

**Chapter 1 : Heraldry - Wikipedia**

*The Language of Displayed Art, first published in , is a seminal work in the field of Multimodality and one of the few to be entirely dedicated to the analysis and interpretation of works of art. This book explores the "grammar" of the visual arts of painting, sculpture and architecture.*

The Language of Displayed Art. Appeared in Journal of Aesthetics and Art Criticism, Spring There is a famous Buddhist parable about three blind men and an elephant. Each grasps a different part of the elephant in his hands and describes an entity variously like a great heavy leafed plant, a huge sturdy tree, and a great and powerful snake. No doubt, a platoon of blind investigators operating in this way would get no closer to an accurate and full-bodied comprehension of the elephant. While the lesson for Buddhists may be clear, to wit, the world will always outrun our feeble, horizon-blinkered perceptions, the parable points to other responses. Methodological shifts within the human studies over the last two decades may be taken as attempts to escape the problems of blindness, complexity, and the questionable authority of individual perspectives posed by this epistemological conundrum. On the one hand, the mistakes of the blindmen are more likely to be corrected if each heard the conflicting testimonies of the others. They would surely investigate and find that this is an animal of some complexity. Inspired by the fruits of such comparative analyses, multidisciplinary approaches seek to understand human and cultural phenomena through more than one perspective, methodology, and community of enquirers. On the other hand, hermeneutics and semiotics seek to diagnose the nature of human blindnesses and, if possible, provide corrective interpretive strategies for the cognitively impaired. This book attempts nothing less than a systematic framework in which to study and converse on objects of visual art, past and present. Contemporary aesthetics and cultural criticism have become increasingly specialized, even if their disciplinary borders have become more permeable. For example, specialists of Renaissance painting are unlikely to speak the same language as Feminist critics of modernism. We need such a unified approach, he thinks, because the fragmentation and specialization of experts and their approaches to their targeted works have stifled conversation about art works. We scarcely feel we have a right to speak amid the critical chatter that is often as esoteric as it is conflicting. A common framework shared by all conversants would seem to open the game of artspeak to more than usual culturati p. He complains that much of art history is so preoccupied with what is external or contextual to works of art that they are of little value to aspiring students of actual art works. At best, they provide the basis for a monologue, not a conversation p. At worst, they sink the reader in a sea of obscure terms and hyperbolic value judgments pp. However, one need not make a case against specialized investigations of interest only to a few to have good reason to search for some way of providing non-specialists, everyday museum goers and cultural tourists some guidance on how best to get a rich and rewarding dialogue going about works that attract or repel us, even if the dialogue is all in our head. Inspired by the social-functional analytical model developed by English linguist M. Nonetheless, it is too optimistic to imagine that many readers will feel inspired or even invited to join the conversation surrounding this canonical painting. There is scarcely any moment of uncertainty or that flash of a compelling alternative interpretation that occurs when we are truly engaged in an exciting conversation. Moreover, while he condemns art historians for excessive reliance on biography and social context, he makes ample use of their tainted findings throughout the book. While The Language of Displayed Art is refreshingly free of the usual nomenclature of Franco-American semiotics, it is weighted down by its own plethora of technical subfunctions, subsystems, and categories. For painting, each function has a list of technical subcategories for each level. Averaging three terms per function-level, one quickly ends up with thirty-six subfunctions. And that is just for painting! Each medium has its own technical vocabulary. Surely, only a computer or the author of this system could keep all this straight. The process of picking up the special terms for the first chapter, dealing with painting, was arduous, but given some promise of the utility of these terms, particularly for representational paintings, but also for other visual media as well, it seemed worth the exercise. It is understandable that diverse artistic media should be treated differently. Some of these discussions can be quite enlightening. A certain blindness sets in. In fact, the semiotics of architecture substitutes a new trinity of

functional categories: Experiential, Interpersonal, and Textual p. I wondered why these original categories from the linguistics of Halliday were not sufficient for painting and sculpture, particularly in light of so much modernist, nonrepresentational works. If a case can be made to treat different media differently, and this seems intuitively sound, then the case could be made for the deployment of different analytic tools for different genres and periods within the same artistic medium. Rather, he sought to give viewers of art some common set of categories that they could flesh out with their keen perceptions, presumably without a tremendous fund of expert knowledge already in tow--one of the impediments to the discussion of art. This is not without a cost however. Treating each medium, regardless of genre or history, to a single analytic taxonomies does violence to our knowledge of art history. Nonetheless, some readers may find his analyses and interpretations brilliant. Finally, he complains that art history is both elitist in its support for cultural practices that maintain fine art works as high ticket items pp. This is a straw art historian. As a strict interdisciplinarian, I count myself lucky to have been exposed to the breadth of his art historical knowledge and the basic tripartite functional semiotics, inspired by Halliday. Other investigators may find in his semiotic a formal garden whose botanical comprehensiveness and intellectual ordering increase its visual excitement. I will be on the lookout to see if such fertile vision takes root.

**Chapter 2 : Typography - Wikipedia**

*The core of Michael O'Toole's study is the contention that semiotics can assist in the search for a language through which our perceptions of a work of art can be shared.*

National Assessment Governing Board. Writing framework for the National Assessment of Educational Progress, pre-publication edition. It follows that writing assessments aligned with the Standards should adhere to the distribution of writing purposes across grades outlined by NAEP. Focus and coherence in instruction and assessment While the Standards delineate specific expectations in reading, writing, speaking, listening, and language, each standard need not be a separate focus for instruction and assessment. Often, several standards can be addressed by a single rich task. When drawing evidence from literary and informational texts per Writing standard 9, students are also demonstrating their comprehension skill in relation to specific standards in Reading. When discussing something they have read or written, students are also demonstrating their speaking and listening skills. The CCR anchor standards themselves provide another source of focus and coherence. The ten CCR anchor standards for Writing cover numerous text types and subject areas. This means that students can develop mutually reinforcing skills and exhibit mastery of standards for reading and writing across a range of texts and classrooms. What is not covered by the Standards The Standards should be recognized for what they are not as well as what they are. The most important intentional design limitations are as follows: The Standards define what all students are expected to know and be able to do, not how teachers should teach. For instance, the use of play with young children is not specified by the Standards, but it is welcome as a valuable activity in its own right and as a way to help students meet the expectations in this document. Furthermore, while the Standards make references to some particular forms of content, including mythology, foundational U. The Standards must therefore be complemented by a well-developed, content-rich curriculum consistent with the expectations laid out in this document. While the Standards focus on what is most essential, they do not describe all that can or should be taught. A great deal is left to the discretion of teachers and curriculum developers. The aim of the Standards is to articulate the fundamentals, not to set out an exhaustive list or a set of restrictions that limits what can be taught beyond what is specified herein. The Standards do not define the nature of advanced work for students who meet the Standards prior to the end of high school. For those students, advanced work in such areas as literature, composition, language, and journalism should be available. This work should provide the next logical step up from the college and career readiness baseline established here. The Standards set grade-specific standards but do not define the intervention methods or materials necessary to support students who are well below or well above grade-level expectations. No set of grade-specific standards can fully reflect the great variety in abilities, needs, learning rates, and achievement levels of students in any given classroom. However, the Standards do provide clear signposts along the way to the goal of college and career readiness for all students. It is also beyond the scope of the Standards to define the full range of supports appropriate for English language learners and for students with special needs. At the same time, all students must have the opportunity to learn and meet the same high standards if they are to access the knowledge and skills necessary in their post-high school lives. Each grade will include students who are still acquiring English. For those students, it is possible to meet the standards in reading, writing, speaking, and listening without displaying native-like control of conventions and vocabulary. The Standards should also be read as allowing for the widest possible range of students to participate fully from the outset and as permitting appropriate accommodations to ensure maximum participation of students with special education needs. For example, for students with disabilities reading should allow for the use of Braille, screen-reader technology, or other assistive devices, while writing should include the use of a scribe, computer, or speech-to-text technology. In a similar vein, speaking and listening should be interpreted broadly to include sign language. While the ELA and content area literacy components described herein are critical to college and career readiness, they do not define the whole of such readiness. Students require a wide-ranging, rigorous academic preparation and, particularly in the early grades, attention to such matters as social, emotional, and physical development and approaches to learning. Teachers of senior English classes, for

example, are not required to devote 70 percent of reading to information texts. Rather, 70 percent of student reading across the grade should be informational.

**Chapter 3 : The language of displayed art / Michael O'Toole. - Version details - Trove**

*The Language of Displayed Art, first published in , is a seminal work in the field of Multimodality and one of the few to be entirely dedicated to the analysis and interpretation of works of art.*

This is a course intended as an entry level course, an introduction to design concepts and the idea of visual language. Since it is intended to serve students with a wide range of experience, no background is needed, no special skills. This is a survey course that will emphasize the relationships between concepts across disciplines, and will therefore offer more breadth than depth in many areas. Students who have taken art history and design courses may find that much of the factual material in this course will repeat material presented in other classes, but the interdisciplinary approach will offer a different perspective on this material. The course is divided into four segments. All of these segments are intended to show how we think and communicate in visual, non-verbal ways: The language of design: Principles and elements of design. How to analyze design, and think critically about it in an objective way. Media of design and the fine arts: How materials and techniques define what we can do in art and design The evolution of visual language in the modern era: Recent history of design Interior design and fashion and fine arts; how they relate, and how they have affected how we see. Non-western approaches to art and design: Since this course is primarily taught from the point of view of Western Euro-American design philosophy, in this multicultural era we need to be aware of other approaches to visual thinking. The Language of Design The first section of this course is concerned with understanding the basic concepts of design; How to analyze and talk about visual material. These fundamental components are known as the principles and elements of design. The approach we are going to take has a strong cultural bias. However, since European and American design is the base from which we are operating here, it is in this culture we will begin. We will eventually look at other cultural approaches to aesthetics and design. In this section, first we will define some basic terminology essential to the understanding of visual language. We will then look at the elements of design , or the components which form the structure of a work. Finally, we will consider the design principles , the concepts used to organize the structural elements. The principles and elements of design are the basic building blocks of visual composition, and in order to understand how visual images carry meaning, we need to understand this basic vocabulary of visual language. Basic Terminology The phrase visual language refers to the idea that communication occurs through visual symbols, as opposed to verbal symbols, or words. Words are also symbols, of course. They are not the thing itself, although traditional religious ideas have often centered around the idea that the word and the thing are the same. It is for this reason that, for example, in more than one religion it is forbidden to speak or write the name of God, and in most faiths great reverence is given to the written scripture. Also, words can take on symbolic meanings that may go beyond the literal definition. The meaning and use of this term has shifted somewhat since that time, though it continues to carry meanings that might not be apparent to someone just learning English. There are also nonverbal symbols that we respond to as messages, though often without realizing exactly what it is that has caused us to reach a certain conclusion. These symbols are often visual, though they can be auditory or even tactile. The power of music as a non-verbal, auditory language is very apparent. However, in this course, we are going to concentrate on those nonverbal symbols that reach us via the eyes. Those who understand nonverbal, especially visual language can and do manipulate our attitudes to suit their purposes. Yet often we respond to visual messages unconsciously, preferring to believe that our opinions are formed by our own good judgement and personal taste. Therefore we may fail to recognize that visual signals may affect our opinions about policy issues and social values, or even our preferences in cars, music, or fashions. The wrong nonverbal signals, and we simply do not trust that person on the screen, whatever his ideals and character may really be. There have been many examples of both situations in the last 40 years, since television has become such a powerful presence in American life. One of the primary objectives of this course is to raise our consciousness of visual language and visual thinking; what we understand, we can control. This is important whether you expect to be a producer of visual material, or a consumer. Another concept that will be used extensively in this course is the term design. There are a number

of published definitions of design; all seem to stress the ideas of process, organization, selection, and planning, and many do not mention visual media or ideas at all. This popular use of the word has rendered it almost meaningless. The term "designer" for many of us has come to mean attractively presented or fashioned, or merely trendy. For the purpose of this course, however, the rational, planned character of the word design is most relevant, and therefore the following definition is offered: This purpose may be functional or aesthetic, or frequently both. Please note that this describes a very rational approach to the creative act, and stresses process - a method for solving problems that involves choice and planning. This definition is very much focused on the goal or purpose to be achieved through this process. Aesthetic and expressive issues may play a part in this process, but they are not the only possibility, and may not even be important parts of the design process in some situations. However, in designing a dress or a lamp, appearance is often even more important than function-and may even be the function. Throughout this textbook small images like those below are clickable. If you click on these images you will get a larger version of the image that shows more detail. These images should show an orange or dark red frame around the edges, the sign that they are linked to a larger image. In contrast, we have the idea of art. The definition of art has undergone even more permutations than has the idea of design. It is obvious to even the most uninitiated that these two works express very different intentions, and embody very different ideas about the nature and purpose of art. The history of the word art itself tells us that the purpose of art has changed over time. When we look at medieval definitions as provided in the Oxford English Dictionary, we find the focus is on skill This definition is about as far as many people seem to get in their understanding of what art is about. As we will see later, by the 19th century, other concepts are added into the definition of art, such as truth, talent not the same as skill!! Since the idea of art has been and remains a very fluid concept, we will not attempt a full definition at this time, but return to it later. Another difficult but important term is taste. Taste is for our purposes here to be thought of as a matter of personal preference in aesthetic matters. We can say that a person has traditional tastes, or avant garde tastes; or eclectic meaning varied or broad tastes. We can even claim that a person has no taste, usually meaning someone who lacks the interest or awareness to respond to visual material. The important point to remember is that we should all feel free to like or dislike what we will, on grounds of personal taste. HOWEVER, please note that there is a distinction between personal taste or preference and objective judgements of success or failure in a work of design or art. It is possible to recognize that a work is successful and significant, even though it does not suit our personal taste. It is possible to learn how these objective judgements are made. A lot of it has to do with this business of visual language, and learning more of that language is what this course is about. There are objective criteria by which we can determine whether or not a work is successful "good". We will be looking at these criteria later in this course. Let us know at caj7 cornell.

**Chapter 4 : The Language of Design**

*An exposition of the way in which semiotics - the study of sign systems - can assist in the search for language through which perceptions of works of art can be shared.*

The term "coat of arms" technically refers to the shield of arms itself, but the phrase is commonly used to refer to the entire achievement. The one indispensable element of a coat of arms is the shield; many ancient coats of arms consist of nothing else, but no coat of arms exists without a shield. These in turn came to be decorated with fan-shaped or sculptural crests, often incorporating elements from the shield of arms; as well as a wreath or torse, or sometimes a coronet, from which depended the lambrequin or mantling. To these elements, modern heraldry often adds a motto displayed on a ribbon, typically below the shield. The helmet is borne of right, and forms no part of a grant of arms; it may be assumed without authority by anyone entitled to bear arms, together with mantling and whatever motto the armiger may desire. The crest, however, together with the torse or coronet from which it arises, must be granted or confirmed by the relevant heraldic authority. Some arms, particularly those of the nobility, are further embellished with supporters, heraldic figures standing alongside or behind the shield; often these stand on a compartment, typically a mound of earth and grass, on which other badges, symbols, or heraldic banners may be displayed. The most elaborate achievements sometimes display the entire coat of arms beneath a pavilion, an embellished tent or canopy of the type associated with the medieval tournament.

**Escutcheon heraldry** The primary element of an heraldic achievement is the shield, or escutcheon, upon which the coat of arms is depicted. Sometimes an oval shield, or cartouche, was substituted for the lozenge; this shape was also widely used for the arms of clerics in French, Spanish, and Italian heraldry, although it was never reserved for their use. The three most important are fess point, located in the visual center of the shield; [v] the honour point, located midway between fess point and the chief; and the nombril point, located midway between fess point and the base.

**Tincture heraldry** One of the most distinctive qualities of heraldry is the use of a limited palette of colours and patterns, usually referred to as tinctures. These are divided into three categories, known as metals, colours, and furs. Five colours are universally recognized: These last two are quite rare, and are often referred to as stains, from the belief that they were used to represent some dishonourable act, although in fact there is no evidence that this use existed outside the imagination of the more fanciful heraldic writers. There are two basic types of heraldic fur, known as ermine and vair, but over the course of centuries each has developed a number of variations. Ermine represents the fur of the stoat, a type of weasel, in its white winter coat, when it is called an ermine. Ermine was traditionally used to line the cloaks and caps of the nobility. When the field is sable and the ermine spots argent, the same pattern is termed ermines; when the field is or rather than argent, the fur is termed erminois; and when the field is sable and the ermine spots or, it is termed pean. To form the linings of cloaks, the pelts were sewn together, forming an undulating, bell-shaped pattern, with interlocking light and dark rows. There is no fixed rule as to whether the argent bells should be at the top or the bottom of each row. At one time vair commonly came in three sizes, and this distinction is sometimes encountered in continental heraldry; if the field contains fewer than four rows, the fur is termed gros vair or beffroi; if of six or more, it is menu-vair, or miniver. When the rows are arranged so that the bells of each tincture form vertical columns, it is termed vair in pale; in continental heraldry one may encounter vair in bend, which is similar to vair in pale, but diagonal. When alternating rows are reversed as in counter-vair, and then displaced by half the width of one bell, it is termed vair in point, or wave-vair. A form peculiar to German heraldry is alternate vair, in which each vair bell is divided in half vertically, with half argent and half azure. Although it is really just a variation of vair, it is frequently treated as a separate fur. In German heraldry one may encounter kursch, or vair bellies, depicted as brown and furry; all of these probably originated as variations of vair. This does not seem to have been done in the earliest heraldry, but examples are known from at least the seventeenth century. While there can be no objection to the occasional depiction of objects in this manner, the overuse of charges in their natural colours is often cited as indicative of bad heraldic practice. The much-maligned practice of landscape heraldry, which flourished in the latter part of the eighteenth and early part of the nineteenth century, made extensive

use of such non-heraldic colours. To provide for contrast and visibility, metals should never be placed on metals, and colours should never be placed on colours. This rule does not apply to charges which cross a division of the field, which is partly metal and partly colour; nor, strictly speaking, does it prevent a field from consisting of two metals or two colours, although this is unusual. Furs are considered amphibious, and neither metal nor colour; but in practice ermine and erminois are usually treated as metals, while ermines and pean are treated as colours. This rule is strictly adhered to in British armory, with only rare exceptions; although generally observed in continental heraldry, it is not adhered to quite as strictly. Arms which violate this rule are sometimes known as "puzzle arms", of which the most famous example is the arms of the Kingdom of Jerusalem, consisting of gold crosses on a silver field.

**Variation of the field** The field of a shield, or less often a charge or crest, is sometimes made up of a pattern of colours, or variation. A pattern of horizontal barwise stripes, for example, is called *barry*, while a pattern of vertical palewise stripes is called *paly*. A pattern of diagonal stripes may be called *bendy* or *bendy sinister*, depending on the direction of the stripes. Other variations include *chevrony*, *gyronny* and *chequy*. Wave shaped stripes are termed *undy*. For further variations, these are sometimes combined to produce patterns of *barry-bendy*, *paly-bendy*, *lozengy* and *fusilly*.

**Divisions of the field**[ edit ] A shield parted per pale and per fir twig fess Main article: Division of the field The field of a shield in heraldry can be divided into more than one tincture, as can the various heraldic charges. Many coats of arms consist simply of a division of the field into two contrasting tinctures. These are considered divisions of a shield, so the rule of tincture can be ignored. For example, a shield divided azure and gules would be perfectly acceptable. A line of partition may be straight or it may be varied. The variations of partition lines can be wavy, indented, embattled, engrailed, nebuly, or made into myriad other forms; see *Line heraldry*.

**Ordinary heraldry** In the early days of heraldry, very simple bold rectilinear shapes were painted on shields. These could be easily recognized at a long distance and could be easily remembered. They therefore served the main purpose of heraldry: They act as charges and are always written first in blazon. Unless otherwise specified they extend to the edges of the field. Though ordinaries are not easily defined, they are generally described as including the cross, the fess, the pale, the bend, the chevron, the saltire, and the pall. According to Friar, they are distinguished by their order in blazon. The sub-ordinaries include the inescutcheon, the orle, the tressure, the double tressure, the bordure, the chief, the canton, the label, and flanches. French blazon makes no such distinction between these diminutives and the ordinaries when borne singly. Unless otherwise specified an ordinary is drawn with straight lines, but each may be indented, embattled, wavy, engrailed, or otherwise have their lines varied.

**Charge heraldry** A charge is any object or figure placed on a heraldic shield or on any other object of an armorial composition. Charges can be animals, objects, or geometric shapes. Apart from the ordinaries, the most frequent charges are the cross " with its hundreds of variations " and the lion and eagle. Other common animals are stags, wild boars, martlets, and fish. Dragons, bats, unicorns, griffins, and more exotic monsters appear as charges and as supporters. Animals are found in various stereotyped positions or attitudes. Quadrupeds can often be found rampant standing on the left hind foot. Another frequent position is *passant*, or walking, like the lions of the coat of arms of England. Eagles are almost always shown with their wings spread, or displayed. A pair of wings conjoined is called a *vol*. In English heraldry the crescent, mullet, martlet, annulet, fleur-de-lis, and rose may be added to a shield to distinguish cadet branches of a family from the senior line. These cadency marks are usually shown smaller than normal charges, but it still does not follow that a shield containing such a charge belongs to a cadet branch. All of these charges occur frequently in basic undifferenced coats of arms.

To marshal two or more coats of arms is to combine them in one shield, to express inheritance, claims to property, or the occupation of an office. This can be done in a number of ways, of which the simplest is *impalement*: Impalement replaced the earlier *dimidiation* " combining the dexter half of one coat with the sinister half of another " because dimidiation can create ambiguity between, for example, a bend and a chevron. The dexter side is considered the side of greatest honour see also *Dexter and sinister*. A more versatile method is *quartering*, division of the field by both vertical and horizontal lines. Quarters are numbered from the dexter chief the corner nearest to the right shoulder of a man standing behind the shield, proceeding across the top row, and then across the next row and so on. When three coats are quartered, the

first is repeated as the fourth; when only two coats are quartered, the second is also repeated as the third. A few lineages have accumulated hundreds of quarters, though such a number is usually displayed only in documentary contexts. The third common mode of marshalling is with an inescutcheon, a small shield placed in front of the main shield. In Britain this is most often an "escutcheon of pretence" indicating, in the arms of a married couple, that the wife is an heraldic heiress. In continental Europe an inescutcheon sometimes called a "heart shield" usually carries the ancestral arms of a monarch or noble whose domains are represented by the quarters of the main shield. In German heraldry, animate charges in combined coats usually turn to face the centre of the composition. Helm and crest[ edit ] German heraldry has examples of shields with numerous crests, as this arms of Saxe-Altenburg featuring a total of seven crests. Some thaler coins display as many as fifteen. Helmet heraldry and Crest heraldry In English the word "crest" is commonly but erroneously used to refer to an entire heraldic achievement of armorial bearings. The technical use of the heraldic term crest refers to just one component of a complete achievement. The crest rests on top of a helmet which itself rests on the most important part of the achievement: In most heraldic traditions, a woman does not display a crest, though this tradition is being relaxed in some heraldic jurisdictions, and the stall plate of Lady Marion Fraser in the Thistle Chapel in St Giles, Edinburgh, shows her coat on a lozenge but with helmet, crest, and motto. The crest is usually found on a wreath of twisted cloth and sometimes within a coronet. Crest-coronets are generally simpler than coronets of rank, but several specialized forms exist; for example, in Canada, descendants of the United Empire Loyalists are entitled to use a Loyalist military coronet for descendants of members of Loyalist regiments or Loyalist civil coronet for others. When the helm and crest are shown, they are usually accompanied by a mantling. This was originally a cloth worn over the back of the helmet as partial protection against heating by sunlight. Today it takes the form of a stylized cloak hanging from the helmet. Clergy often refrain from displaying a helm or crest in their heraldic achievements. Members of the clergy may display appropriate headwear. This often takes the form of a small crowned, wide brimmed hat called a galero with the colours and tassels denoting rank; or, in the case of Papal coats of arms until the inauguration of Pope Benedict XVI in , an elaborate triple crown known as a tiara. Benedict broke with tradition to substitute a mitre in his arms. Orthodox and Presbyterian clergy do sometimes adopt other forms of head gear to ensign their shields.

**Chapter 5 : English Language Arts Standards | Common Core State Standards Initiative**

*The language of displayed art has inspired the title of this thesis, and, in writing about the meanings in artworks but not the words that accompanied them, showed me.*

As a component of industrial design —type on household appliances, pens , and wristwatches , for example  
 As a component in modern poetry see, for example, the poetry of e. Text typefaces[ edit ] A specimen sheet by William Caslon shows printed examples of Roman typefaces. Traditionally, text is composed to create a readable, coherent, and visually satisfying typeface that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, is aimed at producing clarity and transparency. Choice of typeface s is the primary aspect of text typography— prose fiction , non-fiction , editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces and their fonts or styles. For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art "text romans" or "book romans" typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson , Francesco Griffo a punchcutter who created the model for Aldine typefaces , and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact, tightly fitted styles of text typefaces with serifs specially designed for the task, which offer maximum flexibility, readability, legibility, and efficient use of page space. Sans serif text typefaces without serifs often are used for introductory paragraphs, incidental text, and whole short articles. A current fashion is to pair a sans-serif typeface for headings with a high-performance serif typeface of matching style for the text of an article. Typesetting conventions are modulated by orthography and linguistics , word structures, word frequencies, morphology , phonetic constructs and linguistic syntax. Typesetting conventions also are subject to specific cultural conventions. For example, in French it is customary to insert a non-breaking space before a colon: Type color  
 In typesetting, color is the overall density of the ink on the page, determined mainly by the typeface, but also by the word spacing, leading , and depth of the margins. With printed media, typographers also are concerned with binding margins, paper selection, and printing methods when determining the correct color of the page. The discussion page may contain suggestions. November Three fundamental aspects of typography are legibility, readability, and aesthetics. Although in a non-technical sense "legible" and "readable" are often used synonymously, typographically they are separate but related concepts. Legibility describes how easily individual characters can be distinguished from one another. It is described by Walter Tracy as "the quality of being decipherable and recognisable". Brush Script is an example of a font containing many characters which might be difficult to distinguish. Selection of case influences the legibility of typography because using only upper-case letters all-caps reduces legibility. Readability refers to how easy it is to read the text as a whole, as opposed to the individual character recognition described by legibility. 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. That is, it should be read without effort. Sometimes legibility is simply a matter of type size; more often, however, it is a matter of typeface design. Case selection always influences legibility. In general, typefaces that are true to the basic letterforms are more legible than typefaces that have been condensed, expanded, embellished, or abstracted. However, even a legible typeface can become unreadable through poor setting and placement, just as a less legible typeface can be made more readable through good design. For example, comparing serif vs. Justified copy must be adjusted tightly during typesetting to prevent loss of readability, something beyond the capabilities of typical personal computers. Legibility research has been published since the late nineteenth century. Although there often are commonalities and agreement on many topics, others often create poignant areas of conflict and variation of opinion. For example, Alex Poole asserts that no one has provided a conclusive answer as to which typeface style, serif or sans serif, provides the most legibility, [40] [ unreliable

source? Other topics such as justified vs unjustified type, use of hyphens, and proper typefaces for people with reading difficulties such as dyslexia, have continued to be subjects of debate. Legibility is usually measured through speed of reading, with comprehension scores used to check for effectiveness that is, not a rushed or careless read. For example, Miles Tinker, who published numerous studies from the 1930s to the 1960s, used a speed of reading test that required participants to spot incongruous words as an effectiveness filter. The Readability of Print Unit at the Royal College of Art under Professor Herbert Spencer with Brian Coe and Linda Reynolds [41] did important work in this area and was one of the centres that revealed the importance of the saccadic rhythm of eye movement for readability—in particular, the ability to take in i. More than this is found to introduce strain and errors in reading e. The use of all-caps renders words indistinguishable as groups, all letters presenting a uniform line to the eye, requiring special effort for separation and understanding. These days, legibility research tends to be limited to critical issues, or the testing of specific design solutions for example, when new typefaces are developed. Examples of critical issues include typefaces for people with visual impairment, typefaces and case selection for highway and street signs, or for other conditions where legibility may make a key difference. Much of the legibility research literature is somewhat atheoretical—various factors were tested individually or in combination inevitably so, as the different factors are interdependent, but many tests were carried out in the absence of a model of reading or visual perception. Some typographers believe that the overall word shape Bouma is very important in readability, and that the theory of parallel letter recognition is either wrong, less important, or not the entire picture. Word shape differs by outline, influenced by ascending and descending elements of lower case letters and enables reading the entire word without having to parse out each letter for example, dog is easily distinguished from cat and that becomes more influential to being able to read groups of words at a time. Studies distinguishing between Bouma recognition and parallel letter recognition with regard to how people recognize words when they read, have favored parallel letter recognition, which is widely accepted by cognitive psychologists. Extenders ascenders, descenders, and other projecting parts increase salience prominence. Regular upright type roman type is found to be more legible than italic type. Even this commonly accepted practice has some exceptions, however for example, in some cases of disability, [42] [unreliable source? The upper portions of letters ascenders play a stronger part in the recognition process than the lower portions. This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. June Learn how and when to remove this template message The aesthetic concerns 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. For this reason, typographers attempt to observe typographical principles, the most common of which are listed below: Limit up to three colors, which should harmonize to each other and with the color of the paper and the dominant color 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 enhancements such as greater size, bold, italic fonts, capitalization, or different typeface, different color, as used for headlines and emphasized words inside the text block, should be limited and consistent, and be judiciously selected Avoid underlining like pest and should not be on top of another enhancement Text should be placed judiciously to lead the eye from one text cognitively natural way to the next text Multi-line headline should be segmented by phrases no phrase should be split into two lines No widows and orphans no beginning line of paragraph at the bottom of page, no last line of paragraph at the top of page Likewise no headline is at the page bottom The last line of a paragraph should flush with the preceding lines and not stand alone below a picture The printing elements should not be scattered in the hodgepodge fashion across the page, unless it truly conveys hodgepodge. The letters V and W at the beginning of a paragraph line should extent a little to left of the vertical left flush line to give an optical impression of being flush with lines below. Text typeset using LaTeX digital typesetting software, often used for academic papers and journals Readability also may be compromised by letter-spacing, word spacing, or leading that is too tight or too loose. It may be improved when generous vertical space separates lines of text, making it easier for the eye to distinguish one line from the next, or previous line. Poorly designed typefaces and those

that are too tightly or loosely fitted also may result in poor legibility. Underlining also may reduce readability by eliminating the recognition effect contributed by the descending elements of letters. Periodical publications, especially newspapers and magazines, use typographical elements to achieve an attractive, distinctive appearance, to aid readers in navigating the publication, and in some cases for dramatic effect. By formulating a style guide, a publication or periodical standardizes with a relatively small collection of typefaces, each used for specific elements within the publication, and makes consistent use of typefaces, case, type sizes, italic, boldface, colors, and other typographic features such as combining large and small capital letters together. Some publications, such as *The Guardian* and *The Economist*, go so far as to commission a type designer to create customized typefaces for their exclusive use. Different periodical publications design their publications, including their typography, to achieve a particular tone or style. In contrast, *The New York Times* uses a more traditional approach, with fewer colors, less typeface variation, and more columns. Especially on the front page of newspapers and on magazine covers, headlines often are set in larger display typefaces to attract attention, and are placed near the masthead. Typography utilized to characterize text: Typography is intended to reveal the character of the text. Through the use of typography, a body of text can instantaneously reveal the mood the author intends to convey to its readers. The message that a body of text conveys has a direct relationship with the typeface that is chosen. Therefore, when a person is focusing on typography and setting type they must pay very close attention to the typeface they decide to choose. Choosing the correct typeface for a body of text can only be done after thoroughly reading the text, understanding its context, and understanding what the text is wishing to convey. Once the typographer has an understanding of the text, then they have the responsibility of using the appropriate typeface to honor the writing done by the author of the text. Knowledge of choosing the correct typeface comes along with understanding the historical background of typefaces and understanding the reason why that typeface was created. This typeface would be appropriate because the author intends to inform its audience on a serious topic and not entertain his audience with an anecdote; therefore, a serif typeface would effectively convey a sense of seriousness to the audience instantaneously. The typographer would also employ larger-sized font for the title of the text to convey a sense of importance to the title of the text which directly informs the reader of the structure in which the text is intended to be read, as well as increasing readability from varying viewing distances. Typography is a craft that is not stringently encompassed with the aesthetic appeal of the text. On the contrary, the object of typography is to make the reading experience practical and useful. The use of bold colors, multiple typefaces, and colorful backgrounds in a typographic design may be eye-catching; however, it may not be appropriate for all bodies of text and could potentially make text illegible. Overuse of design elements such as colors and typefaces can create an unsettling reading experience, preventing the author of the text from conveying their message to readers. President Abraham Lincoln printed with lead and woodcut type, and incorporating photography. Type may be combined with negative space and images, forming relationships and dialog between the words and images for special effects. Display designs are a potent element in graphic design. Some sign designers exhibit less concern for readability, sacrificing it for an artistic manner. Color and size of type elements may be much more prevalent than in solely text designs. Most display items exploit type at larger sizes, where the details of letter design are magnified. Color is used for its emotional effect in conveying the tone and nature of subject matter. Advertisements in publications, such as newspapers and magazines Magazine and newspaper headline type.

### Chapter 6 : Library Resource Finder: Location & Availability for: The language of displayed art

*"The Language of Displayed Art, first published in , is a seminal work in the field of Multimodality and one of the few to be entirely dedicated to the analysis and interpretation of works of art.*

Less You can view files on the OneDrive website in lots of different ways. To make it easier to find files, you can browse, sort, and change how the items appear. You can also view details or change the language. Browse items The left pane lets you filter your view of items in OneDrive. All of your OneDrive files and folders, select Files. All photos across your OneDrive arranged by date, select Photos. This view is like a photo journal of your loved ones and adventures. To show only photos from a certain folder in this view, select the arrow next to Folder in the upper-right corner, and then choose the folder. To save the setting for all your future visits to the OneDrive website, choose Set as default. The Photos option is only available if you are signed in with a Microsoft account. The Discover option is only available if you are signed in with a work or school account. Sort items Documents are typically sorted by name, and photos are typically sorted by the date they were created. Just select Sort and choose a different option. If you select Rearrange, you can drag items into any order you want and then save that order. The Rearrange option is only available if you are signed in with a Microsoft account. Show image thumbnails and previews To show image thumbnails and previews on OneDrive. View details To display more information about items you select, select Information to open the Details pane. The Details pane displays sharing information and much more. For photos, you can see information such as the camera used and camera settings. For photos taken on a phone, you might see location information. And for some photos, you might even see text that was extracted from the photo. Change language If you are signed in with a Microsoft account, to view your OneDrive in a different language, select Settings at the top of the page, then select the language currently displayed to open the Language pane. For more information, refer to Change your display language and time zone in Office for Business. Get help by emailing the OneDrive support team. In a OneDrive mobile app, shake the device to get help or share feedback on OneDrive. Expand your Office skills.

*This study takes a systemic functional multimodal social semiotic approach to the analysis and discussion of image and text relations in two sets of data.*

Freebies Language Arts Classroom Ideas Organizing your classroom and sorting out the path of your school year can be one of the trickiest components of teaching. While the school year may already be in full-swing, navigating through each day with our students takes tweaks and changes throughout the course of the school year. Things can change on a day to day basis, as we in education all know. Whether you are in need of some fresh ideas to enhance the great things already taking place in your classroom or even if your learners are thriving, here are a few tips I can share! Like your classroom, my students are ALWAYS busy learning! Here is a peek at the flow of my full school day, and an overview of my ELA class schedule: Behavior management can be tricky in any school building. Here is a sample bulletin board from my classroom that works as a reminder to my students how they are to follow procedures and self-manage based on the acronym CHAMP. I reward students with Bulldog Bucks because we are the Sharpsburg Bulldogs. In addition, my students are often in need of pencils and other necessary school supplies. They can grab those items that I have organized here.. Some say that students need to be intrinsically motivated, but my students are able to have a balance of both intrinsic motivation and extrinsic rewards. Also, my teammate is excellent about begging for donations of items everywhere he goes. We have two contacts for free candy and hot pretzels that are donated to us annually. You would be surprised how many businesses are willing to donate, if you just ask. I utilize one of my classroom bulletin boards, actually the ONLY one for this! As teachers we place students in very diverse arrangements. I love having desks where students can partner with one other in rows. I also like when desks are grouped in fours. It depends on my group of students. If I have a really chatty group, I often find that placing them in rows of twos is the way students are most engaged in their learning. I would love to hear classroom organization ideas that are tried and true for you!

**Chapter 8 : The Language of Displayed Art by Michael O'Toole Â· [www.nxgvision.com](http://www.nxgvision.com)**

*Michael O'Toole's The Language of Displayed Art is decisively in this later camp. This book attempts nothing less than a systematic framework in which to study and converse on objects of visual art, past and present.*

How do I create effective language objectives? Cindy Lundgren discusses the process of writing language objectives in this excerpt from her Meet the Expert interview. Language objectives are directly correlated to content objectives. Once a teacher determines the lesson topic from the appropriate content standards, the teacher will want to begin thinking about the academic language necessary for English learners to complete the tasks that support the content objectives. You can use the following guidelines to start thinking about appropriate language objectives for the lesson: Decide what key vocabulary, concept words, and other academic words students will need to know in order to talk, read, and write about the topic of the lesson. Those words might be taught as a language objective. They should include technical terms, such as ecosystem, and terms like distribution that have different meanings across content areas. Other terms to highlight are those that language learners may know in one context, such as family as in parents, siblings, etc. Consider the language functions related to the topic of the lesson e. Will the students be reading a textbook passage to identify the stages of mitosis? Are they able to read a text passage to find specific information? Will they be reporting what they observe during a scientific demonstration to a peer? Do they know how to report observations orally? Acquiring the skills needed to carry out these tasks might be the focus of a language objective. Identify grammar or language structures common to the content area. For example, many science textbooks use the passive voice to describe processes. Additionally, students may have to use comparative language to analyze two related concepts. Writing with the passive voice or using comparative phrases might be a language objective. Consider the tasks that the students will complete and the language that will be embedded in those assignments. If students are working on a scientific investigation together, will they need to explain the steps of the procedure to one another? The language objective might focus on how to explain procedures aloud. Explore language learning strategies that lend themselves to the topic of the lesson. For example, if students are starting a new chapter in the textbook, the strategy of previewing the text might be an appropriate language objective. Whereas the content standards will provide the topic of the lesson and what exactly the students should be doing with that topic e. These ELP standards can help to identify: The MPIs outline what an English learner at a specific level of English language proficiency can do in a language domain e. Classroom texts and other materials e. Zhang, approaches this task. The content standards for 7th grade science indicate that students must be able to investigate and understand that all living things are composed of cells, with a key concept being cell division. The content objective for this lesson asks the students to compare and contrast the cycle of a normal cell with a cancer cell. Because the students have already focused on the new vocabulary and grammar structures in this unit, Mr. Lewis, the ELL teacher, decide that addressing the language functions required to complete tasks should be their next linguistic goal for the students. Lewis brainstorm some scientific language related to the cell cycle that might need to be directly taught in order for the students to master the content and ELP standards: The language of comparison "in order to have students explain what they learned about the normal and cancer cell cycle e. Given these ELP standards and the content objective, they decide that the best use of class time is to highlight oral language development and thus create the following the language objective: Students will be able to orally explain the differences and similarities between normal and cancer cell cycles. Getting Started How can I get started? Careful lesson planning In creating measureable and student-friendly language objectives that support the content objectives, it is important that learner tasks in the lesson are aligned with the objectives. It is not enough to have well-written objectives that promote language acquisition if the lesson is lacking in tasks that support the objectives. If the language objective for a middle school social studies lesson is for the students to orally retell the key characteristics in a historical event using sequential language, it is important that the teacher previews sequential language with the students, such as providing sentence stems or frames, and builds into the lesson some structured pair work so the students have an opportunity to retell the event to a peer.

Therefore, careful lesson planning is another essential step in preparing effective language objectives. In this co-planning scenario, each teacher used his expertise to better integrate content and language instruction for the language learners. This type of collaboration can help a teacher like Mr. Zhang learn more about the second language acquisition process of his students and can help a teacher like Mr. Lewis become more familiar with the grade-level content expectations that his English learners encounter in content area classes. How do I know which language objectives are best for my students? The language objective that the teacher selects will depend on what the English learners in the class need most at that point in the year and what language is most important to understanding the content concepts. If the students have already spent a good deal of time working with new vocabulary, then the teacher might consider having students use that vocabulary to develop their writing skill by writing a summary of the process they followed. Conversely, the teacher might want to help students become more proficient with a particular type of graphic organizer in order to develop more strategic language learning. As all teachers know, teaching is a dynamic and complex process that requires a multitude of decisions to be made. However, the advance planning required in creating language objectives allows teachers to better anticipate the academic English needs of all students thus increasing the comprehensibility of the lessons. It is important for teachers to realize that even though their lesson may include all four language skills it is good if they do, since the language skills reinforce one another, they do not need to post a language objective for every language-related item addressed in the lesson. Teachers address many instructional needs in a or minute class period. Rather than highlighting all language uses in a particular lesson, it is important for the teacher to think about what is non-negotiable in that lesson. In other words, the teacher should keep the perspective of the English learner in mind and ask, "Of all of the skills and functions addressed in my lesson, which is most important for helping students meet the grade-level standard and develop their language proficiency? More examples A second grade English Language Arts class language objective might be something like this: How can I make language objectives "student-friendly"? Both of the above objectives are measurable, but both also take into account appropriate developmental stages of the students. Teachers of young students e. For example, we have seen kindergarten teachers use symbols such as a pencil to symbolize "write" and a mouth to symbolize "talk" when they post their objectives for the children to see. We have also seen teachers of young learners rely on pictures to show the key terms they want the students to use or to convey the topic of the lesson e. One way that teachers can ensure that their language objectives are measurable and student-friendly is by using appropriate verbs. Because language objectives should provide students with practice in the four language skills of reading, writing, listening, and speaking, verbs related to those skills might include, but are not limited to, the following:

## Chapter 9 : Language Arts Classroom Ideas

*The Language of Displayed Art, first published in , is a seminal work in the field of Multimodality and one of the Buy 1, Get 1, 50% Off Jigsaw Puzzles Goodnight Goon Only \$ with Purchase.*