

## Exámen de Proyecto de Diseño 1 / Primer Parcial

Nombre/Fecha: .....

“Como estudiante de ESPOL me comprometo a combatir la mediocridad y a actuar con honestidad; por eso no copio ni dejo copiar

.....  
**Firma de compromiso del estudiante”.**

### 1. Pongan en orden la estructura de una revista: (10 pts)

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_  
6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_ 10. \_\_\_\_\_

Opciones: (BOB Article 1, FOB Opener, Cover, FOB Article 2, BOB Opener, TOC, Feature Article 1, Back Page, FOB Article 1, Feature Article 2)

### 2. ¿Qué es el diseño editorial? (10 pts)

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### 3) De acuerdo a lo que entendemos por revista, estas se pueden clasificar de 4 formas, proporcione la definición que le corresponde a los enunciados. Rpta: a\_\_\_\_, b\_\_\_\_, c\_\_\_\_, d\_\_\_\_ (10 pts)

Enunciado	Concepto
a) Científica	1. Hace referencia a informar sobre un determinado tema en el ámbito real
b) Especializada	2. se usan para difundir investigaciones, avances o novedades dentro de un tema profesional específico.
c) Entretenimiento	3. se exponen los diferentes temas haciendo referencia a una categoría específica.
d) Periodística	4. su contenido dispone de gran cantidad de gráficos e imágenes.

### 4. El titular se clasifica por el tipo de contenido siendo estos \_\_\_\_\_ y \_\_\_\_\_? (10 pts)

### 5. De qué es responsable el Directo de Arte en una revista? (10 pts)

- a) responsable último del contenido de la publicación.
- b) responsable de la organización y jerarquización de los contenidos.
- c) habitualmente coordina los encargos a los fotógrafos y gestiona los derechos de propiedad intelectual de las imágenes.
- d) responsable de las imágenes y contenidos.

### 6) Proporcione la definición que le corresponde a los enunciados. Rpta: a\_\_\_\_, b\_\_\_\_, c\_\_\_\_, d\_\_\_\_ (10 pts)

Enunciado	Concepto
a) Diagrama	1. casi siempre se redactará y maquetará de manera que atraiga la atención del lector
b) Titular	2. su propósito es desarrollar en un artículo de la revista una estructura coherente facilitando su lectura y comprensión.
c) Subtitular	3. servirá para clarificar o apoyar la información contenida en el cuerpo de texto.
d) Párrafo	4. debe constar de alineación del estilo que use el diseñador; conjunto de oraciones.

Nombre/Fecha: .....

## 10. Diagramar el siguiente artículo con estilo minimalista (40 pts)

**Titular:** Natalie Portman: Voice of Light

**Entradilla:** Natalie Portman has been a star nearly all her life, but she's speaking new truths about her industry—and herself.

**Contenido:** Very early in director Michael Mann's 1995 crime drama, *Heat*, before the film's first seizure-like armed robbery, before those chilling hockey masks, before Al Pacino and Robert De Niro's dark duet, their cat-and-mouse hunt—before the famous diner scene, the stakeouts, Los Angeles's fateful sprawl and hilltop hideaways—a girl, barely a teenager, is madly, fixedly searching for a pair of barrettes. They aren't on the kitchen counter. She's checked. Or under the sofa cushions, either. She refuses to wear the blue ones—they don't match. "Mom!" she screams. "Where are my barrettes? . . . Mom! Pay attention! . . . Daddy's gonna be here. I'm not gonna be ready! I can't be late." She begins to shake, choked panic forming in her throat. Her voice brittle, pained. Her brows taut like the arms of a clock. She needs the barrettes . . . Now. But not the blue ones—they don't match.

This scene, starring a 14-year-old Natalie Portman, is emblematic of the actress's spend-it-all precision. The way she can engineer point of view by altering her breathing, as if signaling emotional change with her sternum or neckbands. Playing Lauren, the daughter of divorced parents, eager to please her deadbeat dad, desperate for everything to be perfect, Portman, with her preternatural skill for wasting nothing, achieves an entire narrative in under a minute.

It's the sort of performance we've come to anticipate from Portman. How the characters she's portrayed deliver metamorphic feeling—in sometimes violent, open swings—through the controlled force of her small frame (*Black Swan*). Or how she administers mood with the slightest dip of her chin and a single tear (*Closer*). Or how she embodies spirited valor (*Annihilation*), or projects a regal wisdom (*The Phantom Menace*, *The Other Boleyn Girl*). Portman's steely, light-brown-eyed stare is instantly absorbing and matched only by the explicit bevel of her cheekbones (*V for Vendetta*, *Jackie*) and the private quiver of her lips (again, *Jackie*). She's confided to us the rare quirk of her hind teeth whenever she smiles (*Garden State*), and invalidated whatever impression of self-importance we might have gotten from all the rest (stoner comedy *Your Highness*; her viral S.N.L. digital shorts). Most recently, she's delivered an intense, maximalist, and ultimately faltering confidence, launching herself into diatribe after diatribe, in her performance as a pop diva on the verge, in director Brady Corbet's *Vox Lux*. The supporting role officially begins Portman's fourth campaign for an Oscar—she won best actress in 2011 for *Black Swan*.

Portman has established herself behind the camera, too—writing and directing her first feature, *A Tale of Love and Darkness*, based on the memoir by Amos Oz, in 2016. Her longtime preoccupations were evident from Portman's first film, when she was 12 years old, playing Mathilda, the clever assassin protégé, in Luc Besson's *Léon: The Professional*.

It's rare to witness an actress experience longevity before she's even 40—to have matured in front of us, to have appeared more mature than all of us, this whole time. To have tackled grueling, heavyweight roles that, at first glance, seem defining and potentially hazardous in their pressures and expectations, but that Portman nails. Then, as if disappearing into some Portman-portal, she continues on with her everyday—a life we've come to understand as simply "private."

That is of course until last year.

## Imágenes

