



Penny Stamp

Print and Digital Design

Penny began her career as a prepress and print designer, working in the commercial printing industry. This established a strong foundation for implementing best practices and software efficiencies into each project. With the technical foundation in place, Penny went on to grow and apply her creativity as art director for an Orlando-based ad agency, designing everything from corporate identities to Fortune 100 fundraising campaigns and managing over three thousand projects of all sizes per year.

Teaching at the International Academy of Design and Technology helped Penny develop a strong appreciation for instructional design and how students learn, expanding her focus from making the design look great to making the user experience engaging and finding the best approach for teaching the material. Penny believes that the design needs to strongly support the content and the way in which design systems work within a product.

Penny first became involved in educational publishing in 2007. She developed an ESL handwriting program, including refining a typeface to be used as the basis for that program. For the grades K–12 market, she has worked on many titles for ELA, math, science, and social studies. Penny has managed and designed higher-education titles, developing prototypes, templates, cover designs, and project-managing the titles.

Penny worked as designer and project manager at Ripley Publishing from 2015 through 2017. Penny developed workflows and processes for a newly formed Orlando team. She worked on over a dozen titles, including the popular Ripley's Believe It or Not annual. She concepted, designed, and even helped write two board books that opened up a new market for the publisher.

Penny has an Honors BFA from York University in Toronto, Canada. She moved to the United States after finishing university and became an American citizen in 2000.

Best Practices & Quality Assurance

Penny has many best practices that have led to the successful completion of our projects. They have also enabled Penny to serve many repeat clients over the years. Some of these may not be directly relevant to each project.

PLANNING Penny strongly emphasizes project planning. This ensures that the entire team is on the same page. Planning increases efficiency in the stages that follow. She believes it's important to account for appropriate planning time in the schedule. The planning time would allow the team to understanding product goals and objectives, get clarification on guidelines and expectations, and identify possible roadblocks.

COMMUNICATION Penny works with the client to determine a communication plan: how status is reported, how updates are communicated, how feedback is given, the types and frequency of team meetings, and the format and frequency of e-mail communications. She believes that transparency and open discussion during a project are key to success. She returns e-mails in a timely manner, ensuring that information is shared and issues are resolved quickly.

PROTOTYPES Stable prototypes are helpful for Penny and her collaborators to see the overall structure of a program and understand the purpose and style of each component. Penny will mark up prototypes with additional notes that will help the entire team understand each component, reducing guesswork and redundant queries.

WRITING TEMPLATES Penny often develops writing templates to give writers a structure for their manuscripts. This ensures consistent manuscripts from multiple writers and editors.

TRAINING Penny provides training for project team members at the beginning of a project. It is most effective when Penny and the client provide this training together so that all team members understand the purpose, goals, and vision of the program.

PROJECT WORKFLOW Penny collaborates with the client at the start of a project to determine the project workflow. Penny ensures that she understands their tasks and when they happen. Penny builds workflow-based trackers so that everyone understands where all assignments are. Project managers and coordinators can review schedules and workflows and suggest adjustments for maximum efficiency. Internal teams are supplied with checklists so that consistency can be maintained and each file is correctly processed.

MAJOR STAKEHOLDER INVOLVEMENT Penny believes in reviewing products and services at the highest levels. We believe that our oversight and ownership of our work is the cornerstone to the level of quality and consistency she offers. She oversees each project from beginning to end, reviewing the product and making sure the client's stakeholders are kept informed at all stages of the project.

QUALITY CHECK To increase efficiencies, it is recommend to use checklists to ensure that quality is addressed throughout the units. These checklists would be updated as changes or concerns are raised.

LAYOUT FILES (VERSIONING) Typically, Penny overwrites InDesign files and maintains only one set of layout files. She believes that this is better than keeping multiple versions of the same file. If alternate layouts or designs are needed, these are maintained as multipage documents containing all the design options. This ensures that an old file is never accidentally picked up for use. For PDF proofs and art files, versions are maintained and organized by utilizing file-naming conventions. This policy is reviewed based on client needs.

FILE CORRECTIONS Designers and compositors will work in the live files to make changes. We will copy/paste from PDF markup versus hand keying as much as possible to avoid errors. Each time any modifications are made to files (including global changes), a new set of PDF proofs will be generated and reviewed for accuracy.

FILE FORMATS & SOFTWARE VERSIONS At the onset of each project, file formats and software versions are selected and adhered to throughout the project. If not specified, we run the current versions of software. If proprietary or workflow software is needed, Penny will work with the client to ensure that we implement the software correctly into the process.

RGB IMAGE WORKFLOW Penny currently follows an RGB workflow, unless otherwise directed by the client. This best practice is recommended by Adobe (https://www.adobe.com/digitalimag/pdfs/color_managed_raw_workflow.pdf) and the InDesign community (<https://indesignsecrets.com/import-rgb-images-indesign-convert-cmyk-export.php>).

FONT LICENSING Penny will license and maintain all font software as needed for client and internal projects. She is careful to adhere to font developer guidelines and ensure that all fonts are used in a legal and responsible manner. She does not distribute any font software unless the licensing has specific allowance to do so.

PDF MARKUP/COMMENTING Penny follows PDF markup protocols as outlined by clients. PDFs are marked up using client preferred commenting methods that ensure the markup is clear and concise. We can establish a “slug” on InDesign layout pages that will show up on PDF proofs and can indicate active layers, versions, proof rounds, and other design and comp information as needed.

FILE TRANSFER When transferring files, Penny ensures that recipients are sent transmittal information so that they may access the appropriate files in an efficient and timely manner. File naming conventions and folder structures are established so that files are easily located and identified. Generally, files are transferred on shared servers (SharePoint, Google Drive, etc.); however, we can also transfer files on external hard drives as needed.

FILE BACKUP Penny maintains a backup copy of files during a project and can provide archival services as requested.

CONFIDENTIALITY We take each client’s need for confidentiality seriously. Penny understands that protection of confidential information is critical to ongoing success. We ensure that our employees, vendors, freelancers, and independent contractors understand and protect trade secrets, intellectual property, and client information. Penny requires all contractors to sign a contract that includes a nondisclosure agreement.

DATA SECURITY To Penny, data security is of utmost importance. Security plans for shared and local data and all project files are maintained. Security guidelines also apply to any employer-related activity that is undertaken on personal computers and electronic devices.

Sample 1

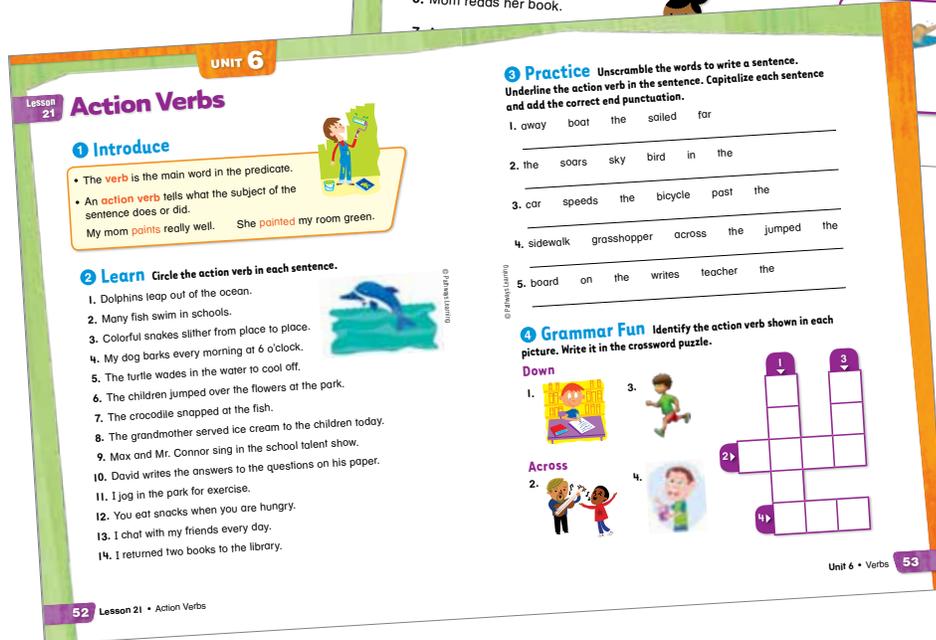
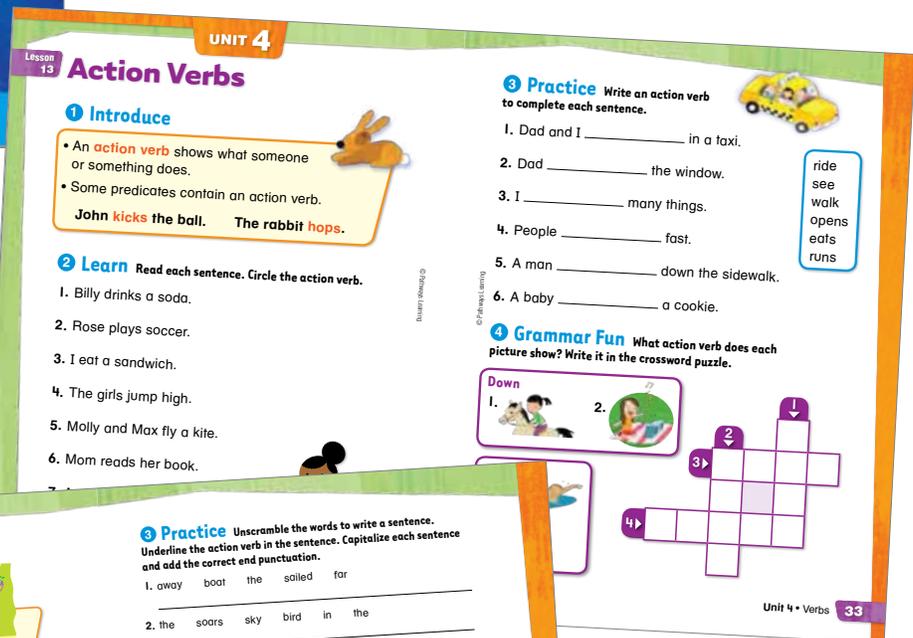


COVER DESIGN

DESIGN Page frame, feature boxes, unit, lesson & section numbering, folios, activities

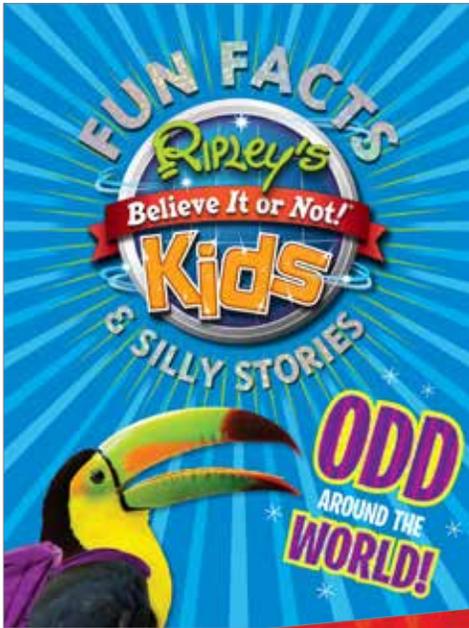
ART BUYING Cover art, spot art, activity tech art

PRODUCTION All pages for 6 levels, style changes per level



BLAST! Elementary Grammar and Writing Program

Sample 2



COVER DESIGN

DESIGN Feature boxes, folios, activities, unique page heads within a family of styles

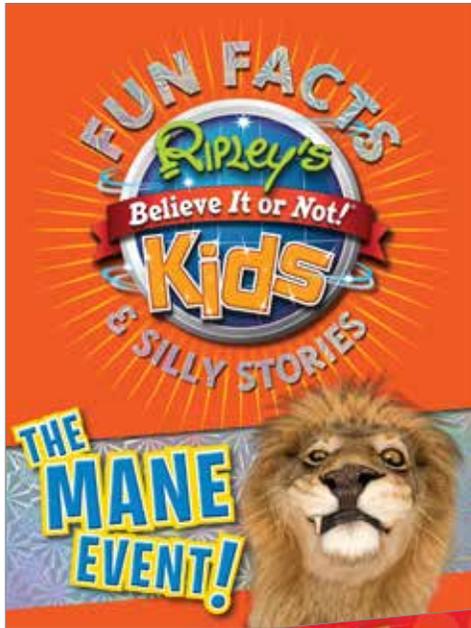
PHOTO RESEARCH All images combining stock, customer-supplied images, and commissioned photos

PRODUCTION All pages for US and UK versions, adapted to 2 book sizes



Children's Reader and Activity Book

Sample 3



COVER DESIGN

DESIGN Feature boxes, folios, activities, infographics, unique page heads within a family of styles

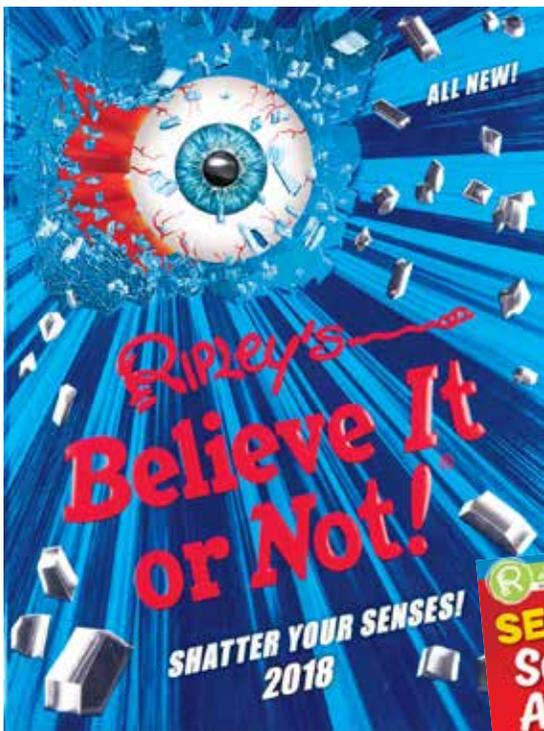
PHOTO RESEARCH All images combining stock, customer-supplied images, and commissioned photos

PRODUCTION All pages for US and UK versions, adapted to 2 book sizes



Children's Reader and Activity Book

Sample 4



COVER DESIGN

DESIGN Page frame, feature boxes, folios, time lines, infographics, photo treatments

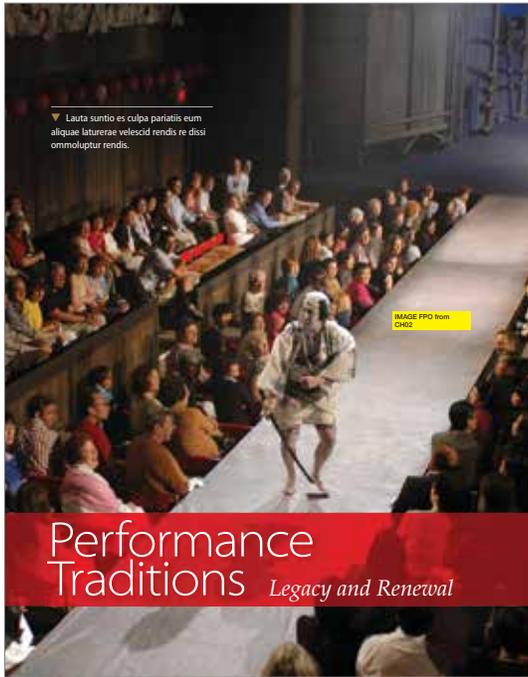
PHOTO RESEARCH All images combining stock, customer-supplied images, and commissioned photos

PRODUCTION All pages in annual books



Mass Market Annual Children's Book (Ages 8–13)

DESIGN Chapter opener, page frame, feature boxes, folios, photo treatments



Performance Traditions *Legacy and Renewal*

▼ *Lautā suntio es culpa pariatūis eum aliqae latūrae velescid rendis re dissi ommluuptur rendis.*

IMAGE FFO from 0402

Living Cultural Heritage

Performance traditions can be found in almost every culture. Some performances become attached to written texts; others leave little tangible evidence of their form and live through memory and inherited practice. All performance forms are impermanent and change over time. Great performers leave their personal mark, and forms adapt to social change and audience demands as well. A tradition is a living thing, and like every thing vital in this world, it must evolve to survive. Performance traditions often present a heightened theatricality. The integration of music, dance, movement, masks, elaborate makeup, and costumes creates a total sensory experience for the audience. Today's theatre artists increasingly turn to ancient forms as a source of inspiration and training. Of course, the practice of mixing another age or another place for material does not belong to our age alone. As we saw in the last chapter, the Renaissance looked to the golden age of antiquity in Greece and Rome for theatrical models. In the same way, early twentieth century artists seeking to revitalize Western performance looked to Asia and the commedia dell'arte, which is presented in this chapter, for acting techniques. In our postmodern era of global cultural homogeni-

zation, this time of technology and unknown possibilities, we celebrate diversity through traditions rooted in community and ritual, forms that can tie us to each other and to our spiritual selves. The course of cultural history is marked by tradition and renewal, and the path to innovation is often through the past. Every performance tradition has its own sets of conventions that influence acting, training, writing, design, and directing. Each also has its own history, but often there is no clear point of origin. There are so many performance traditions around the world that it is difficult to select only a few representative models. The ones presented in this chapter are of particular interest because of their longevity, ubiquity, influence, or the strange journey they have traveled.

1. How does the integration of elements in performance traditions present a heightened theatricality?
2. In what way do traditions rooted in community and ritual tie us to each other and to our spiritual selves?
3. Why does every performance tradition have its own set of conventions?

CHAPTER 05

- WHAT** Elements Characterize Indian Sanskrit Theatre and the Performance Traditions it Inspired? p. 000
- HOW** Have Mime and the *Commedia dell'Arte* Performance Traditions Evolved from Antiquity to Today? p. 000
- WHAT** Distinguishes the Important Theatrical Traditions of Japan? p. 000
- WHAT** are the Primary Characteristics of Chinese Opera? p. 000
- WHAT** are the Roots of the Carnival Tradition and How has the Tradition Adapted and Changed Over Time? p. 000
- WHAT** Roles do Puppet Traditions Play in Communities Around the Globe? p. 000

Indian Sanskrit Theatre

WHAT Elements Characterize Indian Sanskrit Theatre and the Performance Traditions it Inspired?

The poetic Indian Sanskrit theatre flourished sometime between the first centuries before and after the common era. Specific dates and historical background are difficult to pin down. The tradition traces a mythic origin to the god Brahma, who, at a time when the world was full of evil, took important parts of the four Hindu Vedas, or sacred texts, and combined them to create a fifth Veda. The fifth text or Veda is called *natya* or "theatre."

According to legend, *natya* unlike the other Vedas was to be available to people of every class and contain every kind of knowledge and art.

Sanskrit theatre developed elaborate codes of performance, but the plays survived divorced from a continuous performance tradition, leaving us only dramatic texts and the *Natyasastra*, which means "authoritative text on the theatre." Written sometime between 200 b.c.e. and 200 c.e., it is a veritable encyclopedia of information about theatre

IMAGE FFO 06/0202049190ETTY

from the classical Sanskrit tradition. Although it is credited to the mythic sage Bharata, whose one hundred sons were said to be the first performers of *natya*, it is thought to be an accumulation of knowledge and performance rules based on well-established theatre practices.

The *Natyasastra* influences Indian theatre to this day.

Just as Aristotle's *Poetics* provides a lens through which to understand Western tragedy, the *Natyasastra*, the earliest critical writing in India, functions as a guide to understanding Sanskrit theatre and many subsequent Indian performance traditions. In contrast to the *Poetics*, the *Natyasastra* does not focus on the written play text, but addresses all aspects of production equally. It describes how actors

should train for and perform a variety of role types, what kinds of makeup and costumes they should wear, what types of theatre spaces are appropriate for performances, and even what makes an ideal spectator. Influenced by the *Natyasastra*, India has not emphasized the centrality of the dramatic text as Western countries do. In India, as in many other Asian countries, the line between theatre and dance remains fluid, and most traditional theatre forms are performed to musical accompaniment. Indian classical dance forms have their roots in temple dances that blended the sacred and the sensual. Under British rule (1858-1947), these temple dances fell into disrepute. After independence, artists looked to the *Natyasastra* to help in their revival and reconstruction.

The Theory of *Rasa*

The *Natyasastra* introduces the idea of *rasa*, tastes or flavors that contrast and complement each other. Although they do not exactly correlate to Western genres, each *rasa* presents a different mood or feeling. A play should offer a mixture of *rasa*, and a good Sanskrit drama is expected to offer all eight of the *rasa*—love, mirth, sadness, anger, heroism, fear, disgust, and wonder—although one *rasa*, or mood, should dominate. Theatre practitioners prepare a piece for their spectators as a master chef would make a sumptuous meal for a gourmet, mixing the flavors or *rasa*. They take care that the venue and atmosphere of the performance contribute to the overall effect. The theatre event unites the theatre artists and the connoisseur. This aesthetic model underlies many Indian performance traditions and highlights the important connection between performer and spectator.

According to the *Natyasastra*, the best theatrical events are those in which text, acting, music, and dance all combine to create multiple emotional experiences meant to satisfy the most discriminating theatrical palate. This view contrasts with Aristotle's clear distinction between comedy and tragedy as separate genres as well as the view of Renaissance neoclassicists that these genres should never be mixed. The final goal of a Sanskrit theatre performance is

not a purging of emotions, as in Aristotle's tragic catharsis, but a sensual banquet that brings its audience a sense of peace and fulfillment. In fact, later Indian scholars described "poor" as a ninth *rasa*.

In Sanskrit drama, the hero achieves one or more of the three ends of Hindu life—*dharma* or duty, *kama* or controlled sensual pleasure, or *artha*, the wealth that allows one to provide for others.

Sanskrit Performance Conventions

Sanskrit performances began with a number of preliminaries including a benediction to a god, for whom the play acted as an offering, and a prologue in which the head of the company not only told the audience about the play and players they were about to see, but also eased the audience into the fictional world of the performance.

The *Natyasastra* devotes numerous chapters to the actor's art, especially to movement. It breaks down the body into parts—eyes, head, hand, limbs—and describes a number of different positions for each. These positions are combined to represent different emotional states. Dance was part of performance, and songs accompanied by drums, cymbals, and flutes were used for a number of different purposes such as introducing characters or underlining the mood of the action.

Since the *Natyasastra* has no illustrations, figuring out exactly what costumes, sets, props, acting, dance, and music were like in performance still entails a good deal of guesswork and interpretation. The *Natyasastra* notes three kinds of stages—square, rectangular, and triangular—recommending the rectangular stage because of its superior sightlines. Scene location may have been designated by simple set pieces representing a house, temple, or mountain on a mostly bare stage, and an actor could indicate a new location simply by moving from one part of the stage to another. Costumes were highly ornamented, with characters dressed according to character type. Makeup was used on the actor's face and body. The color of makeup also indicated a character's type.

Sanskrit Plays

The Sanskrit plays that have survived are polished dramatic works written in poetic verse. The main action of a Sanskrit play is the hero's struggle to attain an object of desire. As the ultimate objective of the performance is to leave the audience with a sense of well-being, the hero is always successful in the end.

In the Little Clay Cart, the hero Charudatta's poverty at the beginning of the play derives from his generosity. His

IMAGE FFO 06/0202049190ETTY

love
mirth
sadness
anger
heroism
disgust
wonder

▲ Figure 5-1: RASA OF SANSKRIT DRAMA text tk

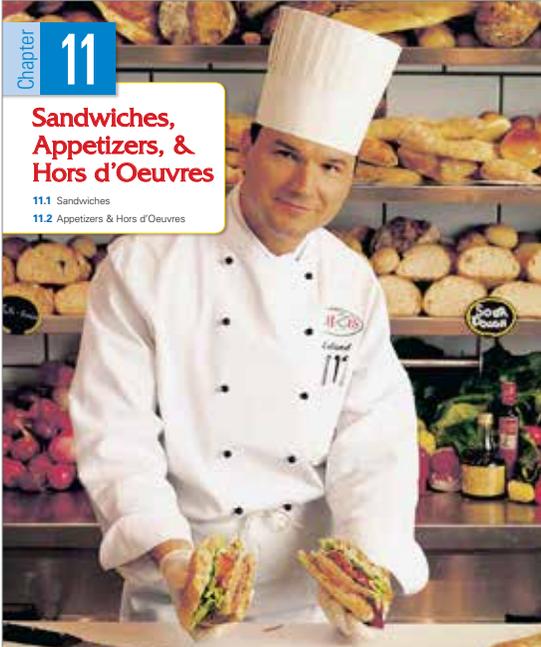
Sample 6

DESIGN Redesign for second edition, chapter opener, section opener, recipe pages, page frame, feature boxes, folios, photo treatments

Chapter **11**

Sandwiches, Appetizers, & Hors d'Oeuvres

11.1 Sandwiches
11.2 Appetizers & Hors d'Oeuvres



11.1 Sandwiches

Sandwiches

READING PREVIEW

Key Concepts

- Understanding basic sandwich elements
- Understanding the mise en place for sandwich making
- Understanding the types of cold sandwiches
- Understanding the types of hot sandwiches

Vocabulary

- closed sandwich
- club sandwich
- cubano
- finger sandwich
- focaccia
- grilled sandwich
- hero sandwich
- Kaiser roll
- open-faced sandwich
- panini
- pita bread
- pressed sandwich
- pullman loaf
- tea sandwich
- tortilla
- wrap

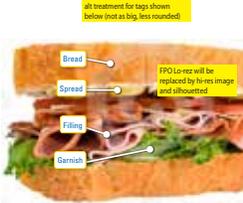
Basic Sandwich Elements

Sandwiches have become so popular you can find them on lunch, dinner, and even breakfast menus. You can find them everywhere from diners to fast food restaurants to fancy restaurants. Basically, the incredibly popular sandwich is a combination of four simple elements:

- Bread
- Spread
- Filling
- Garnish

These elements are the building blocks chefs use to create both classic sandwiches and new sandwich variations. The choice of ingredients determines if the sandwich is a nutritious meal or just another high-calorie indulgence.

Bread It is critically important that your bread be fresh and tasty. Using stale or tasteless bread ruins a sandwich. Different types of sandwiches require different types of breads. However, you should never choose bread that is so crusty or hard that it makes the sandwich difficult to eat. Often the type of bread used depends on the type of filling used. The bread must hold the filling without falling apart. For example, a firm, thick slice of bread or a roll is best for a juicy steak sandwich. A softer, thinner slice of white bread is best for delicate tea and finger sandwiches. Obviously, standard loaves of bread—wheat, white, rye, sourdough, to name only a few—often serve as the base for sandwiches. Some bread used for sandwiches is flavored with herbs, nuts, cheese, or fruit. However, any strong flavoring



all treatment for tags shown before (not as big, less rounded)

Sandwiches, Appetizers, & Hors d'Oeuvres 323

Spices

Allspice
Small brown berries that are ground for use as a spice. Allspice lives up to its name. It has a flavor and aroma that is a mixture of cinnamon, clove, nutmeg, ginger, and pepper. Allspice is typically available cracked or ground. Also known as Jamaican pepper, allspice is typically used in spicy, fragrant Jamaican jerked chicken.



Caraway Seeds
A member of the parsley family, the caraway plant is actually an herb. However, the plant is best known as the source for caraway seeds. These small crescent-shaped seeds have a nutty, peppery, licorice taste. They are widely used in baked goods and...



Cinnamon
Cinnamon is the inner bark of a small evergreen tree that originally came from India and other eastern countries. It has a sweet flavor and aroma. It is sold ground or in roll-up sticks. It is used in a number of desserts. It is also an important flavoring in many savory dishes.



Cardamom
These long, light green or brown pods contain a seed that has a pungent, musty, lemony flavor. Cardamom (Elettaria cardamom) is available in whole pods or ground. It is used widely used in Indian dishes.



Cloves
Cloves (CLOVES) are the unopened bud of a tropical evergreen tree. Individual cloves are brown and are shaped like nails (which is why the Romans gave them the name "clavus," the Latin word for nail). Cloves are extremely aromatic, with a sweet, pungent flavor. Like cinnamon, cloves are considered a sweet spice. Cloves are sold whole or ground.



Cumin
Cumin (CUMIN) is the crescent-shaped seed of a plant in the parsley family. It has a strong, distinctive earthy flavor and aroma that is often associated with Mexican cooking. Cumin is available whole or ground and is also used in Middle Eastern and Indian dishes.



Fennel
With its feathery foliage, fennel looks like dill. It has a pronounced licorice flavor and is used fresh or dried. The oval seeds are used in Italian and Central European cuisines for baked goods and savory dishes. Fennel seeds are usually sold as whole seeds.



Mustard
Mustard is a member of the cabbage family, and its leaves are eaten as a vegetable. However, its seeds have an earthy hot flavor and a pungent smell. There are yellow, red, and black varieties of mustard seeds. Each has a distinctive taste. Mustard is sold as whole seeds or as a powder. The whole seeds are used in Indian cuisine.



Nutmeg and Mace
The seed of the nutmeg tree, nutmeg is oval and has a smooth texture. Mace is the lacy coating that surrounds the seed. Both have a sweet flavor and are highly fragrant. Nutmeg tastes best when it is freshly ground, using a special grater. Both nutmeg and mace are available ground as well. They are used in both sweet and savory dishes.



Pepperorns
Pepperorns are the berry of the pepper vine, which originally came from India and Indonesia. Small amounts are used as seasoning, along with salt. Larger amounts can be used to flavor a dish. Besides black and white pepperorns, which were discussed in the previous section of this book, there are also green and pink pepperorns. Green pepperorns are unripe pepperorns that are pickled or freeze-dried. They have a soft texture and a sour taste. Pink pepperorns, which are available dried or pickled, are actually not pepperorns. They are the dried berries of a South American rose, and have a bitter, piney flavor.



178 Chapter 6 Seasonings & Flavorings 179

Sample 7

DESIGN 1-color design, chapter opener, section opener, page frame, feature boxes, folios, photo treatments

CHAPTER 1

W

hat Is Money?

Introduce the History of Money, Coins, and Coin Values



The Lessons

1.1 What Is Money? An economics lesson for young learners	00
1.2 Beginning to Identify Coins Coin identification practice for young learners	00
1.3 The Matching Game Coin identification practice for young learners	00
1.4 A Penny a Day An introduction to coin values for young learners	00
1.5 A Number a Day A routine for young learners who can count money	00
1.6 Race to a Quarter Trading coins practice for young learners	00

Formative Assessment

23

Literature Used in This Chapter

One Cent, Two Cents, Old Cent, New Cent by Bonnie Worth
The Story of Money by Betsy Maestro
Money Matters series (Dimes, Dollars, Nickels, Pennies, Quarters) by Mary Hill
The Coin Counting Book by Rozanne Lanczak Williams
Money Madness by David A. Adler
Smart About Money by Jon Anderson

Additional Ideas for Parents

Helping your child be financially savvy with coin recognition XX
 Letter to Parents XX
This letter will likely have a description line (forthcoming).
 (The letter will be coming in the appendix)

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1.1

W

hat Is Money?

An economics lesson for young learners

Overview

In this lesson students first think about and discuss answers to the key questions, "What is money? Why do we need money? How do we get money?" After lively discussion, students launch into the study of money and its history, from the ancient practice of bartering to minting coins to banking. Students read the popular *Cat in the Hat* book, *One Cent, Two Cents, Old Cent, New Cent* (alternatively, second graders may read *The Story of Money*)—both visually engaging and entertaining introductions to the world of money. Extensions offer additional reading selections—whether it be imagining a world without money in *Money Madness* or learning how Bill turns a class assignment into a monetary venture in *Smart About Money*.

Economics Goals

Students will show:

- ▶ understanding of the Concept of Money by:
 - recognizing various forms of U.S. currency
 - understanding of the Concept of Goods and Services by:
 - explaining the difference in purchasing and bartering for goods and services

Materials

paper for drawing and writing pencils

Literature Connections

- *One Cent, Two Cents, Old Cent, New Cent* by Bonnie Worth
- *The Story of Money* by Betsy Maestro
- *Smart About Money* by Jon Anderson
- *Money Madness* by David A. Adler

Time

1 class period

Teaching Directions

Part 1: Introducing the Lesson

1. Gather students in the whole group area of your classroom. Before you start reading, ask the key question, "What is money?" Give students time to think and then share what they know about money.
2. After students have finished telling what they think money is, ask them, "Why do we need money?" Again, give students time to tell what they think about our needs for money.
3. Finally, explain that you are going to ask one more question but you want students to respond in writing. Give each student paper. When students understand the assignment, ask them the question: "How do we get money?"
4. When students have completed writing and drawing, ask them to share their work in a whole-group setting. Ask nonwriters to explain what each child said. See the following examples of student responses.

Part 2: Introducing the Lesson

5. After the above money discussion, read the popular *Cat in the Hat* children's book, *One Cent, Two Cents, Old Cent, New Cent* aloud to your class. Second-grade teachers might want to use Betsy Maestro's *The Story of Money*. Both children's picture books give a fascinating introduction to the study of money and its history, beginning with the ancient practice of bartering.
6. As you are reading, allow time for students to respond to illustrations or information given. Pause after reading about bartering. Ask students if they have ever traded lunch ornaments with another student. Allow a few students to talk about trading. Explain that bartering is trading. Help students make connections between bartering and the invention of money.

Extensions

Read *Money Madness* by David A. Adler, in which the reader first imagines a world without money then navigates the history of money

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Why Can't I Have Everything?: Teaching Today's Children to Be Financially and Mathematically Savvy, Grades PreK-2 by J. Crawford

Sample 8



ILLUSTRATION Children's illustration

COVER DESIGN

DESIGN Page layout

PROGRAMMING ePub5 / Java

