (p. 33-34) to get a better understanding of what students are being asked to do.

<u>Materials</u>

- *Layout Critique* presentation, downloaded from the curriculum web site
- Teacher Computer and Projection System
- Student copies of the *Layout Guidelines and Instructions* handout, p. 39
- Blank white paper (1+ per student)
- A white board, chart paper, or other method of recording key layout considerations.

<u>Activity, Part A (10m)</u>

In our last lesson we talked about a lot of different strategies for developing an effective visual layout. Later today you will begin deciding where different elements will go on your own poster, but before we reach that step we are going to examine a few different posters to practice with the different layout considerations. These posters were created to advertise university-funded student events at Eastern Illinois University but while they are all real posters, they are not all perfect!

As we look at each poster, I will invite you to share what you like about the poster and what could have been improved. After a few people have had a chance to share their thoughts, I may share a few more with you.
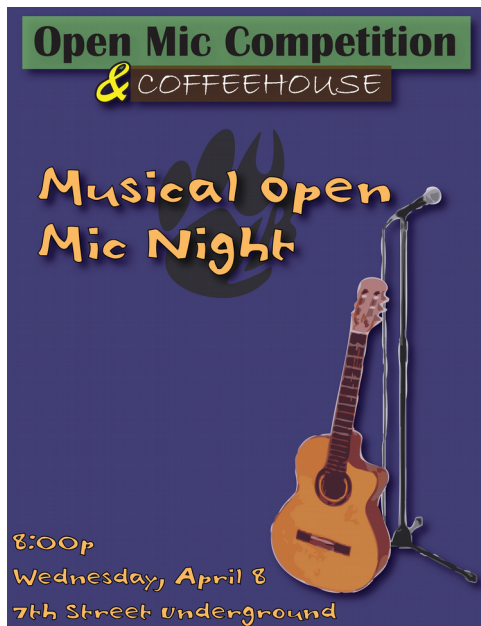
Emphasis: The light color of the "Musical Open Mic Night" draws attention first.

Movement: Eye movement starts at "Musical Open Mic Night" and makes a spiral, following the shape of the guitar to the time/date/location information before ending at the textual "Open Mic Competition & Coffeehouse" logo. Lines in objects often carry the eye from one object to another.

White Space: The page is well laid-out, with (blue) white space centrally located to help the viewer see the circular movement.

Color Scheme: This poster has a nice color scheme, featuring an analogous blue, green, and yellow color scheme with neutral additions.
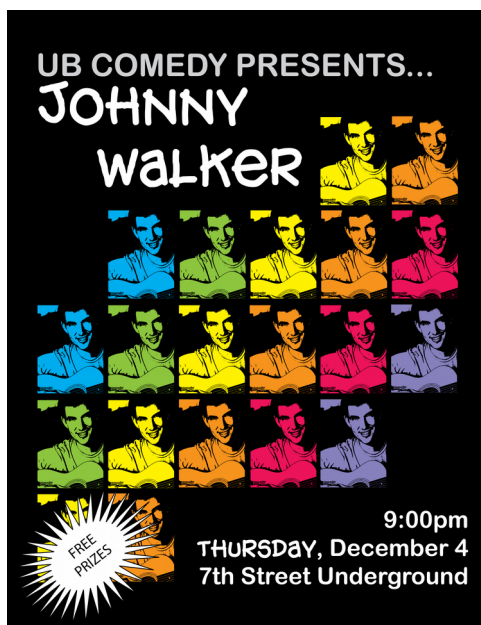
Repetition: A simplified photograph is repeated in changing colors. There is a pattern to the color change, but each row shifts by one color for variety. The incomplete two top and bottom rows also add to variety. Variety is needed for repetition to result in visual interest rather than monotony.

Emphasis: The artist repeats the same image in varying color to create interest.

Movement: The colored images match up to create a strong diagonal line on the poster, leading to "Z" shaped eye movement.

Grouping: A grid is used, but it is incomplete to add unpredictability. The Free Prizes starburst is out of character for the otherwise grid-like structure. The starburst is not too distracting, but another solution may have worked better.

White Space: An equal margin is used all around the page. Text fits into the grid but does not follow all the grid's rules, creating interest.

Color Scheme: The black background creates a high contrast with the white lettering and multicolored images.

Emphasis: Faces always attract our attention, and the color and size of this face makes it the target of our eyes in the poster.

White Space: The page is split horizontally into two unequal pieces, where the (black) white space on the left is needed to offset the powerful image of the face.

Unity: While the poster is divided unequally, the page is balanced through the use of white space and color.

Color Scheme: The artist used a high-contrast dark background with light text and medium, neutral colors in the imagery.

Color Scheme: The monochromatic color scheme is used to create unity.

Unity: The strong, diagonal emphasis cements the poster as a single unit and lends a sense of action to the poster.

Emphasis: The yellow "Film" text creates the greatest contrast and draws attention first. The word is difficult to read on top of the gray filmstrip, however – the poster may be better-served if the yellow word and gray filmstrip were removed. With the newly-created space, the "Student Film Festival" logo could be made larger and the film reel less transparent.

White Space: The white diagonals are not perceived as being part of the poster, so the (green) white space is used effectively.

Movement: The swirling and circular shapes of the different elements detract from the clear, diagonal movement.

Color Scheme: The monochromatic color scheme is again used to create unity.

Unity: Like the previous poster, the strong, diagonal emphasis is effective.

Emphasis: This poster does not have the same problem as the last one. The color and contrast of the yellow "Music" text makes it the emphasis, but it is easy to read due to the color and path of the music notes.

White Space: The white diagonals are not perceived as being part of the poster, so the blue white space is used effectively.

Movement: The eye moves smoothly from top to bottom. The silhouette of the band has just enough detail to work well as a logo without requiring the viewer to stop and analyze the figures.

Emphasis: The yellow text for time/date/location draws attention, but so does the "Blue Invasion" logo, with the white, gray, and black lines adding excitement.

Movement: There is some competition for emphasis, but the poster is effectively viewed from top-to-bottom. The text in the center of the poster is offset, but there is still a strong vertical movement resulting from the semi-centered white text.

White Space: The white space is broken up with type, diagonal lines, and small images.

Activity, Part B (20m+)

Now that we have reviewed the basics of a good layout, you will have some time to arrange your information into an effective layout of your own. Please write your name on the page which is already printed and hold onto both that and the blank page. The back side of the printed page will become your sketched plan for your poster, and you will be sharing this with the class during our next lesson. The blank page you can use as scratch paper. Please refer to the printed page as I review some things for you to consider.

As you develop your layout, you want to consider the work we did a few lessons ago in order to organize our information into groups. Remember that if one of your main ideas serves as background information for your topic, it should be one of the first sections your viewer will see.

Before you do anything else, make sure you know how many main ideas you have, as well as how many titles (both banner and section titles). For each main idea, you will want to know how much information you have. Do you have an equal amount for each topic, or are some going to require more space than others? Have you identified key images you will need to include?

You may choose to give students a little time to consider those questions, or you can continue into the next set of instructions.

With that information in mind, you need to consider the size and arrangement of those items. How will you break things into columns, sections, or other blocks of text? Where will images be integrated? Do you need to leave space for borders or dividing lines?

The 5 key areas of layout you will want to consider as you work on developing your full-page layout sketch are:

- **Emphasis & Eye Movement**, or what will draw attention first and how your viewer's eye should flow after that.
- **Grouping & Unity**, or how you can plan your layout so that each part of the poster stands alone while still belonging in the larger layout.
- **Size / Proportion**, or what the size of your different elements tells the viewer about their importance.
- **Use of Repetition**, or if you can make the viewer more comfortable by repeating a shape, size, color, or other property to help make your poster easier to understand visually.
- **Use of White Space**, or including margins and other empty space to reduce the feeling of visual clutter.

Students will need some time to process all of these different ideas. Some students may finish sooner than others, but if you have students who think they are finished right away, ask them to refer back to the guidelines and ensure they have considered all of them.

Students' sketches are just drafts, and each student will hopefully consider making changes to their layout as a result of the next lesson's peer critiques. ◊

Lesson 6: Peer Critiques

It may be difficult for students to implement all elements of design in their initial sketches, so students are given time to solicit suggestions for improving their design mock-ups.

<u>Instructor's Introduction</u>

It is no accident that designers often work in close contact with one another – professionals often compare notes and critique one another's work because what one person might miss, another might see. During this lesson, students will be given an opportunity to compliment one another on their layout, but in order to keep the students focused, they will be asked to reflect on some specific areas of layout design using sticky notes of various colors. It is important to have students focus on positive comments – criticism can be recognized by a lack of comments.

<u>Materials</u>
- Tape, magnets, or another method of posting preliminary sketches along a whiteboard, chalkboard, or wall
- Sticky / Post-It Notes in 5 colors (1 of each color for each for each student)
- A white board, chart paper, or other method of recording color meanings.

<u>Activity (15-20m)</u>
Begin the class by having students post their sketches along a long wall. The ideal location is somewhere where pages can be spaced apart from one another but all posters can be seen by the class as a whole at a glance.

Multiple minds are always better than one, and we are going to take a little time today to reflect on the different layout sketches each of you has developed. I am going to give each of you five sticky notes, each a different color. Each color represents a different layout consideration, which I will record on the board:
- Color 1: **Emphasis & Eye Movement**, or what will draw attention first and how your viewer's eye should flow after that.
- Color 2: **Grouping & Unity**, or how you can plan your layout so that each part of the poster stands alone while still belonging in the larger layout.
- Color 3: **Size / Proportion**, or what the size of your different elements tells the viewer about their importance.
- Color 4: **Use of Repetition**, or if you can make the viewer more comfortable by repeating a shape, size, color, or other property to help make your poster easier to understand visually.
- Color 5: **Use of White Space**, or including margins and other empty space to reduce the feeling of visual clutter.

Take some time to walk the wall and look at your peers' planned layouts. Our goal is to leave notes about things that work well. Do not put more than one of your sticky notes below any design, and try to pay particular attention to those layouts which do not already have a lot of comments. Remember that each color has a different meaning – please focus your compliments on those layout considerations.

Give students a little more than 5 minutes to look through the collection of work and post their notes. You may want to circulate throughout the students, looking at the layouts yourself and looking for particularly insightful comments to bring up during the discussion.
        When the time for discussion arrives, look for layouts which have a larger number of sticky notes of the respective color, then ask students to volunteer information about why each layout may have gotten a few compliments. There are a variety of valid answers to the discussion questions below; for the first two considerations especially, it would be ideal to look at a few layouts to gather a variety of strategies. Remind students to focus on positives, and suggest that students mentally compare their own projects to the ones discussed.

Regarding Color 1 / Emphasis & Eye Movement:
        What does the artist use to catch our eye? [Students might mention things like larger sizes,
                dramatic differences in color or contrast, the use of faces, and following lines made by
                objects.]
        Would anyone come forward and trace their eye movement along this layout?

Regarding Color 2 / Grouping & Unity:
        How do we know some elements are separate? How do we know some elements are related?
                [Students might mention things like the use of groups, grids (rows/columns), central
                alignment, edge alignment, color schemes, shape similarities, and borders/dividing lines.]

Regarding Color 3 / Size & Proportion:
        What do you see as the most important element in this layout? Why? [Students might mention
                the large size or hierarchical placement of different elements.]

Regarding Color 4 / Use of Repetition:
        What did the artist repeat in this layout? [student responses may vary]
        How did this repetition improve their layout?

Regarding Color 5 / Use of White Space:
        Would anyone come forward to show us where we can find white space? Remember that white
                space is not necessarily white. [Students will generally refer to page margins and object
                margins.]
        In art, we can also call white space negative space. Positive space is made up of the object or
                objects on the page, while negative space is the space around the objects. ◊

Lesson 7: Textual Styling

Students enjoy choosing fun fonts, but there are a number of factors they should consider. In this short lesson, students learn to choose appropriate fonts for meaning and readability.

Instructor's Introduction

This lesson can be completed one of two ways, but either way students will be comparing the design choices in two similar posters. The lesson could be completely teacher-led, where students vote by raising their hands as a slide show presentation is displayed. If students have devices available, they can instead browse to http://mthagaman.com/?21ts and complete the voting portion as a survey.

Either way, it helps to walk students through the responses. This can be done as students vote if you are completing the survey as a whole class or as a review activity after students have completed the whole survey on their own.

The more important items to discuss are in black print, and optional items are in gray.

Materials
*   *Textual Styling Comparison* presentation, downloaded from the curriculum web site
*   Teacher Computer and Projection System
*   Student Devices with Internet Access (optional)
*   Print-outs of *Poster Text Recommendations* handout (optional)

Activity (10-15m)

We are going to begin our activity today by taking a look at several posters. We are going to look at posters two at a time. They all have similar content, but also have small differences which may not be immediately apparent. Our goal as we compare each set is to make a quick choice regarding which is more effective. As much as possible, try to vote according to your first instinct rather than taking time to analyze.

Choice A	Choice B	Choice A	Choice B
1		**2**	
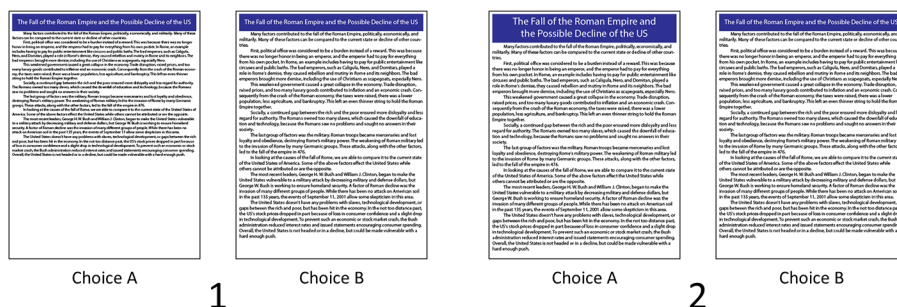
After Examining Sets 1 and 2:

While there are no "correct" answers, research has shown that most people will have chosen Choice B in Set 1 and Choice A in Set 2. Why might this be? [Bigger text is better.] We want to be able to read posters from far away. While none of the posters we have seen are ideal, larger titles and larger text did help.

Choice A   Choice B
3

After Examining Set 3:

At a glance, research has shown that Choice B is more popular, probably because the bold text seems a little easier to read. As soon as the audience looks closer, however, Choice A is the better choice – Choice B is very busy with all the different style changes.

Choice A   Choice B
4

After Examining Set 4:

Choice A is usually more popular here, because the alternating colors break the full page of text into smaller, easier to digest blocks of text. It is still very busy!

Choice A   Choice B   Choice A   Choice B   Choice A   Choice B
5   6   7

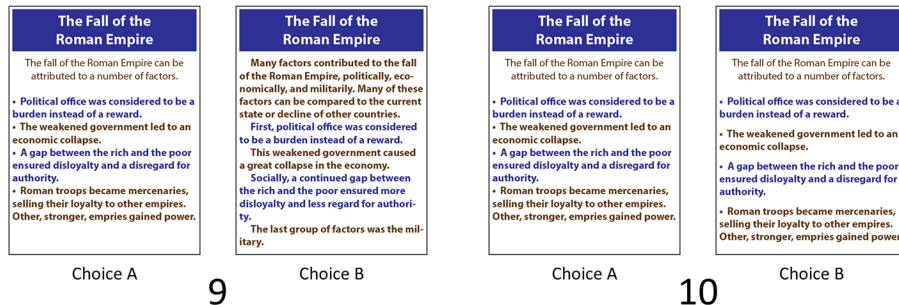*After Examining Sets 5, 6, and 7:*

In Set 5, Choice B tends to be more visually-appealing, though Choice A is definitely shorter and would be easier to read. What is the problem with Choice A? [There is too much white (blank) space.] In Set 6, Choice B is much better because the large text makes it readable. Similarly, Choice A is better in Set 7 because the larger title is easier to read.
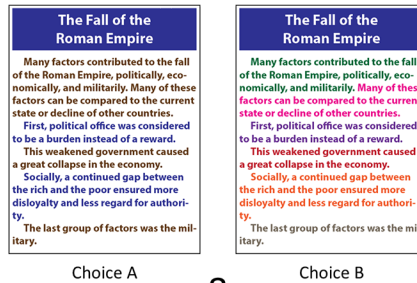
Choice A   Choice B

8

After Examining Set 8:

Choice B is more colorful, but research has shown that Choice A is easier to read. Why do you think that is? [As we said before, the alternating colors break the text into smaller, easier to digest pieces. There are too many colors in Choice B. We often use color to point out important items, but no part here is more important than another.]
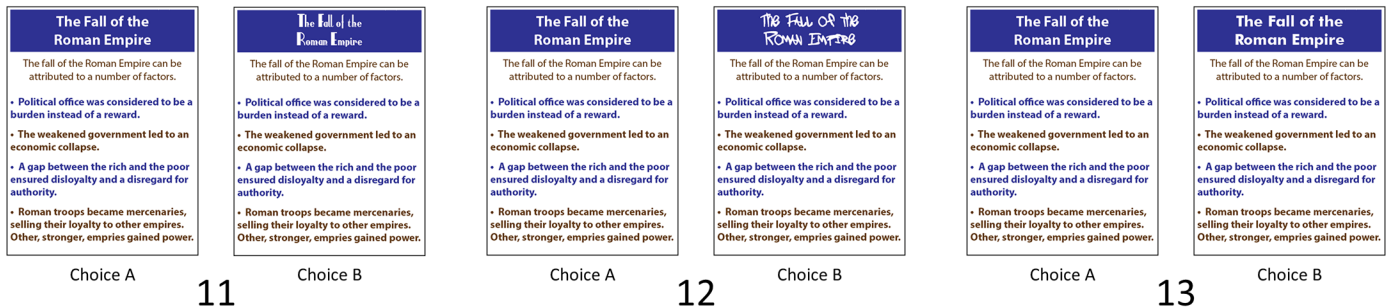

Choice A   Choice B   Choice A   Choice B

9   10

After Examining Sets 9 and 10:

Even though there is much less text than before, Choice B still looks mostly like a block of text. Choice A in Set 9 is generally more popular because it looks like there is less to read. Why is Choice B in Set 10 better than choice A? [The small blocks of text are separated by white space.]


Choice A   Choice B   Choice A   Choice B   Choice A   Choice B

11   12   13

After Examining Sets 11, 12, and 13:

All that has changed in these sets is the title font. In Sets 11 and 12, Choice A is easier to read, but in Set 13 Choice B is easier to read.

Note: A set of additional activities regarding reasons for font choices is included as an appendix on page 41.

Choice A   Choice B   **14**   Choice A   Choice B   **15**   Choice A   Choice B   **16**
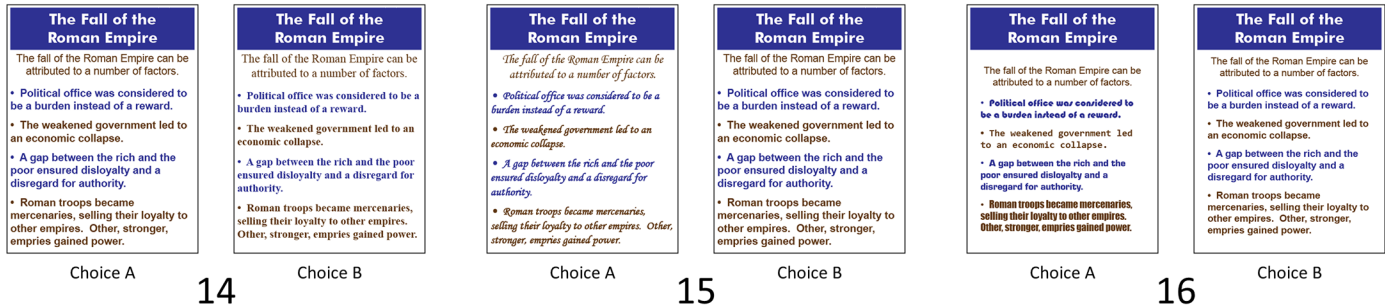
After Examining Sets 14, 15, and 16:

Instead of changing title fonts, we have seen some changes in text fonts. Choice A in Set 14 and Choice B in Set 15 are preferred because they are easier to read. In Set 16, Choice B is preferred because it uses a single font rather than many fonts. Why might a smaller number of fonts be better? [Different font styles can be used to help separate information, but it is confusing for viewers when fonts visually separate items in a list.]
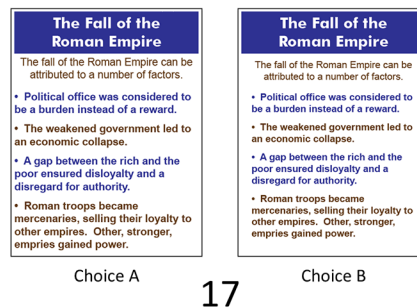
Choice A   **17**   Choice B

After Examining Set 17:

Even though the text in Choice B is smaller, it is makes for a better overall poster because there is a "border" of white space around the body text.
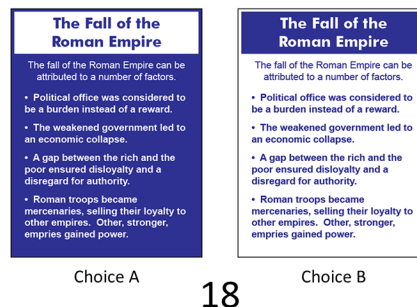
Choice A   **18**   Choice B

After Examining Set 18:

Choice A is the preferred version in Set 18 due to the dark background and light text, which is called a high-contrast poster. We will talk more about using color and contrast as we review all we've learned in our final lesson.

To end our mini-lesson today, let's take a look at a list of recommendations concerning text:

Poster text needs to be readable from afar.
24-point font is a fair minimum, though larger is better. The main title should typically be twice the size of body text (48-point or larger).

Text should be easy to read.
Fancy fonts tend to be difficult to read, so choose fancy fonts only when they are easy to read and don't conflict with the topic of your poster.

Try to avoid shifting between fonts.
Your poster will generally look better with 4 or fewer font shifts, including changes in color, typeface, and style (bold, italic, etc.). Your viewer will expect to see different font shifts for titles, subtitles, and body text, but any additional shifts will be confusing and distracting.

The more text on a poster, the harder it is to read.
Use as few words as possible, and consider separating blocks with white space, titles, or borders. For posters in general, **Sans-serif fonts** (fonts without "feet" such as Arial and Verdana) tend to be easier to read than **serif fonts** (with fancy "feet" embellishing them such as Times New Roman and Garamond). Serif fonts are better for books and reports. ◊

Lesson 8: Color and Contrast

With posters nearing completion, students learn to use color and contrast to enhance rather than detract from the information on their poster.

<u>Instructor's Introduction</u>

While many of the previous activities have been individual or whole-class activities, this final activity is designed for students working in pairs. In this lesson, students will use computer software to manipulate color, determining the roles color and contrast have in good layout design. Before having students work with these tasks, determine what software your students will be using and use it yourself to ensure you are familiar with that software's tools. Instructions in this lesson are given specifically for Microsoft Publisher 2007 or later, Microsoft Word 2007 or later, and LibreOffice Writer. LibreOffice Writer's instructions could be adapted for earlier versions of Microsoft Office.

We have provided access to 4 different sample layouts with pictures in color and text/backgrounds in black and white. Students can use these layouts to practice with, or if students are already working on digital posters of their own, they can practice with their own layout. The provided Publisher files will work only in Microsoft Publisher, but the Microsoft Word document should be editable in Word, LibreOffice Writer (which is freely available for all platforms), and Mac equivalents like Apple's Pages.

If students are working with the provided templates, it would be ideal for students to work in pairs, as this will result in discussion and compromise between those students outside of the whole-class discussion. If students are working individually on their own posters, they might be invited to share their work with students nearby, or you may simply rely on high-participation during whole-class discussions.

<u>Materials</u>
- Student Devices with Internet Access and Microsoft Publisher, Microsoft Word, or LibreOffice Writer (1 for every 2 students)
- Teacher Computer and Projection System

<u>Activity (15-20m)</u>

If students will be working with the provided templates	*Assign students to work in pairs, then assign each pair a number 1-4.* Please begin by directing your web browser to http://mthagaman.com/?21cc. Based on the number I have already assigned your group, choose the Design Template for the _____ software we will be using today.* Your goal as a team is to change the color of the layout to improve its effectiveness. Do not edit the content or arrangement of the template.
If students will be working with their own computer-based poster	Please begin by opening your poster project.

* If students are using LibreOffice, those assigned Template 1 may find the background image is in front of all the other page content. Students may need to right-click on the image, go to Arrange, and select Send to Back.

For the first 5 minutes of work time today, please experiment with the colors of the page background and the main title. Look through different options and see if you can figure out what makes a good color combination and what does not.

If using Publisher,	You change page color by visiting the Page Design tab and selecting Background on the right. You can change text color by selecting text and using the Font Color option on the Home tab or the Text Box Tools' Format tab. There are additional WordArt Style tools on the Text Box Tools' Format tab.
If using Word,	You change page color by visiting the Design tab and selecting Page Color on the right. You can change text color by selecting text and using the Font Color option on the Home tab or the Drawing Tools' Format tab. There are additional WordArt Style tools on the Drawing Tools' Format tab.
If using LibreOffice,	You can change page color by going to Format > Page and selecting the Area tab. You can change text color by selecting text and using the Font Color option on the Formatting toolbar. You can create fancier text styles by ensuring the Drawing toolbar is visible (View > Toolbars > Drawing) and selecting the Fontwork Gallery on the far right.

During work time, canvass the room looking for good examples of contrast in color use. Ask a few students to save their work and share it with you. One method is to have them upload it to the http://mthagaman.com/?21cc web page students visited previously. This page permits student uploads, which you can view on a teacher computer and project for the class. Uploads to this page are removed automatically after 36 hours.

Let's take a look at some color choices. Why do you think these choices were good ones? What is it about these colors that make them easy to read? [The text has strong contrast with the background.]

One good way to choose colors that have good contrast is to consider the color (or hue).

Draw or project a color wheel on the board.

If you look at a color wheel, complementary colors (colors which appear directly across from each other, like yellow and violet) do not usually make a good pairing. If you're not sure where to start, choose a background color and then choose a near-complement: orange, yellow-orange, yellow-green, and green would have a good contrast for a violet background.
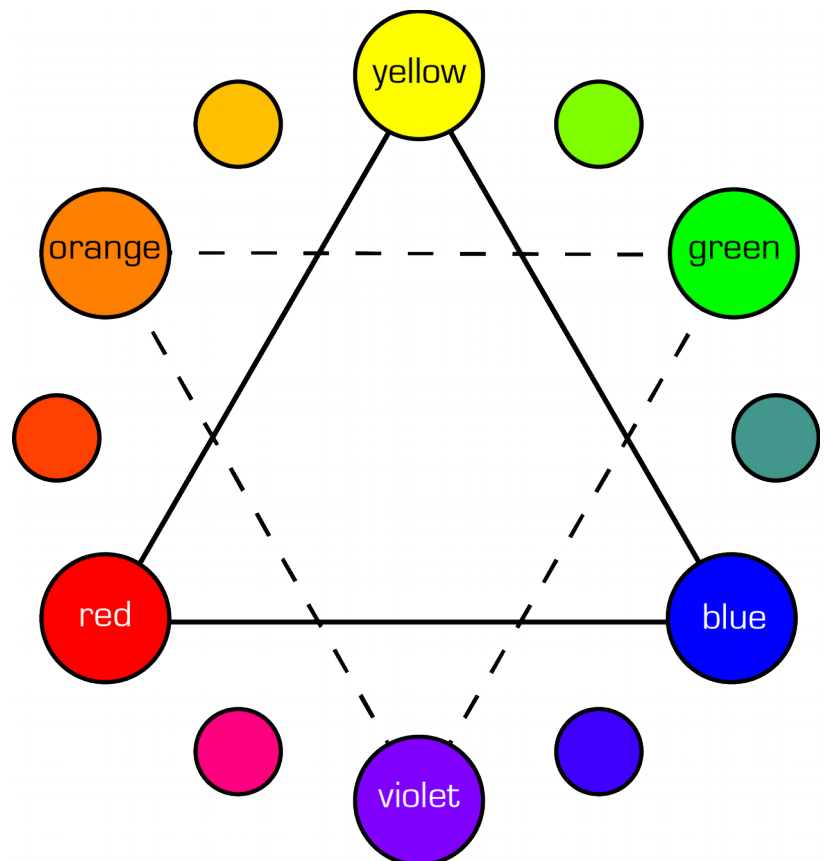

Illustration 3: A standard color wheel with primary colors connected by a solid line and secondary colors connected by a dashed line.

Another great way to choose good, contrasting colors, is to choose one color that is dark and another that is light. We sometimes call these lighter colors pastel colors.

Computer software will let you choose a color using a HSB or HSL color format, which lets you change the hue (color family), saturation (the amount of that color) and brightness or luminosity (the amount of light) separately. This is a great way to approach color when you are trying to achieve good contrast.

If using Publisher,	Under Font Color, select More Colors, visit the Custom tab, and change the color model to HSL.
If using Word,	Under Font Color, select More Colors, visit the Custom tab, and change the color model to HSL.
If using LibreOffice,	Under Font Color, select Custom Color and use the HSB settings in the middle.

In the next few minutes, revisit your team's choices for background and main title color, then experiment with the color of the body text. Try to experiment with the HSB or HSL color model.

Walk the room looking for other good examples of color use. Consider especially how well the students' color choices match the images in the design. Ask a few students to save their work and share it with you.

Let's take a look at a few more color choices. Why are these choices good ones? [Students might mention hue, saturation, or brightness/luminosity.] I notice the color text and background colors are in good contrast. Did these teams make any other good color choices? [There is a good contrast between background and images.]

In our last few minutes, make sure you've reviewed the colors of captions, subtitles, borders/lines, and anything else you may want to change.

Take one last walk around the room, paying attention to the number of colors that students are using. Choose an example or two which have made good contrast choices, but have limited the number of colors they used to about four. Ask those students to share their work with you.

These last examples took our lesson on textual styling to heart. What did they do well? [They remembered that posters generally look better with 4 or fewer font shifts, including changes in color, typeface, and style.] Remember that your viewer will be comfortable with color shifts between titles, subtitles, and body text, but additional shifts may be confusing or distracting.

Which of these designs best exhibits unity? Why? [Students should recall that unity is how you can visually distinguish parts of your poster as both separate and related.] ◊

Sample Project

<u>Lesson 1: Starting Strong</u>

Topic:

Robin Hood

Thesis:

Robin Hood gained notoriety by robbing from the rich and giving to the poor.

Developing a Title:

Step 1) Start with a working title. (Remember that the working title should be specific!)

- How Robin Hood Gave By Stealing

    "How Robin Hood Gave By Stealing" is not a bad title, but it is probably confusing at first glance. Confusion can catch your audience's attention, but it rarely keeps it. This is okay for now, because it is a working title.

Step 2) Glamorize your title. (Try using interesting concepts, powerful language, assonance, and alliteration.)

- Robin Hood: Robbing from the Rich

    This title has an interesting sound (great alliteration!), but the point is not clear.

- How Robin Hood Entered Our Hearts by Robbing the Rich

    This title still uses alliteration, but this is a better title because the human heart carries a powerful connotation which may capture our audience's attention.

- How Robin Hood Conquered Our Hearts by Robbing the Rich

    The word "conquered" is much more powerful than "entered," and is thus more appealing to the audience.

Step 3) Shorten your title. (The more quickly the viewer receives your message, the better.)

- How Robin Hood Conquered Our Hearts

    Here we've simply eliminated the words "by robbing the rich." The audience loses a small glimpse of our topic and we've eliminated our attempt at alliteration, but the end result is actually more powerful: by not answering the question inherent in our title, there is a built-in desire for our audience to discover the answer. How DID Robin Hood conquer our hearts?

Step 4) Ask for Feedback. (A second set of eyes may see something yours did not.)

<u>Lesson 2: An Introduction to Imagery</u>

Searching for Imagery:

Search Term: "Gest of Robyn Hode" (Image Type: ID)

This is the earliest known title of a printed Robin Hood tale. Quotes were used to limit results to that exact title.

Filters: Size: Medium

The Large filter was applied first, but there were no meaningful results.

Choice: http://videoseanchas.com/wp-content/uploads/2012/09/Robin_Fitt1Cover2.jpg

Search Term: Sherwood Forest landscape (Image Type: Decorative)

Quotes were not used, as most forest landscapes would work for a visual.

Filters: Large Size, Photo Type, Licensed for reuse with modification

This image might be used as a background, and it may need to be modified for size, color, or saturation. Wikimedia.org and archive.org are sites which will often permit images to be reused and modified.

Choices: https://upload.wikimedia.org/wikipedia/commons/f/f6/Epping_Forest_Centenary_Walk_2_-_Sept_2008.jpg and https://upload.wikimedia.org/wikipedia/commons/a/aa/Sherwood_Forest_05.jpg

Search Term: Disney Robin Hood Cast (Image Type: Decorative)
The cast of the Disney adaptation of Robin Hood is very recognizable. An image like this could be useful when discussing characters.

> Filters: Large Size
>
> Choices: https://primitivescrewheads.files.wordpress.com/2013/06/disney-robin-hood-and-little-john.jpg and http://i.kinja-img.com/gawker-media/image/upload/dfvfkklngicwgloyximt.png
>
>> The first image was ideal, but the second image shows Disney's robin balancing an arrow on his fingertip – a good visual for Robin being skillful.

Search Term: Robin Hood BBC flaming arrow (Image Type: ID / Diagram)
This search term followed several others, such as Robin Hood BBC inventions, Robin Hood BBC gunpowder, and Robin Hood BBC blast. The flaming arrow was the first step to igniting newly-invented gunpowder in several episodes.

> Filters: Photo Type
>
>> All images from a TV program would be photos.
>
> Choice: http://st-listas.20minutos.es/images/2013-09/368752/4166853_640px.jpg
>
>> The various searches were intended to find an explosive example of how inventions were used in the BBC's recent television adaptation, but this was the best of the very few options online. (With little luck online, one could instead pull an image from the DVD if available.)

Search Term: Robin Hood BBC Djaq (Image Type: ID)
This set of search terms followed after an image of "alchemist" Djaq (a character on the show) appeared in a previous search.

> Filters: Photo Type
>
> Choice: http://i528.photobucket.com/albums/dd322/serendipityxxi/RH/DjaqBoy.jpg

Search Term: "The Merry Adventures of Robin Hood" Pyle (Image Type: Comparative)
This cover, along with others, will be used to make a timeline of Robin Hood tales.

> Filters: Large Size
>
> Choice: http://ecx.images-amazon.com/images/I/71ZSGDG0QgL.jpg

Search Term: "Outlaws of Sherwood" McKinley (Image Type: Comparative)
This cover, along with others, will be used to make a timeline of Robin Hood tales.

> Filters: Medium Size
>
> Choice: http://ecx.images-amazon.com/images/I/51spIWTpRML._SX303_BO1,204,203,200_.jpg

Search Term: Robin Hood Disney Poster (Image Type: Comparative)
This cover, along with others, will be used to make a timeline of Robin Hood tales.

> Filters: Large Size
>
> Choice: http://images6.fanpop.com/image/photos/37600000/Little-John-Friar-Tuck-Maid-Marian-Robin-Hood-Prinec-John-Sir-Hiss-Alan-a-Dale-and-The-Sheriff-walt-disney-characters-37688365-1676-2500.jpg

Search Term: Robin Hood BBC Poster (Image Type: Comparative)
This cover, along with others, will be used to make a timeline of Robin Hood tales.

> Filters: Large Size
>
> Choice: https://cheyannewassell.files.wordpress.com/2015/06/81262lrxysl__sl1500_.jpg

Search Term: Robin Hood Cover (Image Type: Comparative)
These covers, along with others, will be used to make a timeline of Robin Hood tales.

> Filters: Large Size
>
> Choices: http://media.zenfs.com/en_US/News/US-AFPRelax/robin_hood_xlg.09727105802.original.jpg and http://images.furycomics.com/viewer/bd/bd0b0f649495df8c6ecc860289fd4d87/0.jpg

Lesson 3: Flow of Information

Organizing Ideas

Background Information   What does your reader need to know before they learn anything else?

• Robin Hood tales have been in existence as oral legends since the 1200s, and in writing since 1377. The earliest known written tale was entitled "A Gest of Robyn Hode." (Holt, 1989)
• Tales have primarily been set in Nottingham, Sherwood Forest, and Barnsdale.
• Tales have been set in a variety of time periods, and as a result a variety of technologies were introduced, including gunpowder, steel, and the trebuchet.
• Key characters include Robin, the Sheriff of Nottingham, King Richard, Maid Marian, Little John, Much the Miller's son, and the minstrel Alan-a-dale.

While it is essential that background information comes first, other ideas in a visual presentation might come in any order. When you consider main ideas, consider topics to be most important and order of topics to be least important.

Main Idea 1   If your audience were to come away with a single idea, what might that be?

Robbing the rich to save the poor	• In some tales, the Sheriff of Nottingham is a corrupt tax-collector. With no other means to end the injustice, Robin and his gang steal tax money back. (Anderson & Clemmons, 2000). • For hundreds of years in the real world, Norman lords took control of England and pushed the resident An-glo-Saxons into submission. In some versions of the tale, the gang saves poor and repressed Saxons (Hooker, 1999).

Main Idea 2   If your audience were to come away with a single idea, what might that be?

| How tales have survived through modern times	• Adventurous plot -- Robin is an adventurous hero who fights evil using strategy and skill. • Romantic plots -- Audiences fantasize about the chival-rous relationship between Robin and Marian. • Realism -- Readers/viewers can imagine themselves overcoming obstacles using skill rather than technology. • Adaptability -- The number of different adaptations is incredible, and there seems to be room for more!

Main Idea 3   If your audience were to come away with a single idea, what might that be?

| Modern adaptations	• The Many Adventures of Robin Hood by Howard Pyle (1883) was a concoction of different Robin Hood tales, some connected and some not. Illustrated with woodcuts by the author. • The Outlaws of Sherwood by Robin McKinley (1988) is a detailed, median tale with all the elements of the story which have appeared most often throughout history. • The BBC's Robin Hood (2006) is steampunk-inspired.

Lesson 4: Principles of Design

Lessons 4 teaches skills – no specific student design work occurs during Lesson 4.
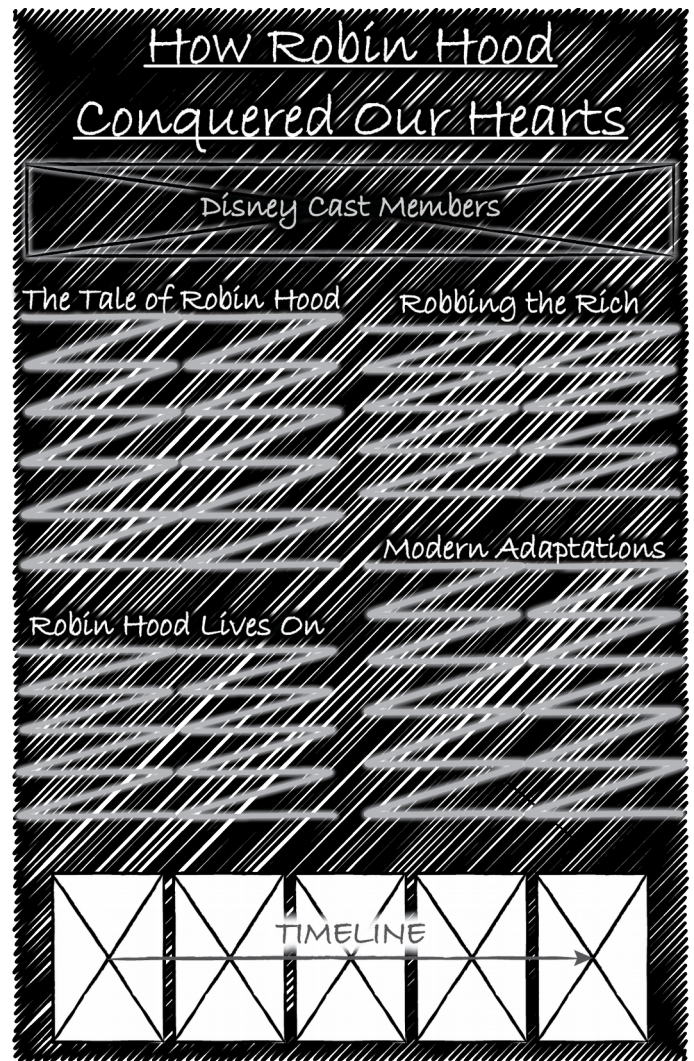
Lesson 5: Preliminary Sketches
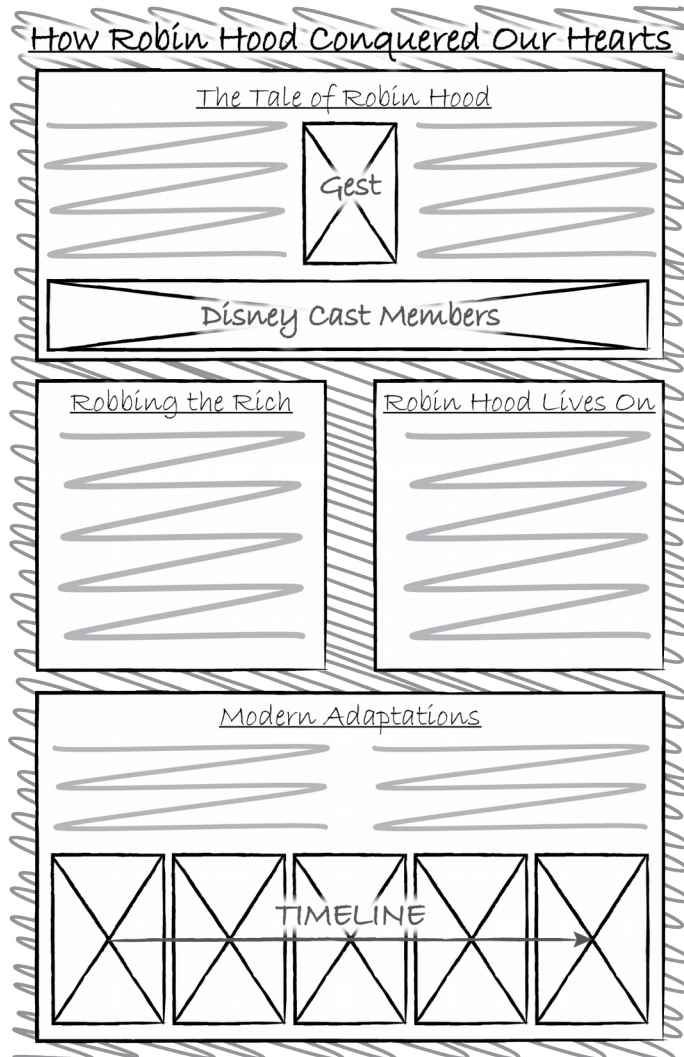
Sketch 2: Medium-dark image for background, topics denoted by borders, single-line title.
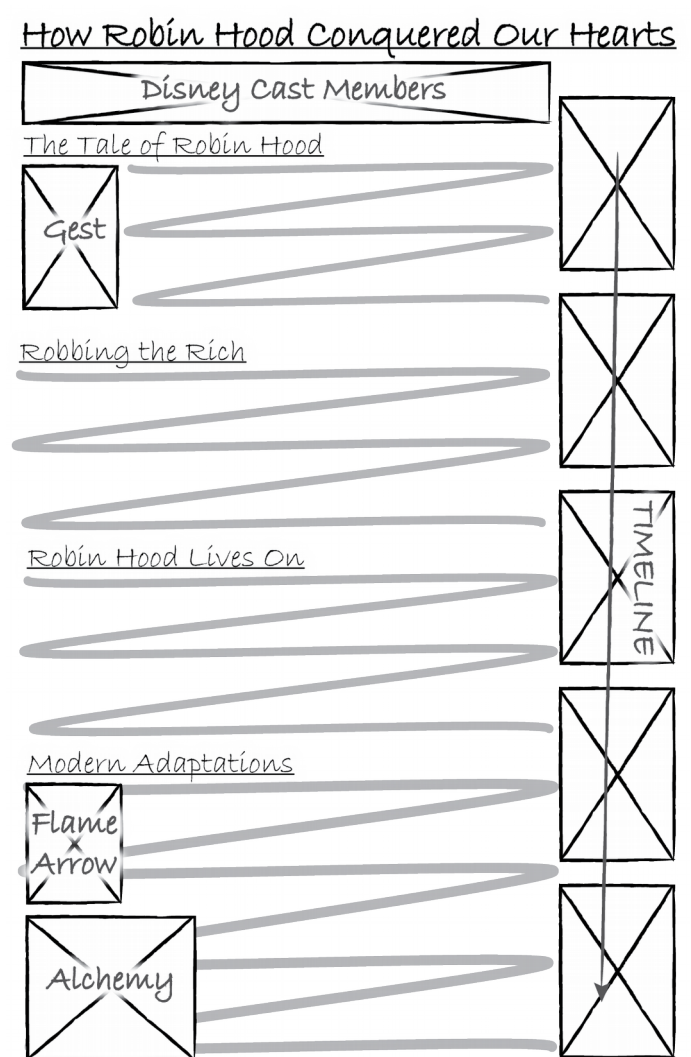
Sketch 1: White background, no borders, timeline along right, single-line title.
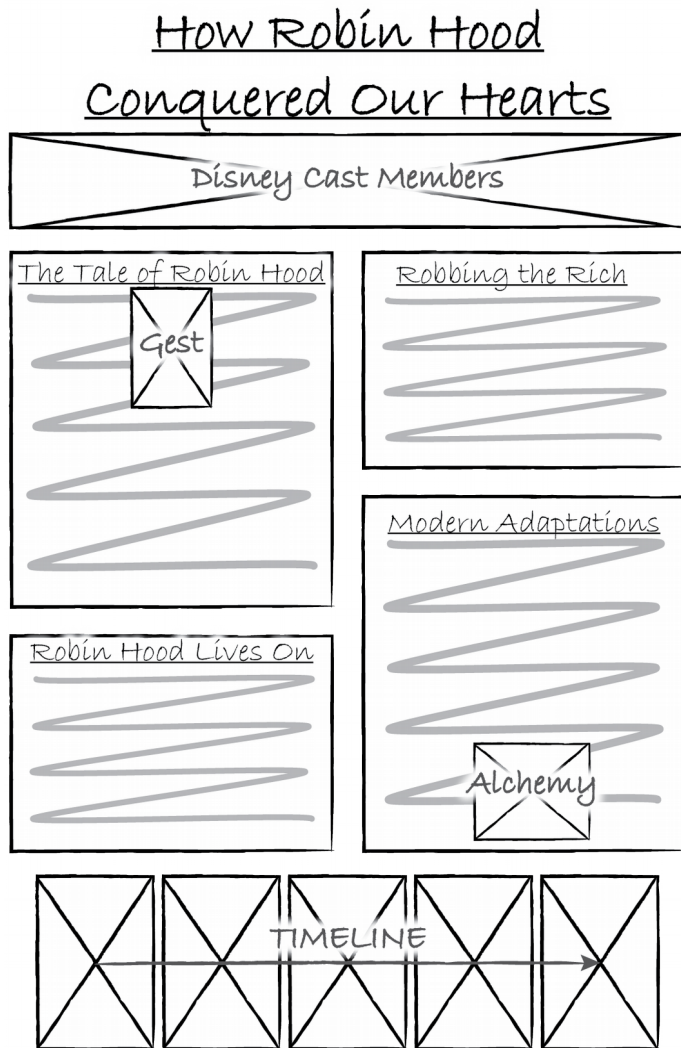
Sketch 3: Large title, bordered topics in varied grid arrangement, white background.

Sketch 4: Large title, dark background, topics in borderless varied grid arrangement.

After deliberation, Sketch 1 was selected, though changes should be expected as the design process continues.

Lesson 6: Peer Critiques

While students should be limited to positive feedback, both positive and constructive feedback are given below.

Emphasis & Eye Movement:
- Compliment: There is a very clean flow between the first bordered section to the bottom. The timeline imagery makes a strong visual conclusion.
- Suggestion: Make the title more prominent with color or size – it does not have enough emphasis and may get overlooked.

Grouping & Unity:
- Compliment: The bordered sections clearly denote separate sections.
- Compliment: The background really helps bring the poster together.

Size / Proportion:
- Compliment: The larger "tale" and "adaptations" sections help anchor the poster.
- Compliment: The balanced text on the left and right creates good horizontal symmetry.
- Suggestion: If the "cast members" image is as dark (or a little darker than) the timeline, consider moving the "cast members" image to the top of the "tale" section – this will help maximize vertical symmetry.

Use of Repetition:
- Compliment: The repeated borders help unify the poster as a whole.

Use of White Space:
- Compliment: The colored white space makes this piece much more interesting than white alone.
- Suggestion: White space is mostly balanced, but try to keep vertical and horizontal white space the same – the horizontal space between the "robbing" and "lives on" sections is larger than the vertical space between other sections.

<u>**Lesson 7: Textual Styling**</u>

Lessons 7 teaches skills – no specific student design work occurs during Lesson 7.

<u>**Lesson 8: Color and Contrast**</u>

Lessons 8 teaches skills – no specific student design work occurs during Lesson 8.

<u>**Final Poster**</u>
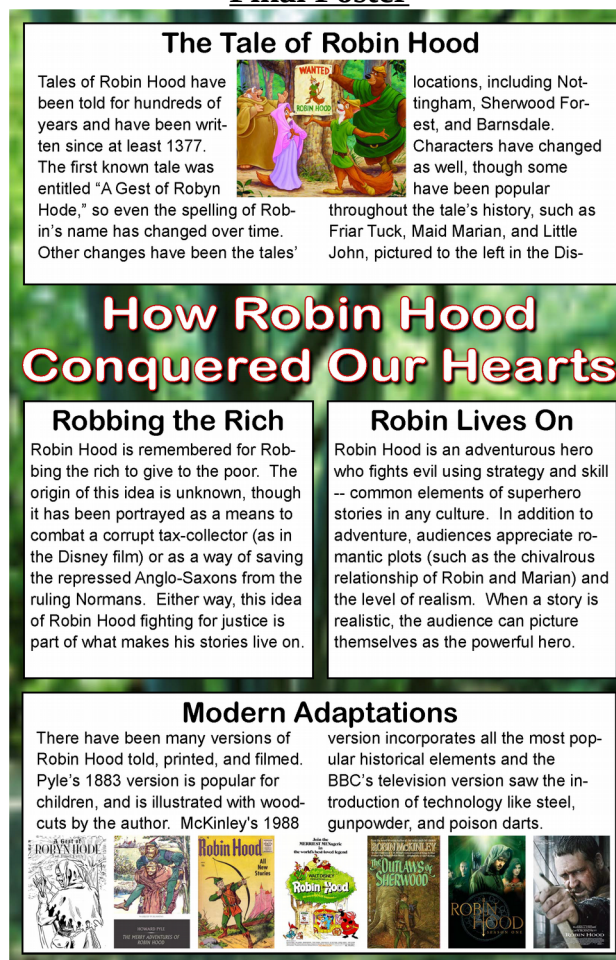
Developing an Awesome Title

STEP 1
Start with a Working Title
Remember that the working title should be specific!

• • •

STEP 2
Glamorize Your Title
Try using interesting concepts, powerful language, and repeated sounds.

• • •

STEP 3
Shorten Your Title
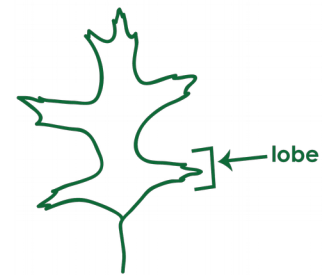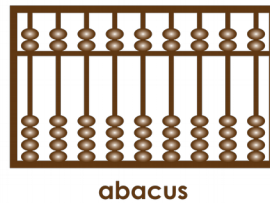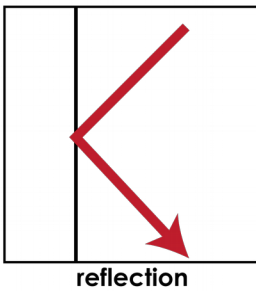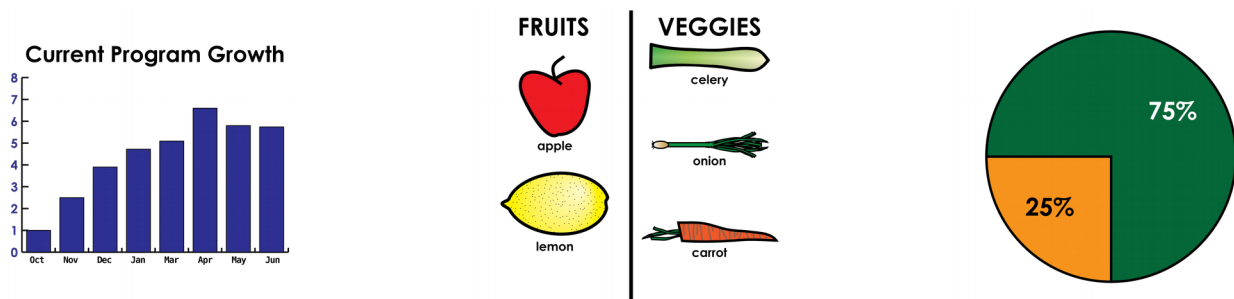The more quickly the viewer receives your message, the better.

• • •

STEP 4
Ask for Feedback
A second set of eyes may see something yours did not.

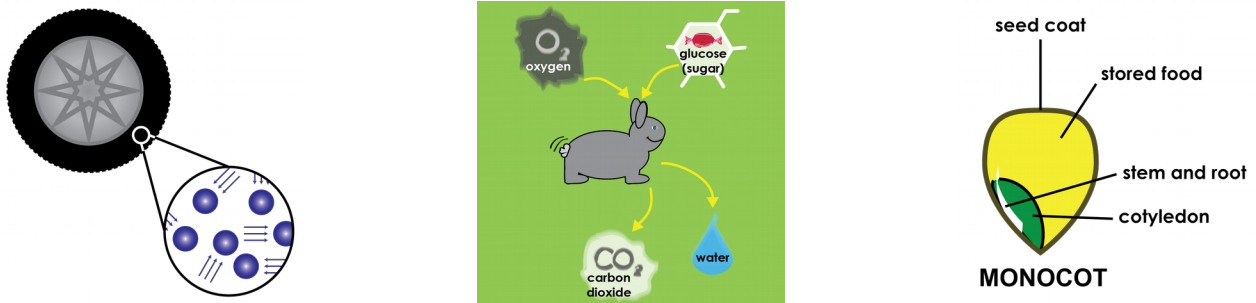For use with Lessons 1 & 3

Types of Images

reflection

abacus

←lobe

ID Images are used to make sure the viewer understands unfamiliar vocabulary or situations. They essentially tell your viewer "here's what we're talking about." ID images are important, but they should generally be small and be used only to identify the most important unknown concepts.

Current Program Growth

FRUITS   VEGGIES

celery

apple

onion

lemon

carrot

75%

25%

Comparative Images can be used to sort or show the difference between numbers or words. Numbers might be organized in the form of a chart or graph (including line graphs, bar graphs, pie charts, and more) while words would more likely be sorted into categories. Comparative images are great but be careful how many you use. Comparative images generally require a large amount of the viewer's time in order to understand them.

oxygen   glucose (sugar)

carbon dioxide   water

seed coat

stored food

stem and root

cotyledon

MONOCOT

Diagrams are used to explain processes, procedures, or the parts of a whole. Diagrams are typically used to show something complex, or something that would take many words to fully explain it. Like comparative images, diagrams require a fair amount of the viewer's time, but these images can usually explain much more than words alone would.

Friday

Saturday

Sunday

This Week's Notes

Decorative Images are used merely to decorate – they look nice, but don't teach the viewer anything new. Decorative Images should be used rarely, though they can be useful as part of title banners.

For use with Lesson 2

Organizing Ideas

Background Information

What does your reader need to know before they learn anything else?

Bulleted List Here

While it is essential that background information comes first, other ideas in a visual presentation might come in any order. When you consider main ideas, consider topics to be most important and order of topics to be least important.

Main Idea 1

If your audience were to come away with a single idea, what might that be?

Broad Idea / Topic Here | *Bulleted List of Related Details Here*

Main Idea 2

If your audience were to come away with a single idea, what might that be?

Main Idea 3

If your audience were to come away with a single idea, what might that be?

For use with Lesson 3

Name:

Layout Guidelines & Instructions

Use a separate page to sketch some different layout ideas, considering all of the following:
- How many main ideas do you have? (These might become sections of your poster.)
- How many titles will you need? (Consider the banner title, titles for your main ideas, and any other special sections.)
- For each main idea, how much information will you be including? (This should help you predict how much space each section will take. Some sections may be larger or smaller than others.)
- Do you have images you plan to include? (Don't forget to set aside space for those too!)

With that information in mind, consider the size and arrangement of the different items you will need to include:
- Will you break things into columns, sections, or other blocks of text?
- How will the images fit into your layout? Where will you put them?
- Do you need to leave space for borders or dividing lines?

The 5 key areas of layout you will want to consider as you work on developing your full-page layout sketch are:
- **Emphasis & Eye Movement**, or what will draw attention first and how your viewer's eye should move after that.
- **Grouping & Unity**, or how you can plan your layout so that each part of the poster stands alone while still belonging in the larger layout.
- **Size / Proportion**, or what the size of your different elements tells the viewer about their importance.
- **Use of Repetition**, or if you can make the viewer more comfortable by repeating a shape, size, color, or other property to help make your poster easier to understand visually.
- **Use of White Space**, or including margins and other empty space to reduce the feeling of visual clutter.

Use the back side of this page for your final layout sketch.

Poster Text Recommendations

Poster text needs to be readable from afar.

24-point font is a fair minimum, though larger is better. The main title should typically be twice the size of body text (48-point or larger).

Text should be easy to read.

Fancy fonts tend to be difficult to read, so choose fancy fonts only when they are easy to read and don't conflict with the topic of your poster.

Try to avoid shifting between fonts.

Your poster will generally look better with 4 or fewer font shifts, including changes in color, typeface, and style (bold, italic, etc.). Your viewer will expect to see different font shifts for titles, subtitles, and body text, but any additional shifts will be confusing and distracting.

The more text on a poster, the harder it is to read.

Use as few words as possible, and consider separating blocks with white space, titles, or borders. For posters in general, **Sans-serif fonts** (fonts without "feet" such as Arial and Verdana) tend to be easier to read than **serif fonts** (with fancy "feet" embellishing them such as Times New Roman and Garamond). Serif fonts are better for books and reports.

Additional Activity: Font Impressions

Spend a moment looking at each title below. What does each typeface make you think of?

These would enhance the appearance of titles. Although interesting, they would only be appropriate for titles. They are too difficult to read for the majority of your text.

Notes

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Notes

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Visit the book's companion web site at http://mthagaman.com/?gd21.