

## Exámen de Diseño Gráfico 2 / Mejoramiento

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. Se denomina retícula jerárquica a: Encierre la respuesta correcta. (5pts)

- a) Se estructura de base es un área grande y rectangular que ocupa la mayor parte de la página.
- b) Estas retículas se adaptan a las necesidades de la información que organizan.
- c) Es una variación de maquetación en las retículas en ambas páginas.
- d) La retícula es bien exible y puede utilizarse para separar diversos tipos de información.

### 2. La detección forma parte de la \_\_\_\_\_. (5 pts)

### 3. ¿Cuál de estas técnicas crea un acabado brillante en un lugar específico en una tarjeta de presentación? Encierre la respuesta correcta. (10 pts)

- a) Repujado invertido
- b) Barniz selectivo
- c) Foliage
- d) Selección específica

### 4). Para que una tarjeta de presentación tengo un buen acabado lo mejor es \_\_\_\_\_, lo cuál implica aplicarle un tipo de plástico transparente. Esto da un acabado más grueso, brillante y elegante a la tarjeta. (10 pts)

### 5. Dada nuestra capacidad limitada para recibir y procesar datos, una de las conclusiones torales de la Gestalt es esta: dadas dos figuras con la misma cantidad de información, la más ordenada es la más memorable? Seleccione la correcta. (10 pts)

Vedadero ( ) Falso ( )

### 6) Proporcione la definición correcta que le corresponde a los enunciados.

Rpta: a \_\_\_\_, b \_\_\_\_, c \_\_\_\_, d \_\_\_\_, e \_\_\_\_\_ (10 pts)

Enunciado	Concepto
a) Legibilidad	1. Estrés, depresión, ignorancia, analfabetismo.
b) Psicológicos	2. Comienza con la detección de un cambio en la luminosidad del entorno y llega hasta la ifentificación y manipulación de las formas.
c) Fisiológicos	3. Facilidad de comprensión e interpretación de un texto relacioanda con el estilo y el argumento.
d) Lecturabilidad	4. Ametropías, defectos de refracción en el ojo.
e) Percepción	5. Es la facilidad de comprensión e interpretación de un texto relacioanda con el estilo y el argumento.

**Nombre/Fecha:** .....

## 7) Diseña un artículo con la información dada. (50 pts)

**Titular:** Felicity Jones Fights the Good Fight as Ruth Bader Ginsburg

**Entradilla:** The British actress's transformation into a young Ginsburg in *On the Basis of Sex* is a revelation, from the walk to the Brooklynese. Even R.B.G. agrees. By IRIN CARMON

**Párrafo:** One evening last August, Supreme Court justice Ruth Bader Ginsburg went to dinner at a restaurant in Washington, D.C., with actress Felicity Jones, who was soon to play her in *On the Basis of Sex*. Armie Hammer, who was to play Ginsburg's husband, Marty, and the film's director, Mimi Leder, were also there. In 2011, Ginsburg, 85, had granted her blessing to the project by telling the screenwriter Daniel Stiepleman—who is also her nephew—"Yes, if you'd like to spend your time doing that." Ginsburg had not yet earned the nickname "Notorious R.B.G.," for her stern and furious dissents; her face had not yet been tattooed on the arms and legs of feminists across the country. Stiepleman wanted to show how Ruth Bader Ginsburg became Ruth Bader Ginsburg, arguing her first gender-discrimination case in 1971 alongside her late husband.

At dinner, they talked about how the loss of Ginsburg's mother the day before her high-school graduation had shaped her life. Leder asked Ginsburg how she knew that Marty was the one. They had begun as friends at Cornell, Ginsburg said, during which time she had another boyfriend—until one evening when they were all playing charades. "He is not so clever," she thought. "Marty is the man I should marry." Toward the end of dinner, Ginsburg waited until Jones went to the ladies' room before leaning in to Leder. The English actress was "great," Leder remembers Ginsburg saying, "but can she do the Brooklyn accent?"

Jones has played the long-suffering, steely wife of a great man (Stephen Hawking's, in *The Theory of Everything*, for which she was nominated for an Oscar) and a young rebel-forces leader on a high-stakes mission (Jyn Erso in *Rogue One: A Star Wars Story*). "What was so important to me was to play a female genius," she says, of this new role. Jones has acted in about two dozen films, "only three of which have been directed by women. We've got to change those odds." (In fact, Jones's predecessor in the role, Natalie Portman, had insisted on a female director for the film before departing the project.)

When I visited the film's Montreal set in mid-November, #MeToo was still a raw and open wound. So was the Trump presidency, which had made Ginsburg's contributions terrifyingly relevant. "Given the current political climate, it feels so important to be directing this movie right now—Ruth paved the way for all of us," Leder told me over lunch by the Craft Service buffet. "It's not just the entertainment business that's full of scumbags."

Nearby, production staff peered at period-appropriate typewriters pecking out legal documents in historically accurate typefaces. Upstairs, Ginsburg's onetime Upper East Side apartment had been reconstructed using blueprints of the actual layout, down to the parquet floor. All this befits a justice who is scrupulous about facts and details. Ginsburg wore Towncliffe suits, so Jones also wore them. Seeing her in her dressing room was uncanny. "I like to find things physically," Jones explained. She wore gray contacts over her green eyes, and emulated Ginsburg's mouth movements by capping her own "terrible British gnarly teeth." Every morning and evening, Jones walked around Montreal mimicking the distinctive Ginsburg gait, putting one foot directly in front of the other, as if on a tightrope—like "a sort of ladylike dancer, steady and careful," Jones explained.

With a meticulousness akin to Ginsburg prepping for a case, Jones had printed out all the pictures that had ever been taken of the justice, some of which Ginsburg herself provided, and posted them chronologically, "mapping out her appearance and how it shifted." Since the film takes place from the 50s, when Ginsburg was one of nine women in her Harvard Law School class, to the 70s, shortly before she co-founded the A.C.L.U.'s Women's Rights Project, Jones experienced the changing times via her costumes, which went from "these incredibly uncomfortable undergarments" to the looser 70s look. "I understood," she said, laughing, "how wonderful, on a basic level, women's liberation was."

As I watched Jones's close-ups on the monitor, it became clear that her performance is as much about what she doesn't say as what she does. The justice has said that her mother taught her to be a lady and not to react in anger, and for the first decades of her life, Ginsburg was routinely excellent but outwardly docile. On Jones's delicately chiseled face one can see the stoic determination, but also the slow-mounting rage: first, at how the world dismissed her, then, as she begins to see the world differently, at all women's second-class status. And then she gets to work.

Ginsburg picked up her dropped r's in Flatbush, Brooklyn, but her mother's family lived in the tenements of the Lower East Side, where they would line up at the Russ & Daughters counter for the heroically sliced smoked fish. "Everything else was 'Shmuel & Sons,'" Ginsburg recounted in the documentary on the 104-year-old store, *The Sturgeon Queens*, made by Julie Cohen, who not coincidentally co-directed, with Betsy West, this year's runaway hit documentary *RBG*. "Even before I heard the word 'feminist,' it made me happy to see that this was an enterprise where the daughters counted just like sons counted. That was most uncommon in those days."

Ginsburg is often impassive, but her face can light up—often when she was around Marty, and still when she talks about him. And also, in the documentary, when she discusses her preferred Russ & Daughters order. (It's the Scottish salmon.)

**Fraser:** "That's my vibe. Like Ruth Bader Ginsburg, diligent on the outside, rock 'n' roll on the inside."

**Photo Credit:** Photograph by Mark Seliger.

