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Nadia Sanità • Antonio Saraceno • Donatella Bottero

3rd Edition

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Images & Messages

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3rd Edition

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PRESENTAZIONE

Images & Messages è un manuale rivolto in particolare agli studenti dei corsi con indirizzo **Grafica, Design, Comunicazione visiva e pubblicitaria** e a chiunque operi in questi settori.

Grazie alla ricchezza del materiale proposto, *Images & Messages* – concepito per promuovere un apprendimento attivo – offre la possibilità di scegliere gli argomenti sia in base ai programmi delle materie tecnico-scientifiche di indirizzo, sia in base agli interessi e alle competenze che si vogliono promuovere in modo da garantire l'interdisciplinarietà e la personalizzazione dell'apprendimento.

I contenuti vengono esplorati utilizzando le quattro abilità in modo omogeneo, integrando anche attività sulle nuove competenze audiovisive e di mediazione e le *soft skill* sempre più richieste nel settore. Il testo dà inoltre grande importanza alla pratica linguistica ed operativa attraverso esercizi che agevolano la revisione, la ripetizione dei contenuti studiati e la pratica delle modalità di interazione proposte favorendo l'apprendimento e l'interiorizzazione dei contenuti.

I materiali contenuti nel testo offrono un assortimento di stili, registri e livelli di difficoltà, e sono tratti da fonti diverse ed autentiche: libri e manuali, riviste e quotidiani online e siti web anche specialistici.

OBIETTIVI DEL TESTO

La finalità educativa generale del testo è quella di fornire una sintesi che integri al suo interno competenze di carattere comunicativo e pratico-operativo con elementi culturali. *Images & Messages* pone l'accento sull'apprendimento autonomo fornendo materiali di facile consultazione e utilizzo finalizzati all'acquisizione non solo di contenuti ma anche di strategie di apprendimento. Nello specifico gli obiettivi che ci si propone di raggiungere sono i seguenti:

- formare/supportare un operatore che possa lavorare nel settore della grafica, del design, e della comunicazione visiva e pubblicitaria;
- offrire un percorso sistematico, ma allo stesso tempo flessibile e facilmente personalizzabile, in grado di soddisfare i diversi e numerosi bisogni di docenti e studenti del settore;
- sviluppare la consapevolezza di un sapere unico e delle competenze culturali trasversali indispensabili per operare nel settore;
- proporre un lessico specifico ampio e moderno che tenga anche conto della lingua del web;
- migliorare le capacità di ricezione e produzione, orale e scritta, anche tramite attività simili a quelle delle certificazioni per il conseguimento dei livelli B1 e B2 del CEFR;
- consolidare abitudini grammaticali corrette o approfondire alcune strutture già note agli studenti;
- stimolare la produzione di testi scritti e presentazioni orali molto diversificate nei contenuti, nella struttura e nel registro linguistico;

- sviluppare strategie per il lavoro in team;
- proporre materiali fruibili anche da allievi BES;
- rinforzare conoscenze già apprese nelle discipline di settore;
- stimolare l'interesse e la partecipazione attiva degli studenti, dando spazio alla loro esperienza personale e a problematiche di attualità;
- stimolare la soluzione di problemi.

■ STRUTTURA DEL TESTO

Images & Messages è diviso in sette moduli, ognuno dei quali è ripartito in un numero variabile di unità. Il modulo presenta due parti: le unità e una sezione di fine modulo.

Unità

Ogni unità è suddivisa in brevi capitoli su due pagine – teoria ed esercizi – per favorire non solo uno studio più parcellizzato, ma anche la scelta dei contenuti antologica da parte dell'insegnante. I contenuti dei capitoli sono divisi in paragrafi titolati per renderne la comprensione più agevole. I testi vengono affrontati in modo graduale, attraverso esercizi di esplorazione del lessico specifico, comprensione scritta e orale, globale e specifica, reimpiego dei termini tecnici e produzione scritta e orale. Nella pagina di teoria brevi link arricchiscono i brani per consentire una maggiore interattività con l'allievo. Essi sono brevi curiosità o ampliamenti, rimandi, citazioni, attività o mini-approfondimenti che hanno l'intenzione di favorire una lettura più interessante ed offrire spunti di riflessione o interazione didattica. Sono cromaticamente differenziati: verde per i link attivi (con attività) arancione per quelli informativi (senza attività). Alcune rubriche di approfondimento o curiosità, inoltre, corredano la pagina degli esercizi.

Un ricco apparato iconografico corredo i brani di lettura, per ognuno dei quali è previsto un esauriente glossario.

Ogni unità si conclude con due sezioni:

- **Civic education:** spunto che permette di approfondire tematiche legate all'educazione civica e alla cittadinanza inerenti al tema trattato nel modulo;
- **Real-life skills:** in questa parte gli studenti sono chiamati a mettere in pratica quanto studiato attraverso compiti di realtà reali e collaborativi che, pur mantenendo come obiettivo principale l'apprendimento dei contenuti e l'arricchimento lessicale, hanno un taglio di tipo pratico calato nella realtà.

Fine modulo

Al termine di ciascuno dei sette moduli, il testo propone delle ulteriori attività, suddivise nelle seguenti parti:

- **Vocabulary:** comprende specifiche attività per il consolidamento del lessico più importante;
- **Key people:** accenna a persone particolarmente influenti nell'ambito dell'argomento trattato;

- **Case study:** presenta un'analisi di un evento, un'organizzazione o un problema specifico occorsi nella realtà e collegati ai contenuti introdotti, corredata da esercizi mirati all'approfondimento e alla discussione dell'argomento presentato;
- **Clip:** brevi filmati tratti da opere cinematografiche che offrono spunti di riflessione e svago su aspetti contenutistici del modulo;
- **Mapping your Mind:** mappa riepilogativa (in forma interattiva nel testo digitale) utile per rappresentare la rete di relazioni tra i vari argomenti dell'unità.

Glossario

Un glossario facilmente consultabile che riprende i lemmi specifici della microlingua e ne fornisce una traduzione conclude il testo.

■ MATERIALE DEL TESTO

Audio e Video

Tutti i testi di teoria sono disponibili per l'ascolto, e un elevato numero di esercizi di ascolto – la cui lunghezza e complessità sono diversificate – viene ulteriormente proposto in tutte le unità. Gli *audioscript* sono tutti disponibili nel *Teacher's Book*. Dal punto di vista lessicale, gli ascolti riprendono i vocaboli chiave dell'unità, inserendoli in contesti reali e di vita professionale con l'utilizzo di registri linguistici diversi, da informale e familiare a più formale, con accenti di diversa provenienza geografica.

I video, tutti autentici, sono tratti dalla rete e rappresentano quindi materiale reale e non creato ad hoc. La trascrizione dei testi è anch'essa fornita nel *Teacher's Book*.

Digitale

Disponibili sul sito www.edisco.it:

- file audio formato .mp3 con la registrazione delle attività di ascolto
- film clip e video
- approfondimenti relativi ai vari moduli
- esempio di prova INVALSI.

I vari materiali proposti offrono spunti per altre attività, anche di gruppo, e offrono la possibilità di impostare percorsi personalizzati e in armonia con il livello di competenza raggiunto da ogni singolo allievo.

Completa le risorse online un supplemento di **civiltà** che tocca le principali tematiche sociali, culturali, economiche e storiche in maniera contrastiva tra Regno Unito e Stati Uniti d'America.

Test

I test presenti nel *Teacher's Book* sono proposti anche in versione editabile per lasciare ampia libertà al docente di comporre i test da somministrare secondo le proprie esigenze. I test, che offrono diverse tipologie di attività, sono organizzati per modulo. All'interno di ciascun modulo sono presenti per ciascuna unità due diversi test di uguale difficoltà che includono sempre un test di comprensione di lettura, un paio di esercizi su lessico e contenuti dell'unità, e un breve esercizio di produzione scritta.

I punteggi delle varie prove sono in multipli di 5 in modo da facilitare il lavoro del docente nella composizione della versione finale del test.

Alla fine di ogni modulo sono presenti altri due test: uno a scelta multipla e uno strutturato come *gap-filling*.

La versione editabile consente di organizzare i test secondo le specifiche esigenze del docente e/o della classe:

- per singola unità
- per gruppi di unità
- per modulo
- per specifiche abilità linguistiche
- in modalità mista: abilità e contenuti.

La flessibilità di tali test li rende personalizzabili anche rispetto alle diverse esigenze degli studenti BES (DSA, ADHD, DAA, ecc.), ognuno dei quali necessita di una verifica quanto più possibile adeguata alla specificità del proprio bisogno educativo.

Recupero, obiettivi minimi e BES

Images & Messages è corredato da materiali che rendono il testo fruibile anche da studenti in difficoltà. Gli strumenti che facilitano la comprensione, semplificano i contenuti e agevolano il lavoro e lo studio individuale sono i seguenti:

- la grafica del testo tende a tener conto delle difficoltà di lettura di alcuni DSA e le pagine chiuse che caratterizzano il libro possono anch'esse rappresentare una risorsa perché facilmente consultabili per lo studio e nei momenti di verifica;
 - il libro di testo in formato digitale può favorire il lavoro in classe e a casa;
 - le mappe ed il glossario possono rientrare nelle misure compensative suggerite nella maggior parte dei casi per lo svolgimento delle prove in classe;
 - le tipologie di attività, sia del testo che dei test, sono molto spesso adatte a studenti con problematiche di dislessia o difficoltà di apprendimento:
- Images & Messages** è molto ricco di esercizi a risposta chiusa, quali vero/falso, abbinamento, scelta multipla e riconoscimento – attività generalmente suggerite per le prove scritte;
- i test per il docente sono forniti in formato editabile per facilitarne la personalizzazione a seconda delle esigenze particolari di ciascun studente, in conformità con le misure dispensative o compensative individuate.

Per ulteriori informazioni si può consultare la normativa di riferimento composta dalla Legge n. 170/2010 e dai Decreti Attuativi n. 5669 del 12 luglio 2011 con le relative Linee Guida.

Educazione civica

Diversi sono i materiali proposti che possono offrire spunti e collegamenti con i temi trattati in Educazione Civica. In particolare, si veda la sezione dedicata al fondo di ogni unità.

Certificazioni linguistiche

Images & Messages presenta attività che riflettono le tipologie specifiche delle certificazioni linguistiche di livello B1 e livello B2, come delineate dal CEFR (Common European Framework of Reference for Languages). Altri esercizi del testo sono ispirati ai test INVALSI e IELTS.

Didattica orientativa

Secondo le Linee Guida del D.M. 22 dicembre 2022 n. 328, l'orientamento è un processo volto a facilitare la conoscenza di sé, del contesto formativo, occupazionale, sociale-culturale ed economico di riferimento, delle strategie messe in atto per relazionarsi ed interagire in tali realtà. Obiettivo di tale processo è favorire la maturazione e lo sviluppo delle competenze necessarie per poter definire o ridefinire autonomamente obiettivi personali e professionali aderenti al contesto, elaborare o rielaborare un progetto di vita e sostenere le scelte relative. Le scuole secondarie di secondo grado attivano a partire dall'anno scolastico 2023-2024 moduli curriculari di orientamento formativo degli studenti del triennio di almeno 30 ore per anno scolastico. Tali moduli rappresentano uno strumento essenziale per aiutare gli studenti a fare sintesi riflessiva e interdisciplinare della loro esperienza scolastica e formativa, in vista della costruzione in itinere del personale progetto di vita culturale e professionale. In quest'ottica, il testo **Images & Messages** propone attività mirate di *real-life skills* atte a sviluppare abilità di auto-orientamento e *problem solving*.

Esame di maturità

Visto il riordino dell'Esame previsto dal decreto 127/2025, si rimanda ad apposita sezione sul sito edisco.it per materiali riguardanti il nuovo esame di fine ciclo.

■ I NUOVI ISTITUTI PROFESSIONALI

La “Buona Scuola” (legge n. 107 del 13 luglio 2015), all'articolo 1, commi 180 e 181, lett. d, ha previsto un'apposita delega legislativa sulla “revisione dei percorsi dell'istruzione professionale” e sul “raccordo” di questi ultimi con i percorsi della IeFP (Istruzione e Formazione Professionale). Questo Decreto ha ridisegnato radicalmente l'impianto dell'istruzione professionale italiana tentando di integrare meglio i due sottosistemi, quello a regia statale e quello a regia regionale. La riforma ha preso avvio con le prime classi dall'anno scolastico 2018-2019 e si concluderà nell'anno scolastico 2022/2023.

La nuova identità dei percorsi di istruzione professionale

Le istituzioni scolastiche della IP (Istruzione Professionale) sono definite come “scuole territoriali dell'innovazione, aperte e concepite come laboratori di ricerca, sperimentazione ed innovazione”. In tal modo, si sottolineano gli aspetti qualificanti e identitari degli istituti professionali: da un lato, in quanto “scuole territoriali”, essi sono strettamente collegati al territorio nel quale agiscono; dall'altro lato, gli istituti professionali debbono sempre essere volti a favorire processi di innovazione. Per questo essi devono agire nel triplice senso della “apertura” nei confronti dei fattori esterni, dell'approfondimento e dell'elevazione degli studi impartiti mediante il ricorso alle attività di “ricerca”, e, infine, dell'impiego di metodi sperimentali ed innovativi.

Inoltre, viene incentivata la possibilità di indirizzare gli studenti verso un “inserimento nel mercato del lavoro, anche attraverso l’apprendistato formativo di primo livello”. Viene prevista infine una rete nazionale di “scuole professionali” di cui faranno parte sia l’istruzione professionale statale che la formazione professionale regionale. Tale Rete dovrà poi raccordarsi con la “Rete nazionale dei servizi per le politiche del lavoro”.

I nuovi indirizzi

Per corrispondere alla nuova domanda di competenze a livello settoriale e territoriali, gli indirizzi previsti sono passati da 6 a 11 ed è stato aumentato il monte ore dedicato alle attività pratiche, di laboratorio e in alternanza presso le imprese, nonché la quota di flessibilità oraria a disposizione delle scuole per poter adattare meglio l’offerta formativa alla domanda del territorio e dei giovani stessi. Agli 11 indirizzi di studio corrispondono specifici “profili di uscita e risultati di apprendimento declinati in termini di competenze, abilità e conoscenza” (art. 3, comma 3).

Nuovo assetto organizzativo

Il decreto legislativo prevede un nuovo assetto organizzativo, articolando la strutturazione quinquennale dei percorsi in un biennio e un successivo triennio, prevedendo, in particolare per il biennio, che le attività e gli insegnamenti di istruzione generale, così come quelli di indirizzo, siano “aggregati in assi culturali”, e consentendo per di più l’organizzazione delle azioni didattiche in “periodi didattici”.

Pianificazione didattica triennale interdisciplinare

È adottata una didattica modulare per Unità di Apprendimento (UDA), con percorsi didattici caratterizzati dalla progettazione interdisciplinare riguardante gli assi culturali che, partendo da obiettivi formativi adatti e significativi per lo studente, sviluppano appositi percorsi di metodo e di contenuto, tramite i quali si valuta il livello delle conoscenze, delle abilità e delle competenze acquisite. Alle UDA è riferita la certificazione delle competenze al termine del biennio e del triennio; competenze che rappresentano l’altrettanto necessario riferimento per il riconoscimento dei crediti posseduti, soprattutto nel caso di passaggi ad altri percorsi di istruzione e formazione.

Per la più efficace organizzazione della didattica secondo le coordinate sopra riassunte, le istituzioni scolastiche, nella stesura del PTOF (Piano Triennale dell’Offerta Formativa), potranno utilizzare la quota di autonomia per l’orario complessivo del Biennio e del Triennio, pari al 20% delle discipline di studio e delle attività di laboratorio (ai sensi del D.P.R. 275/99) al fine di meglio perseguire gli obiettivi di apprendimento previsti dal PECUP (Profilo Educativo, CULTurale e Professionale).

La personalizzazione e il PFI

Elemento fondamentale del nuovo assetto didattico ed organizzativo è il Progetto Formativo Individuale (PFI) che ciascun consiglio di classe redige per ciascuno studente entro il 31 gennaio del primo anno di frequenza, aggiornandolo durante l’intero percorso scolastico “a partire dal bilancio personale”. Il PFI è lo strumento che serve sia per evidenziare i saperi e le

competenze acquisiti dagli studenti anche in modo non formale e informale, sia per rilevare potenzialità e carenze riscontrate al fine di motivare e orientare gli studenti “nella progressiva costruzione del proprio percorso formativo e lavorativo”. Spetterà al dirigente scolastico, sentito il consiglio di classe, individuare all’interno di quest’ultimo i docenti che, in qualità di tutor, sosterranno gli studenti nell’attuazione del PFI.

La valutazione degli apprendimenti

La valutazione intermedia e finale dei risultati di apprendimento è effettuata accertando il livello delle competenze, abilità e conoscenze maturate in relazione alle unità di apprendimento (UDA) nelle quali è strutturato il Progetto Formativo Individuale (PFI). Pertanto, le UDA rappresentano anche il riferimento per la valutazione, la certificazione e il riconoscimento dei crediti attribuiti agli studenti, anche ai fini del passaggio ad altri percorsi dei sistemi formativi professionalizzanti. Circa la valutazione al termine del primo anno del biennio, si prevede che si proceda alla valutazione intermedia dei risultati relativi alle UDA inserite nel PFI, e che, a seguito di questa valutazione, il consiglio di classe comunichi agli studenti interessati le carenze riscontrate ai fini della revisione del PFI e la definizione delle “misure di recupero, sostegno ed eventuale ri-orientamento”.

I percorsi di IP terminano con l’Esame di Stato (disciplinato con il recente d.lgs. n. 62/2017) il cui superamento consente il rilascio del diploma finale che attesta l’indirizzo di studio seguito, la durata del corso, il punteggio complessivo conseguito, e l’indicazione del codice ATECO (ATtività ECONomiche) attribuito all’indirizzo. Al diploma è allegato il curriculum dello studente, così come i crediti maturati per l’acquisizione del certificato di specializzazione tecnica superiore, rilasciato dagli IFTS (Istruzione e Formazione Tecnica Superiore).

■ CLIL

Content and Language Integrated Learning (CLIL), o Apprendimento Integrato di Lingua e Contenuto, è un approccio educativo centrato su due obiettivi in cui una seconda lingua viene usata per insegnare ed imparare sia lingua che contenuti. Fu introdotto da David Marsh e Anne Maljers nel 1994. Il CLIL è una metodologia di insegnamento che si è sviluppata in diversi Paesi Europei a partire dalla metà degli anni '90; in questo periodo, anche in Italia, grazie allo sviluppo di progetti europei organizzati da varie istituzioni e Università, alcune scuole hanno attivato sperimentazioni di insegnamenti di contenuti disciplinari in lingua straniera. Il CLIL è diventato un’innovazione che implica la costruzione di competenza linguistica e comunicativa contestualmente allo sviluppo ed acquisizione di conoscenze ed abilità disciplinari; non è apprendimento di lingua ma nemmeno di una materia, bensì una fusione di entrambe. L’approccio CLIL comprende sempre un duplice obiettivo in quanto in una lezione CLIL si presta contemporaneamente attenzione sia alla disciplina insegnata sia alla lingua straniera veicolare. Grazie al suo approccio a doppia focalizzazione, il CLIL offre un contesto più naturale per lo sviluppo della lingua che porta immediatezza, rilevanza e valore aggiunto al processo di apprendimento della stessa, sviluppando

competenze sia nella disciplina non linguistica sia nella lingua straniera in cui questa è insegnata. Conseguire questo duplice obiettivo richiede lo sviluppo di uno speciale approccio integrato sia all'insegnamento sia all'apprendimento e richiede che gli insegnanti dedichino attenzione speciale non solo a come insegnare la lingua, ma anche al processo educativo più in generale. Il CLIL si dimostra efficace in tutti i settori dell'istruzione, dalla scuola primaria fino all'istruzione degli adulti ed istruzione accademica.

Gli insegnanti che lavorano con il CLIL normalmente parlano fluentemente la lingua obiettivo, oppure sono bilingui o madrelingua. In molte istituzioni gli insegnanti di lingua lavorano in collaborazione con altri dipartimenti che offrono il CLIL in diverse materie. Il fattore chiave è che il discente acquisisce nuove conoscenze su una materia che non implica di per sé l'insegnamento della lingua, ma in realtà usa ed impara una lingua straniera. Le metodologie e le strategie usate sono spesso legate all'area della materia di riferimento, in cui sono i contenuti che guidano le attività. Inoltre, il CLIL permette alle lingue di essere insegnate in modo relativamente intenso senza richiedere una eccessiva parte dell'orario scolastico.

Il profilo del docente CLIL

Il profilo del docente CLIL della scuola secondaria di secondo grado è caratterizzato da:

- competenze linguistico-comunicative nella lingua straniera veicolare di livello C1 del Quadro Comune Europeo di Riferimento per le lingue (QCER);
- competenze metodologico-didattiche acquisite al termine di un corso di perfezionamento universitario del valore di 60 CFU (Credito Formativo Universitario) per i docenti in formazione iniziale e di 20 CFU per i docenti in servizio.

Iniziative dell'Unione Europea per supportare l'apprendimento attraverso le lingue

Data la sua efficacia e l'abilità di motivare i discenti, il CLIL è indicato come un'area prioritaria nel *Piano d'Azione per l'Apprendimento delle Lingue e la Diversità Linguistica* (Sezione 1 1.2). Il Simposio Europeo su "La classe europea che cambia – il Potenziale dell'Istruzione Plurilinguistica", che si tenne nel marzo 2005, ribadì il bisogno di assicurare che alunni e studenti partecipino al CLIL a differenti livelli dell'istruzione scolastica. Fu anche enfatizzato il fatto che gli insegnanti dovrebbero ricevere una speciale formazione per il CLIL. In quello stesso anno, l'Unione Europea pubblicò uno studio approfondito su come il CLIL si stava svolgendo nelle scuole in tutta Europa. L'Unione Europea ha anche supportato molti progetti CLIL insieme allo sviluppo di un network europeo per Classi di Contenuto e Apprendimento Integrato.

Il percorso normativo in Italia

La Legge 53 del 2003 ha riorganizzato la Scuola Secondaria di Secondo Grado e i Regolamenti Attuativi del 2010 hanno introdotto l'insegnamento di una disciplina non linguistica (DNL) in una lingua straniera nell'ultimo anno dei Licei e degli Istituti Tecnici e di due discipline non linguistiche in lingua straniera nei Licei Linguistici a partire dal terzo e quarto anno.

La Legge 107 del 2015, all'articolo 7, definisce come obiettivi formativi prioritari "la valorizzazione e il potenziamento delle competenze linguistiche, con particolare riferimento all'italiano nonché alla lingua inglese e ad altre lingue dell'Unione Europea, anche mediante l'utilizzo della metodologia CLIL". Il Piano per la Formazione dei docenti 2016-2019, nel punto 4.4 Competenze di lingua straniera, evidenzia che i percorsi di metodologia CLIL sono fondamentali per:

- attuare pienamente quanto prescritto dai Regolamenti del 2010;
- ampliare l'offerta formativa attraverso contenuti veicolati in lingua straniera in tutte le classi delle scuole primarie e delle scuole secondarie di primo e secondo grado.

Il nostro è il primo paese dell'Unione Europea a introdurre il CLIL in modo ordinamentale nella Scuola Secondaria di Secondo Grado.

■ PROGETTARE PER COMPETENZE

I saperi e le competenze, articolati in conoscenze e abilità, con l'indicazione degli assi culturali di riferimento, sono descritti nel documento tecnico allegato al regolamento emanato con decreto del Ministro della Pubblica Istruzione n. 139 del 22 agosto 2007. La certificazione dei saperi e delle competenze acquisite dagli studenti nell'assolvimento dell'obbligo di istruzione è prevista all'art. 4, comma 3, del citato regolamento, in linea con le indicazioni dell'Unione europea, con particolare riferimento al Quadro Europeo dei titoli e delle qualifiche EQF.

"COMPETENZA: comprovata capacità di usare conoscenze, abilità e capacità personali, sociali e/o metodologiche, in situazioni di lavoro o di studio e nello sviluppo professionale e/o personale".

(European Qualifications Framework - Quadro europeo delle Qualifiche e dei Titoli)

La certificazione delle competenze è uno strumento utile per sostenere e orientare gli studenti nel loro percorso di apprendimento sino al conseguimento di un titolo di studio o, almeno, di una qualifica professionale di durata triennale entro il diciottesimo anno di età e si configura come "espressione dell'autonomia professionale propria della funzione docente, nella sua dimensione sia individuale che collegiale, nonché dell'autonomia didattica delle istituzioni scolastiche" (articolo 1, comma 2, del D.P.R. 22 giugno 2009, n. 122). I consigli di classe utilizzano le valutazioni effettuate nel percorso di istruzione di ogni studente in modo che la certificazione descriva compiutamente l'avvenuta acquisizione delle competenze di base, che si traduce nella capacità dello studente di utilizzare conoscenze e abilità personali e sociali in contesti reali, con riferimento alle discipline/ambiti disciplinari che caratterizzano ciascun asse culturale. Questo significa che l'insegnamento si deve slegare progressivamente dal nozionismo e far sì che l'allievo sappia utilizzare in modo autonomo, originale e consapevole quanto appreso in ambito scolastico. Quindi, è possibile apprezzare precise competenze solo in azione per affrontare e risolvere situazioni problematiche in cui occorre mobilitare conoscenze, abilità e disponibilità all'agire. Secondo le Linee Guida, la competenza si può "accertare facendo ricorso a *compiti di realtà*" che devono essere autentici e rispettare alcuni parametri:

- proporre tematiche che possono essere affrontate nel mondo reale, personale o professionale;
- offrire l'occasione di esaminare i problemi da diverse prospettive teoriche e pratiche;
- permettere più soluzioni alternative;
- fornire l'occasione di collaborare;
- estendere i loro risultati al di là di specifiche discipline;
- essere strettamente integrati con la valutazione;
- sfociare in un prodotto finale completo autosufficiente.

■ THE 2030 AGENDA FOR SUSTAINABLE DEVELOPMENT

The UN's 2030 Agenda for Sustainable Development is a comprehensive plan that outlines how we can transform the world into a peaceful and sustainable environment for all.

It was launched at the UN Sustainable Development Summit held in New York on 25-27 September 2015 and is aimed at ending poverty in all its forms. The UN 2030 Agenda envisages “*a world of universal respect for human rights and human dignity, the rule of law, justice, equality and non-discrimination*”. This historic document lays out the 17 Sustainable Development Goals which aim to mobilize global efforts to end poverty, foster peace, safeguard the rights and dignity of all people, and protect the planet.

It is grounded in the Universal Declaration on Human Rights (1948) and international human rights treaties and emphasises the responsibilities of all states to respect, protect and promote human rights. There is a strong emphasis on the empowerment of women and of vulnerable groups such as children, young people, persons with disabilities, older persons, refugees, internally displaced persons and migrants.

A Plan of Action to Change the World

The 2030 Agenda was endorsed by 193 member states that pledged to work towards social inclusion, environmental protection and sustainable economic growth. By committing to this agreement, the UN and its member countries across the globe are ensuring they build just and peaceful societies and work towards sustainability.

The Agenda has a ultimate goal that is to change the world; it is the most complete guide ever created pointing out strategies for:

- ending extreme poverty;
- helping the environment;
- diminishing inequality.

Before the 2030 Agenda

Before the Agenda are decades of debate and dialogue focused on how to face global challenges affecting the environment, society and economy. Talks started in 1972 with the UN Conference on Human Environment up to the 2015 UN Sustainable Development Summit.

The United Nations Millennium Development Goals (MDGs) signed in 2000 and set to expire at the end of 2015, acted as a springboard for the goals of the 2030 Agenda. All 191 United Nations member states committed to help achieve by 2015 the following eight Millennium Development Goals:

1. to eradicate extreme poverty and hunger;
2. to achieve universal primary education;
3. to promote gender equality and empower women;
4. to reduce child mortality;
5. to improve maternal health;
6. to combat HIV/AIDS, malaria and other diseases;
7. to ensure environmental sustainability;
8. to develop a global partnership for development.

They represented a framework for the world's governments to tackle global issues like disease and hunger. In the 2030 Agenda a feedback about the MDGs is provided: *“the progress has been uneven ... and some of the Millennium Development Goals remain offtrack, in particular those related to maternal, newborn and child health and to reproductive health... The new Agenda builds on the Millennium Development Goals and seeks to complete what they did not achieve, particularly in reaching the most vulnerable.”*

Adapted from: <https://www.coe.int/en/web/programmes/un-2030-agenda>
<https://www.ie.edu/school-global-public-affairs/about/news/what-is-the-2030-agenda/>
<https://www.un.org/millenniumgoals/>
<https://www.unfpa.org/resources/transforming-our-world-2030-agenda-sustainable-development>

Structure of the document

The UN General Assembly adopted the document entitled “Transforming our world: the 2030 Agenda for Sustainable Development” within the 70/1 Resolution on 25 September 2015.

The document is organised into sections, the most significant are:

- the **Preamble** – definition of the Agenda and of the purposes of the 17 Sustainable Development Goals; identification of the areas of critical importance for humanity and the planet (the five Ps);
- the **Declaration** – declaration of intent; vision; shared principles and commitments; our world today (main challenges to sustainable development and progress in meeting many development challenges); the new Agenda (introduction to the 17 Sustainable Development Goals; reaffirmation of the importance of the Universal Declaration of Human Rights; flexibility in achieving a sustainable development; pressure on States to refrain from promulgating unilateral economic measures; the importance of peace and security);
- **Sustainable Development Goals and Targets** – list and detailed description of the 17 Sustainable Development Goals with their 169 associated targets;
- **Means of implementation and the Global Partnership** – reaffirmation of the commitment to the full implementation of the Agenda; revitalization of the Global Partnership.

Testo originale in inglese: https://www.un.org/ga/search/view_doc.asp?symbol=A/RES/70/1&Lang=E (disponibile nello stesso sito anche in cinese, francese, spagnolo e russo per moduli CLIL o Uda di Educazione Civica)

Fundamental Principles of the 2030 Agenda

The 2030 Agenda consists of a few core principles:

- **Universality:** The Agenda applies to all countries, so it is expected that every country will work towards sustainable development despite economic and development issues.
- **Leaving no one behind:** All people must be considered, proper aid and assistance should be provided to the poorest and most vulnerable countries and categories of people.
- **Interconnectedness and indivisibility:** The 17 Sustainable Development Goals are interconnected and indivisible. World leaders who are asked to implement the goals must consider them as a whole.
- **Inclusiveness:** Everyone should take action so as to achieve the goals of the Agenda, no matter their race, age, gender, geographic regions, ethnicity, political, religious and cultural identity.
- **Partnerships:** Multi-stakeholder partnerships should represent an efficient tool spread knowledge, technology and financial resources.

Adapted from: <https://www.ie.edu/school-global-public-affairs/about/news/what-is-the-2030-agenda/>

The 17 Sustainable Development Goals (SDGs) to transform our world

The 17 Sustainable Development Goals devised by the United Nations are the crucial part of the 2030 Agenda. The goals bring together nations around the world to solve global challenges, promote growth, and create a sustainable future.

The SDGs should be seen as a way to fulfil the fundamental principles of the Agenda, their 169 associated targets help to convert them into concrete actions with definite results, which can be measured and evaluated. The number of targets for each Goal can vary a lot.

GOAL 1: No Poverty	GOAL 10: Reduced Inequality
GOAL 2: Zero Hunger	GOAL 11: Sustainable Cities and Communities
GOAL 3: Good Health and Well-being	GOAL 12: Responsible Consumption and Production
GOAL 4: Quality Education	GOAL 13: Climate Action
GOAL 5: Gender Equality	GOAL 14: Life Below Water
GOAL 6: Clean Water and Sanitation	GOAL 15: Life on Land
GOAL 7: Affordable and Clean Energy	GOAL 16: Peace and Justice Strong Institutions
GOAL 8: Decent Work and Economic Growth	GOAL 17: Partnerships to achieve the Goal
GOAL 9: Industry, Innovation and Infrastructure	

Adapted from: <https://www.un.org/sustainabledevelopment/>
<https://www.un.org/development/desa/disabilities/envision2030.html>

The five Ps

In addition to the fundamental principles and the 17 SDGs, there are five dimensions that are vital to the 2030 Agenda: the so called five Ps (people, planet, prosperity, peace and partnership). These represent the large-scale topics which the Goals must refer to.

- **People:** *“Determination to end poverty and hunger, in all their forms and dimensions, and to ensure that all human beings can fulfil their potential in dignity and equality and in a healthy environment”.*

Goals 1, 2, 3, 4 and 5 can be combined into the category for people. The first five goals of the sustainable development goals are designed to provide appropriate target for meeting the fundamental needs of all people around the world.

- **Planet:** *“Determination to protect the planet from degradation, including through sustainable consumption and production, sustainably managing its natural resources and taking urgent action on climate change, so that it can support the needs of the present and future generations”.*

Goals 6, 12, 13,14 and 15 present the challenges that our planet is facing around the world. The global community must become aware of the importance of saving our planet and of how our future depends on transforming our approaches to tackle the climate crisis.

- **Prosperity:** *“Guarantee that all human beings can enjoy prosperous and fulfilling lives and that economic, social and technological progress occurs in harmony with nature”.*

Goal 7 provides targets for the international community to be able to attenuate the negative impact from energy over-utilization and eventually achieving the appropriate and sustainable balance of its utilization. Goals 8, 9, 10, 11 involve fair and justice systems both in public and private communities and national entities. These goals assert sustainable economic successes must be achieved in manners that promote and attain fair justice system.

- **Peace:** *“Determination to foster peaceful, just and inclusive societies which are free from fear and violence. There can be no sustainable development without peace and no peace without sustainable development”.*

Goal 16 shows how the international community must come together to promote and protect peace around the world, not with military actions but with strong institutions of justice.

- **Partnership:** *“Determination to mobilize the means required to implement this Agenda through a revitalised Global Partnership for Sustainable Development, based on a spirit of strengthened global solidarity, focused in particular on the needs of the poorest and most vulnerable and with the participation of all countries, all stakeholders and all people”.*

Goal 17 shows how partnership is crucial in achieving the SDGs for the goals. Partnerships can involve any entities in the international community, public and private.

Adapted from: https://www.unescwa.org/sites/default/files/inlinefiles/the_5ps_of_the_sustainable_development_goals.pdf

EU contribution to the United Nations Agenda 2030

The EU made a positive and constructive contribution to the development of the 2030 Agenda, nowadays Europe is committed to implement the SDGs in all its policies and is encouraging EU countries in doing the same.

Due to the close connection between the Europe's objectives and the SDGs, the Agenda has also been highly relevant for the Council of Europe, which has, from the outset, been contributing to the process which led to its adoption. Considering its global and overarching political approach it has not been necessary to set up new European objectives, instruments or activities, but rather to align existing ones with relevant SDGs. Most, if not all, of Europe's activities contribute to the implementation of Agenda 2030 which is particularly important for the European development and co-operation programmes. For example to achieve SDG1 (No poverty) Europe is focused on projects aiming at leaving no one behind in the Sub-Saharan Africa, a particularly poor and instable region of the world. To achieve this, actions should necessarily involve partnerships involving humanitarian, civil and governmental actors.

The main responsibility for the implementation of Agenda 2030 lies with member States, Europe's role is to assist and facilitate member States in their contribution to SDGs implementation.

In these years Europe proved to be able to represent an added-value in the achievement of the Agenda Goals, this comes from a combination of:

- its members: 47 member States covering a large multicultural territory;
- its standards: a comprehensive measurable normative framework which can be used as indicators/benchmarks;
- its multi-stakeholder dimension: in addition to its intergovernmental bodies, the Council of Europe's structure includes the Parliamentary Assembly, the Congress of Local and Regional Authorities, the Commissioner for Human Rights the Conference of International NGOs, as well as the European Court of Human Rights. These various bodies and instruments are precious to support States in their efforts to translate the global agenda into action at both national and local levels;
- its monitoring/follow-up bodies and processes: essential to gather data, assess progress and provide further guidance;
- its technical support provided to individual countries for capacity-building and removing obstacles to implementation;
- its global outreach: most of the organisation's legally-binding conventions and activities are open to participation by non-member States.

Adapted from: https://ec.europa.eu/international-partnerships/sustainable-development-goals_en
<https://www.coe.int/en/web/un-agenda-2030/home?desktop=true>



DIDATTICA INCLUSIVA E BES

Suggerimenti per la programmazione e la valutazione

di Nadia Sanità

1. Normativa e inquadramento scolastico
2. Dislessia, didattica e inglese
3. Didattica inclusiva e resilienza
4. Altri tipi di Bisogni Educativi Speciali
5. Suggerimenti e modelli per la valutazione

1. NORMATIVA E INQUADRAMENTO SCOLASTICO

1.1 Introduzione

La presente sezione non ambisce a fornire un'illusoria ricetta di didattica miracolosa ai docenti, ma, nella pletora dei testi sul medesimo argomento, si impegna a chiarire alcuni punti e a fornire suggerimenti orientativi a quegli insegnanti di lingua inglese che sempre più intendono riuscire ad "includere" tutti gli studenti nelle proprie lezioni. La prima parte sarà dedicata alla normativa quadro che ci consente di categorizzare e definire il fenomeno – normativa intesa dunque come risorsa e non come qualcosa di noioso e astratto; si cercherà poi di inquadrare meglio il fenomeno della dislessia, poiché la lingua inglese, non essendo trasparente fonologicamente (cioè non avendo corrispondenza tra scritto e parlato come in larga misura sono l'italiano e il tedesco), causa notevoli problemi di decodifica agli studenti affetti da tale disturbo; infine, scopo ambizioso di tale pubblicazione sarà anche quello di tentare di contribuire a superare lo schema "misure compensative e dispensative", provando a suggerire una didattica qualitativamente diversa da inserire in un Piano Didattico Personalizzato che recepisca pienamente la CM n. 8 del 6/3/2013 e che diventi davvero adatta a tutta la classe: «Il piano Didattico Personalizzato non può più essere inteso come mera esplicitazione di strumenti compensativi e dispensativi per gli alunni con DSA».

1.2 La normativa inclusiva italiana: breve excursus

La normativa inclusiva italiana ha visto i propri albori negli anni Settanta, con l'inserimento degli alunni con disabilità nelle scuole statali e si è ampliata con la **legge 62/2000** che sancì il diritto all'integrazione degli alunni con disabilità anche nelle scuole paritarie. Precedentemente, l'obbligo scolastico era esteso solo ai ciechi e ai sordi (**Riforma Gentile del 1923**). In seguito, l'istruzione speciale prevedeva classi differenziali per gli allievi con lievi ritardi, ospitate nei plessi scolastici ordinari e scuole speciali per sordi, ciechi e "anormali psichici" ospitati in plessi distinti.

I casi più gravi venivano separati dalle famiglie per lunghi periodi e ospitati in istituti speciali. Le classi differenziali, tuttavia, erano destinate anche agli allievi con problemi di condotta o disagio sociale o familiare. Talvolta il disagio familiare consisteva nel parlare esclusivamente un dialetto del sud. Si deve attendere il **1971** con la **legge 118** per superare la logica della separazione in cui il disabile veniva percepito come un malato e come potenziale elemento di disturbo. Tale legge però non accennava minimamente né alla didattica speciale, né allo sviluppo potenziale o alle risorse da impegnare. Con la **legge 104/1992** si giunge, invece, ad una legge quadro che non si concentra solo sull'assistenza, ma anche sull'integrazione e sui diritti dei disabili al fine di promuoverne la massima autonomia individuale, specificando che l'integrazione deve avvenire in ogni ciclo, università compresa, nelle classi comuni.

Negli altri paesi europei, invece, si era diffusa una normativa inclusiva che riguardava alunni con difficoltà di apprendimento non dovute a cause sanitarie ma a svantaggi socioculturali, ambientali, familiari e/o personali. Tali alunni venivano considerati alunni con SEN (*Special Educational Needs*), di cui l'acronimo italiano BES è la traduzione. L'apertura a questo nuovo approccio è stata la traduzione italiana degli ICF¹ (*International Classification of Functioning, Disability and Health*) dell'Organizzazione Mondiale della Sanità. Il modello diagnostico degli ICF considera la persona in modo olistico, in una prospettiva globale – dunque biologica, psicologica e anche sociale – prendendo quindi in considerazione la totalità e la complessità dei funzionamenti delle persone e non solo gli aspetti bio-strutturali. La **direttiva ministeriale 27 del dicembre del 2012** basa, quindi, il concetto di bisogno educativo speciale proprio sugli ICF:

«Gli alunni con disabilità si trovano inseriti all'interno di un contesto sempre più variegato, dove la discriminante tradizionale – alunni con disabilità/alunni senza disabilità – non rispecchia pienamente la complessa realtà delle nostre classi. Anzi, è opportuno assumere un approccio decisamente educativo, per il quale l'identificazione degli alunni con disabilità non avviene sulla base della eventuale certificazione, che certamente mantiene utilità per una serie di benefici e di garanzie, ma allo stesso tempo rischia di chiuderli in una cornice ristretta. A questo riguardo è rilevante l'apporto, anche sul piano culturale, del modello diagnostico ICF (*International Classification of Functioning*) dell'OMS, che considera la persona nella sua totalità, in una prospettiva bio-psico-sociale. Fondandosi sul profilo di funzionamento e sull'analisi del contesto, il modello ICF consente di individuare i Bisogni Educativi Speciali (BES) dell'alunno prescindendo da preclusive tipizzazioni. In questo senso, ogni alunno, con continuità o per determinati periodi, può presentare Bisogni Educativi Speciali: o per motivi fisici, biologici, fisiologici o anche per motivi psicologici, sociali, rispetto ai quali è necessario che le scuole offrano adeguata e personalizzata risposta».

Nel 2007, quindi diversi anni prima della direttiva ministeriale di cui sopra, la Regione Piemonte emise una delibera in cui si parlava di EES (Esigenze Educative Speciali). Successivamente, alcuni confusero i due acronimi, immaginando che fossero la stessa cosa. In realtà i BES (Bisogni Educativi Speciali) non devono essere intesi come una nuova categoria, ma come una macro-categoria, un termine-ombrello che comprende al suo interno tre sottocategorie:

- la **prima fascia**, corrispondente alla disabilità
- la **seconda fascia**, riguardante i disturbi evolutivi specifici e a sua volta divisa in DSA (Disturbi Specifici di Apprendimento) e EES (per la Regione Piemonte)
- la **terza fascia**, comprendente le difficoltà che nascono da uno svantaggio socio/economico, linguistico e culturale.

Di seguito, una tabella riepilogativa aiuterà a comprendere il quadro normativo di riferimento.

1. https://www.reteclassificazioni.it/portal_main.php?portal_view=public_custom_page&id=25

FASCIA	NORMATIVA	OGGETTO	PUNTI CHIAVE
Prima	L. 104/92	Legge quadro per l'assistenza, l'integrazione sociale e i diritti delle persone handicappate	Tratta della certificazione di disabilità e invita a una lettura equa dei bisogni. Il <i>Profilo Dinamico Funzionale</i> e il <i>Piano Educativo</i> sono, per tale legge quadro fondamentale, i momenti concreti in cui si esercita il diritto all'istruzione e all'educazione dell'alunno con disabilità.
	L. 17/1999	Integrazione e modifica della legge quadro 104/1992	Garantisce agli studenti handicappati iscritti all'università sussidi tecnici e didattici specifici.
	L. 62/2000	Norme per la parità scolastica e disposizioni sul diritto allo studio e all'istruzione	Stabilisce che le scuole paritarie, svolgendo un servizio pubblico, devono accogliere chiunque, compresi gli alunni e gli studenti con handicap.
	DM 185 del 23/02/2006	Regolamento recante modalità e criteri per l'individuazione dell'alunno come soggetto in situazione di handicap	Prevede che ai fini della individuazione dell'alunno come soggetto in situazione di handicap, le Aziende Sanitarie dispongano, su richiesta documentata dei genitori o degli esercenti la potestà parentale o la tutela dell'alunno, appositi accertamenti collegiali, documentati attraverso la redazione di un verbale che rechi l'indicazione della patologia accertata con riferimento alle classificazioni internazionali dell'OMS.
	Nota MIUR del 4/08/2009	Linee guida sull'integrazione degli alunni con disabilità	Le direttive mirano ad innalzare il livello qualitativo degli interventi formativi ed educativi sugli alunni portatori di disabilità fisiche, psichiche e sensoriali, a garanzia di una più piena conformità ai principi dell'integrazione da parte di tutti gli operatori nel mondo della scuola. La prima parte consta di una panoramica sui principi generali (norma costituzionale del diritto allo studio, DPR 275/1999, Convenzione ONU per i diritti delle persone con disabilità, L. 18/2009) ribadendo il modello sociale della disabilità. La seconda parte entra nelle pratiche scolastiche, riconoscendo la responsabilità educativa di tutto il personale della scuola e ribadendo la necessità della corretta e puntuale progettazione individualizzata per l'alunno con disabilità, in accordo con gli Enti Locali, l'ASL e le famiglie. La terza parte prende in considerazione la dimensione inclusiva della scuola: il POF è inclusivo quando prevede nella quotidianità azioni da compiere per dare risposte precise ad esigenze educative individuali e non concepisce nella pratica scolastica la presenza dei disabili come un "incidente di percorso" da affidare al docente di sostegno.
	D. L.ivo 66 del 13/04/2017	Norme per la promozione dell'inclusione scolastica degli studenti con disabilità	Il decreto aggiorna, riorganizza e razionalizza i provvedimenti vigenti in materia, tenendo conto della nuova prospettiva nazionale ed internazionale dell'inclusione scolastica, riconosciuta quale identità culturale, educativa e progettuale del sistema di istruzione e formazione in Italia.
Seconda	L. 170/2010	Norme in materia di Disturbi Specifici di Apprendimento in ambito scolastico	Tratta della diagnosi del disturbo, della personalizzazione e relativa necessità di flessibilità. Riconosce la dislessia, la disgrafia, la disortografia e la discalculia quali disturbi specifici dell'apprendimento, "che si manifestano in presenza di capacità cognitive adeguate, in assenza di patologie neurologiche e di deficit sensoriali, ma [che] possono costituire una limitazione importante per alcune attività della vita quotidiana". Stabilisce inoltre misure educative e didattiche di supporto (strumenti compensativi e dispensativi). ➤

FASCIA	NORMATIVA	OGGETTO	PUNTI CHIAVE
Seconda	DM 5669/2011	Linee guida per il diritto allo studio degli alunni e degli studenti con Disturbi Specifici di Apprendimento	Fornisce precisazioni sulle lingue straniere, invitando le istituzioni scolastiche ad attuare ogni strategia didattica per consentire agli studenti con DSA l'apprendimento delle lingue straniere (valorizzazione delle modalità attraverso cui il discente meglio può esprimere le sue competenze e dell'espressione orale, strumenti compensativi e misure dispensative). "In sede di esami di Stato, conclusivi del primo e del secondo ciclo di istruzione, modalità e contenuti delle prove orali - sostitutive delle prove scritte - sono stabiliti dalle Commissioni, sulla base della documentazione fornita dai consigli di classe. I candidati con DSA che superano l'esame di Stato conseguono il titolo valido per l'iscrizione alla scuola secondaria di secondo grado ovvero all'università. [...] Solo in casi di particolari gravità del disturbo di apprendimento, anche in co-morbilità con altri disturbi o patologie, risultanti dal certificato diagnostico, l'alunno o lo studente possono - su richiesta delle famiglie e conseguente approvazione del consiglio di classe - essere esonerati dall'insegnamento delle lingue straniere e seguire un percorso didattico differenziato. In sede di esami di Stato, i candidati con DSA che hanno seguito un percorso didattico differenziato e sono stati valutati dal consiglio di classe con l'attribuzione di voti e di un credito scolastico relativi unicamente allo svolgimento di tale piano, possono sostenere prove differenziate, coerenti con il percorso svolto, finalizzate solo al rilascio dell'attestazione di cui all'art. 13 del DPR n. 323/1998."
	Nota MIUR 3573 del 26/05/2011	Diagnosi alunni con DSA precedente all'entrata in vigore della L. 170/2010	Stabilisce che gli alunni e gli studenti con diagnosi di DSA redatta anteriormente all'entrata in vigore della Legge 8 ottobre 2010 n. 170 potranno regolarmente usufruire degli strumenti compensativi e delle misure dispensative previsti, sia nella normale attività didattica sia nell'ambito degli Esami di Stato.
	Dir. Min. 27/2012	Strumenti di intervento per alunni con Bisogni Educativi Speciali e organizzazione territoriale per l'inclusione scolastica	Delinea e precisa la strategia inclusiva della scuola italiana. Estende il campo di intervento e di responsabilità di tutta la comunità educante all'intera area dei Bisogni Educativi Speciali, comprendente: "svantaggio sociale e culturale, disturbi specifici di apprendimento e/o disturbi evolutivi specifici, difficoltà derivanti dalla non conoscenza della cultura e della lingua italiana perché appartenenti a culture diverse". Stabilisce la redazione del <i>Piano Didattico Personalizzato</i> , strumento in cui si potranno includere "progettazioni didattico-educative calibrate sui livelli minimi attesi per le competenze in uscita, e strumenti programmatici utili in maggior misura rispetto a compensazioni o dispense".

FASCIA	NORMATIVA	OGGETTO	PUNTI CHIAVE
Seconda	CM 8/2013 (esplicativa della DM 27/2012)	Indicazioni operative alunni con BES	Ribadisce il nucleo fondante della Direttiva, aggiungendo che per gli alunni in possesso di una diagnosi di DSA rilasciata da una struttura privata, si devono adottare le misure della 170 nelle more del rilascio della certificazione da parte di strutture sanitarie pubbliche o accreditate. Richiama inoltre l'attenzione sul fatto che ogni alunno può manifestare Bisogni Educativi Speciali anche in modo temporaneo e che essi devono essere suffragati da elementi oggettivi. Per gli alunni stranieri è possibile attivare percorsi individualizzati e personalizzati, nonché strumenti compensativi e dispensativi. Rammenta infine che le due ore di insegnamento della seconda lingua comunitaria nella secondaria di primo grado possono essere utilizzate per potenziare l'insegnamento della lingua italiana.
	Nota MIUR 2563 del 22/11/2013	Strumenti di intervento per alunni con Bisogni Educativi Speciali. Chiarimenti	Richiama l'attenzione sulla distinzione tra ordinarie difficoltà di apprendimento, gravi difficoltà e disturbi di apprendimento che hanno carattere permanente e base neurobiologica. La scuola può intervenire nella personalizzazione in tanti modi diversi, informali o strutturati, secondo i bisogni e la convenienza; pertanto la rilevazione di una mera difficoltà di apprendimento non dovrebbe indurre all'attivazione di un percorso specifico con la conseguente compilazione di un <i>Piano Didattico Personalizzato</i> .
Terza	Dir. Min. 27/2012	Strumenti di intervento per alunni con Bisogni Educativi Speciali e organizzazione territoriale per l'inclusione scolastica	Identifica l'area dello svantaggio, e chiarisce la responsabilità pedagogico-didattica versus delega biomedica: “[o]ve non sia presente certificazione clinica o diagnosi, il consiglio di classe o il team dei docenti motiveranno opportunamente, verbalizzandole, le decisioni assunte sulla base di ben fondate considerazioni pedagogiche e didattiche; ciò al fine di evitare contenzioso.” (CM 6/03/13). Vedi sopra.
	CM 8/2013	Indicazioni operative alunni con BES	Vedi sopra.
	Nota MIUR 2563 del 22/11/2013	Strumenti di intervento per alunni con Bisogni Educativi Speciali. Chiarimenti	Vedi sopra.

1.3 Bisogni Educativi Speciali: inquadramento scolastico

Per cercare di semplificare quanto attiene ai Bisogni Educativi Speciali, seguono un paio di tabelle riepilogative circa le varie tipologie, i vari gruppi/organismi interessati e gli adempimenti didattico-burocratici che vedono il coinvolgimento del consiglio di classe a tutela del diritto allo studio e all'inclusione di tutti gli studenti.

BISOGNI EDUCATIVI SPECIALI (BES)			
FASCIA	Prima	Seconda	Terza
DEFINIZIONE	Disabilità	Disturbi evolutivi specifici	Svantaggio socio-economico, linguistico, culturale
CERTIFICAZIONE	Sì	No	No
DIAGNOSI ²	Sì	Sì	No
TIPOLOGIE	<ul style="list-style-type: none"> • Minorati psicofisici • Minorati vista • Minorati udito 	<p>EES</p> <p>Esigenze Educative Speciali</p> <ul style="list-style-type: none"> • Disturbi del linguaggio • Disturbi delle abilità non verbali (disturbo visuospatiale) • Disturbi della coordinazione motoria/ disprassia • Disturbi da deficit di attenzione/iperattività (ADHD)³ • Disturbo da comportamento dirompente • Disturbi d'ansia, disturbi dell'umore • Disturbo evolutivo specifico misto⁴ • Funzionamento cognitivo limite (o borderline) 	<ul style="list-style-type: none"> • Difficoltà derivanti da elementi oggettivi (segnalazione servizi sociali, per esempio) <p>oppure</p> <ul style="list-style-type: none"> • Fondatte considerazioni psico-pedagogiche e didattiche rilevate dal Consiglio di Classe



2. La diagnosi deve essere a cura delle ASL (o dalle Aziende Ospedaliere e Universitarie e dalle IRCSS, ossia Istituti di Ricovero e Cura a Carattere Scientifico) o di un medico privato in attesa di quella dell'ente pubblico.

3. Nel caso di alunni con iperattività all'interno di un quadro clinico grave, anche per co-morbilità con altre patologie, può venire assegnato il docente di sostegno.

4. Qualora sia lieve e non rientri nelle previsioni della L. 104/1992.

		DSA Disturbi Specifici dell'Apprendimento <ul style="list-style-type: none"> • Dislessia (disturbo che impedisce la decodificazione del testo scritto) • Disortografia (disturbo specifico della scrittura che riguarda l'ortografia) • Discalculia (disturbo che riguarda il sistema numerico e i calcoli) • Disgrafia (disturbo specifico della scrittura che riguarda il tratto grafico) 	
DIRITTI	<ul style="list-style-type: none"> • Insegnante di sostegno • PEI 	<ul style="list-style-type: none"> • Personalizzazione del percorso di studio 	<ul style="list-style-type: none"> • Personalizzazione del percorso di studio
DOCUMENTAZIONE DA PRODURRE DA PARTE DEL CONSIGLIO DI CLASSE	PEI (Piano Educativo Individualizzato): documento obbligatorio (redatto congiuntamente dalla scuola e dai servizi socio-sanitari che hanno in carico l'alunno in collaborazione con la famiglia) e parte integrante della programmazione educativo-didattica di classe. Le azioni definite nel PEI sono coerenti con le indicazioni espresse nella Diagnosi Funzionale e nel Profilo Educativo Funzionale (documenti predisposti dalla Neuro-psichiatria Infantile) e descrivono annualmente: <ul style="list-style-type: none"> - obiettivi educativi e didattici - metodi e criteri di valutazione. 	PDP (Piano Didattico Personalizzato): documento obbligatorio redatto dal consiglio di classe entro tre mesi dalla ricezione della diagnosi da parte dell'istituto. Include: <ul style="list-style-type: none"> - la tipologia del disturbo - le attività didattiche personalizzate - gli strumenti compensativi - le misure dispensative - le modalità di verifica e valutazione personalizzate e comprende tutti i supporti e le strategie che possono portare al successo formativo dell'alunno. Le azioni in esso definite devono essere coerenti con le indicazioni espresse nella diagnosi consegnata alla scuola.	PDP (Piano Didattico Personalizzato): documento non obbligatorio ma consigliato redatto dal consiglio di classe entro tre mesi dalla ricezione di eventuali relazioni di esperti da parte dell'istituto o dalla rilevazione dell'area di svantaggio. Include: <ul style="list-style-type: none"> - la problematica rilevata - le attività didattiche personalizzate - gli strumenti compensativi - le misure dispensative - le modalità di verifica e valutazione personalizzate e comprende tutti i supporti e le strategie che possono portare al successo formativo dell'alunno. Deve tenere conto di eventuali relazioni cliniche, di esperti o educatori consegnate alla scuola.
TITOLI DI STUDIO CONSEGUIBILI AL TERMINE DELLA SCUOLA SECONDARIA SUPERIORE	<ul style="list-style-type: none"> • Attestato di credito formativo, nel caso di allievo con percorso didattico differenziato (art. 13, DPR 323/98) • Diploma, nel caso di allievo con programma ad obiettivi differenziati (DPR 323/98) 	<ul style="list-style-type: none"> • Diploma • Attestazione, nel caso di studenti DSA con esonero totale delle lingue straniere⁵ 	<ul style="list-style-type: none"> • Diploma

5. Vedi tabella normativa, DM 5669/2011.

ACRONIMO	SIGNIFICATO	NORMA	FUNZIONE
CTS	Centri Territoriali di Supporto	CM 6/03/13	Interfaccia fra l'Amministrazione e le scuole, e tra le scuole stesse e rete di supporto al processo di integrazione, allo sviluppo professionale dei docenti e alla diffusione delle migliori pratiche.
CTI	Centri Territoriali per l'Inclusione	L. 35/2012	Definire, per ciascuna istituzione scolastica, "un organico per l'autonomia, funzionale all'ordinaria attività didattica, educativa, amministrativa, tecnica e ausiliaria, alle esigenze di sviluppo delle eccellenze, di recupero, di integrazione e sostegno agli alunni con bisogni speciali e di programmazione dei fabbisogni di personale". Si occupano anche della costituzione di reti di scuole, della prevenzione dell'abbandono scolastico e di contrasto alla dispersione scolastica e formativa e al bullismo.
GLI	Gruppo di Lavoro per l'Inclusione	Istituito dalla L. 104/92 e ripreso nella CM 8/2013	Rilevazione dei BES presenti nella scuola, raccolta e documentazione degli interventi didattico-educativi posti in essere; focus/confronto sui casi, consulenza e supporto ai colleghi sulle strategie e metodologie di gestione delle classi; rilevazione, monitoraggio e valutazione del livello di inclusività della scuola; raccolta e coordinamento delle proposte formulate dai singoli GLHI.
GLIP o GLH	Gruppo di Lavoro Interistituzionale e Provinciale	Istituito dalla L. 104/92 e definito nel DM 216/1992	Il GLIP è composto da operatori della scuola e delle altre Istituzioni che operano sul territorio. Svolge funzioni di consulenza alle scuole per quanto riguarda l'integrazione e promuove la piena attuazione del diritto allo studio.
GLHI o GLIS	Gruppo di Lavoro e di Studio d'Istituto	L. 104/92, art. 15	Consulenza e proposta al Dirigente scolastico regionale e alle singole scuole, collaborazione con enti locali e unità sanitarie locali per la conclusione e la verifica dell'esecuzione degli accordi di programma per l'impostazione e l'attuazione dei piani educativi individualizzati, nonché per qualsiasi altra attività inerente all'integrazione degli alunni in difficoltà di apprendimento.
GLHO	Gruppo di Lavoro per l'Handicap Operativo	L. 104/92	Per ogni alunno con disabilità certificata, in genere, viene costituita un'equipe di lavoro, composta dal Dirigente scolastico, da almeno un rappresentante degli insegnanti di classe, dall'insegnante specializzato sul sostegno, dall'assistente educatore eventualmente presente, dagli operatori della ASL o ente privato convenzionato che si occupano del caso, dai genitori o dai facenti funzione e da qualunque altra figura significativa che operi nei confronti dell'alunno. Per esercitare le sue funzioni di competenza, il gruppo elabora il <i>Profilo Dinamico Funzionale</i> e formula il <i>Piano Educativo Individualizzato</i> .
PAI	Piano Annuale per l'Inclusività	Istituito dalla L. 122/2010	Formulare, da parte del GLI, un'ipotesi globale di utilizzo funzionale delle risorse specifiche, istituzionali e non, per incrementare il livello di inclusività generale della scuola. È riferito a tutti gli alunni con BES e si deve redigere al termine di ogni anno scolastico.

2. DISLESSIA, DIDATTICA E INGLESE

2.1 Dislessia: una breve analisi

La dislessia non è una malattia, ma una neuro-diversità, cioè uno sviluppo neurologico atipico che è espressione della varianza della popolazione. Lo sviluppo atipico interessa i processi di apprendimento impliciti che non sono facilmente identificabili in maniera isolata e che partecipano alla costruzione dei macro-apprendimenti, tra cui quelli scolastici.

La Classificazione internazionale ICD10¹ (International Statistical Classification of Diseases and Related Health Problems) dell'Organizzazione Mondiale della Sanità registra i disturbi specifici di apprendimento nell'asse F81. Si tratta di disturbi evolutivi specifici delle abilità scolastiche, disordini in cui le normali modalità di acquisizione delle competenze sono disturbate fin dai primi stadi di sviluppo. Ciò, però, non in diretta conseguenza di una mancata opportunità di apprendimento, non come risultato di un ritardo mentale e non in conseguenza di alcuna forma di trauma cerebrale o di deficit.

Tali disturbi, che possono occorrere tutti insieme perché vi è spesso comorbilità, sono:

F81.0 – Disturbo specifico della lettura

F81.1 – Disturbo specifico della scrittura

F81.2 – Disturbo specifico delle abilità aritmetiche

F81.3 – Disturbi misti delle abilità scolastiche

F81.8 – Altri disturbi evolutivi delle abilità scolastiche

F81.9 – Disordine evolutivo di abilità scolastiche non meglio specificato.

Leggere vuol dire decodificare, ossia dover fare continue traduzioni, ma se la corrispondenza tra grafemi e fonemi non è stabilizzata, come nel caso della dislessia, le lettere vengono invertite, le desinenze dimenticate, la frase “Whatyouthinkdyslexialookslike” diventa “whatewtinhkdyxlesiaklooslke”. La metafora che si usa più frequentemente è quella delle lettere che galleggiano².

Lo sviluppo delle tecniche di *neuroimaging* ha dato un contributo notevole alla ricerca sulla dislessia, arrivando a identificare un'elaborazione fonologica disfunzionale dei soggetti nella regione perisilviana, ossia tutta l'area intorno alla scissura laterale fra il lobo temporale e il lobo parietale. Sulla base dei risultati delle ricerche condotte sui task di discriminazione visiva, i sostenitori di tale ipotesi ritengono che le difficoltà correlate alla dislessia si manifestino a causa di una impossibilità di filtrare contemporaneamente i vari input e, pertanto, a categorizzare le informazioni in modo da distinguere i dati sensoriali importanti da quelli meno rilevanti.

Alternativa a tale ipotesi è quella del deficit fonologico, la *Rapid auditory processing theory*, in base alla quale il deficit principale risiede nella percezione di brevi e rapidi suoni

1. Cfr. <http://www.who.int/classifications/apps/icd/icd10online/>

2. Si consiglia la visione del seguente filmato: <http://indy100.independent.co.uk/article/this-website-shows-what-its-like-to-read-when-you-have-dyslexia—bkvKwiQLJW>

e nella valutazione dell'ordine temporale, fenomeno che spiegherebbe la difficoltà nel percepire, decodificare o riprodurre i suoni nella giusta posizione.

Per quanto concerne l'apprendimento della lingua inglese, si è sviluppato un filone di ricerche su studenti di nazionalità diverse che ha messo in luce come, nelle lingue in cui la dimensione grafica e quella fonetica è "trasparente"³, l'incidenza delle difficoltà fonologiche derivanti dalla dislessia sia inferiore.

Secondo tali ricerche, tre fattori principali concorrono allo sviluppo delle attività di lettura. Il primo è costituito dalla disponibilità di diverse unità fonologiche pre-esistenti alla lettura; il secondo è rappresentato dalla coerenza nelle associazioni tra dimensione fonetica e dimensione grafica; il terzo è la *granularity*, per cui il numero di unità ortografiche da imparare è maggiore del numero di unità fonologiche utilizzate. Un sistema viene considerato completamente trasparente quando a ogni suono corrisponde un segno, cioè, nei sistemi cosiddetti alfabetici, quando a ogni fonema corrisponde una lettera (rapporto 1:1). Il grado di trasparenza si riduce quando la trascrizione ortografica di un fonema richiede più di una lettera e il rapporto fra fonemi e lettere non è più 1:1, ma diventa 1:2, come, per esempio, per il fonema che si riproduce con 2 lettere (il digramma GN in italiano, per esempio). Questa differenza di "granularità" dipende dalla difformità fra il numero di fonemi di una lingua e il numero di lettere di ciascun alfabeto. Per esempio, per l'italiano ci sono circa 30 fonemi, che devono essere trascritti con 21 lettere, anche se nella pratica sono utilizzate altre 5 lettere di origine non-latina (j, k, w, x, y). Il grado di trasparenza non può quindi essere perfetto perché il numero di lettere dovrebbe essere uguale a quello dei fonemi, tuttavia non c'è paragone con la lingua inglese: la regolarità dell'italiano è notevolmente maggiore di quella della lingua inglese, che ha circa 44 fonemi, ma solo 26 lettere a disposizione per la loro trascrizione.

Sulla base di questo criterio, è stata costruita la teoria della dimensione della granularità in base alla quale:

- nei sistemi ortografici ad alta regolarità la scrittura viene acquisita in tempi più rapidi;
- nei sistemi regolari la didattica di insegnamento della lettura e della scrittura più consona è quella sillabico/alfabetica, in quanto la segmentazione e la fusione fonemica risultano molto facili e si prestano a una transcodifica assemblativa (il metodo fonico-sillabico);
- nei sistemi regolari sia la lettura sia la scrittura vengono acquisite in tempi più rapidi che nei sistemi meno regolari;
- i bambini che imparano con i sistemi regolari commettono meno errori ortografici e di lettura di quelli che apprendono un sistema ortografico irregolare come quello inglese.

Secondo tale approccio, la lettura dipenderebbe quindi dall'astrazione di mappe ottimali tra unità grafiche e fonologiche della lingua e l'organizzazione lessicale, così come le strategie che servono a processare le parole al fine di leggere sarebbero fortemente influenzate dai limiti imposti dai diversi sistemi di scrittura. L'apprendimento di una lingua seconda, inoltre, non è inconscio come quello della lingua madre quindi non vi è solo la difficoltà dell'aspetto decifrativo, ma anche quello della fatica cosciente richiesta che è

3. Vedi capitolo 1, introduzione, paragrafo 1.1.

necessaria per apprendere una seconda lingua, come l'inglese, con divergenze notevoli ma non omogenee e regolari tra pronuncia e resa grafica.

La letteratura scientifica attesta che le abilità di codifica (produzione in forma scritta e orale) e decodifica (comprensione di forme scritte e orali) richieste e quelle necessarie per processare l'aspetto fonologico-ortografico hanno bisogno di una motivazione molto forte che, nel caso dei dislessici, può essere pregiudicata dal basso livello di successo percepito e che quindi deve essere accresciuta con stimoli che rendano piacevole un apprendimento così ostico.

2.2 Dislessia: le difficoltà principali

Si elencano ora una serie di difficoltà che possono presentare gli studenti dislessici, con l'avvertenza, tuttavia, che esse potrebbero essere presenti solo in parte o solo in alcuni, o che, ancora, potrebbero essere già state compensate nell'età che qui si prende in considerazione (ossia quella degli alunni della scuola secondaria di primo e secondo grado), poiché gli alunni dislessici non rappresentano una popolazione scolastica omogenea – li accomuna la difficoltà di lettura, ma le differenze soggettive possono essere decisamente consistenti:

- lentezza nell'apprendere e nello stabilizzare la corrispondenza tra le lettere e i suoni nella lingua straniera
- difficoltà con parole funzionali (preposizioni, congiunzioni, ecc.)
- tendenza a non ricordare le elencazioni (nomi, cose, numeri, ecc.), specie se in sequenza
- la comprensione in lettura potrebbe essere compromessa per via della poca accuratezza, velocità e scorrevolezza di lettura
- difficoltà nell'indicare destra o sinistra, l'ordine dei giorni della settimana, dei mesi, ecc.
- difficoltà nella sintassi e nella punteggiatura
- difficoltà a riassumere e a sintetizzare
- difficoltà a prendere appunti o a copiare dalla lavagna
- difficoltà nell'uso del dizionario
- lentezza nel rispondere alle domande, soprattutto quelle aperte che richiedono una risposta articolata
- lentezza nel memorizzare.

In particolare, in inglese, i problemi di decodifica più frequenti sono:

- il cosiddetto *spoonerism*, ossia lo scambio di iniziali di due termini, ad esempio: *fips and chish* per *fish and chips*
- d per b, ad esempio *dog* al posto di *bog*
- confusione tra m e w
- parole lette al contrario (*tip* per *pit*)
- parole scambiate (*home* per *house*)
- confusione tra sequenze di lettere (ad esempio *soiled* per *solid*; *left* per *felt*)
- spelling incoerente: *dolls/dols*, *thanks/thinks*, *natulal/natural*
- conversione fonema/grafema: *ajsrink* (*icerink*), *distroyd* (*destroyed*)
- addizione/sottrazione di lettere: *ekspresioning* (*expressing*), *stoy* (*story*)
- scelte non interpretabili: *witol* (*vehicle*), *endangires* (*endangered*).

2.3 Qualche suggerimento operativo di facile attuazione

STRUMENTI COMPENSATIVI

- Uso di organizzatori anticipati per gli argomenti complessi, ossia schemi o mappe
- Possibilità di registrare le lezioni per uso personale
- Possibilità di usare il computer o il tablet
- Uso dei programmi di sintesi vocale
- Uso di dizionari elettronici
- Uso di calcolatrice, formulari e tabelle
- Uso di programmi di videoscrittura con correttori automatici

MISURE DISPENSATIVE

- Dispensa dalla lettura ad alta voce
- Dispensa dallo scrivere sotto dettatura
- Dispensa dal prendere appunti
- Dispensa dal copiare dalla lavagna
- Dispensa dalla scrittura alla lavagna
- Dispensa dallo studio mnemonico (es. poesie, forme verbali, sequenze...)
- Dispensa di un eccessivo carico di compiti con riadattamento e riduzione delle pagine da studiare mantenendo gli stessi obiettivi

VERIFICHE E VALUTAZIONI

- Interrogazioni programmate e/o concordate
- Dispensa dalle prove scritte in lingua straniera
- Prove orali equipollenti in sostituzione delle prove scritte
- Utilizzo di schemi/mappe/formulari durante le verifiche scritte
- Utilizzo di schemi/mappe/formulari durante le verifiche orali
- Valutazione attenta più ai contenuti che alla forma
- Diminuzione del numero di item per esercizio
- Tempi più lunghi nelle verifiche scritte
- Verifiche su porzioni ridotte di programma
- Utilizzo prevalente di domanda a risposta chiusa
- Lettura delle consegne degli esercizi
- Fornitura delle prove su supporto digitalizzato
- Consegne in italiano delle verifiche di lingua straniera
- Peso maggiore delle verifiche orali rispetto alle prove scritte di lingua straniera
- Tempi più lunghi ai fini del recupero
- Possibilità di utilizzare il dizionario bilingue cartaceo o su supporto informatico

LEZIONI

- Chiarire esplicitamente il piano della lezione e, a ogni passaggio a fase successiva, ricordare il piano
- Se si usa la LIM o un proiettore, fornire alla fine della lezione i file allo studente
- Prevedere esercizi di discriminazione fonologica (ad esempio distinzione tra fonemi dell'inglese che in italiano non hanno valore distintivo /n/ e /ŋ/)
- Ricordarsi di spiegare agli studenti che per motivi storici la lingua inglese è molto “opaca” e quindi...
 - **Una lettera, diversi fonemi: that's the problem!**
 - O → 17 fonemi
 - A → 10 fonemi
 - E → 9 fonemi
 - **Una lettera → nessun fonema**
gave, castle, subtle
 - **Un grafema multi-lettera → diversi fonemi**
EA → lead, meadow, sea
 - **Grafemi diversi → uno stesso fonema**
Be, chief, key
 - **Omografi non omofoni**
Pear/pair
 - **Omofoni non omografi**
Right, rite, wright, write

Quest'ultimo è un problema per tutti gli apprendenti, non solo per i dislessici. Sottolineare le difficoltà dovute alla scarsa “trasparenza” della lingua è molto importante, così come far conoscere agli studenti le seguenti percentuali di errori nella decifrazione delle parole al termine del primo anno di scolarità nel Regno Unito rispetto agli altri paesi europei la cui lingua è più “trasparente”:

Regno Unito: 67% – Germania: 7% – Spagna: 6% – Italia: 5%

2.4 Qualche accorgimento nella didattica quotidiana

Spesso, purtroppo, nonostante i numerosi corsi di aggiornamento e le pubblicazioni su questo argomento – per tacere dell'ottimo e corposo materiale pubblicato online e dell'impegno dell'Associazione Italiana Dislessia – l'associazione tra dislessia e pigrizia è ancora molto frequente.

Gli studenti affetti da tale disturbo, talvolta, oltre a essere visti come problematici e trattati con malcelata insofferenza, vengono anche definiti svogliati, a riprova del fatto che il misoneismo – ossia il timore di ciò che è nuovo e scardina, o anche solo intacca, abitudini e stili di insegnamento, convincimenti e mode didattiche – è ancora molto diffuso.

Limitarsi infatti ad applicare misure compensative e dispensative in modo meccanico, senza invece pensare a una didattica inclusiva ad ampio raggio, per poi concludere che sono gli studenti DSA a non voler vedere applicate le misure o le strategie suggerite, non è forse la strada migliore da intraprendere per chi ha a cuore i propri studenti.

Sapere di dover svolgere la verifica in modo diverso dagli altri, per esempio, molte volte spinge gli adolescenti a non avvalersi delle misure compensative e dispensative proposte perché vengono intese come marcatori di differenza. Usare il tablet o un notebook quando i compagni usano il foglio protocollo, non è concepito come una strategia strumentale equiparabile a mettersi gli occhiali se non si vede la lavagna. E queste differenze, seppur minime, possono avere conseguenze serie per gli apprendenti.

Come osserva Giacomo Stella⁴: “Alla scuola superiore il problema viene accentuato dal rifiuto da parte degli studenti di utilizzare strumenti compensativi e misure dispensative per non essere identificati come ‘diversi’”. Quindi, oltre ai fattori di rischio di insuccesso, ci sono anche fattori di rischio psicosociale e psicopatologico. “Ci vorrebbe”, sempre secondo Stella, “una scuola completamente diversa, basata sull’apprendimento e non sull’insegnamento. Questo significa non valutare unicamente le risposte alle nozioni, ma far crescere gli studenti agendo sulle loro potenzialità, senza diversificare chi necessita di computer o di tavola pitagorica da chi non ne ha la necessità. Inoltre, è necessario un nuovo contratto educativo in cui ciascuno viene riconosciuto per quello che può dare e superare, almeno alla primaria, l’attuale modello classificatorio. È importante una scuola senza compiti, ma con attività di potenziamento e di allenamento diversificate condotte all’interno della scuola, anche se affidate ad agenzie diverse. Insomma, una scuola amica che consideri l’apprendimento un’opportunità per tutti e non una punizione per alcuni.”

Chi vive quotidianamente la realtà scolastica, che si sa essere fatta non solo di didattica ma anche di burocrazia, edilizia, sicurezza, arredi e programmazioni talvolta eccessivi e/o inadeguati, potrà considerare quanto sopra utopico, se non la solita aria fritta, ma, come si spera di poter dimostrare con alcuni esempi, basta estendere alcuni accorgimenti a tutta la classe per creare un ambiente inclusivo a costo zero.

La dislessia, da “problema” che affatica la vita dei docenti e la riempie di ulteriori e lunghi documenti e doppi lavori, che stigmatizza gli studenti in “diversi” e “difficili”, può trasformarsi in “opportunità”, occasione di dare una svolta al proprio metodo di insegnamento, riuscendo finalmente a trasformare la propria didattica, talvolta cattedratica, monodiscendente e frontale, in una didattica più personalizzata, ricca e coinvolgente, a misura di ogni studente.

Gli accorgimenti che seguono tengono anche conto delle differenze tra le difficoltà di apprendimento nella scuola primaria e in adolescenza, momento nel quale il problema è

4. Professore ordinario di Psicologia clinica all’Università di Modena e Reggio Emilia, fondatore dell’Associazione Italiana Dislessia, membro del comitato tecnico-scientifico per l’attuazione della legge 170 e del comitato promotore per il panel di aggiornamento e revisione della Consensus conference sui DSA, direttore scientifico della rete di centri clinici S.O.S. Dislessia per diagnosi e rieducazione dei DSA e di I.RI.DE, Istituto di Ricerca sulla dislessia evolutiva. Citazione tratta da <http://www.sardegnamecicina.it/content/dislessia-e-dsa-sotto-la-lente-di-giacomo-stella>.

più della memoria di lavoro che non nelle difficoltà di letto-scrittura, ossia la capacità di mantenere in mente e manipolare le informazioni per un breve periodo di tempo. Essa è implicata in molteplici attività della vita quotidiana, come farsi la cartella e capire informazioni stradali, ma anche nell'attività scolastica, come ripetere una parola in una lingua straniera e memorizzare consegne complesse. Infatti, il recupero delle informazioni a lungo termine che opera quando l'insegnante spiega e lo studente ascolta oppure legge e prende appunti, interviene nell'organizzazione del discorso e nella comprensione del testo. Se si producono enunciati troppo complessi, si sollecita in modo eccessivo la memoria di lavoro, perché non si riesce a mantenere il collegamento tra l'inizio dell'enunciato e la fine, il che è necessario al fine dell'apprendimento.

Un esempio molto facile da capire è quello delle indicazioni stradali: “Svolta alla prima a destra e poi di nuovo a sinistra in corrispondenza del semaforo di fronte alla farmacia, poi procedi sempre dritto e, dopo aver oltrepassato alla tua destra il tabaccaio, svolta a destra e in corrispondenza della rotonda...”. Questo tipo di informazione, nella vita reale, sarebbe interrotta dall'interlocutore con DSA che deciderebbe di chiedere la ripetizione della sequenza già dalla prima svolta oppure di affidarsi a un navigatore. In classe ciò non è possibile, ecco quindi che una modalità diversa di trasmettere i contenuti può essere risolutiva, poiché è il sovraccarico di informazione nella memoria che porta lo studente DSA a distrarsi e a cancellare anche le poche informazioni trattenute.

Nella scuola, spesso, il problema della memoria di lavoro non viene identificato, ma attribuito a scarsa attenzione⁵. Una capacità di memoria di lavoro inefficiente impedisce di manipolare le informazioni. Una semplice verifica per rendersi conto del problema potrebbe essere quella di far ripetere in ordine inverso sequenze di numeri o parole. A sviluppo di memoria terminato, ossia a 15 anni, si dovrebbe essere in grado di ricordare tra le 5 e le 6 parole dette in sequenza.

Accorgimento 1: abbassare il filtro affettivo

Secondo il celebre linguista statunitense Stephen Krashen, per acquisire una nozione è necessario che non sia inserito il filtro affettivo, altrimenti ciò che si comprende viene collocato nella memoria a breve termine e non diventa acquisizione stabile e definitiva.

Nelle situazioni di sfida piacevole, nella convinzione di poter riuscire, l'organismo rilascia neurotrasmettitori (come la noradrenalina) necessari per fissare la “traccia mnestica”, ossia per fare proprio l'input che viene recepito, mentre in stato di paura e stress si produce uno steroide che blocca la noradrenalina e fa andare in conflitto l'amigdala – la ghiandola “emotiva” che vuole difendere la mente da eventi spiacevoli – e l'ippocampo – la ghiandola che invece ha un ruolo attivo nell'attivare i lobi frontali e iniziare la memorizzazione.

Il filtro affettivo è dunque un preciso meccanismo di autodifesa che viene attivato da stati di ansia e condiziona negativamente il passaggio dei dati. In sostanza, lo stato

5. G. Stella, *La dislessia in adolescenza*, in <https://www.youtube.com/watch?v=iiGNykzaAPI>

emozionale del soggetto, causato dall'ansia di fronte al compito, può favorire o impedire l'elaborazione mentale di ciò che sente: in presenza di un filtro affettivo attivato non si può avere acquisizione, ma solo apprendimento.

Le modalità e l'intensità attraverso le quali il filtro agisce sull'apprendimento del soggetto dipendono dalle sue caratteristiche personali, ma anche e, in alcuni casi soprattutto, da come l'ambiente è in grado di "leggere" e di soddisfare le sue motivazioni profonde in relazione ai contenuti da apprendere, e di come questo possa procurare al soggetto benessere emozionale, in quanto "lo stato mentale rilassato dello studente [...] aumenta la recettività verso la nuova materia"⁶.

La soluzione dunque è quella di non far innescare tale filtro affettivo, solitamente attivato da:

- stati di ansia: ad esempio, un dettato autocorretto non è ansiogeno, ma solo una sfida con se stessi, mentre un dettato che poi viene corretto dall'insegnante crea ansia;
- attività che pongono a rischio l'immagine di sé che lo studente vuole offrire al resto della classe: ad esempio, chiedere a uno studente di parlare o dialogare in lingua straniera prima che egli si senta sicuro di riuscirci;
- attività che minano l'autostima: per esempio, la procedura *cloze* (tecniche di incastro), gli esercizi in cui occorre rimettere in ordine le parole e gli esercizi in cui si deve trovare un sinonimo sono attività che pongono lo studente di fronte alla propria capacità di *problem solving*, che può parere inadeguata;
- attività che provocano la sensazione di non essere in grado di apprendere: ad esempio, le attività di comprensione che aprono un'unità d'apprendimento devono facilitare al massimo il primo contatto con un nuovo testo in lingua straniera, evitando l'inserimento del filtro affettivo⁷. Un accorgimento quindi potrebbe essere quello di scegliere testi di questo tipo in modo da alzare il livello di autostima.

Quanto elencato non si riferisce esclusivamente a studenti con BES, si può dunque facilmente cogliere come la dislessia possa concorrere a moltiplicare gli stati d'ansia di fronte a una qualsiasi attività di apprendimento.

La chiave è, forse, aiutare chi la dislessia non ce l'ha, ossia rendere i docenti consapevoli che la didattica trasmissiva e gli esercizi di cui sopra escludono e non includono, e spingerli a chiedersi se abbassare il filtro affettivo non giovi a tutta la classe e non solo ai dislessici.

Accorgimento 2: multisensorialità

Come già accennato, occorre puntare sulla motivazione e su strategie didattiche appropriate, come l'approccio multisensoriale, per esempio, il cui principio fondante è che "gli studenti percepiscono l'input linguistico mediante il ricorso a più di un canale

6. Cfr. P. E. Balboni, *Le sfide di Babele. Insegnare le lingue nelle società complesse*, UTET, 2012, p. 39.

7. *Ibidem*, p. 40.

sensoriale, facendo sì che si realizzi simultaneamente un'elaborazione visiva, uditiva, e tattile-cinestetica dell'informazione"⁸.

Scrivere e pronunciare le nuove parole sollecitando l'associazione a un simbolo visivo, compitare le parole ad alta voce, far percepire che quando si pronuncia la lettera "h" in inglese si emette dell'aria (espirazione) che ad esempio sposta una pallina di carta che l'insegnante tiene in mano, aiuta ad associare struttura grafica, pronuncia e significato della parole.

Trasformare la classe in un laboratorio multisensoriale o poter disporre di un laboratorio linguistico sarebbe l'optimum, ma, partendo da ipotesi più realistiche e cioè che non sia possibile accedere ad un siffatto laboratorio, che non vi sia una LIM in classe, né un proiettore collegato a un computer, si può chiedere agli studenti di portare i loro apparecchi in base alla nota strategia BYOD (*Bring Your Own Device*) oppure almeno reperire delle casse per il PC d'aula.

Accorgimento 3: flessibilità e clima relazionale positivo

Un'altra parola chiave è flessibilità, perché non esiste un alunno dislessico standard e spesso vi è un disturbo misto: si tratta quindi di trovare insieme allo studente strategie diverse che vanno adattate di volta in volta.

Ogni insegnante di lingua inglese conosce molto bene quale sia il ciclo di apprendimento delle lingue straniere: *comprehension-assimilation-production*. Tuttavia, talvolta non attribuiamo abbastanza valore all'aspetto della ricezione-comprensione, tendendo a darlo quasi per scontato. Ciò capita soprattutto con l'inglese, sia perché è la più romanza tra le lingue germaniche, sia perché nel registro formale annovera molti termini di derivazione greca o latina che la maggior parte degli studenti italiani non ha eccessiva difficoltà a comprendere. Valorizzare la comprensione del testo e non sottovalutarla potrebbe aiutare gli studenti ad elevare il livello di autostima e a rafforzare la fiducia nelle proprie abilità di comprensione, anche se si tratta di testi puramente referenziali, in questo modo affronterebbero con meno timore testi in cui abbondano verbi fraseologici, figure retoriche, polirematiche e proverbi.

Flessibilità significa anche non procedere per tappe forzate, ma privilegiare le attività in cui gli studenti riescono meglio in modo da trarre gratificazione da ciò che fanno.

Alcuni suggerimenti potrebbero essere:

- contestualizzare sempre i vocaboli anche rispetto a campi semantici vicini agli interessi dei ragazzi, come la musica, il calcio, la danza, per esempio, e rinunciare a un paragrafo del libro su una corrente letteraria o su un autore
- parlare di un autore raccontando aneddoti sulla sua vita privata che attirino l'attenzione degli studenti
- dire che Shakespeare non sapeva scrivere il proprio cognome e lo scriveva in modi sempre diversi

8. P. Aiello et alii, "Dislessia e complessità didattica della lingua inglese nei contesti scolastici italiani: proposta di un approccio multisensoriale ed interattivo" in *Italian Journal of Special Education for Inclusion*, anno I, n. 2, 2013, p. 113.

- raccontare le difficoltà che avevano a scuola letterati di primo piano, e, soprattutto, raccontare le proprie difficoltà di quando eravate voi gli studenti
- non aver paura di usare l'italiano per attirare l'attenzione: se gli studenti non capiscono, si distraggono, pensano che l'inglese sia troppo difficile e assumono atteggiamenti rinunciatari
- usare colori per le parole chiave
- usare lo stampatello e chiedere se capiscono, o scusarsi per la propria brutta grafia sono strategie che non costano niente e migliorano la relazione tra docenti e studenti, permettendo agli alunni dislessici di capire le parole meglio senza rivolgersi al compagno di banco
- sorridere, chiedere agli studenti come stanno, come si sentono, soprattutto se ci si rende conto che è successo qualcosa che li ha rattristati o agitati nell'ora precedente e rinunciare a spiegare quello che ci si era prefissi o a interrogare o a svolgere la verifica scritta è un esempio di flessibilità che influisce molto positivamente sull'aspetto emotivo-motivazionale, perché gli studenti associano inevitabilmente il docente alla materia e se il docente li considera persone e non secchi da riempire – per citare la celebre metafora di Yeats⁹ – la fiamma prima o poi si accenderà
- lodarli: gli insegnanti madrelingua dicono continuamente “good” o “excellent”: è una buona tecnica motivazionale
- mimate: mettetevi sotto la cattedra se dovete spiegare “under” o fate cadere una biro per spiegare “to drop”: oltre a catturare la loro attenzione innescherete un altro canale di riconoscimento del nuovo vocabolo.

Liberate la vostra fantasia: in fondo le indicazioni nazionali stesse sottolineano l'importanza di programmare un'azione educativa che tenga in considerazione principalmente le risorse dell'individuo, puntando su un'accoglienza educativa che gli permetta di affrontare con serenità le attività richieste.

Accorgimento 4: lavori di gruppo o di coppia e cooperative learning

Lavorare in coppia o in gruppo è più delicato perché una cosa è doversi esporre di fronte all'insegnante e alla classe, altra cosa è, invece, relazionarsi tra pari, in un'intervista, in un *role play* o in un'attività di *work in pairs*.

Il confronto ridotto consente anche di lavorare sulle dinamiche relazionali della classe: gli studenti imparano a confrontarsi anche con i compagni meno simpatici o meno conosciuti e non solo con il compagno di banco; se il clima è positivo, si possono creare dei gruppi basandosi sulle date di nascita e associando tutti coloro che sono nati nello stesso mese o tutti coloro che sono nati in primavera o in estate in modo da evitare che qualcuno si senta escluso. Associare studenti che ottengono risultati molto positivi ad altri che non li ottengono, non è sempre una buona idea, perché talvolta il criterio è troppo ovvio e finirebbe per umiliare questi ultimi, se non si sa mediare e far accettare un messaggio di aiuto tra pari.

9. “Education is not the filling of a pail, but the lighting of a fire”, W.B. Yeats.

L'importante è sempre chiarire perché si deve svolgere un determinato esercizio e che cosa si impara facendolo: se l'insegnante sa dove deve andare, gli alunni lo seguono, ma in coppia o in gruppo è più divertente.

Il metodo principe per quanto riguarda l'apprendimento cooperativo formale e strutturato, molto differente quindi dall'approccio grammatico-traduttivo, è il *cooperative learning*, ispirato alle teorie costruttiviste e alla teoria della valutazione autentica. Per quanto riguarda la didattica delle lingue straniere, l'approccio di Spencer Kagan¹⁰ ha il vantaggio di essere di facile implementazione e di non richiedere una lunga progettazione preparatoria.

Nell'interazione "a stella", tipica della lezione frontale, al centro vi è sempre l'insegnante, mentre nelle attività di apprendimento cooperativo l'interazione è reticolare e coinvolge tutti gli allievi in modo olistico senza essere mediata dal docente.

Nell'interazione "a stella" gli alunni considerano importante solo il parlato di quest'ultimo e si sentono esonerati dall'ascoltare i compagni¹¹. L'attività didattica suddivisa in momenti di spiegazione e interrogazione instaura un rapporto solitario, a due, tra alunni e insegnante, che alza il livello del filtro affettivo. L'interrogazione, tipico esempio di conversazione diseguale, è un *unicum* italiano che causa noia e distrazione, soprattutto nel caso delle interrogazioni cosiddette "programmate", negative soprattutto nell'apprendimento di una lingua straniera, in particolare nel caso di alunni dislessici che necessitano di sistematicità e non possono affrontare molte pagine di contenuti tutte insieme, anche se, ovviamente, devono sapere quando e su che cosa saranno interrogati.

Accorgimento 5: schemi/tabelle/quaderno compensativo/mappe

L'utilizzo di poster didattici, la realizzazione di schemi con la reiterazione di forme linguistiche di difficile memorizzazione, un formulario di rielaborazioni sintetiche da realizzare insieme, sono strategie che funzionano sempre. Tali attività sono socializzanti e favoriscono l'integrazione piuttosto che la differenziazione. Difficilmente gli studenti le rifiuteranno o le troveranno banali, soprattutto se si dirà loro che possono utilizzare tali materiali anche durante le verifiche scritte o orali (le neuroscienze hanno dimostrato che scrivendo si memorizza, tanto più se lo si fa con colori diversi). Gli studenti dislessici potrebbero disegnare i mediatori iconici oppure si occuperanno di reperire mappe e sintesi sul loro apparecchio elettronico in base alle loro preferenze.

In alcune facoltà universitarie si permette agli studenti di tenere aperto il libro di testo durante gli esami, perché se l'argomento non è stato compreso e non si è acquisito un metodo di studio adeguato, non si riesce comunque a svolgere il compito assegnato in maniera adeguata; quindi, perché puntare sulla memorizzazione non contestualizzata delle preposizioni dei *phrasal verbs*, per esempio, quando si apprendono in modo più proficuo utilizzandoli e magari disegnando delle vignette che li illustrino? Anche le *flash card* sono efficaci e divertenti. Si possono coinvolgere gli studenti nella loro creazione e

10. S. Kagan, *L'apprendimento cooperativo: l'approccio strutturale*, Edizioni Lavoro, 2000, Roma.

11. C. Lavinio, *Comunicazione e Linguaggi disciplinari*, Carocci, Milano, 2006, p. 190.

sono utili per ripassare il lessico e alcune regole grammaticali. O, ancora, si possono realizzare dei poster... per esempio dal titolo “Attenti a quei due” per elementi grammaticali o lessicali a confronto e soggetti a interferenze o “Usare solo in caso di necessità” (ma la creatività degli studenti sarà certamente più accattivante), oppure conseguenze temporali con traduzione a fianco per ricordare la differenza di uso tra L1 e L2...

<i>Mangio</i> una mela ogni giorno.	I eat an apple every day.
Oggi a pranzo <i>mangio</i> una mela.	I'm going to eat an apple at lunch.
Adesso <i>mangio</i> una mela.	I'm eating an apple now.
Ho fame: <i>mangio</i> una mela.	I'm hungry. I'll eat an apple.
<i>Mangio</i> solo una mela a pranzo da una settimana.	I've been eating just an apple at lunch for a week.

Agli studenti si può chiedere di osservare l'economicità dell'italiano rispetto all'inglese, una volta tanto, oppure semplicemente che in inglese cambia sempre il tempo e in italiano si usa sempre il presente indicativo per indicare azioni che si svolgono in tempi diversi, oppure si può parlare dell'aspetto del verbo, delle funzioni linguistiche, ecc., ma è importante che ce l'abbiano sempre davanti quando svolgono un esercizio di produzione scritta.

È fondamentale chiarire che questa differenza causa errori di interferenza e che ci sbagliavamo anche noi quando avevamo la loro età perché tutti traducono dalla lingua madre. È inutile ipotizzare situazioni di “bagno linguistico” e di metodo comunicativo puro che difficilmente sono praticabili in una classe con 24 studenti per tre sole ore alla settimana in cui si deve anche spiegare, correggere e valutare e che, comunque, funzionano solo con i bambini piccoli: l'adolescente vuole sapere perché e fa confronti con la lingua italiana. Rispondiamogli o, meglio ancora, anticipiamolo.

Lo studente dislessico potrebbe utilizzare un quaderno compensativo in cui inserire gli ostacoli alla memoria sia durante le verifiche scritte sia durante quelle orali. Ciò ovvierebbe al problema di confondere una parola con un'altra e consentirebbe di testare più la sua comprensione che la sua memoria.

La mappa concettuale è un altro strumento utile. Si tratta della rappresentazione grafica di un concetto, un'informazione o una conoscenza. L'utilizzo delle mappe concettuali nella didattica permette non solo un apprendimento significativo, ma anche lo sviluppo della meta-cognizione, intesa come la consapevolezza che un soggetto ha della propria capacità cognitiva. Non è da dimenticare, inoltre, che le mappe concettuali disegnano l'articolazione della rete cognitiva in cui un dato sapere è collocato e collegato ad altre conoscenze, pertanto la sua rappresentazione grafica obbliga ad una lettura di tipo ipertestuale e abituata chi le utilizza ad abbandonare il pensiero lineare/sequenziale e ad utilizzare il cosiddetto pensiero reticolare.

Imparare ad usare ed insegnare ad usare software specifici può essere una buona strategia. Tali software infatti solitamente utilizzano due strategie peculiari affinché una

mappa sia effettivamente utile: la riduzione del numero di informazioni e della complessità visiva e l'aumento del valore informativo del singolo nodo. Alcuni esempi sono: 'IperMAPPE' (studiato appositamente per gli apprendenti dislessici), 'cmap', 'XMind', e 'Mindomo' (quest'ultima applicazione presenta anche la possibilità di collaborazione in tempo reale poiché più utenti possono lavorare contemporaneamente sulla stessa mappa). Tali mappe possono anche essere integrate da altre applicazioni o piattaforme eLearning (*Moodle, Blackboard, Desire2Learn, Clever, itslearning*).

In ogni caso, le mappe non si devono improvvisare e bisogna imparare a costruirle e a farle costruire, altrimenti si rischia di ottenere esiti opposti che confondono gli studenti. Le mappe non devono essere ricche, ma essenziali e con chiare relazioni. I ragazzi con DSA tendono a perdersi quando devono preparare un'argomentazione, sia scritta sia orale, a causa delle difficoltà che hanno nei processi di automatizzazione delle informazioni. La mappa aiuta a minimizzare i punti deboli dello studente, compensando la lentezza nella lettura, la stanchezza nella lezione, la disorganizzazione e la struttura sintattica esclusivamente paratattica, a patto che:

- si eviti la prima progettazione a mano libera da parte dello studente: la dislessia severa rende arduo individuare nel testo le parole grafiche, la memoria a breve termine fa dimenticare i collegamenti, la disgrafia rende incomprensibile la rilettura
- si faccia utilizzare il PC con sintesi vocale guidandoli nell'uso, non delegando al PC ciò che è peculiare del docente
- si forniscano le mappe nel caso di contenuti complessi di genere storico-letterario ricordandosi di individuare i nodi e i concetti associati, assegnando loro etichette significative (parole-concetto)
- si individuino i collegamenti (anche quelli che al docente paiono scontati) e si assegnino le parole-collegamento
- si facciano svolgere attività di preparazione alla costruzione delle mappe come, per esempio, imparare a scegliere il significato in base al contesto o saper ricavare informazioni dagli espedienti grafici dei libri di testo, dai mediatori iconici, dalle fotografie e dai titoli dei paragrafi.

Accorgimento 6: provare la *flipped classroom*

Anche la *flipped classroom* può essere una strategia per abbassare il filtro affettivo. L'idea è quella di fornire agli studenti dei materiali didattici appositamente selezionati o predisposti dall'insegnante prima di affrontarne il contenuto insieme in classe.

La prima cosa che gli studenti fanno diventa quindi quella di studiare guardando video, consultando i materiali ed adoperandoli più volte fino a quando i concetti non sono sufficientemente chiari. Visto che lo studente dislessico non può permettersi lo stesso metodo di studio dei normolettori – ossia leggere più volte il materiale di studio – dato che la difficoltà di lettura rallenta i tempi e affatica in modo eccessivo rendendo precari i processi di comprensione e elaborazione del testo, occorre spiegare quali siano le strategie per ottimizzare il metodo di studio. In questo caso il concetto di classe capovolta funziona solo se il docente conosce e fornisce prima il materiale da preparare

a casa e lo corredda di una traccia per creare aspettative e focalizzare l'attenzione su determinati argomenti. L'insegnante potrebbe quindi, per esempio, dare come consegna di leggere il titolo e individuare l'argomento centrale del titolo e i sotto-argomenti; fornire un glossario evidenziando prima le parole più difficili che si troveranno nel testo; suggerire di gerarchizzare le informazioni utilizzando le congiunzioni, dopo aver fornito una tabella con i *linking signals*; o ancora usare colori diversi per far ricordare meglio le informazioni più importanti e le parole chiave.

La seconda parte del lavoro avviene invece in classe dove l'insegnante si troverà (almeno dal punto di vista teorico) un gruppo di studenti già preparato e, a detta dei sostenitori, finalmente omogeneo ed "allineato"¹². Nella terza parte c'è un momento di recupero e sistematizzazione delle informazioni e una simulazione di verifica.

In sintesi:

SÌ	NO
Ridondanza (riutilizzo in vari contesti dei medesimi vocaboli)	Uso di sinonimi
Multisensorialità (vari linguaggi: paraverbali, iconici, uditivi)	Metodo ' <i>talk and chalk</i> '
Input segmentato (tempi più lunghi e compiti scorporati in più fasi)	Assegnazione di contenuti da studiare "da pagina a pagina"
Input sistematico (schemi di riferimento e ricapitolazioni)	Scarso rinforzo, digressioni, pianificazione disordinata della lezione
Input ludico	Assegnazione di elenchi di vocaboli o verbi da sapere a memoria
Usare organizzatori anticipati: schemi, tabelle, mappe con uso di colori diversi per gerarchizzare le informazioni, le desinenze, l'ordine delle parole che devono imparare e controllare l'aggiornamento sistematico del quaderno compensativo	Non dare come consegna la rilettura di argomenti nuovi o poco chiari

12. In realtà non è proprio così, perché dipende dall'ambiente di apprendimento domestico e dalla possibilità di consultare il materiale o di farsi aiutare, ma è un tentativo che val la pena fare.

3. DIDATTICA INCLUSIVA E RESILIENZA

3.1 Superare la logica compensativa

In considerazione di una visione pedagogica che si proponga come ponte e non come muro e che non deleghi alle tecnologie il lavoro dell'insegnante, fatto di relazione e accompagnamento, si propone in questa sezione un approccio didattico orientato a superare la logica compensativa e a sviluppare le potenzialità individuali. Le misure compensative previste dalla normativa vigente sono già state accennate e sono in genere ormai note a tutti i docenti, ciò che forse è più opportuno ricordare è la differenza tra didattica individualizzata e didattica personalizzata¹.

Mentre "individualizzato" è l'intervento didattico misurato su ogni singolo individuo, tale intervento diventa "personalizzato" quando è ideato ad hoc per ogni studente, calibrato sulle sue necessità.

L'azione formativa individualizzata si prefigge obiettivi comuni per tutti gli studenti della classe, ma è concepita modellando le metodologie in funzione delle caratteristiche individuali dei singoli studenti. La didattica individualizzata si caratterizza per l'assegnazione di determinate attività individuali che può svolgere il singolo discente per potenziare specifiche competenze: ad esempio nella classe terminale della secondaria di secondo grado scrivere una mail all'Ufficio Relazioni con il Pubblico per lamentarsi della qualità del servizio, gerarchizzare le informazioni di un testo storico o in una biografia, individuare le informazioni referenziali e inferenziali in un dato testo, scrivere un testo argomentativo, svolgere un esercizio di scrittura documentata, individuare le figure retoriche di un testo poetico, scrivere un testo utilizzando solo termini denotativi e non connotativi e viceversa, o ancora distinguere il registro formale da quello informale in un articolo di giornale.

La didattica personalizzata, invece, gestisce l'offerta didattica e le modalità relazionali sulla specificità e univocità a livello personale dei bisogni educativi considerando le differenze individuali sotto il profilo qualitativo, accrescendo i punti di forza di ciascun allievo. Gli individui apprendono in maniera diversa l'uno dall'altro secondo le modalità e le strategie con cui ciascuno elabora le informazioni e quindi la didattica inclusiva deve tener conto degli stili di apprendimento che differiscono da studente a studente. Quando si usano mappe concettuali, organizzatori anticipati, mediatori iconici calibrati sul singolo studente e adeguati al suo particolare stile di apprendimento, si usa la didattica personalizzata. La sinergia tra didattica individualizzata e personalizzata crea le condizioni più favorevoli per l'apprendimento.

Non si tratta più dunque di far fare a ciascuno la stessa cosa nello stesso modo, ma di adattare a necessità e stili diversi attività che rimangano simili negli obiettivi ma diverse nella modalità di somministrazione, gestione e valutazione.

1. Cfr. AA. VV., *Dislessia e altri DSA a scuola. Strategie efficaci per insegnanti*, Erickson, Trento 2013, p. 79.

Il primo passo per diventare un docente inclusivo è l'analisi dei prerequisiti degli studenti. Dando per scontato che il docente debba credere egli stesso nell'inclusione perché possa riuscire a realizzarla, per quanto riguarda i discenti occorre conoscere il retroterra scolastico di ogni alunno dislessico per capire se vi sia stata una presa in carico tempestiva o meno e capire le specifiche difficoltà di ciascuno. Le differenze soggettive, come già chiarito, sono infatti essenziali per la scelta adeguata degli strumenti compensativi da adottare.

Alcuni studenti incontrano difficoltà nella comprensione del testo e quindi la sintesi vocale o l'uso di programmi di video-scrittura con correttore ortografico bastano da un punto di vista legale, ma potrebbero non essere sufficienti da un punto di vista didattico. Il computer funziona solo se l'alunno lo sa usare bene, sapendolo adattare alle proprie esigenze di studio, tuttavia difficilmente gli studenti dislessici sono dattilografi provetti che conoscono perfettamente i programmi di video-scrittura, pur essendo molto veloci nello scaricare film e musica o interagire sui social network. Inoltre, raramente gli studenti sanno filtrare le fonti, se non glielo si insegna a scuola, per cui le teorie sconclusionate di un blogger qualsiasi spesso sono considerate alla pari di quelle di accademici di fama. Occorre dunque insegnare loro la differenza, così come è necessario spiegare il divario culturale e di affidabilità che corre tra l'enciclopedia Treccani online, ad esempio, e Wikipedia, nonché informarli sull'esistenza di Google Scholar e scoraggiarli, invece, dall'utilizzare Google traduttore, dato che traduce "tu sei" con "you six"²!

Più che affidarsi unicamente a strumenti digitali, è invece essenziale potenziare le capacità di ascolto degli alunni dislessici e rafforzare le loro relazioni sociali, così come la competenza sociale di saper chiedere aiuto è una competenza che molti studenti devono ancora apprendere: un progetto di autonomia non significa infatti imparare a fare a meno degli altri, ma significa imparare a chiedere aiuto e a ringraziare per averlo ricevuto³.

Il PC non basta se il modello di lezione è quello trasmissivo in cui il docente parla e scrive date e nomi alla lavagna in corsivo! Forse adottare strategie è più opportuno che adottare tecnologie, come suggerito dalla seguente tabella⁴:

2. Un sistema infallibile è, per esempio, quello di prendere un testo autentico, letterario o giornalistico, che loro conoscono e farlo tradurre da Google traduttore, mettendo a fronte la traduzione di un anglista.

3. Cfr. F. Fogarolo, "Tecnologie per compensare la dislessia: che cosa fare perché siano efficaci" e E. Ghidoni, D. Angelini, "La dislessia negli adolescenti e negli adulti", in *La Dislessia e i Disturbi specifici dell'Apprendimento*, in *Annali della Pubblica istruzione* 2/2010.

4. Vedi F. Fogarolo, *op. cit.*, p. 111.

STRATEGIE COMPENSATIVE	TECNOLOGIE COMPENSATIVE
Vengono spesso acquisite, e anche individuate, autonomamente dagli alunni.	Almeno all'inizio, l'intervento degli adulti è indispensabile.
Raramente hanno controindicazioni. Possono essere più o meno efficaci ma è molto raro che possano essere considerate dannose.	Le tecnologie mal somministrate possono essere seriamente controproducenti: calo di motivazione e autostima, netta diversificazione dalla classe, complicazione operativa, allungamento dei tempi...
Spesso le strategie sono utili a tutti i ragazzi e quindi possono essere proposte a tutta la classe. Non hanno alcuna caratteristica stigmatizzante e vengono accettate molto più facilmente dagli alunni con problemi di vario tipo.	L'uso delle tecnologie usate in funzione compensativa è davvero conveniente solo in presenza di un serio disturbo; per gli altri alunni sarebbero un'inutile complicazione in più. Problemi di rifiuto e/o accettazione sono molto frequenti.
Le strategie, almeno quelle di base, non hanno costi e possono essere usate con tutti gli alunni senza problemi. Questo facilita l'accettazione e la condivisione.	Molte tecnologie richiedono prodotti software distribuiti con licenza unica e che non possono pertanto essere usati da tutti i compagni.
Possono essere introdotte o suggerite anche in modo strutturato o informale, in base ai più svariati stimoli o suggerimenti educativi.	È necessario un percorso di formazione e addestramento, almeno in certi momenti più significativi, per acquisire alcune abilità per una efficace competenza.

Diventare un insegnante inclusivo è molto difficile perché richiede molto tempo e la messa in discussione della propria routine didattica, ma è anche una sfida emozionante che si può vincere se si riesce a sviluppare resilienza e ad accettare che è un percorso ad ostacoli con poche gratificazioni a breve termine. Non bisogna stancarsi di provare e cambiare strategia quando questa non funziona, evitando sia i conflitti che a volte si creano, ma anche il pietismo, per cui “la sufficienza è scontata dato che l'alunno è dislessico”. Cerchiamo di ricordarci ogni giorno le parole di Thomas Jefferson: “There is nothing more unequal than the equal treatment of unequal people”.

3.2 Come sviluppare la resilienza e l'autoefficacia nell'ora di inglese

La resilienza è definita come un processo di adattamento funzionale per affrontare le avversità, le situazioni stressanti e traumatiche della vita (Masten, 1994), o come la capacità di “rimbalzare” (*rebound*) o far fronte con successo alle avversità, o, secondo la definizione di Froma Walsh (2003), come l'abilità di resistere e affrontare senza soccombere alle sfide che la vita impone, come un processo che coinvolge aspetti dinamici che sostengono, incoraggiano e promuovono l'abilità di contrastare e opporsi. Essere resilienti implica lo sviluppo di quelle competenze emotive, sociali, e cognitive necessarie al superamento delle difficoltà nonostante l'individuo sia esposto a notevole fonte di stress⁵. Tuttavia, le definizioni proposte dagli esperti sono ben più numerose di quelle sopra citate.

5. Cfr. V. Cavioni, M. Lupica Spagnolo, G. Beddia, M. A. Zanetti, “Promuovere la resilienza a scuola. Un curriculum europeo per docenti e studenti”, in *Psicologia e Scuola*, maggio-giugno 2015.

In ambito anglofono, associato alla resilienza si trova il concetto di *empowerment*, termine di difficile traduzione perché sintetizza in una parola la capacità di padroneggiare una situazione e la consapevolezza di avere il potere di influire sull'ambiente grazie alle proprie competenze in quel determinato ambito. Secondo questo approccio, gli indicatori dell'*empowerment* personale sono principalmente fondati sulla capacità di controllo personale e di autonomia e rimandano ai concetti di auto-apprezzamento/valutazione delle competenze e alla stima di sé. Per questo concetto, i ricercatori canadesi francofoni usano il termine *habilitation* (accrescimento dell'abilità)⁶. Al di là della questione terminologica, a scuola interessano gli aspetti operativi delle componenti dell'*empowerment*, identificate dagli studiosi Zimmerman, Bandura e Mechanic⁷:

1. attribuzione di causalità interna
2. percezione di auto-efficacia
3. speranza appresa (traduzione di *learned hopefulness*)
4. pensiero positivo operativo.

Si potrebbe obiettare, ironicamente, “Vasto programma!”. In classe, però, gli studenti trascorrono parecchie ore e quindi ci sarebbe il tempo per tentare di far sviluppare tali atteggiamenti nei confronti delle difficoltà scolastiche.

Nel caso del fattore uno – ossia l'attribuzione di causalità interna –, è tipico di alcuni adolescenti attribuire i risultati delle proprie azioni e dei propri risultati scolastici negativi all'insegnante del momento, al sistema scolastico, al libro di testo, agli insegnanti degli ordini di scuola precedenti, ossia a forze esterne e indipendenti dai propri comportamenti. Nei confronti dell'inglese, l'atteggiamento di alcuni studenti dislessici è rinunciatario perché esso è da sempre fonte di frustrazione e diminuzione del livello di auto-stima. Altri adolescenti, invece, come meccanismo di difesa, per non riconoscere che c'è qualcosa che non va, si attribuiscono tutte le responsabilità: “non lo imparo perché non ho voglia di studiarlo”, “mi annoia”, “non mi va”. Anche questo è un modo per reagire allo stress causato dall'insuccesso scolastico, è una strategia di *coping*, ossia un processo di adattamento, uno sforzo cognitivo e comportamentale per far fronte a una difficoltà, al fine di ridurre la minaccia che stressa l'individuo. Meglio dire di non aver voglia di studiare, meglio convincersi che il problema è la mancanza di volontà, piuttosto che chiedere aiuto e riconoscere che c'è un problema. Questo atteggiamento è anche influenzato dall'egocentrismo dell'adolescente oppure dal meccanismo psicologico della profezia che si auto-avvera (*self-fulfilling prophecy*) per cui l'individuo mette in atto comportamenti atti a provocare ciò che egli teme.

Per rispondere a ciò in modo positivo, si può cominciare con il chiedere agli studenti dislessici due parole che associano all'inglese: purtroppo, si sentiranno risposte molto negative, sempre collegate alla materia scolastica e mai alla lingua in cui sono cantate la maggior parte delle canzoni che ascoltano o in cui sono scritte quasi tutte le frasi delle magliette che indossano. Partire da questa considerazione e insegnare loro ad associare

6. Cfr. E. Malaguti, “Articolazioni teoriche della resilienza”, in B. Cyrulnik, E. Malaguti, *Costruire la resilienza*, Erickson, Trento 2015.

7. *Ibidem*.

immagini positive all'inglese può essere un modo per farli riflettere sul fatto che l'atteggiamento negativo condiziona i risultati.

Per quanto riguarda il punto due, ossia la percezione di auto-efficacia, occorre far riflettere questi studenti su che cosa intendano per imparare l'inglese e far loro capire che sanno già fare molte cose con questa lingua, ma che le sottovalutano, perché hanno deciso di concentrarsi su altre materie, dato che l'inglese “tanto è troppo difficile”, “si scrive in un modo e si legge in un altro”, “non ci sono regole fisse”, ecc. Una strategia vincente per l'auto-efficacia è spiegare perché l'inglese è così, fare esercizi di consapevolezza fonologia e scoprire che una logica c'è, suddividendo ad esempio le parole in gruppi fonologici, evidenziandoli con colori diversi per ricordarsi che tutte corrispondono a un suono preciso:

- *cat, sat, bat...*
- *but, duck, mug...*
- *see, bee, teen...*
- *food, soon, moon...*

Il concetto di “speranza attesa” e di “pensiero positivo operativo” sono collegati. Il primo è definibile come la tendenza a ritenere che determinati eventi siano gestibili e controllabili, anche la grammatica inglese con le sue deviazioni dalla norma così ampie rispetto alle lingue romanze! Vi sono insegnanti di inglese italiani dislessici, si tratta quindi di sviluppare abilità e conoscenze per influire sul proprio apprendimento perché nulla può avvenire di default. A volte gli studenti hanno dei falsi miti sull'apprendimento della lingua inglese: “l'inglese si impara solo andando sul posto, non sui libri, non a scuola”, “così non serve a niente”, ma tale mito si sfata facilmente anche semplicemente citando i tanti immigrati italiani del passato che non lo parlavano neanche dopo molti anni di permanenza, perché non l'avevano studiato e frequentavano solo italiani in quartieri abitati da italiani, mentre i figli che lo hanno studiato a scuola l'hanno imparato molto bene. Un altro esempio sono gli studenti dei paesi ex-membri del Patto di Varsavia che, pur non potendo soggiornare in Paesi anglofoni, conoscevano ugualmente la lingua molto bene. È necessario affaticarsi per imparare l'inglese, così come per qualsiasi altra materia, e l'impegno dura tutta la vita. Gli alunni dislessici si stancano prima degli altri ed è per questo che hanno diritto a più tempo.

Un modo efficace per creare un pensiero operativo positivo collegato alla materia è, per esempio, usare attività inconsuete o che scatenino ilarità e collaborazione, come per esempio insegnare l'aspetto continuo del verbo chiedendo agli studenti di disegnare delle vignette illustrando frasi assurde o comiche per presentare, sdrammatizzare e interiorizzare la spesso ostica *duration form*. Un altro esempio potrebbe essere cercare di coinvolgerli maggiormente attraverso le canzoni, ottimo spunto con cui affrontare i tempi verbali⁸. Anche YouTube può essere fonte di ispirazione, ma se non si dispone di LIM o di PC collegato a un proiettore, si può usare comunque il metodo BYOD. Perché non chiedere poi agli studenti di preparare una verifica sul tempo verbale affrontato utilizzando le canzoni e

8. Al link <http://www.teflitunes.com/grammarsongs.aspx> si può trovare una tabella indicante, per ogni testo verbale, quale canzone potrebbe essere utile e il link relativo al testo.

inventando esercizi collegati ad esse? Qualsiasi occasione di protagonismo (spesso anche proposta dagli stessi studenti) non può che motivare e lavorare nella giusta direzione. Per concludere: l'alunno dislessico non può diventare resiliente da solo, la comunità educante tutta, le associazioni, le istituzioni sul territorio devono interagire per aiutarlo, ma anche la didattica spicciola e il singolo docente possono fare molto e ciò migliorerà l'ambiente di apprendimento e avrà risultati positivi su tutti gli studenti. Val la pena quindi di pensare a una rilettura in chiave di *empowerment* delle misure compensative e dispensative per un Piano Glottodidattico Resiliente:

1. Sviluppare il pensiero positivo per incoraggiare l'ottimismo e l'umorismo nell'affrontare la dislessia
2. Potenziare i punti di forza degli studenti deboli, diagnosticati e non, per aiutarli nell'utilizzo delle proprie abilità e potenzialità per il successo scolastico e sociale aumentandone l'autoefficacia e l'autostima
3. Sviluppare l'autodeterminazione per stimolare l'impegno, l'autonomia e la tenacia degli studenti dislessici mediante attività di *problem solving* e *decision making*
4. Potenziare le capacità di *listening* e *speaking* che non sono condizionate dalla dislessia
5. Potenziare l'assertività e la capacità di chiedere aiuto
6. Incoraggiare la costruzione di relazioni amicali sviluppando le capacità di cooperazione, di imparare a studiare insieme ai compagni e l'empatia. Le schede, le mappe e le sintesi servono a tutti e trasformare la propria difficoltà nell'opportunità di aiutare gli altri, insegnando loro un metodo di studio efficace, è una arma potentissima
7. Promuovere processi metacognitivi fa riflettere sulle proprie difficoltà e trovare il modo di aggirarle
8. Evitare verifiche a sorpresa per tutti, non solo per gli studenti con DSA. Anche all'università gli studenti sanno con largo anticipo quando vi sarà l'esame e su cosa verterà. Inoltre, far sempre fare a tutta la classe una simulazione di verifica è utile a tutti
9. Consentire l'uso del dizionario a tutti, ma non prima di aver insegnato come utilizzarlo. La traduzione è un esercizio di *problem solving* di elevata difficoltà, dunque esercitarla è un ottimo sistema per stimolare i giusti processi di apprendimento
10. Usare gradualità nell'affidarsi agli strumenti compensativi e adattarli in base a ciò che si deve valutare di volta in volta, personalizzandoli
11. Stare attenti ai prerequisiti: se l'alunno dislessico non ha mai usato programmi di videoscrittura con correttore ortografico e non vuole cominciare a 16 anni, non si deve insistere, ci si limiterà a non tener conto dei tipici errori di *spelling* che vengono compiuti. Anche per quanto riguarda il tempo a disposizione, che può essere più ampio, è meglio lasciare allo studente la facoltà di scegliere questo tipo di misura oppure di avvalersi della possibilità di svolgere un esercizio in meno

12. Insegnare a tutti a tenere un diario di bordo è fondamentale. Lo studente migliore non è mai il più intelligente o il più creativo, bensì il meglio organizzato. Alcuni, anche se non sono dislessici, non riescono a scrivere i compiti e le date delle verifiche sul diario perché i docenti le dettano troppo velocemente. Scrivere sempre sulla lavagna la data e l'argomento della lezione, suddividendola nelle varie sezioni è, per esempio, uno dei modi per aiutare a compilare un diario di bordo
13. Suddividere spiegazioni e verifiche in porzioni idonee. Non serve rispettare sempre e comunque la scansione del libro di testo, è più efficace adattare il testo alle esigenze della propria classe. Un'unità di apprendimento si suddivide in unità didattiche, ma non è detto che le varie sezioni strutturate per uno studente immaginario funzionino a livello pratico. In fondo, il programma non esiste più: esistono gli studenti e le loro esigenze formative che non sono mai omogenee
14. Coinvolgere lo studente dislessico nella redazione del PDP, di cui è il protagonista, in questo modo diventerà sempre più consapevole delle proprie modalità di "funzionamento" e si sentirà parte attiva del processo.

4. ALTRI TIPI DI BISOGNI EDUCATIVI SPECIALI

4.1 Quando il Bisogno Educativo è raro e superspeciale

All'interno degli alunni con Bisogni Educativi Speciali devono anche essere inclusi i cosiddetti "gifted", ossia gli studenti plusdotati definiti anche "ad altissimo potenziale intellettuale". Si tratta di studenti con un QI più alto di 25/30 punti rispetto al 100, che è il punteggio standard per un'intelligenza media. A causa della rapidità di pensiero¹, questi studenti svolgono le attività assegnate prima degli altri e si annoiano nell'attesa che gli altri terminino. Nel 2014 l'Organizzazione Mondiale della Sanità ha segnalato che questi alunni sono a rischio di insuccesso formativo se non riescono a realizzare i propri talenti cognitivi.

Tuttavia, non solo coloro che hanno un QI al di sopra della media possono essere considerati superdotati. Infatti, una seconda linea teorica sostiene che si debbano tenere in considerazione anche altri indici. Non si tratta quindi di alunni geniali, non ci si riferisce agli *enfants prodiges*, a novelli Mozart, ma ad alunni che hanno qualcosa in più da un punto di vista qualitativo, più che un QI superiore alla media, anche perché nella maggior parte dei casi gli insegnanti ignorano il QI dei loro studenti. La Regione Veneto, all'avanguardia su questo aspetto, ha pubblicato un documento con le linee guida sui "gifted", al quale si rimanda², in cui vengono prese in considerazione caratteristiche quali creatività, pensiero divergente, autoregolazione e intelligenza emotiva.

Pertanto non si tratta neanche delle "eccellenze", non sono gli alunni con tutti 9 e 10 in pagella, anche perché come è noto, spesso gli studenti che ottengono voti migliori a scuola coincidono con gli studenti meglio organizzati e con un migliore metodo di studio, ma non sempre questi ultimi sono anche i più intelligenti o i più creativi. Infatti, fattori come l'istruzione ricevuta nel ciclo precedente, la famiglia di origine e la motivazione contribuiscono notevolmente ad avere una media di voti molto alta.

Si tratta quindi, nel complesso, qualsiasi sia il loro talento in più, di studenti che occorre non demotivare e, soprattutto, scoprire. A volte, infatti, soprattutto nella secondaria di secondo grado, essi tendono a nascondersi, perché gli adolescenti sono molto conformisti, non vogliono differenziarsi dal gruppo dei pari ed essere considerati "secchioni". Una volta "scoperti" tali alunni, gli errori da non compiere sono i seguenti: non considerarli assistenti dei docenti, non chiedere loro di spiegare qualcosa che gli altri non hanno capito, non considerarli adulti da un punto di vista emotivo e affettivo – le loro intelligenze infatti si sono sviluppate in modo asincrono e potrebbero avere dei problemi relazionali, non assegnare loro un numero di esercizi superiore a quello assegnato ai compagni o approfondimenti personali non supervisionati dal docente. Anche aspettarsi che siano eccellenti in tutte le materie è sbagliato.

1. Cfr. <http://gcq.sagepub.com/content/51/4/342.refs> VanTassel-Baska & Brown, "Toward Best Practice: An Analysis of the Efficacy of Curriculum Models in Gifted Education", in *Gifted Child Quarterly*, Fall 2007 51: 342-358, 2007.

2. <http://www.istruzioneveneto.it/wpusr/wp-content/uploads/2015/05>.

Come fare dunque a identificarli? In genere tali alunni condividono alcune o tutte le seguenti caratteristiche:

- sono lettori avidi
- hanno senso dell'umorismo
- dimostrano curiosità intellettuale prolungata nel tempo su alcuni argomenti
- si esprimono con notevole proprietà di linguaggio
- operano collegamenti originali
- amano le attività di *problem solving* e i giochi enigmistici
- hanno un'immaginazione particolarmente vivida
- sono interessati all'equità e alla giustizia
- si annoiano facilmente
- preferiscono la compagnia di persone adulte
- tendono a mettere in discussione l'autorità
- sono abili con i numeri
- sono molto creativi
- sono molto sensibili e dimostrano empatia per chi ha subito un torto o è in difficoltà
- sono particolarmente vulnerabili a livello emotivo
- hanno acquisito le abilità di letto-scrittura precocemente.

Che cosa fare quindi, quando si ha la fortuna di avere alunni con queste caratteristiche intellettive? Coltivare il talento di ciascuno. Sembra uno slogan, difficilmente applicabile nella prassi, ma, soprattutto nell'insegnamento della lingua straniera, sperimentare e individualizzare è facile e possibile.

Supponiamo di dover affrontare un'unità didattica su *Il mercante di Venezia* nell'ambito di un'unità di apprendimento su Shakespeare. Si potrebbe ipotizzare di partire dal monologo di Shylock e chiedere agli studenti di cercare su YouTube i vari contributi presenti. A ciascuno poi si potrebbero assegnare compiti differenziati: distinguere tra le rappresentazioni degli attori professionisti e quelle dei dilettanti, classificare le sequenze tratte dalle riduzioni cinematografiche, chiedersi come mai tale monologo è così famoso e così rappresentato anche a livello di recite scolastiche e provare a dare più risposte. Agli alunni "gifted" si potrebbe chiedere, invece, di capire come mai il monologo di Shylock è allo stesso tempo sublime e pericoloso, qual è il rapporto con il denaro dei veneziani così ben rappresentato da Shakespeare, di spiegare perché i critici hanno accostato quest'opera a *Il Timone d'Atene* e sostenuto che Shakespeare ha anticipato Marx, in che modo nella Germania nazista è stato rappresentato *Il Mercante di Venezia*, oppure di individuare gli errori di traduzione nel doppiaggio e nei sottotitoli in italiano nella riduzione cinematografica più famosa, quella del 2004 in cui Shylock è interpretato da Al Pacino diretto da Michael Radford. Gli studenti in cui il pensiero divergente è meno sviluppato, ma che possiedono buona memoria, potrebbero imparare a memoria il monologo e recitarlo.

In generale, quando si assegnano attività di *problem solving*, vi è una fase che riguarda la produzione delle idee che si chiama "fase divergente", in cui alcuni allievi sono più versati, e una "fase convergente", in cui si selezionano le idee. Gli alunni "gifted" hanno bisogno di compiti sfidanti, che stimolino la loro curiosità intellettuale e mettano in gioco il

pensiero divergente. Si può chiedere loro di confrontare due traduzioni di due brani di narrativa tratti da un classico della letteratura o due poesie, oppure di rispondere a domande aperte che richiedano capacità argomentative e di ricerca delle informazioni particolarmente impegnative.

Ad esempio, se si propone l'analisi di una recensione cinematografica oltre alle solite domande di comprensione del testo e a quelle sulle caratteristiche testuali della recensione, sul contenuto, sull'opinione del critico, e su quale tipo di film preferiscano gli studenti, si può chiedere, a livello facoltativo, di scoprire se vi siano tycoon donne, in quale romanzo Fitzgerald tratta dei magnati hollywoodiani, di approfondire la storia della censura a Hollywood. A questo punto si potrebbero ulteriormente differenziare i compiti: ad alcuni si chiede di scoprire perché nei film degli anni Cinquanta anche le coppie sposate venivano rappresentate sempre in stanze con letti gemelli, ai "gifted" di scrivere una relazione sulla censura a Hollywood durante il Maccartismo; ad altri di scoprire esempi di *product placement* (pubblicità indiretta) nei film di James Bond; ai "gifted" di studiare la questione dal punto di vista giuridico. Esistono contratti in cui una casa di produzione "vende" un certo numero di inquadrature dell'acqua minerale San Pellegrino? Quali termini del linguaggio settoriale giuridico vengono usati in questi contesti?

Se si affronta una lettura tratta da un qualsiasi *quality paper* britannico, si potrebbe assegnare loro il compito di esaminare molto attentamente il paratesto e poi di confrontarlo con un'altra testata britannica e, successivamente, con una testata statunitense e italiana, oltre alle usuali domande di comprensione del testo.

Per quanto riguarda l'aspetto grammaticale, quando si spiega *used to*, per esempio, si può chiedere loro di scoprire che cos'è il *would* iterativo e di scrivere degli esempi. Oppure quando si trattano i verbi fraseologici chiedere di analizzare e tradurre in italiano frasi come *He drank himself into the hospital*, *In 1931 England was forced off the gold standard*, o *The rain washed out the match*.

In conclusione, la creatività, il senso critico e l'empatia sono doti con cui si nasce, sta all'insegnante cercare di farle venire fuori e, ciò che più conta, è che spesso esse non sono così limitate. Compito dei docenti è quindi insegnare a chi le possiede a mettersi in relazione in modo positivo con gli altri, a conoscere i propri punti di forza ma anche quelli deboli, a gestire lo stress e le emozioni, creando un ambiente di apprendimento in cui tutti si impegnano per risolvere un problema contribuendo con le proprie capacità e collaborando. L'importante è far capire che tutti contano e sono utili: chi riesce a trovare soluzioni originali ma magari è disordinato sarà aiutato da chi è meno creativo ma più sistematico. Poiché ormai è scientificamente accertato che le intelligenze sono multiple e gli stili di apprendimento sono diversi, un insegnante inclusivo dovrebbe cercare di far star bene in classe sia il timido insicuro di sé, sia l'estroverso creativo che si spazientisce se ci sono esercizi ripetitivi.

5. SUGGERIMENTI E MODELLI PER LA VALUTAZIONE

5.1 Suggerimenti di formattazione per documenti *dyslexic-friendly*

Le tipologie di esercizi da utilizzarsi nelle verifiche qui di seguito proposti si basano sui seguenti criteri di accessibilità suggeriti dagli esperti:

- usare font ‘bastoni’ come Arial o Verdana a grandezza 14, con interlinea almeno 1,5 (i font graziati, infatti, ossia quelli con allungamenti ortogonali alle estremità delle lettere detti appunto ‘grazie’, sono di più difficile leggibilità) oppure usare font creati ad hoc e scaricabili gratuitamente: 1. *Open Dyslexic*, le cui lettere hanno una forma particolare; 2. *TestMe*, i cui caratteri sono senza grazie, con spaziatura abbondante e lettere ascendenti e discendenti lunghe; 3. *Bianconero* che rende molto più leggibili le lettere che più spesso vengono confuse: p-b, p-q, a-e
- usare carta opaca, color bianco avorio: lo sfondo non bianco stanca meno la vista
- non spezzare la parola per andare a capo
- utilizzo del colore quando possibile
- giustificazione a sinistra
- sottolineamento delle frasi per evitare errori dovuti alla confusione tra la riga di sopra e quella di sotto
- adoperare molte tabelle e numerare gli elenchi
- non usare più di 60-70 caratteri per rigo
- aumentare i margini della pagina
- consentire la verticalizzazione del testo con un leggio
- predisporre due cartoncini colorati tagliati a L per inquadrare il paragrafo da leggere
- evitare testi fotocopiati.

5.2 Suggerimenti per la predisposizione di verifiche

Di seguito, un insieme di buone pratiche per impostare nella maniera corretta i testi necessari a valutare gli studenti:

- ridotta quantità di produzione scritta con esercizi non strutturati
- esercizi strutturati costituiti per lo più da attività di abbinamento e T/F o scelta multipla limitate a 2 o 3 sole opzioni
- assenza di esercizi che richiedono una riflessione astratta sulla lingua
- assenza di esercizi che si focalizzano sullo spelling
- evitare esercizi del tutto decontestualizzati tipo riordinamento di frasi, esercizi con verbi all’infinito tra parentesi da coniugare nella forma corretta
- fornire un glossario riferito alla tematica da trattare e un elenco di *linking signals* con a fronte la traduzione in italiano. Infatti, anche se viene concesso l’uso del bilingue

cartaceo nella ricerca del lemma e del traduttore corretto, lo studente può perdere tempo sia per problemi nell'individuare il corretto ordine alfabetico sia nell'individuare il contesto corretto al quale si riferisce il traduttore, anche a causa dei caratteri molto ridotti dei traduttori e delle glosse esplicative dei dizionari in commercio. Qualora, invece, sia possibile far utilizzare un dizionario on line, il problema non si pone e si può fornire solo un elenco di *linking signals*, tipo quello suggerito.

ADDITION	SIMILARITY	LIMITATION	CONTRADICTION	RESULT	CONDITION
not only... but also non solo... ma anche	as well as così come	although sebbene	however tuttavia	accordingly in base a	as long as purché
as well as oltre a	likewise allo stesso modo	despite (+ nome) malgrado	instead invece	hence quindi	provided that a patto che
moreover/furthermore inoltre	together with insieme con/a	even though anche se	conversely viceversa	therefore perciò	unless a meno che non
in addition to this inoltre		in spite of (+ verbo) nonostante	nevertheless ciò nonostante	thus dunque	due to a causa di
			on the one hand, ... on the other hand da un lato... dall'altro		
			while/whereas mentre		

5.3 Modelli di verifica per studenti dislessici

Nelle domande aperte, gli esercizi non possono differire per contenuto da quelli del resto degli studenti. Sono possibili solo accorgimenti grafici, l'uso del dizionario bilingue, nonché la possibilità di rispondere a un quesito in meno, oppure più tempo a disposizione. Il tutto, ovviamente, deve essere specificato nel PDP ed essere stato applicato nelle simulazioni.

Al fondo della sezione, dopo alcuni modelli di verifica che hanno il semplice scopo di mostrare alcune tipologie di esercizi impostati nella maniera corretta e formattati secondo i suggerimenti consigliati, sarà possibile anche trovare un paio di esempi di griglie valutative che valorizzano la comprensione globale del testo o la capacità di esprimere la propria opinione in modo efficace, non penalizzando gli errori che non inficiano la comunicazione, in particolare gli errori ortografici, la punteggiatura, la non differenziazione tra minuscole e maiuscole, gli errori dovuti a distrazione o stanchezza. Per gli esercizi puramente grammaticali si consiglia di trascurare gli errori ortografici, valutando quindi maggiormente il contenuto rispetto alla forma.

Prima di valutare, comunque, ricordiamo sempre che la legge 170 (art. 5, c. 4) parla di “adeguate forme di verifica e di valutazione”, e pertanto i ragazzi con DSA devono essere valutati in rapporto alle loro capacità e alle loro difficoltà, senza paura di discostarsi da come in genere si valuta in classe, ma secondo il principio della personalizzazione. Si deve tenere conto delle caratteristiche personali del disturbo dell’allievo, del punto di partenza e dei risultati conseguiti, premiando i progressi e gli sforzi: è importante che l’insegnante ricordi che la valutazione è un processo di natura psicologica, perché tocca il giudizio che ciascuno ha di sé, pertanto dovrebbe essere pensata e progettata come un processo per migliorare i risultati degli studenti e non solo per verificarli.

Ricapitolando, un docente, per una attenta e accurata valutazione, deve:

- valutare più il contenuto e meno la forma
- considerare le conoscenze e non le carenze
- applicare una valutazione formativa e non sommativa dei processi di apprendimento
- fornire copia delle verifiche per una riflessione consapevole
- dimostrarsi ottimista sulle capacità di recupero.

1. Complete the chart with the right words.

Will, Could, Perfect (3), Past continuous, Past simple

DIRECT SPEECH	REPORTED SPEECH
Present simple	...
Present continuous	...
Past simple	Past...
Present ...	Past...
Can	...
...	Would

2. Tick (✓) the right option.

1. If you ... practise, you won't pass.

- a. don't b. won't c. will

2. They will be scolded if they... arrive late.

- a. will b. / c. do

3. Paula's daughters ... fail their exams if they don't study harder.

- a. will b. won't c. don't

4. If she doesn't apologise, I ... talk to her again.

- a. don't b. won't c. will

5. My phone plays a Leonard Cohen song when someone ... me.

- a. will call b. calls c. won't call

3. Complete with the participle adjectives of these verbs.

ADJECTIVE + -ED / -ING

0. **INTEREST:** She's INTERESTED in old books, she's just bought one.
1. **TIRE:** The journey was _____, it lasted nearly ten hours.
2. **EXCITE:** I like windsurfing, it's so _____.
3. **FRIGHTEN:** He was so _____ he couldn't speak.
4. **AMUSE:** He's an _____ person. He always tells jokes and stories.

4. Match the two parts of the sentences and add the correct relative pronoun to complete them.

THAT – WHAT – WHICH – WHO – WHOSE

1. The film _____
2. I'd never met a person _____
3. My country house, _____
4. Carl, _____
5. This is _____
- a. I would like to receive for my anniversary.
- b. speaks so badly before.
- c. we saw yesterday won two Oscars.
- d. wife you met last Christmas, has just left for India for two months.
- e. is in Lake District, is very old but I've renovated it.

1. Read the text.

THE DISTANCES TOURISTS TRAVEL AND THE SEASONABILITY¹ OF THEIR TRIPS

Efficient and cheaper travel allows people to travel all over the world as tourists. The numbers travelling tend to decrease with distance. In the UK, Europe remains the most popular destination, while in the USA, California and Florida are popular. Some people enjoy returning to familiar places and following the same routine year after year. Others search for new experiences in unfamiliar locations. These people travel increasing distances. The mountains of South America, the foothills² of the Himalayas and Antarctica have become tourist goals.

Tourism can be a very seasonal activity with people looking for sunshine and coasts in the summer. In winter a significant number of tourists seek out snow for winter sports. This seasonability can cause problems for destination areas. People managing resorts attempt to extend their season, for example:

- seaside resorts use elaborate illuminations and put on carnival events to attract visitors out of the season
- ski resorts have summer walking routes
- Mediterranean resorts offer long breaks for the over-60s during cooler autumn and spring periods
- extensive indoor facilities provide resorts that are not dependent on the weather.

Adapted from J. Hancock and Alan Bilham-Boult, *Revise GCSE*, Letts 2009, p. 176

Glossary

1. SEASONABILITY = stagionalità
2. FOOTHILLS = colline pedemontane

2. Now, say whether these statements are true (T) or false (F).

1. Both busy and quiet seasons pose problems for holiday resorts. _____
2. Tourism develops everywhere. _____
3. Most people like unfamiliar locations. _____
4. Italy, France and Spain are popular destinations in Britain.

5. The numbers travelling tend to increase with distance. _____
6. People managing resorts try to attract tourists out of season. _____
7. Few people like returning to familiar places. _____
8. In winter tourists stay at home. _____
9. People over 50 do not travel abroad. _____
10. Very few people enjoy skiing. _____

3. Match the first part of the sentence to the final one.

1. This e-mail message is intended...	a. that any use of this message is unauthorized and may be unlawful.
2. If you are not the intended recipient, ...	b. delete this message from your system.
3. ... by replying to this message and then...	c. please, notify us immediately...
4. You are hereby notified...	d. only for the use of the individual or entity to which it is addressed.

1. _____; 2. _____; 3. _____; 4. _____

1. Read the text.

MUSIC IN LITERATURE

People who love both fiction and music might talk Hamlet-like about whether to enjoy a book or some tunes in their free time. But there's a way to combine both!

I don't mean reading and listening to music at the same time, though you can do that if you don't pay full attention to either. I mean reading fiction containing some musical elements.

Music is so much a part of our lives that its presence in literature can help readers relate to fictional situations and characters. Also, characters who love music are often creative people (as is the case with real-life music lovers), and creative people tend to be quite interesting.

In addition, music can give us insights into what makes protagonists tick: What do they listen to? Do they also sing, write tunes and/or play an instrument? Does music set off *Casablanca*-like memories in the minds of fictional characters (as music can do in the minds of real-life readers)?

Music's jogging of memory is quite profound in James Joyce's "The Dead." That magnificent short story gets *really* interesting when Gretta Conroy hears a song that sparks a melancholy recollection of a major event in her youth. She subsequently discusses this with her kind-of-stunned husband Gabriel, and readers are reminded that we often don't know everything about the people we're closest to.

Of course, there are also longer fictional works with major musical elements. Five of many novels that come to mind are Willa Cather's *The Song of the Lark*, Colette's *The Vagabond*, Nick Hornby's *High Fidelity*, Tom Perrotta's *The Wishbones* and Jonathan Franzen's *Freedom*.

Adapted from http://www.huffingtonpost.com/dave-astor/music-in-literature_b_2590404.html

2. Now answer the following questions.

1. At the very beginning of the article is there an implied quotation?
2. What does the writer suggest about people who read and listen to music at the same time?
3. Why does the writer quote *Casablanca*? Can music help us understand characters' tastes?
4. Are music lovers more creative than other people?
5. Does the writer quote an Irish musician?
6. Does Gabriel Conroy know everything about his wife?
7. What does the song Gretta Conroy listens to remind her of?
8. Does the writer like a very famous short story taken from *Dubliners*?
9. How would you translate "Music's jogging of memory"?

3. Ask the questions for these answers about the passage.

1. _____ ?
No, the writer thinks that we often don't know people closest to us.
2. _____ ?
The article deals with the link between literature and music.
3. _____ ?
It means *to activate*.
4. _____ ?
The writer defines the short story as *magnificent*.
5. _____ ?
Yes, there are longer fictional works on this topic.
6. _____ ?
The film quoted stars Humphrey Bogart and Ingrid Bergman.
7. _____ ?
No, it is not taken from a British newspaper.
8. _____ ?
No, the short story quoted was written by James Joyce.
9. _____ ?
It is set in Ireland.
10. _____ ?
Yes, I've found it interesting.

1. Prepare the pre-call checklist to call a supplier for your firm.

Here are some prompts:

**PREPARA UNA LISTA DI CONTROLLO PRE-TELEFONATA
PER CHIAMARE UN FORNITORE PER LA TUA DITTA.
ECCO ALCUNI SPUNTI:**

a. Who do I need to speak to?

b. What time zone is the receiver in?

c. _____

d. _____

e. _____

f. _____

2. Now try to write the phone call. Complete the dialogue.

**ADESSO PROVA A SCRIVERE LA TELEFONATA,
COMPLETANDO IL DIALOGO.**

The supplier's secretary: ABC Ltd., how can I help you?

You: I'd like to _____

The supplier's secretary: Who's calling, please?

You: This is _____. It's about _____

The supplier's secretary: Hold the line. I _____ put you
_____ .

You: _____

The supplier: _____

You: _____

HEALTH AND SAFETY CONCERNS ARE RESTRICTING CHILDREN'S SCHOOL PLAYTIME

Survey shows children brought up 'in cotton wool' when they need boisterous play, say experts

A generation of “cotton wool” children are growing up without being exposed to risky play, experts have warned, as new research finds that parents are increasingly concerned about the health and safety culture in schools.

In a survey of more than 2,000 parents of primary school children commissioned by Play England and the British Toy and Hobby Association, almost three-quarters said they felt schools were too concerned with health and safety during playtime. The survey found the average child got just 37 minutes of time to play in the school day.

Two-thirds of parents told researchers they felt this was not enough. Dr Amanda Gummer, a psychologist who advises the association, said: “‘Cotton wool’ children are growing up without having been given the opportunity to learn how to assess risks. Children have to have bumps and scrapes to teach them what’s safe and what’s not; children who have all elements of danger removed from their lives grow up to think they are invincible. This doesn’t just affect the accidents they might have when riding a bike or exploring a river, but it has a knock-on effect in terms of drug culture and gang violence.”

Taken from <https://www.theguardian.com/education/2010/sep/07/health-and-safety-children-school-play>

1. After reading this article, circle the best answer for each item.

1. “Cotton wool” children could be translated in Italian as:
 - a. bambini di bambagia
 - b. bambini di cotone
 - c. bambini fragili

2. Experts think... .
 - a. children should never be exposed to risky play
 - b. risky play is an opportunity to take risk and make mistakes
 - c. rough play should be forbidden
3. According to Dr Gummer... .
 - a. children shouldn't get hurt while playing
 - b. children should not engage in any play involving physical contact
 - c. children should be allowed to fall and get bruises
4. Children grow up to think they are invincible if... .
 - a. they never play outdoors
 - b. both parents and teachers protect them from any possible accident
 - c. they are allowed to engage in physical play

2. Complete the following dialogue between a very anxious mother complaining about her very lively little girl to her pediatrician, using the information in the article.

Mother: Susan is my second child, so I only had her older sister to compare her with. Since she was a toddler, she has liked running and fighting with boys.

Doctor: Why don't you let her free to play and fight, children have to _____

Mother: But she _____ be able to sit still at least at dinner, I always have to scold her.

Doctor: How long does the school break last?

Mother: It _____

Doctor: It's not _____ . You should take her to a playground after school.

Mother: But what if she _____ hurt?

Doctor: Children should be allowed to _____

Mother: But she could end up all black and blue!

Doctor: _____

3. Choose the best option to fill in the gaps.

FAMOUS SAYINGS

Shakespeare was very clever with words. A lot of **1. lines / words** from his plays are very famous. For example, “Oh Romeo, Romeo! Wherefore are thou Romeo?”, which Juliet says when she is **2. standing / staying** on her balcony. Everyone knows this line, and where it comes **3. by / from**. But there are a lot of sayings in English which people **4. say / tell** all the time without realising that they come from Shakespeare. “All that glitters is not gold” is a common saying. It means that some things are simply not as good **5. like / as** they seem to be at first; it is used in *The Merchant of Venice*, from which another saying is also taken: “A pound of **6. flesh / meat**”, phrase used when people mean that **7. what / who** people want from them is too much.

The saying “It stinks to high heaven” began with Shakespeare, when Hamlet’s uncle admits to himself that he has done something **8. meaningful / dreadful** by killing his brother. People often say “There are more things in heaven and earth” to mean that we cannot think of everything that might happen or might exist. It comes from Hamlet again, when he is telling Horatio that he really has seen the ghost of his father: “There are more things in heaven and earth, Horatio, than are dreamed **9. of / up** in your philosophy”.

“A horse! A horse! My kingdom for a horse” is from *Richard III*. Richard loses his horse and is desperate for another **10. pet / one**, so offers his entire kingdom in exchange for it. It’s another Shakespearean line which sometimes people use humorously, saying things like “A drink, a drink! My kingdom for a drink!”.

Adapted from *Longman Dictionary of English Language and Culture*

4. Answer these questions with *yes* or *no*. Each expression in bold print appears in the article.

1. If something **stinks to high heaven**, does it smell good?
2. If someone wants **a pound of flesh**, is he/she very angry?
3. When people say "**All that glitters is not gold**" are they talking about jewels?
4. When people say "**My kingdom for a drink**" do they want to show off their education"?
5. Is the saying "**Oh Romeo, Romeo! Wherefore are thou Romeo?**" used when you fail to remember a name?

1. Read the text.

HEALTH HAZARDS FOR OFFICE WORKERS

Much progress has been made in the past decade in addressing carpal tunnel syndrome and other repetitive stress injuries through the use of ergonomic keyboards and computer stands. But less focus has been given to correcting how people sit in front of their screens all day, according to Brian McKeon, M.D., chief medical officer for the Boston Celtics and an orthopaedist at the Boston Sports & Shoulder Center. Poor posture, coupled with the natural process of losing bone density and flexibility as we age, sets up a perfect storm for a host of back, neck and shoulders problems.

The increasing popularity of portable computers only compounds the problem, because “the design of laptops violates a basic ergonomic requirement for a computer, because the keyboard and screen should be separated”, according to the Cornell University Ergonomics Web, which recommends a host of posture-positive tips for laptop users. Bad posture is something we don’t take as a serious matter, McKeon says. “If we treated posture aggressively from the outset, shoulder, elbow and hand injuries would dramatically decrease.”

Answer the questions about the passage above.

1. What does the passage deal with?

2. What does McKeon complain about?

3. What are the consequences of poor posture?

Griglia – Domande aperte

Parametri	Descrittori	Punti	Quesiti		
			Primo	Secondo	Terzo
Aderenza alla traccia	Non coerente	0			
	Coerente	1			
Conoscenza dei contenuti	Gravemente insufficiente	1			
	Insufficiente	2			
	Sufficiente	3			
	Discreta	4			
	Buona	5			
	Ottima	6			
Complessità della struttura linguistica e del lessico	Minima	1			
	Sufficiente	2			
	Buona	3			
	Totale	10			

VALUTAZIONE COMPLESSIVA DELLA PROVA

...../10

Griglia – Essay

Parametri	Descrittori	Punteggio
Capacità argomentativa	Insufficiente	1
	Sufficiente	2
	Buona	3
	Ottima	4
Organizzazione dei contenuti	Scarsa	1
	Sufficiente	2
	Buona	3
Complessità della struttura linguistica e del lessico	Minima	1
	Sufficiente	2
	Buona	3
	Totale	10

VALUTAZIONE COMPLESSIVA DELLA PROVA

...../10



PROGRAMMAZIONE DIDATTICA

The following didactic planning aims to work as a guide and support to teachers in the writing of their 'piani di lavoro' and the 'programmazioni di dipartimento'. It can easily be adapted and modified from the editable file published on the publishing house website: www.edisco.it.

MODULO 1 • COMMUNICATION AND PSYCHOLOGY

UNIT 1.1 – COMMUNICATION

Teoria	Lessico
<ul style="list-style-type: none">• Cosa è la comunicazione?• Tipi di comunicazione• I canali della comunicazione• Nuove forme di comunicazione• Big data e la profilazione dei clienti	<ul style="list-style-type: none">• Elementi del processo della comunicazione• Le barriere nella comunicazione• Tipi di comunicazione• Canali di comunicazione• Nuove forme di comunicazione• Abbreviazioni e acronimi• Big data

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none">• Dare un ordine cronologico corretto• Completare tabelle• Domande aperte	<ul style="list-style-type: none">• Identificare concetti chiave• Fare un riassunto	<ul style="list-style-type: none">• Descrivere un processo• Fare una discussione partendo da uno spunto	<ul style="list-style-type: none">• Descrivere un'immagine• Completare una tabella• Domande aperte• Fare un riassunto• Creare una mappa riassuntiva

COMPETENZE
<ul style="list-style-type: none">• Riconoscere gli elementi della comunicazione• Saper individuare i principali tipi di comunicazione e le loro caratteristiche• Saper individuare il canale comunicativo più adatto ad una circostanza• Saper riconoscere ed evitare una comunicazione aggressiva• Essere in grado di utilizzare consapevolmente gli emoticons• Riconoscere le barriere comunicative e saperle evitare

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none">• Grandi comunicatori• Comunicazione di massa e interpersonale• Grandi icone• Memes, non solo storie divertenti• Mappa riepilogativa di modulo	<ul style="list-style-type: none">• Test formativi Unità 1.1• Test sommativi Modulo 1

UNIT 1.2 – PSYCHOLOGY

Teoria	Lessico
<ul style="list-style-type: none"> • Psicologia e comunicazione • L'uso del colore e della musica • Shock e provocazione • Sogni ed empatia • Il fascino dell'umorismo • Sentimenti ed empowerment • Animali e bambini 	<ul style="list-style-type: none"> • Psicologia e marketing • La psicologia dei colori e della musica • La piramide dei bisogni di Maslow • Le emozioni nel marketing

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Domande aperte • Completare testi con parole/frasi mancanti • Correggere affermazioni • Completare tabelle • Scelta multipla • Completare frasi • Vero/falso • Abbinare termini e definizioni 	<ul style="list-style-type: none"> • Fare abbinamenti • Completare un testo con parole/frasi mancanti • Identificare concetti chiave • Vero/falso • Domande aperte • Scelta multipla • Completare tabelle 	<ul style="list-style-type: none"> • Descrivere un'immagine • Dare la propria opinione 	<ul style="list-style-type: none"> • Domande aperte

COMPETENZE
<ul style="list-style-type: none"> • Riconoscere gli strumenti di una comunicazione efficace • Saper utilizzare i colori nella comunicazione visiva, il valore simbolico e il significato • Riconoscere come la musica generi sentimenti e stati d'animo • Riconoscere una comunicazione provocatoria • Saper usare una comunicazione empatica nel marketing • Saper descrivere i bisogni secondo la teoria della piramide di Maslow • Saper descrivere e analizzare i <i>pain point</i> del consumatore • Saper utilizzare lo humour per catturare l'attenzione del consumatore • Essere in grado di usare le emozioni per operazioni di marketing • Conoscere e saper utilizzare i sistemi per individuare le <i>fake news</i> • Saper utilizzare una terminologia specifica nel marketing psicologico

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • La comunicazione subliminale • La musica come forma di comunicazione • Il marketing sensoriale • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 1.2 • Test sommativi Modulo 1

MODULO 2 • MARKETING AND ADVERTISING

UNIT 2.1 – MARKETING

Teoria	Lessico
<ul style="list-style-type: none"> • Introduzione al marketing • L'analisi di mercato • Il marketing mix • Nuove tendenze del marketing • Il marketing digitale e sui social media • Il controllo del marketing 	<ul style="list-style-type: none"> • Marketing • L'analisi mercato e la ricerca • La segmentazione di mercato • Le 4 P del marketing • Gli indicatori di efficacia nel marketing (KPI) • Il marketing funnel

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Completare frasi • Domande aperte • Completare testi con parole/frasi mancanti • Rielaborare concetti • Fare un riassunto • Vero/falso 	<ul style="list-style-type: none"> • Completare una mappa • Completare un testo con parole/frasi mancanti • Completare tabelle • Fare abbinamenti 	<ul style="list-style-type: none"> • Giustificare delle scelte 	<ul style="list-style-type: none"> • Tradurre brevi testi tecnici

COMPETENZE
<ul style="list-style-type: none"> • Saper dare una definizione di marketing e del suo processo • Saper descrivere la <i>customer satisfaction</i> • Individuare i <i>pain point</i> • Saper parlare di segmentazione del mercato e di customer persona • Saper descrivere la strategia del <i>marketing mix</i> • Saper spiegare cosa si intende per marketing sensoriale e neuromarketing • Saper individuare le strategie del marketing nei social media • Saper descrivere il marketing funnel • Saper individuare gli indicatori di efficacia nel marketing • Saper dare una definizione di marketing etico

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • Grandi agenzie di marketing • Il marketing di persona e sociale • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 2.1 • Test sommativi Modulo 2

UNIT 2.2 – MARKETING APPLICATIONS

Teoria	Lessico
<ul style="list-style-type: none"> • Branding e posizionamento del marchio • Loghi • Il merchandising e le mascotte • Gli imballaggi e l'etichettatura • Altre forme di marketing 	<ul style="list-style-type: none"> • I tipi di marchi • Il logo e la sua rilevanza tipografica • <i>Merchandising</i> • Imballaggi ed etichettatura

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Fare abbinamenti • Domande aperte • Completare testi con parole/frasi mancanti • Abbinare termini e definizioni • Vero/falso 	<ul style="list-style-type: none"> • Completare frasi • Fare abbinamenti • Prendere appunti • Completare tabelle 	<ul style="list-style-type: none"> • Descrivere un'immagine • Giustificare delle scelte • Presentare un'opinione 	<ul style="list-style-type: none"> • Fare un riassunto • Creare una tabella

COMPETENZE
<ul style="list-style-type: none"> • Saper descrivere il processo della creazione del marchio • Saper individuare la differenza tra marchio e logo • Saper definire gli elementi che compongono il logo • Conoscere e applicare la definizione di <i>merchandising</i> • Saper spiegare l'uso della mascotte • Saper analizzare le funzioni dell'imballaggio • Saper differenziare l'<i>endorser</i> dall'influencer • Conoscere e parlare del problema dell'<i>over-packaging</i>

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • Grandi loghi • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 2.2 • Test sommativi Modulo 2

UNIT 2.3 – ADVERTISING

Teoria	Lessico
<ul style="list-style-type: none"> • Promozione e pubblicità • Le campagne pubblicitarie • Le categorie e gli stili pubblicitari • I media pubblicitari digitali • Il linguaggio della pubblicità • L'analisi di un annuncio stampato • L'analisi di video commerciali 	<ul style="list-style-type: none"> • Il Modello A.I.D.A. • La campagna pubblicitaria • I canali pubblicitari • Le diverse tipologie di pubblicità • Le figure retoriche • La pubblicità a stampa e a video

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Domande aperte • Completare testi con parole/frasi mancanti • Fare abbinamenti • Completare frasi 	<ul style="list-style-type: none"> • Fare liste • Completare tabelle • Vero/falso • Creare tabelle riassuntive 	<ul style="list-style-type: none"> • Fare una presentazione di gruppo • Classificare immagini e giustificare le proprie scelte • Analizzare un'immagine 	<ul style="list-style-type: none"> • Dare definizioni • Completare tabelle

COMPETENZE
<ul style="list-style-type: none"> • Saper individuare diverse strategie di marketing • Saper spiegare il Modello AIDA • Saper individuare e presentare i diversi stadi di una campagna pubblicitaria • Saper descrivere i principali canali pubblicitari • Saper dare una definizione di proposta di vendita unica • Saper descrivere i diversi tipi e stili di pubblicità • Essere in grado di descrivere i diversi media digitali nella pubblicità • Saper evidenziare le diverse caratteristiche nel linguaggio pubblicitario • Saper riconoscere alcune figure retoriche • Conoscere e saper definire gli elementi della pubblicità a stampa • Conoscere gli aspetti chiave di un video commerciale e saperne dare una descrizione • Conoscere gli aspetti della pubblicità interculturale • Saper definire gli aspetti dello <i>storytelling</i> nella pubblicità

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • Il consumismo e la società del consumo • Grandi campagne pubblicitarie • Grandi pubblicità • Efficacia e feedback • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 2.3 • Test sommativi Modulo 2

MODULO 3 • GRAPHIC DESIGN

UNIT 3.1 – GRAPHIC DESIGN, THE BASICS

Teoria	Lessico
<ul style="list-style-type: none">• Che cos'è la progettazione grafica• La storia della progettazione grafica• La creatività	<ul style="list-style-type: none">• Progettazione grafica• Il pensiero creativo• Tecniche di creatività

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none">• Fare abbinamenti• Completare testi con parole/frasi mancanti• Completare frasi	<ul style="list-style-type: none">• Completare tabelle		<ul style="list-style-type: none">• Completare tabelle

COMPETENZE
<ul style="list-style-type: none">• Saper dare una definizione di progettazione grafica• Saper definire il ruolo del progettista grafico• Saper descrivere la scuola di Bauhaus• Saper individuare i passi principali della storia della progettazione grafica• Saper definire il pensiero creativo• Saper descrivere le principali tecniche di sviluppo del pensiero creativo

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none">• Il graphic designer• Scopo e applicazioni del graphic design• Mappa riepilogativa di modulo	<ul style="list-style-type: none">• Test formativi Unità 3.1• Test sommativi Modulo 3

UNIT 3.2 – TYPES OF DESIGN

Teoria	Lessico
<ul style="list-style-type: none">• Progettazione aziendale• Progettazione digitale e cartacea• Progettazione visiva	<ul style="list-style-type: none">• La progettazione su diversi supporti

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none">• Fare abbinamenti• Completare testi con parole/frasi mancanti• Domande aperte	<ul style="list-style-type: none">• Domande aperte• Completare frasi		<ul style="list-style-type: none">• Completare tabelle

COMPETENZE
<ul style="list-style-type: none">• Saper identificare il ruolo dell'imballaggio e della progettazione del marchio aziendale• Parlare di marketing e progettazione pubblicitaria• Saper discutere di progettazione web e di stampa• Trattare di progettazione sui social media e nelle app• Saper parlare di progettazione di animazione e grafica animata ed esperienziale

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none">• Attivismo sociale e graphic design• Mappa riepilogativa di modulo	<ul style="list-style-type: none">• Test formativi Unità 3.2• Test sommativi Modulo 3

MODULO 4 • LAYOUT

UNIT 4.1 – THE BASICS

Teoria	Lessico
<ul style="list-style-type: none">• Carattere• Colori• Immagini, foto, illustrazioni• Composizione• Loghi ed etichette	<ul style="list-style-type: none">• Classificazione e usi del carattere tipografico• I colori• Le rappresentazioni visive• La composizione e i suoi principi• Vari tipi di logo• Tipologie di etichette

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none">• Abbinare termini e definizioni• Completare testi con parole/frasi mancanti• Scelta multipla• Trovare sinonimi	<ul style="list-style-type: none">• Riassumere delle differenze• Completare tabelle• Creare una tabella	<ul style="list-style-type: none">• Descrivere immagini e giustificare le proprie scelte• Classificare immagini e giustificare le proprie scelte	<ul style="list-style-type: none">• Completare frasi• Fare un riassunto

COMPETENZE
<ul style="list-style-type: none">• Riconoscere le diverse tipologia di carattere tipografico• Saper distinguere i colori tra primari, secondari e terziari• Conoscere l'armonia dei colori• Conoscere la differenza tra immagini, illustrazioni, fotografie• Saper spiegare la differenza tra un'immagine vettoriale e una raster• Spiegare cosa sono le clip art• Saper spiegare la differenza tra composizione e impaginazione• Saper elencare i principi della composizione• Saper distinguere e spiegare le diverse tipologie di logo e di etichette

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none">• Grandi caratteri tipografici• Caratteri• Mappa riepilogativa di modulo	<ul style="list-style-type: none">• Test formativi Unità 4.1• Test sommativi Modulo 4

UNIT 4.2 – LAYOUT ON PAPER

Teoria	Lessico
<ul style="list-style-type: none"> • Cos'è l'impaginazione su carta • Volantini, opuscoli, brochure • Giornali, tabloid e riviste • Impaginazione di libri e copertine • Fumetti • Poster e cartelloni pubblicitari 	<ul style="list-style-type: none"> • Elementi fondamentali dell'impaginazione • Caratteristiche di volantino, opuscolo, brochure, giornali e riviste • Elementi di base di un libro • Formati di un manifesto e dei cartelloni pubblicitari

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Domande aperte • Fare abbinamenti • Vero/falso • Completare testi con parole/frasi mancanti • Completare tabelle 	<ul style="list-style-type: none"> • Identificare parti di immagini • Completare tabelle • Fare abbinamenti • Riordinare dei passaggi 	<ul style="list-style-type: none"> • Classificare immagini e giustificare le proprie scelte • Analizzare un'immagine 	<ul style="list-style-type: none"> • Fare una presentazione • Creare una linea del tempo

COMPETENZE
<ul style="list-style-type: none"> • Conoscere i diversi tipi di impaginazione • Saper descrivere gli elementi fondamentali dell'impaginazione • Saper distinguere le caratteristiche del volantino, dall'opuscolo o brochure • Saper individuare e descrivere un tabloid o un quotidiano • Conoscere e individuare le parti che compongono un libro • Conoscere e saper indicare le differenze tra manifesti e tabelloni • Saper spiegare il copyright e la differenza con i Creative Commons

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • Grandi cartelloni cinematografici • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 4.2 • Test sommativi Modulo 4

UNIT 4.3 – DIGITAL LAYOUT

Teoria	Lessico
<ul style="list-style-type: none"> • Introduzione all'impaginazione digitale • L'impaginazione web e quella per i dispositivi mobili • L'impaginazione per i social network 	<ul style="list-style-type: none"> • Elementi chiave dell'impaginazione web • L'interfaccia utente • Programmi per il Web • Le diverse impaginazione per dispositivi mobili • Le caratteristiche comuni dell'impaginazione sui social media

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Completare testi con parole/frasi mancanti • Correggere affermazioni sbagliate • Scrivere domande per risposte date 	<ul style="list-style-type: none"> • Prendere appunti • Domande aperte 	<ul style="list-style-type: none"> • Descrivere un'immagine 	<ul style="list-style-type: none"> • Creare tabelle

COMPETENZE
<ul style="list-style-type: none"> • Conoscere le diverse tipologie di interfaccia e saperne valutare l'uso • Saper spiegare le caratteristiche dell'assistente virtuale • Comprendere gli elementi visivi e funzionali del web • Saper descrivere i diversi sistemi di impaginazione per dispositivi mobili • Conoscere e descrivere le caratteristiche principali dell'impaginazione per i social media • Sapere cosa sono i <i>cookies</i> e come funzionano all'interno di un sito web

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 4.3 • Test sommativi Modulo 4

MODULO 5 • CREATIVE ARTS

UNIT 5.1 – PHOTOGRAPHY

Teoria	Lessico
<ul style="list-style-type: none">• L'importanza della fotografia• L'impatto del fotogiornalismo nella storia• I grandi della fotografia• Premi fotografici• Il mondo della fotografia speciale• Analizzare una fotografia	<ul style="list-style-type: none">• La macchina fotografica• La fotografia nella storia e nel mondo attuale• Le fonti di illuminazione• Elementi tecnici

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none">• Domande aperte• Vero/falso• Completare testi con parole/frasi mancanti• Abbinare termini e definizioni• Scelta multipla• Completare tabelle	<ul style="list-style-type: none">• Identificare concetti chiave• Completare un testo con parole/frasi mancanti	<ul style="list-style-type: none">• Descrivere immagini e fare ipotesi• Presentare un argomento	<ul style="list-style-type: none">• Risposte aperte• Preparare un'infografica• Scrivere brevi testi tecnici

COMPETENZE
<ul style="list-style-type: none">• Conoscere l'importanza della fotografia nella storia• Saper descrivere una fotografia• Conoscere i principali elementi utilizzati per l'analisi di un'immagine• Conoscere i più importanti fotografi

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none">• Comunicare con la luce• <i>Slightly Out of Focus</i>• L'arte della fotografia pubblicitaria• Fotografia sullo schermo• Mappa riepilogativa di modulo	<ul style="list-style-type: none">• Test formativi Unità 5.1• Test sommativi Modulo 5

UNIT 5.2 – MUSIC

Teoria	Lessico
<ul style="list-style-type: none"> • La musica nella vita quotidiana e nella pubblicità • La musica sullo schermo • Le colonne sonore • I grandi compositori di musica per il cinema 	<ul style="list-style-type: none"> • Termini pubblicitari legati all'uso della musica • Tipo e occorrenza della musica nel film • Stile e tecniche

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Domande aperte • Identificare concetti chiave • Scelta multipla • Completare testi con parole/frasi mancanti • Fare abbinamenti 	<ul style="list-style-type: none"> • Completare il testo di una canzone • Domande aperte • Esercizi di completamento • Esercizio di ascolto 	<ul style="list-style-type: none"> • Presentare un argomento relativo a un compositore di musiche per il cinema 	<ul style="list-style-type: none"> • Completare tabelle e testi • Saper riassumere • Domande aperte

COMPETENZE
<ul style="list-style-type: none"> • Comprendere e usare il lessico specifico • Comprendere l'importanza della musica nella vita quotidiana, nella pubblicità e nel cinema • Definire gli stili dei più famosi compositori per lo schermo • Comprendere le parole di una canzone • Collaborare con i compagni di classe per costruire un documento condiviso da presentare

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • Le canzoni di protesta • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 5.2 • Test sommativi Modulo 5

UNIT 5.3 – ART

Teoria	Lessico
<ul style="list-style-type: none">• La pittura nel XIX secolo: un breve excursus• Il XX secolo: l'architettura• Il XX secolo: la pittura• Il XX secolo: la scultura• Tendenze contemporanee	<ul style="list-style-type: none">• Terminologia settoriale legata al periodo storico e alle arti visive• Teorie di classificazione• Stile e tecniche

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none">• Domande aperte• Identificare concetti chiave• Scelta multipla• Completare testi con parole/frasi mancanti• Fare abbinamenti	<ul style="list-style-type: none">• Domande aperte• Esercizi di completamento	<ul style="list-style-type: none">• Presentare un argomento relativo a un artista o una corrente	<ul style="list-style-type: none">• Completare tabelle e testi• Saper riassumere• Domande aperte

COMPETENZE
<ul style="list-style-type: none">• Utilizzare terminologia specifica• Definire e confrontare artisti e stili a livello diacronico e sincronico• Selezionare le informazioni in forma orale e scritta• Tradurre mediando tra le due lingue

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none">• Mappa riepilogativa di modulo	<ul style="list-style-type: none">• Test formativi Unità 5.3• Test sommativi Modulo 5

UNIT 5.4 – NUOVE FORME DI CREATIVITÀ

Teoria	Lessico
<ul style="list-style-type: none"> • Applicazioni dei dispositivi mobili • Videogiochi • I software “builder” e “enhancement” • Podcast e video: nuove forme di narrazione 	<ul style="list-style-type: none"> • Terminologia settoriale legata alla tecnologia digitale creativa

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Domande aperte • Identificare concetti chiave • Scelta multipla • Completare testi con parole/frasi mancanti • Fare abbinamenti 	<ul style="list-style-type: none"> • Domande aperte • Esercizi di completamento 	<ul style="list-style-type: none"> • Presentare un argomento relativo a un'applicazione 	<ul style="list-style-type: none"> • Completare tabelle e testi • Saper riassumere • Domande aperte

COMPETENZE
<ul style="list-style-type: none"> • Utilizzare terminologia specifica • Definire e confrontare strumentazioni • Selezionare le informazioni in forma orale e scritta • Tradurre mediando tra le due lingue

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • Realtà virtuale e videogiochi • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 5.4 • Test sommativi Modulo 5

MODULO 6 • BIG AND SMALL SCREEN

UNIT 6.1 – STORIA E IMPATTO CULTURALE

Teoria	Lessico
<ul style="list-style-type: none">• I pionieri della narrazione• Con il trascorrere del tempo...• Correnti e paesi diversi• Il cambiamento del linguaggio audiovisivo• Il cinema, la società, la cultura• La televisione	<ul style="list-style-type: none">• Terminologia settoriale concernente: le tecniche e gli stili i generi cinematografici, il piccolo e grande schermo nella storia

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none">• Domande aperte• Vero/falso• Completare testi con parole/frasi mancanti• Abbinare termini e definizioni• Scelta multipla• Completare tabelle	<ul style="list-style-type: none">• Identificare concetti chiave• Completare un testo con parole/frasi mancanti	<ul style="list-style-type: none">• Descrivere immagini e fare ipotesi• Presentare un argomento	<ul style="list-style-type: none">• Domande aperte• Scrivere una breve recensione

COMPETENZE
<ul style="list-style-type: none">• Conoscere l'importanza del cinema e della televisione nella storia• Saper parlare di un film e di un regista• Utilizzare i termini tecnici utilizzati per l'analisi di un film, una serie, un programma televisivo• Riconoscere le principali correnti della storia cinematografica e saperli confrontare• Conoscere i più importanti registi e saperne confrontare gli stili

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none">• Grandi registi• Mappa riepilogativa di modulo	<ul style="list-style-type: none">• Test formativi Unità 6.1• Test sommativi Modulo 6

UNIT 6.2 – TYPES OF PROGRAMMES

Teoria	Lessico
<ul style="list-style-type: none"> • I generi cinematografici • I cartoni animati • I programmi di informazione o documentari • Le serie televisive • Filmare eventi • Analizzare un film o una serie televisiva 	<ul style="list-style-type: none"> • Area semantica relativa al linguaggio audiovisivo e alla strumentazione • Generi e stile

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Domande aperte • Identificare concetti chiave • Scelta multipla • Completare testi con parole/frasi mancanti • Fare abbinamenti 	<ul style="list-style-type: none"> • Completare un testo • Domande aperte • Esercizi di completamento 	<ul style="list-style-type: none"> • Presentare un argomento relativo a un prodotto audiovisivo 	<ul style="list-style-type: none"> • Completare tabelle e testi • Saper riassumere • Domande aperte

COMPETENZE
<ul style="list-style-type: none"> • Utilizzare terminologia specifica • Definire gli stili dei più famosi registi per lo schermo • Selezionare le informazioni in forma orale e scritta • Tradurre mediando tra le due lingue

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • Cos'è un <i>logline</i>? • I film d'animazione • Grandi presentatori • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 6.2 • Test sommativi Modulo 6

MODULO 7 • PEOPLE AND INSTRUMENTS

UNIT 7.1 – PEOPLE

Teoria	Lessico
<ul style="list-style-type: none">• Troupe televisive e cinematografiche• Lavori di stampa su carta• Il mondo del web	<ul style="list-style-type: none">• Le fasi della produzione• I protagonisti della produzione• Materiali a stampa per i mezzi di comunicazione• Il ruolo degli scrittori e degli editori• Gli sviluppatori e i progettisti del Web

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none">• Fare abbinamenti• Completare testi con parole/frasi mancanti• Domande aperte• Scelta multipla	<ul style="list-style-type: none">• Completare tabelle o frasi• Riordinare sequenze• Identificare concetti chiave	<ul style="list-style-type: none">• Descrivere il ruolo di alcuni lavoratori	<ul style="list-style-type: none">• Scrivere un testo

COMPETENZE
<ul style="list-style-type: none">• Conoscere le diverse fasi della produzione e i loro protagonisti• Conoscere e saper individuare le competenze delle diverse figure professionali nella stampa su carta• Saper spiegare il ruolo dell'editore• Conoscere la differenza tra sviluppatore web e progettista web• Conoscere il ruolo del responsabile dei contenuti e di progetto• Saper spiegare le diverse figure professionali operanti nel web• Conoscere le possibilità lavorative• Utilizzare terminologia specifica

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none">• Persone che lavorano per lo schermo• Grandi delle testate giornalistiche• Web designer vs UX designers• Mappa riepilogativa di modulo	<ul style="list-style-type: none">• Test formativi Unità 7.1• Test sommativi Modulo 7

UNIT 7.2 – TOOLS

Teoria	Lessico
<ul style="list-style-type: none"> • Strumenti per lo schermo • Strumenti cartacei • Strumenti fotografici • Strumenti digitali 	<ul style="list-style-type: none"> • Gli strumenti cinematografici • Tipi di carta e principali sistemi per stampa • Le macchine fotografiche, le lenti e le lunghezze focali • Dispositivi e strumenti digitali • Internet delle cose • Intelligenza Artificiale

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Fare abbinamenti • Domande aperte • Completare testi con parole/frasi mancanti • Correggere frasi 	<ul style="list-style-type: none"> • Completare un riassunto • Fare abbinamenti 		<ul style="list-style-type: none"> • Domande aperte • Completare tabelle • Scrivere definizioni

COMPETENZE
<ul style="list-style-type: none"> • Conoscere le diverse tipologie di fotocamera • Distinguere i diversi tipi di microfoni • Conoscere le diverse tipologie di luci e gli strumenti per produrla • Conoscere gli strumenti accessori per la registrazione • Saper distinguere i diversi tipi di carta a stampa e il loro uso • Conoscere i principali sistemi di stampa professionale • Saper distinguere tra le diverse tipologie di macchine fotografiche e di lenti • Saper distinguere tra strumenti e dispositivi • Conoscere le principali applicazioni digitali • Saper spiegare altri strumenti digitali, quali Internet delle cose, il sistema Cloud e l'Intelligenza artificiale • Conoscere la legislazione corrente in termini di riciclo di apparecchiature elettroniche

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • Grandi strumenti: i computer • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 7.2 • Test sommativi Modulo 7

UNIT 7.3 – SOFTWARE

Teoria	Lessico
<ul style="list-style-type: none"> • Software per gli schermi • Software per la carta stampata • Software per la fotografia • Software per il Web • L'intelligenza artificiale 	<ul style="list-style-type: none"> • Software relativi al montaggio di suono, video ed effetti speciali • Software per l'impaginazione e la stampa • Software per la modifica/correzione delle foto • Pagine web • L'intelligenza artificiale

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Completare testi con parole/frasi mancanti • Domande aperte • Fare abbinamenti • Vero/falso • Scelta multipla • Riordinare sequenze • Creare una linea del tempo 	<ul style="list-style-type: none"> • Completare tabelle • Creare una mappa 	<ul style="list-style-type: none"> • Discutere un argomento dando opinioni personali • Descrivere un'immagine 	<ul style="list-style-type: none"> • Completare frasi • Riassumere un testo

COMPETENZE
<ul style="list-style-type: none"> • Conoscere i principali software per il montaggio video • Conoscere i software per l'impaginazione • Conoscere e individuare gli elementi principali di una pagina web • Conoscere i principali sistemi di costruzione di un sito web • Saper le origini dell'I.A. e come funziona • Avere contezza di rischi e benefici dell'uso dell'I.A.

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • Software per la pittura e il disegno • Grandi software: Adobe Acrobat • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 7.3 • Test sommativi Modulo 7

UNIT 7.4 – STORYBOARDS

Teoria	Lessico
<ul style="list-style-type: none"> • Cos'è la sceneggiatura illustrata • La sceneggiatura illustrata per l'industria cinematografica • La sceneggiatura illustrata per spot pubblicitari • La sceneggiatura illustrata per fumetti 	<ul style="list-style-type: none"> • Diversi tipi di sceneggiatura illustrata • La struttura della sceneggiatura per gli spot pubblicitari • Elementi chiave di sceneggiatura per fumetti

ABILITÀ LINGUISTICHE			
Reading	Listening	Speaking	Writing
<ul style="list-style-type: none"> • Domande aperte • Completare testi con parole/frasi mancanti • Riordinare sequenze • Vero/falso 	<ul style="list-style-type: none"> • Fare abbinamenti • Completare frasi o un testo 		<ul style="list-style-type: none"> • Completare frasi • Fare un riassunto • Fare una linea del tempo

COMPETENZE
<ul style="list-style-type: none"> • Conoscere le diverse tipologie di sceneggiatura • Saper spiegare l'utilità di una sceneggiatura illustrata • Saper strutturare una sceneggiatura illustrata • Conoscere le abilità di uno sceneggiatore • Conoscere la struttura di una sceneggiatura per uno spot pubblicitario • Saper descrivere i vantaggi nell'uso della sceneggiatura • Conoscere le origini della sceneggiatura per fumetti • Sapere gli elementi chiave della sceneggiatura per fumetti • Sapere cosa sono le pubblicità di interesse pubblico e le diverse tipologie

RISORSE EXTRA	VALUTAZIONE
<ul style="list-style-type: none"> • Grandi illustratori • I fumetti Marvel • Mappa riepilogativa di modulo 	<ul style="list-style-type: none"> • Test formativi Unità 7.4 • Test sommativi Modulo 7



UNIT TESTS

The following tests aim at verifying the knowledge, abilities, and competences of students for each unit of the text. Each test is available in two versions and is about 50 minutes long. The material is editable so that each teacher can adapt it easily to each of their classes and also each of their SEN students. Visit the publishing house website: www.edisco.it.

Name

Class Date



READING COMPREHENSION

1. Read the text and say if the statements are true or false. Correct the false ones.

Mass Communication

To understand mass communication, we must first be aware of some of the key factors that distinguish it from other forms of communication. To convey a message to a large audience, a media channel is necessary. Moreover, in such communication, participants are not equally present during the process: the audience tends to be distant, diverse, and vary in size depending on the medium and message. Finally, mass communication is most often profit-driven, and feedback is limited.

Mass communication is becoming more and more integrated in our lives at an increasingly rapid pace. This process is caused by the increasing convergence between ourselves and technology: we are not as distanced from mass communication as in the past and we have more opportunities to use it to fulfil interpersonal and social needs. Sites such as Facebook, Twitter, Vine, Snapchat, and Instagram are great examples of new mass communication platforms that we use to develop and maintain interpersonal relationships, for example.

Mass communication specialists use their knowledge of rhetorical values and strategic media practices to develop, share, and evaluate effective messages to large, targeted audiences. These policies allow public relations specialists, journalists, advertisers and marketers, graphic designers and illustrators, corporate media managers and other media professionals to create and start strategic communication plans across nearly every industry.

There are five distinct steps in mass communication: 1. a professional communicator creates the message; 2. the message is sent quickly and continuously through the media; 3. the message is received by a vast and diverse audience; 4. the audience gives the message a meaning; 5. the audience is influenced or changed in some manner.

Two of the best-known applications for mass communication are commercial advertising and political campaigns.

Adapted from: <https://courses.lumenlearning.com/suny-introductiontocommunication/chapter/defining-mass-communication/>

Glossary:

to fulfill: *realizzare*

increasingly: *sempre più*

pace: *ritmo*

1. Media channels are not always necessary in mass communication.
2. It is easy to target audience with mass communication.
3. Mass communication is generally sales-oriented.
4. Feedback is generally absent in mass communication.
5. We are distancing ourselves from mass communication.
6. We don't use mass communication tools in our interpersonal communication.
7. Experts in mass communication help other specialists find the best communication strategy.

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<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
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- 8. Media professionals aim their messages at indistinct masses.
- 9. It is impossible to describe the steps of mass communication.
- 10. Mass communication is often used in politics.

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MULTIPLE CHOICE

2. Choose the correct option.

1. Communication helps people to...
 - a. think about their needs.
 - b. share an unconventional lifestyle.
 - c. share feelings and emotions.
 - d. relax.
2. The main elements of the process of communication are...
 - a. Sender, receiver, feedback, manager.
 - b. Channel, feedback, message, communication.
 - c. Decoding, sender, non-verbal, contest.
 - d. Feedback, message, receiver, sender.
3. In the recent past, people used to discuss their personal experiences mainly...
 - a. face to face.
 - b. using faxes.
 - c. using smart phones.
 - d. writing e-mails.
4. ... can be considered traditional communication channels.
 - a. Digital newspapers
 - b. E-mails and websites
 - c. Radio and television
 - d. Blogs
5. Which of the following is not a communicative barrier?
 - a. Physiological.
 - b. Scientific.
 - c. Semantic.
 - d. Visual.
6. Facial expression and gestures are different ways that help...
 - a. reduce anxiety and depression.
 - b. develop extra sensorial perceptions.
 - c. non-verbal communication.
 - d. digital communication channels.

7. One of the advantages of visual communication is...
 - a. it reaches only a specific part of the audience.
 - b. it communicates thanks to the use of sounds.
 - c. it makes the message instantly clear.
 - d. it is very formal.

8. An acronym...
 - a. is a word formed with the initial letters of other words.
 - b. turns sentences into nonsense.
 - c. is made up of random words to have fun.
 - d. is when two words are shortened and put together to form a new one.

9. Emojis were added to texts to...
 - a. immediately convey a person's feeling or mood.
 - b. increase misinterpretation.
 - c. save space.
 - d. talk about the weather forecast.

10. Which sentence is false? Big data...
 - a. has five main characteristics, starting with the letter V.
 - b. may be used for customer profiling.
 - c. is analysed through business analytics.
 - d. is another name for digital footprint.

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OPEN CLOZE TEST

3. Complete the text with the correct missing words.

The Communication Process

The communication process consists of several components. Let's take a look.
 A **1.** is the party that sends a **2.** Lindsey, for example, will be the sender. Her message is the information to be conveyed. Lindsey will also need to **3.** it, i.e. transform her message into a form that can be sent, such as words. A **4.** of communication must also be selected, which is the manner in which the message is sent. It can include speaking, writing, video transmission, audio transmission, electronic transmission through emails, text messages and faxes and even **5.** communication, such as body language. Lindsey also needs to know the target of her communication. This party is called the **6.**, who must be able to **7.** the message, which means mentally processing the message into understanding. If you can't decode, **8.** fails. Sometimes, the receiver will give the sender some **9.**, which is a message sent back to the sender. For example, a member of Lindsey's team may provide it in the form of a question to clarify some information received in Lindsey's message. And let's hope there is not too much **10.**, which can hinder communication by making it less clear.

Adapted from: <https://study.com/academy/lesson/what-is-the-communication-process-definition-steps.html>

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OPEN QUESTION

4. Briefly talk about customer profiling.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and say if the statements are true or false. Correct the false ones.

Visual Communication

Every kind of communication done through sight is visual communication. Let's think about facial expressions, gestures, eye contacts, signals, maps, charts, posters, but also illustrations and animations, books, magazines, screen-based media, interactive web design, short films, advertising, promotions, and packaging designs... all aim at communicating in a visual way.

The visual presentation of information and data is having an increasing impact on our practical life; it plays an important role in every organisation, and it is becoming very popular day by day since most businesses are using visual techniques to present information. Also, it is estimated that 65% of people are "visual learners", meaning that they are able to retain information better when it is presented visually, rather than through text.

Improving visual communication is therefore one of the simplest, most important steps to take to help people to retain more information and make better decisions.

Nevertheless, the truth is that effective visual communication takes effort and is time-consuming, too: sending an email or memo with some basic information in it takes just a few seconds, creating a visual aid for that same information could take a half hour or more. Moreover, it can be expensive in terms of money used (you need professionals for a professional result), and sometimes it can be ineffective, since receivers may not understand the whole meaning of the presentation.

Though very useful and with a great impact, visual communication is, however, considered an incomplete method, not sufficient to always communicate effectively and clearly since ambiguity, situational problems and sometimes even delays in making decisions can derive from it.

Adapted from: <https://thebusinesscommunication.com/what-is-visual-communication-advantages-and-disadvantages/>

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| 1. Visual communication is only made by eye contact. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. The role of visual communication in our life is diminishing. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Companies are relying on visual communication more and more. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Over half of people can be considered visual learners. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Visual communication helps people remember information more. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Improving visual communication means helping people to make more decisions. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Visual communication does not take long to prepare. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Visual communication can be quite costly. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Visual communication may need experts to be professional. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Visual communication is always successful and can always be used on its own. | <input type="checkbox"/> | <input type="checkbox"/> |

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**MULTIPLE CHOICE****2. Choose the correct option.**

1. Talking with an old friend is an example of...
 - a. non-verbal communication.
 - b. mass communication.
 - c. formal communication.
 - d. informal communication.

2. Stuttering is an example of a ... communication barrier.
 - a. psychological
 - b. physiological
 - c. cultural
 - d. linguistic

3. ... is not necessarily present in the process of communication.
 - a. A feedback
 - b. A channel
 - c. Noise
 - d. A receiver

4. ... are the best questions to answer in order to choose the best communication channel.
 - a. Why, when, because
 - b. What, why, where
 - c. Who, where, how
 - d. Who, what, why

5. A communication channel is a/an...
 - a. heart of communication.
 - b. medium to use to pass on a message.
 - c. response to a message.
 - d. barrier which can hinder communication.

6. Which of the following is not an advantage of visual communication?
 - a. It is subject to misinterpretation.
 - b. It can be cross-cultural.
 - c. It is easy to understand.
 - d. It is more colourful and enjoyable.

7. In the early twentieth century, people communicated by ... over long distances.
 - a. radio
 - b. smoke signals
 - c. phone
 - d. telegraph

8. Abbreviations started being used...
 - a. to save on space in texts.
 - b. to add contextual emotional meaning.
 - c. to solve the problem of miscommunication.
 - d. to make the meaning of texts clearer.

9. A digital footprint...
- a. is useless when it comes to customer profiling.
 - b. can be a source of information for companies.
 - c. is a trail of information we leave behind in our oral interactions.
 - d. is an instrument of business analytics.
10. Which V of big data refers to the fact it is true and accurate?
- a. Value.
 - b. Variety.
 - c. Veracity.
 - d. Volume.

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OPEN CLOZE TEST

3. Complete the text with the correct missing words.

Is Communication Always Straightforward?

There are many communication **1.** that can occur at any stage of the communication **2.** These can lead to a distortion of the original **3.** which can therefore cause confusion and misunderstanding.

These obstacles can be roughly categorised into:

- **4.** **barriers:** a message that includes a lot of specialist jargon, over-complicated, unfamiliar and/or technical terms or abbreviations will not be understood by a **5.** who is not familiar with the terminology used;
- **6.** **barriers:** when the mental state of the communicators will influence how the message is sent, received and perceived, provoking emotional and even physical symptoms;
- **7.** **barriers:** when they are related to certain disorders, disease or other limitation like stuttering or dyslexia;
- **8.** **barriers:** this happens when there is a great geographic distance or some other tangible obstacle which limits the smooth flow of communication between **9.** and receiver;
- **10.** **barriers:** religion, habits, customs, and general behaviour, changing from one country to another, may act as a barrier.

Adapted from: <https://www.skillsyouneed.com/ips/barriers-communication.html>

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SHORT OPEN QUESTIONS

4. Briefly answer the questions.

- 1. What information do people leave behind when going online?
- 2. What do volume and variety refer to when talking about big data?
- 3. What is the difference between an abbreviation and an acronym?
- 4. What is the difference between verbal and non-verbal communication?
- 5. What does the choice of a communication channel depend on?

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and say if the statements are true or false. Correct the false ones.

Behavioural Sciences

Behavioural sciences deal with how individuals and groups of people act or interact with the environment and how these behaviours change over all types of individuals and all types of social interactions. It is used in the field of education to understand the different ways in which human beings behave and the different settings in which the behaviour of human beings takes place. Behavioural sciences have been used to measure animal attitudes since the 19th century. A century later, animal behaviourists such as Konrad Lorenz and Niko Tinbergen shaped the modern science of animal actions. This science is a **key driver** for understanding all aspects of social organisation and the evolution of our species, as well as understanding our psychology and the psychology of others.

Behavioural sciences are important to the field of marketing as they play an important role in the formation of consumer preferences and attitudes, which in turn influence consumer decisions and actions. They are applied to marketing to gain a better understanding of consumer performance.

Adapted from: <https://unacademy.com/content/upsc/study-material/anthropology/behavioural-sciences-importance>

Glossary:

key driver: *fattore chiave*

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|---|--------------------------|--------------------------|
| 1. Behavioural sciences deal with environmental issues. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Behavioural sciences are used in education too. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Behavioural sciences help to understand how and why human action takes place. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. At first, behavioural sciences were used to evaluate animal reactions. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Konrad Lorenz was a famous psychologist. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Lorenz started to study animals' behaviour in the 19 th century. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. These sciences can help to better understand ourselves and others. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Behavioural sciences are useless in marketing. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Behavioural sciences help to show the connection between consumer preferences and decisions. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Behavioural sciences influence consumer decisions and purchasing. | <input type="checkbox"/> | <input type="checkbox"/> |

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MULTIPLE MATCHING

2. Match the beginnings and endings.

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|---|--------------------------|--|
| 1. Social psychology deals with... | <input type="checkbox"/> | a. the characteristics of colours and their use in the field of communication. |
| 2. Recent scientific studies have shown a correlation between.... | <input type="checkbox"/> | b. Aristotle. |
| 3. Chromotherapy is based on... | <input type="checkbox"/> | c. consumer behaviour. |
| 4. Soft, delicate music helps with... | <input type="checkbox"/> | d. the idea that colours can impact people's energy and health. |
| 5. Fast and pulsating beats... | <input type="checkbox"/> | e. to manipulate the audience. |
| 6. Black often gives an idea of... | <input type="checkbox"/> | f. transfer energy. |
| 7. Shockvertising is... | <input type="checkbox"/> | g. developed a theory about human needs. |
| 8. Abraham Maslow... | <input type="checkbox"/> | h. based on provocation. |
| 9. The idea of an "appeal" dates back to... | <input type="checkbox"/> | i. strength and authority. |
| 10. Using the emotional appeal, marketers manage... | <input type="checkbox"/> | j. relaxation and distraction. |

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CLOZE TEST

3. Complete the text with the correct words choosing from those given below.

advertisements • attention • appeal • positive • their • babies • influence • genuine • strong • credibility

What Are the Advantages of Using Children in Advertisements?

Using **1.** and little children in advertising is a really good strategy to catch consumers' **2.** and raise positive feelings toward the brand.

Here are some reason why it works.

Children can evoke **3.** emotions in viewers, such as feelings of innocence, joy, and nostalgia. This emotional **4.** can help create a positive association with the product or brand being advertised. Furthermore, children using a product can create inspirational appeal, as viewers may desire similar

5. experiences for **6.** own children. Very often children's preferences and requests can significantly **7.** family purchasing decisions; by featuring children in **8.**, marketers can target both children and their parents, potentially increasing the likelihood of a purchase.

Finally, children are often seen as honest and **9.**, and their presence in advertisements can lend a sense of **10.** and trustworthiness to the product or brand.

Adapted from: <https://www.quora.com/What-are-the-advantages-of-using-children-in-advertisements>

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OPEN QUESTION

4. Briefly talk about the use of feelings and emotions as a marketing strategy.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Say whether the sentences are true or false. Correct the false ones.

Provocative Marketing

With the rise of social media platforms, companies are constantly seeking innovative ways to capture the attention of their target audience. One such approach is provocative marketing. Provocative marketing goes beyond merely shocking or surprising the audience. Even if it might initially seem like it's all about creating a stir, there's much more depth to this strategy. It's not about being just controversial, it's about connecting with the audience on an emotional level, making them think, feel, and react.

One of the hallmarks of provocative marketing is its ability to evoke strong emotions. Whether it's joy, anger, sadness, or surprise, the goal is to make the audience feel something profound. These emotions can drive engagement, shares, and discussions, amplifying the reach of the campaign.

But if not executed with sensitivity and care, provocative campaigns run the risk of alienating or offending segments of the target audience. Brands might be perceived as insincere or exploitative, using controversy merely for attention rather than genuine engagement. This can erode trust and damage the brand's reputation in the long run.

For many profit-driven companies, the decision to employ provocative marketing is often approached with caution. On the contrary, NGOs have long embraced provocative appeals in their campaigns. The rationale behind this is that such techniques effectively capture attention, especially when addressing pressing societal issues.

Adapted from: https://lc.cx/shMp0_**Glossary:****hallmark:** *tratto distintivo***exploitative:** *sfruttatore***stir:** *scalpore*

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|---|--------------------------|--------------------------|
| 1. Companies are not interested in new ways to grab consumer attention. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Provocative marketing is an approach which starts from surprise. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Provocative marketing is only based on shocking and surprising the audience. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. What is important in provocative marketing is the reaction of consumers. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Provocative marketing is based on evoking strong emotions. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. The objective of provocative marketing is having customers reason on the campaign. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Provocative marketing does not have any risks. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. By using the provocative approach, companies may be perceived as false and manipulative. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Provocative marketing is used liberally by any company. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. NGOs companies do not make use of provocative marketing. | <input type="checkbox"/> | <input type="checkbox"/> |

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MULTIPLE MATCHING

2. Match each word with its definition.

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|--|--------------------------|----------------------|
| 1. An understanding of the motivational forces behind one's actions, thoughts, or behaviour. | <input type="checkbox"/> | a. Marketer |
| 2. The ability to share another person's feelings. | <input type="checkbox"/> | b. Mainstream |
| 3. Maslow represented them in a pyramid shape. | <input type="checkbox"/> | c. Empathy |
| 4. Arousing a negative feeling to promote a product. | <input type="checkbox"/> | d. Needs |
| 5. Along with ethos and pathos, it is the third main appeal of communication. | <input type="checkbox"/> | e. Attention grabber |
| 6. Something intended to make people notice it. | <input type="checkbox"/> | f. Humour |
| 7. A technique to engage using laughter. | <input type="checkbox"/> | g. Shocking |
| 8. A person that promotes a product or service. | <input type="checkbox"/> | h. Logos |
| 9. The principal or dominant course, tendency, or trend. | <input type="checkbox"/> | i. Guilt appeal |
| 10. Causing intense surprise, disgust, or horror. | <input type="checkbox"/> | j. Insight |

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CLOZE TEST

3. Complete the text with the correct words.

may • pathos • among • advertising • purchase • story • boost • company • increase • benefits

What are the Benefits of Using Emotional Appeal in Advertising?

Emotional appeal **1.** is a promotional tactic that stimulates emotions **2.** consumers. They assess what motivates and concerns viewers, and then they tell a **3.** that resounds with the audience. Advertisers use **4.** to encourage their audience to take action.

Emotional appeal advertisements can produce multiple **5.**, such as making your brand messaging more memorable to the public. Consumers that remember your commercials **6.** want to learn more about your **7.** and your services.

When your commercial moves your audience, they may be more likely to make a **8.**, which can lead to an **9.** in sales. You can use emotional advertising to illustrate why an action is important, persuading consumers to take an action that benefits your business.

With emotional marketing, you can **10.** brand loyalty and show consumers you care about their feelings.

Adapted from: <https://www.indeed.com/career-advice/career-development/emotional-appeal-advertising>

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SHORT OPEN QUESTIONS

4. Briefly answer the questions.

- 1. Why do marketers use key motifs in their communication?
- 2. What is disruptive marketing?
- 3. What are the four main emotions companies use to persuade consumers?
- 4. Can you explain the sense of empowerment companies want to create in the audience?
- 5. Why is music used in communication strategies?

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Some sentences have been removed from the text. Put them back into the correct position.

- a. playing golf with prospective clients, returning calls and emails quickly
- b. When it's sold online
- c. a company needs to market a product or service
- d. the unit cost price, marketing costs, and distribution expenses
- e. memorable packaging or graphic designs, and overall media exposure
- f. integrated marketing communications campaign
- g. ensures profitability
- h. they take this into account when devising the overall marketing strategy
- i. allows businesses to sell products and services to consumers
- j. consumer demand for a greater amount of a product already available

What Is Marketing?

Marketing refers to the activities a company undertakes to promote the buying or selling of its products or services. Marketing includes advertising and **1.**, other businesses, and organisations.

Professionals who work in a corporation's marketing and promotion departments seek to get the attention of key potential audiences through advertising. Promotions are targeted to certain audiences and may involve celebrity endorsements, catchy phrases or slogans, **2.**

Marketing as a discipline involves all the actions a company undertakes to draw in customers and maintain relationships with them. Networking with potential or past clients is part of the work too and may include writing thank you emails, **3.**, and meeting with clients for coffee or a meal.

At its most basic level, marketing seeks to match a company's products and services to customers who want access to those products. Matching products to customers ultimately **4.**

Product, price, place, and promotion are the four P's of marketing. The Four Ps collectively make up the essential mix **5.**, Neil Borden popularised the idea of the marketing mix and the concept of the Four P's in the 1950s.

Product refers to an item or items the business plans to offer to customers. The product should seek to fulfil an absence in the market or fulfil **6.**, Before they can prepare an appropriate campaign, marketers need to understand what product is being sold, how it stands out from its competitors, whether the product can also be paired with a secondary product or product line, and whether there are substitute products in the market.

Price refers to how much the company will sell the product for. When establishing a price, companies must consider **7.** Companies must also consider the price of competing products in the marketplace and whether their proposed price point is sufficient to represent a reasonable alternative for consumers.

Place refers to the distribution of the product. Key considerations include whether the company will sell the product through a physical storefront, online, or through both distribution channels. When it's sold in a storefront, what kind of physical product placement does it get? **8.**, what kind of digital product placement does it get?

Promotion, the fourth P, is the **9.** Promotion includes a variety of activities such as advertising, selling, sales promotions, public relations, direct marketing, sponsorship, and guerrilla marketing. Promotions vary depending on what stage of the product life cycle the product is in. Marketers understand that consumers associate a product's price and distribution with its quality, and **10.**

Adapted from: <https://www.investopedia.com/terms/m/marketing.asp>

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MULTIPLE MATCHING

2. Match the beginnings and endings.

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|--|--------------------------|---|
| 1. Marketing is... | <input type="checkbox"/> | a. the process which makes sure each step meets goals. |
| 2. The marketing process involves... | <input type="checkbox"/> | b. the activity of dividing the target market into groups according to common features. |
| 3. Market analysis is used to... | <input type="checkbox"/> | c. fictional but detailed profile of the hypothetical ideal customer. |
| 4. Marketing control is... | <input type="checkbox"/> | d. demographics, needs, priorities, common interests, and other psychographic or behavioural criteria. |
| 5. Market segmentation refers to... | <input type="checkbox"/> | e. identifying the target, creating a strategy, and implementing the plan. |
| 6. Common features of prospective customers are based on... | <input type="checkbox"/> | f. pre- and post-sale services, continuous assistance, or the prestige of the brand. |
| 7. Customer satisfaction is linked to... | <input type="checkbox"/> | g. the activity in charge of making businesses and customers meet. |
| 8. Implicit needs... | <input type="checkbox"/> | h. the ones the customer is not able to declare, because he is unaware of them. |
| 9. Latent needs are... | <input type="checkbox"/> | i. identify the ideal consumer. |
| 10. A customer persona is a... | <input type="checkbox"/> | j. are taken for granted by the customer. |

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CLOZE TEST

3. Complete the text with the words given below.

touching • multi-sensory • tasting • smell • back • television • sight • sound • inhaling • listening

Multi-sensory Marketing

Sensory branding dates **1.** to the 1940s, when marketers began exploring the role of **2.** in advertising. When **3.** entered every home, advertisers began appealing to consumers' sense of **4.**, too. Noting the great popularity of aromatherapy and its connection to colour therapy, advertisers then began researching the use of **5.** in advertising and brand promotion during the 1970s. Nowadays, a **6.** experience could include: **7.** to carefully selected music while **8.** carefully selected scents, having the chance to look at and **9.** carefully placed products, and, when possible, even **10.** the product on offer.

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OPEN QUESTION

4. Briefly talk about digital and social media marketing.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Some sentences have been removed from the text. Put them back into the correct position.

- a. Not only is the positive contagion effect from eWOM a valuable driver of consumer decisions
- b. to connect with customers in previously impossible ways
- c. how businesses can influence consumer behaviour
- d. and adjust SMM strategy as needed
- e. not only to extract customer data
- f. over 59% of the world's population
- g. the more effective it will be
- h. the platforms on which users build social networks and share information
- i. age, location, income, job title, industry, interests
- j. identify even more ways to engage customers

What Is Social Media Marketing (SMM)?

Social media marketing (also known as digital marketing and e-marketing) is the use of social media – **1.** – to build a company's brand, increase sales, and drive website traffic. In addition to providing companies with a way to engage with existing customers and reach new ones, SMM has purpose-built data analytics that allows marketers to track the success of their efforts and **2.**

Within 18 years, from 2004 (when MySpace became the first social media site to reach one million users) to 2022, the dramatic growth of interactive digital channels took social media to levels that challenge even the reach of television and radio. At the start of 2023, there were 4.76 billion social media users globally – **3.**

The power of SMM is driven by the unparalleled capacity of social media in three core marketing areas: connection, interaction, and customer data.

Not only does social media enable businesses **4.**, but there is also an extraordinary range of avenues to connect with target audiences, from content platforms (like YouTube) and social sites (like Facebook) to microblogging services (like X).

The dynamic nature of the interaction on social media – whether direct communication or passive liking – enables businesses to leverage free advertising opportunities from eWOM (electronic word-of-mouth) recommendations between existing and potential customers. **5.**, but the fact that these interactions happen on the social network makes them measurable. For example, businesses can measure their social equity – a term for the return on investment (ROI) from their social media marketing campaigns.

A well-designed social media marketing plan delivers another invaluable resource to boost marketing outcomes: customer data. Rather than being overwhelmed by the Vs of big data (volume, variety, velocity, etc.), SMM tools have the capacity **6.** but also to turn this gold into actionable market analysis, or even to use the data to crowdsource new strategies.

As platforms like Facebook, X, and Instagram have taken off, social media has transformed how we connect and **7.**, from promoting content that drives engagement to extracting geographic, demographic, and personal information that makes messaging resonate with users.

The more targeted your SMM strategy is, **8.** Hootsuite, a leading software provider in the social media management space, recommends the following action plan to build an SMM campaign that has an execution framework as well as performance metrics:

- align SMM goals to clear business objectives;
- learn about your target customer (**9.**);
- conduct a competitive analysis of your competition (successes and failures);
- audit your current SMM (successes and failures);
- create a calendar for SMM content delivery;
- create best-in-class content;
- track performance **10.**

Adapted from: <https://www.investopedia.com/terms/s/social-media-marketing-smm.asp>

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MULTIPLE MATCHING

2. Match the beginnings and endings.

- | | | |
|---|--------------------------|--|
| <p>1. Field research collects data through...</p> | <input type="checkbox"/> | <p>a. analysing the steps of a customer’s relationship with a company.</p> |
| <p>2. Marketing aims at...</p> | <input type="checkbox"/> | <p>b. making the company achieve a competitive advantage over its competitors.</p> |
| <p>3. The aim of multi-sensory marketing is to...</p> | <input type="checkbox"/> | <p>c. tailor a product and market it to a specific group of consumers.</p> |
| <p>4. E-mail marketing...</p> | <input type="checkbox"/> | <p>d. engages customers through events, competitions, and the like.</p> |
| <p>5. The marketing funnel is the activity of...</p> | <input type="checkbox"/> | <p>e. understand how consumers think and decide.</p> |
| <p>6. Experiential marketing...</p> | <input type="checkbox"/> | <p>f. It uses existing data from internal and external sources.</p> |
| <p>7. Using a customer persona allows...</p> | <input type="checkbox"/> | <p>g. qualitative and quantitative methods.</p> |
| <p>8. Neuromarketing’s purpose is to...</p> | <input type="checkbox"/> | <p>h. the different departments of a company to create a better customer experience.</p> |
| <p>9. Market segmentation is used to...</p> | <input type="checkbox"/> | <p>i. exploit the power of the senses to create a bond with customers.</p> |
| <p>10. Desk research saves time and money because...</p> | <input type="checkbox"/> | <p>j. is quite inexpensive and very fast.</p> <p>k. Dividing a company’s target market into groups of potential customers with similar needs and behaviours.</p> |

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CLOZE TEST

3. Complete the text with the missing words given below.

results · feedback · strategy · overall · adjust · effectiveness · improvements · techniques · indicators · recall

Did it Work?

Marketing **1.** assesses how successful a marketing **2.** is in achieving its objectives and obtaining the desired **3.** Measuring the effects of a marketing campaign is essential to be able to **4.** and bring to it significant **5.** and amplify its effects or the following one better. Today, **6.** have largely improved and include measurements at the level of **7.** response of the target market, using **8.** expressed in volumes and values as the KPIs (Key Performance Indicators), or response of the individual, through **9.** and tests of brand **10.**

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OPEN QUESTION

4. Briefly talk about the marketing mix.

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READING COMPREHENSION

1. Read the text and choose the correct option.

What is a Brand?

“Broadly, a product is anything that can be offered to a market to satisfy a want or need, including physical goods, services, experiences, events, persons, places, properties, organizations, information, and ideas.” (Kotler & Keller, 2015). This means that a product can be

1., from a hotel stay, a flight, a language course, to clothes, food, a toothbrush etc.

To illustrate the definition of a product and the role it occupies in **2.** branding, we will use the example of water. Water is a freely available resource that is essential for every human being to live and survive. Yet it became a product the day humans and companies started to commercialise it, for example by selling mineral water in glass and plastic bottles. But water always looks the same, **3.**? It is always in a liquid state, and transparent. So, how can different companies sell the same product but still convince people **4.** their bottled water instead of the one from the competition? The answer is: by creating a brand.

“A brand is a name, term, design, symbol, or any other feature that identifies one seller’s product or service as **5.** from those of other sellers” (American Marketing Association). You can consider a brand as the idea or image people have in mind when thinking about specific products, services, and activities of a company, both in a practical (e.g. “the shoe is light-weight”) and emotional way (e.g. “the shoe makes me feel powerful”). It is therefore not just the physical features that create a brand but also the feelings that consumers **6.** towards the company or its product. This combination of physical and emotional cues is triggered when exposed to the name, the logo, the visual identity, or even the message **7.**

A product can be easily copied by other players in a market, but a brand will always be unique. For example, Pepsi and Coca-Cola taste very similar, however for some reason, some people feel more connected **8.** Coca-Cola, others to Pepsi.

Let’s illustrate this again with our water example. The product sold is water, but in order to convince people to purchase a particular water, companies developed different water brands, such as Evian, Perrier, Fiji, or Volvic. And each one of these brands **9.** a different meaning to the product water: Evian makes you feel young; Perrier is refreshing, bubbling, and sexy; Fiji Water is pure, healthy, and natural, ... and so on.

In the end, a brand is a person’s gut feeling about a specific product or company. Each person creates his or her own version of it, and some brands increase or decrease in **10.** because of how consumers feel about them.

Adapted from: <https://www.thebrandingjournal.com/2015/10/what-is-branding-definition/>

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|-------------------------|-----------------------|-----------------------|---------------------|
| 1. a. anything | b. everything | c. something | d. nothing |
| 2. a. identify | b. denote | c. defining | d. selecting |
| 3. a. doesn’t it | b. isn’t it? | c. does it? | d. is it? |
| 4. a. to buying | b. to purchase | c. to choosing | d. to prefer |
| 5. a. better | b. similar | c. distinct | d. top |

- | | | | |
|----------------|---------------|---------------|-----------------|
| 6. a. develop | b. create | c. exploit | d. spread |
| 7. a. told | b. included | c. said | d. communicated |
| 8. a. by | b. with | c. into | d. to |
| 9. a. gives | b. provides | c. furnishes | d. matches |
| 10. a. success | b. famousness | c. popularity | d. celebrity |

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MULTIPLE MATCHING

2. Match each explanation with its definition.

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|---|--------------------------|-----------------------|
| 1. Key aspects of a brand strategy. | <input type="checkbox"/> | a. Circular shape |
| 2. Part of the corporate identity. | <input type="checkbox"/> | b. White |
| 3. It has a crucial role in the logo design. | <input type="checkbox"/> | c. Merchandising |
| 4. It is usually associated with femininity. | <input type="checkbox"/> | d. Sponsee |
| 5. It conveys energy and vitality. | <input type="checkbox"/> | e. Logo |
| 6. It recalls purity and transparency. | <input type="checkbox"/> | f. User-friendly |
| 7. It involves presenting products in a favourable light. | <input type="checkbox"/> | g. Format |
| 8. When packaging is easy to use, open, and store. | <input type="checkbox"/> | h. Mission and Vision |
| 9. The general appearance of packaging. | <input type="checkbox"/> | i. Yellow |
| 10. It receives money or resources from the sponsor. | <input type="checkbox"/> | j. Typography |

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CLOZE TEST

3. Complete the text with the missing words given below.

feelings • favour • popular • serenity • drinks • influence • yellow • symbolises • passion • advertising

What do Colours Convey?

Colours are able to **1.** unconsciously many aspects of our life and they play an important role in communicating information, creating particular **2.** and even influencing the decisions people make. This phenomenon is exploited skilfully in **3.** and graphics, both on paper and on the web. Red is a **4.** colour in branding because it is a universal symbol of **5.**, anger, and excitement but when a more conventional approach is needed, red should be avoided in **6.** of blue; this colour promotes **7.** and clarity, formality and elegance. The cold side of blue is used to show refreshing, cool **8.** and icy cold mountain water. Brands of hygiene, purity, and cleanliness are instead associated with white. Brands which are aiming at conveying an image of energy, choose **9.** because it is associated with vitality, but if feelings of happiness are wanted, then orange is to be preferred. Green **10.** a healthy lifestyle and is often used with health food products, recycling, and vegetables. Green is the colour of nature.

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OPEN QUESTION

4. Briefly talk about merchandising.

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Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Product Packaging

Product packaging is the process of designing and creating packaging for a product. This **1.** the materials used, the design, the printing, and the assembly. Packaging is an integral part of the product because it protects it, makes it easy to transport, and can be used to **2.** it.

Some of the most successful product packaging examples are eye-catching and **3.** They may use bright colours, interesting shapes, or creative packaging materials to **4.** on store shelves. These products often have a strong brand strategy to support their marketing efforts. **5.**, these products can generate higher interest and sales because consumers are likely to notice and remember them.

Product packaging is the first thing potential customers see when looking **6.** your product. If your product packaging is not eye-catching or appealing, potential customers may not even bother to look at your product. This is especially **7.** if you have an online store since customers rely entirely on their visual sense to **8.** a purchase decision. In addition, product packaging can also affect how customers perceive the quality of your product. If your product packaging looks cheap or flimsy, customers may assume that your product is of poor quality. On the other hand, if your product packaging looks sleek and high-end, customers will likely **9.** your product as being of higher quality. Therefore, choosing your product packaging carefully is essential to make an excellent first impression **10.** potential customers and convey your product's quality.

Adapted from: <https://mailchimp.com/resources/product-packaging/>

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|---------------------------|----------------------|---------------------|-----------------------|
| 1. a. considers | b. includes | c. involves | d. establishes |
| 2. a. promote | b. publicise | c. sell | d. select |
| 3. a. significant | b. monumental | c. memorable | d. meaningful |
| 4. a. be prominent | b. attract | c. emerge | d. stand out |
| 5. a. Ultimately | b. Definitely | c. Surely | d. Finally |
| 6. a. at | b. to | c. up to | d. after |
| 7. a. fundamental | b. vital | c. crucial | d. critic |
| 8. a. take | b. make | c. do | d. catch |
| 9. a. see | b. feel | c. observe | d. perceive |
| 10. a. about | b. over | c. to | d. on |

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MULTIPLE MATCHING

2. Match each explanation with its definition.

- | | | |
|--|--------------------------|-----------------------------|
| 1. The process of creating a distinct personality for a company. | <input type="checkbox"/> | a. Logo |
| 2. The who, what, and why behind a business. | <input type="checkbox"/> | b. Mission |
| 3. The definition of a business's long-term objectives. | <input type="checkbox"/> | c. Influencers |
| 4. The graphic representation of a brand. | <input type="checkbox"/> | d. Mascot |
| 5. A live animal or a puppet that reflects the company's look. | <input type="checkbox"/> | e. Product placement |
| 6. It gives information about use, transport, storing, recycling, and shelf life of a product. | <input type="checkbox"/> | f. Endorser |
| 7. Featuring a branded product in a video production. | <input type="checkbox"/> | g. Vision |
| 8. A famous person advertising a brand. | <input type="checkbox"/> | h. Labelling |
| 9. A marketing agreement between two companies. | <input type="checkbox"/> | i. Sponsorship |
| 10. They can be either celebrities or ordinary people. | <input type="checkbox"/> | j. Branding |



CLOZE TEST

3. Complete the text with the missing words given below.

customers • brand • reputation • symbol • typography • initials • focuses • picture • established • trademark

Logos

A logo is a **1.** that is used to recognise a **2.** Usually, on a global level it represents a company's name, a **3.** It's often the first thing **4.** see and remember about a brand. With the combination of **5.** and images, the logo gives a brand a different feel and recognition. Here are some different types of logos. A *monogram logo* consists of letters, usually brand **6.**, while a *wordmark* is a font-based logo design that **7.** on the main business or company's name. A *pictorial mark* is instead an icon-based or graphics-based logo. The **8.** itself is enough to identify the brand, as for the panther of the Puma, or the iconic bird of Twitter. These brands are so famous and **9.** that a single picture representation is enough for their identification. Here the biggest challenge comes in which image is to be selected and which colour is to be used because the entire company, its **10.**, and existence rely upon it.

Adapted from: <https://www.vedantu.com/full-form/logo-full-form>



OPEN QUESTION

4. Briefly describe who endorsers are and how they are different from influencers.

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Total score/40

Name

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READING COMPREHENSION

1. Read the text and choose the correct option.

Promotion and Advertising

Promotion is a core marketing strategy to raise awareness, generate interest, and drive

1.; it involves activities like advertising, sales promotion, public relations, and personal selling. Promotion includes short-term initiatives, while advertising includes **2.** tactics to enhance the visibility and desirability of a product, service, or brand.

Promotion in marketing aims to **3.** consumer behaviour, fostering a **4.** between the product and the potential customer. Promotions often take **5.** across various channels such as social media, television, websites, email campaigns, or physical stores. These efforts help brands **6.** out in the marketplace and attract both new and returning customers.

Advertising is one of the **7.** common forms of promotion. It involves paying for space in media outlets like TV, radio, print, online platforms, and outdoor advertising. Advertising aims to reach a **8.** audience to create awareness of a product or service. Brands use creative messaging to persuade consumers and build recognition. Advertising includes, for example, TV commercials, banner ads on websites, and sponsored posts on social media platforms. Sales promotions refer to short-term incentives aimed at stimulating immediate sales. These promotions are usually time-sensitive and create **9.** They consist of discounts, coupons, loyalty programs, flash sales, and **10.** trials.

Adapted from: <https://plutuseducation.com/blog/what-is-promotion>

- | | | | |
|--------------------------|---------------------|-------------------|-----------------------|
| 1. a. licence | b. marketing | c. sales | d. brands |
| 2. a. long-term | b. durable | c. long | d. eternal |
| 3. a. evoke | b. influence | c. change | d. stop |
| 4. a. development | b. step | c. gap | d. connection |
| 5. a. account | b. out | c. up | d. place |
| 6. a. carry | b. burn | c. get | d. stand |
| 7. a. more | b. most | c. top | d. best |
| 8. a. wide | b. big | c. great | d. extensive |
| 9. a. time | b. needs | c. urgency | d. delay |
| 10. a. cheap | b. expensive | c. free | d. inexpensive |

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MULTIPLE MATCHING

2. Match each explanation to its definition.

- | | | |
|---|--------------------------|-------------------------------|
| 1. Choice of the motifs to use in an ad campaign. | <input type="checkbox"/> | a. SEO |
| 2. The tracking of all the stages of the product sale. | <input type="checkbox"/> | b. Outdoor advertising |
| 3. Any contact of the customer with the brand. | <input type="checkbox"/> | c. Promotion |
| 4. Programming instructions in websites display a company or a product at the top of Internet search pages. | <input type="checkbox"/> | d. USP |
| 5. Hoardings, posters, signs, flags. | <input type="checkbox"/> | e. Marketing funnel |
| 6. Statement which highlights the main motivation why consumers should prefer one brand to another. | <input type="checkbox"/> | f. Line of appeal |
| 7. It recalls the product in the mind of consumers. | <input type="checkbox"/> | g. Brand integration |
| 8. One of the most relevant elements of marketing. | <input type="checkbox"/> | h. Display advertising |
| 9. It includes product placement, sponsorship, and endorsement. | <input type="checkbox"/> | i. Reminding ad |
| 10. Banners, videos, or text-based ads. | <input type="checkbox"/> | j. Touch point |

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CLOZE TEST

3. Complete the text with the correct words given below.

customer · sales · back · face-to-face · journey · acronym · eye-catching · emotional · framework · purchase

What is the AIDA Model?

The AIDA Model dates **1.** to 1898 as one of the earliest attempts to systematically understand and structure the **2.** process. The AIDA Model is a foundational marketing **3.** that maps out the customer **4.** from initial awareness to final purchase. It is applicable in various sales and marketing contexts, from print ads and TV commercials to direct mail and **5.** selling. The **6.** AIDA stands for Attention, Interest, Desire, and Action.

- **Attention:** Capturing the potential customer’s awareness through **7.** ads, headlines, or visuals.
- **Interest:** Engaging the **8.** by providing relevant information about the product or service, highlighting its features and benefits.
- **Desire:** Creating a strong **9.** connection, making the customer want the product by showing how it meets their needs or solves their problems.
- **Action:** Encouraging the customer to take a specific step, such as making a **10.**, signing up for a newsletter, or contacting the company.

Adapted from: <https://marketinginsidergroup.com/marketing-strategy/does-the-aida-model-hold-water-for-sales-in-2024/#:~:text=In%202024%2C%20the%20AIDA%20Model,Generating%20interest%20with%20personalized%20content>

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OPEN QUESTION

4. Make examples of promotional strategies and explain the differences between above the line, below the line and through the line marketing.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Digital Advertising

Digital advertising is a marketing strategy that involves **1.** advertisements through online channels, like websites, social media and search engines, to **2.** a brand, some products, or services. Understanding digital advertising can help **3.** create a well-tailored campaign. Digital advertising works **4.** targeting specific users who are most likely to be interested.

These steps outline how it works: **5.** select an online channel, a search engine like Google, a social media platform such as Facebook or Instagram, or other websites. Choose the ad format depending on the online **6.**, decide the budget, then **7.** set your audience targeting features like age, gender, location, job title and more. Digital advertising also comes **8.** a massive amount of data. In this way you can track the performance of your campaigns in real time and learn about the demographics, interests, and habits of the people viewing and interacting with your ads. The **9.** main types of online advertising are Search advertising, Display advertising, Social media advertising, Online streaming advertising, and Influencer advertising. The most **10.** in search advertising are: search engine results pages (SERPs), search engine optimisation (SEO), and pay-per-click (PPC).

Adapted from: <https://www.webfx.com/digital-advertising/glossary/what-is-digital-advertising/>

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|-------------------------|----------------------|--------------------|--------------------|
| 1. a. selling | b. launching | c. getting | d. choosing |
| 2. a. promote | b. distribute | c. sell | d. invent |
| 3. a. at | b. with | c. to | d. for |
| 4. a. with | b. at | c. to | d. by |
| 5. a. one | b. first | c. then | d. after |
| 6. a. tool | b. instrument | c. customer | d. channel |
| 7. a. at last | b. eventually | c. after | d. firstly |
| 8. a. for | b. together | c. inside | d. with |
| 9. a. few | b. most | c. five | d. only |
| 10. a. effective | b. affective | c. success | d. sensible |

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MULTIPLE MATCHING

2. Match each explanation to its definition.

- | | | |
|---|--------------------------|--------------------------------------|
| 1. Short advertisement broadcast on television. | <input type="checkbox"/> | a. Interactive advertising |
| 2. Internet, TV, radio, etc. | <input type="checkbox"/> | b. In-store advertising |
| 3. An expression that means something different from what it actually says or has a hidden meaning. | <input type="checkbox"/> | c. Video commercial |
| 4. It encourages consumer participation. | <input type="checkbox"/> | d. Rhetoric |
| 5. It shows real-time ads to buyers in a shop. | <input type="checkbox"/> | e. Public service advertising |
| 6. The art of using language as a means of persuasion. | <input type="checkbox"/> | f. Humour |
| 7. The launch of a new product on the market. | <input type="checkbox"/> | g. Media channels |
| 8. It promotes social welfare. | <input type="checkbox"/> | h. Competitive advertising |
| 9. It makes the customer smile or laugh. | <input type="checkbox"/> | i. Pioneering advertising |
| 10. It aims at asserting the superiority of a product over competition. | <input type="checkbox"/> | j. Idiom |

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CLOZE TEST

3. Complete the text with the correct words given below.

feelings · exaggeration · speech · tool · advertising · rhetorical · personification · sound · like · people

A Guide to Figures of Speech

Language is a powerful **1.** in advertising. The right words can create emotions, tell stories, and persuade **2.** to take action. A figure of speech is a **3.** device that conveys meaning in a non-literal way, it is a creative use of language to generate an effect, enhance an expression, or evoke an emotion. Figures of **4.** add richness and depth to writing, allowing authors to convey complex ideas and **5.** more vividly than straightforward language would allow. Language that uses figures of speech is known collectively as figurative language. Among the most used in **6.** language are: hyperbole, a deliberate **7.** that adds emphasis, urgency, or excitement to a statement; metaphor, directly comparing dissimilar things to create more vivid imagery or understanding; metonymy, a literary device in which a word or object stands for a closely related word or object; **8.**, implying assigning human attributes to non-human things; pun, a wordplay that purposely substitutes words that **9.** similar but have different meanings; simile, comparing two dissimilar things using **10.** “.....” or “as” to give the reader a more vivid understanding of something.

Adapted from: <https://www.grammarly.com/blog/literary-devices/figure-of-speech/#:~:text=A%20figure%20of%20speech%20is%20a%20rhetorical%20device%20that%20conveys,enhance%20expression%20and%20evoke%20emotion>

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OPEN QUESTION

4. Briefly talk about the structure of a printed ad.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Graphic Design is about Moulding the User Experience Visually

Graphic design is about **1.** *shaping / creating / designing* the user experience (UX) visually; it is an ancient craft, dating back past Egyptian hieroglyphs to at least 17,000-year-old cave paintings. It's a term that originated in the 1920's **2.** *print / press / TV* industry, and that continues to cover a range of activities including logo creation. Graphic design in this sense concerns aesthetic appeal and marketing: graphic designers attract **3.** *audience / viewers / public* using images, colour, and typography. However, graphic designers working in user experience design must justify **4.** *style / stylish / stylistic* choices regarding, say, image locations and font with a human-centred approach. That means they need to focus on – and seek to empathise the most with – their specific users while they create good-looking designs that maximise **5.** *use / usability / usefulness*. Aesthetics must serve a purpose: in UX design we don't create art for art's sake so graphic designers must branch into visual design. When designing for UX, you should consider the information architecture of your interactive designs to ensure **6.** *accessibility / access / accession* for users, and leverage graphic design skills to create work that considers the entire user experience, including users' **7.** *visual / visible / optical* processing abilities. For instance, if an otherwise **8.** *amusing / pleasing / satisfactory* mobile app can't offer users what they need in several taps, its designer will have failed to **9.** *marry / combine / match* graphic design to user experience. The scope of graphic design in UX covers creating beautiful designs that users find highly pleasurable, **10.** *meaningful / serious / expressive*, and usable.

Adapted from: <https://www.interaction-design.org/literature/topics/graphic-design#:~:text=Graphic%20Design%20is%20about%20Molding%20the%20User%20Experience%20Visually,-Graphic%20design%20is&text=It%20continues%20to%20cover%20a,using%20images%2C%20color%20and%20typography.>

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MULTIPLE MATCHING

2. Match the beginnings and endings.

- | | | |
|---|--------------------------|---|
| 1. Graphic design is... | <input type="checkbox"/> | a. some of the main areas of graphic design. |
| 2. The role of a graphic designer is to... | <input type="checkbox"/> | b. a knack for communicating with visuals. |
| 3. Graphic design provides... | <input type="checkbox"/> | c. starts by looking at the needs, wants, and behaviours of people. |
| 4. Marketing and advertising design are... | <input type="checkbox"/> | d. in the late 19 th century. |
| 5. Since the beginning, humanity displayed... | <input type="checkbox"/> | e. combine text, decorations, colours, typography, and imagery. |
| 6. Graphic design emerged as a distinct profession... | <input type="checkbox"/> | f. founded the school of Bauhaus in 1919. |
| 7. Walter Gropius... | <input type="checkbox"/> | g. creating, selecting, and combining visual elements. |
| 8. Creative thinking implies... | <input type="checkbox"/> | h. you build models with bricks to represent ideas. |
| 9. With Lego Serious Play, ... | <input type="checkbox"/> | i. clarity, simplifying complex information. |
| 10. The design thinking process... | <input type="checkbox"/> | j. the development of innovative solutions to problems. |

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CLOZE TEST

3. Complete the text with the words given below. There are two you don't need to use.

industries • projects • needs • message • websites • businesses • goals • brainstorming • art director • career • artistic • software

Graphic Designers

Graphic designers are creative professionals who use their **1.** skills to create visual content for various mediums. They work on **2.** such as designing logos, brochures, **3.**, and advertisements. Using various tools and **4.**, they aim to communicate a **5.** through their visual designs and help **6.** and organisations achieve their **7.** Graphic designers can work in a variety of **8.** from advertising to web design, and can have a range of job titles, such as **9.** or multimedia designer. Overall, graphic design can be a fulfilling and rewarding **10.** path for those willing to put in the work.

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OPEN QUESTION

4. Briefly talk about the SCAMPER and the reverse brainstorming techniques.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

A Short History of Graphic Design

Historians trace the origins of graphic design to early cave paintings from about 38,000 BC, showing us how people **1. communicated / talked / wrote** from one generation to another. **2. Themes / Subjects / Objects** in these cave paintings mainly featured animals, handprints, weapons, and hunting. While it's unclear what humans were communicating, it's obvious they were communicating **3. visually / optically / visibly**. The next evolution of graphic design is language itself and the visual representation with the alphabet; they were pictographs, symbols that represented objects. China used woodblock printing to stamp **4. drawings / logos / designs** on silk clothes and on paper. In 1040, Bi Sheng invented the world's first **5. movable / mobile / portable** type printing press out of porcelain. Johannes Gutenberg brought moveable type to Europe in 1439, introducing **6. public / global / mass** communication to Western culture. The Gutenberg press forged a path for more **7. trading / business / commercial** uses of design, which led to the era of graphic design as we know it. The industrial revolution, from 1760 to 1840, introduced new technologies for increasing the **8. adaptability / efficiency / competence** and production of manufacturing processes such as lithography. The first graphic design agency was founded in 1903, in Wien, by the painter Koloman Moser. Bauhaus, founded in 1919 by Walter Gropius, was an influential art and design movement that began in Weimar, Germany, and **9. launched / originated / instituted** a new way of thinking design combining minimalism, geometric shapes, and simple typography. The introduction of digital tools, at the end of the 20th century, provided a new, **10. developing / revolutionary / progressive** way of creating graphic design.

Adapted from: <https://www.flux-academy.com/blog/the-history-of-graphic-design#:~:text=Bauhaus%20was%20an%20influential%20art,help%20rebuild%20the%20broken%20society>

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MULTIPLE MATCHING

2. Match the beginnings and endings.

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|--|--------------------------|---|
| 1. A graphic designer... | <input type="checkbox"/> | a. animal pictures and hunting scenes. |
| 2. Graphic design draws... | <input type="checkbox"/> | b. transforms a linguistic message into a graphic story. |
| 3. Experiential graphic design is... | <input type="checkbox"/> | c. art and ability with industrial creation. |
| 4. The first examples of visual messages were... | <input type="checkbox"/> | d. combining skills and imagination. |
| 5. Henry de Toulouse-Lautrec was... | <input type="checkbox"/> | e. comes up with ways to cause problems. |
| 6. The school of Bauhaus aimed at merging... | <input type="checkbox"/> | f. the art of making people relate to their environment successfully. |
| 7. Bauhaus is still... | <input type="checkbox"/> | g. marketing and advertising design. |
| 8. Creativity means... | <input type="checkbox"/> | h. a poster artist. |
| 9. The reverse brainstorming technique... | <input type="checkbox"/> | i. attention and engages the audience. |
| 10. Graphic design includes, for example, ... | <input type="checkbox"/> | j. one of the most influential design styles. |

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CLOZE TEST

3. Complete the text with the words given below. There are two you don't need to use.

test • outside • unique • framework • techniques • metaphorical • outcome • stages • define • questions • product • symbolically

Brainstorming?

Thinking **1.** the box has become an essential skill. Here are some powerful and creative brainstorming **2.** to expand imaginative boundaries and inspire **3.** solutions.

- The SCAMPER technique offers a structured **4.** for generating innovative ideas by asking specific **5.** It stands for Substitute, Combine, Adapt, Modify, Put to another use, Eliminate, and Reverse.
- The Six Thinking Hats technique, developed by Edward de Bono, employs the use of six **6.** hats, each representing a different perspective or thinking style.
- Reverse thinking, instead of focusing on the desired **7.**, involves the opposite or inverse scenario.
- The five **8.** of Design Thinking are: empathise or research your users' needs; **9.** or state your users' needs and problems; ideate or challenge assumptions and create ideas; prototype or start to create solutions; **10.** or try your solutions out.

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OPEN QUESTION

4. Briefly talk about Hurson's productive thinking model and the LEGO Serious play technique.

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Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Corporate Design

Corporate design refers to the **1.** *appearance / character / presence* of a company. It refers to all visual elements of a company such as logo, typography, icons, the colour scheme, visual language and others, e.g. key visuals. It should not be confused with corporate **2.** *integrity / personality / identity*, which includes corporate behaviour, corporate communication, and corporate culture in addition to corporate design.

The goal of a defined corporate design is a visually **3.** *rational / consistent / steady* appearance that conveys the special features of the company and thus differentiates it from the competition. The consistent application of the company's characteristic elements strengthens recognition, which in turn contributes to brand **4.** *awareness / consciousness / perception*.

A defined corporate design forms the basis for the design of all communication **5.** *news / media / channels* of an organisation:

- the design of the website;
- digital communication tools: social media posts, newsletters, advertisements;
- print products: out-of-home campaigns, flyers;
- business stationery: business cards, letterhead, presentations;
- the design of product and packaging.

To **6.** *ensure / assure / secure* a consistent corporate image across all touchpoints, the design rules are laid down in a corporate design manual (or brand guidelines). Consistent application of the design guidelines contributes to a **7.** *homogeneous / rigid / uniform*, professional, and unmistakable image to the outside world – and thus to a more positive perception by the target group.

The central task of a corporate design is to give the company or brand an individual personality. As with the first **8.** *interview / encounter / knowledge* with a person, certain characteristics allow conclusions to be drawn about the value attitude – both positive and negative. The corporate design provides orientation for potential customers who come into contact with the company: they can quickly decide whether the company suits them – or not. Corporate design is therefore an effective tool for presenting certain characteristics of a company or brand in the most **9.** *helpful / profitable / advantageous* way possible and thus setting it apart from other companies in the same market. A good corporate design evokes the right associations and expectations through logo, colours, images and other elements, which are ideally fulfilled by corporate culture, corporate behaviour and corporate communication. By creating identification potential for the relevant target group, corporate design contributes significantly to customer and employee **10.** *faith / loyalty / integrity*.

Adapted from: <https://helder.design/en/corporate-design/>



MULTIPLE MATCHING

2. Match the beginnings and endings.

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|--|--------------------------|---|
| 1. Web design refers to... | <input type="checkbox"/> | a. optimising website structure for search engine visibility. |
| 2. Usability may refer to... | <input type="checkbox"/> | b. the creation of websites that reflect brands. |
| 3. Accessibility ensures... | <input type="checkbox"/> | c. the design of user interfaces. |
| 4. SEO is the practice of... | <input type="checkbox"/> | d. websites are usable by all. |
| 5. In-app design pays attention to... | <input type="checkbox"/> | e. how easy a website is to use. |
| 6. Social media design aims at... | <input type="checkbox"/> | f. giving importance to visual contents. |
| 7. Capturing attention and fostering interaction is... | <input type="checkbox"/> | g. incorporating ads. |
| 8. Revenues may be generated by... | <input type="checkbox"/> | h. one of the different digital ad formats. |
| 9. Banners are... | <input type="checkbox"/> | i. different strategies and campaign goals. |
| 10. Stories and reels are usually used for... | <input type="checkbox"/> | j. the function of in-app and social media design. |

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CLOZE TEST

3. Complete the text with the words given below. There are two you don't need to use.

shapes • copywriter • art • layouts • gap • digital • magazines • legibility • convey • stories • drawing • SEO

Print Design

Print design crafts compelling visual content for both physical and **1.** media. Its core branches include, for example, publication design, focused on creating accessible and visually pleasing **2.** for wide distribution. This involves designing materials like **3.**, newsletters, books, and infographics, prioritising clear information presentation.

It also includes type design, i.e. the careful **4.** of crafting and refining letterforms. It balances **5.**, personality, and functionality, considering character **6.**, weights, and spacing to ensure optimal readability and **7.** intended messages.

Illustration design is also part of print design. It visually communicates ideas and **8.** Utilising diverse techniques like painting, **9.** and digital graphics, it translates concepts into engaging visuals, enhancing communication by bridging the **10.** between abstract ideas and their visual representation.

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OPEN QUESTION

4. Briefly talk about experiential graphic design.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Web Design

Web design is the comprehensive **1. idea / process / knowledge** of creating and refining websites to effectively communicate a company's identity and provide essential **2. help / support / information** to its audience. It is a dynamic field that **3. divides / blends / split** artistic creativity with scientific principles to construct digital experiences that are both visually appealing and highly functional.

A primary goal of web design is to ensure websites are intuitive, engaging, and **4. attractive / easy-going / user-friendly**, fostering a positive experience for every visitor, regardless of their technical expertise. The creation of a website involves careful planning of its layout, considering the arrangement of text, images, and other multimedia **5. elements / videos / ideas** across various pages to ensure logical flow and easy navigation. Web designers organise content to present information clearly and briefly.

In the contemporary digital landscape, effective web design extends **6. beyond / across / opposite** simple aesthetics and usability. A critical aspect is Search Engine Optimization. SEO is a set of techniques and strategies aimed at optimising a website's **7. page / index / structure** and content to improve its visibility in search **8. engine / web / process** results pages. Modern web designers must possess a strong understanding of SEO **9. programmes / principles / steps** to create websites that are not only visually compelling and easy to navigate but also easily discoverable by their intended audience. Ensuring **10. accessibility / enjoyability / amusement** for all users, including those with disabilities, remains a fundamental ethical and practical consideration throughout the entire web design lifecycle.

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MULTIPLE MATCHING

2. Match the beginnings and endings.

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|--|--------------------------|--|
| 1. Packaging helps... | <input type="checkbox"/> | a. corporate brand design. |
| 2. Packaging is... | <input type="checkbox"/> | b. the visual and communicative aspects of a company. |
| 3. Packaging presents the product... | <input type="checkbox"/> | c. a powerful tool for businesses. |
| 4. Packaging should... | <input type="checkbox"/> | d. embrace sustainability. |
| 5. A logo is part of... | <input type="checkbox"/> | e. with the target audience. |
| 6. Corporate brand design contains... | <input type="checkbox"/> | f. attractively. |
| 7. Corporate brand design should... | <input type="checkbox"/> | g. in harmony to create a cohesive and engaging experience. |
| 8. Packaging serves as.... | <input type="checkbox"/> | h. customers recognise the brand. |
| 9. Packaging is used to connect the product... | <input type="checkbox"/> | i. maintain uniformity across all products. |
| 10. Packaging and corporate brand work... | <input type="checkbox"/> | j. the first physical interaction a customer has with a brand. |

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CLOZE TEST

3. Complete the text with the words given below. There are two you don't need to use.

key • attention • tag • focuses • user • animations • platforms • craft • digital • revenue • reels • strategies

In-app and Social Media Design

In-app and social media design **1.** engaging **2.** experiences. In-app design **3.** on user-friendly interfaces, while social media design emphasises captivating visuals. Both strive to grab **4.**, encourage interaction, and boost **5.** engagement through graphics, **6.**, and interactive features. These design areas also enable developers to earn **7.** by integrating various ad formats like banners, native ads, surveys, stories, and **8.** These formats cater to diverse engagement **9.** and campaign objectives, making design a **10.** element in both user experience and monetisation.

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OPEN QUESTION

4. Briefly talk about the difference between animation and motion graphic design.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Typefaces

A typeface **1.** *includes / deserves / excludes* letters, numbers, punctuation marks, and symbols that share a consistent visual style. One of the main **2.** *need / features / tips* of a typeface is the presence (or lack of) serifs. Serifs are the small **3.** *atypical / useful / decorative* strokes at the ends of the main parts of a letter. Some typefaces have them, like Times New Roman, look **4.** *modern / traditional / updated*, and are popular for long blocks of text because some people find them **5.** *easier / more difficult / trickier* to read on paper. On the other hand, sans-serif typefaces, like Arial or Helvetica, don't have these little strokes and often appear more modern and clean, working well on computer **6.** *devices / printers / screens*.

Another important feature is the weight of the typeface. This refers to how **7.** *thick / readable / fat* or thin the letters are. You might see options like light, regular, bold, or extra-bold within the same typeface family, for example. The weight helps create visual **8.** *hierarchy / smoothness / fluency* and emphasis in text. Some typefaces also have different widths, like condensed (narrow) or expanded (wide) versions, to fit different design needs. Finally, each typeface has its own unique personality or mood. Some look elegant and formal, while others appear **9.** *friendly / smart / amazing* and casual. The shapes of the letters, the curves, and the overall design contribute to this feeling. Choosing the right typeface is like choosing the right **10.** *idea / voice / passion* for your message – it helps communicate not just the words, but also the intended tone and style. With countless typefaces available, designers can carefully select the perfect visual voice for any project.

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MULTIPLE MATCHING

2. Match the beginnings and endings.

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|--|--------------------------|--|
| 1. Fundamental colour theories... | <input type="checkbox"/> | a. are suitable for headlines and titles. |
| 2. Fonts are... | <input type="checkbox"/> | b. old style serifs. |
| 3. The colour wheel includes three secondary colours: ... | <input type="checkbox"/> | c. specify product usage, giving details. |
| 4. Garamond and Berkeley are considered... | <input type="checkbox"/> | d. begin with a six-point colour wheel. |
| 5. A descriptive label can... | <input type="checkbox"/> | e. reinforce the design. |
| 6. A mascot logo... | <input type="checkbox"/> | f. neutral colours. |
| 7. Repetition in layout helps to... | <input type="checkbox"/> | g. incorporates an illustrated character that represents the brand. |
| 8. Black, white, and grey are generally classified as... | <input type="checkbox"/> | h. orange, green, and purple. |
| 9. Display typefaces... | <input type="checkbox"/> | i. all possible variations of a typeface. |
| 10. A pictorial mark is... | <input type="checkbox"/> | j. a graphic-based logo recalling the company name. |

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Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Logos and Labels

Logos and labels work together to accomplish a similar goal, promoting the company

1. *brand / image / name.*

A logo is a graphic or **2.** *visual / abstract / typographic* sign that stands as a symbol for a brand or an institution adopted by an organisation to identify its products. The primary role of a logo is to identify the person, product, business or **3.** *needs / service / idea* you're designing it for. Its purpose is to make it recognisable at various touch points.

A logo is usually a unique combination of symbols, fonts and **4.** *writings / mission / colours* used to visually represent the organisation's identity. A good one is

5. *persuasive / neutral / educational* and aims to convince the **6.** *employees / audience / clients* using logic and reason.

A label is an item attached to a product to inform **7.** *consumers / suppliers / workers* about it. A label should carry a unique, visually appealing design that communicates the brand so it should always display the company's logo. A good label includes the logo, **8.** *packaging / images / instructions* on how to use a product, ingredients, and any other message you would like to pass along. It serves a multitude of purposes, but its **9.** *unremarkable / essential / occasional* function is to provide potential and existing consumers with information about the product. However, labels also function as the first **10.** *impression / model / idea* of a product.

Adapted from: <https://boldbeautyhair.com/the-difference-between-a-logo-and-a-label/>

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MULTIPLE MATCHING

2. Match the beginnings and endings.

- | | | |
|--|--------------------------|---|
| 1. Scripts imitate... | <input type="checkbox"/> | a. of pre-made images. |
| 2. A photograph is a type of picture... | <input type="checkbox"/> | b. do not have any added stroke. |
| 3. Analogous colours are two colours which... | <input type="checkbox"/> | c. letters, numbers, punctuation marks. |
| 4. Clip art is a collection... | <input type="checkbox"/> | d. handwriting or calligraphic writing. |
| 5. A typeface includes... | <input type="checkbox"/> | e. taken with a camera. |
| 6. Vector images... | <input type="checkbox"/> | f. are not made up of pixels. |
| 7. Sans serifs... | <input type="checkbox"/> | g. are opposite a colour in the chromatic wheel. |
| 8. Layout and composition are concerned with... | <input type="checkbox"/> | h. only letters with a single typeface. |
| 9. Complementary colours... | <input type="checkbox"/> | i. are right next to a colour in the colour wheel. |
| 10. A monogram logo uses... | <input type="checkbox"/> | j. the arrangement of elements on a page. |

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OPEN CLOZE TEST

3. Complete the text with the appropriate missing words.

Composition

In design, composition is based on several principles.

- **1.**: the reiteration of elements makes the whole design stronger and creates a visual link between parts.
- **2.**: introducing a distinct element serves to emphasise or highlight crucial aspects.
- **3.**: it employs varying levels of visual prominence to guide the viewer through the layout, indicating a starting point, the reading order, and the relative importance of elements.
- **4.**: grouping related elements fosters visual connections or deliberately emphasises a lack of relationship.
- **5.**: the strategic lining up of elements.
- **6.**: the intentional use of empty areas effectively defines and separates sections, improving clarity.

Good design happens when creators carefully use shapes, lines, colours, textures, words, and empty space to make something that looks nice. Keeping proportions in mind, such as the **7.** or the **8.**, often leads to harmonious designs. Designers consciously choose simplicity or excess, depending on the desired result. Introducing a surprising element can add intrigue and memorability. Ultimately, a successful composition ensures that **9.** and **10.** work cohesively to convey the intended message.

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OPEN QUESTION

4. Briefly talk about hues, shades, tints, and tones.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and complete it with the missing sentences.

- a. But why is it so important?
- b. The key is finding the right balance and using different font sizes to create a hierarchy of information.
- c. This strategy ensures that the reader's attention is immediately captured by the most relevant or newsworthy content.
- d. Ultimately, the goal of any layout is to enhance the reader experience.
- e. It provides visual relief by preventing the page from feeling too crowded or chaotic.
- f. Harmonising colour schemes:
- g. However, behind the scenes, there is a significant amount of thought and effort put into the layout.
- h. The layout should strike a balance, with images used sparingly and strategically.
- i. There are several important elements that come together to create a well-designed layout:
- j. On the other hand, a clean, organised layout creates a sense of trust and professionalism.

Why Good Layout Design is Essential for Print Publications

At first glance, a print publication may seem like a simple collection of words and images on a page. **1.** A well-designed layout serves as the backbone of any print material. It organises information in a way that's easy to follow, engages the reader, and communicates the intended message clearly. **2.**

For starters, print publications are often the first point of contact between an organisation or brand and the reader. The design needs to make a positive first impression that encourages readers to explore the content further. A cluttered, poorly designed page can overwhelm readers, causing them to disengage and look elsewhere. **3.** It demonstrates that care has been taken in presenting the material, and readers are more likely to spend time with the publication.

4.

- Prioritising important content: the most important information should be easy to find and stand out to the reader. **5.**
- **6.** colour can set the tone and guide the reader's attention. A harmonious colour scheme can enhance the overall aesthetic of a page, while contrasting colours can be used to highlight important elements. Colour can also influence how information is perceived, so the colour palette should reflect the publication's theme, brand identity, and the emotions you want to evoke in the reader.
- Incorporating white space: although it may seem like wasted space, white space is actually a vital part of good layout design. **7.** When used correctly, it helps to improve readability, making the content feel more organised and approachable.
- Appropriately sizing text: text that is too small can be difficult to read, while text that is too large can make the layout feel out of balance. **8.** Additionally, varying the font size between different sections can guide the reader's attention to where it's needed most.

• Complementing images and text: images need to be carefully integrated into the layout to avoid distraction. Images should complement the text, not compete with it. **9.**
10. A good layout isn't just about aesthetics; it's about creating an environment that makes it easy for readers to consume and enjoy the content. When the layout is done right, it helps readers navigate the publication, focus on the important parts, and feel comfortable as they move from one section to the next.

Adapted from: <https://journalism.university/writing-and-editing-for-print-media/good-layout-design-essential-print-publications/>

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MULTIPLE MATCHING

2. Match the beginnings and endings.

- | | |
|---|--|
| 1. Visual hierarchy... | <input type="checkbox"/> a. are all published at regular intervals. |
| 2. Alignment is necessary to... | <input type="checkbox"/> b. the trail the readers' eyes follow. |
| 3. Visual flow deals with... | <input type="checkbox"/> c. have folds. |
| 4. Brochures always... | <input type="checkbox"/> d. its landscape format. |
| 5. Leaflets, flyers, brochures, and booklets intend to... | <input type="checkbox"/> e. emphasise similarity and to establish relationships. |
| 6. Newspapers, tabloids, and magazines... | <input type="checkbox"/> f. communicate information to an audience. |
| 7. A book back cover usually includes... | <input type="checkbox"/> g. in the American Old West. |
| 8. The success of early comic strips led to... | <input type="checkbox"/> h. helps the reader to understand the informational structure of the page. |
| 9. In Italy, early comics targeted younger readers and were often set... | <input type="checkbox"/> i. their appearance in book form in 1933. |
| 10. The billboard is an important marketing tool used in... | <input type="checkbox"/> j. a short description or synopsis. |

...../10



SENTENCE COMPLETION

3. Complete the sentences.

- Leaflets, flyers, brochures, and booklets vary in
- Newspapers, tabloids, and magazines, combine
- There are three main categories of magazines:
- The aim of margins is to

- 5. A spine usually contains
 - 6. Brochures are intended to be more frequently handled, so
 - 7. Page layout should match the type of publication, whose aim can be:
 - 8. The essential elements of advertising posters and billboards are:
 - 9. The purpose of posters is to
 - 10. Originally, comic strips were created
-/10



OPEN QUESTION

4. Briefly talk about the common types of page layout.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and complete it with the missing sentences.

- a. In an attempt to attract more readers, many print magazines began to release online versions.
- b. Many periodicals copied this design, adding artwork to their stories.
- c. The next year, *Time* magazine, a weekly publication that featured national and world events, was founded.
- d. The British *Gentleman's Magazine* arrived in 1731;
- e. The *Ladies' Home Journal*, which debuted in 1883, had more than one million subscribers by the end of the 1800s.
- f. In the early 18th century, three British magazines debuted and became the template for the modern magazine.
- g. *Le Mercure Galant* was a French magazine that contained gossip, news, songs, and more.
- h. Tens of thousands of magazines continued to be published worldwide throughout the twentieth and twenty-first centuries.
- i. These empowered women thirsted for knowledge, and several magazines, such as the *Lady's Magazine*, were created to appeal to them.
- j. This led to specialised magazines that contained content geared toward particular groups, such as musicians, artists, or scientists.

The History of Magazines

The advent of the printing press in the 1400s helped spur the creation of numerous books and other printed materials. The first periodical, *Erbauliche Monats-Unterredungen*, was published in 1663 in Germany. It contained book summaries, scholarly articles, and later inspired several similar journals in other parts of Europe. The first magazine for entertainment purposes came in 1672: **1.**

2. The *Review*, the *Tatler*, and the *Spectator*, which published a few times per week, contained opinion pieces about national and international events and articles on an array of topics designed to encourage discussion among readers.

Throughout the rest of the century in Europe, many people had become literate and pursued education, especially women. **3.** These periodicals included short stories, fashion tips, and embroidery patterns. **4.** it was the first publication to use the word *magazine*, which came from the Arabic word *makhazin*, meaning "storehouse". The magazine's founder, Edward Cave, included articles that the average person would be interested in.

The first illustrated magazine, *Illustrated London News*, was published in 1842 in England. The magazine, which was published weekly, included articles about news and art and contained woodcut illustrations. **5.**

One of the major problems was acquiring readership. Periodicals were expensive, and their articles usually aimed at wealthy and educated individuals. To combat this, publishers began to create amusement and entertainment magazines that appealed to everyone. **6.**

One such periodical was the *American Journal of Science*, which debuted in 1818 and featured news about geology and natural sciences.

Magazines geared toward women became popular in the 1830s with the debut of *Godey's Lady's Book*. This led to numerous specialised women's magazines that contained not only literary works but also fashion tips, homemaking advice, and recipes. **7.** Literary review magazines, which contained short stories and essays, also became popular with readers during this time.

Magazines remained popular into the 20th century. *Reader's Digest* – which had broad appeal and contained articles about American culture, recipes, and health tips – debuted in 1922. **8.** Many entertainment and gossip magazines also became popular, including *People*, *Rolling Stone*, and *Vanity Fair*. These featured news and gossip about celebrities as well as articles on popular culture. While women's magazines had been popular since the early seventeenth century, the first men's magazine in America, *Esquire*, debuted in 1933. Numerous other specialised magazines, including the sports-centric *Sports Illustrated*, followed.

9. However, readership numbers for print magazines began to drop when technology allowed people to obtain news and other information online. **10.**

Adapted from: <https://www.ebsco.com/research-starters/womens-studies-and-feminism/magazine>

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MULTIPLE MATCHING

2. Match the beginnings and endings.

- | | | |
|---|--------------------------|--|
| 1. Page layout refers to... | <input type="checkbox"/> | a. a division of the workspace through vertical and horizontal lines. |
| 2. A graphic grid is... | <input type="checkbox"/> | b. attract audiences to read, understand, and remember the information. |
| 3. Brochures often... | <input type="checkbox"/> | c. R.C. Outcalt introduced <i>The Yellow Kid</i> . |
| 4. Leaflets are similar to... | <input type="checkbox"/> | d. margins setting, page numbering, and page size. |
| 5. Tabloids usually... | <input type="checkbox"/> | e. the planning of visual elements on a page. |
| 6. In the layout of a book, some basic elements to consider are... | <input type="checkbox"/> | f. flyers in that they are single unfolded sheets. |
| 7. The spine usually contains information like... | <input type="checkbox"/> | g. title, author, and publishing house. |
| 8. The origins of comics can be traced back to 1895, when... | <input type="checkbox"/> | h. the launch of Action Comics by DC. |
| 9. The golden age of comic books began in 1938 with... | <input type="checkbox"/> | i. focus on less serious content and sensational material. |
| 10. Posters are designed to... | <input type="checkbox"/> | j. have more pictures than words. |

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SENTENCE COMPLETION

3. Complete the sentences.

- 1. Books are generally divided into three main parts:
- 2. A multipanel layout
- 3. Broadsheets are
- 4. Running headers and footers
- 5. The technique of grouping
- 6. Booklets are bound and are
- 7. A balloon is
- 8. A comic strip is
- 9. A book back cover usually includes
- 10. Tabloids usually deal with

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OPEN QUESTION

4. Briefly talk about posters and billboards.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Correct these false statements.

User Experience and User Interface in Digital Design

User experience (UX) design is the process design teams use to create products that provide meaningful and relevant experiences to users. UX design involves the design of the entire process of acquiring and integrating the product, including aspects of branding, design, usability, and function.

The simplest way to think about user experience design is as a verb and a noun. A UX designer designs (verb) – ideates, plans, changes – the things that affect the user experience (noun) – perceptions and responses to a system or service.

A UX designer should consider the Who, Why, What and How of product use. The Why involves the users’ motivations for adopting a product, whether they relate to a task they wish to perform with it or to values and views that users associate with the ownership and use of the product. The What addresses the things people can do with a product: its functionality. Finally, the How relates to the design of functionality in an accessible and aesthetically pleasant way. A UX designer’s typical tasks vary but often include user research, creating personas, designing wireframes and interactive prototypes, and testing designs. These tasks can vary significantly from one organisation to the next.

“User experience” and “user interface” are therefore related and sound similar, but they mean different things. While user experience encompasses all aspects of the end-user’s interaction with the company, its services and its products, user interface is how a product looks. UI encompasses all the visual elements the user sees, hears and interacts with, including colours, typography, buttons, icons, screen animations and more. These visual elements are key to support tasks and usability.

Adapted from: https://www.interaction-design.org/literature/topics/ux-design

- 1. UX design focuses on how a product looks.
2. It is useless for a UX designer to understand why users want to use a product.
3. Functionality is to be preferred over aesthetics.
4. A UX designer always does the same things wherever they work.
5. User Experience and User Interface are different names for the same concept.

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MUTLIPLE MATCHING

2. Match the beginnings and endings.

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|---|--------------------------|---|
| 1. Digital design means... | <input type="checkbox"/> | a. are text-based and use commands to be typed in. |
| 2. Command Line Interfaces... | <input type="checkbox"/> | b. works with a GUI interface, adding familiar word processor tools. |
| 3. Form-based Interfaces... | <input type="checkbox"/> | c. software application that allows for the creation, management, and modification of website content. |
| 4. Visual elements in the layout include... | <input type="checkbox"/> | d. balance the display of dynamic content with the maintenance of a user-friendly interface. |
| 5. A WYSIWYG editor... | <input type="checkbox"/> | e. creating attractive and user-friendly experiences. |
| 6. A Content Management System is a... | <input type="checkbox"/> | f. where data and contents shared by the user can be found. |
| 7. In social network layout it is important to... | <input type="checkbox"/> | g. temporary reels and images that appear outside of a regular feed. |
| 8. A personal profile is... | <input type="checkbox"/> | h. are used to arrange questions or options as a usual paper structure. |
| 9. Social network stories are... | <input type="checkbox"/> | i. users' comments. |
| 10. Feedback includes... | <input type="checkbox"/> | j. fonts, colours, shapes, layout, icons, logos, images, and videos. |

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OPEN CLOZE TEST

3. Complete the text with the missing grammatical words.

Natural User Interfaces (NUIs)

Natural User Interfaces (NUIs) are systems **1.** feel easy and natural to use. They allow people to interact **2.** ways that match everyday behaviour, like using touch on an iPad or body gestures with Microsoft Kinect. Many people see NUIs **3.** the next step in user interface design. Unlike traditional interfaces that use a mouse and keyboard, NUIs let users interact using **4.** basic, natural actions.

However, not all gestures are truly natural. Some, **5.** swiping one finger to move pages on an iPad, feel easy and match real-life movements. This kind **6.** gesture is simple to understand and fits what we do in **7.** physical world.

Other gestures, like swiping with four fingers **8.** switch apps, are harder to learn. These actions don't come naturally and need users to understand the system first. So, just **9.** a system uses gestures doesn't always mean it is truly "natural". That's **10.** it's difficult to clearly define what NUIs really are.

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SHORT OPEN QUESTIONS

4. Answer the questions.

- 1. What is the main goal of digital design?
- 2. How does a menu-driven interface work?
- 3. Where are touchscreen graphical interfaces mostly used?
- 4. What are some examples of conversational user interfaces?
- 5. What are the functional elements in web layout?
- 6. What is the main purpose of mobile layout?
- 7. What is a responsive layout?
- 8. What are posts?
- 9. What is the purpose of social networks?
- 10. What are walls?

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Correct these false statements.

Social Media Design

Social media design, a subset of graphic design, is a format for creating intriguing visuals around diverse content on platforms like Instagram, LinkedIn, Facebook, TikTok, and X. These visuals are categorised as carousel posts, stories, and reels developed according to content strategy. Having a social media presence for a business increases its chances of being recognised by a wider audience and allows it to experience the values it swears by. It outlines the choices the company makes for its brand in terms of purpose, aesthetics, and even price points, as well as defining a brand voice associated with a visual identity. This modern-day approach to design is a reliable way of providing audience with an authentic and consistent experience across various platforms. For example, an activewear clothing brand should ideally focus on creating colourful social media design posts and campaigns that resonate with its brand identity. By combining eye-catching visuals, engaging graphics, typography, and short-form videos, the brand can inspire audiences to take the first step towards a healthy lifestyle. Similarly, a travel influencer might want to capture experiences through visually striking carousel posts, stories, and high-quality reels while providing practical tips for affordable or luxury traveling.

Adapted from: https://www.andacademy.com/resources/blog/graphic-design/social-media-design/

- 1. The main purpose of social media design is to create contents.
2. A social media presence is not particularly useful for companies.
3. The presence across the different social media must be unique and differentiated.
4. The social media posts of a company should create an alternative to its brand identity.
5. The visuals, reels and graphics used in posts and stories should be flat and ordinary.

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MULTIPLE MATCHING

2. Match the beginnings and endings.

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|--|--------------------------|---|
| 1. Graphical user interfaces... | <input type="checkbox"/> | a. a page layout re-sizes as the window size changes. |
| 2. Navigation, ease of access, and user interaction are... | <input type="checkbox"/> | b. help people connect with their friends. |
| 3. The layout of web design is liquid when... | <input type="checkbox"/> | c. a page layout changes its structure and content according to user interaction. |
| 4. The layout of web design is adaptive when... | <input type="checkbox"/> | d. helps users to create a website using a highly visual interface. |
| 5. Social networks can... | <input type="checkbox"/> | e. use visual elements to allow users to relate with devices. |
| 6. The layout of a social network... | <input type="checkbox"/> | f. should promote connection, information sharing, and interaction between users. |
| 7. Conversational user interfaces... | <input type="checkbox"/> | g. functional elements of web design. |
| 8. Posts are... | <input type="checkbox"/> | h. messages published on a social media platform. |
| 9. Walls are... | <input type="checkbox"/> | i. aggregated posts or hashtags. |
| 10. A website builder... | <input type="checkbox"/> | j. allow users to interact using voice. |

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OPEN CLOZE TEST

3. Complete the text with the missing grammatical words.

In our increasingly connected world, businesses need **1.** have a strong online presence to reach consumers and sell more, but not everyone has the technical expertise to create and manage pages and content **2.** the internet. This is where a CMS, short for Content Management System, can help many people and companies.

3. content management system (CMS) is software that helps users create, manage, and modify content on a website without the need **4.** technical knowledge. In other words, a CMS lets you build a website without needing to write code **5.** scratch (or even know how to code at all). Instead of building your own system for creating web pages, storing images, and other functions, the content management system handles all that basic infrastructure stuff for you **6.** that you can focus on more forward-facing parts of your website.

To give you an idea of **7.** a content management system works, we're going to take a whirlwind tour of the WordPress (a good example of a CMS) interface. Let's start **8.** creating a piece of content. Without a content management system, you'd need to write a static HTML file and upload it to your server. With a content management system like WordPress, you can just write your content in an interface that looks a good bit like Microsoft Word. That's a lot simpler, right? Similarly, to upload and manage media, **9.** images, you can just browse the media library instead of needing to actually interact with your web server directly.

The content management system isn't just a backend management interface, though. It also makes all of the content **10.** you create show up for your visitors exactly like you want it to.

Adapted from: <https://kinsta.com/knowledgebase/content-management-system/>

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SHORT OPEN QUESTIONS

4. Answer the questions.

- 1. What is a user interface?
- 2. What are the main objectives of an interface?
- 3. What are form-based interfaces?
- 4. What sections is a social network usually made up of?
- 5. How can you create a website?
- 6. What is digital design?
- 7. What two main categories of elements make up web design?
- 8. What are stories?
- 9. What type of user interface is a social network?
- 10. What type of interface is prevalent in mobile devices?

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Total score/40



TRUE/FALSE

2. Decide whether the statements are true or false. Correct the false ones.

- | | T | F |
|---|--------------------------|--------------------------|
| 1. While taking photos, you have to consider the sources of light. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Sports photography aims to capture the peak action of sports. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. The most prestigious award dedicated to nature is the International Photography Award. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Leica was a famous female photojournalist of the twentieth century. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Both Lewis Hine and Joseph Pulitzer were fashion photographers. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. The golden hour starts just before sunset and ends a little after the sun sets. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Margaret Bourke-White wanted to report on life under dictatorships. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. One of the main elements to consider when analysing a photograph is its subject. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. The photo <i>Italian family on ferry boat, leaving Ellis Island</i> belongs to the genre of war photography. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Photographs are irrelevant in politics. | <input type="checkbox"/> | <input type="checkbox"/> |

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CLOZE TEST

3. Complete the text with the missing words.

outbreak • name • used • cameras • lightweight • photography • excellence • street • brand • rise

The **1.** Leica has a place of reverence in the world of **2.** This German brand has changed the heart of photographic craftsmanship, producing **3.** and lenses that stand as paragons of quality. Grounded in a great commitment to innovation and design **4.**, Leica is more than just a **5.**: it is an institution that has built the landscape of photography. The **6.** of World War I delayed the project, but in 1925, the first Leica was finally introduced to the market, setting the stage for the **7.** of 35mm photography. Leica cameras are particularly associated with **8.** photography, especially in the latter twentieth century; they were **9.** by photographers such as Henri Cartier-Bresson. But why is it so special even today? Because it is small and **10.** You can carry two of them and an extra lens or two in a small bag.

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SHORT OPEN QUESTIONS

4. Answer the questions.

- 1. What does natural light depend on?
- 2. Why was *Magnum Photos Inc* founded and by whom?
- 3. What did Capa's works focus on?
- 4. What is meant by the Golden Age of photography?
- 5. Which female photographers covered major historical events of the twentieth century?

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Total score/40



TRUE/FALSE

2. Decide whether the statements are true or false. Correct the false ones.

- | | T | F |
|---|--------------------------|--------------------------|
| 1. Diana Arbus covered the Spanish civil war. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. No prizes are awarded to photographers interested in wildlife protection. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Business photography deals with industrial, marketing, and public relations photographs. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. According to the founders of <i>Magnum Photos Inc</i> , the photographer's name didn't matter. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Bourke-White's photos showed what life was like in the trenches during WWI. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Magnum Photos Inc was founded in 1957. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Natural light depends on the position of the sun. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. The 'magic hours' are the two times of the day when sunlight is ideal for taking photographs. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Side lighting shows details and removes shadows. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. The technical features to consider when analysing a photograph are: light, depth of field, camera angles, exposure, and choice of lens. | <input type="checkbox"/> | <input type="checkbox"/> |

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CLOZE TEST

3. Complete the text with the missing words.

camera • words • smaller • equipment • story • devices • photojournalists • news • pictures • golden

Photojournalism

Photojournalism can be defined as the process of using photos to tell a

1. Whereas conventional journalists will share their information by employing a keyboard, photojournalists use a **2.** as their medium. A photojournalist will use **3.** to tell the entire story, from start to finish, and if executed properly a reader may not even need words to fully understand the message being presented.

As our world today is so interconnected through digital **4.**, news outlets and media agencies will pay top dollar for the best, most encompassing and informative pictures available. Breaking **5.** can change quickly, and distrust and skepticism are not uncommon as events unfold. **6.** are on the scene, right beside more traditional journalists; their objective is to create a story that speaks without **7.** Photojournalism entered a

8. age and became more important in the 1920s, with the arrival of
 9. cameras like the Leica 35 mm, which was invented in Germany in 1925. These cameras were seen as revolutionary by photographers everywhere, as much less
 10. was required for them to set up and take their pictures.

Adapted from: <https://nytlicensing.com/latest/marketing/what-is-photojournalism/#:~:text=Photojournalism%20can%20be%20defined%20as,a%20camera%20as%20their%20medium>

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SHORT OPEN QUESTIONS

4. Answer the questions.

1. What does the acronym IPA refer to and what is it?
2. Briefly talk about fashion photography.
3. Why did Henri-Cartier Bresson become well-known?
4. Who took photos of Italian immigrants at Rhode Island and what is one of his most famous pictures?
5. What was *Magnum Photos Inc* called after?

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Total score/40



VOCABULARY

2. Complete the definitions. The first letter of the missing word has already been provided.

1. A machine that automatically plays a selected musical recording when a coin is inserted is called j.....
2. A part of a cinema or television film recording a particular event is a f.....
3. A s..... is the music and sound recorded for a film.
4. If music comes from inside the narration, it is called d.....
5. If music comes from out of the narration, it is called e.....
6. If you are a screenwriter, you write s.....
7. A pun is a play on w.....
8. B..... means transmitting a programme or some information by means of television or radio.
9. If a j..... is catchy, it is very easy to memorise.
10. Music t..... can improve our mental health.

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CLOZE TEST

3. Fill in the blanks with the missing words given below.

listened • attention • behaviour • noise • background • listener • affect • level • films • music

Music and its Importance

The term **1.** music refers to various styles of music intended primarily to be **2.**to passively, without representing the listener's main point of **3.**, but rather intended to complement an activity on which the **4.** is focused. It is also used in **5.** and short videos. Even animals can benefit from **6.**, Its effects on their **7.** have been documented. It has turned out that music is extremely important, as it can positively **8.** health and well-being by reducing the **9.** of stress. Indeed, proper selection of the music genre, music intensity and tempo can reduce the adverse effects of **10.**

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SHORT OPEN QUESTIONS

4. Answer the questions.

- 1. What is a jingle?
- 2. Why is music used in farms?
- 3. Who was Max Steiner?
- 4. How does music travel today? What does it mean?
- 5. Where can music be found in films?

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Total score/40



VOCABULARY

2. Complete the definitions. The first letter of the missing word has already been provided.

1. A song being listened to by a character in a movie is an example of what is called d..... music.
2. MTV is a t..... network.
3. If you write the score for a film, you are a c.....
4. B..... music accompanies the dialogue or action of a film, radio, or television drama.
5. The gold-plated statuette given for highest achievement in the various categories of film production is called O.....
6. All the names of the people who have taken part in the film making and the locations are listed in the e.....
7. Music t..... may help elderly people have who suffered from trauma.
8. Today, music travels in a d..... form, via an Internet connection.
9. M.....'s most famous scores were for Sergio Leone's spaghetti westerns.
10. In f..... music helps to reduce the feeling of tiredness and reduces the risk of injury.

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CLOZE TEST

3. Fill in the blanks with the missing words given below.

products • rights • around • song • advertising • cheaper • catchy • examples • used • jingles

Jingles

1. jingles are short, catchy tunes that are used in commercials to help promote 2. or services. They're often designed to be memorable and stay in the listener's head long after the commercial has ended. Radio jingles, audio jingles, and pop-up ads are all 3. of advertising jingles. They may not be as prevalent today as they were 60 years ago, but 4. melodies are still 5. Sometimes, the simplest 5. make the biggest impact. McDonald's "Ba-da-ba-ba-baaa... I'm lovin' it" lived a lasting impression. Nowadays, remixed songs are preferred, and the term jingle is no longer 7. by advertisers even if making 8. was a lot 9. than buying the 10. to existing songs.

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SHORT OPEN QUESTIONS

4. Answer the questions.

- 1. What is extradiegetic music?
- 2. What were jazz films?
- 3. Who was Bernard Hermann?
- 4. Why is music important in ads?
- 5. Briefly talk about MTV.

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Total score/40



VOCABULARY

2. Complete the definitions. The first letter of the missing word has already been provided.

1. Van Gogh painted with great intensity and e.....
2. Post-Impressionists shared some features, such as the use of unnatural
c.....
3. Besides being a painter, Picasso was a s.....
4. The first Cubist painting was L.....
5. The first decade of the 20th century saw the emergence of the new artistic
a.....
6. Architects wanted to break away with Art Nouveau by refusing any o.....
7. Duchamp established a new relationship to perceived beauty with his
r.....
8. Arp was in line with Dada assumptions in seeking new, experimental art that broke with
t.....
9. Abstract expressionism was characterised by two s.....
10. Bilbao's Guggenheim Museum was designed by G.....

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CLOZE TEST

3. Fill in the blanks with the correct word. There are two extra words.

Surrealism · start · works · techniques · sell · century · painters · convey · career ·
beginning · style · paintings

Giorgio De Chirico

Giorgio de Chirico (1888–1978) is a very enigmatic figure of the twentieth

1. His metaphysical paintings preceded and inspired the dream-like scenes of the Surrealists **2.** of the 1920s. His output between 1909 and 1919 is considered to be the apex of his **3.** Works from this time display his distinctive visual vocabulary of empty piazzas, colonnaded buildings, mannequins, and strangely juxtaposed everyday objects through which he tried to **4.** “the inexplicable that lies within the existence of phenomenal reality”. At the **5.** of the 1920s, de Chirico abandoned his metaphysical **6.** for a more classical one, paying special attention to **7.** championed by the Old Masters. Those works proved difficult to exhibit and **8.**, and with the popularity of **9.**, De Chirico's metaphysical **10.** far surpassed those in his new style in popularity.

Adapted from: <https://heritagesciencejournal.springeropen.com/articles/10.1186/s40494-022-00685-7>

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SHORT OPEN QUESTIONS

4. Answer the questions.

- 1. Who was the greatest exponent of realism? What did he represent?
- 2. Was Schiele an exponent of Cubism?
- 3. What did Surrealism aim at?
- 4. What is Le Corbusier responsible for?
- 5. What was Pop Art influenced by?

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Total score/40



VOCABULARY

2. Complete the definitions. The first letter of the missing word has already been provided.

1. The impressionists painted in the open a.....
2. The Bauhaus school was founded in W.....
3. Kandinsky thought abstract art did not need a s.....
4. Distortion and exaggeration characterised E.....
5. Giacometti's sculptures' elongated forms conveyed a sense of l.....
6. Warhol, Lichtenstein, and Hockney decided to include in their works imagery from mass
c.....
7. Hirst has experimented with painting, sculpture, graphics, and i.....
8. Kusama's nickname is "the princess of polka d.....".
9. Hadid's weird-looking buildings changed the rules of d.....
10. London's tallest skyscraper was designed by an Italian a.....

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CLOZE TEST

3. Fill in the blanks with the correct word. There are two extra words.

comprehensive • museums • structure • greatest • drawings • colours • arts • visual •
understand • weapons • doors • collection

What is MoMa?

In the late 1920s, three progressive and influential patrons of the **1.** perceived a need to challenge the conservative policies of traditional

2. and establish an institution devoted exclusively to modern art. They, along with others, created The Museum of Modern Art in 1929. Its founding director, Alfred H. Barr, Jr., intended the Museum to be dedicated to helping people

3. and enjoy the visual arts of our time and provide New York with "the **4.** museum of modern art in the world."

The public's response was overwhelmingly enthusiastic, and over the course of the next ten years the Museum moved three times into progressively larger temporary quarters, and in 1939 finally opened the **5.** of the building it still occupies in midtown Manhattan. Upon his appointment as the first director, Barr submitted an innovative plan for the conception and organisation of the Museum that would result in a multi-departmental

6. based on varied forms of **7.** expression.

Today, these departments include architecture and design, **8.** and prints, film, media and performance, painting and sculpture, and photography.

The rich and varied collection of The Museum of Modern Art constitutes one of the most **9.** and panoramic views into modern art. From an initial gift of eight prints and one drawing, The Museum of Modern Art's **10.** has grown to approximately 200,000 paintings, sculptures, drawings, prints, photographs, media and performance art works, architectural models and drawings, design objects, and films.

Adapted from: <https://www.moma.org/about/mission-statement/>

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SHORT OPEN QUESTIONS

4. Answer the questions.

- 1. What are Post-impressionists' masterpieces characterised by?
- 2. Who was the leader of Fauvism?
- 3. What is meant by Post-modernist architecture?
- 4. How did Cubists painters show objects? Why?
- 5. What does Calder's work combine?

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Total score/40



GAP FILL

2. Complete the sentences with the words given below.

scenarios • creativity • tutorial • developers • task • procedure • imagination • designs • entertainment • past

1. People who invent new mobile apps are called
2. Thanks to some apps you can professionally craft
3. According to some studies, video games can stimulate
4. Designing a website requires
5. Special software can help museums help visitors to see objects from the
.....
6. Technology has made it possible for professionals to improve their work and
.....
7. Podcasts are a very popular form of audio
8. Thanks to instructional videos you can explain how to perform a
9. Both processes and concepts can be better understood if you use a
10. Augmented reality help archaeologists hypothesise past

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CLOZE TEST

3. Fill in the blanks with the correct word.

neophytes • needs • detail • boost • reach • demand • creativity • rise • share • tool

Tutorial Videos

Tutorial videos have become an essential **1.** for businesses and content creators in today's digital age.

With the **2.** of online learning and the increasing **3.** for visual content, tutorial videos offer a powerful way to educate and engage your audience. One of the critical benefits of tutorial videos is their ability to simplify complex concepts. Whether you're explaining how to use a software program or demonstrating the steps to assemble a product, tutorial videos break down information into digestible chunks.

Going through the process of creating a video tutorial requires attention to **4.** and a thorough understanding of your audience's **5.**

It is not enough just to have an idea or concept to **6.**, but it is crucial to understand and connect directly with the needs, expectations, and preferences of your target audience.

This is fundamental because a help video must first and foremost be comprehensive and within the **7.** of everyone, from the informed and experienced ones to the **8.**, who are taking their first steps, the aspiring apprentice. Using language that is as clear as possible, immediate, concise, and schematic, without many turns of phrase, is the key to a successful video, in order to give the content a **9.**

That's why a tutorial can be considered as a new form of **10.**

That's why a tutorial can be considered as a new form of **10.**

Adapted from: <https://www.b2w.tv/blog/best-tutorial-video-examples>

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SHORT OPEN QUESTIONS

4. Answer the questions.

- 1. Why do most video games and podcasts deserve the title of art?
- 2. What is the Game Awards?
- 3. Why can the process of designing a website be considered creative?
- 4. What types of instructional videos exist?
- 5. What is meta-art?

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Total score/40



GAP FILL

2. Complete the sentences with the words given below.

control • video games • art • platforms • expressive • visuals • creativity • websites • downloaded • affordable

1. Technology enables each of us to express our inner
2. Professionals use interfaces that allow users to easily create
3. Mobile gadgets have broken down barriers and democratised
4. Action games focus on physical challenges and require hand-eye
5. Careful and skillful thinking is required if you want to engage in strategy
6. The process of creating a custom-designed website is both artistic and
7. The tools needed to produce a podcast are
8. Through the Internet a podcast can be listened to or
9. Videos can be released thanks to multiple
10. Every kind of tutorial exploits the power of

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CLOZE TEST

3. Fill in the blanks with the correct word.

series • creators • video games • representation • inclusion • history • narratives • engage • immersive • games

Historical Accuracy in Video Games

Video game **1.** have found in history an infinite number of variants on which to base their **2.** They have a unique ability to transport us to different eras, allowing us to experience historical events firsthand, from the battlefields of World War I to the streets of medieval Bohemia, offering a unique way to **3.** with the past and become active participants in pivotal periods of human **4.** in an **5.** experience. But how is the integration between history and **6.** carried out? Is academic rigour respected or is the past simply moulded to suit whatever? Firstly, the **7.** of fantastical elements and the fitting of the past to a romanticised and idealised idea of the period is the main issue concerning the **8.** of one historical moment. Another important error is the Western vision: **9.** such as *Crusader kings II* or *Europa universalis III* and *IV* incorporate within their objectives the «Westernisation» of the territories, leaving aside the very broad Eastern culture of the Middle Ages. But sometimes historical accuracy is poor even in weaponry. For example, errors are present in the *Battlefield 10.* because most fighting in World War I was trench-based, so on-foot combat was very rare.

Adapted from: <https://en.unav.edu/web/bebrave/pensar/los-peores-errores-historicos-en-los-videojuegos>

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SHORT OPEN QUESTIONS

4. Answer the questions.

1. What do website builders allow users to do?
2. Why can developers be considered as artists?
3. What qualities do you need to design a website?
4. What is meant by 'videoblogging'?
5. What kind of audience do instructional tutorials address?

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Class Date



READING COMPREHENSION

1. Read the text and answer the questions.

Expressionism

Expressionism was among the fundamental movements in the history of cinema. As in other arts, it aimed to give more importance to the emotions of the characters and its view of the world was extremely subjective, emotional, and non-rational. In the 1920s, in Germany, Expressionist cinema began to develop, taking film as an art form in new directions which were distinct from the emerging Hollywood production methods. This represented a major breakthrough for cinema as an artistic medium since it told stories in a visual and narrative style unlike what had been seen previously.

German directors in the period after World War I developed a deliberately non-realistic form of cinema, where emotion and atmosphere triumphed over realism. Directors like F.W. Murnau with *Nosferatu* and R. Wiene in *The Cabinet of Dr. Caligari* employed techniques such as exaggerated use of angles, totally non-naturalistic set design, and dark story themes which moved cinema away from attempts to be realistic: their influence has touched films such as *Blade Runner*, *Batman*, and *Edward Scissorhands*.

Adapted from: <https://movingimageeducation.org/analyse-film/film-culture/expressionism>

1. What kind of view did Expressionism adopt?
2. Do Hollywood and German expressionist cinema share the same features?
3. Why can German expressionists be considered as very innovative?
4. What was their filmmaking characterised by?
5. Did Expressionism have an impact on the cinema of later eras?

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VOCABULARY

2. Complete the definitions. The first letter has already been provided.

1. Showing simultaneous actions going on in different locations is called p..... editing or c.....
2. *The Jazz Singer* is a turning point in the film industry because it included s..... dialogue.
3. Hollywood crisis was caused by the rise of t.....
4. Both *The Godfather* and *Star Wars* are a..... movies.
5. In the 1980s, new possibilities for the distribution of films were offered by v..... recorders.
6. Italian filmmakers focusing on the struggles of ordinary people in the immediate post-war period are called n.....
7. According to the a..... theory, lighting, scene length, blocking, and camera placement should convey a message.
8. Sergei Eisenstein introduced the j..... of images.
9. The 1930s were considered the g..... of Hollywood.
10. *Battleship Potemkin* was directed by E.....

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CLOZE TEST

3. Fill in the blanks with the correct words given below.

emotions • share • compelling • on-screen • rhythm • script • filmmakers • storytellers • enhance • cinematic

Cinematic Language

Cinematic language is how **1.** speak to us – not with words on a page, but through images, sounds, and **2.** It's the unique toolkit they use to tell stories, stir feelings, and **3.** meaning. Instead of relying on dialogue or text, this language blends visuals, sound, and **4.** to draw us in, guide our attention, and make us feel something long before a single word is spoken. It allows directors and **5.** to guide the audience's perception and understanding of the film. This can include everything from deliberate camera angles to specific musical choices, each chosen to **6.** the storytelling. Mastering **7.** language is crucial for filmmakers and screenwriters looking to create **8.**, visually-driven stories. Understanding how visual and auditory cues influence perception can transform a **9.** from words on a page to a dynamic **10.** experience.

Adapted from: <https://glcoverage.com/2024/07/11/cinematic-language/>

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SHORT OPEN QUESTIONS

4. Answer the questions.

- 1. What is meant by scene pacing?
- 2. What was the Hays Code?
- 3. Who perfected the invisible cut and what was it?
- 4. Why did Roosevelt involve Hollywood to support American war effort?
- 5. How did the New Wave break away from traditional storytelling techniques?

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Total score/40

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READING COMPREHENSION

1. Read the text and answer the questions.

Hitchcock's Early Career

Hitchcock was known for his unique approach to filmmaking which combined suspense, mystery, and a dark sense of humour. He directed over 50 films, and most of them are considered classic masterpieces of the cinema. He was also a television personality, hosting and appearing on the popular television show "Alfred Hitchcock Presents". He was awarded the AFI Life Achievement Award in 1979, and in 1984, he was included in the National Film Registry by the Library of Congress. His legacy as one of the greatest filmmakers in history continues to this day. His career, though, did not start in Hollywood but in Britain. His first film was Always Tell Your Wife (1923), which he codirected with its star Seymour Hicks. But it was The Lodger: A Story of the London Fog (1927) that both he and students of the cinema would come to regard as his first "real" work – and one that was inspired by his youthful surroundings. Adapted from a popular novel, the suspenseful story introduces the structure of many Hitchcock films to come: a London man is accused of being a Jack the Ripper-like killer and finds it nearly impossible to prove his innocence. The film became his first hit and was also the first film in which he made his trademark cameo appearance.

Hitchcock's first talky was the thriller Blackmail (1929). One of the year's biggest hits in Britain, it became the first British film to make use of synchronised sound only after the completed silent version was post-dubbed and partly reshot. A Polish actress played a model who stabs an artist when he tries to assault her. The murder investigation is headed by the model's fiancé, but she is being blackmailed for the killing and is afraid to confide in him. The film's most memorable scene is a chase through the British Museum and across its roof.

Adapted from: https://www.britannica.com/biography/Alfred-Hitchcock

Glossary:

blackmail: ricatto

- 1. What are the trademarks of Hitchcock's films?
2. Was Hitchcock only involved in film-making?
3. Why can't Always Tell Your Wife (1923) be considered as his own first film?
4. Does The Lodger: A Story of the London Fog (1927) have an original subject?
5. What innovation did his 1929's hit contain?

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VOCABULARY

2. Complete the definitions. The first letter has already been provided.

1. The Hays Code introduced c..... guidelines.
2. During the 70's, youth protest movements led to a r..... of genres.
3. Kiarostami and Farhadi gained international recognition for their humanistic s.....
4. Films shot by Von Trier and Vinterberg stressed a..... in film making.
5. *Bicycle Thieves* shows the struggles of ordinary people like most Italian N..... films used to do.
6. The European avant-gardes brought editing to a high degree of r.....
7. A widow struggling with grief is an example of a low c.....
8. The silent era began with Edison's k.....
9. T..... is considered the turning point of cinema because it was the first talkie.
10. H..... story concepts often wrestle with what-if questions conveying a fresh or original idea.

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CLOZE TEST

3. Fill in the blanks with the correct words given below.

political • undergone • actors • performance • cinema • storytelling • viewing • tone • shows • directed

Commitment on the Screen

Politically committed filmmakers use **1.** as a tool for activism, social change, and historical reflection. Their work often challenges dominant

2., exposes injustices, and sparks conversations about pressing issues. Their films demand intense preparation from **3.** and focus on the mechanics of **4.**, creating a distinct and powerful **5.** experience.

In Latin America, filmmakers have played a crucial role in reconstructing memories of military dictatorships. These countries have **6.** a distinctive post-dictatorship experience marked by unprecedented debates about human rights violations, the silencing of victims, and accountability for state crimes. Between 1972 and 1979, for example, Patricio Guzmán **7.** *The Battle of Chile*, a five-hour trilogy about Salvador Allende's period of government and its fall. This film is the foundation of his cinema. The North American magazine *Cineaste* named it "one of the ten best

8. films in the world". The film's **9.** is entirely optimistic up until its final minutes, when Guzmán turns to the wealthiest Chileans, whose

campaign against Allende is heating up. We hear the voices of the rich complaining that the supermarkets are empty and no food is available, while Guzmán **10.**
us stores full of goods. After Pinochet's "coup d'état", he was arrested and imprisoned for two weeks in the National Stadium, where he was repeatedly threatened by simulated executions.

Adapted from: <https://www.patricio-guzman.com/en>

Glossary:

accountability: *responsabilità*

commitment: *impegno*

to heat up: *surriscaldarsi*

to spark: *scatenare*

...../10



SHORT OPEN QUESTIONS

4. Answer the questions.

- 1. What is meant by Soviet montage?
- 2. What is the studio system?
- 3. What is a story concept?
- 4. What changes did Griffith bring to the cinema world?
- 5. What were the main features of Neorealism?

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READING COMPREHENSION

1. Read the text and complete it with the missing sentences.

- a. Hitchcock was the first notable director to market a publicity campaign focused on discouraging the disclosure of narrative secrets.
- b. Hitchcock retrieved monstrosity from the foreign lands of 1930's Transylvania and 1950's Antarctica and brought it back to infiltrate American neighbourhoods and stalk nuclear families.
- c. In addition to the installation of the cardboard cut-outs, Hitchcock urged Paramount Studios to provide theatres with the records of *Psycho*'s soundtrack.
- d. The infamous shower scene in *Psycho* left audiences shrieking in fear, grabbing those next to them, and running for the door.
- e. Before *Psycho*, movie-going was a casual activity.

The Birth of Modern Horror and the Cinematic Experience

Film critics and theorists alike credit Alfred Hitchcock's *Psycho* (1960) as the birth of modern horror. **1.** In this endeavour to unmask the horrors of normality, the character of Norman Bates was conceived. Norman Bates was not only the boy-next-door but a monster born of social repression. He was the uncanny incarnate; human, yet not quite familiar.

In addition to permanently changing the landscape of what is deemed monstrous, *Psycho* revolutionised the immersive, immediate, and communal nature of the cinematic experience.

2. Going to the movies meant double features accompanied by newsreels and short films that were screened in a continuous loop. Audiences would arrive at any time during the screening and then leave where they came in. Furthermore, the disclosure of the narrative was common, and "spoilers" weren't a concern until Hitchcock deemed them so. These laidback movie-going practices came to a screeching halt with Alfred Hitchcock's production and distribution of *Psycho*. **3.** To protect the script's integrity, Hitchcock purchased the rights to Robert Bloch's novel of the same name (on which the film was based) and bought as many copies of the book as he could to stall public circulation. At the time of the film's production, Hitchcock even made the cast and crew raise their right hands and swear to keep the details of the film secret.

Hitchcock further controlled his audience by demanding that they make a date with the film. This immediate insistence encouraged audiences to arrive before the film began and wait in a line to anticipate the experience ahead. Hitchcock even prohibited anyone from entering the theatre after the film had started. The master of suspense also created a press book, detailing how to screen the film and regulate the terrified audiences.

4. These records included the voice of an ominous narrator, interrupted by the recording of a woman's screams, counting down the time to the screening of the film. "Ten minutes to *Psycho* time... five minutes to *Psycho* time..."

Through the execution of Hitchcock’s rigorous policies, he managed to revive cinema’s methods of attraction. When a film was first exhibited, it existed as an astonishing spectacle. For instance, the final scene of the *Great Train Robbery* (1903) had audiences screaming, running from their seats, in horror that the gun on-screen was pointed at them. The original emphasis on the interplay of editing, camerawork, and surprise eventually gave way to a linear narrative construction that audiences enjoyed silently in their seats. *Psycho* managed to re-cultivate a communal, immersive cinematic experience by reviving the shock factor. **5.** The trailers for *Psycho* lived up to their promise that “no one would be seated after the movie began.”

Adapted from: <https://medium.com/george-eastman-museum/film-101-a-harrowing-history-of-horror-ab70b5103132>

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GAP FILL

2. Complete the definitions with the words given below.

marked • overlays • despair • arc • editorialising • combined • foster • features • storytelling • opposite

1. Noir often revolves around crime, betrayal, and existential
2. Both action and adventure films are films in which action scenes and puzzling challenges are
3. A superhero cartoon usually a heroic protagonist, with narratives that explore themes of justice, identity, and redemption.
4. Cartoons have also been used to moral values typical of the society they are produced by.
5. Japanese cartoons are not based on the one-for-all philosophy, but on its
6. The 1980s the beginning of a new era for television drama.
7. A reportage is a news story which uses reports and a technique to deal with a piece of news.
8. TV series are structured dramas with seasons and episodes that follow a clear
9. Live coverage involves making choices regarding camera angles, replay angles, and a certain amount of
10. A feature characterising today’s live shootings are, i.e. information that is displayed over the footage.

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Class Date



READING COMPREHENSION

1. Read the text and complete it with the missing sentences.

- a. This can include a wide range of occasions, such as conferences, music concerts, trade shows, product launches, sporting events, and more.
- b. Figuring out how to manage and distribute your recorded content can present a challenge.
- c. While this can be beneficial, it can also cause some challenges.
- d. To prevent getting stale footage of the event, you want to have multiple cameras in place.
- e. And since there are typically multiple cameras, tons of audio equipment, and sometimes even live editing and graphics, there are a lot of moving parts.

Live Event Video Production – Problems to consider

Live event video production is the process of capturing and broadcasting events in real time.

1. The great thing about broadcasting live events such as these is that you're able to reach a much wider audience with viewers tuning in from the comfort of their own homes.

Unlike pre-recorded content, filming live events requires synchronisation and adaptability to ensure a seamless viewer experience. **2.** For these reasons, it helps to have a skilled team overseeing the entire process to ensure everything goes smoothly.

- In the world of live event video production, it doesn't get more frustrating than technical glitches. You never know when there might be camera malfunctions, audio disruptions, or connectivity problems if you're live broadcasting at the same time. These issues occur unexpectedly and can cause stress.
- It doesn't matter what kind of live event you're filming, having just one camera angle can get boring. **3.** However, that can be tricky since you'll need to coordinate and seamlessly switch between the different camera feeds.
- Two things are crucial when it comes to live event video production: visuals and audio. Poor audio quality can significantly impact the viewer experience during live events. If viewers struggle to hear, they won't stick around long. You need to ensure the audio isn't muffled and that there's no feedback.
- Live events are often filmed in venues that offer a lot of natural lighting thanks to big windows lining the walls. **4.** Changes in the natural lighting or even the venue lighting can affect the visual quality of the live stream. Viewers must be able to see what's happening clearly.
- In most cases, live events operate on a rather tight schedule, meaning there's little room for delays and errors.
- For those who are watching the live event from the comfort of their homes, you'll want to find ways to keep them engaged. If you don't, they may get bored and tune out. And since it's important to keep viewership high, that's the last thing you want to see happening.
- After live events are over, you need to know what to do with the footage. **5.** To avoid this, have a plan for archiving and editing the recorded content. For instance, you may want to hire an editor who can get to work immediately after the event ends. Also, know where you'll upload the footage afterward.



GAP FILL

2. Complete the definitions with the words given below.

framework • misunderstandings • documentaries • builds • quests • speech • media
inquiry • unscripted • challenged • angles

1. In romances, a key part of the fun is that drive the plot.
2. The use of deep-focus cinematography and tilted intensify unease in noirs.
3. Action and adventure films rely on fast-paced conflicts and, while comedy films focus on humorous situations.
4. A talk show is a kind of show in which reigns, managed by a presenter with one or more guests.
5. A film typically operates within a fixed, requiring the story to fit into a runtime that averages between 90' and 180'.
6. In a TV series, each episode on the previous one, creating a cumulative impact that deepens the viewers' emotional investment.
7. The advent of the Internet has the news broadcasting model.
8. Both reportages and share the same challenges.
9. Journalists may gather information through a
10. Real TV is a genre that documents real-life situations.

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OPEN CLOZE TEST

3. Fill in the blanks with the correct grammatical word.

Cookery Shows' Success

Cooking competition shows have been a thriving sensation **1.** the world. They creatively mix the excitement of intense rivalry **2.** culinary skills. The visual appeal of cooking competition shows cannot be overstated. The vibrant colours of fresh produce, the meticulous plating, and the dramatic slow-motion shots of food preparation are all part **3.** the allure. Even if you're not a foodie, the stunning visuals alone make these shows a treat **4.** watch. At their core, the best cooking competition shows offer escapism. Whether you're watching a light-hearted bake-off **5.** a high-pressure kitchen showdown, these shows provide a break **6.** reality. They also evoke a sense of comfort, as food is a universal language **7.** brings people together. With their mix of drama, inspiration, and feel-good moments, it's no wonder cooking competition shows have become a must in **8.** entertainment world. Their ability to satisfy our craving for creativity and human connection is unmatched.

That's **9.** cooking competitions have been a common feature on television. The concept of gifted chefs competing in the kitchen has captivated viewers **10.** the beginning of culinary programming. Thanks to the dominance of series, culinary contests are more popular than ever now.

Adapted from: <https://blknews.com/why-cooking-shows-captivate-audiences-worldwide/>

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SHORT OPEN QUESTIONS

4. Answer the questions.

- 1. What are some examples of overlays?
- 2. What is the dramality genre?
- 3. What is the role of cartoons?
- 4. What kind of film is a noir?
- 5. What are some typical elements of horror films?

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Film Crew Hierarchy

A film director is the creative visionary and overall **1.** of a film production. He guides the film and along **2.** the producers, he is at the top of the crew hierarchy. Directors are responsible for shaping the film, guiding actors, and overseeing all aspects of filmmaking, from pre-production through post-production. They are creatively in charge and lead **3.** from start to finish. A significant part of a director's **4.** is giving instructions to every **5.** to ensure that each aspect of the finished product fits their project.

The director collaborates with various departments like cinematography, production design, costume, and music to ensure a cohesive and compelling final product. The following **6.** work under the director's supervision. The first assistant director, or AD, **7.** both the daily shooting schedule and the overall production timeline; they communicate instructions to department heads to ensure each day on set runs smoothly. The second AD oversees logistical **8.**, such as creating and distributing call sheets and ensuring actors are present on set when needed. The second AD is sometimes responsible for directing extras.

The editing supervisor maintains **9.** continuity throughout production; this includes everything from the placement of a prop to the way an actor delivers a line. This position is separate from the film's screenwriter, who **10.** the script but is often not on set.

Adapted from: <https://www.backstage.com/magazine/article/film-crew-hierarchy-guide-75132/>

- | | | | |
|-----------------------------|---------------------|---------------------------|-----------------------|
| 1. a. handyman | b. leader | c. delivery person | d. responsible |
| 2. a. with | b. through | c. in spite of | d. together |
| 3. a. people | b. actors | c. production | d. public |
| 4. a. responsibility | b. interest | c. job | d. input |
| 5. a. department | b. person | c. actor | d. attendant |
| 6. a. roles | b. functions | c. ideas | d. concepts |
| 7. a. checks | b. manages | c. inspects | d. distributes |
| 8. a. departments | b. figures | c. duties | d. things |
| 9. a. hierarchy | b. schedule | c. programme | d. story |
| 10. a. thinks | b. compares | c. looks for | d. writes |

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MULTIPLE MATCHING

2. Match the beginnings and endings.

- | | |
|--|--|
| <p>1. Fight masters and stunts are part of...</p> <p>2. The role of casting directors is...</p> <p>3. Electricians, hairdressers, and make-up artists work for the production but are...</p> <p>4. Post-production is an essential role...</p> <p>5. Journalists are skilled in...</p> <p>6. Book editors...</p> <p>7. Illustrating requires the work of...</p> <p>8. Web developers and web designers...</p> <p>9. Web security experts focus on...</p> <p>10. Website traffic analysis is used to...</p> | <p><input type="checkbox"/> a. invisible.</p> <p><input type="checkbox"/> b. played by editors.</p> <p><input type="checkbox"/> c. protecting websites and online systems from cyber threats.</p> <p><input type="checkbox"/> d. finding and selecting actors, actresses, and guests.</p> <p><input type="checkbox"/> e. do different jobs.</p> <p><input type="checkbox"/> f. the Production Department.</p> <p><input type="checkbox"/> g. decide which news stories to print.</p> <p><input type="checkbox"/> h. improve user experience and business outcomes.</p> <p><input type="checkbox"/> i. photographers, illustrators, or cartoonists.</p> <p><input type="checkbox"/> j. collecting information, investigating sources, and writing articles.</p> |
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CLOZE TEST

3. Complete the text with the missing words given below.

security • primary • website • builder • look • consistent • skilled • architect • behaviour • distinct

Web Developers and Web Designers

Web designers and web developers have **1.**, yet complementary, roles in creating a **2.** A good analogy is to think of a web designer as the **3.** and a web developer as the **4.** A web designer's primary focus is on the visual **5.**, feel, and user experience of a website. Their goal is to make a website aesthetically pleasing, easy to navigate, and **6.** with a brand's identity. He focuses on aesthetics, usability, user experience (UX), and user interface (UI), using creative software and design principles; he is **7.** with graphic design, colour theory, typography, creating wireframes and mock-ups, and a strong understanding of user **8.** A web developer's **9.** focus is on the functionality and technical implementation of a website; he focuses on functionality, performance, **10.**, and building the underlying structure of the website.

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OPEN QUESTION

4. Briefly talk about the role of the web marketing manager.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Website Project Managers

Talking about web development, the right **1.** for this role is website project management. A website project manager **2.**, organises, and manages the workflow of any type of web project. Projects can range from a simple **3.** page to an entire site.

The website project manager takes the requirements and deliverables of a project and breaks them **4.** into discrete pieces of work (tasks and subtasks). Then the PM organises and schedules those tasks and subtasks before assigning them to workers. No project manager can ever complete a project alone, even one with great programming skills. Delegating work to the various **5.** members is a key project management responsibility. However, this may be a collaborative process at the start of each sprint in shorter and more agile projects involving team members with overlapping **6.** sets. Even there, the project manager provides guidance and **7.** on overall workloads, ensuring the work is distributed optimally. In any web project, problems are inevitable. These can be **8.**, involving two or more team members, or external, involving issues between your team and outside vendors – or between your project and another that it **9.** interact with. The best website project managers are skilled **10.** and problem solvers, equipped with a healthy dose of creativity and outside-the-box thinking.

Adapted from: <https://www.teamwork.com/blog/website-project-manager/>

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|----------------------------|--------------------|-----------------------|--------------------|
| 1. a. key | b. term | c. person | d. idea |
| 2. a. distributes | b. plans | c. controls | d. divides |
| 3. a. search | b. project | c. content | d. landing |
| 4. a. down | b. — | c. for | d. with |
| 5. a. group | b. team | c. vendor | d. agency |
| 6. a. roles | b. ideas | c. works | d. skill |
| 7. a. monitors | b. leads | c. decides | d. works |
| 8. a. serious | b. internal | c. irrelevant | d. relevant |
| 9. a. should | b. ought to | c. must | d. has |
| 10. a. professional | b. graphics | c. negotiators | d. experts |

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MULTIPLE MATCHING

2. Match the beginnings and endings.

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|---|--------------------------|---|
| 1. Pre-production... | <input type="checkbox"/> | a. spotting talented writers. |
| 2. A casting director is part of... | <input type="checkbox"/> | b. printed materials. |
| 3. People that appear occasionally in a movie are called... | <input type="checkbox"/> | c. photographers, illustrators, or cartoonists. |
| 4. Adjusting, cutting, and pasting the recording is the job of... | <input type="checkbox"/> | d. always comes before the programme is shot. |
| 5. Newspapers, magazines, books, comics, and posters are... | <input type="checkbox"/> | e. developing a company's web strategy. |
| 6. Pictures in printed material require the work of... | <input type="checkbox"/> | f. the boom of the web. |
| 7. One of the roles of book editors is... | <input type="checkbox"/> | g. editors. |
| 8. Optimising website speed and functionality is done by... | <input type="checkbox"/> | h. walk-ons or extras. |
| 9. The task of content managers consists in... | <input type="checkbox"/> | i. web performance experts. |
| 10. Many new professions have originated due to... | <input type="checkbox"/> | j. the production crew. |

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CLOZE TEST

3. Complete the text with the missing words.

accuracy • stages • overall • errors • crucial • easy • promising • layout • oversee • can

The Process of Editing

Editors play a **1.** role in the publishing industry, though their specific tasks **2.** vary greatly depending on the type of publication. The process of editing typically involves several **3.**, each crucial for refining the manuscript. It begins with identifying obvious **4.** and areas for improvement: reviewing the manuscript for consistency and **5.**, ensuring that all elements align and make sense, checking for grammatical errors and spelling mistakes, organising the manuscript logically, making it **6.** to follow. The final stage is professional editing, where a trained editor meticulously reviews the manuscript to catch any remaining errors and elevate its **7.** quality.

Depending on the type of publication, there can be:

- Newspaper/Magazine editors, who select which stories will be published;
- **8.** editors, responsible for the visual presentation of the pages, making decisions about font styles, type size, column width, and where articles are placed;
- Production editors, who **9.** the entire process of preparing a piece for publication, from the initial editing and design stages to final proofreading and printing;
- Book editors, often responsible for discovering **10.** authors, working closely with writers to refine their manuscripts and helping to shape the final book from concept to completion.

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OPEN QUESTION

4. Briefly talk about some new professions brought about by the boom of the web.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Filmmaking Equipment Essentials for All Budgets & Setups

Why is filming equipment important? Firstly, it's easier to get the right shot; using **1.** lighting equipment allows you to shape and control the atmosphere and mood of a scene. Secondly, it lets you create more **2.**, visually appealing stories, capturing sharper images with more detail, clearer close-ups that **3.** subtle emotions on the characters' faces. Thirdly, it can save you a lot of time in the filmmaking process: using a tripod or stabiliser can help you achieve **4.** shots without wasting time on post-production stabilisation.

Consider using a high-quality camera with a large sensor: even if **5.**, large camera sensor size affects the image quality, depth of field, and low-light performance. Camera lenses come in varying focal lengths, **6.** magnification and field of view.

A versatile lighting kit comes with a few different types of lights like tungsten, LED, or fluorescent lights, along with stands, soft boxes, and umbrellas, used in filmmaking to modify and **7.** the quality of light. They create soft, even lighting that reduces harsh **8.** and creates more natural lighting.

An extra power source is also necessary: power source means battery-powered lights or a portable generator for outdoor filming or access to **9.** power outlets.

Cameras alone aren't enough to capture high-quality audio, which is why you'll need an external microphone to drastically improve the quality of your recordings.

Don't forget video editing software to **10.**, manipulate, and enhance footage to create a polished final product.

Adapted from: <https://riverside.com/blog/filmmaking-equipment#:~:text=To%20film%20a%20video%2C%20the,headphones%2C%20and%20video%20editing%20software>

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|---------------------------|----------------------|----------------------|---------------------|
| 1. a. professional | b. competent | c. skilled | d. trained |
| 2. a. agreeable | b. engaging | c. sweet | d. charming |
| 3. a. disclose | b. manifest | c. exhibit | d. reveal |
| 4. a. constant | b. regular | c. steady | d. safe |
| 5. a. extravagant | b. expensive | c. cheap | d. valuable |
| 6. a. determining | b. choosing | c. deciding | d. limiting |
| 7. a. supervise | b. rule | c. lead | d. control |
| 8. a. blacks | b. darkness | c. shadows | d. obscurity |
| 9. a. satisfactory | b. sufficient | c. acceptable | d. adequate |
| 10. a. assemble | b. collect | c. capture | d. unite |

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MULTIPLE MATCHING

2. Match the beginnings and endings.

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|---|--------------------------|--|
| 1. Shoulder mount rigs are necessary... | <input type="checkbox"/> | a. excellent for the quality of images. |
| 2. Wireless microphones are used for... | <input type="checkbox"/> | b. lenses cannot be changed. |
| 3. Uncoated paper... | <input type="checkbox"/> | c. have a fixed focal length. |
| 4. Rotogravure printing is... | <input type="checkbox"/> | d. data to be stored and accessed anywhere. |
| 5. Most of cameras nowadays... | <input type="checkbox"/> | e. a house smart. |
| 6. In a compact camera, ... | <input type="checkbox"/> | f. has a natural texture. |
| 7. Prime lenses... | <input type="checkbox"/> | g. to carry a heavy camera around. |
| 8. Cloud systems allow... | <input type="checkbox"/> | h. analyse information easily and fast. |
| 9. Domotics makes... | <input type="checkbox"/> | i. walk-and-talk interviews. |
| 10. Artificial Intelligence can... | <input type="checkbox"/> | j. are digital. |

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CLOZE TEST

3. Complete the text with the missing words given below.

Bluetooth · trackers · parameters · calories · personalised · cloud · user · artificial · clothing · world

Wearable Technology

Wearable technologies are sophisticated electronic devices integrated into

1. or accessories that function as extensions of our digital
2. and as personal health monitors. Devices such as smart watches, fitness
3., and smart clothing are the physical hardware that constantly collects and transmits data about the user and their surroundings. These devices operate according to a four-step process.
 - **Data collection:** wearable devices are equipped with an array of built-in sensors to closely monitor various physiological and environmental 4., such as heart rate, blood oxygen levels, sleep patterns, and physical activity such as steps taken and 5. burned.
 - **Data processing:** this raw data is immediately fed into the device's internal microprocessor, which performs initial calculations, translating the electrical impulses into a readable heart rate.
 - **Wireless connectivity:** after processing, devices use wireless technology, 6. or Wi-Fi, to transmit the collected data to a more powerful external hub, typically a smart phone or a secure 7. platform.
 - **Visualisation and analysis:** the information is then transmitted to the 8. via a companion app that provides real-time information. Furthermore, advanced wearable devices can use 9. intelligence to generate predictions based on accumulated health data or integrate with intelligent assistants via voice commands, offering 10. digital assistance.

Adapted from: <https://www.sciencedirect.com/topics/computer-science/wearable-device>

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OPEN QUESTION

4. Briefly talk about the difference between professional printing and “at home” printing.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Internet of Things

The Internet of Things (IoT) refers to the vast **1.** of physical objects, or “things”, integrated with sensors, software, and other technologies to connect and exchange **2.** with other devices and systems via the Internet, enabling them to communicate and function intelligently without constant **3.** intervention.

The core functionality of these objects is to collect data from their surroundings and process or transmit it. For example, a **4.** thermostat records room temperature and communicates with a cloud server to automatically adjust the integrated system for temperature, humidity, and indoor air quality.

This interconnectivity **5.** for significant applications in numerous sectors, such as:

- home automation: devices such as smart speakers, security systems, and lighting networks collaborate to automate household tasks and **6.** safety;
- health and well-being: wearable technology monitors vital signs, sleep patterns, and activity, providing **7.** data to users and healthcare providers;
- industry: in connected factories, sensors monitor machinery performance to predict maintenance needs, increasing efficiency, and **8.** downtime;
- smart cities: city infrastructure, including traffic lights and power grids, use IoT sensors to manage resources, optimise traffic flow, and improve sustainability.

By generating and analysing big data in real time, the IoT creates an environment where objects proactively **10.** to changes, leading to more efficient, automated, and personalised systems worldwide.

Adapted from: [https://www.ibm.com/think/topics/internet-of-things#:~:text=The%20Internet%20of%20Things%20\(IoT\)%20refers%20to%20a%20network%20of,to%20collect%20and%20share%20data](https://www.ibm.com/think/topics/internet-of-things#:~:text=The%20Internet%20of%20Things%20(IoT)%20refers%20to%20a%20network%20of,to%20collect%20and%20share%20data)

- | | | | |
|-------------------------|----------------------|--------------------|-----------------------|
| 1. a. system | b. network | c. amount | d. collect |
| 2. a. data | b. ideas | c. advice | d. suggestions |
| 3. a. artificial | b. mechanical | c. human | d. smart |
| 4. a. digital | b. regular | c. smart | d. intelligent |
| 5. a. allows | b. consents | c. invites | d. permits |
| 6. a. promote | b. correct | c. help | d. improve |
| 7. a. endless | b. steady | c. repeated | d. continuous |
| 8. a. lessen | b. reducing | c. shorten | d. increasing |
| 9. a. optimise | b. advance | c. progress | d. upgrade |
| 10. a. return | b. answer | c. respond | d. reply |

...../10



MULTIPLE MATCHING

2. Match the beginnings and endings.

- | | |
|---|---|
| <p>1. To satisfy aesthetic and functional needs, you can choose paper...</p> <p>2. Rotary printing presses are used mostly for...</p> <p>3. Shotgun microphones are used for every situation as...</p> <p>4. Rotogravure engraves the image...</p> <p>5. To separate a subject from the background and creating depth you may use...</p> <p>6. Telephoto lenses are used for...</p> <p>7. Memory cards provide...</p> <p>8. Web 4.0...</p> <p>9. Domotics means...</p> <p>10. Digital tools allow us...</p> | <p><input type="checkbox"/> a. more storage.</p> <p><input type="checkbox"/> b. backlight.</p> <p><input type="checkbox"/> c. focusing in on distant objects.</p> <p><input type="checkbox"/> d. that is metallised, self-adhesive, waterproof or food-safe.</p> <p><input type="checkbox"/> e. making houses smart.</p> <p><input type="checkbox"/> f. to perform tasks and connect with others.</p> <p><input type="checkbox"/> g. onto a cylinder.</p> <p><input type="checkbox"/> h. they are set on top of the camera.</p> <p><input type="checkbox"/> i. focuses on the interaction between humans and machines.</p> <p><input type="checkbox"/> j. newspapers, magazines, books, and booklets.</p> |
|---|---|

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CLOZE TEST

3. Complete the text with the missing words.

tactile • minimise • weights • textures • economical • cutting • coated • multiple • magazines • stationery

Paper and the Printing Process

There are thousands of different types of paper available. They are available in a wide range of **1.** and thicknesses, colours, **2.**, and different material types. They can be recycled or metallic.

If **3.** paper has a smooth, often glossy finish, that makes colours stand out for things like **4.** and photos, the uncoated one has a rougher, more absorbent texture that is ideal for writing on and is often used for **5.** and books. Their diversity offers a unique opportunity to create documents that not only look good but also have a very special **6.** feel.

When buying paper this will mean for most people buying it in 'A' sizes, such as A4 or A3. When purchasing paper for use in the printing process, it is purchased in an oversized format to allow for **7.**, trimming, and other finishing processes required after printing. Additionally, large sheets are purchased to allow **8.** reproductions of the same page to be printed from a single sheet. These decisions are made during prepress to ensure maximum efficiency to **9.** waste and cost.

The paper size purchased will be based on the best and most **10.** way to produce a job where waste can be kept to a minimum. Paper and board weight and thickness is measured in GSM – Grams per Square Metre – or Microns. Papers and cards tend to be specified in GSM and thicker boards in microns.

Adapted from: <https://www.bcqsolutions.com/blog/the-printing-process>

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OPEN QUESTION

4. Briefly talk about digital cameras.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

Photo Editing Software

Photo editing software allows users to enhance or **1.** digital images. Before the advent of digital images, photographers edited them manually in the darkroom. The features of modern photo editing software **2.** the techniques photographers used to improve the quality and appearance of a physical photo.

Some of the elements of a photograph that can be edited include:

- colour balance, adjusting levels of intensity in the colour spectrum or **3.** the contrast between light and dark;
- exposure, the amount of light or brightness **4.**
- saturation, the appearance of all colours and how they work together;
- grain, the level of distortion or detail between pixels.

Advanced photo editing software can also allow users to perform more **5.** operations, as:

- cropping: **6.** the background or areas or people and making selective adjustments;
- overlaying images, **7.** image appearance, or cloning images;
- adjusting image textures and using pencil or brush strokes.

In the editing process, the RAW picture format is used to get the maximum control, as it **8.** all data, even if it results in larger file sizes and requires post-processing to create a **9.** image. A “raw picture” is an uncompressed and unprocessed file containing the complete image data captured directly from a digital camera’s sensor, often called a “digital negative”. A RAW file doesn’t have in-camera processing like white balance, sharpening, or colour adjustments applied, which allows you to make **10.** changes later without losing quality.

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|------------|-----------------------|----------------------|---------------------|-----------------------|
| 1. | a. shape | b. manipulate | c. cut out | d. manage |
| 2. | a. imitate | b. duplicate | c. reflect | d. impersonate |
| 3. | a. checking | b. reshaping | c. modifying | d. converting |
| 4. | a. put | b. practised | c. applied | d. exercised |
| 5. | a. involved | b. complex | c. multiple | d. extra |
| 6. | a. expelling | b. colouring | c. adding | d. removing |
| 7. | a. maintaining | b. revising | c. repairing | d. correcting |
| 8. | a. preserves | b. defends | c. sustains | d. processes |
| 9. | a. viewable | b. visible | c. visual | d. evident |
| 10. | a. huge | b. big | c. large | d. extensive |

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MULTIPLE MATCHING

2. Match the beginnings and endings.

- | | | |
|---|--------------------------|--|
| 1. HTML is a... | <input type="checkbox"/> | a. for the hard of hearing and foreign audiences. |
| 2. A web page can contain... | <input type="checkbox"/> | b. combining more photos together as if they were a single photo shot. |
| 3. A URL is the address on the www assigned to... | <input type="checkbox"/> | c. covering up skin imperfections in a photograph. |
| 4. Subtitles are used both... | <input type="checkbox"/> | d. website. |
| 5. Compositing means... | <input type="checkbox"/> | e. re-recording the dialogues by the original or another actor. |
| 6. Looping consists in... | <input type="checkbox"/> | f. strong and weak. |
| 7. Airbrushing consists in... | <input type="checkbox"/> | g. different types of resources such as text, media, and links. |
| 8. A collection of web pages is named... | <input type="checkbox"/> | h. each and every web page. |
| 9. An FTP client is used for... | <input type="checkbox"/> | i. mark-up language. |
| 10. Artificial Intelligence can be classified as... | <input type="checkbox"/> | j. uploading any files on a hosting server. |

...../10



CLOZE TEST

3. Complete the text with the missing words.

blurring · palette · screen · titles · background · subtitles · bottom · software · effects · applications

Video Editing

Video editing requires specific **1.** that can work with video and other media files to combine and edit them and apply different kinds of **2.** and settings. As with most software, there's a wide range of **3.** for video editing, some of which are free and some of which can be quite expensive.

Effects can be applied to change your video in some way. They might alter the appearance of your video, for example the colour **4.** or visual style, or the sound, for example trying to remove certain **5.** noises or changing the volume. You can also apply a visual effect called transition, which is how one clip moves into another clip. Some more advanced video editing tools have other visual effects you can apply, allowing you to do things like **6.** moving images by tracking the movement, removing green **7.** backgrounds and replacing them with other content, and controlling how effects appear and disappear.

Most videos include some kind of text, like **8.** and credits, and all videos containing speech should include **9.**, which is a written version of anything spoken in a video that typically appears at the **10.** of the video, for anyone who can't or isn't listening to the audio of the video.

Adapted from: <https://subjectguides.york.ac.uk/media/video/editing>

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OPEN QUESTION

4. Briefly talk about artificial intelligence.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and choose the correct option.

The beginnings of Artificial Intelligence

AI technologies now work at a **1.** faster than human output and have the ability to generate a wide range of creative responses. But it is a long history stretching back to the 1950s, with significant milestones.

In the 1950s, computing machines essentially **2.** as large-scale calculators but, long before computing machines became the modern devices they are today, a British mathematician and computer scientist, Alan Turing, imagined a machine capable of advancing far beyond its original programming; he **3.** the possibility of artificial intelligence. Turing developed a means for **4.** whether a machine thinks on par with a human, which he called the “imitation game” but is now more popularly called the Turing test. Two years after Turing’s death, during the summer of 1956, in Dartmouth College, a small group of researchers participated in a summer-long workshop **5.** on investigating the possibility of “thinking machines”. Here, a mathematics professor, John McCarthy, conceived the term that would come to define the practice of human-like machines, or machines **6.** of human intelligence. In outlining the purpose of the workshop that summer, he **7.** it using the term it would forever be known with as “artificial intelligence”.

As artificial intelligence continues to grow more advanced, the threshold of what can be considered true intelligence continues to get more **8.** to define. Many experts insist that these machines aren’t as intelligent as humans. The existence of two main paradigms, the strong AI, or artificial intelligence that is capable of learning and thinking like humans do, remains **9.** for now, and the artificial intelligence that exists today is called weak AI and focuses and excels in completing very **10.** tasks such as chatbots, fraud detection systems, email spam filters, smart assistants, GPS and navigation apps.

Adapted from: <https://www.coursera.org/articles/history-of-ai>

- | | | | |
|-------------------|-----------------|---------------|------------------|
| 1. a. velocity | b. time | c. rhythm | d. pace |
| 2. a. reacted | b. behaved | c. functioned | d. served |
| 3. a. predicted | b. thought | c. previewed | d. concluded |
| 4. a. judging | b. assessing | c. fixing | d. estimating |
| 5. a. focused | b. concentrated | c. engaged | d. directed |
| 6. a. efficient | b. good | c. able | d. capable |
| 7. a. told | b. reported | c. described | d. expressed |
| 8. a. fancy | b. complicated | c. puzzling | d. sophisticated |
| 9. a. theoretical | b. intellectual | c. logical | d. academic |
| 10. a. exact | b. individual | c. peculiar | d. specific |

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MULTIPLE MATCHING

2. Match the beginnings and endings.

- | | | |
|--|--------------------------|---|
| 1. Revoicing consists in... | <input type="checkbox"/> | a. on user interaction, location, and real-time data. |
| 2. A website is tested and previewed on... | <input type="checkbox"/> | b. is often customised. |
| 3. Subtitles... | <input type="checkbox"/> | c. type and edit text. |
| 4. Dynamic servers are able to adapt and customise the hosted files... | <input type="checkbox"/> | d. elements like text, images, and graphics. |
| 5. Photoshopping means... | <input type="checkbox"/> | e. replacing actors' voices with others. |
| 6. Print managing software... | <input type="checkbox"/> | f. the movements and expressions of the face are recorded. |
| 7. Desktop publishing software combines... | <input type="checkbox"/> | g. applying changes to multiple images simultaneously. |
| 8. Performance capture is when... | <input type="checkbox"/> | h. are written transcriptions of the spoken dialogues. |
| 9. Word-processing software allows users to... | <input type="checkbox"/> | i. a web browser. |
| 10. Batch processing consists in... | <input type="checkbox"/> | j. manipulating images or photos. |

...../10



CLOZE TEST

3. Complete the text with the missing words given below.

background • people • digital • animate • live-action • models • clips • timeline • music • cameras

Screen Software

Screen software allows you to edit video and audio using **1.** tools. Video editing involves organising and trimming **2.**, cutting and arranging them on a **3.** and applying transitions. Audio editing focuses on mixing dialogue, **4.**, and effects. Motion capture records the movement of **5.** or objects to be applied to digital characters; this technique is often used in the creation of visual effects, which are visual elements created or manipulated digitally and added to the final video; it uses a system of **6.** and markers to capture precise movements, which are then used to **7.** a digital character. Visual effects involve creating or manipulating imagery that is not part of a **8.** shot, using digital technology as CGI (Computer-generated imagery), i.e. creating 3D **9.** and digital environments or removing a green or blue **10.** to replace it with another image or video.

Adapted from: <https://www.lenovo.com/us/en/glossary/video-editing-software/?orgRef=https%253A%252F%252Fwww.google.com%252F>

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OPEN QUESTION

4. Briefly talk about photo editing and some advanced techniques.

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Total score/40



TRUE/FALSE

2. Say if the following statements are true or false and correct the false ones.

- | | T | F |
|--|--------------------------|--------------------------|
| 1. Storyboards may be useful to identify specific needs for sets, costumes, and props. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Research shows that people remember numbers and figures better. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Ancient Egyptians used hieroglyphics and paintings to educate their children. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. One of the key elements of a comic book storyboard are speech bubbles. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Usually, a screenplay focuses on settings, costumes, or objects. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. The film director is in charge of the process of decoupage. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Comics storyboards may not have fixed frames. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Storyboarding can be used to establish a precise timeline for each shooting day. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. In a comic book, movement needs are suggested using bubbles. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. In the storyboard structure, the pain point is the problem the viewers have. | <input type="checkbox"/> | <input type="checkbox"/> |

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SENTENCE COMPLETION

3. Complete the following sentences.

- Continuity storyboards are
- The usual structure of a pitch storyboard is
- Actions in a comic book storyboard are essential to
- In a comic book storyboard, panels represent
- The use of pitchboards is increasing because

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OPEN QUESTION

4. Briefly talk about the advantages of using storyboards for commercials.

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Total score/40

Name

Class Date



READING COMPREHENSION

1. Read the text and answer the questions.

The Art of Storyboarding: Improving Script Breakdown and Pre-Production in Film

Filmmaking involves a meticulous and comprehensive process, from script to screen, where every step requires intense attention to detail. Storyboarding is essential for transforming written words into visual narrative, improving the quality of the final result. Storyboards serve as a visual **blueprint** for a film, presenting a sequence of illustrations or images to preview the narrative. They are essential for understanding the flow of the plot, character placement, and desired camera angles.

Scene breakdown is a crucial pre-production phase, as it involves analysing a script to identify all the elements needed for filming: characters, props, special effects, and more. Therefore, integrating storyboarding into this process can clarify the director's vision and facilitate its sharing by the entire crew, improving communication and fostering collaboration within the production team. Storyboarding can help identify technical requirements in advance, such as camera setups, special effects, and stunts, and it also plays a role in predicting potential production challenges, allowing teams to address these issues during pre-production. Further, storyboards help in maintaining the narrative flow, the continuity in the narrative, ensuring a coherent storytelling experience for the audience.

Storyboarding also helps in facilitating investor pitches: a well-executed storyboard can be an effective tool for pitching a film project to potential investors, as it provides a tangible vision of the final product. Over the years, storyboarding techniques have evolved. Traditional **hand-drawn** storyboards continue to be widely used, while digital storyboarding software and collaborative platforms are gaining **traction**, offering flexibility and ease of modification.

Adapted from: <https://filmstuge.com/blog/the-art-of-storyboarding-enhancing-script-breakdown-and-pre-production-in-filmmaking/>

Glossary:

blueprint: *progetto*

hand-drawn: *disegnato a mano*

traction: *terreno*

1. What does filmmaking consist of?
2. What is the most relevant aim of storyboarding?
3. How can you define a storyboard in relation to a film?
4. Name the elements of the narrative flow that storyboards are essential for understanding.
5. What is a “scene breakdown”?
6. How can storyboarding help the production team?
7. What can storyboarding help identify in advance?
8. What does it mean that storyboarding helps “in maintaining the narrative flow”?
9. How does a well-executed storyboard help when pitching a film project?
10. What types of storyboarding techniques are used today?

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TRUE/FALSE

2. Say if the following statements are true or false and correct the false ones.

- | | T | F |
|--|--------------------------|--------------------------|
| 1. Pitchboards help team members simplify the marketing of the product they want to work on. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. A call to action invites the viewers to get in contact with the brand and/or buy the product. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. The usual structure of a pitch storyboard is made up of problem statement, call to action, and solution. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Shooting boards are used to map out key moments in a scene. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. In a storyboard for comics, each panel represents a moment in the narrative, arranged without order. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Each frame of a storyboard is accompanied by some blank space for action notes, dialogue, and camera directions. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. A pitch storyboard is very different from storyboards for comic books. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Decoupage is the process of detailing how a scene will be shot and edited to create a specific visual rhythm and narrative flow. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. The frames of TV storyboards are fixed. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Static frames in a storyboard are called animatics. | <input type="checkbox"/> | <input type="checkbox"/> |

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Unit 1.1 TEST 1

p. 94

1.

1. F, Media channels are necessary; 2. F, Audience tends to be diverse; 3. T; 4. T; 5. F, The opposite is true; 6. F, Facebook, Twitter and other social media are generally used for interpersonal communication; 7. T; 8. F, They aim at targeted masses; 9. F, It is easy to identify its five steps; 10. T.

2.

1. c; 2. d; 3. a; 4. c; 5. b; 6. c; 7. c; 8. a; 9. a; 10. d.

3.

1. sender; 2. message; 3. encode; 4. channel; 5. non-verbal; 6. receiver; 7. decode; 8. communication; 9. feedback; 10. noise.

4.

Sample answer

Customer profiling is a very effective marketing strategy used by companies to better understand and categorise their potential consumers so as to target them in the best way. It is based on big data, extremely large data sets that companies collect whenever people interact with the net. It includes information on age group, gender, likes, dislikes, location, job, family, values, beliefs, behaviour, shopping habits, and experiences.

Unit 1.1 TEST 2

p. 98

1.

1. F, It is made through sight; 2. F, It is increasing its impact; 3. T; 4. T; 5. T; 6. F, It helps people make better decisions; 7. F, It is time-consuming to prepare; 8. T; 9. T; 10. F, It may be ineffective and is incomplete.

2.

1. d; 2. b; 3. c; 4. d; 5. b; 6. a; 7. d; 8. a; 9. b; 10. c.

3.

1. barriers; 2. process; 3. message; 4. linguistic; 5. receiver; 6. psychological; 7. physiological; 8. physical; 9. sender; 10. cultural.

4.

1. For example, information about age group, gender, likes, dislikes, location, job, family,

values, beliefs, behaviour, shopping habits, and experiences; 2. Volume is the amount of data, usually huge, while variety refers to its diversity; 3. An abbreviation is when two words are shortened into a new one, an acronym is a word formed by the initials of each word making up a sentence; 4. Verbal communication uses words; non-verbal communication uses other body signals to pass on a message; 5. It depends on the intended audience and goal of the message.

Unit 1.2 TEST 1

p. 102

1.

1. F, They deal with how people or individuals act and how these actions can change social interactions; 2. T; 3. T; 4. T; 5. F, He was an animal behaviourist; 6. F, He started in the 20th century; 7. T; 8. F, They are important in the field of marketing; 9. T; 10. F, They help us to understand how consumer decisions and purchasing are related and influenced.

2.

1. c; 2. a; 3. d; 4. j; 5. f; 6. i; 7. h; 8. g; 9. b; 10. e.

3.

1. babies; 2. attention; 3. strong; 4. appeal; 5. positive; 6. their; 7. influence; 8. advertisements; 9. genuine; 10. credibility.

4.

Sample answer

In order to engage and convince customers to buy their products, companies turn to the exploitation of emotions like joy, relief, fear, guilt, or anxiety by offering them solutions or products that are able to satisfy or reduce them. When working with negative emotions, the key is not to create depressing messages, but rather to use them to highlight the feeling of security, relief, or protection the product can offer. Thanks to this emotional appeal, marketers manage to manipulate the audience into making an emotional purchasing decision.

Unit 1.2 TEST 2

p. 105

1.

1. F, They are constantly in search of innovative ways; 2. T; 3. F, It is based on connecting with the audience on an emotional level; 4. T; 5. T;

6. T; 7. F, It may alienate or offend segments of the target audience; 8. T; 9. F, Profit-driven companies approach it with caution; 10. F, NGOs have long embraced provocative appeals in their campaigns.

2.

1. j; 2. c; 3. d; 4. i; 5. h; 6. e; 7. f; 8. a; 9. b; 10. g.

3.

1. advertising; 2. among; 3. story; 4. pathos; 5. benefits; 6. may; 7. company; 8. purchase; 9. increase; 10. boost.

4.

1. Because these motifs obtain predictable responses so they use them to obtain the reaction they aim at; 2. It is the use of shocking images to attract attention; 3. They are joy, relief, fear, and guilt; 4. Consumers are given options, tools, and resources that facilitate decision-making, and are convinced that they will be able to do something important to them by using that product; 5. Because it can evoke particular emotions.

Unit 2.1 TEST 1

p. 108

1.

1. i; 2. e; 3. a; 4. g; 5. c; 6. j; 7. d; 8. b; 9. f; 10. h.

2.

1. g; 2. e; 3. i; 4. a; 5. b; 6. d; 7. f; 8. j; 9. h; 10. c.

3.

1. back; 2. sight; 3. television; 4. sound; 5. smell; 6. multi-sensory; 7. listening; 8. inhaling; 9. touching; 10. tasting.

4.

Sample answer

Digital marketing includes various online strategies:

- Email marketing: it uses emails to communicate quickly and cheaply;
- Search Engine Marketing (SEM): it helps businesses appear at the top of search results;
- Amplification and applause: it encourages sharing and likes to reach more people;
- Highly personalised content: it customises content to users' specific interests;
- Interactive content marketing: it engages users with tools like quizzes and augmented reality ads.

Social media marketing uses platforms like Facebook and Instagram to build brands and

connect with audiences. It also helps gather customer data to personalise content. Examples include:

- Social media optimisation: it analyses customer preferences to improve online presence;
- Social customer relationship media: it allows customers to interact with companies on social media;
- Social media text analytics: it analyses customer feedback on social media.

Unit 2.1 TEST 2

p. 111

1.

1. h; 2. j; 3. f; 4. b; 5. a; 6. e; 7. c; 8. g; 9. i; 10. d.

2.

1. g; 2. b; 3. i; 4. j; 5. a; 6. d; 7. h; 8. e; 9. c; 10. f.

3.

1. effectiveness; 2. strategy; 3. results; 4. adjust; 5. improvements; 6. techniques; 7. overall; 8. indicators; 9. feedback; 10. recall.

4.

Sample answer

The concept of the marketing mix became popular in 1964, thanks to Neil Borden's article. Borden explained that a marketing manager is like a "mixer of ingredients", and listed important factors such as product, pricing, branding, advertising, and more. Later, E. Jerome McCarthy simplified this into the 4P's, which are still used today. The marketing mix is the combination of these factors to create a product that customers want to buy.

- Product: the item designed to meet consumer needs, which should be unique and stand out from competitors.
- Price: the amount customers pay for the product, based on factors like cost, competition, and brand reputation.
- Place: the location or method used to make the product available for customers to buy.
- Promotion: the strategies used to inform customers about the product.

The original 4P's were created for physical goods. Over time, three more P's were added to cover services as well:

- People: anyone who interacts with customers and represents the company.
- Physical evidence: the physical elements related to the product, like store design or packaging.
- Process: the method a company uses to deliver the product or service to the customer.

1.

1. a; 2. c; 3. a; 4. b; 5. c; 6. a; 7. d; 8. d; 9. b; 10. c.

2.

1. h; 2. e; 3. j; 4. a; 5. i; 6. b; 7. c; 8. f; 9. g; 10. d.

3.

1. influence; 2. feelings; 3. advertising; 4. popular; 5. passion; 6. favour; 7. serenity; 8. drinks; 9. yellow; 10. symbolises.

4.*Sample answer*

Merchandising is used to promote and sell a company's products; it refers to the way these are displayed in a shop (physical or virtual) to appeal to customers and all the strategies used to highlight them and attract customers to buy. It typically involves presenting products in a visually favourable light to encourage purchases, and make people buy something else, too. Another meaning of merchandising refers to the activity of authorising manufacturers of other products to decorate their products with another trademarked name, logo, or character image, so as to sell the products better.

1.

1. b; 2. a; 3. c; 4. d; 5. a; 6. a; 7. c; 8. b; 9. d; 10. d.

2.

1. j; 2. b; 3. g; 4. a; 5. d; 6. h; 7. e; 8. f; 9. i; 10. c.

3.

1. symbol; 2. brand; 3. trademark; 4. customers; 5. typography; 6. initials; 7. focuses; 8. picture; 9. established; 10. reputation.

4.*Sample answer*

Endorsers are celebrities involved in a marketing strategy for promotional activities. These famous people advertise a brand by recommending, suggesting, or using its products publicly. They inspire a sense or recognition, respect, and trust among their audience, but before hiring them, marketers should always keep in mind if the celebrity is suitable and credible for their brand image.

Influencers are either celebrities or ordinary people who have become popular on social media and who can influence their public with their own choices. Since audiences consider their opinions to be important, their comments on certain products can turn the market. They have the power to affect the buying decisions of other people because of the relationship they have created with their audience.

1.

1. c; 2. a; 3. b; 4. d; 5. d; 6. d; 7. b; 8. a; 9. c; 10. c.

2.

1. f; 2. e; 3. j; 4. a; 5. b; 6. d; 7. i; 8. c; 9. g; 10. h.

3.

1. back; 2. sales; 3. framework; 4. journey; 5. face-to-face; 6. acronym; 7. eye-catching; 8. customer; 9. emotional; 10. purchase.

4.*Sample answer*

Most relevant promotional strategies include sponsorship, social media, the use of celebrity endorsements or social influencers, informational items such as flyers and catalogues, direct mails, special offers and promotions, product placement, merchandising, personal selling, and advertising.

Depending on how each promotion is targeted, we can talk about:

- Above The Line marketing (ATL), when it is aimed at a mass audience;
- Below The Line marketing (BTL), when it is aimed at specific groups of customers;
- Through The Line marketing (TTL), when it integrates the two strategies.

1.

1. b; 2. a; 3. c; 4. d; 5. b; 6. d; 7. a; 8. d; 9. c; 10. a.

2.

1. c; 2. g; 3. j; 4. a; 5. b; 6. d; 7. i; 8. e; 9. f; 10. h.

3.

1. tool; 2. people; 3. rhetorical; 4. speech; 5. feelings; 6. advertising; 7. exaggeration; 8. personification; 9. sound; 10. like.

4.

Sample answer

The format of a printed advertisement is a set of texts and images structured in a graphic composition. The main structural elements are the following.

- The headline is a very brief text which contains the claim, a statement about the benefits and characteristics of the product, and its aim is to attract attention and create a strong emotional impact.
- The body copy includes information about the product.
- The pay off, or tagline, is the phrase associated with the brand name.
- The caption is a description of the illustration.
- The logo and the brand identify the company.
- The visual is the main illustration of the ad.
- The pack shot is the product packaging visualisation.
- The call to action is the request to do something.

Unit 3.1 TEST 1

p. 126

1.

1. shaping; 2. print; 3. viewers; 4. stylistic; 5. usability; 6. accessibility; 7. visual; 8. pleasing; 9. marry; 10. meaningful.

2.

1. g; 2. e; 3. i; 4. a; 5. b; 6. d; 7. f; 8. j; 9. h; 10. c.

3.

1. artistic; 2. projects; 3. websites; 4. software; 5. message; 6. businesses; 7. goals; 8. industries; 9. art director; 10. career. Extra: needs, brainstorming.

4.

Sample answer

The SCAMPER technique is considered one of the easiest and most direct methods to develop creative thinking. It is based on the idea that what is new is actually a modification of existing old things around us. By Substituting, Combining, Adapting, Modifying, Putting to another use, Eliminating, and Reversing what is around us, we can obtain something new and different. The reverse brainstorming technique builds on our natural ability to see problems more easily than solutions: rather than approaching a brainstorm by coming up with solutions, reverse brainstorming begins by doing the exact opposite: coming up with ways to cause problems.

Unit 3.1 TEST 2

p. 128

1.

1. communicated; 2. Subjects; 3. visually; 4. designs; 5. movable; 6. mass; 7. commercial; 8. efficiency; 9. launched; 10. revolutionary.

2.

1. b; 2. i; 3. f; 4. a; 5. h; 6. c; 7. j; 8. d; 9. e; 10. g.

3.

1. outside; 2. techniques; 3. unique; 4. framework; 5. questions; 6. metaphorical; 7. outcome; 8. stages; 9. define; 10. test. Extra: symbolically, product.

4.

Sample Answer

Hurson's productive thinking model is a structured framework for problem-solving and decision making which allows its users to think more creatively and effectively. It goes through six stages: identification of the problem, definition of success, formulation of key questions, generation of answers, forging the solution, and aligning resources. The Lego Serious Play is an experiential workshop methodology in which participants build models with Lego bricks to represent ideas, concepts and challenges that later become the basis for facilitating discussion, collaboration, creative thinking, and the discovery of new solutions.

Unit 3.2 TEST 1

p. 130

1.

1. appearance; 2. identity; 3. consistent; 4. awareness; 5. media; 6. ensure; 7. uniform; 8. encounter; 9. advantageous; 10. loyalty.

2.

1. b; 2. e; 3. d; 4. a; 5. c; 6. f; 7. j; 8. g; 9. h; 10. i.

3.

1. digital; 2. layouts; 3. magazines; 4. art; 5. legibility; 6. shapes; 7. convey; 8. stories; 9. drawing; 10. gap.

4.

Sample answer

Experiential Graphic Design (EGD) transforms environments into interactive narratives, fostering meaningful connections between people and their surroundings. It's about shaping spatial experiences, crafting immersive designs that

develop engagement within physical spaces. EGD masterfully blends diverse design disciplines – typography, colour, imagery, form, technology, and content – to build unified and unbroken experiences across every point of interaction. Essentially, EGD designs environments that do not just exist, but also actively participate in the user’s journey.

Unit 3.2 TEST 2 p. 133

1.
1. process; 2. information; 3. blends; 4. user-friendly; 5. elements; 6. beyond; 7. structure; 8. engine; 9. principles; 10. accessibility.

2.
1. h; 2. j; 3. f; 4. d; 5. a; 6. b; 7. i; 8. c; 9. e; 10. g.

3.
1. craft; 2. digital; 3. focuses; 4. attention; 5. user; 6. animations; 7. revenue; 8. reels; 9. strategies; 10. key.

4.
Sample answer
Animation design creates moving 2D or 3D images, bringing stories and characters to life with motion and sound. Motion graphics, a specific animation type, uses moving visuals to simplify information and is ideal for quick, clear messaging. It transforms static designs into dynamic visuals for logos, infographics, explainer videos, and more, while animation emphasises creative storytelling, motion graphics efficiently visualises data and messages.

Unit 4.1 TEST 1 p. 135

1.
1. includes; 2. features; 3. decorative; 4. traditional; 5. easier; 6. screens; 7. thick; 8. hierarchy; 9. friendly; 10. voice.

2.
1. d; 2. i; 3. h; 4. b; 5. c; 6. g; 7. e; 8. f; 9. a; 10. j.

3.
1. picture; 2. image; 3. photograph; 4. illustration; 5. clip art; 6. infographics; 7. maps; 8. graphs; 9. diagrams; 10. tables.

4.
Sample answer
There are some basic rules in composition:

- repetition: repeating or echoing certain elements;
- contrast: including an item that is different from another;
- hierarchy: using different levels to position the elements;
- proximity: grouping elements together;
- alignment: lining elements up;
- white space: leaving some negative, unfilled space.

Unit 4.1 TEST 2 p. 137

1.
1. brand; 2. typographic; 3. service; 4. colours; 5. persuasive; 6. audience; 7. consumers; 8. instructions; 9. essential; 10. impression.

2.
1. d; 2. e; 3. i; 4. a; 5. c; 6. f; 7. b; 8. j; 9. g; 10. h.

3.
1. repetition; 2. contrast; 3. hierarchy; 4. proximity; 5. alignment; 6. white space; 7. golden section; 8. rule of thirds; 9. images; 10. typography.

4.
Sample answer
By adding black and white to a hue, the dominant colour family on the colour wheel, hundreds of more colours can be created:
· a tint refers to a colour to which some white has been added;
· a shade refers to a colour to which some black has been added;
· a tone refers to a colour to which grey (i.e. both black and white) has been added.

Unit 4.2 TEST 1 p. 139

1.
1. g; 2. a; 3. j; 4. i; 5. c; 6. f; 7. e; 8. b; 9. h; 10. d.

2.
1. h; 2. e; 3. b; 4. c; 5. f; 6. a; 7. j; 8. i; 9. g; 10. d.

3.
Sample answers
1. format, size, and purpose; 2. written content and visual elements; 3. common interest publications, special interest collections, and professional publications; 4. provide readers with negative space, invite them to read, and leave space for running headers, footers, and page numbers; 5. information like title, author, and

publishing house plus any sequential number in case it is needed by serial publications; 6. they are generally printed on more durable paper or cardstock; 7. informative, marketing, promotional, or for business and entertainment purposes; 8. title, visuals, text, and white space; 9. attract audiences to read, understand, and remember the information presented; 10. as a form of social satire or entertainment for children.

4.

Sample answer

Some common types of page layout are:

- Mondrian layout, which refers to a layout that uses horizontal and vertical black bars to divide the design into squared or rectangular shapes;
- Circus layout, which refers to the irregular composition of a variety of elements, sizes, and orientations;
- Multipanel layout, which divides the design into different sections with the same regular shape;
- Silhouette layout, which uses an illustration or photographic technique and shadow to emphasise details;
- Big-type layout, which focuses on oversized and creative fonts;
- Alphabet-inspired layout, which focuses on the arrangement of letters to create the impression of a story;
- Copy-heavy layout, which includes a lot of text;
- Frame layout, which includes text and/or images in a frame;
- Picture-window layout, which uses a large picture at the top followed by a headline and body copy below.

Unit 4.2 TEST 2

p. 142

1.

1. g; 2. f; 3. i; 4. d; 5. b; 6. j; 7. e; 8. c; 9. h; 10. a.

2.

1. e; 2. a; 3. j; 4. f; 5. i; 6. d; 7. g; 8. c; 9. h; 10. b.

3.

Sample answers

1. Front matter, body matter, back matter; 2. divides the design into different sections with the same regular shape; 3. usually written in a matter-of-fact style, with a formal language, are known for their simple layout and design, and are generally considered serious and reliable; 4. provide reference points used to better navigate the text; 5. consists in the combination of elements on a page according to their relatedness; 6. intended to be durable; they are therefore more expensive

and used for giving more in-depth information; 7. a fundamental element in a comic strip; 8. a sequence of boxed drawings or images that tell a story; 9. a short description/synopsis of the book, some biographical notes on the author, the barcode, and the ISBN code; 10. not very serious content and sensational material.

4.

Sample answer

Posters are designed to be stuck on a wall or board to promote an idea, a product, or an event. They are meant to attract audiences to read, understand, and remember the information presented with a clear, logical design so that audiences can navigate through the material easily. There are some official standard sizes for posters: small, medium, large, or movie poster sizes. Posters tend to be used in their portrait format. Billboards are much larger posters in different sizes used in their landscape format. They are meant to be simple and striking. The essential elements of advertising posters and billboards are: the title, the visuals, the text, and the white space. Normally, 30% of a poster or billboard consist of white space, 40% of title and text, and 30% of graphic images.

Unit 4.3 TEST 1

p. 145

1.

Sample answers

1. It's about meaningful and relevant experiences, including branding, usability, and function; 2. UX designers must consider the users' motivations when designing a product; 3. Functionality must go hand in hand with aesthetics; 4. Their typical tasks can vary significantly from one organisation to the next; 5. They refer to different concepts: the former includes all aspects of the end-user's interaction with the company, the latter includes all the visual elements the user sees, hears and interacts with.

2.

1. e; 2. a; 3. h; 4. j; 5. b; 6. c; 7. d; 8. f; 9. g; 10. i.

3.

1. that; 2. in; 3. as; 4. more; 5. like; 6. of; 7. the; 8. to; 9. because; 10. why.

4.

1. Creating engaging and user-friendly experiences; 2. It presents options by selecting from a list of choices; 3. On portable devices; 4. Chatbots and voice assistants; 5. They include navigation, ease of access, user interaction, speed, a

clear systematic structure, and cross-device compatibility; 6. It should make browsing smooth and pleasant; 7. It is a layout which recognises the device the user is browsing on and adapts its templates, structure, and functions according to the display; 8. They are messages published on a social media platform; 9. Social networks allow people to connect with their friends or even unknown people, comment on everything, find out information on different topics, pursue social or business purposes; 10. They are collections of aggregated posts or hashtags.

Unit 4.3 TEST 2

p. 148

1.

Sample answers

1. Its main purpose is to create visuals around diverse content; 2. It is indeed because it increases its chances of being recognised by a wider audience and allows it to experience the values it adheres to; moreover, it outlines the choices the company makes for its brand in terms of purpose, aesthetics, and even price points, and defines a brand voice associated with a visual identity; 3. It must be authentic and consistent across the various platforms used; 4. They should resonate with its brand identity, being uniform and consistent; 5. They should be striking, high-quality, eye-catching, and engaging.

2.

1. e; 2. g; 3. a; 4. c; 5. b; 6. f; 7. j; 8. h; 9. i; 10. d.

3.

1. to; 2. on; 3. A; 4. for; 5. from; 6. so; 7. how; 8. with; 9. like; 10. that.

4.

1. An interface is the point of interaction and communication between a human user and a digital device; 2. Usability and user-friendliness; 3. They are interfaces used to organise questions or options as a traditional paper form to be filled in; 4. A personal profile, where data and contents shared by the user can be found, and an exploratory section, where it is possible to view and interact with the contents and profiles of other members; 5. By hand-coding pages, using a WYSIWYG, a CMS, or a website builder; 6. It is the art of creating interactive layouts for a variety of media, including websites, applications, and social media; 7. The visual elements which create its overall look and feel, and the functional elements, which include navigation, ease of access, user interaction, speed, a clear systematic structure, and cross-device compatibility; 8. They are temporary reels

(short videos) and images that appear outside of a regular feed; 9. Basically, they are virtual user interfaces; 10. The touchscreen graphical interface.

Unit 5.1 TEST 1

p. 151

1.

1. They can be considered as siblings or close relatives; 2. Not at all. They play different roles; 3. It deals with a fashion photographer who believes he has accidentally captured a murder on camera. It is set in London; 4. Because it is an aesthetically significant film in which there are successfully faced challenges with the set lighting both photographers and cinematographers may learn from; 5. In both films the main characters are photographers.

2.

1. T; 2. T; 3. F, It is the Wildlife Photographer of the Year; 4. F, Leica was a small and portable camera manufactured in Germany; 5. F, Lewis Hine was a committed photographer interested in social issues, whereas Joseph Pulitzer was an American journalist; 6. T; 7. T; 8. T; 9. F, It belongs to the genre of social realism; 10. F, They are very important because they aim at controlling one's image to support one's message.

3.

1. name; 2. photography; 3. cameras; 4. excellence; 5. brand; 6. outbreak; 7. rise; 8. street; 9. used; 10. lightweight.

4.

1. It depends on the sun; 2. Robert Capa, Henri Cartier-Bresson, George Rodger, David Seymour, and William Vandivert founded *Magnum Photos Inc* with the intention of protecting the photographer's work and the respect of photographic rights; 3. They focused on events of his time such as the Normandy Landing, the French Indochina war, or the Iron Curtain in the Soviet Union; 4. It is the period from 1930s to 1950s; 5. Dorothea Lange covered the period of the American Great Depression, and Gerda Taro covered the Spanish civil war.

Unit 5.1 TEST 2

p. 154

1.

1. It involves photos of exteriors (buildings and structures such as bridges, telecommunication towers, windmills and monuments) as well as interiors; 2. Because it involves both exteriors and interiors of many different types of buildings;

3. It tries to show a high level of detail in the style of the building; 4. The fact that it is an ever-evolving art form; 5. In the past, balloons were used, today we use drones.

2.

1. F, Gerda Taro covered the Spanish civil war, Diana Arbus belonged to the humanist movement and took photographs on the streets of New York; 2. F, One of the most remarkable ones is called Wildlife Photographer of the Year; 3. T; 4. F, They founded Magnum Photos Inc mainly for this reason; 5. F, She covered combat zones in World War II; 6. F, It was founded in 1947; 7. T; 8. T; 9. F, It creates shadows and depths; 10. T.

3.

1. story; 2. camera; 3. pictures; 4. devices; 5. news; 6. Photojournalists; 7. words; 8. golden; 9. smaller; 10. equipment.

4.

1. It refers to the International Photographer of the Year, which is a global photography competition; 2. Fashion photography deals with clothes, accessories, shoes, and other fashion items. A good fashion photographer is involved in the entire creative process, from idea conception to editing. Today, because of its popularity, it has become an industry of its own; 3. Because he took pictures of “the decisive moment” in everyday life; 4. Lewis Hine; one his most famous pictures is *Italian family on ferry boat, leaving Ellis Island*; 5. It was named after the Magnum champagne bottle.

Unit 5.2 TEST 1

p. 157

1.

1. The emotional experience given by music associated to images would be lost; 2. No, there was almost always an instrument (usually a piano) accompanying a film in the theatre; 3. Because film producers understood that films without music were impersonal and lacked energy; 4. It could integrate music and action in an inseparable way, offering a perfect synthesis of sight and sound; 5. It is a musical film by Disney which combines eight animated segments set to pieces of Western classical music, with objects coming to life, and pictures bursting into songs.

2.

1. jukebox; 2. footage; 3. soundtrack; 4. diegetic; 5. extradiegetic; 6. scripts; 7. words; 8. Broadcasting; 9. jingle; 10. therapy.

3.

1. background; 2. listened; 3. attention; 4. listener; 5. films; 6. music; 7. behaviour; 8. affect; 9. level; 10. noise.

4.

1. A jingle is a short tune or song used to advertise a product on television or on the radio; 2. Because relaxing tunes increase milk and egg production; 3. He was one of the pioneers of film music. He composed Hollywood scores from *Casablanca* to *Gone with the Wind*; 5. It travels in a de-materialised way, meaning that tracks can be accessed anywhere and at any time; 5. It can be found: in the main titles, during the plot, and in the end credits.

Unit 5.2 TEST 2

p. 160

1.

1. They are a genre of film that focuses on film and dance; 2. It wanted to offer a world of music never seen or heard before, giving viewers an escape from reality during the Depression years; 3. Many plots talked about stories of self-made men; 4. The Broadway musical brought from stage, the review, and the “backstage” musical; 5. It is *Oliver!*, based on Dickens’s *Oliver Twist*, a winning combination of song, dance, and high drama.

2.

1. diegetic; 2. television; 3. composer; 4. Background; 5. Oscar; 6. end credits; 7. therapy; 8. dematerialised; 9. Morricone; 10. fitness centres.

3.

1. Advertising; 2. products; 3. examples; 4. catchy; 5. around; 6. song; 7. used; 8. jingles; 9. cheaper; 10. rights.

4.

1. It is music that can be heard by the audience but not by the characters of a film; 2. They were short films consisting of short performances with studio footage of the performance, together with dances and sets to accompany them; 3. He was a music composer for many films by Alfred Hitchcock, such as *Vertigo* and *Psycho*. He also composed the music for the popular radio drama *The War of the Worlds* by Orson Wells; 4. Because it can influence the branding of a communication, contributing to its memorability; 5. MTV was created in the 1980s as a channel about music targeted at the young. It broadcast the first music videos ever produced.

Unit 5.3 TEST 1

p. 163

1.

1. It deals with Berthe Morisot; 2. Just her; 3. It took place in 1874; 4. Eugène; 5. Edma was Berthe Morisot's sister; 6. Yes, they did; 7. It shows a woman taking down her hair; 8. It would have conveyed a sense of eroticism; 9. Very ordinary subject matter; 10. It adds an ethereal nature to it.

2.

1. emotion; 2. colours; 3. sculptor; 4. *Les Demoiselles d'Avignon*; 5. *avant-garde*; 6. ornaments; 7. ready-mades; 8. tradition; 9. strains; 10. Gehry.

3.

1. century; 2. paintings; 3. career; 4. convey; 5. beginning; 6. style; 7. techniques; 8. sell; 9. Surrealism; 10. works. Extra: start, painters.

4.

1. The greatest exponent of realism was Courbet, who portrayed the everyday life of workers; 2. No, he was the major exponent of Expressionism; 3. Surrealism aimed at erasing all constraints on the mind and achieving the unrestrained expression of subconscious thought; 4. He was responsible for an initial codification of the constituent elements of modernism; 5. It was influenced by Neo-dada.

Unit 5.3 TEST 2

p. 166

1.

1. It deals with Dalí; 2. A dreamworld in which commonplace objects are juxtaposed, deformed, or otherwise metamorphosed in a bizarre and irrational fashion; 3. He depicted them in meticulous, almost painfully realistic, detail and usually placed them within bleak sunlit landscapes; 4. He was born in Catalunya; 5. Two; 6. No, it is a film; 7. The French poet Paul Éluard; 8. She became his manager, model, and muse; 9. Because of his ambivalent political views during the rise of fascism; 10. No, he spent much of his time designing theatre sets, interiors of fashionable shops, and jewellery.

2.

1. air; 2. Weimar; 3. subject; 4. Expressionism; 5. loneliness; 6. culture; 7. installations; 8. dots; 9. design; 10. architect.

3.

1. arts; 2. museums; 3. understand; 4. greatest; 5. doors; 6. structure; 7. visual; 8. drawings; 9. comprehensive; 10. collection. Extra: colours, weapons.

4.

1. They are characterised by a subjective approach to painting in order to evoke emotions; 2. The leader of Fauvism was Matisse; 3. It was the dominant architectural style after World War II, based on new construction techniques, especially the adoption of glass, steel, and reinforced concrete; 4. They show objects from many angles at once because the artists believed painters should not just present realistic views of subjects but every part of the whole subject; 5. It combines engineering with art, helping to change the way forms are conceived in space.

Unit 5.4 TEST 1

p. 169

1.

1. They were so big and expensive that only universities and large companies could afford them; 2. They liked science fiction novels; 3. Because those novels inspired them; 4. Millions of Americans could; 5. Thanks to Engineer Ralph Baer who realised that television sets could be used to play games.

2.

1. developers; 2. designs; 3. imagination; 4. creativity; 5. past; 6. procedures; 7. entertainment; 8. task; 9. tutorial; 10. scenarios.

3.

1. tool; 2. rise; 3. demand; 4. detail; 5. needs; 6. share; 7. reach; 8. neophytes; 9. boost; 10. creativity.

4.

1. Because both of them create new forms of storytelling and involve creative skills; 2. It is an annual awards ceremony honouring achievements in the video game industry; 3. Because you have to be talented, not just a good technician: creativity is at play; 4. There are different types of instructional videos, from explainer videos, to tutorials, screencasts, and video presentations; 5. Meta-art could be defined as something between art and technology.

Unit 5.4 TEST 2

p. 172

1.

1. They can provide a whole new way to do the news and to make current affairs fun; 2. Race; 3. It is a podcast which dissects major news events in terms of their racial dimension; 4. It focuses on a single idea and the ways it might change the world; 5. Channel 4 carries a lot of clout and the subjects aim at universal themes.

2.

1. art; 2. websites; 3. creativity; 4. control; 5. video games; 6. expressive; 7. affordable; 8. downloaded; 9. platforms; 10. visuals.

3.

1. creators; 2. narratives; 3. engage; 4. history; 5. immersive; 6. video games; 7. inclusion; 8. representation; 9. games; 10. series.

4.

1. They allow them to easily create a website by exploiting templates and straightforward buttons and menus without having to know code; 2. Because their creativity and freedom of expression are also at play and fuel their projects; 3. Different skills are needed to design a website, especially coding; 4. It is a way through which ordinary people can show and talk about their experiences, likes, dislikes, and moments through videos; 5. They may address all kinds of people, from students to employees.

Unit 6.1 TEST 1

p. 175

1.

1. It adopted an extreme subjective view, emotional, and non-rational; 2. No, they were different; 3. Because they told stories in a visual and narrative style different from what had been seen previously, developing a deliberately non-realistic form of cinema; 4. It was characterised by exaggerated use of angles, totally non-naturalistic set design, and dark story themes; 5. Yes, its influence extended to directors who shot more recent films like *Blade Runner*, *Batman*, and *Edward Scissorhands*.

2.

1. parallel, cross-cutting; 2. synchronised; 3. television; 4. award-winning; 5. videocassette; 6. neorealists; 7. auteur; 8. juxtaposition; 9. golden age; 10. Eisenstein.

3.

1. filmmakers; 2. emotions; 3. share; 4. rhythm; 5. storytellers; 6. enhance; 7. cinematic; 8. compelling; 9. script; 10. on-screen.

4.

1. It is the speed at which a scene delivers the story; 2. It was a document which introduced censorship guidelines, shaping the content of films to support moral standards; 3. D.W. Griffith introduced the invisible cut, which is a technique that ensures that the audience remains immersed in the story without noticing

the transitions between shots; 4. Because Hollywood was able to emotionalise the conflict and involve people through storytelling on the screen; 5. New Wave directors commonly used handheld cameras and long takes. These techniques added a spontaneous feel, breaking away from the rigid structures filmmakers had to follow back then. In addition to this, directors were given substantial creative control and were viewed as the 'author' of the movie.

Unit 6.1 TEST 2

p. 178

1.

1. Their suspense, mystery, and dark sense of humour; 2. No, he also hosted a popular television show; 3. Because there was a co-director, Seymour Hicks; 4. It doesn't if compared to many of his future films; 5. It was the first British film to make use of synchronised sound only after the completed silent version was post-dubbed and partly reshot.

2.

1. censorship; 2. renewal; 3. storytelling; 4. authenticity; 5. Neorealist; 6. refinement; 7. concept story; 8. kinoscope; 9. *The Jazz Singer*; 10. high.

3.

1. cinema; 2. storytelling; 3. actors; 4. performance; 5. viewing; 6. undergone; 7. directed; 8. political; 9. tone; 10. shows.

4.

1. It was a type of montage that emphasised the power of editing to create meaning and evoke emotional responses; 2. It was a method through which Hollywood controlled all aspects of its film production; 3. A story concept is a short sketch of a story; 4. Apart from the so-called "invisible cut", he introduced: parallel editing, close-ups for emotional intensity, dynamic shot composition, and scene pacing; 5. It focused on the struggles of ordinary people and depicted the harsh realities of life using non-professional actors and shooting on location.

Unit 6.2 TEST 1

p. 181

1.

1. b; 2. e; 3. a; 4. c; 5. d.

2.

1. despair; 2. combined; 3. features; 4. foster; 5. opposite; 6. marked; 7. storytelling; 8. arc; 9. editorialising; 10. overlays.

3.

1. from; 2. in; 3. to; 4. for; 5. as; 6. them; 7. on; 8. that; 9. that/which; 10. what.

4.

1. It is a programme that aims to 'document' factual events, exploring a broad topic or issue in a narrative structure; 2. They deal with sentient robots, virtual reality, exploring artificial intelligence, intergalactic voyages, as well as the moral dilemmas surrounding human-machine interactions; 3. It focuses on everyday life and relatable characters; 4. It is called voice over; 5. Yes, they can do so by zooming on one particular detail rather than on another one, thus influencing the viewer's opinion.

Unit 6.2 TEST 2**p. 184****1.**

1. a; 2. e; 3. d; 4. c; 5. b.

2.

1. misunderstandings; 2. angles; 3. quests; 4. speech; 5. framework; 6. builds; 7. challenged; 8. documentaries; 9. media inquiry; 10. unscripted.

3.

1. across; 2. with; 3. of; 4. to; 5. or; 6. from; 7. that; 8. the; 9. why; 10. since.

4.

1. They can be: scoreboards and timers, lower thirds, live feeds, chat and engagement widgets, sponsor logos and ads, or camera feeds and multiviews; 2. It is a mix of drama and reality TV, where scripted elements blend with real-life situations; 3. Cartoons entertain but can also be used as a means of spreading values. They are an important teaching part of children's leisure activities and have an impact on their development; 4. A noir revolves around crime, betrayal, and existential despair. It is filled with corruption and a sense of inevitable doom, usually evoking a world of crime and loneliness; 5. Monsters, apocalyptic events, and religious and folk beliefs.

Unit 7.1 TEST 1**p. 187****1.**

1. b; 2. a; 3. c; 4. c; 5. a; 6. a; 7. b; 8. c; 9. d; 10. d.

2.

1. f; 2. d; 3. a; 4. b; 5. j; 6. g; 7. i; 8. e; 9. c; 10. h.

3.

1. distinct; 2. website; 3. architect; 4. builder; 5. look; 6. consistent; 7. skilled; 8. behaviour; 9. primary; 10. security.

4.*Sample answer*

Marketing managers develop and implement strategies to increase a company's online presence and grow its customer base. They begin by conducting market analyses to understand the target audience and competitive landscape. Based on this, they create a comprehensive marketing strategy designed to increase website traffic and overall visibility, based on email campaigns and advertising, social media influencing, targeted messaging, and improving the company's website.

Unit 7.1 TEST 2**p. 190****1.**

1. b; 2. b; 3. d; 4. a; 5. b; 6. d; 7. a; 8. b; 9. c; 10. c.

2.

1. d; 2. j; 3. h; 4. g; 5. b; 6. c; 7. a; 8. i; 9. e; 10. f.

3.

1. crucial; 2. can; 3. stages; 4. errors; 5. accuracy; 6. easy; 7. overall; 8. Layout; 9. oversee; 10. promising.

4.*Sample answer*

Since the beginning of AI and the technological progress, the web has basically reshaped the global job market, leading to the increase of new jobs, such as web developers, responsible for a website's structure and functionality, and web designers, in charge of the visual aspect of a website. Other relevant professionals are web security experts, who focus on protecting websites from cyber threats, web performance experts, responsible for website speed and functionality, and web data analysts, who analyse website traffic and user behaviour to improve user experience and business outcomes.

Unit 7.2 TEST 1**p. 193****1.**

1. a; 2. b; 3. d; 4. c; 5. b; 6. a; 7. d; 8. c; 9. b; 10. a.

2.

1. g; 2. i; 3. f; 4. a; 5. j; 6. b; 7. c; 8. d; 9. e; 10. h.

3.

1. clothing; 2. world; 3. trackers; 4. parameters; 5. calories; 6. Bluetooth; 7. cloud; 8. user; 9. artificial; 10. personalised.

4.

Sample answer

Professional printing utilises large rotary presses. Offset printing is economical for high volume and good quality prints, often using a pre-press check. Rotogravure offers excellent image quality but is costly, while flexography is best for printing on plastics. For “at home” printing, two main types of printers exist: inkjet, which sprays ink droplets (continuous or drop-on-demand), and laser, which uses a laser to transfer toner from a drum onto paper, producing high-quality documents and graphics.

Unit 7.2 TEST 2

p. 196

1.

1. b; 2. a; 3. c; 4. c; 5. a; 6. d; 7. d; 8. b; 9. a; 10. c.

2.

1. d; 2. j; 3. h; 4. g; 5. b; 6. c; 7. a; 8. i; 9. e; 10. f.

3.

1. weights; 2. textures; 3. coated; 4. magazines; 5. stationery; 6. tactile; 7. cutting; 8. multiple; 9. minimise; 10. economical.

4.

Sample answer

Digital cameras primarily fall into three categories.

- DSLRs are large, versatile cameras featuring a body and a removable lens system. They are highly responsive and offer precise through-the-lens viewing.
- Mirrorless are smaller and lighter than DSLRs; they offer comparable image quality but they might be slightly less responsive.
- Compact are the smallest option, they have fixed lenses and operate mostly with automatic modes, prioritising portability over advanced features.

Lenses focus light onto the sensor. They are categorised as: prime (fixed focal length) or zoom (variable focal length). Specific types include macro (close-up), telephoto (distant subjects), and wide angle (large area framing).

Unit 7.3 TEST 1

p. 199

1.

1. b; 2. a; 3. c; 4. c; 5. b; 6. d; 7. d; 8. a; 9. a; 10. d.

2.

1. i; 2. g; 3. h; 4. a; 5. b; 6. e; 7. c; 8. d; 9. j; 10. f.

3.

1. software; 2. effects; 3. applications; 4. palette; 5. background; 6. blurring; 7. screen; 8. titles; 9. subtitles; 10. bottom.

4.

Sample answer

Artificial intelligence offers vast potential for efficiency, automation, and data analysis but requires responsible adoption because it cannot replicate human intuition and empathy. AI began as a discipline in the 1950s. Early AI expectations failed due to limited power, leading to distinct theories: Strong AI (machines with self-awareness) and Weak AI (problem-solving without awareness). Modern AI focuses on the weak one, driving fields like machine learning and generative AI. Strong AI has not been achieved yet.

Unit 7.3 TEST 2

p. 202

1.

1. d; 2. c; 3. a; 4. b; 5. a; 6. d; 7. c; 8. b; 9. a; 10. d.

2.

1. e; 2. i; 3. h; 4. a; 5. j; 6. b; 7. d; 8. f; 9. c; 10. g.

3.

1. digital; 2. clips; 3. timeline; 4. music; 5. people; 6. cameras; 7. animate; 8. live-action; 9. models; 10. background.

4.

Sample answer

Photo editing is the process of altering an image's appearance. It involves basic adjustments like modifying colours, contrast, brightness, light, shadows, and dimensions. More advanced techniques include cropping to remove elements, extracting/hiding/revealing elements, image enhancement to highlight aspects or change structure, compositing multiple images, correcting imperfections (e.g. red-eye, airbrushing), adding special effects (e.g. turning a photo into a painting), restoration, and morphing, to distort the original image.

Unit 7.4 TEST 1

p. 205

1.

1. It is a visual representation of a story arranged in panels in a chronological order; 2. Film, animation, video, or multimedia projects; 3. The characters, settings, and actions of the scene;

4. Notes describing dialogue, sound effects, and camera movements; 5. The timing, pacing, and mood of the scene; 6. Storyboarding originated in the animation industry; 7. Storyboards allow a director to visualise the project before it is created, helping identify potential problems and make adjustments to the story before production begins; 8. By providing a clear visual representation of the story and its elements; 9. It increases communication and collaboration between teams, allowing them to share and communicate; 10. It reduces the risk of costly errors.

2.

1. T; 2. F, People remember stories better than facts and figures; 3. F, They used hieroglyphics to narrate stories; 4. T; 5. F, It focuses on the characters' actions and their dialogue; 6. T; 7. T; 8. T; 9. F, Using composition and layout; 10. T.

3.

Sample answers

1. the most common types of storyboards. They map out the main parts of a scene, including characters, poses, and emotions and are often used for animated movies, TV shows, and video games as a direct guide for the final product; 2. opening, problem statement, solution, and call to action; 3. show the main actions performed by the characters; 4. moments in the narrative; 5. marketing is increasingly embracing a visual culture.

4.

Sample answer

Storyboarding visually maps a product and the customer's journey by breaking the big idea into smaller fragments. This makes problems and possible solutions clear from the customer's perspective – their frustrations, needs, and pain points – so companies can design better responses and communicate more effectively. It also helps teams simplify product development and marketing by explaining each aspect with images and short text.

Unit 7.4 TEST 2

p. 208

1.

1. Filmmaking consists of a careful and comprehensive process, from script to screen; 2. Storyboarding is essential for transforming written words into visual narrative; 3. A storyboard

serves as a visual blueprint for a film, presenting a sequence of illustrations or images to preview the narrative; 4. The flow of the plot, character placement, and desired camera angles; 5. It is an important pre-production phase for analysing a script and identifying all the elements needed for filming; 6. It helps to clarify the director's vision and facilitates its sharing by the entire crew, improving communication and fostering collaboration; 7. Technical requirements, such as camera setups and special effects, and potential production challenges; 8. It means that storyboarding helps the audience follow the narrative of the story, ensuring it is coherent; 9. It can provide a tangible vision of the final product; 10. Traditional hand-drawn storyboards and digital storyboarding software and collaborative platforms;

2.

1. T; 2. T; 3. F, It is made up of opening, problem statement, solution, and call to action; 4. T; 5. F, Each panel is arranged in chronological order; 6. T; 7. F, It shares many similarities; 8. T; 9. T; 10. F, Animatics are animated frames.

3.

Sample answers

1. draw people, objects, actions, and environments quickly to communicate the concept of a shot with just a few strokes; 2. one of the most effective methods of persuasion; 3. the characters' actions and their dialogue; 4. a series of drawings that serve as a visual tool for outlining a project's story; 5. panels, characters and setting, actions, text and speech bubbles, notes and details.

4.

Sample answer

The main features of a storyboard are:

- most storyboards are arranged in a grid layout;
- each frame is accompanied by some blank space for action notes, dialogue, and camera directions;
- dialogue is shown on an external edge of the frame, is not shown at all, or is replaced by descriptions;
- camera and character movements are indicated by large arrows;
- the frame lines and drawings are at a sketch level;
- the frames have a fixed aspect ratio;
- the frames are arranged in the correct order.



MODULE TESTS

The following tests aim at verifying the knowledge, abilities and competences of students for each module of the text. Each test is available in two versions and is about 50 minutes long. The material is editable so that each teacher can adapt it easily to each of their classes and each of their students, even SEN students. Visit the publishing house website: www.edisco.it.

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MULTIPLE CHOICE

1. A process of communication ends with...
 - a. a receiver.
 - b. a message.
 - c. some feedback.
 - d. some noise.
2. The way a message is carried is called...
 - a. channel.
 - b. encoding.
 - c. media.
 - d. communication.
3. Formal communication...
 - a. is usually used for personal communication.
 - b. follows a hierarchy.
 - c. uses any type of channel.
 - d. follows no conventional rules.
4. A communication barrier can be...
 - a. useful.
 - b. psychiatric.
 - c. local.
 - d. cultural.
5. Decoding is the action of...
 - a. delivering a message.
 - b. understanding the meaning of a message.
 - c. sending a message.
 - d. preparing a message for transmission.
6. The action of distributing messages using images is also called...
 - a. visual communication.
 - b. non-verbal communication.
 - c. informal communication.
 - d. downward communication.
7. Communication channels...
 - a. can be traditional or contemporary.
 - b. are irrelevant to the message which is being sent.
 - c. transfer a message from one person to a recipient.
 - d. have not evolved over the last decades.
8. A word formed from the first letters of the words that make up an expression is called...
 - a. an oxymoron.
 - b. a metaphor.
 - c. an acronym.
 - d. a pun.

- 9.** A digital footprint refers to...
- a.** a trail of information.
 - b.** a search for information.
 - c.** the lack of privacy.
 - d.** a new form of digital communication.
- 10.** A boundary limiting the effective process of communication is called...
- a.** noise.
 - b.** misunderstanding.
 - c.** non-verbal communication.
 - d.** veracity.
- 11.** Two words shortened and put together to form a new one are...
- a.** an acronym.
 - b.** a simile.
 - c.** an emoticon.
 - d.** an abbreviation.
- 12.** A key motif is...
- a.** a theme that obtains a predictable response.
 - b.** a typical reaction to a communication channel.
 - c.** a hidden thought that helps receiving information.
 - d.** an individual's preference.
- 13.** Gesturing and ... are examples of non-verbal communication.
- a.** drawing
 - b.** chatting
 - c.** facial expressions
 - d.** writing
- 14.** Emotions are used by companies...
- a.** to talk to consumers directly and naturally.
 - b.** to create messages that arouse a sense of security.
 - c.** to persuade customers that they will be empowered thanks to their products.
 - d.** to give customers an idea about what they could do with a certain product.
- 15.** Customer profiling...
- a.** is quite a rare practice in marketing.
 - b.** is done by not using big data.
 - c.** is used to create the image of an ideal consumer of a certain product.
 - d.** is done using data that consumers voluntarily leave behind.
- 16.** Emoticons have been created to ... in written texts.
- a.** avoid misinterpretation
 - b.** enrich messages
 - c.** give emphasis
 - d.** engage consumers
- 17.** Animals and children are used in marketing because...
- a.** they create repulsion and thus provoke customers.
 - b.** their facial features obtain favourable reactions.
 - c.** they represent new beginnings.
 - d.** they raise humorous emotions in people.

- 18.** Some features of big data are...
- a. variety, volume and voracity.
 - b. value, volume, and viability.
 - c. velocity, variety, and volume.
 - d. vacancy, value, and velocity.
- 19.** To understand how people communicate, it is important to consider...
- a. the psychological dimension.
 - b. the marketing implications.
 - c. the comprehension dimension.
 - d. the humour used.
- 20.** Which sentence is not correct?
- a. Cool colours suggest comfort, warmth, and anger.
 - b. Colours can provoke certain emotions in people.
 - c. Colours can be used to cure some mental conditions.
 - d. Colours are studied before being used in marketing communication.
- 21.** Which sentence is not correct?
- a. Music helps representing a brand.
 - b. Music helps creating mental associations with a brand.
 - c. Music can evoke feelings of suspense and terror.
 - d. Music does not influence people's moods.
- 22.** Empathy...
- a. makes consumers believe something.
 - b. is used in marketing to make customers relate with a brand.
 - c. helps customers relieve their pain points.
 - d. is used to create provocation.
- 23.** Disruptive marketing...
- a. makes consumers live their dreams.
 - b. uses humour to gain customers.
 - c. uses shock to attract the attention of consumers.
 - d. is becoming easier to use.
- 24.** Shockvertising is based on the idea of selling products through...
- a. jokes.
 - b. puns.
 - c. empathy.
 - d. repulsion.
- 25.** You create a sense of empowerment in consumers if you...
- a. have them laugh at their problems.
 - b. suggest them that a new product will change their life.
 - c. make them make an emotional decision about your product.
 - d. use negative emotions to raise a sense of guilt.

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GAP FILL

Fill in the sentences with the correct expression.

orally • information • human needs • behavioural sciences • audience • communication •
miscommunication • face-to-face • profile • shockvertising • big data • cool • memorable •
Kewpie doll effect • barriers • laughter • business analytics • beats • appeals • relaxation •
product • wonder • dreams • emotional appeal • intelligence

1. Communication is a process of creating and sharing ideas,, views, facts, and feelings.
2. The sender is the one who starts the process by generating a message.
3. Marketers use to understand the complexities of consumer choices.
4. Written communication is more subject to
5. A channel is the way in which an encoded message is transmitted, or in a written form.
6. communication is crucial, even if electronic forms of communication are taking over.
7. A is a recreated image of all of us using our digital footprint.
8. According to Maslow, all can be represented in a pyramid shape.
9. Colour and music can help make a brand more
10. Babies are often used in marketing communication because of the
11. It is important to choose a communication channel after considering:, message, and goal.
12. Emotional or psychological factors can act as to communication.
13. colours can evoke feelings of calm or sadness.
14. reveal patterns, trends and associations in big data.
15. Soft, delicate music can help with and distraction.
16. Fast and pulsating may transfer energy.
17. and surprise are good strategies to be remembered as something special.
18. focuses on the idea of sensitising people to religion, racism, and other taboo topics.

- 19.** Companies who want to engage their consumers must be able to speak to their
- 20.** Using an can help to manipulate an audience into making a decision.
- 21.** Empathy is a type of emotional which refers to the ability of sharing the point of view of others.
- 22.** The three main of communication are ethos, pathos, and logos.
- 23.** consists of extremely large data sets that may be analysed computationally.
- 24.** is an important part of psychology because it connects all humans.
- 25.** Copywriters aim at playing with the language and connecting it to the

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**MULTIPLE CHOICE**

1. Marketing is the action of...
 - a. satisfying customer needs.
 - b. making good products.
 - c. promoting a company's products.
 - d. engaging new customers.
2. Which step is not included in the marketing process?
 - a. Marketing implementation.
 - b. Market analysis.
 - c. Market strategy.
 - d. Marketing mix planning.
3. Which P is not included in the original 4Ps of the marketing mix?
 - a. Process.
 - b. Place.
 - c. Promotion.
 - d. Product.
4. A customer persona is...
 - a. a detailed profile of an ideal customer.
 - b. a segment in the market research.
 - c. the real identity of a potential customer.
 - d. a generic profile of an interviewed customer.
5. Multi-sensory marketing...
 - a. uses aromatherapy in advertising.
 - b. makes consumer touch products.
 - c. aims at creating a bond with the customers.
 - d. is used when promoting physical goods.
6. Neuromarketing aims at...
 - a. improving the results of a marketing campaign.
 - b. creating customer personas.
 - c. investigating the marketing process.
 - d. understanding the customer thinking process of purchasing.
7. Branding is the process of...
 - a. creating an identity for a company.
 - b. placing a brand in the mind of consumers.
 - c. defining the mission of a company.
 - d. supporting marketing.
8. The measurement of how aware a consumer is of a particular brand is called brand...
 - a. vision.
 - b. awareness
 - c. value.
 - d. positioning.

- 9.** A logo is the...
- a.** ideal representation of a brand.
 - b.** symbol that represents a product.
 - c.** visual representation of a service.
 - d.** graphic representation of a brand.
- 10.** The colours of logos...
- a.** communicate the personality of a brand.
 - b.** often change over time.
 - c.** reinforce the positioning of a brand.
 - d.** increase the reach of a brand.
- 11.** One of the aims of merchandising is...
- a.** making people like another brand.
 - b.** making people promote another brand.
 - c.** making people buy.
 - d.** making people like mascots.
- 12.** A brand mascot can be...
- a.** a puppet.
 - b.** an object.
 - c.** a live animal.
 - d.** All of them.
- 13.** Mascots help companies to...
- a.** boost brand recognition.
 - b.** decrease brand awareness.
 - c.** associate them with a hero.
 - d.** memorise customers.
- 14.** Customers ... the product by its packaging before buying.
- a.** remember
 - b.** choose
 - c.** define
 - d.** judge
- 15.** ... are the main elements of packaging design.
- a.** Materials, creativity, typography, and images
 - b.** Format, colour, typography, and visuals
 - c.** Branding, labelling, positioning, and creativity
 - d.** User-friendliness, typography, shapes, and colours
- 16.** The action of giving information about a product on its packaging is called...
- a.** designing.
 - b.** merchandising.
 - c.** labelling.
 - d.** visualising.
- 17.** Sponsorship is when a company...
- a.** gives cash donations to its customers.
 - b.** features its products in a video production.
 - c.** involves celebrities in its advertising.
 - d.** grants money or resources to another company.

- 18.** Above the line marketing is aimed at...
- a.** a specific group of customers.
 - b.** a mass audience.
 - c.** Both of them.
 - d.** None of them.
- 19.** The AIDA model includes...
- a.** desire and attention.
 - b.** attraction and involvement.
 - c.** interest and development.
 - d.** allure and action.
- 20.** ... have recently been added to the AIDA model.
- a.** Awareness and simplicity
 - b.** Honesty and improvement
 - c.** Satisfaction and confidence
 - d.** Quality and carefulness
- 21.** Which of the following is not a step of an advertising campaign?
- a.** Outlining of a strategy.
 - b.** Definition of an endorser.
 - c.** Agreement on a budget.
 - d.** Choice of the media channel/s.
- 22.** Hoardings, banners, and wraps are examples of...
- a.** digital advertising.
 - b.** broadcast advertising.
 - c.** print advertising.
 - d.** outdoor advertising.
- 23.** The Unique Selling Proposition...
- a.** highlights the main benefits a consumer may obtain with a certain brand.
 - b.** distinguishes a company from its endorsers.
 - c.** is included in the market research.
 - d.** is analysed in the marketing mix.
- 24.** Pioneering advertising refers to...
- a.** the promotion of social welfare.
 - b.** the comparison of a product with another.
 - c.** the launch of a new product on the market.
 - d.** the promotion of a favourable attitude towards the brand.
- 25.** Pay-Per-Click involves...
- a.** encouraging customer participation.
 - b.** sending notifications to customers.
 - c.** paying for appearing among the top results of a search.
 - d.** blending an ad with the content and style of a webpage or app.

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GAP FILL

Fill in the sentences with the correct expression.

influencers • figures of speech • social media advertising • marketing control • Return On Investment • brand recall • unity, community, and stability • real-time marketing • advocacy advertising • red • endorsers • prefixes • mascots • experiential marketing • promotional strategies • venues, prizes, or equipment • product placement • touch point • reminding advertising • search engine optimisation • native advertising • idiom • customer feedback • merchandising • specific groups of consumers

1. makes a company appear among the top results of a search page.
2. promotes products through stories, posts, and influencers.
3. Hyperboles, metaphors, paradoxes, and similes are
4. focuses on engaging customers through events, competitions, and the like.
5. is the last step of the marketing process.
6. One of the most relevant key performance indicators is the
7. is a guiding resource for companies.
8. is used to evaluate whether customers recollect the name of a brand.
9. A circular shape in a logo is associated with
10. focuses on current events and trends.
11. is the universal colour of passion and excitement.
12. increase the value, quality, and importance of a product,
13. is the practice of using one brand to sell another.
14. are used by companies to give visual and verbal elements to a brand.
15. are short-term initiatives used to make quick sales.
16. In-kind sponsors donate services like
17. support a brand by using its products publicly.
18. may be ordinary people.
19. is when products are featured in a video production, like a TV show.

- 20.** BTL is aimed at
- 21.** Any direct or indirect contact a customer has with a brand is called
- 22.** is used to recall a known product in the mind of the consumer.
- 23.** Supporting a matter of common interest to improve the reputation of a brand is the aim of
- 24.** happens when the ad blends with the content and style of the webpage.
- 25.** An usually has a hidden meaning understood by native speakers only.

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**MULTIPLE CHOICE**

1. The primary purpose of graphic design is...
 - a. creating aesthetically pleasing artwork.
 - b. selling products to specific groups.
 - c. communicating information effectively using visual elements.
 - d. amusing audiences with complex imagery.
2. Graphic design combines...
 - a. music, sound effects, and video.
 - b. colours, texts, lines, shapes, spaces, and textures.
 - c. lines and shapes together with sounds and videos.
 - d. text and colours.
3. Graphic design helps to increase awareness by...
 - a. using only graphics.
 - b. ignoring the audience's emotions.
 - c. provoking emotional responses.
 - d. presenting information in a purely factual way.
4. Marketing and advertising designs are mainly concerned with...
 - a. creating materials for informing and guiding people.
 - b. developing visual materials for promotion.
 - c. designing the aesthetics of a product.
 - d. preparing materials for social media.
5. The field of Web, app, and UI design focuses on...
 - a. the physical construction of websites.
 - b. the visual elements and usability of digital interfaces.
 - c. the legal aspects of online businesses.
 - d. the algorithms behind software.
6. Type, illustration, and publication designs involve the creation of...
 - a. moving images and special effects.
 - b. letterforms, visual storytelling, and layout.
 - c. physical features of products.
 - d. promotional packaging.
7. Experiential graphic design is described as the art of...
 - a. creating static images for print.
 - b. designing user-friendly software.
 - c. enabling successful interaction between people and their surroundings.
 - d. producing animated videos with the purpose of creating experiences.
8. Graphic design emerged as a distinct profession due to...
 - a. a renewed interest in modern art which attracted the attention of artists.
 - b. the rise of abstract expressionism.
 - c. new technologies and commercial opportunities from the Second Industrial Revolution.
 - d. the decline of traditional painting techniques which were no longer able to represent reality.

- 9.** The Bauhaus school was founded...
 - a.** before the First World War.
 - b.** between the two World Wars.
 - c.** after the Second World War.
 - d.** during the Renaissance.
- 10.** According to the principles of the Bauhaus, aesthetics should combine with...
 - a.** decoration and complexity.
 - b.** functionality, simplicity, and clarity.
 - c.** traditional artistic techniques.
 - d.** emotional expression and subjectivity.
- 11.** Creative thinking is defined as the development of...
 - a.** innovative solutions to problems.
 - b.** repetitive and predictable outcomes.
 - c.** solutions that are widely accepted and common.
 - d.** complex and theoretical concepts to solve problems.
- 12.** Creative thinkers develop...
 - a.** a limited number of similar ideas.
 - b.** solutions that cannot be applied to the field of work but simply to that of expression.
 - c.** ideas that tend to focus around one viewpoint.
 - d.** a large number of ideas with variety and range.
- 13.** The SCAMPER technique is based on the idea that new things are often...
 - a.** completely original inventions.
 - b.** modifications of existing old things.
 - c.** combinations of unrelated elements.
 - d.** modified copies of successful innovations.
- 14.** The Lego Serious Play methodology facilitates...
 - a.** individual work in isolation.
 - b.** strict adherence to pre-defined solutions.
 - c.** discussion, collaboration, and creative thinking.
 - d.** the creation of literal representations of objects.
- 15.** The Design Thinking process begins by understanding the...
 - a.** needs, wants, and behaviours of people.
 - b.** financial constraints and budget.
 - c.** technological limitations of a project.
 - d.** existing solutions and competitive products.
- 16.** Packaging and corporate brand designs primarily help customers to...
 - a.** attract consumers to a brand.
 - b.** make them aware of the interest in sustainability of the brand.
 - c.** recognise and connect with the brand.
 - d.** express the brand's values.
- 17.** A key goal of web design is...
 - a.** creating engaging digital experiences.
 - b.** reflecting a company's brand and information.
 - c.** preferring aesthetics over usability.
 - d.** favouring accessibility by using SEO techniques.

- 18.** SEO aims to simplify the process search engines go through when...
- a.** designing websites.
 - b.** developing applications.
 - c.** engaging with users.
 - d.** crawling.
- 19.** Social media design focuses on...
- a.** intuitive navigation structures.
 - b.** incorporating ads.
 - c.** visually compelling content.
 - d.** generating revenues.
- 20.** In-app and social media designs aim to...
- a.** decrease user engagement.
 - b.** capture attention and foster interaction.
 - c.** make content easy to understand.
 - d.** encourage the use of graphics and animations.
- 21.** Effective illustration in print design helps by...
- a.** visualising concepts and adding appeal.
 - b.** increasing legibility.
 - c.** favouring readability.
 - d.** adding visual elements to generate more revenue.
- 22.** Key aspects considered in type design are...
- a.** sound and motion.
 - b.** shape, weight, and proportion of characters.
 - c.** layout and visuals.
 - d.** pictures, photos, and images.
- 23.** A key characteristic of animation is...
- a.** integrating different techniques to ensure comprehension.
 - b.** using images, charts, and graphs to convey information.
 - c.** bringing characters and stories to life.
 - d.** the ability to create an immersive experience with space.
- 24.** Motion graphics is a specific type of animation used to...
- a.** create 2D moving images for the cinema.
 - b.** simplify and clarify information with dynamic visuals.
 - c.** focus on character development.
 - d.** produce animated films, video games, or cartoons.
- 25.** Experiential graphic design focuses on designing...
- a.** marketing materials that engage the customer.
 - b.** clear signage that improves readability and accessibility.
 - c.** visuals that simplify complex data.
 - d.** environments that allow for meaningful interaction.

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GAP FILL

Fill in the sentences with the correct expression.

changing · visually · interaction · attention · intuitive · founded · process · images · cave paintings · wide · output · art · perspectives · content · *l'affichiste* · posters · substitute · usability · essay · Weimar · accessibility · logos · aesthetics · fundamental · risks

1. The role of a graphic designer in communication is interpreting a message and encoding it
2. Graphic design aims to draw and engage the audience.
3. Graphic design is constantly and evolving.
4. The earliest forms of graphic design can be seen in and rock art.
5. During the late 19th century, in Paris, a new profession emerged:
6. One of the first artists to dedicate himself to and billboards was Henry de Toulouse-Lautrec.
7. The term “graphic design” first appeared in print in a 1922 by William Addison Dwiggins.
8. Walter Gropius the Bauhaus school.
9. The Bauhaus school was initially founded in
10. According to the principles of the Bauhaus, should combine with functionality, simplicity, clarity, and minimalism.
11. Creativity is the element in graphic design.
12. Creative thinkers are asked to take and experiment with new ideas.
13. The “S” in SCAMPER stand for
14. The six thinking hats technique helps in investigating an issue from a variety of
15. In the Design Thinking are involved five steps.
16. The packaging of a product is the first physical a customer has with a brand.
17. Web design blends layout aesthetics with

- 18.** Ensuring in web design means making websites efficient for all users.
- 19.** The primary focus of in-app design is on user interfaces.
- 20.** Print design focuses on creating attractive in the area of printed material.
- 21.** Publication design is about crafting content for distribution.
- 22.** Type design is the and science of creating and refining letterforms.
- 23.** Newsletters and magazines are common of publication design.
- 24.** Animation in graphic design primarily focuses on creating moving in 2D or 3D.
- 25.** Animated are typically a format for motion graphics.

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**MULTIPLE CHOICE**

1. A shade refers to a colour to which...
 - a. some grey has been added.
 - b. some black has been added.
 - c. black and white have been added.
 - d. some white has been added.
2. Fonts are...
 - a. digital graphic elements.
 - b. all possible variation of typefaces.
 - c. another kind of typefaces.
 - d. symbols and punctuation marks.
3. In layout, the principle of proximity means...
 - a. reinforcing the elements of design.
 - b. leaving some space between lines.
 - c. grouping elements together.
 - d. creating contrast between different elements
4. The colour wheel is made up of...
 - a. six colours, all of them primary.
 - b. six colours, three of them secondary.
 - c. more than six colours.
 - d. tertiary colours only.
5. Layout success relies upon...
 - a. the ability to use colours appropriately.
 - b. being able to communicate information using written elements.
 - c. the strategic composition and visual organisation of various elements within a defined space.
 - d. the ability to entertain audiences.
6. The layout technique used to specifically emphasise details is the...
 - a. Mondrian layout.
 - b. big-type layout.
 - c. silhouette layout.
 - d. copy-heavy layout.
7. Times New Roman is a...
 - a. display typeface.
 - b. sans serif typeface.
 - c. serif typeface.
 - d. humanist typeface.
8. Logos let consumers identify...
 - a. a particular object.
 - b. a type of communication.
 - c. a brand or a company.
 - d. the main information about a product.

9. Labels do not usually include information on...
- the producer.
 - shelf life.
 - instructions for use.
 - the consumer.
10. One of the primary goals of effective page layout is...
- to minimise the cost of printing and distribution of the final document.
 - to establish visual hierarchy and enhance the overall readability of the content.
 - to limit the number of colours and images used to maintain a minimalist aesthetic.
 - to convert text from the digital format directly into a print-ready file.
11. The term *image* indicates...
- a drawing or a painting.
 - an object, modified or created, using a computer.
 - a picture taken by a camera.
 - any illustration.
12. A graphic grid is an essential starting point for...
- all layouts because it divides the workspace with vertical and horizontal lines.
 - sharing documents.
 - printing any document.
 - a better form of communication.
13. Brochures are used for...
- a specific type of promotional campaigns.
 - being distributed to people who have already shown a degree of interest in the product or company.
 - being distributed faster and more easily.
 - large-scale international events
14. Leaflets are single unfolded sheets, but they are...
- handled more frequently than flyers.
 - really durable.
 - higher quality than flyers.
 - more expensive than brochures.
15. Flyers can be...
- of superior paper quality.
 - with folds.
 - with more pictures than words.
 - with different dimensions, single, unbound and unfolded.
16. They are flat, do not have any folds, and consist of many pages: ...
- booklets.
 - brochures.
 - flyers.
 - leaflets.
17. All of these are published at regular intervals, whether daily, weekly, or monthly.
- Newspapers, tabloids, and magazines.
 - Only newspapers.
 - Tabloids but not magazines.
 - None of them.

- 18.** Focusing on less serious content and sensational material is the main feature of...
- newspapers and tabloids.
 - tabloids and magazines.
 - tabloids only.
 - newspapers, tabloids, and magazines.
- 19.** An interface can be defined as...
- a way to integrate different techniques for better communication.
 - the use of images, charts, and graphs to share information.
 - the tool that allows a user to interact with a digital device.
 - the ability to create an immersive digital experience.
- 20.** In a book cover layout, the spine usually contains information like...
- reference points used to better navigate the text.
 - the main content of the book.
 - references to the core content.
 - title, author, and publishing house.
- 21.** In the layout of comics, a balloon...
- is a form of entertainment for children.
 - contains the words spoken or thought by a character.
 - is a written text to explain the content.
 - provides visual elements to generate more interest.
- 22.** Poster sizes have an official standard according to...
- the images.
 - their use.
 - their colours.
 - the words and pictures used.
- 23.** Magazines...
- contain many pictures and their language is simple and colloquial.
 - are usually written in a matter-of-fact style.
 - are periodical glossy-paper publications with long articles on a variety of subjects.
 - written with a formal language and known for their simple layout and design.
- 24.** A website builder...
- provides users with familiar tools to read a website.
 - provides a visual, drag-and-drop interface to create a website.
 - makes web crawling simpler.
 - makes browsing smooth and pleasant.
- 25.** In social media layout, feature stories are...
- collections of aggregated posts or hashtags.
 - a section to interact with other members.
 - visuals that simplify complex data.
 - temporary reels, short videos, and images that appear outside of a regular feed.

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GAP FILL

Fill in the sentences with the correct expression.

secondary colours • composition • hierarchy • monogram • familiar • labels • multipanel • neutral colours • grouping • flyers • transparency • interfaces • options • symbols • content management systems • old style • stroke • portable devices • camera • raster or vector • liquid • walls • chromatic wheel • booklets • brand mark

1. is the result of a process whose aim is to arrange all the contents so as to tell a story.
2. A photograph is a type of picture taken with a
3. Orange, green, and purple are
4. Black, white, and grey are considered
5. Sans serifs, more modern typefaces, do not have any added
6. Complementary colours are the ones which are opposite a colour in the
7. Any visual representation created digitally can be
8. A typeface is a set of characters that includes letters, numbers, punctuation marks and
9. Serifs are classified into, transitional, didone, and slab.
10., using different levels to position the elements, helps to navigate the layout.
11. A logo is made up of only letters, with a single typeface.
12. An icon or graphic-based logo recalling the company name is called
13. The quality of is not excellent because they are meant to be distributed in very large quantities, therefore their cost is relatively low.
14. provide information to customers about the product's features, the instructions for use, the shelf-life, and warnings.
15. layout divides the design into different sections with the same regular shape.
16. consists in the combination of elements on a page according to their relatedness.

- 17.** are intended to be durable and are therefore more expensive.
- 18.** Each type of paper is featured by a weight, processing, and finish that determine its, visual appearance, weight, thickness, degree of opacity, touch effect, and durability.
- 19.** A very common layout feature of social networks is
- 20.** A WYSIWYG editor is usually preferred because it uses tools.
- 21.** include everything the user sees, hears, and interacts with.
- 22.** Menu-driven interfaces allow navigation by selecting from a list of
- 23.** Touchscreen graphical interfaces are prevalent in
- 24.** The layout is when a page layout re-sizes as the window size changes.
- 25.** tend to use templates.

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Name

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MULTIPLE CHOICE

1. In a film, the is either realistic or extradiegetic.
 - a. sound
 - b. noises
 - c. frame
 - d. play
2. The dramatic of the film screams emotion, enhancing every scene profoundly.
 - a. musician
 - b. track
 - c. close-ups
 - d. score
3. What is a jingle?
 - a. A simple tune that is easy to remember.
 - b. The lyrics of a song.
 - c. The score of a film.
 - d. The sound of music.
4. A synonym for Hollywood is not...
 - a. the dream factory.
 - b. Tinseltown.
 - c. Cinecittà.
 - d. None of the above.
5. Background music is intended as...
 - a. a jingle for ads.
 - b. a musical base to provide atmosphere in a film.
 - c. as a synonym for diegetic music.
 - d. a metaphor.
6. Max Steiner...
 - a. became one of the finest movie composers.
 - b. didn't compose the most loved scores for *Casablanca*.
 - c. was born in the States.
 - d. was a screenwriter.
7. Pollock first used the process of paint onto a flat canvas.
 - a. burning
 - b. placing
 - c. dripping
 - d. brushing
8. Films without music lack...
 - a. vision.
 - b. awareness.
 - c. energy.
 - d. technology.

9. A machine that plays recorded music when a coin is put into it is called...
- sound mixer.
 - jukebox.
 - camera.
 - recorder.
10. Hermann's music for *Psycho* has remained a paragon of suspense-film sound...
- brand.
 - score.
 - award.
 - track.
11. Photojournalism saw its "golden age"...
- in the Seventies.
 - from the 1930s through to the 1970s.
 - when people started buying photographs.
 - after the first World War.
12. *Migrant Mother* became an iconic representation of...
- the Great Depression in America.
 - WWII in Europe.
 - the Normandy landings.
 - All of them.
13. Lewis Hine...
- shot many musicals.
 - composed famous movie scores.
 - co-founded the Magnum.
 - None of the above.
14. Neither Tina Modotti nor Gerda Taro...
- worked as photographers.
 - were committed photographers.
 - were divas of golden Hollywood.
 - knew what a Leica was.
15. What did Capa, Seymour, and Cartier Bresson found in 1947?
- A publishing house.
 - The magazine *Life*.
 - An international centre of photography.
 - None of the above.
16. The Bauhaus...
- was closed by the Nazis.
 - had no far-reaching influence at all.
 - didn't include several outstanding artists of the 20th century.
 - was founded by Pablo Picasso.
17. Surrealism...
- is a synonym of Dada.
 - produced works of anti-art that deliberately defied reason.
 - was a means of reuniting the conscious and the unconscious.
 - flourished in the United States between World Wars I and II.

- 18.** The founding Impressionist artists included...
- Breton, Magritte, Monet.
 - Degas, Monet, Renoir.
 - Bacon, Dalí, Picasso.
 - All of the above.
- 19.** Kandinsky is traditionally regarded as having been the first modern artist...
- to paint purely abstract pictures.
 - to use the word Cubism.
 - to emphasise the gap between art and natural appearance.
 - to use the word Fauvism.
- 20.** Neither Constable nor Turner...
- can be considered one of the two greatest British landscape painters.
 - used landscape art.
 - can be considered Romantic.
 - are famous for their sculptures.
- 21.** Which of the following statements is correct?
- There is no difference between figurative and non-figurative art.
 - Courbet wasn't a realistic painter.
 - Delacroix was one of the greatest French Romantic painters.
 - The Pulitzer Prize cannot be awarded for photojournalism.
- 22.** Oil on canvas...
- means *ritratto*.
 - doesn't mean *olio su tela*.
 - refers to photography.
 - None of the above.
- 23.** Which of the following artists never worked as an architect?
- Renzo Piano.
 - Paul Gauguin.
 - Le Corbusier.
 - Frank Gehry.
- 24.** Engraving means...
- acquaforte*.
 - incisione*.
 - rilievo*.
 - acquerello*.
- 25.** Commitment doesn't mean...
- painting with a particular kind of brush.
 - a promise or firm decision to do something.
 - willingness to give your time and energy to a job, activity, or something that you believe in.
 - something that you must do or deal with that takes your time.

Name

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GAP FILL

Fill in the sentences with the correct expression.

channel • reporting • subjective • Post-Impressionism • overwhelming • objectivity • concrete • decisive • footage • assemblages • easel • score • slightly • colour • Herrmann • famine • defies • device • mood • Le Corbusier • breeding • conveyed • extradiegetic • soundtrack • Calder

1. music is always added in postproduction.
2. In an attempt to react to the industrialisation taking place, the Romantics expressed the need to reunite the individual with nature.
3. Impressionist painters took their into woods, onto boats, beaches, in the open air.
4. According to, architecture was the “skilful, rigorous, and magnificent interplay of volumes assembled in light”.
5. The term was coined for the works of late 19th-century painters such as Cézanne, Seurat, Van Gogh, Gauguin.
6. Postmodernist architecture was based on new construction techniques, especially the adoption of glass, steel, and reinforced
7. Three-dimensional space was rejected by Matisse in favour of a new space defined by the movement of
8. In Expressionism, the artist depicted the emotions that a person felt in response to objects and events.
9. Picasso contributed richly to sculpture with his
10. Through’s work, engineering is combined with art, helping change the way forms are conceived in space.
11. Margaret Bourke-White travelled to Europe with the aim of on life under dictatorships and during WW2.
12. In farms, relaxing tunes increase milk and egg production.
13. Photojournalists captured images that are still iconic. They showed poverty, wars, and
14. The term moment was coined by Henry Cartier-Bresson.
15. *out of focus* was written by Robert Capa.

- 16.** Contemporary art is an evolving sphere that narrow categorisation.
- 17.** Music influences, has significant impact on memory, and improves motor functions.
- 18.** Emotions and feelings can be by music.
- 19.** Courbet portrayed the everyday life of workers with
- 20.** The Academy award for the best soundtrack is called the Oscar for the Best
- 21.** The scores for many films by Hitchcock were composed by
- 22.** Barry composed the for 11 of the James Bond films.
- 23.** Jazz-films are short films consisting of short performances with studio of the performance.
- 24.** YouTube has become the best for promoting songs.
- 25.** The first audio recording was invented by Thomas Edison.

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MULTIPLE CHOICE

1. The history of moving images...
 - a. is one century old.
 - b. is very recent.
 - c. goes back to the French Revolution.
 - d. goes back to more than one century ago.
2. The way we tell stories through film today was shaped by ...
 - a. the directors from the pre-WWII era.
 - b. the directors from the pre-WWI era.
 - c. American directors except Griffith.
 - d. Griffith only.
3. What's the use of close-ups?
 - a. They are used to decrease drama.
 - b. They are used to shoot simultaneous actions.
 - c. They are used to enhance emotional intensity.
 - d. They are used to show performers' beauty.
4. What is meant by "talkies"?
 - a. They were silent movies.
 - b. The word refers to very talkative characters.
 - c. The term is used to refer to the first films with synchronised dialogues.
 - d. It is a synonym of technicolour.
5. Neorealist filmmakers wanted...
 - a. to depict the harsh reality of life.
 - b. to embellish reality.
 - c. to fictionalise the West.
 - d. to embellish America's cultural history.
6. Distortion and exaggeration...
 - a. were used by Expressionist directors.
 - b. characterised British directors' style after WWI.
 - c. were used to emphasise a semi-documentary style in spy films.
 - d. were typical of James Bond thrillers.
7. The phrase "studio system" refers to...
 - a. the large-scale method of making films used by Hollywood.
 - b. the New Wave.
 - c. Surrealist directors.
 - d. musicals.
8. Who introduced the auteur theory?
 - a. Directors like De Sica, Rossellini, and Visconti.
 - b. F.F. Coppola.
 - c. French directors who wrote for a politically committed newspaper.
 - d. Some writers of the influential magazine *Cahiers du Cinéma*.

9. The story concept refers to...
- the sequence of events in a film.
 - the events and their arrangement in a narrative work.
 - the main original idea for a story.
 - the cinematography.
10. The language of film reached full maturity...
- thanks to Griffith.
 - by the mid-1920s thanks to the European avant-gardes.
 - in Nazi Germany.
 - thanks to Hollywood's golden age.
11. *Guess Who's Coming to Dinner*...
- belongs to a genre that seeks to scare the viewer.
 - was a masterpiece of the Nouvelle Vague.
 - reflects societal changes.
 - was directed by Truffaut.
12. Feature film means...
- cortometraggio*.
 - film di cappa e spada*.
 - lungometraggio*.
 - adattamento*.
13. War films usually focus on...
- both swashbuckling and cliffhangers.
 - real wars, giving insight into significant events.
 - an invented hero.
 - intergalactic voyages.
14. What is the difference between a super-hero cartoon and a slice-of-life one?
- The first one focuses on a relatable character.
 - Neither of them focuses on relatable characters, but the first one is politically committed.
 - The first one focuses on a heroic character whereas the second doesn't.
 - There is no difference between them.
15. ... are the main elements of adventure films.
- Swashbuckling, cliffhangers, and courage
 - Crime, betrayal, and existential despair
 - Sentient robots, virtual reality, and artificial intelligence
 - Monsters, apocalyptic events, and religious and folk beliefs
16. Dark lighting, intense close-ups, and dramatic colour contrasts...
- build the mood and heighten suspense.
 - are used in documentaries.
 - are comedies' most remarkable technical aspects.
 - aren't used in noirs.
17. Dark subject matter and transgressive topics or themes are dealt with in...
- sentimental comedies.
 - horror films.
 - cartoons.
 - musicals.

- 18.** What's a reportage?
- a. A kind of show where speech reigns managed by a presenter.
 - b. A news story which uses reports and a storytelling technique.
 - c. A piece of news.
 - d. A genre that documents unscripted real-life situations.
- 19.** The so-called Hollywood model is characterised by...
- a. awareness and simplicity.
 - b. characters' honesty and improvement.
 - c. prelude-presentation-clarification-point of no return-climax-resolution.
 - d. no happy ending.
- 20.** Which of the following professionals are not involved in shooting live events?
- a. Grips
 - b. Editors
 - c. Gaffers
 - d. Directors
- 21.** Scoreboards, live updates, live feeds, and graphics are examples of...
- a. overlays.
 - b. camera movements.
 - c. camera angles.
 - d. tilted angles.
- 22.** Colours, contrasts, shades, types of shots, soundtrack, dialogue, and camera shots...
- a. are used to integrate sound and acting.
 - b. represent the visuals and the storytelling.
 - c. are used to integrate the plot.
 - d. are used to help actors to remember their lines.
- 23.** The structure of a TV series is characterised by...
- a. a fixed framework, requiring the story to fit into a runtime.
 - b. different characters in each episode.
 - c. great cinematography and famous actors.
 - d. intradiegetic music.
- 24.** The advent of the Internet...
- a. hasn't challenged the news broadcasting model.
 - b. has challenged the news broadcasting model.
 - c. has made people watch more and more television.
 - d. None of the above.
- 25.** Talent shows, contests, cookery shows, and music shows are examples of...
- a. reportage.
 - b. talk shows.
 - c. media inquiry.
 - d. None of the above.

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GAP FILL

Fill in the sentences with the correct expression.

media inquiry • biased • cinematography • thrillers • sci-fi • broadcast • genres • editor • cliffhanger • romance • ominous • doom • infotainment • storytelling • climax • fostered • conductors • western • feature • tilted • western • cornerstone • dramality • caped • swashbuckling

1. Over the past few years, stagings of orchestras and have begun to catch on in the cinema.
2. In the adventure, the crew faced monstrous sea creatures and treacherous waters.
3. The film ends on a, leaving viewers eager for a sequel.
4. Films are visual representations of
5. Film change and develop as the culture changes, reflecting shifts in attitudes.
6. After watching that movie, our children couldn't stop thinking about it.
7. The word refers to the point in any narrative art when the action ceases to be high and begins to resolve itself.
8. A film that emphasises a love relationship is called a
9. Critics argue that undermines the seriousness of important news topics.
10. In the cartoon, the superhero fights to defeat his enemies.
11. He prefers noir movies that explore the moral dilemmas of flawed heroes even though he doesn't like their atmosphere.
12. The standard noir plot is filled with corruption and a sense of inevitable
13. A film is a film with a run time between 80 minutes and 180 minutes long.
14. *The Simpsons* is a of animated satire.
15. A is a request from a journalist to an individual, organisation, or company for information on a specific topic or event.

- 16.** An adventure movie often involves a
- 17.** In filmmaking and photography, the Dutch angle is also known as a angle.
- 18.** The film's stunning and sound design added visual attraction to its storytelling.
- 19.** films usually feature deserts, saloons, and open landscapes.
- 20.** He has won numerous awards as a director but also as a film
- 21.** The radio will be on air for five hours.
- 22.** Filming at night adds a dramatic effect to many
- 23.** A mix of drama and reality TV is called
- 24.** Moral values may be through cartoons.
- 25.** Camera angles, editing in post-production, or zooming on one particular detail rather than on another one are

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MULTIPLE CHOICE

1. A wheeled cart which allows the camera to be moved smoothly back and forth is called a...
 - a. gimbal.
 - b. levalier.
 - c. dolly.
 - d. tripod.
2. Compact cameras are...
 - a. the smallest and lightest.
 - b. extremely versatile.
 - c. the most equipped with features.
 - d. the heaviest and biggest.
3. A production department is in charge of...
 - a. the environment in which the people on screen move.
 - b. the sound equipment.
 - c. the general logistics and the correct carrying out of production.
 - d. people who never appear in the movie.
4. Writing, illustrating, and editing are the main phases of the...
 - a. film industry.
 - b. cinema production.
 - c. tabloid industry.
 - d. paper printing industry.
5. Book editors...
 - a. check for accuracy of articles.
 - b. invent people and situations for stories.
 - c. help writers with their work.
 - d. are responsible for the visual layout of a book.
6. Cropping is the process of removing...
 - a. areas from an image.
 - b. most of the elements from an image.
 - c. colours from an image.
 - d. shadows from an image.
7. The person responsible for overseeing the planning, execution, and delivery of a web-based project is...
 - a. the web data analyst.
 - b. the web security expert.
 - c. the web performance expert.
 - d. the web project manager.
8. Camcorders are used for...
 - a. amateur shooting.
 - b. moving cameras around.
 - c. walk-and-talk interviews.
 - d. monitoring the sound.

- 9.** A pre-production department is made up of...
- producers and directors.
 - scriptwriters and the production crew.
 - executive producers and scriptwriters.
 - the production crew
- 10.** Rotary printing presses...
- do not use ink.
 - are big machines which rotate around a cylinder.
 - engrave images onto a cylinder to get excellent quality pictures.
 - are more suitable for plastics than for paper.
- 11.** Panels and speech bubbles are part of...
- storyboards for the film industry.
 - storyboards for commercials.
 - storyboards for comic books.
 - every kind of storyboard.
- 12.** The person in charge of the entire vision of the film is the...
- director.
 - executive producer.
 - production crew.
 - scriptwriter.
- 13.** Macro lenses are used...
- to fit a large area into the frame.
 - to have a fixed focal length.
 - to focus on distant objects.
 - to create very sharp images at extremely close range.
- 14.** The Internet of Things refers to...
- the action of collecting, organising, and analysing any information.
 - the connection of everyday objects to the Internet.
 - the action of storing, accessing, and processing data from anywhere.
 - systems that can analyse information, recognise patterns, and make predictions.
- 15.** Digital tools are...
- physical objects that rely on electricity.
 - wearable technologies.
 - programs or platforms running on digital devices.
 - any hardware able to give access to the digital world.
- 16.** In sound editing, looping means...
- re-recording the dialogues.
 - modifying the style, mood, or rhythm of a dialogue.
 - adding sound effects.
 - replacing the actors' voices.
- 17.** Dubbing consists in...
- using computer generated voices.
 - replacing the actors' voices speaking in their own language.
 - adding subtitles.
 - improving the sound mixer balance.

- 18.** Word-processing is...
- a. a hardware device that can publish any document.
 - b. software that allows for the creation of an artwork.
 - c. software that allows users to type and edit texts.
 - d. hardware able to produce and create texts.
- 19.** Vector and raster graphics are...
- a. two different ways of manipulating texts.
 - b. two different ways of manipulating layout.
 - c. two different ways of manipulating newspaper publishing.
 - d. two different ways of manipulating images.
- 20.** Airbrushing consists in...
- a. transforming a picture into something else.
 - b. removing something from a picture.
 - c. adjusting the balance of colours in a picture.
 - d. changing the appearance of the texture of objects.
- 21.** Web developers and web designers have...
- a. the same function.
 - b. to create user-friendly and appealing websites.
 - c. to write the code of a website.
 - d. to search for the best aesthetic layout of a website.
- 22.** A URL is...
- a. the last step to test and preview a website.
 - b. a specific and unique address to each page on the World Wide Web.
 - c. a type of website.
 - d. a domain name.
- 23.** Storyboards are used for...
- a. outlining a project's story.
 - b. reporting dialogues on the script.
 - c. searching for available actors.
 - d. defining the characters.
- 24.** The structure of a pitch storyboard is...
- a. opening, problem statement, solution, call to action.
 - b. opening, call to action, problem statement, solution.
 - c. not fixed, but variable depending on the plot.
 - d. defined each and every time.
- 25.** Inkjet printers...
- a. pass a laser beam back and forth over a drum.
 - b. deposit droplets of ink onto paper and plastic substrates.
 - c. work in a continuous way, creating an uninterrupted stream of ink droplets.
 - d. work drop-on-demand only.

Name

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CLOZE TEST

Fill in the sentences with the correct expression.

pitch boards • artificial intelligence • lenses • printing job • big data • make-up artists • motion capture • external microphones • image enhancement • morphing • boom pole mics • web 4.0 • editorial assistants • visual layout • content manager • page layout software • producer • solid-state drives • web page • website • grid layout • strong and weak • storyboarding • animated movies • xerographic

1. are used for group interviews or crowd scenes.
2. uses artificial intelligence and real-time data.
3. Reporters, columnists, editorialists often begin their career as
4. Graphic designers are responsible for, typography, and image selection.
5. A is responsible for a company's web strategies and creates and optimises content.
6. allows for the integration of text and images on the page.
7. In the production crew, the is behind the scene.
8. Hard disk drives or can guarantee more storage space.
9. The selection of the most appropriate printing paper depends on the ultimate purpose of the
10. Photocopiers use a process.
11. are made up of a series of glass plates.
12. The enormous amount of information generated from connected devices is known as
13. Electricians, prompters, hairdressers, and work for the production but they never appear.
14. The digital process consisting in recording the movements of the actors is called
15. can improve the audio quality of a video.
16. Highlighting a particular aspect of the image or changing its structure is a process of
17. is the action of altering an original image frame by frame until a predetermined final image is obtained.

- 18.** A can contain text, images, sounds, videos, and links.
- 19.** A collection of web pages grouped together and sharing a single domain name is a
- 20.** Most storyboards are arranged in a, with each frame in its box.
- 21.** There are two theories about artificial intelligence:
- 22.** is useful for translating the abstract elements of a project into concrete images.
- 23.** Continuity boards are often used for
- 24.** are used in advertising and may include colour.
- 25.** The history of as a scientific discipline began in the 1950s.

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KEYS • MODULE TESTS

Module 1 TEST 1 p. 226

1. c; 2. a; 3. b; 4. d; 5. b; 6. a; 7. c; 8. c; 9. a; 10. a; 11. d; 12. a; 13. c; 14. a; 15. c; 16. a; 17. b; 18. c; 19. a; 20. b; 21. d; 22. b; 23. c; 24. d; 25. b.

Module 1 TEST 2 p. 229

1. information; 2. communication; 3. behavioural sciences; 4. miscommunication; 5. orally; 6. Face-to-face; 7. profile; 8. human needs; 9. memorable; 10. Kewpie doll effect; 11. audience; 12. barriers; 13. Cool; 14. Business analytics; 15. relaxation; 16. beats; 17. Wonder; 18. Shockvertising; 19. dreams; 20. emotional appeal; 21. intelligence; 22. appeals; 23. Big data; 24. Laughter; 25. product.

Module 2 TEST 1 p. 231

1. a; 2. c; 3. a; 4. a; 5. c; 6. d; 7. a; 8. b; 9. d; 10. a; 11. c; 12. d; 13. a; 14. d; 15. b; 16. c; 17. d; 18. b; 19. a; 20. c; 21. b; 22. d; 23. a; 24. c; 25. c.

Module 2 TEST 2 p. 234

1. Search engine optimisation; 2. Social media advertising; 3. figures of speech; 4. Experiential marketing; 5. Marketing control; 6. Return On Investment; 7. Customer feedback; 8. Brand recall; 9. unity, community, and stability; 10. Real-time marketing; 11. Red; 12. Prefixes; 13. Merchandising; 14. Mascots; 15. Promotional strategies; 16. venues, prizes, or equipment; 17. Endorsers; 18. Influencers; 19. Product placement; 20. specific groups of consumers; 21. touch point; 22. Reminding advertising; 23. advocacy advertising; 24. Native advertising; 25. idiom.

Module 3 TEST 1 p. 236

1. c; 2. b; 3. c; 4. b; 5. b; 6. b; 7. c; 8. c; 9. b; 10. b; 11. a; 12. d; 13. b; 14. c; 15. a; 16. c; 17. b; 18. d; 19. c; 20. b; 21. a; 22. b; 23. c; 24. b; 25. d.

Module 3 TEST 2 p. 239

1. visually; 2. attention; 3. changing; 4. cave paintings; 5. l'affichiste; 6. posters; 7. essay; 8. founded; 9. Weimar; 10. aesthetics; 11. fundamental; 12. risks; 13. substitute; 14. perspectives; 15. process; 16. interaction; 17. usability; 18. accessibility; 19. intuitive; 20. content; 21. wide; 22. art; 23. output; 24. images; 25. logos.

Module 4 TEST 1 p. 241

1. b; 2. b; 3. c; 4. b; 5. c; 6. c; 7. c; 8. c; 9. d; 10. b; 11. b; 12. a; 13. b; 14. c; 15. d; 16. a; 17. a; 18. c; 19. c; 20. d; 21. b; 22. b; 23. c; 24. b; 25. d.

Module 4 TEST 2 p. 244

1. Composition; 2. camera; 3. secondary colours; 4. neutral colours; 5. stroke; 6. chromatic wheel; 7. raster or vector; 8. symbols; 9. old style; 10. Hierarchy; 11. monogram; 12. brand mark; 13. flyers; 14. Labels; 15. Multipanel; 16. Grouping; 17. Booklets; 18. transparency; 19. walls; 20. familiar; 21. Interfaces; 22. options; 23. portable devices; 24. liquid; 25. Content management systems.

Module 5 TEST 1 p. 246

1. a; 2. d; 3. a; 4. c; 5. b; 6. a; 7. c; 8. c; 9. b; 10. d; 11. b; 12. a; 13. d; 14. c; 15. d; 16. a; 17. c; 18. b; 19. a; 20. d; 21. c; 22. d; 23. b; 24. b; 25. a.

Module 5 TEST 2 p. 249

1. Extradiegetic; 2. overwhelming; 3. easel; 4. Le Corbusier; 5. Post-Impressionism; 6. concrete; 7. colour; 8. subjective; 9. assemblages; 10. Calder; 11. reporting; 12. breeding; 13. famine; 14. decisive; 15. Slightly; 16. defies; 17. mood; 18. conveyed; 19. objectivity; 20. score; 21. Herrman; 22. soundtrack; 23. footage; 24. channel; 25. device.

Module 6 TEST 1 p. 251

1. d; 2. b; 3. c; 4. c; 5. a; 6. a; 7. a; 8. d; 9. c; 10. b; 11. c; 12. c; 13. b; 14. c; 15. a; 16. a; 17. b; 18. b; 19. c; 20. b; 21. a; 22. a; 23. a; 24. b; 25. d.

Module 6 TEST 2 p. 254

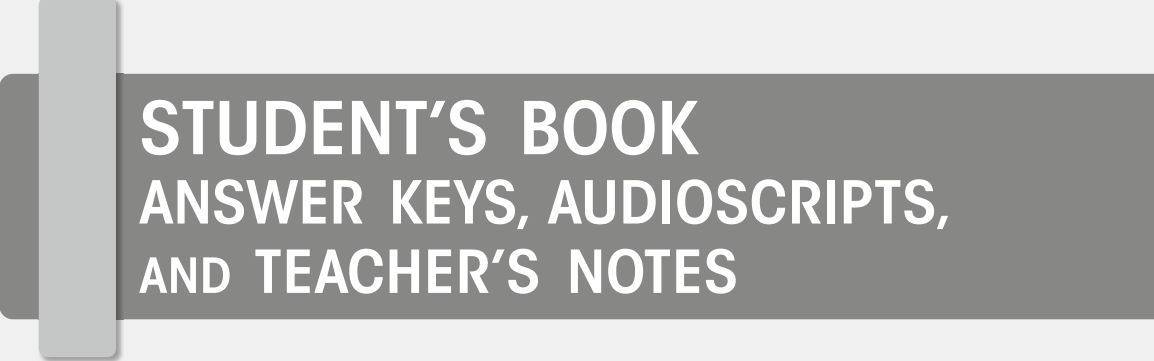
1. conductors; 2. swashbuckling; 3. cliffhanger; 4. storytelling; 5. genres; 6. sci-fi; 7. climax; 8. romance; 9. infotainment; 10. caped; 11. ominous; 12. doom; 13. feature; 14. cornerstone; 15. media inquiry; 16. quest; 17. tilted; 18. cinematography; 19. Western; 20. editor; 21. broadcast; 22. thrillers; 23. dramality; 24. fostered; 25. biased.

Module 7 TEST 1 p. 256

1. c; 2. a; 3. c; 4. d; 5. c; 6. a; 7. d; 8. a; 9. b; 10. b; 11. c; 12. a; 13. d; 14. b; 15. c; 16. a; 17. b; 18. c; 19. d; 20. d; 21. b; 22. b; 23. a; 24. a; 25. b.

Module 7 TEST 2 p. 259

1. Boom pole mics; 2. Web 4.0; 3. editorial assistants; 4. visual layout; 5. content manager; 6. Page layout software; 7. producer; 8. solid-state drives; 9. printing job; 10. xerographic; 11. Lenses; 12. big data; 13. make-up artists; 14. motion capture; 15. external microphones; 16. image enhancement; 17. Morphing; 18. web page; 19. website; 20. grid layout; 21. strong and weak; 22. Storyboarding; 23. animated movies; 24. Pitch boards; 25. artificial intelligence.



STUDENT'S BOOK
ANSWER KEYS, AUDIOSCRIPTS,
AND TEACHER'S NOTES

Unit 1.1 Communication

Pages 14-15

Dalton E. McFarland, American expert on business management, defines communication as “the process of meaningful interaction among human beings.” Give your own personal definition of communication.

Sample answer

Communication is a process by which information is exchanged between individuals through a common system of symbols, signs, or behaviour.

Think of a real-life example for each of these purposes.

Sample answer

1. In a classroom between teacher and student;
2. When an author writes a new novel;
3. When an advertising agency thinks of a new ad for a product;
4. During a wedding, with the best man’s speech;
5. When a lover proposes to his/her partner.

Name five different channels you can think of in under 30 seconds.

Sample answer

Text, air, TV, book, magazine, postcard, phone call, etc.

1.

Sample answer

The process of communication starts from the sender who wants to send a message. He encodes it and transmits it through a channel, where noise may distort it. The receiver decodes it and provides some feedback to the sender.

2.

1. linguistic;
2. psychological;
3. emotional;
4. physical;
5. physiological;
6. semantic;
7. cultural;
8. visual.

3. ▶ A Failure to Communicate posted by Tyler Legrand

.....
Girl: Excuse me. Hello? Hey! I’m a human being. If

you don’t want to help, at least say so!

Speech converter: Hello. I am deaf. I may have trouble comprehending you. Thank you for your consideration.

G: Hm?

SC: Usually, I’d read your lips to understand you.

G: Oh! Oh.

SC: If you’d like, you could let this convert your speech to text for me.

G: Okay! Could you tell me how to...”

SC: Want to try again?

Announcer: Attention, passengers. All is well, thank you.

SC: Low power. Shutting down.

G: Oh, yay!

A: Attention, passengers. Line four is delayed for one hour. Thank you.

-
1. Physiological: one of the women is deaf and the other not tall enough to indicate her destination on the map;
 2. Cultural: one of the women wears a veil so her mouth cannot be seen;
 3. Physical: the passing train makes noise and the speech converter shuts down.

Pages 16-17

Think of some ‘formal’ occasions when verbal language is used.

Sample answers

At court, during exams, when talking about a medical diagnosis, when a king/queen talks to their subjects, etc.

Think of two examples of signs that overcome linguistic and cultural barriers.

Sample answer

The ok gesture, pointing at something, sending a kiss with your lips and hands.

4.

1. k;
2. i;
3. l;
4. g;
5. d;
6. a;
7. b;
8. c;
9. h;
10. f;
11. e;
12. j.

5.  3

Universals in Non-verbal Communication

Are there cultural universals in non-verbal communication? This is still an open question. Apparently, and according to Charles Darwin who first talked about this in The Expression of

Emotions in Man and Animals, around the globe, six basic emotional aspects are shared using non-verbal communication: people, no matter what their culture, display the same general facial expression to indicate happiness, and the same is true for sadness, surprise, fear, disgust, and anger. Also, recent research led by Şeyda Özçalışkan, psychological scientist at Georgia State University in Atlanta, mentions the possibility that we all share some rudimentary non-verbal communication system that is overridden or altered once we start learning language.

She tried to understand how language affects the way people think, and the way they construct and express ideas, which can be seen in gestures both when they're not speaking out loud, and when they are.

100 children were asked first to describe an action with words and hand movements, and then to describe the same action without speaking, using only their hands. Half the children were native English speakers, and the other 50 spoke Turkish as their first language. English and Turkish make for a good comparison because they differ in terms of how speakers of each language describe events.

"If you're speaking Turkish, if you want to describe someone running into a house, you have to chunk it up. You say, 'he's running and then he enters the house,'" explains Özçalışkan. "But if it's in English, they'll just say 'he ran into the house', all in one compact sentence."

When children spoke and gestured at the same time, their gestures followed the conventions of their native language: Turkish-speaking children ordered their gestures the same as they would a sentence, and English-speaking children smooshed theirs into one movement. It makes sense that

the sequence of their gestures would mirror the order of their words; the children were acting out scenes while narrating them. These language-specific patterns showed up in children as young as 3 and 4 years old, which suggests language can influence non-verbal representations of events at an early age. However, when describing the same scenes without speaking, the sequences of the children's hand gestures were remarkably similar. The language-specific differences in gestures had seemingly evaporated.

Özçalışkan and colleagues also found something similar in earlier work with adults: blind English and Turkish speakers organised their gestures the same as sighted speakers did when they refrained from speaking.

This research involved only a few people, but it resulted in an intriguing idea to explore.

Adapted from: <https://www.sciencealert.com/scientists-find-evidence-of-a-universal-non-verbal-communication-system>

.....
Sample answer

According to Ch. Darwin, six basic human emotions (happiness, surprise, fear, disgust, anger, and sadness) are expressed using the same facial movements across all cultures, supporting universal recognition. According to Şeyda Özçalışkan, a Researcher at Georgia State University, language can influence non-verbal representations of events; however, when no language is involved, these language-specific differences in gestures disappear, letting researchers suppose there may be some universals in gestures when verbal communication is absent.

6.

	Probable sender	Probable recipient	Probable placement	Probable message
1.	Air company	Air travellers	On board a plane	How to put on life jackets
2.	Urban police	Car and motorbike drivers	Side of a street/road	Do not exceed 30 km/miles per hour
3.	Managers of a venue	Customers	On bathroom access doors	Choose the appropriate room according to your gender
4.	City administration	Tourists	Infopoint	How to reach certain landmarks
5.	Urban police	Car and motorbike drivers	At a crossroads	Follow the given directions
6.	Anybody	Anybody	Text message/Email	Everything is ok
7.	Lego company	Customers	Inside a toy box	How to assemble the pieces
8.	Food company	Customers	On a product packaging	The food is suitable for vegetarian people

Pages 18-19

What are digital channels based on?

They are based on synchronous or asynchronous distant communication through the Internet.

7.

1. c; 2. f; 3. d; 4. m; 5. g; 6. i; 7. k; 8. a; 9. e; 10. b; 11. l; 12. h; 13. j.

8.

	Advantages	Disadvantages
Television	2, 5, 10	16
Radio	2, 5, 10	3, 11, 16
Snail mail	6, 7, 10, 14	11, 13, 15
Smartphone	9, 10, 14	1, 8, 11
E-mail	2, 6, 7, 14	8, 11
Magazine and newspaper	2, 4	15
Website and mobile app	2, 4, 5, 7	11
Face-to-face interaction	2, 9, 12, 14	
Chatbot	2, 10	8, 11

9.

Sample answer

An intelligent channel selection uses “high-bandwidth” channels for complex problems and “low-bandwidth” channels for simple ones. Complex tasks require extensive team coordination, information exchange and alignment on roles, timelines, and collaborations, so face-to-face interactions and video conferencing are ideal because they allow for discussion and real-time feedback and debate. Low-complexity tasks require minimal coordination, and are best used when finalising details, giving routine feedback, or communicating regular information. For these tasks, e-mails, audio and video messages, or texting are quicker and less time consuming.

When at school, working on a new project for example, there could be different strategies. The teacher could give ideas and materials in class using high-bandwidth channels for high coordination needs. In a further step, the teacher could decide to use low-bandwidth channels like e-mails to ask for information about progress. An alternative could be the flipped classroom, where the teacher uses low-bandwidth channels at the beginning to launch the project, and then proceeds with group work in face-to-face contexts.

Pages 20-21

10.

Instant communication		
Problem	Solution	Definition
<i>Text messages are expensive</i>	<i>Use of contractions</i>	<i>Removing unnecessary parts of the words but keeping the meaning clear</i>
<i>Writing takes up space</i>	<i>Use of acronyms</i>	<i>Words formed from the first letters of the phrase or expression</i>
<i>Written communication is subject to miscommunication</i>	<i>Use of emoticons and emojis</i>	<i>Visual representations of facial expressions to add contextual emotional meaning</i>

11.

1. e; 2. f; 3. h; 4. b; 5. g; 6. a; 7. c; 8. i; 9. j; 10. d.

12.

1. It means you're telling someone that you find them attractive or that you are in a positive mood; 2. It is a playful way to say “I can't believe I said that”, or “Oops, maybe I shouldn't have done that”; 3. It stands for love, affection, kindness, appreciation, joy, support, and positivity; 4. It is a symbol of human unity. It is a nearly-universal gesture signifying solidarity, teamwork, peace, friendship, togetherness, and union. It is often used as a thank-you gesture, too; 5. It represents a smirk. It's used to communicate a range of feelings, including smugness, self-confidence, self-indulgence, mischief, cheeky humour, and general satisfaction; 6. It is widely used to express love, affection, pleasure, or happiness; 7. It commonly conveys sarcasm, irony, humour, and silliness; 8. Two index finger emojis pointing towards one another typically signify shyness or hesitation when asking a question; 9. This face indicates an eye-roll and it is used to show disdain, contempt, or boredom about a person or topic; 10. This gesture is commonly understood to mean “call me”.

Pages 22-23

We also leave behind a carbon footprint – that’s where the expression comes from. What is it?

It’s the trail of pollution and waste (which creates carbon dioxide) that we leave behind.

Look for other Vs that characterise big data.

Variability, visualisations, volatility, vulnerability, validity.

13.

1. It’s the trail of information we leave on the Internet; 2. Because it helps them profiling us, thus encasing us in potential market segments as potential consumers; 3. It’s extremely large data sets that may be analysed in order to reveal patterns, trends, and associations; 4. It can be used to improve operations and products, provide better service, and create personalised marketing campaigns; 5. They are: velocity volume, value, variety and veracity; 6. It is a virtual image of a consumer used as a model by companies to identify potential customers; 7. It is based on our digital footprint; 8. Because this information is used by companies to customise their communication and have a larger reach.

14. What is Business Analytics | Business: Explained posted by HBS online

.....
Data is a valuable resource in today’s ever-changing market. Across industries, professionals collect, analyse, and interpret data to inform

decisions and drive organisational performance. This process is known as business analytics. There are four types of business analytics: descriptive, diagnostic, predictive, and prescriptive.

Descriptive analytics serves as the foundation and answers the question: what happened? It does so using current and historical data to describe trends and relationships. Descriptive analytics is especially effective for communicating change over time, such as tracking and reporting a business’s website traffic.

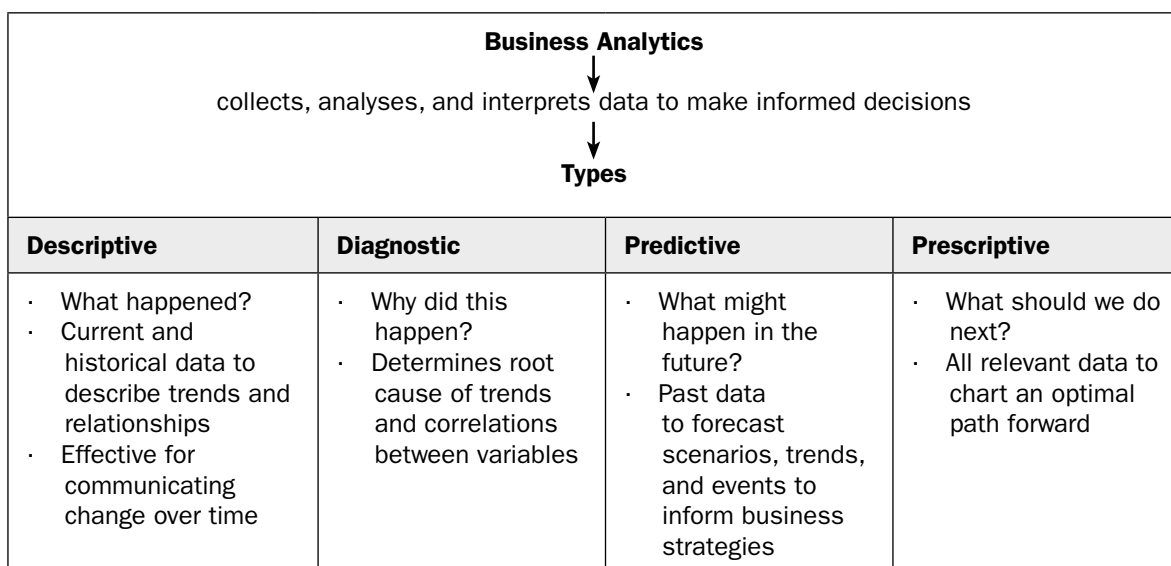
Diagnostic analytics addresses the next logical question: why did this happen? It helps determine the root cause of trends and correlations between variables. For example, a meal kit delivery company can gather data on why people cancel subscriptions to improve its products and services and retain customers.

Predictive analytics answers: what might happen in the future? It utilises past data to forecast scenarios, trends, and events to inform business strategies. For instance, marketers can use prior years’ data to forecast sales trends and plan campaigns accordingly.

Prescriptive analytics answers: what should we do next? It involves considering all relevant data to chart an optimal path forward. Product managers for a new mobile app can employ beta testing to determine which features to include or exclude to optimise the user experience.

Leveraging these business analytics types in tandem can provide a full picture of the story data tells and lead to more informed decision making. Do you want to learn more about how data analysis can enable you and your organisation to succeed? Use the links in the video description to visit our business insights blog and explore our online course, Business Analytics.

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15.

Sample answers

	Age	Gender	Marital status	Job title	Education level	Location	Religion	Shopping habits	Likes & dislikes
Having a profile on social media	x	x	x	x	x	x		x	x
Liking some posts on social media						x		x	x
Subscribing to an online course	x	x		x	x	x			
Doing a web search	x	x				x		x	x
Shopping online	x	x		x	x	x		x	x
Doing the shopping online	x	x		x	x	x	x	x	x
Looking for holiday accommodation	x	x	x			x	x		x

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CIVIC EDUCATION

16.

Personal answers

17.

Personal answers

Page 25

REAL-LIFE SKILLS

18.

Personal answers

Unit 1.2 Psychology

Pages 26-27

What other factors can you think of?

Sample answers

Hobbies, income, character, job, religion, beliefs, etc.

1.

1. Because it helps us understand how people communicate with each other, what the different ways of communicating and interpreting communication are, and how to develop better communication methods; 2. Because it helps us understand the

how and why behind messages, and recognise the hidden thoughts, emotions, and motivations that play a significant role in how information is received and interpreted; 3. Because it gives them an insight on who their potential customers are, what they need, and what they want, so that they can respond to their demand and target them with their products; 4. They use it to find out how they can effectively communicate with people so as to fulfil their desires and at the same time attain their objectives and maximise their profits; 5. By understanding their behaviour and the motivations behind their purchasing decisions; 6. For example, age, education, socio-economic status, peers and geographical location; 7. It is a common theme or subject which obtains predictable responses; 8. Because they know the reactions they can obtain, this way they can direct them.

2.

1. products; 2. prevalent; 3. communication; 4. strategies; 5. psychology; 6. alternatives; 7. environment; 8. decisions; 9. motivation; 10. consumer.

3. 8

Marketing and Psychology

Marketing psychology is the full application of psychological science to marketing and branding; it's about understanding some general psychological principles and incorporating them into marketing practice. Let's examine some of these key psychological areas. Social psychology. Humans are deeply social creatures, which means

that the influence of society on our consumer habits is profound. A consumer's social identity has a major impact on the products they buy and the brands they relate to. Brands tap into the social drives to communicate implicitly to their social group. Luxury brands, for example, allow consumers to signal their wealth and status, while sustainable brands come to signify environmental values.

Evolutionary psychology. The world has changed, but the human brain largely hasn't: biologically, we're about the same as our ancient ancestors. From this perspective, we can easily see that the human brain is not designed for the modern consumer world. This means that the nature of every consumer behaviour is relying on neural structures which evolved for very different purposes. Consider, for example, the phenomenon of the mere exposure effect: the more we're exposed to something, the more we like it. This is why pop songs tend to grow on us over time, and why Coke, despite maximal brand awareness, spends billions of dollars in advertising every year. Coming across the same thing again and again – whether it's some berries, an animal, or an insect – probably means that this thing is harmless to us. From an evolutionary perspective, things which are harmless are fundamentally positive.

Cultural psychology. Culture influences nearly every element of human psychology. Brands that ignore the impact of culture on consumer psychology do so at their peril. Just ask Wal-Mart. When they tried to expand their stores into Germany, they ran into a problem that caught them completely off guard: German shoppers found their store clerks creepy. It turned out that Wal-Mart's American custom of enthusiastic smiling was perceived completely differently by German shoppers, so they had to ask their store clerks to stop doing it.

These are just three core perspectives, but the relationship between marketing and psychology runs deep. Marketing touches everything, emotion and logic, cognition and pleasure, addiction and self-discipline, and much more. In many ways, marketing fundamentally shapes our perception of the world and our place within it. An understanding of this relationship is crucial to enhance marketing practice: it enables marketers to imagine new possibilities, create rich, meaningful consumer experiences, and engender deep emotional bonds with their brands.

Adapted from: <https://www.neuroscienceof.com/branding-blog/what-is-marketing-psychology>

.....
1. d; 2. a; 3. f; 4. c; 5. g; 6. e; 7. h; 8. b.

Pages 28-29

4.

1. Colour plays a very important role in visual communication; 2. Scientific studies have shown

a close correlation between the characteristics of the basic colours and their use in communication; 3. Colours have the ability to provoke particular emotions in people; 4. Cool colours evoke feelings of calm or sadness; 5. Melodies and rhythms can convey emotions in an immediate, engaging, direct, and profound way; 6. A fast and pulsating rhythm transfers energy; 7. Music is able to cause anxiety or terror, too; 8. Colours and music are instrumental in establishing a brand identity.

5.

1. red; 2. orange; 3. brown; 4. white; 5. purple; 6. yellow; 7. blue; 8. pink; 9. green; 10. black.

6. ▶ How Music Affects Your Brain posted by BuzzFeedVideo

.....
Music plays an important role in our lives. It can help us relax, concentrate, or get pumped for a workout. And if this song makes you happy, well, it's because it's affecting your brain chemistry. So, why do we find music so enjoyable? Researchers from McGill University in Montreal found that dopamine releases during moments of enjoyment while listening to music. It's what gives us "the chills". The same chemical reaction as when you fall in love. Basically, listening to music is amazing and your brain loves it! Music also distracts your brain from registering the body's fatigue. It increases endurance while improving the heart and muscles, giving music both a psychological and physiological impact on the body. Think about that next time you're at the gym and forget your headphones. And did you know that playing a musical instrument can make you smarter? And more of an annoying neighbour. ["Sorry Charlie!"] Believe it or not, children with at least three years of musical training performed better during testing for non-verbal reasoning, fine motor skills, auditory discrimination, and vocabulary than those who did not. We generally don't realise how a simple song can affect our brains and bodies. Nevertheless, music has a measurably significant effect on human beings, influencing the way we dance, exercise, and think. So how has music affected your life?

.....
1. It can help us relax, concentrate, or get pumped for a workout; 2. They found out that dopamine is released during moments of enjoyment while listening to music; 3. It's the feeling we have when we fall in love, and it can also be created by listening to music; 4. Because it distracts the brain from registering the body's fatigue; 5. Yes, children with at least three years of musical training performed better in different testing activities; 6. It can influence the way we dance, exercise, and think.

Pages 30–31

Look on the Internet for some of the most famous examples of shockvertising adverts.

Sample answer

Sisley, “Fashion Junkie” (China, 2007); Dolce & Gabbana, “Unnamed” (2007); WWF Brasil, “Tsunami” (Brazil, 2009).

7.

1. Focusing on wonder, surprise, and not being perceived as mainstream, but as something special; 2. It is based on the ability to trigger an unexpected reaction in people, especially shock; 3. It is the potential of an image, text, action, or other form of communication to cause a reaction of disgust, anger, fear, or similar strong negative emotions; 4. It is a powerful tool that gets consumers to think differently by using shocking images to attract attention; 5. Because they want to try new methods that people haven't seen before to catch their attention; 6. No, it is becoming more and more difficult to do so in the current media environment; 7. It is a type of advertising which focuses on the idea of selling products through controversial issues or repulsion; 8. Benetton, Diesel, and Calvin Klein were among the first companies to use these techniques because they included religion, sexuality, and race in their ads.

8.

1. likely; 2. professor; 3. positive; 4. roots; 5. survival; 6. attention; 7. dangerous; 8. similar; 9. theory; 10. remember.

9.

Sample answer

The image is shocking because the product is covered in a colourful variety of fluffy and fuzzy moulds, which is not what is usually expected from the ad of a hamburger. Rather than showing the hamburger at its best – as other competitors do – Burger King decided to focus on the lack of preservatives (and so naturalness and freshness) of their product.

Pages 32-33

What are your two top wishes at the moment?

Personal answer

10.

Sample answers

1. they help us find pleasure in what we do or find the reason to keep doing what we are doing;

2. that is the way to engage them; 3. can be represented in a pyramid shape with basic needs at its base, and complex needs at the top; 4. create a relationship with consumers by making them believe they can help them satisfy their needs and fulfil their dreams; 5. what consumer needs and dreams are; 6. through big data; 7. you take the point of view of others, enter their world, and see what they see; 8. engage consumers.

11.

Sample answers

1. Physiological needs: it's the lowest level, it derives from our instinct to survive. Basic food, a house; 2. Safety: it relates to a person's need to feel safe and secure in their life and surroundings. Smart security cameras, insurance companies for family, house, and cars; 3. Love and belonging: it's the need for friendship, intimacy, family, and love. Humans have the need to give and receive love, to feel that they belong in a group. A smart phone, a pub; 4. Esteem: it's related to a person's need to gain recognition, status, and feel respected. An elegant house or a full optional car; 5. Self-actualisation: it is related to the fulfilment of an individual's full potential. Mental coach service, online courses.

12. ▶ Empathy is Everything: Car posted by Intact Insurance – Instant Assurance

.....
Lady: It's imperative that we understand how our customers feel when their life gets turned upside down. Great first day to you. How does that make you feel?

Young man: It makes me feel sad.

Lady: Hold on to those feelings, embrace them; and always keep them right up here. Congrats, you just completed your empathy training.

Intact Insurance. Talk to your broker.

..... Sample answer

The empathetic dimension contained in this short and shocking video from Intact insurance concerns the attempt to understand what customers go through in particularly difficult situations, offering solutions that help them, because what happens to your customers happens to you.

13.

Sample answer

Support pain points refer to problems customers have when dealing with a new product. Financial pain points refer to the uncertainty customers feel towards products which are too expensive for them. Productivity pain points refer to problems consumers have when using a product. Process pain points make reference to problems customers experience when they don't know how to do something or what procedure to follow.

Pages 34-35

Can you tell a joke in English?

Sample answer

What is the difference between a hippo and a Zippo? One is really heavy and the other is a little lighter.

14.

1. F, It dates back to Aristotle; 2. T; 3. T; 4. F, It is used by humans to create a connection among one another; 5. F, It is often used in marketing; 6. T; 7. F, It works better when people understand it quickly; 8. F, It is good when the topic is not particularly controversial.

15.

Sample answers

1. There is a pun on the words *bread* and *ready* to indicate the fact that you should get ready for a market where you can find bread; 2. A linguistic misspelling/mispronunciation of the word *donut* which, in this case, stands for *do not*; 3. A linguistic game on the pronunciation of *market* and *mark it*; 4. A game based on the double meaning of the word *bloom* which may refer to flowers you can find at the market, and the fact that consumers will become happy and healthy if they go to the market; 5. A game on the rhyme between the verbs *brew* (which refers to coffee you can have at the market) and *do*; 6. Another rhyming play between the words *soap* (a common product you can find at the market) and *hope*.

16. 13

The Science of Humour and Why Brands Should Use it More

In 2022, Oracle conducted a study to understand what it means to be happy from a customer's perspective and the role humour plays in marketing, advertising, sales, and service. The study showed that the meaning of being happy had changed for 86% of the surveyed people over the previous two years: about 45% of respondents hadn't felt real happiness in over two years, and about 25% didn't know or had forgotten what true happiness meant. The study further found that 88% of consumers wanted new experiences to make them laugh or smile. About 78% were even ready to pay a premium to feel happy. People want a sense of normality and expect brands and businesses to make them smile and laugh. About 78% felt brands could do more to make them happy, and about 91% even preferred brands to be funny. This means humour in customer interactions is a serious business. However, businesses haven't done much in this regard. Only 20% of brands use humour in their ads, while 90% of consumers would more likely remember funny

ones. Furthermore, 16% of businesses use humour to sell, but 77% of consumers would be more likely to purchase from a sales representative who was funny. About 24% of companies use humour in their email marketing campaigns, while 69% of people said they would open a brand's email if the subject line were funnier. Smiles and laughs have become important to building business and customer relationships. If customers are not smiling, then they are walking away. According to the study, 48% of consumers did not believe they had a relationship with a brand if it did not make them laugh or smile. About 41% would even walk away if the brand did not make them laugh or smile. At the same time, consumers will also reward brands that use humour. About 80% of consumers would buy again from a brand that embraced humour, and 80% were more likely to recommend it to others. About 63% would also spend more with the brand. The study found that while companies realise the importance of humour, they are also afraid to use it: 95% of businesses are afraid to use humour when interacting with consumers. This is primarily because it is hard to get humour right. About 45% of consumers said they cancelled a brand because they felt offended. Humour requires an understanding of the cultural nuances, which in turn, need pinpoint precision. They need data and insights to get the humour right. This means you require knowing your customer and putting the intelligence into action to deliver humour and make every interaction matter.

Adapted from: <https://www.spiceworks.com/marketing/customer-experience/articles/why-brands-should-use-humor-more/>

.....
1. 86%; 2. 78%; 3. 91%; 4. 20%; 5. 77%; 6. 69%; 7. 41%; 8. 80%; 9. 63%; 10. 95%.

Pages 36-37

Can you think of possible products which could exploit these emotions?

Personal answer

17.

1. b; 2. g; 3. a; 4. c; 5. f; 6. h; 7. d; 8. e.

18.

Sample answer

By showing a very thin child, this ad is pushing people to think about the sad conditions of other people living in different parts of the world. Viewers will tend to compare the child to the ones they are used to seeing and thus feel guilty if they do not help him by donating.

19. One Day We Won't Need This Day | Nike posted by Nike

.....
One day, we won't need this day. We won't need a

day to celebrate how far we've come. We won't need a day to prove we're just as fast or strong or skilled. We won't need a day to relive the comebacks, the firsts, or the titles we've won. We won't need a day to rally behind the ones fighting to change the rules. One day, we won't need this day at all. Because one day, this day, will be our every day.

.....
 1. International Women's Day; 2. The hope is not to have a special day for celebrating women because it will be unnecessary; 3. The ad exploits the idea of women's empowerment; 4. The sports in the commercial are: volleyball, tennis, football, boxing, skating, basketball, swimming, ice skating, rugby, and cheerleading; 5. *Personal answer*; 6. It's promoting its brand in general, showing the viewers how they are attentive to social issues.

Pages 38-39

Can you think of some adverts that include babies?

Personal answer

Look for the same advert and puppy in Italy. What is the brand of toilet paper advertised?

It is Scottex.

20.

1. d; 2. a; 3. f; 4. e; 5. c; 6. b.

21.  *Andrex Advert (1972) posted by chaoreturnsforgood76*

.....
You'll probably like New Andrex because it's beautifully soft and very strong. But there's another reason for liking New Andrex. There's much more in it. In fact, it gives you more paper on every roll than almost any other tissue. New Andrex. It goes a long, long way.

.....
 1. The toilet paper is very long and strong; 2. The puppy goes everywhere with the toilet paper proving that it is indeed very long and strong.

22.

Teacher's note

This professional campaign titled 'Baby Bay, Yohann, Baby Bay, Matteo, Baby Bay, Lotta, Baby...' was issued in France in April, 2016. It was created for the brand Evian by ad agency: BETC. This OOH Outdoor medium campaign is related to the Soft Drinks industry and contains eleven media assets.

Adapted from: <https://www.adsoftheworld.com/campaigns/baby-bay-yohann>

Sample answer

In these ads, the babies have been coupled with some of their adult counterparts, eliciting a feeling of sweetness. The children look 'older' than they are because of what they are wearing, but at the same time keep the physical qualities that attract viewers' eyes. On the other hands, the ads may imply: if you drink our Evian water, when you are an adult, you'll be as young as when you were a baby.

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CIVIC EDUCATION

23.

Personal answers

Page 41

REAL-LIFE SKILLS

24.

Personal answers

Pages 42-43

VOCABULARY

1.

1. rhythm; 2. shockvertising; 3. guilt; 4. dream; 5. puppy; 6. communication channel; 7. communication barrier; 8. self-esteem; 9. joy; 10. vertical communication; 11. emoji; 12. big data.

2.

1. noise or barrier; 2. feedback; 3. recipient/receiver; 4. humour; 5. empowerment; 6. non-verbal; 7. emoticon; 8. digital footprint.

3.

1. medium; 2. symbols; 3. strategy; 4. critical; 5. attention; 6. healthy; 7. shocking; 8. needs; 9. emotional; 10. appeals.

4.

1. information; 2. verbal; 3. factors; 4. noise; 5. types; 6. physiological; 7. physical; 8. understanding.

Page 45

CASE STUDY

5.

1. On 3 December 1992, a Vodafone engineer, Neil Papworth, wrote a message from his computer to a colleague's mobile phone on a GSM network; 2. It was a text-entry system for mobile phones, where each key represented several characters,

accessed in turn by repeatedly tapping it; 3. They are the first six letters that appear in the first row of a complete keyboard; 4. It means writing by moving your finger across the screen, tracing lines; 5. SMS messages are sent over the phone line, other real-time communication services use the Internet. Examples are: Telegram, Whatsapp; 6. They are used for multi-factor authentication systems, such as password resets, two-step authentications, and appointment reminders.

Teacher’s note

Extra activity

Storytelling is a powerful tool for transmitting information and obtaining a strong emotional response from listeners. Despite the proliferation of many alternative technologies, SMS marketing is still very active because of some advantages that are not to be underestimated:

1. The telephone network is always ‘on’: the smartphone need not be connected to a data or wi-fi network;
2. Communicating through SMS is more personal and memorable;
3. Efficiency, simplicity, and economy are typical of this form of marketing.

Divide students in groups of three/four and have each group choose one of the following events: inauguration of a new shop, launch of a special promotion, prize competition, or launch of a new product. Ask students to write an SMS message to promote it following the given rules:

1. Think of your target market.
2. Write a clear text.
3. Do not exceed 160 characters; otherwise, the text could cost more.
4. Use line interruptions to structure the message.
5. Make the Call to Action clear.
6. Create a sense of urgency.

Sample answer

Wanna buy your best bargain training shoes? Don’t miss our sales. Come and see us... Now! Visit our website. Click on this link: xxx

Pages 46-47

CLIP THE KING’S SPEECH

6.

1. It is a historical drama; 2. Yes, it was inspired by King George VI’s life; 3. Edward VIII; 4. A physical one: the king has a stammer; 5. Because he was the King of the United Kingdom and he was expected to give public speeches; 6. The title refers to the King’s first wartime radio broadcast about Britain’s declaration of war on Germany in 1939.

7. ▶

.....
I have received... from... His Majesty, the... the... the... the... the King, the... the... the

The scene opens with the Duke of York and his wife climbing the steps of a stadium to the microphone where he will speak to the Nation. Here he starts his speech, but his stutter prevents him from continuing and causes a great sense of frustration in him and embarrassment among the people present.

8.

1. The scene is set at a stadium full of people and a cavalry regiment display; 2. His wife is sitting close to him; 3. The fear of facing crowds and speaking in public; 4. His wife looks deeply anxious at his evident incapacity to go on with his speech, while the people around him are so embarrassed that they turn their faces away; 5. *Personal answer*; 6. Yes, speech therapists can help people overcome this difficulty.

9.

1. T; 2. F, It is evident from repetitions of sounds or words, prolongations of sounds, and/or block in speech; 3. F, Men are four times more likely to develop it; 4. T; 5. T; 6. T.

Unit 2.1 Marketing, an introduction

Pages 50-51

What is your idea of customer satisfaction?

Personal answer

1.

Sample answers

1. making businesses and customers meet; 2. survives and even thrives; 3. customer needs; 4. getting to know customers better, achieving a competitive advantage over competitors, optimising the sale of products, aiming at customer satisfaction, and building trust in the brand; 5. four main steps; 6. strategic market analysis, marketing-mix planning, marketing implementation, and marketing control.

2.

1. Customer satisfaction; 2. Today, the quality of a product lies no longer only in its material components but also in its intangible ones; 3. Total quality includes attention to the service, the production system, and the general culture of the company organisation; 4. They are: implicit, explicit, and latent needs; 5. Implicit needs are taken for granted, while explicit are clearly asked for by the client; 6. Latent needs are extra benefits the customer can obtain without being aware they wanted them. They are important to companies because, if satisfied, they guarantee the company a leap in overall quality.

3.

1. d; 2. a; 3. f; 4. b; 5. e; 6. c.

Pages 52-53

Give a definition in your own words of your idea of a customer journey. Then, check online.

Sample answer

A customer journey describes the different steps a customer goes through when interacting with a company: discovering a product, researching it, purchasing, engaging with the brand on social media, using the product, and seeking support are all examples of interactions someone may have throughout a customer journey.

4.

1. customer persona; 2. desk research; 3. market segmentation; 4. internal source; 5. market research; 6. quantitative methods; 7. customer experience; 8. field research.

5.

1. geographic; 2. psychographic; 3. demographic; 4. behavioural; 5. behavioural; 6. geographic; 7. psychographic; 8. demographic.

6. ► What is Customer Experience (CX)? posted by BrandLove Customer Experience Learning

.....
What is customer experience? Customer experience is the feelings and thoughts that a customer associates with your brand. Customer experience is the feelings sparked by an interaction with your brand and turned into a lifetime of stories that the customer later remembers. Customer experience is the way customers feel about themselves when they interact with your brand. The decisions they make are powered by their emotions, which are in turn supported by the internal narrative. Customer experience is the sum of all the highs and lows, the delights and disappointments. Customer experience is the smells and tastes, the sights and sounds that get conjured up when a customer thinks about your brand. Brand love facilitates emotional interaction, design, and cultural transformation.

.....
 1. feelings; 2. thoughts; 3. brand; 4. interaction; 5. stories; 6. themselves; 7. lows; 8. disappointments; 9. tastes; 10. sounds.

Pages 54-55

Marketing is always evolving and new P's are constantly added. Search online for some new Ps that are being added to the mix.

Sample answer

Packaging, how a product appears from the outside; positioning, where a brand stands compared to its competitors; programme, the way a company integrates all its marketing strategy; performance, the activity of analysing the implications of possible decisions concerning a product; personalisation, how a product can be adapted to each individual customer.

7.

1. In 1964, thanks to an article published by Neil Borden; 2. Borden described how James Culliton

defined a marketing manager as a “mixer of ingredients”; 3. Jerome McCarthy condensed Borden’s list of ingredients into a list of 4P’s; 4. Product, Price, Place, and Promotion; 5. Because the original 4P’s did not take services into account, but only goods; 6. People, Physical evidence, and Process.

8. ▶ The Marketing Mix – The 4Ps of Marketing
posted by 365 Financial Analyst

.....
Ok, excellent, at this point we know how to conduct marketing research, how to segment the market, and how to assess the different segments of the market to choose the one that’s in line with our business model. We are making excellent progress. Let’s say we’ve chosen one of these segments and want to launch a product in it. How do we do that? The professional way to do it is to prepare a marketing mix strategy in line with the product or service we want to offer to customers. By default, the decisions we make regarding marketing mix will be as good as our understanding of the target market. If we’ve done quality research, the likelihood of coming up with a good marketing mix combination increases. Four major variables shape a company’s marketing mix. These variables are known as the four Ps of marketing. Focusing on: Product, Price, Place, and Promotion. This has proven to be an effective way to understand the decisions a company makes when it enters a market and competes in it. Next, we’ll talk about each variable in more detail. These lessons will be very important as the 4P’s model plays an important role in the world of marketing, but before doing that, we should understand one thing. If a company understands the needs of its customers, it can create products that satisfy the clients’ expectations and contain the features they desire; it will offer these products at a price that corresponds to the target market’s willingness to spend, and it will offer them where the target market loves to shop. It will also build its brand communication in a language that speaks to the target market. When a company does one of these aspects especially well, it has a competitive advantage. For example, Google has an exceptional search engine and that fuels the entire company. Its pricing is comparable to competitors, its product is offered in the same place as the ones of competitors, on the Internet, its advertising and communication efforts are not that exceptional, however its search engine is simply the best. This is a source of competitive advantage and, given the company’s search engine has been number one for over 15 years, we can say this is a sustainable competitive advantage. Marketing mix and the 4P’s is intuitive; marketing managers should concentrate on these variables and tailor

them regarding the target market they’ve chosen to pursue. Easier said than done, right?

-
1. product or service; 2. target market; 3. market; 4. needs of its customers; 5. clients’ expectations; 6. target market; 7. loves to shop; 8. brand communication.

9. ▶ 19

Teacher’s note

In the script, you will hear about the cost of conscience and the cost of guilt. Here is an extract from an article to better understand it. “The **cost of conscience** comes into play when consumers buy something that has social, ethical, or other broader implications. For example, a lot of consumers love IKEA’s fast-furniture: like fast-fashion in the clothing industry, it offers cheap furniture that can be easily changed as soon as another trend pops up. The fast-furniture culture has a huge negative impact on the environment. Jennifer Nini, activist and founding editor of Eco Warrior Princess has raised a legit question: Can a company that relies on a low-cost, high-volume business model that encourages mass-consumption ever be sustainable? In fact, IKEA is contributing to mass-deforestation and other social and environmental problems. As Ellen Rupell Shell wrote in her book *Cheap: the high cost of discount culture*, IKEA designs to price, challenging its talented European team to create ever-cheaper objects, and its suppliers, most of them in low-wage countries in Asia and eastern Europe, to squeeze out the lowest possible price. This is the cost of conscience.

The **cost of guilt** strikes every time a brand evokes guilt feelings in consumers’ minds. It’s not always a negative message, indeed marketers can present their offering as a solution for people’s guilt. An example is when parents feel guilty for not giving their children a treat when they ask for candies at the supermarket.”

Adapted from: <https://www.albertocarniel.com/post/marketing-mix>

.....
New Marketing Trends

Marketing has become much more customer-centric. Modern day marketing is all about meeting the needs of customer segments, thus the old 4P’s of the marketing mix need an update. The four components of this customer-centric marketing mix are:

- **Customer.** *This component is in place of “product”. Instead of being focused on developing products, the firm needs to focus on the needs and*

requirements of customers. In the earlier days of marketing, firms would produce products that were easy or low-cost to manufacture and then try to seek out markets by heavily promoting these products. Nowadays, the value that a certain product provides to a customer is what determines the organisation's position on the market. As a consequence, the company needs to offer a solution to the customer's needs and customise its product accordingly.

- **Cost.** Cost replaces the old "price". The focus is on what it costs a customer to buy a product, instead of pricing a product for the sole purpose of organisational profit. The price is only a part of the costs borne by consumers, other factors like the time to access the offer (cost of time), the effort involved in changing or implementing the new product, or the decision not to choose competitors' products affect the purchasing cost. The cost of conscience and guilt are also to be taken into account. The cost of conscience comes into play when consumers buy something that has social, ethical, or other broader implications; the cost of guilt strikes every time a brand evokes guilt feelings in consumers' minds.
- **Convenience.** Convenience is similar to the

original "place". Instead of looking for a range of retailers to sell and promote their products, these days firms need to look at the most convenient manner of getting their product to the end consumer. In other words, the focus has shifted from the best distribution solution for the company towards the consumer's convenience. E-commerce has become more and more successful, and many buyers purchase what they need from the comfort of their own home: organisations need to adapt to this new trend by rethinking their distribution process.

- **Communication.** Obviously, communication refers to the traditional "promotion". It is in this element that we have seen the most important shift in marketing practice. Instead of a one-way communications strategy, organisations need to adopt a "listening and learning" approach. A relationship-based communication, defined as a two-way system, should be implemented in order to compete effectively.

Adapted from: <https://www.marketingstudyguide.com/4cs-marketing-mix/> and <https://www.albertocarniel.com/post/marketing-mix>

.....
Sample answer

Old 4P's	New 4C's	Meaning of new 4C's
Product	Customer	A firm needs to focus upon the needs and requirements of customers, offer a solution, and customise its product accordingly.
Price	Cost	The focus is on what it costs a customer to buy a product: this includes the price, the cost of time, the effort cost, the cost of conscience, and the cost of guilt.
Place	Convenience	Firms need to look at the most convenient manner of getting their product to the end consumer, taking into account e-commerce. They must shift from the best distribution solution for the company towards the customer's convenience.
Promotion	Communication	Organisations need to adopt a "listening and learning" approach. A relationship-based communication, defined as a two-way system, should be implemented.

Pages 56-57

Hum a couple of jingles to see if your classmates can guess what products they advertise.

Personal answer

10.

1. exploited; 2. manipulate; 3. basic; 4. taste; 5. neuromarketing; 6. emotions; 7. scents; 8. idea; 9. always; 10. approach; 11. collected; 12. undergoing.

11.

Sample answer

Product	Sports shoes
Sight	Posters of famous footballers and women's volleyball team; looping videos of matches of different sports; vibrant colours and modern furniture
Smell	Smell of leather
Hearing	Music reminiscent of stadium cheering
Taste	
Touch	Different shoes and sports equipment that can be touched and tried in a special area

12.

Sample answers

1. Sensory marketing can be defined as a tool that tries to create a connection between the consumer and the brand through emotional and behavioural actions that stimulate the senses and encourage the purchase of products; 2. All human experiences and perceptions are first acquired through the senses. This type of marketing tries to create a unique sensorial experience that involves the consumer and makes them associate positive values with the brand through the five senses; 3. Neuromarketing is a branch of neuroeconomics, a discipline that combines neuroscience and economics and which has given great impetus to studies related to the decision-making process, the behaviour of individuals, and social interactions.

Pages 58-59

Two sub-categories of SEM are: search engine optimisation (SEO) and pay-per-click (PPC). Do you know what they are? If not, search the Internet.

Both techniques aim at making a website link appear at the top of a search result page. While with SEO, a company invests in the development of its website so as to include, in relevant positions, the necessary keywords the algorithms of search engines look for to make it appear among the first results, with PPC, a company asks the search engine to have its website appear at the top of the page regardless, and pays it every time a consumer clicks on its link.

What channels do you think they could use to send such promotions?

For example, push notifications or text messages.

13.

1. real time marketing; 2. amplification and applause; 3. conversational marketing; 4. proximity marketing; 5. highly personalised content experience; 6. FOMO marketing; 7. SEM; 8. automation marketing; 9. experiential marketing; 10. social media text analytics.

14.

Sample answer

Social Media Marketing	
Pros	Cons
<ul style="list-style-type: none"> • Large audience • Interaction • One-to-one relationship • Cost-effective • Direct and better engagement • Analytics and reporting features • More insight and information about followers 	<ul style="list-style-type: none"> • Time-consuming • Continuous need to upload new content • Need for qualified resources • Long-term investment: no immediate results • It makes brand reputation vulnerable

Pages 60-61

15.

1. F, Marketing control is the last step of the marketing process; 2. F, Marketing effectiveness measures how successful a marketing strategy was in relation to its objectives, not to the customer; 3. T; 4. F, It evaluates the response of the individual; 5. T; 6. T; 7. T; 8. T.

16. ▶ The Marketing Funnel Explained posted by Free Marketing Metrics

.....
Hello marketers, welcome to our Free Marketing Metrics.com. Today, we are gonna talk about a marketing funnel, which is sometimes referred to as a purchase funnel. Let's jump in! So, what is a marketing funnel? A marketing funnel is a way to describe the customer's journey with a brand. Suppose you are making a purchase, marketers have to get you from being aware of their brand to purchasing a brand and then, as we'll see, there's ultimately steps post-purchase that are very valuable to marketers. And a purchase funnel, or marketing funnel, is a way the marketers think and can measure how to take customers through this journey. Today, we are gonna go through the five main steps of a marketing funnel. The first being brand awareness, followed by brand consideration, next we have purchase, and as we'll see there are two post-purchase stages, brand loyalty, and brand advocacy. Let's look at all five of these steps in more detail. Brand awareness is the first stage of the marketing funnel. It's a measure of the percentage of customers who can remember a brand in some capacity. There are a number of different brand awareness metrics which we'll go into in other videos. Overall, consumers must be cognisant that a brand exists before other marketing stages can occur. Awareness marketing is a major focus for new brands and is typically built through reach and frequency advertising

campaigns. Brand consideration is the second stage in the marketing funnel. Brand consideration is defined as the percentage of customers who would consider a brand when evaluating their purchase options. Purchase is the third step in the marketing funnel. The purchase stage is defined as the percentage of customers who purchase from a brand. As with other funnel stages, consumers must be aware of and consider a brand before they make a purchase. That brings us to the fourth stage in a marketing funnel: brand loyalty. Once a customer makes a purchase, the journey is not over. Brands aim to cultivate a strong consumer relationship with the goal of fuelling repeat customer purchases. The final step in a marketing funnel is brand advocacy. Customers who are advocates for a brand are extremely valuable to marketers because they act to attract new customers, in other words, brand advocates actually act to market a brand for free. One of the critical concepts of a marketing funnel is that a customer cannot move to the next phase of a marketing funnel without first fulfilling the prior stage, so as an example a customer cannot consider a brand before he/she actually knows about the brand, which is the awareness stage. So, how do marketers use a marketing funnel? The marketing funnel is very important to brand marketers because, ultimately, they are trying to build lasting relationships with customers. Now, by measuring and quantifying how customers go through this buying journey and post-purchase journey, marketers are able to diagnose opportunities within their journey to improve. Ok, thanks for joining us today. As always, you can read the full article on freemarketingmetrics.com. Remember to subscribe to our channel and we'll talk with you soon.

.....

Marketing funnel	A customer's journey with a brand
Awareness	It is the percentage of customers who can remember a brand in some capacity
Consideration	It is the percentage of customers who would consider a brand when evaluating their purchase options
Purchase	It is the percentage of customers who purchase from a brand
Loyalty	It is the percentage of customers who purchase from a brand repeatedly
Advocacy	It is the percentage of customers who market a brand for free

17. 23

The Top Seven Reasons Customer Feedback is Essential in Business

1. Customer feedback helps improve products and services. When you put a new product on the market, you probably have an idea about customer needs. However, only after your customers use your product or service can you learn about all the advantages, flaws, and their actual experience. With 53% of online shoppers reading product reviews before making a purchase, gathering customer feedback through reviews, surveys, and direct interactions is crucial for improving products and services.
2. Customer feedback helps you measure customer satisfaction. Customer satisfaction and loyalty are crucial factors in determining a company's financial performance, so there is no doubt that you want to ensure your clients are happy with your products and services. Naturally, the best way to determine whether you meet their expectations or not is to get their opinions.
3. Collecting customer feedback shows you value their opinions. By asking your clients for feedback, you communicate that their opinion is important to you. You involve them in shaping your business, so they feel more attached to your company. Listening to their feedback helps you create stronger relations with them. This is the best way to gain valuable brand ambassadors who will spread positive word-of-mouth for you.
4. Customer feedback helps you create the best customer experience. Today's marketing is heavily based on people's experiences with products, services, and brands. Therefore, clients will stay loyal to your brand if you focus on providing the best customer experience at every touchpoint. And naturally, the most effective way to give them a fantastic experience is to ask them what they like about your service and what should be improved.
5. Customer feedback helps improve customer retention. A satisfied customer will stay with you, an unhappy customer will eventually find a better alternative to your business and leave. Customer feedback helps you determine whether your clients are satisfied with your service or not and identify areas where you should improve. Each time a dissatisfied customer expresses their disappointment, you can immediately react and find a solution to fix the issue. This is a perfect moment to win a client back and even increase their level of loyalty.
6. Customer feedback is a reliable source of information for other consumers. In the times of social media, consumers do not trust commercials or expert advice so much. Opinions provided by other customers who have already used a

product or service are the most reliable sources of information these days. Many companies today incorporate review systems in their services and products, and they all do their best to ensure that poor service will be identified and excluded from their business.

7. Customer feedback gives you data that helps make business decisions. Customer feedback is one of the most reliable sources of tangible data that can be used in making business decisions. Customer insights will help you understand clients and their needs more profoundly. Take their suggestions into consideration, and thanks to that, find out where you should allocate your money to get the highest return on investment.

Adapted from: <https://www.startquestion.com/blog/7-reasons-why-customer-feedback-is-important-to-your-business/>

1. b; 2. d; 3. a; 4. f; 5. c; 6. g; 7. e.

Page 62

CIVIC EDUCATION

18.

Personal answers

Page 63

REAL-LIFE SKILLS

19.

Personal answers

20.

Personal answers

Unit 2.2 Marketing applications

Pages 64-65

1.

Sample answer

Branding is the process of creating an identity for a company, including all the information that helps customers identify and differentiate a specific business from all the others. It summarises a company's identity, image, personality, character, culture, and reputation by including: how a company looks and sounds; what it stands for, its core values, beliefs, and style; the emotions it arouses in the target market; and the collective perception of its image. All these elements determine the value of a brand in a marketplace; the measurement of how aware a consumer is

of a particular brand is called brand awareness. Reinforcing the place the brand occupies in the mind of customers is a marketing strategy called brand positioning. A good brand strategy works on positioning and defines a company's mission, values, vision, and target audience.

2.  25

Brand awareness is a marketing term that describes the degree of consumer recognition of a product by its name. Creating brand awareness is a key step in promoting a new product or reviving an older brand. Ideally, awareness of the brand includes the qualities that distinguish that product from its competition. Products and services that maintain a high level of brand awareness are likely to generate more sales. Consumers confronted with choices are simply more likely to buy a known brand product rather than an unfamiliar one. Consider the soft drink industry. Removed from their packaging, many soft drinks are indistinguishable. The giants of the industry, Coca-Cola and Pepsi, rely on brand awareness to make their brands the ones consumers reach for.

1. consumer recognition; 2. creating brand awareness; 3. from its competition; 4. generate more sales; 5. a known brand; 6. rely on brand awareness.

3.

1. i; 2. j; 3. f; 4. a; 5. g; 6. h; 7. e; 8. c; 9. d; 10. b.

Instagram: to bring you closer to the people and things you love. Facebook: giving people the power to build community and bring the world closer together; LinkedIn: connect the world's professionals to make them more productive and successful; X: to give everyone the power to create and share ideas and information instantly without barriers.

4.

Sample answer

The most popular world's leading car brands have been drawn on a chart divided into four areas identified by four main axes: classy, sporty, practical, and conservative. Depending on their position in the chart, each car brand is assigned certain features, based on the perception of the market. For example, Mercedes-Benz is seen as conservative and classy, while Porsche is classy and sporty. Dacia is the most conservative and practical car brand, whereas Honda is mildly sporty and practical.

Teacher's note

Extra activity

Match the following brands with their vision.

- | | | |
|--------------|--------------------------|---|
| 1. Samsung | <input type="checkbox"/> | a. Capture and share the world's moments. |
| 2. Google | <input type="checkbox"/> | b. Inspire the world, create the future. |
| 3. Microsoft | <input type="checkbox"/> | c. A computer on every desk and in every home. |
| 4. WhatsApp | <input type="checkbox"/> | d. Let people communicate anywhere in the world without barriers. |
| 5. Zoom | <input type="checkbox"/> | e. Be earth's most customer-centric company, where customers can find and discover anything they might want to buy online. |
| 6. Instagram | <input type="checkbox"/> | f. Provide access to the world's information in one click. |
| 7. Ford | <input type="checkbox"/> | g. People working together as a lean, global enterprise to make people's lives better through automotive and mobility leadership. |
| 8. Amazon | <input type="checkbox"/> | h. One platform delivering limitless human connection. |

1. b; 2. f; 3. c; 4. d; 5. h; 6. a; 7. g; 8. e.

brain, so choosing a specific shape for a logo will change the way its audience will understand, perceive, and react to it; 6. Colour communicates personality as well as the feeling/s a company wants to project to its customers.

6.

1. to; 2. for; 3. as; 4. in; 5. by; 6. of; 7. that/ which; 8. a; 9. where; 10. with.

7.

Sample answers

1. White, because it is associated with cleanliness; 2. Orange, because it is associated with amusement and adventure; 3. Gold, brown, black, or purple because perfume has strong connotations of wealth and luxury; 4. Orange, yellow, and red because they recall speed, energy, vitality, and fun; 5. Purple, gold, or silver hues because they often convey opulence, wealth, and richness; 6. Green and brown, to recall the purity of nature.

Pages 66-67

Can you give a few examples of this practice?

Sample answer

For examples, pyjamas, T-shirts, shoes, and clothing in general branded with Disney characters or accessories branded with football team logos and colours.

Pages 66-67

What is reach, in this context?

In marketing, reach refers to the total number of people exposed to a particular message, advertisement, or content.

How is this practice different from franchising?

In a merchandising agreement, the owner of a trademark grants a licensee the right to use its logo or images on the licensee's products; with franchising, the franchisor grants a franchisee the right to sell its products under its name.

5.

1. A logo is the graphic representation of a brand; 2. Because it can provide consumers with instant and powerful recognition; 3. Typography, shape, and colour; 4. Its consistency, typefaces, legibility, differentiation, and versatility; 5. Because specific shapes spark certain associations in the human

Can you name at least five mascots of popular brands?

Sample answers

Mr Monopoly, Ronald McDonald, the Michelin man, the Duracell bunny, Quicky the Nesquik bunny.

8.

Sample answer

	Merchandising 1	Merchandising 2	Mascots
Definition	Everything that is done to promote and sell a company's products once the potential customer is in the store	Practice of using a brand to sell another	Symbolic animals, humans, or even fictional creatures that represent a brand and reflect the company's look and feel

Functions	Making people buy something else besides the main product they came in for	<ul style="list-style-type: none"> · Having licensor earn from royalties · Having licensee profit from the licensor's visibility and reputation 	Enabling users to remember a brand and boost brand recognition, brand identity, and brand awareness
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9.

1. h, 6th January, old witch, brooms, stockings filled with sweets and coal for children; 2. a, 14th February, heart shapes of every size, colour red, and phrases/words about love; 3. c, 19th March, T-shirts, accessories, and everyday objects with loving, funny, or ironic sentences about fathers; 4. i, between mid of March and mid of April, chocolate eggs, bunnies, pastel flowers and green meadows; 5. b, second Sunday of May, hearts, T-shirts, accessories, and everyday objects with loving, funny, or ironic sentences about mothers; 6. j, 15th August, images recalling barbecues, out of town trips, bonfires, fireworks displays, swimming pools, sea, river or lake; 7. g, end of August and September, school equipment, school wear, pupils happily going to school; 8. f, 31st October, pumpkins, witches, ghosts, zombies, and the likes; 9. e, 25th December, white, red, green, silver and gold decorations, Christmas trees and baubles, reindeer, Father Christmases, angels, wrapped-up parcels, happy families, stockings hung on fireplaces; 10. d, 31st December, gold, black, and silver decorations, fireworks, party poppers, confetti.

10.

Sample answer

Picture 1 shows a shop where all the items on display are emblazoned with the logo of Coca-Cola and use the distinctive colours of the brand, red and white. However, there is no Coca-Cola to buy. The brand is being used to promote the sale of other products such as buckets, trays, water bottles, tin boxes, and the like. It is an example of merchandising used to encourage the market to buy other products attracting people thanks to the power of the brand. In the second picture, instead, there is no explicit brand recalled, and merchandising refers to the way the clothes and accessories have been displayed in this area of the shop. The way colours and accessories have been matched and included in the same block will drive consumer's choices, inviting them to pick more than one item from the displayed wall because the various elements fit together and complement each other.

11.  Getting to know mascot logos | Do I need one for my brand? *posted by 99designs*

.....
What do a flirtatious bunny, a chicken-loving colonel, and a board game real estate tycoon have

in common? Besides an obsession with bow-ties, of course? They are all mascots, and they're all used by some pretty major companies to make themselves feel approachable and memorable. So, what is a mascot, and when should you use one in your logo design?

Put simply, mascots are illustrated characters that you can incorporate into your logo. Often colourful, sometimes cartoonish, and almost always fun, a mascot is a great way to create your very own brand spokesperson, or spokes-animal, maybe even spokes-monster. Think of them as the ambassador for your business. If they could speak, what would you want them to say to your customers?

Let's chat about why you might use a mascot. They bring your business to life, literally. Mascots often add warmth and personality to a brand. They can be fun, even kind of wacky, and interact with your customers in a looser, much more casual way than you would. Mascots often appeal to families and children, and that's why you see them at sporting events or theme parks, getting the crowd riled up, or playing cheeky games. Mascots also encourage customer interaction, so they're a really great tool for social media. They can also help your business stand out from the crowd at real-world marketing events. Who wouldn't crack a smile at these lovable weirdos?

How do you know when not to use a mascot? Well, there are no hard and fast rules. It really depends on the vision for your business. Though mascots are often associated with families and children, corporate businesses can use them too, maybe to add levity or warmth to a more buttoned-up reputation. But creating a mascot does require a little more investment and planning. So just make sure the mascot that you choose aligns with your brand and your brand's vision for the future.

You could also opt for a combination mark, bringing your mascot together with text. The picture and text can be laid out side by side, stacked on top of each other, or integrated together to create an image. The combination mark is a versatile choice because the text and the mascot can work together to reinforce your brand. With a combination mark, people will begin to associate your name with your mascot.

And if you want to learn more about logos and how they come together, check out our previous video on the anatomy of a logo. There you have it, now you know when and how you might use a mascot in your logo. And if you'd like a hand creating your own mascot, head to 99designs by Vista, where you can

work with our expert community of professional designers. In fact, most of the mascots from this video were designed by them. And don't forget, mascots are supposed to be fun, so make sure you have a good time designing yours.

-
1. g; 2. a; 3. h; 4. b; 5. c; 6. d; 7. e; 8. f.

Pages 70-71

12.

1. typography; 2. creativity; 3. format; 4. visuals; 5. branding; 6. colour; 7. user-friendliness; 8. materials (visuals).

13. 29

The Importance of Packaging in Consistent Brand Identity

Here's the role of packaging in creating a consistent brand identity, at a glance.

- *Packaging is a brand ambassador. Packaging is consumers' most frequent interaction with your brand, serving not just as product protection but as a persistent representative of your values and identity. The use of packaging, from folding cartons to cardboard boxes, extends beyond the product itself, often becoming a part of consumers' households.*
- *A consistent identity builds brand recognition. Uniform visual and structural elements in packaging make your brand easily recognisable, strengthening brand affinity.*
- *Packaging should reflect your values. Today's consumers seek brands that align with their personal values, such as sustainability or stances on social issues. Packaging that mirrors these values, through design, colours, and materials, fosters a deeper connection and loyalty.*
- *Careful design creates strong storytelling. Effective packaging tells your brand's story, leveraging visuals, materials, and even texture to convey brand personality and mission. It's about crafting an experience that resonates with consumers, from first glance to unboxing.*
- *Digital integration enhances consumer engagement. Incorporating elements such as QR codes, hashtags, and URLs into packaging design bridges the gap between physical and digital realms, ensuring a cohesive brand story across all platforms.*

Adapted from: <https://www.oliverinc.com/blog/the-importance-of-packaging-in-consistent-brand-identity>

Sample answers

1. Because consumers may keep it and display it around their house, thus promoting the brand without the brand doing or paying anything for it; 2. Because always using the same colours, shapes,

and fonts helps people recognise a brand more easily and increases awareness; 3. Because a consumer is instinctively drawn to products that reflect their ideas, beliefs, and preferences. If they can see them reflected in a brand, they will become loyal to it; 4. Because packaging can reflect a brand's history, values, and personality, enticing consumers to enter their world; 5. Because different platforms attract different consumers and make access to the brand easier.

14.

Sample answer

Unboxing videos involve creators opening and showcasing new products, providing a detailed overview of the product's packaging, contents, and functionality, and sharing their personal experiences with the product. Unboxing videos first gained popularity on YouTube, becoming a genre in their own right around the mid-2000s. What started as consumers sharing their excitement and initial impressions about their latest purchases has turned into a strategic platform for influencers and brands. Unboxing videos are excellent tools for building anticipation and excitement around a product launch. Brands can leverage this excitement to generate buzz and pre-launch marketing campaigns.

15.

1. T; 2. F, The colour may have been chosen because of the popularity of the turquoise gemstone in 19th-century jewellery; 3. T; 4. F, Charles Lewis Tiffany refused to sell them for any price; 5. T; 6. F, The box is green in the sense it is made with paper from sustainable sources.

Pages 72-73

Talk with your class: can you name some influencers that everybody knows? What products do they endorse?

Personal answer

What typical sentence in Italian TV shows announces the presence of product placement?
Nel programma sono presenti inserimenti di prodotti a fini commerciali.

16.

1. F, A sponsor gives money to a sponsee; 2. T; 3. F, They get paid a lot; 4. T; 5. F, They are advertised in a non-explicit way; 6. F, That is product exposure.

17.  31

Endorsement Advertising

In advertising, an endorsement is a public statement that someone makes in support of a specific company, product, or service. Recently, the word “endorse” has gained a lot of popularity, especially when used to promote products on social media. Since it’s crucial to promote products so that they are known and desired by consumers, many companies and well-known brands choose endorsement as a strategy to boost sales. According to The Economic Times, the term “endorsement” refers to a type of promotion that makes use of well-known individuals or celebrities who enjoy widespread respect, trust, and recognition. The definition of a famous or public figure in this booming period, when social media are so important, is not restricted to well-known celebrities. People who have a sizeable following can also be considered public figures and are referred to as influencers. The products that are usually endorsed are those that meet everyday needs, or are relevant to someone’s lifestyle. This is because followers frequently imitate the actions of their favourite influencers.

One sort of endorsement that is frequently used is paid endorsement. Both parties agree to an exclusive contract and payment for this endorsement. The contract also specifies the restrictions and the manner of product promotion. Payments may be made in the form of cash, goods, or a mix of the two. Unpaid (or covert) endorsements, instead, are a type of advertising where influencers or famous people utilise a product purely out of personal preference.

Depending on the terms of the two parties’ agreement, each social media influencer posts endorsements at a different rate. In general, the more followers the influencer has, the higher the payment. The percentage of followers that actively engage in social media activity with the connected account is used to construct “engagement rate”, a metric for evaluating the effectiveness of endorsement advertisements. This indicates how much followers and influencers engage in conversation since the effectiveness of endorsed advertising is based on this.

There are many advantages to endorsements that you can think about. Some of them are:

1. *Product information dissemination:* product information is delivered to customers or the general public and makes the item more widely known;
2. *Increasing perception:* products can gain a positive reputation among the public through endorsements. Moreover, this can also make your goods easy to recall, which helps to increase the chances of a purchase;
3. *Expanding sales:* an endorsement of the marketed product generally leads to

increased sales, usually with the assistance of advertisements that highlight its advantages and benefits;

4. *Maintaining consistent sales:* current followers will be encouraged to use the promoted product through endorsements. This move could boost revenue and encourage current customers to keep using your product.

Adapted from: Endorsement advertising posted by Easy Marketing, https://youtu.be/XZ_qrsUibCl?si=iPvyRd0cx9yLLBcb

1. public statement; 2. boost sales; 3. individuals or celebrities; 4. recognition; 5. sizeable following; 6. everyday needs; 7. lifestyle; 8. imitate the actions; 9. paid; 10. unpaid/covert; 11. followers; 12. effectiveness; 13. conversation; 14. perception; 15. sales; 16. consisting.

18.

1. cost; 2. skip; 3. pay; 4. done; 5. agreed; 6. increased.

Page 74

CIVIC EDUCATION

19.

Personal answers

Page 75

REAL-LIFE SKILLS

20.

Personal answers

Unit 2.3 Advertising

Pages 76-77

1.

1. Its aim is to make customers aware of the existence of a certain product and/or brand; 2. Promotional strategies are short-term initiatives used to make quick sales; advertising is a longer-term and more complicated activity which also aims at creating or developing a brand’s identity and establishing or strengthening a relationship with that brand; 3. The ATL marketing approach is aimed at a mass audience, the BTL approach is aimed at specific groups of customers, the TTL approach integrates the two strategies; 4. Advertising is an explicit form of communication which aims at reaching people in order to tell them about a product or a cause and influence

them to buy it or take it up; 5. It is a way to track all the stages of the decision-making process customers go through when making a purchase; 6. Because they can use the data it provides to effectively create, adapt, or change their advertising; 7. AIDA stands for attention, interest, desire, and action; 8. It is to draw attention to a product in order to generate interest in it, arouse desire for it, and spur people to action; 9. A touch point is any direct or indirect contact a customer has with a brand. Knowing how many customers are lost or retained in the purchase process and at what touch point helps businesses make their advertising strategy more effective; 10. The satisfaction of a product for a customer, and the confidence a customer has in a brand.

2.

Sample answers

Coupon: document or ticket which can be exchanged for something or which grants a discount when purchasing a product; Sponsorship: financial support for an event from a company in return for advertising; Contest: competition which allows some people to win something; Rebate: discount; Celebrity endorser: a celebrity explicitly praising a product; Direct mail: advertising mail sent to a potential consumer’s address; Influencer: popular person on social media who recommends a product; Free sample: specimen of a product given for free to potential consumers for them to try it; Public relations: practice of disseminating information about a product/brand to the public in order to influence their perception of it; Product placement: practice of embedding a product/brand into a film or TV programme; Merchandising: displaying products in a shop so as to attract attention or using a popular brand or event to sell a different product; Trade show: exhibition in which a particular industry promotes their products; Personal selling: face-to-face selling technique.


3.  33

.....
There are many contrasting opinions about advertising. Those in favour say that advertising informs consumers about new products and services that can help to improve their lives. It also increases sales so that companies can produce at lower costs and sell at lower prices. They say that advertising helps the economy and gives jobs to many people. Without advertising, some free radio and TV channels wouldn’t be able to exist. Sporting and other events are sponsored by ads, so ticket prices would be higher without them. On the other hand, critics say that consumers pay for advertising through higher product prices. They say that small companies sometimes have to close because they cannot compete with larger

ones. Through advertising, people are victims of consumerism and buy products they do not need and often cannot afford. This leads to higher personal debt. It also leads to a ‘throwaway society’, which, in turn, leads to more pollution and waste. Children are very often the main target of advertisers and are easily influenced. They don’t always know which products are good for them, and may buy unhealthy food which can later lead to obesity and diabetes.

.....
Sample answer

Pros	Cons
<ul style="list-style-type: none"> • Form of education, information for consumers • Companies increase sales and lower prices • It helps the economy and creates jobs • Some radio and TV channels exist thanks to it • It sponsors events so tickets cost less 	<ul style="list-style-type: none"> • Products cost more • It causes competition and small companies have to close • It causes consumerism and personal debts • It leads to a throwaway society • It causes waste and pollution • It has negative consequences on children’s diet and health

4.  The AIDA Model Explained | A Model for Sales and Marketing posted by Sales Training International

.....
The AIDA model is an acronym that stands for attention, interest, desire, and action. It is a model used in sales and marketing that describes the steps a customer goes through in the process of purchasing a product or service. The steps show: customer awareness, customer consideration, and when customer desires the product or service and decides to buy. The first step of the model is attention, which is the point at which a customer first learns about your product or service; the goal is to reach a wide audience and alert him to the company’s products or services. Once a company has the attention of a customer, they move on the next step of the process, their interest in the company’s products or services. The goal is to build trust and nurture relationships with clients so they can go on to the next stage. The next part of the model happens when a customer has decided that they want to purchase your service or product. The shift from interest to desire often happens after a customer has compared your product or service with the competition. The goal is to highlight unique selling points of a product or service, so it appears more desirable than their competitors.

The final stage is action: this is the stage where a customer takes the steps to purchase a product or service. The goal at this final stage is to get the customer to commit. In conclusion, the AIDA model is used to create effective marketing campaigns, improve content creation, improve sales proposals as well as help with social media content. It's particularly effective in situations where the sales process requires engaging prospects quickly delivering impactful information and prompting them to take action within a short interaction. Whether it's a marketing campaign, cold call, or sales presentation, the AIDA model serves as a valuable guideline to structure the communication to achieve sales and marketing objectives.

Thanks for watching. For more information, please contact us or visit our website, and don't forget to hit subscribe for more upcoming training videos.

-
1. c, C; 2. a, A; 3. a, D; 4. b+d, B; 5. marketing campaigns; 6. content creation; 7. sales proposals; 8. social media content; 9. The interest in the company's product or service; 10. Customers compare the product with the competition; 11. Your need will be satisfied by the product.

Pages 78-79

5.

1. combination; 2. objective; 3. promote, customers; 4. steps; 5. media, impact; 6. value, competition.

6. ▶ What is multichannel marketing? | Need-to-know posted by Webcertain TV

.....

You've probably heard of multi-channel marketing, but what exactly is it? At its simplest, it's where you deliver your marketing via multiple channels, such as your website, social media, emails, advertising, and offline. This allows you to be present across all the different places where your customers are, which benefits you both. It benefits you because it increases the number of times customers see your brand and are exposed to your marketing. It benefits your customers because it makes it easier for them to get in contact with you when they're ready to do so. When coming up with your multi-channel marketing strategy, it's important that your marketing activities are tailored for each online channel. Make sure you use the right format and put across the most relevant content for that channel. It's a good idea to use an editorial calendar to organise your efforts with a clear structural plan. You should also put some effort into setting up your analytics. By looking at the data from each channel, you can gain a clearer understanding of your audience's behaviour in each channel, which should help increase sales by allowing you to create more personalised offers. If you're doing

multi-channel marketing on an international scale, remember that customer behaviour differs from country to country. There may be differences in which devices they use, which formats they prefer to consume content in, and which platforms they use. Can you think of any other tips for multi-channel marketing? Let us know in the comments below! And remember, we have a more detailed guide on this topic on our self-learning platform. Check it out using the link in the description.

-
1. F, When you use different channels to deliver your marketing; 2. F, Both the customer and the seller benefit from it; 3. T; 4. F, Each marketing activity should be tailored to each different channel; 5. T; 6. T; 7. T; 8. F, Customer behaviour differs from country to country so marketing strategies need to be adapted.

7.

Personal answer

8.

1. b; 2. e; 3. a; 4. f; 5. c; 6. d; 7. h; 8. g.

Pages 80-81

Search the web to find three claims of public service advertising and then compare them with your classmates' to decide which is the most effective.

Sample answers

1. Love has no labels; it is a movement to promote acceptance and inclusion of all people across race, religion, gender, sexual orientation, age, and disability. They believe love is the most powerful force to overcome bias. They celebrate diversity and encourage people to come together because they know, together, they can create a more inclusive world; 2. Bag a phone, not a body; it aims to draw attention to the deadly risks associated with texting, using social media and making and receiving phone calls while driving, by the American Insurance Company RACQ; 3. Before it's too late; it's a campaign for the World Wildlife Fund's website which presents a pair of green "lungs" centred within the overall landscape. These lungs, which are actually a constructed image of a forest cleverly symbolising human lungs, are noticeably damaged and are an invitation to preserve forests.

9.

Sample answers

1. the focus and the aim; 2. the first focuses on a product or service on sale, while the second focuses on establishing confidence and

generating reliability on the company; 3. the first refers to the launch of a new product, whereas the second recalls the known product in the mind of customers; 4. competitive advertising asserts the superiority of a product or service over competition without naming it overtly, while comparative advertising mentions competitors explicitly and the two brands are compared; 5. enhancing corporate identity advertising and advocacy advertising; 6. used to promote social welfare and raise awareness about social causes or health problems; 7. what kind of motif to use to talk with customers; 8. common sense, humour, repetition, and facts and statistics.

10.

1. Product advertising, comparative; 2. Pioneering advertising; 3. Product advertising, competitive; 4. Institutional advertising, enhancing corporate identity; 5. Institutional advertising, advocacy; 6. Public service advertising; 7. Product advertising, reminding; 8. Public service advertising.

Pages 82-83

Go online to find some benefits and risks of PPC ads.

Immediate visibility, targeted reach, and measurable results are some of the benefits of PPC, on the contrary, businesses must continually invest money to maintain their ad presence, and the costs can quickly add up, making PPC less affordable for small businesses with limited budgets.

11.

1. IoT advertising, in-store advertising; 2. interactive advertising; 3. pay-per-click; 4. display advertising, video ad; 5. display advertising, retargeting; 6. social media advertising; 7. IoT advertising, context-based targeting; 8. web push notification; 9. SEO; 10. native advertising.

12. 37

Types of Instagram Ads

There are many different types of advertising formats on Instagram. The wide range means that a company can choose the best ad type to match its specific business goal.

Image ads allow businesses to use single images to advertise their brand or products. Image ads are best suited for campaigns with compelling visual content that can be conveyed by a single image, but it's also possible to add text to images. Instagram Stories Ads are full-screen image or

video ads that appear between users' Stories. Engagement is often higher with Stories ads, as the format covers the whole mobile screen and feels much more immersive than in-feed ads. The best ads are the ones that look and feel like normal Stories and don't stand out as ads.

Similar to image ads, video ads allow businesses to give users a closer look at their brand and products. In-feed video ads can be up to 60 minutes long, but much shorter videos are usually more effective.

Carousel ads feature a series of images or videos that users can swipe through. They can appear both in-feed and within Instagram Stories, with a call-to-action button or swipe up link that leads users directly to the company's website.

Collection ads are showcase products directly from a company's catalogue. They are best suited for ecommerce brands, as they allow users to purchase products directly from the ad.

Explore ads appear within the Explore tab after someone clicks on a photo or video from Explore. As the content in users' Explore tabs is constantly changing, Explore ads allow businesses to be shown alongside culturally relevant and trending content.

IGTV ads are video ads that play after a user clicks to watch an IGTV video from their feed. Creators can opt in to having ads shown in their IGTV videos and receive 55% of the advertising revenue generated from each view.

Shopping ads. With this feature, users can view and purchase products from businesses with Instagram Checkout enabled without ever leaving the app. Instagram Shopping ads take users directly to a product description page within the Instagram app. They can then purchase through the mobile website.

Reels ads. Ads are shown in between Reels, with similar features to Stories ads, and can be up to 30 seconds long. They should include sound or music to be well-integrated with organic Reels.

Adapted from: <https://blog.hootsuite.com/instagram-ads-guide/>

.....
Sample answer

Type of Instagram ad	Features
Image ads	Single images in-feed; best with compelling visual content; it's possible to add text
Instagram Stories ads	Full-screen image or video ads between users' Stories; high engagement; immersive feeling; the best are those that feel like normal Stories
Video ads	Allow for a closer look at brand/products; up to 60 minutes long; short videos are more effective

Carousel ads	Series of images/videos that can be swiped through; both in-feed and within Stories; direct link to company's website
Collection ads	Products are shown from a company's catalogue; best for ecommerce brands; allow for direct purchase
Explore ads	Appear after user clicks on content from Explore; visibility alongside culturally relevant and trending content
IGTV ads	Video after an IGTV video from a user's feed; may include ads in the videos to obtain money
Shopping ads	Products can be viewed and purchased directly from the Instagram app
Reel ads	Shown between Reels; similar to Stories; up to 30 seconds long; should include sound/music to integrate with organic Reels

13.

1. Native advertising; 2. display advertising, banner;
3. SERP position zero; 4. interactive advertising;
5. social media advertising; 6. pay-per-click.

18.

Type of product	An advertising service
Format Headline, body copy, pay off, caption, logo, brand, visual, call to action	The headline is a call to action: it pushes you to take action to quicken your slow-moving business. It uses the symbolic image of a snail on a skateboard to represent the speed you can acquire with this tool. There are other calls to action at the bottom, with the social media logos to follow the brand there, and the address and phone number to be reached. The brand name is easily identifiable because it appears at the top and is bold.
Setting	The visual is out of focus to give the idea of fast moving. The colours used are natural on a light grey background which makes the central image stand out.
Characters	The animal in the visual is a snail, famous for its slowness. It is in contrast with the skateboard, which recalls an idea of agility and speed.
Design	Very simple but effective and catching. There are no distractions from the main visual and the slogan.
Action	The fact the image is out of focus gives the idea of motion the ad is aiming at.
Language	The message is direct and clear, with no hidden meanings or puns.
Typeface	With a larger size for the headline, and a smaller one for the body copy, it uses a font which is common and gives an idea of reliability.
Type of shot	The image was clearly created digitally, manipulating reality but nonetheless looking realistic.
Atmosphere	Funny
Possible target	Companies aiming at improving their advertising strategies and thus increasing their market share.
Socio-cultural, political, and economic references	The ad plays on the piece of information from popular culture that snails are slow and need external help to become faster.

Pages 84-85

Can you tell the difference between a metaphor and a simile?

A simile is a comparison between two things that uses words like *like* or *as*, while a metaphor is a direct comparison between two things that does not use these words.

14.

1. e; 2. c; 3. f; 4. d; 5. a; 6. b; 7. g; 8. a.

15.

1. b; 2. e; 3. c; 4. d; 5. g; 6. f; 7. a; 8. c.

16.

1. Idiom, icing on a cake refers to something positive that enhances a situation that is already good;
2. Paradox, since it's a headache-inducing puzzle;
3. Metaphor, it refers to animals at risk of extinction;
4. Pun, referring to the fact the senses will explode just like the bomb will;
5. Simile, a musical instrument in your hand, like the Nokia device;
6. Hyperbole, an exaggerated claim.

Pages 86-87

17.

1. f; 2. g; 3. i; 4. c; 5. h; 6. a; 7. d; 8. b; 9. e; 10. j.

19.

Personal answer

Pages 88-89

20.

- ▶ Pepsi Vending Machine Ad *posted by pepsi*
.....
No audio
.....
- ▶ The Volkswagen Atlas | Water Girl *posted by Volkswagen USA*
.....
Girl: This one, that's for you.
.....

- ▶ Elevator – Racism. It Stops With Me *posted by Australian Human Rights Commission*
.....
Man: Allow me.
.....
- ▶ Mr. Clean | New Super Bowl Ad | Cleaner of Your Dreams – super bowl 51 *posted by Sangi Souji*
.....
Man: Sarah? Sarah? I've cleaned it up.
.....

Sample answer for no. 1

1. Media channel	YouTube
2. Product or service	Pepsi
3. Setting	A street in a small village
4. Protagonists	A boy, about 9 years old
5. Description	The boy is walking to a vending machine. He puts some coins in to buy two cans of Coca-Cola. He uses them to reach the higher button to buy a Pepsi can and goes away, leaving the Coca-Cola cans behind.
6. Music	Unknown, it sounds Mexican, played on a guitar. It accompanies the scene well without overpowering it.
7. Key concepts	The boy uses the Coca-Cola cans only to reach Pepsi. In other words: Pepsi is much better than Coca-Cola.
8. Main code	There are no words, only music and images convey the message in a clear way.
9. Type and purpose	It's comparative product advertising between Coca Cola and Pepsi.
10. Language and style	There is no voice over, but the story is clear enough to make the message clear.
11. Specific features	The boy is young, but he already knows what he wants.
12. Technique	The story is very simple and immediate to understand. The technique used is storytelling.
13. Claim	The implicit claim is that Pepsi is better than Coca-Cola.
14. Call to action	There is no direct call to action.
15. Atmosphere/mood	There is some curiosity as to what the boy is going to do, this attracts the audience, which may be surprised at the twist in the ad.
16. Beliefs/emotions	Tenderness and playfulness.
17. Target audience	Anyone, people who know what they want.
18. General judgement	It's a captivating commercial, which creates some expectations only to reverse them.

Page 90

CIVIC EDUCATION

21.

1. They improperly used the national anthem of the United Arab Emirates causing rage instead of passion by implying their cars were more important than the national anthem; 2. It means “Eat your fingers off”; 3. Babies are carried by giant floating peaches; 4. While both could look like the nickname for Mercedes-Benz, *Bensi* means “rush to die”, while *Benchi* means “run quickly as if flying”.

Page 91

REAL-LIFE SKILLS

22.

Personal answers

Pages 92-93

VOCABULARY

1.

1. marketing funnel; 2. media; 3. advertisement; 4. banner; 5. typeface; 6. brands; 7. hyperbole; 8. pay per click; 9. push notification; 10. tagline; 11. pun; 12. target market.

2.

1. coupon; 2. budget; 3. figure of speech; 4. slogan; 5. retargeting; 6. display advertising; 7. idiom; 8. setting.

3.

1. i; 2. f; 3. j; 4. b; 5. h; 6. a; 7. c; 8. e; 9. d; 10. g.

4.

1. marketing; 2. technology; 3. needs; 4. budget; 5. social; 6. fee; 7. display; 8. guerrilla.

Page 95

CASE STUDY

5.

1. To build stronger contacts with customers; 2. Because it is based on the principle that human beings are naturally inclined to build and understand the world through stories; 3. Because it provides emotional connection, memorability, authenticity, and trust; 4. Because consumers' attention spans are getting shorter and shorter; 5. Authenticity creates trust and trust is a value that no marketing strategy can do without; 6. They allow brands to connect with a broader audience, cutting across demographics and cultures; 8. Being misinterpreted or misunderstood by the

audience; 10. Direct, sincere, conversational, but above all credible and able to appeal to emotions.

Pages 96-97

CLIP AIR

6.

1. difference; 2. interchangeably; 3. products; 4. communication; 5. calls to action; 6. brand; 7. audiences; 8. testimonial; 9. trusted; 10. authenticity.

7.

.....
Michael's mother: Mr Vaccaro, I agree that the business is unfair. It's unfair to my son. It's unfair to people like you. But every once in a while, someone comes along that's so extraordinary that it forces those reluctant to part with some of that wealth to do so, not out of charity but out of greed, because they are so very special. And even more rare, that person demands to be treated according to their worth because they understand what they are worth. Sonny: Or their mother does.

Michael's mother: You purport to know a good deal about my son. You tell me. It's me who believes in Michael, his name, or am I just a healthy reflection of who he is and what he believes about himself? Hmm? Isn't that why you came to my home? Sonny: Yes, it is.

Michael's mother: Okay. Now, I'm gonna put it to you plain once again. Michael will get \$250,000 and a Mercedes-Benz that will be forgotten in a year, but he gets a piece of the revenue of the shoe and all future Air Jordan shoes. A shoe is just a shoe until my son steps into it.

.....
1. She defines it as unfair; 2. Because they meet someone who is special and is worth it; 3. Because they know what they are worth; 4. Yes, she does; 5. Yes, she does; 6. Yes, he does; 7. He will get 250,000, a Mercedes-Benz, and a piece of revenue on the shoes that will have his name; 8. A shoe is just a shoe until my son steps into it.

8.

1. The brand is Nike, Air Jordan; 2. The logo is a silhouetted version of Michael Jordan, inspired by an image of Jordan in flight during a dunk; 3. For the first time in the history of endorsements, Nike recognised a percentage on all sales of the product bearing his name to an athlete; 4. This item is aimed at sporty people, but also people who love wearing causal and comfy clothes. The market is possibly young people, between 12 and 35, not necessarily basketball lovers or men; 5. The price range starts at about €70, aiming at middle to upper-middle income consumers; 6. *Personal answer*; 7. *Personal answer*; 8. *Personal answer*.

Pages 100-101

What is the difference between motion graphics and animation?

Animation is an umbrella term for the whole field of moving imagery. Motion graphics is a type of animation which focuses on giving movement to graphic design elements but tends to have less of a concrete storytelling aspect than other types of animation.

1.

1. f; 2. i; 3. b; 4. g; 5. a; 6. j; 7. d; 8. c; 9. e; 10. h.

2.

1. b; 2. e; 3. a; 4. f; 5. d; 6. c.

Pages 102-103

Look up why the expression 'Less is more' is often associated with L.M. Van Der Rohe, the last director of the Bauhaus.

This quotation is usually attributed to Ludwig Mies van der Rohe, a pioneering architect and a central figure in the modernist movement. He was known for his minimalist approach to design, where simplicity and clarity were paramount. However, Van der Rohe wasn't the first to utter the phrase. The roots of this expression can be traced back to the poet Robert Browning, who used it in his 1855 poem *Andrea del Sarto*, suggesting that something may be more effective or beautiful when it is understated rather than overly complex. Van der Rohe, however, was the one who adopted this concept and applied it to the field of architecture, transforming it into a guiding principle of modern design.

3.

1. cave walls and rocks; 2. late 19th century; 3. books, magazines, and posters; 4. affichiste; 5. fine arts; 6. art directors; 7. William Addison Dwiggins; 8. graphic design; 9. Bauhaus school;

10. clarity and minimalism; 11. creative; 12. emotional intelligence and sustainability.

4. ▶ History of Graphic Design in 2 Minutes – Graphic design fundamentals posted by CryeStudio – Learn Graphic Design

.....
In this video, I will give you a brief history of graphic design and where the industry originated. The roots of visual communication stretch all the way back to cavemen times around 38,000 BCE. Written languages began in the form of iconography carved into stone then later into calligraphy. The first logos were the coat of arms used to represent family houses or territories in Europe around 1100 AD. With the invention of the printing press in Europe in 1440, humanity was able to recreate text, art, and design on a massive scale and for relatively cheap. The first mass-produced print ads started in the early 1600s. Lithography introduced printing with coloured inks in the early 1800s. While used primarily for recreating paintings for home décor, lithography opened new doors for advertising. The Art Nouveau design movement in the late 1800s conveyed subjects through abstract representation instead of realist depictions. The first graphic design agency emerged in 1903 in Austria. The Bauhaus, Art Deco, and Swiss design movements were a major shift in the art and design worlds in the early to mid 1900s and focused on modern shapes and typography. In the 1940s, designer Paul Rand shaped the future of the graphic design industry with his logo designs and writing. The digital era slowly began in the 1980s with the mass adoption of home computers; basic programs like Microsoft Paint and Photoshop made graphic art accessible to the masses. Branding evolved as well. MTV was a front-runner in modern branding. The birth of the Internet brought on 3D, then flat design illustrative styles. The future of graphic design will continue to be shaped by a combination of technological innovation, societal shifts, and the creativity of designers themselves.

When?	What?
38,000 BC	Early cave paintings
3,300-3,000 BC	Sumerian written languages – iconography
200-1040 AD	Chinese woodblock printing – iconography

700's	Medieval calligraphy
1100 AD	European heraldry – coat of arms, first logos
1440	Invention of the printing press – ability to recreate text, art, and design
Early 1600's	First mass-printed ads
Early 1800's	Lithography – printing with coloured inks, paintings for home décor and new opportunities for advertising
Late 1800's	Art Nouveau – no realist depictions but abstract representation
1903	First graphic design agency in Austria
1919/1925/1950's	Bauhaus, Art Deco, Swiss Design – modern shapes and typography
1940's	Paul Rand – new logo designs and writing
1980's	Basic digital era – graphic art accessible to masses + modern branding (MTV)
Internet era	3D, flat design illustrative styles
Future	Combination of technological innovation, societal shifts, and creativity of designers

Pages 104-105

5.

Sample answers

1. the ability to combine skills and imagination in order to produce something new; 2. the development of innovative solutions to problems; the ability to propose unique and original solutions; 3. not only develop a large number of ideas, but also a variety and range of them; 4. they examine ideas from multiple

perspectives, consider how their solutions fit in, and are not afraid to take risks and experiment with new ideas; 5. what is new is actually a modification of existing old things around us; 6. is called reverse brainstorming; 7. Hurson's productive thinking model; 8. from a variety of perspectives in order to come up with options that might otherwise be ignored; 9. they use the Lego Serious Play technique; 10. the design thinking technique.

6.

1. c; 2. d; 3. a; 4. e; 5. b; 6. f.

7. ▶ Design Thinking – simpleshow explains agile methods posted by simpleshow

.....
Simpleshow explains Design Thinking. This is Sarah. In her new role as innovation manager, she's on the lookout for methods she can use to drive forward innovation in the product development process. She's already heard of design thinking and her colleague Tom is ready to tell her more. Design thinking is an approach to solving complex problems and developing new ideas; these are particularly focused on the needs of customers or users. The process is made up of five consecutive stages. Before they start, Tom and his team identify what the problem actually is and try to understand it; they then develop a suitable way of posing the question, which also defines the challenges of the project. Tom then analyses the users in the first phase, for example by carrying out interviews; this provides him with key insights which helps him understand things from the user's position. These findings are then used in the next stage to help Tom define the user's perspective; he can thus identify the user's problems and then derive their needs from this; these serve as a basis for the next stage, ideation. Tom and his team hold intense brainstorming sessions to develop and visualise concepts based on the user's needs. Next comes the prototype stage so that the new ideas can be tested and demonstrated; prototypes are developed for solutions to the problems defined at the start; these are used to obtain valuable user feedback. The method ends with refining the idea in the test stage: in this phase, the insights gained from the prototype stage are used to improve the concept for as long as it takes to create an optimised user-oriented product; this iterative step can refer back to all of the previous steps. Sarah is very impressed: the design thinking approach results in creative problem solving and innovative products, and business segments, thus paving the way for more innovation in Sarah's projects.

.....

Stages	What	Notes
Before starting	<i>Identification of problem and understanding of it + development of way of posing questions to define challenges of project</i>	
1 • Empathise	<i>Analysis of users</i>	<i>Understand things from user's position</i>
2 • Define	<i>Definition of user's perspective</i>	<i>Identification of user's problems and needs</i>
3 • Ideate	<i>Development and visualisation of concepts</i>	<i>(based on user's needs)</i>
4 • Prototype	<i>Development of prototypes for solutions to obtain user's feedback</i>	<i>New ideas can be tested and demonstrated</i>
5 • Test	<i>Refinement of the idea to produce an optimised user-oriented product</i>	<i>Insights from previous stage used to improve concept</i>

Page 106

CIVIC EDUCATION

8.

Sample answer

Designing a flight booking app taking into consideration not only the functionality it must have, but also accessibility for users with visual impairments or elderly people: use of linguistic clarity, cultural and linguistic inclusion, a choice of different languages, intuitive design with clear and guided actions, helping users with cognitive difficulties to navigate the app without difficulty.

9.

Sample answers

- Understanding cultural sensitivities

Understanding and respecting cultural differences in graphic design is crucial. This approach helps create an inclusive atmosphere and ensures that designs connect with a wide range of people in a respectful and meaningful way. In our interconnected world, recognising the unique aspects of different cultures is essential. This helps prevent stereotypes and cultural missteps that could upset or push away certain groups.

For designers, taking the time to learn about the cultural backgrounds and symbols they wish to represent is key. This research allows them to create designs that are not only visually striking but also culturally aware. Such an approach makes designs more relevant and well-received across diverse audiences, while also raising the ethical bar in the creative field. It's about practising responsible creativity, where respect and understanding lead to real connections and impactful messages.

Let's consider the example of using traditional patterns in design. A designer might want to incorporate an indigenous pattern into a project. Instead of just picking any pattern, the responsible approach would be to research its origin, meaning, and significance to the indigenous community it belongs to. This ensures the design honours the culture it represents rather than appropriating it. Moreover, when designers incorporate elements

from various cultures, they should aim to highlight the contributions and stories of those cultures. For instance, if a campaign is designed for a multicultural festival, the promotional materials could feature stories of individuals from the cultures being celebrated. This not only adds depth to the design but also educates the audience about the richness of these cultures.

- Navigating ethical considerations

In the world of graphic design, it's crucial to deeply consider the ethical impact of our work. This means paying close attention to how we represent different cultures, social groups, and individuals, ensuring we avoid stereotypes and cultural appropriation. To achieve this, we should actively involve the communities we're portraying by listening to their experiences and stories. This approach helps us to depict them in a way that's both authentic and respectful.

For designers, this is more than just a professional requirement; it's about striking a balance between creativity and social responsibility. Our designs should captivate the audience while also making a positive contribution to societal discussions. For instance, when creating a campaign that features indigenous cultures, it's not enough to just use images or symbols that we think represent them. Instead, we could collaborate with indigenous artists or consult with cultural representatives to ensure the portrayal is accurate and respectful.

By prioritising ethical considerations in our work, we not only maintain the integrity of the graphic design profession but also promote a culture of respect and understanding. For example, we should create designs that are both innovative and ethically sound to navigate the complex terrain of cultural sensitivity and ethical responsibility.

- Fostering global connections

In our world today, the role of graphic design is crucial in building connections across the globe. It has the power to bridge gaps between different cultures and locations by using the universal language of visuals. Graphic designers are in a prime position to create designs that not only look appealing but also carry a message that

people, no matter where they are from, can relate to. By paying attention to the various cultural symbols, colours, and stories from around the world, designers can craft messages that are received and understood by a wide audience. This not only brings people together but also highlights our shared experiences and humanity.

For example, when a designer decides to incorporate the colour red in their work, understanding its different meanings in various cultures can turn a simple design into a globally resonant piece. In some cultures, red symbolises luck and prosperity, while in others, it can mean warning or danger. By considering these nuances, a designer can communicate more effectively with a global audience.

Moreover, taking a global perspective in graphic design does more than just enhance creativity. It fosters a deeper appreciation and respect for the diversity of cultures around the world. This approach not only expands a designer's creative toolkit but also helps build a more empathetic and connected international community. For instance, a campaign designed to raise awareness about climate change can use imagery and narratives that resonate across cultures, making the issue feel more urgent and relevant to a global audience.

Incorporating global perspectives into graphic design also encourages ongoing learning and growth. Designers who are open to exploring and incorporating elements from different cultures into their work continually expand their understanding of the world. This not only benefits their personal growth but also enhances the quality and impact of their designs.

· Impacting social change

Graphic design plays a vital role in creating positive social change. It does this by using powerful images and designs to spread messages of hope, justice, and fairness worldwide. Graphic designers are skilled in creating visuals that can motivate people, build understanding, and question established norms. Their work is crucial in raising awareness about important issues, encouraging people to get involved, and supporting movements for change. In today's world, where images often communicate more effectively than words, the impact of graphic design in shaping conversations and advancing social progress is clear.

For example, consider a campaign designed to increase awareness about climate change. A graphic designer might use striking images of affected wildlife or impacted communities to capture attention. They might also choose specific colours and fonts that evoke a sense of urgency. This approach not only informs the

audience about the issue but also encourages them to take action, such as reducing their carbon footprint or supporting environmental policies.

As designers, we have a duty to use our skills in a way that benefits society. This means creating work that promotes inclusivity, justice, and equality. By thoughtfully choosing the projects we work on and the messages we communicate, we can help build a better world. It's about more than just making something look good; it's about making a difference.

Adapted from: <https://www.hongkongda.com/the-importance-of-social-awareness-in-graphic-design/>

Page 107

REAL-LIFE SKILLS

10. ► S.C.A.M.P.E.R.: Inventive Thinking posted by Inspired Classroom LLC

.....
What is SCAMPER? Have you ever wondered how inventors come up with new ideas? It usually starts with a problem to solve: someone needs a new toy or a tool to build something, for example. Inventive people are really creative; they can see something being used in one area and adapt that thing for a whole new use. You can train your brain to think more inventively by using an easy framework known as SCAMPER. SCAMPER is a unique tool to expand inventive thinking. The acronym stands for Substitute, Combine, Adapt, Magnify, minify, or modify, Put to another use, Eliminate, and Rearrange or reverse. Let's put it to the test and apply SCAMPER to an ordinary object such as a spoon. Substitute. What can we replace a spoon with that will do the same thing? One example could be a shell or a whisk. Combine. Is there anything we can combine with a spoon to give it another use? This could be a spork. Adapt. How do we adapt a spoon for a different use? Think about measuring spoons or a honey spoon. Magnify, minify, or modify. How is changing the size of the spoon helpful? This could be a larger ladle or a small salt spoon. Put it to another use. How could you use the spoon differently other than its original purpose? You could create art or jewellery. Eliminate. What could you take away from a spoon? For example, this could be a straining spoon. Rearrange or reverse. How could you use a spoon from a different perspective such as upside down? You could make a game out of it. When you are solving a problem or inventing something new, brainstorming ideas, or thinking creatively, don't forget to use SCAMPER thinking. It makes your brain more creative.

.....
Personal answer

Pages 108-109

Can you give a definition of business design?
Business design is a way to blend traditional business strategies with design methods.

1.

1. e; 2. j; 3. h; 4. a; 5. b; 6. i; 7. c; 8. f; 9. d; 10. g.

2

1. pivotal; 2. visual; 3. narrative; 4. digital; 5. print; 6. packaging; 7. engaging; 8. target; 9. recognition; 10. brand.

Do you remember what a native ad is?
It is an ad that blends with the style of the page where it is inserted, looking like content of the same level and importance.

What is the difference between serifs and sans-serif fonts?

Serif fonts have decorative strokes at the ends of letters, while sans serif fonts do not; serif fonts are easier to read and thus used in longer texts, whereas sans-serif fonts are often used in signals, maps, and apps.

3.

	What	Why	How
Web design	<i>Creating websites/pages that effectively reflect the company's brand + include information</i>	Blending aesthetics with usability for an engaging, user-friendly web experience and easy accessibility	Organising content and images + incorporating applications and interactive elements
SEO	Search Engine Optimization	Simplify crawling to make a web page appear among the top results of a search	Perfecting a website infrastructure
In-app and social media designs	Branches of graphic design that focus on apps and social media	Creating engaging digital experiences + capturing attention + fostering interaction + driving user engagement + increasing revenue	Using graphics, animations, and interactive elements + different formats (banners, native ads, surveys, stories and reels)
Publication design	A branch of graphic design that crafts content for wide distribution in the form of newsletters, magazines, books, or infographics	Presenting information in an easily digestible and visually appealing way	
Type design	Art and science of creating and refining letterforms	Legibility, personality, and functionality + ensuring fonts work correctly to pass on a desired message	Deciding on shape, weight and proportion of each character, adjusting space between letters
Illustration design	Art of using visuals	Clarifying information, visualising concepts, adding appeal, enhancing communication	Painting, hand-drawing, vector graphics, and collage

4. Everything about Web Design in 3 minutes. posted by Wuhoo Digital

.....
 Website. Maybe you're thinking about having your first one made or maybe you just need a new, better one. In any case, you should know at least some of the basics about web design. No worries, it will only take three minutes.

First of all, let's face it. A website is the core of your online marketing activities. If you look at all the marketing channels and techniques, what they actually do is bring visitors to your website. The main purpose of a website is turning these visitors into customers. In marketing terms, this is called conversion. A bad website will basically cause you to waste money on other marketing methods because you don't need more visitors if you can't turn them into customers, so the better your website is, the more visitors are converted into your customers. It doesn't really matter whether you sell consumer products online, provide local services, or build houses. Many people in the industry call themselves web designers but they really are just a bunch of geeks with some basic coding knowledge. Of course, without much planning, they will pretty quickly create a website for you with lots of information, photos, contacts, but the question is, is that the way to turn your visitors into your customers? Is that what you need? The answer is simple: No! What you have to do is look for someone serious about web design. Well, that's where we come in. This is how we make websites, by following this 7-phase web design process.

Phase 1: Analysis. The first step is always about information gathering, identifying things like the website purpose, goals, and target audience.

Phase 2: Planning. A plan includes a definition of the site map, structure, and technologies that we're about to use.

Phase 3: Design. Not only do we focus on wireframe models and the visual style in this stage, but also on the usability of the user interface for the best possible user experience.

Phase 4: Content. A very important part of the process is choosing the right text, photos, or videos, all optimised not only for your visitors but also for search engines.

Phase 5: Development. Here we actually create the website using the hypertext markup language and cascading style sheets with some help from databases and other technologies as well. If needed, our websites can be made accessible to mobile devices too.

Phase 6: Testing. We test all the technical features like code and scripts, compatibility with major browsers, but we also ask ourselves if the website really fulfils its purpose.

Phase 7: Deployment. After we launch the site, our job is definitely not done yet. We always monitor what's happening after the start, enabling us to fix any possible deficiencies and if you want, we can also manage the future maintenance and updates for you.

As you have just seen, web design is a very complex process, but we believe this is how websites should be done, and our customers agree. If you share our passion for high-quality websites, let's get in touch. We'll be happy to help you with what we do best.

.....
 1. Bringing visitors to a brand's website; 2. Turning visitors to a website into customers; 3. Converting visitors into customers; 4. Analysis, planning, design, content, development, testing, deployment; 5. A company providing services of web design. At the end of the video, they offer their services; 6. The videos provides information about how web design is created, but also promotes the company's services and, in the middle of the video, makes some competitive advertising suggesting there are other companies which are not as good as they are.

5.

Step	Notes
1. Analysis	Collection of information to identify website purpose, goals, and target audience
2. Planning	Definition of site map, structure, and technologies
3. Design	Wireframe models, visual style, usability of interface
4. Content	Choice of texts, photos, and videos
5. Development	Creation of website (with HTML, CSS, databases, etc.)
6. Testing	Test of technical features, compatibility, and final purpose
7. Deployment	Monitoring of activity, solving problems, organising maintenance

Pages 112-113

Can you guess what kinetic typography is?
 It is the art of animating texts and letters.

6.

1. Animation is a form of graphic design that creates moving 2D or 3D images to tell stories with sound and movement; 2. By turning static designs into dynamic visuals, making complex concepts easier to understand, simplifying and enhancing messages; 3. Animation focuses on bringing characters and emotional narratives to life through creativity and artistic expression, motion graphics uses moving visuals to visualise data and messages in a more straightforward, efficient way; 4. It focuses on creating engaging, immersive environments that enhance how individuals engage with physical spaces; 5. It integrates typography, colour, imagery, form, technology, and content by blending various design disciplines to optimise each interaction between users and the environment to ensure a smooth and enjoyable experience; 6. Designing interactive elements like buttons and menus, signage, wayfinding and other elements in stores, museums, airports, offices, theme parks, retail spaces, hospitals, and public art installations.

7. 47

Motion Graphics

The term motion graphics comes from graphics with motion. The simplest definition of motion graphics is visual designs with movement or animated graphics. Motion graphics use shapes, graphics, and animated text, all put together with computer software, to tell a story. They can be as simple as sudden movement or very complex. The key to calling something motion graphics is that it has to feature movement of some kind. If it's a simple circle shape that rolls around the screen, it's a motion graphic. If it's a title sequence that jumps from behind to the front of the screen, then disappears with a wind effect, it's motion graphics. There is no pre-established way to animate things in motion graphics design like you would have with a character animation. Motion graphics can be a bouncing title, an arrow following a timeline, lower thirds, and more.

Motion graphics can be used for different projects, including:

- Title sequences. The most common examples of motion graphics are for title sequences. Motion designers create motion graphics to add the film title with the cast and crew information with stylish text, colours, texture, and movement.
- Television. Similar to those in films, TV opening title sequences for shows use motion graphics. They are also used for transitions, news, and sports broadcasts. The first are used in television to create a transition

between the main show and commercial breaks, while streaming services use motion graphics to present their brand logo at the beginning of the episode or movie. Motion graphics allow local news broadcasts to present information using lower thirds to identify the journalist and interviewers, add virtual backgrounds, and other graphics that support the story they are telling. In sports broadcasts, motion graphics are used for intro sequences and transitions between the broadcasts for resumes and replays.

- Explainer videos. Motion graphics can improve explainer videos. This type of content is very common on social media, in enterprises and marketing. It allows you to give a more visual aspect to a concept you are explaining while making the video more entertaining.
- Marketing and advertising. Marketing and advertising have adopted motion graphics as a valuable and creative form for presenting products and services. Motion graphics allow marketers to tell a story more enchantingly by using their client's products as the main characters or adding motion graphic elements to a scene.
- Social media. Motion graphics are used for entertainment, such as turning static graphics into animated Instagram or Facebook posts, sharing memes with friends, or showing your brand on social media to shine and stand out.
- Websites. Web designers have implemented motion graphics for clients to enhance user engagement, help them navigate easily, and simplify information. Examples of motion graphics used for websites include icons that blink or glow, loading animations, and animated infographics.
- Retail stores. Long gone are the days when retail stores such as shopping centres, restaurants, or airports had static graphics, such as posters, placed throughout the building. They have now been replaced with screens displaying information on sales, menus, or flights using motion graphics.

Adapted from: <https://borisfx.com/blog/what-is-motion-graphics-complete-tutorial/>

- 1. e, movement; 2. h, computer software; 3. i, story; 4. a, title; 5. g, sports broadcasts; 6. b, visual aspect; 7. d, advertisers; 8. j, social media; 9. f, information; 10. c, static.

8.

- 1. an; 2. as; 3. how; 4. to; 5. that; 6. to; 7. by; 8. the.

Page 114

CIVIC EDUCATION

9.

Personal answers

10.

Personal answers

Page 115

REAL-LIFE SKILLS

11.

Personal answers

Pages 116-117

VOCABULARY

1.

1. creative thinking; 2. shapes; 3. signage; 4. SEO; 5. Bauhaus style; 6. poster (*affiche*); 7. animation design; 8. user interface; 9. infographics; 10. packaging; 11. corporate design; 12. wayfinding.

2.

1. line; 2. texture; 3. illustration; 4. in-app; 5. type; 6. viewpoint; 7. brainstorming; 8. infrastructure; 9. reel; 10. creativity.

3.

1. h; 2. c; 3. i; 4. a; 5. j; 6. d; 7. b; 8. f; 9. g; 10. e.

4.

Sample answers

1. Social awareness is essential for designers who want to create messages that connect with diverse audiences and address real-world issues; 2. In our team workshop, we used LEGO Serious Play to solve problems creatively and improve communication; 3. Creativity is not just about making things look good, it's about finding smart, effective solutions to complex challenges; 4. The Bauhaus movement changed the way we think about art and design by combining function with minimal beauty; 5. Graphic design helps businesses communicate their message clearly through visual elements like logos, colours, and typography; 6. Experiential graphic design transforms spaces by using signs, symbols, and graphics to guide and engage people; 7. Although digital media are popular, print design is still important for creating brochures, posters, and packaging; 8. Marketing design focuses on attracting customers through visuals that match the brand voice and strategy.

Page 119

CASE STUDY

5.

1. It is a brand of canned water; 2. The non-conformist approach, the bold gothic design, the choice of packaging (aluminium can), the marketing and advertising approach, the colours used; 3. For two main reasons: aluminium is indefinitely and completely recyclable, and because it could remind audience of craft beer cans or metal albums, adding 'coolness' to the product; 4. Probably because they wanted to appear irreverent, ironic, and dark, matching their slogan, *Murder your thirst*; 5. Largely millennial and Gen-Z males; 6. Because in a short time they had over 4 million followers, and TikTok and spontaneous memes were created.

Pages 120-121

CLIP JOBS

6.

1. screen; 2. typefaces; 3. fonts; 4. lettering; 5. size; 6. serifs; 7. tails; 8. Bauhaus.

7.

.....
Jobs: Great artists – Dillon, Picasso, Newton – they risk failure and if we want to be great, we gotta risk it too.

Francis: On the command bar?

Jobs: On everything. And it starts with the little things.

Francis: There's over twenty different functions tied to every single variation of the command bar which, by the way, takes weeks to program.

Jobs: We're not doing anything that IBM's not already doing, and I would rather gamble on our vision than make a me-too product. We gotta make the small things just unforgettable. Let's just start with something simple. Lisa, right? What happens if I click on one of these tabs?

Bill: You get a drop-down menu and then there's preferences and page options.

Jobs: Okay, exactly. Now which tab do I click on to get different font styles? How many custom typefaces are there on Lisa Write?

Bill: That's actually something that I wanted to talk to you about, Steven.

Jobs: I've been asking for the fonts for months.

Francis: Everything we're talking about is conceptual and, I'm sorry, but typeface... it isn't exactly a pressing issue right now.

Jobs: Everything is a pressing issue. If we want to make the vision for Lisa a reality, we gotta put in the hours and make something great.

Francis: Yeah, but we have a hard date on this

software and, I'm sorry, but adding pretty fonts is not gonna change that. Erm, Bill?

Jobs: If you don't share our enthusiasm and care for the vision of this company...

Francis: No, no, no, no. I just, I'm not understanding.

Jobs: Get out.

Francis: What?

Jobs: Get your shit and get out. You're done.

.....

1. great; 2. little things; 3. vision, me-too; 4. unforgettable; 5. everything; 6. enthusiasm and care; 7. He wants to know how the programming of the software Lisa Write is

going on, where he can find the different fonts, and how many typefaces there are available; 8. Because he doesn't want to make a product similar to that of IBM but wants to stand out; 9. Because they are what makes the difference and make something great; 10. Because, apparently, he doesn't share his same vision and care for the company.

8.

1. functionality; 2. concerned; 3. forward; 4. intuitive; 5. design; 6. engaged; 7. experience; 8. preferences.

Unit 4.1

The basics

Pages 124-125

What is the difference between typeface and font?

A typeface is a set of one or more fonts each with common design features (such as *Times New Roman*), while each font has a specific weight, style, condensation, width, slant, etc. (such as *Times New Roman Regular, Italic, Bold*).

What is a monospace typeface?

It is a font with characters that occupy the same width.

1.

1. font; 2. slab serifs; 3. display typefaces; 4. layout; 5. old style serifs; 6. sans serif typefaces; 7. script typefaces; 8. typeface.

2. ▶ What's the difference between hand lettering and calligraphy? *posted by Loveleigh Loops | Calligraphy & iPad Lettering*

.....
Let's talk about the difference between hand lettering and calligraphy because that's a definition that a lot of people get hung up on. The difference is the process, not the result. You can actually achieve a pretty similar result with these, but let's start with hand lettering. So, with hand-lettering, we're starting off by drawing some sketches and building up the letter, so hand lettering is all about drawing: you're drawing the outsides of the shapes, you may have to colour it in, and usually we start with a sketch of the bones or, like, the skeleton, the main frame of the letter, and then add on from there. In calligraphy, we can still get variation in thin and thick strokes, in fact that's a key characteristic of calligraphy, but the way that we achieve that is through varying the pressure of the pen. So, even though you could go back in and fill in those thicker areas with a monoline pen, in calligraphy you can do it as you go, so, even though we're not lifting up our pen here for the s in calligraphy, calligraphy is different from cursive. We like to think of faux calligraphy as sort of a hybrid of hand lettering in calligraphy. Technically it's hand lettering. As you can see, we have to go back in and draw in the shapes, fill it in, but the end result looks a lot like

calligraphy that you could create with a brush pen or pointed pen. So, to summarise... Hand lettering: you can pretty much use any tool, any sort of lettering tool, but calligraphy uses specialised tools that allow you to create thick and thin strokes based on either the pressure or the angle that you're using. So, the next time that you hear the difference between hand lettering and calligraphy is that hand lettering is drawing and calligraphy is writing. Hopefully this demonstration will help you understand what exactly that means. If you want more information and tutorials about hand lettering and calligraphy, please like this video. You can leave us a comment below to let us know what you thought, and please subscribe to our channel. Thanks so much for watching and have a great one.

.....
 Sample answer

Hand lettering and calligraphy can look similar, but their key difference lies in the process: hand lettering involves drawing each letter's shape, while calligraphy involves writing with varying pressure using specialised tools. Faux calligraphy blends aspects of both, mimicking calligraphy's look through hand-drawn strokes.

Teacher's note

Cursive is any style of writing in which characters are written joined in a flowing manner, generally for the purpose of making writing faster.

3.

1. identity; 2. handwritten; 3. efficiency; 4. competition; 5. imitate; 6. irregularities; 7. approachability; 8. connection; 9. polished; 10. reliability.

Pages 126-127

What are the six tertiary colours?

Red-orange, yellow-orange, yellow-green, blue-green, blue-purple, and red-purple.

4.

1. c; 2. b; 3. a; 4. a; 5. c; 6. d; 7. d; 8. a.

5. ▶ 50

.....
Hey folks, today we're going to talk about the RGB colour model versus the CMYK colour model because those are the two that you will use most when you're doing any design work.

Now, the CMYK colour model is what is known as a subtractive model or a reflected light colour model, and the reason for that is that we start off with a white page and, as we add ink to the page, it gets darker and will eventually get to black. Now CMYK stands for cyan, magenta, yellow and black. Black is represented by the letter K because, in old printing terms, K was the key plate that had all the details and information of the job at hand. The RGB colour model, instead, is known as an additive model, and unlike CMYK, when you add the colours of the RGB model (red, green, and blue) and overlay those, you get white. RGB is used for any design that will be viewed on a screen, laptop screen, desktop computer, phone, television, anything that's projecting light

onto the screen. So, when you are going to create a piece of artwork, first you need to understand where it's going to be seen: if it's purely going to be for on-screen use, then design your artwork using the RGB colour model, but, if you're going to be doing something that may be printed, then you need to use the CMYK colour model. RGB, in fact, has a much wider colour range, so if you design something in the RGB mode, that has, say, bright oranges or bright greens and you then transfer that over to the CMYK colour model, the colours will be muted.

Adapted from: What is the difference between RGB and CMYK? RGB v CMYK. posted by Rock Your Brand®, https://youtu.be/aELb7A_-Qaw?si=ZRX32Ph9-YNsGfvl

	Colours	Best usage	By overlaying the colours, you get...	Final effect	Model	Colour Range
CMYK	Cyan, magenta, yellow, black	Printed	Black	Muted down colours	Subtractive	Limited
RGB	Red, green, blue	On screen	White	Brilliant colours	Additive	Wider

Pages 128 129

What types of charts do you know of?

Bar chart, pie chart, line graph, pictogram, radar chart, area chart, bubble chart, etc.

6.

Sample answers

1. in graphic design because they tell a story, catch people's attention, explain and create rhythm within the layout; 2. the former is an image taken with a camera, the latter is a drawing; 3. reality ... are drawings that can ignore facts to convey themes and concepts; 4. a collection of pre-made images ... categories; 5. giving an easily understandable overview of a topic; 6. pictures of areas or representations of relationships between ideas, people, or events; 7. Maps, graphs, diagrams, charts, and tables; 8. the former is composed of bitmaps, the latter of straight and/or curved lines.

7. 52

.....
 Raster images are made of pixels, or tiny squares, that form a complete picture. The quality of a raster image depends on its resolution; however, if you stretch the image beyond its original size, the pixels become distorted, and the image looks blurry. In contrast, vector images use mathematical formulas to create shapes, so they can be resized without losing quality.

There are many types of raster file formats, including:

- JPEG (.jpg/.jpeg)** Joint Photographic Experts Group – A popular format that uses lossy compression. It reduces file size but also lowers image quality. Used for web, print, and documents.
- BMP** Bitmap – High-quality files that support many colours and keep quality across devices, but that are too large for the web and don't support CMYK.
- HEIF** High-efficiency image files – A modern, space-saving format that keeps high image quality. It works well for photos and supports image sequences. Mostly used by Apple devices, but not widely supported online.
- WebP** Web picture – Designed for the web, it offers both lossy and lossless compression. It allows smaller file sizes and supports animations while maintaining quality. WebP helps websites load faster but may reduce quality when over-compressed.
- PNG** Portable Network Graphics – A lossless format ideal for websites. It supports transparency and sharp images, but it isn't suitable for printing due to low resolution.
- GIF** Graphics Interchange Format – Commonly used for animations, it is limited to 256 colours, so it keeps file sizes small and loads quickly, but isn't suitable for high-quality images.
- TIFF** Tagged Image File – A large, high-quality format that uses lossless compression. Ideal for print and editing, but too heavy for the web.
- PSD** Photoshop Document – This Adobe Photoshop's native format supports layers and editing and can be exported to other raster types like JPEG or PNG.

Vector formats include:

1. **EPS** Encapsulated Postscript – A widely supported file used for high-resolution print graphics. It can be opened in many design programs.
2. **SVG** Scalable vector graphics – A format for 2D graphics used mainly on websites. It supports animations, can be scaled without losing quality, and is good for SEO. However, it isn't suitable for complex or high-resolution images.
3. **AI** Adobe Illustrator Document – Preferred by designers, this Adobe Illustrator's native format is

ideal for all kinds of projects, from web to print, and can generate other file types.

4. **RAW** Raw Image Format – An unprocessed format from digital cameras. It contains full image data and is used by photographers before editing and saving in other formats.

Finally, **PDF**, Portable Document Format is a very versatile format developed by Adobe, which is excellent for sharing images and documents across platforms while keeping layout and content intact. It can be vector-based, raster-based, or a combination of both.

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Format	Type	Key features	Best use	Limitations
JPEG/JPG	Raster	Lossy compression, small file size, common format	Web, documents, print	Lowers image quality when resized
BMP	Raster	High-quality, device-independent, supports many colours		Large size, not web-friendly, no CMYK
HEIF	Raster	Space-saving, high-quality, supports image sequences	Apple devices, photography	Limited support online
WebP	Raster	Supports lossy/lossless compression, animations	Web	Quality may drop if over-compressed
PNG	Raster	Lossless, supports transparency and sharp images	Websites	Not suitable for print (low resolution)
GIF	Raster	Small file size, loads quickly	Animations	Limited to 256 colours, not suitable for high-quality images
TIFF	Raster	Lossless compression, high image quality	Photo printing, editing	Very large files, too heavy for the web
PSD	Raster	Supports layers and editing, can be exported to other file types	Image editing, design work	
EPS	Vector	High-resolution, wide compatibility	Print graphics	
SVG	Vector	Supports animation and interactivity, good for SEO	Websites	Not suitable for complex of high-resolution images
AI	Vector	Preferred by designers, can generate other file types	All design projects, print and digital	
RAW	Raster	Unprocessed format, contains full image data	Professional photography	
PDF	Raster/vector	Versatile, keeps layout and content intact	Document and image sharing	

8.

1. amassed; 2. seamless; 3. array; 4. enhance;
5. proliferation; 6. glue; 7. advent; 8. distributed;
9. clipped out; 10. royalties.

Pages 130-131

9.

1. repetition; 2. proximity; 3. contrast; 4. hierarchy; 5. white space; 6. alignment.

10.

Sample answer

The rule of third is a composition rule stating that every kind of image should be organised around the lines that divide it into nine equal parts. In this way, composition gets more energy and interest. Another graphic tool is the golden section, whose aim is to catch more attention, highlight the main information, and make the composition more pleasurable. It refers to a proportional and geometric way to divide the image.

Other suggestions for a successful composition are: use blank spaces; be unexpected and asymmetrical by choice; use very large or very small words; make your graphics very bold or very minimal.

Pages 132-133

Why is this information important?

Because these rules are governed by legislation and producers can thus help customers to identify them correctly.

11.

1. monogram logo; 2. abstract logo mark; 3. emblem logo; 4. wordmark; 5. mascot logo; 6. combination mark; 7. pictorial mark.

12.

1. informative label; 2. descriptive label; 3. descriptive label; 4. brand label; 5. grade label; 6. informative label; 7. grade label; 8. brand label.

13. ● The 7 types of logos you need to know (and how to use them!) posted by VistaPrint

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Designing a logo seems like it should be simple. All you have to do is make your brand name look really nice, right? Wrong, of course. There are actually seven different types of logos, and each one will give your brand a distinctive feel. So, let's take a look.

Monogram logos and letter marks are logos that consist of letters, usually a brand's initials. This type of logo is all about simplicity and works really well if your business has a long or complicated name like National Aeronautics and Space Administration. Bit of a mouthful, right? NASA. See how much easier that is to say and remember? Astronauts. What can't they do?

A word mark or logo type is a font-based logo that's great for brands with short distinct names like Visa or Google. They kind of sound like gibberish, don't they? But they're catchy gibberish. Combining a memorable name with strong typography helps your brand stand out. But that means the typography you use needs to capture the essence of your business. So, your word processor's default is probably not gonna cut it. Boring. Now, how much nicer does it look when we add great typography to the mix? Stunning.

A pictorial mark, sometimes called a brand mark or logo symbol, is a standalone icon or graphic and works best for companies with strong brand recognition. These brands have been around for a while and they're just so recognisable you probably know who they are without any words. If you're just getting started, it's a good idea to use

pictorial marks in addition to other logo elements. At least until people know you a little bit better.

An abstract mark is a specific type of pictorial logo, but instead of being a recognisable image, like an apple or a bird, it's an abstract geometric form that represents your business. What's fun about abstract marks is you don't have to be so literal about what your business does. You can convey it symbolically through colour and form. See how this very famous set of rings implies unity, interconnection, people of all backgrounds coming together to share their love of sport and community? Well, sorry, got a bit carried away there, but see what a good logo can do?

Want to add a little personality to your logo design? Mascot logos use an illustrated character to represent your business. Think of them as the ambassador for your brand. Mascots are great for companies that want to give off a warm and wholesome impression or appeal to families and kids, like this. Adorable, right? For more cute and cuddly creations, check out our previous video on mascot logos.

A combination mark is just what it sounds like, a logo that combines text and imagery. It's kind of like covering all your bases with text and imagery working together to hit home your brand's message. Sorry, I'm British. Not sure if I got that metaphor right. Once your amazing brand starts to take over the world, you may be able to rely exclusively on a logo symbol and not always have to include your name.

An emblem logo is when you put typography inside a symbol or an icon. Think badges, seals, and crests. They tend to look very traditional, but they can be classic, too. Or how about retro?

And now you know the seven types of logo designs. Vista Print can help you bring them to life. Whether that's creating your own on logo maker, or working one-on-one with a professional designer, or getting options from dozens of designers. Get a logo that works for you and your business, guaranteed. Until next time, logo lovers!

Logo type	When to use
Monogram	With long or complicated names: helps make the name easier to say and remember.
Word mark	Great for brands with short, distinct names. Helps brand stand out.
Pictorial mark	Works best for companies with strong brand recognition. Use in addition to other elements if it's a new brand.
Abstract mark	To convey meaning symbolically through colour and form.

Mascot logo	For a warm and wholesome impression. Good for appealing to families and kids.
Combination mark	To convey your message using both text and imagery. Once well-known, only the symbol may be used.
Emblem logo	For traditional, classic or retro looks.

Page 134

CIVIC EDUCATION

14.

Personal answers

Page 135

REAL-LIFE SKILLS

15.

Personal answers

Unit 4.2 Layout on paper

Pages 136-137

What are focal points?

They are the spots eyes can't resist going to. They can be set up by using white space, high contrast, big fonts, or spots of colour. They can distract from the usual progression to read top-to-bottom and left-to-right.

1.

1. Page layout refers to the arrangement of visual elements on a page; it is the term used to describe how each page will appear when printed; 2. Its aim is to guide the reader's eye, establish hierarchy, enhance readability, and contribute to the overall message and aesthetic of the content; 3. There are nine because they need to respond to the different goals of the publications they will be used in; 4. A graphic grid is a subdivision of the work space through vertical and horizontal lines aimed at organising the spaces and delimiting the elements that will make up a project.

2.

1. copy-heavy layout; 2. big type layout; 3. alphabet-inspired layout; 4. Mondrian layout; 5. picture-window layout; 6. multipanel layout; 7. frame layout; 8. circus layout; 9. silhouette layout.

3. 56

Graphic Grids

An important component of layout design are grids, the backbone of all layouts. The anatomy of a grid is made up of several parts. The format is the full area, the page, where the final design will be laid out. Margins are the empty spaces between the edges of the format and the content. Flowlines are horizontal lines that separate the different sections of a grid into parallel bands. They help the reader follow the content of the layout. Modules are the building blocks of any grid. They are the spaces created between the flowlines and vertical lines. Groups of adjacent modules in vertical and horizontal areas create spatial zones or regions. Regions can be organised proportionally or used to create overlapping zones. Columns are vertical spatial zones or regions that fit fully from the top to the bottom margin, while rows are horizontal spatial zones that fit fully from the left to right margin. The spaces between rows and columns are called gutters. These should always be equal between columns or rows, in order to maintain a visual balance. Finally, markers are areas inside the running header or footer that mark the exact place where repeated information is placed from page to page.

Adapted from: <https://visme.co/blog/layout-design/>

1. margins; 2. flowlines; 3. module; 4. spatial zone/region; 5. column; 6. row; 7. gutters; 8. markers.

Pages 138-139

How many pages can a booklet have?
Between 8 and 72.

4.

1. Br; 2. Br; 3. F, L; 4. Bo; 5. Br; 6. F, L, Br, Bo; 7. F, L; 8. Br; 9. Bo; 10. Br; 11. F, L; 12. Bo.

5.

1. g; 2. h; 3. e; 4. f; 5. a; 6. d; 7. c; 8. b.

Pages 140-141

What are the typical sections of a broadsheet newspaper?

General news, local and foreign news, editorial page, sports page, classified ads, business and finance, entertainment, home and culture, society page, travel and tourism, announcements, and obituary page.

Where does the word *magazine* come from?

The word *magazine* comes from the Arabic word *makhazin*, which means storehouse. In a similar way to a storehouse, magazines stock different kinds of information put together under one roof, or magazine cover.

6.

1. F, It is necessary to select the most suitable paper;
2. F, It is quite formal;
3. T;
4. T;
5. F, The tabloid size is becoming more popular;
6. T;
7. F, Only tabloids contain many pictures;
8. T.

7.  59

Structure of a Contemporary Newspaper

Newspapers must be registered by law and must indicate, at the top of the first page, their name and their owner's (the publisher), the place and date of publication, the name of the director and finally the name and headquarters of the printer (the typography).

The page where the newspaper header is shown goes under the name First Page. It contains the titles of the events deemed most important and the articles, or part of articles, which inform about these events. The articles are not located randomly on the page, but they are given specific spaces according to the importance of the news, its author, and its subject.

In the traditional approach, however, a first page is divided into three sections: high cut, where the opening article dealing with the event of the day stands; the medium cut, containing the editorial, the article containing the ideas of the writer in relation to a topic of some importance, and the low cut, with the second most important opinion article.

The first part of each newspaper article is called the headline; it is a short, attention-getting statement about the event; the byline tells who wrote the story; and the lead should summarise the main facts of the article, talking about the 5 W's (Who, What, Why, When, Where) and How. It should also contain a hook, which grabs the reader's attention and makes the reader want to read the rest of the article.

Paid advertisements are scattered throughout the paper except on the first few pages, since the ads generate most of the revenue that keeps a newspaper running.

Adapted from: <https://www.slideshare.net/danicajaira/structure-of-contemporary-newspaper>

1. newspaper header;
2. titles;
3. articles;
4. high cut;
5. medium cut;
6. low cut;
7. article;

8. event;
9. author;
10. facts;
11. 5W's;
12. attention;
13. reading;
14. running.

8.

Sample answer

A: Can you identify the different kinds of publication?

B: A newspaper, a magazine, and a tabloid.

A: How is the headline of the tabloid different?

B: It is written in capital letters and with a bigger font size.

A: How can you identify a magazine?

B: From the contents. They are specific and targeted.

A: What about the different use of colours?

B: The magazine has a very large picture and uses recurrent colours in the page.

A: What about the use of images?

B: The tabloid is using catching images and words evoking gossip.

A: Can you find any advertisements?

B: No, there are no ads on the cover of any publication.

Pages 142-143

Can you think of some features typically associated with these different book genres? Cookery books, schoolbooks, children books, narrative books.

Sample answers

Cookery books: large pictures, sections for ingredients and procedure, division into courses or ingredients; children books: large lettering, many pictures, 'weird'/attractive formats; schoolbooks: standard format, pictures, graphs, section for texts and exercises, division into sections, modules, units and chapters; narrative books: long sections of text, no pictures, small lettering, division into chapters.

What are running headers and footers?

They are recurrent headings printed at the top or the bottom of each page of a book.

9.

1. F;
2. BA;
3. F;
4. BO;
5. BO;
6. F;
7. BA;
8. BA;
9. F;
10. F;
11. F;
12. BA;
13. BA;
14. F;
15. BA;
16. BA;
17. BA;
18. BO.

10.

Personal answer

Teacher's note

- Dedication: short sentence or phrase to honour one or more individuals.
- Acknowledgements: thanks to individuals who supported and were involved in the project.
- Foreword: short section written by someone other than the author to summarise or introduce the book.
- Chapters: segments of the story.
- Prologue: short part of the story which sets the scene before its beginning.
- Copyright page: page that contains information as to copyright notice, ISBN, edition, and credits.
- Glossary: alphabetical list of terms and definitions included in the body matter.
- Index: alphabetical list of key items in the body matter that helps locate them in the text.
- Table of contents: outline of the different sections of the book.
- Preface: short text of the author where they explain the purpose behind the writing of the book or its scope.
- Accolades: praise for prior works of the author.
- Bibliography: list of sources quoted in the body matter.
- End notes: footnotes that are located at the end of the book.
- Title page: page that contains the title of the book, the subtitle, the author/s, and the publisher.
- Appendix: additional information that did not fit in the body matter.
- Author biography: short summary of an author's professional and/or personal background.
- Bonus material: extra section that may include an interview with the author or a chapter reveal from upcoming works.
- Epilogue: final chapter or author's comments that follow the body matter.

11. 61

Book Layout

Book layouts are particular and definitely not one-size-fits-all. They must be adjusted to the style and genre of the book. If a great cover grabs a reader's interest, the inside pages (referred to as "interior") have to be given the same attention. A book interior must be pleasing and well-balanced in two important areas: typesetting (font, type size, space, and punctuation) and layout (margins, columns, and illustrations). A book page has three margins: outside, top, and bottom, and a gutter, or inside margin. Books are traditionally set in serif fonts like Garamond, Caslon, or Baskerville, but guidebooks, art books, cookbooks, and other

genres use sans-serif for their modern feel and for ease of reading. The white space between the lines, known as "leading" is equally important; it makes sure readers can read a book without getting a headache from reading lines which are too close. Widows and orphans refer to one word or short line, "widowed" to its own line at the bottom of a paragraph, or to a short line "orphaned" to the next page, creating a visually uneasy break in the copy. There are two pages when opening a book: a left-hand page and a right-hand one, called a spread. These two pages are named with the Latin terms "recto" for the right-hand page and "verso" for the left-hand one. Each section of a book should start on a right-hand page. The title page, the table of contents, chapter 1 and so on, always begins on a right-hand page. Running heads are the short titles at the top of most pages of the book which can incorporate the page number.

Adapted from: <https://libguides.lib.msu.edu/c.php?g=97090&p=908734>

-
- 1. f; 2. i; 3. c; 4. j; 5. a; 6. e; 7. h; 8. b; 9. k; 10. d; 11. g.

12. The art of book cover design posted by Penguin Random House UK

.....

The primary function of design is to really hook someone into picking up a book and bind them and actually wanting to read what's inside of it. It's getting a specific idea or a concept to someone else not in words but through colours, and shapes, and texture; it's visual storytelling. There are different ways that we can choose the right cover. First, we have to understand who the audience is and then, whether we choose to go for an illustrator or we choose to design ourselves, we have to stay on top of what's going on in the market, what's on trend, but at the same time we need to see things that inspire us personally. It can be as simple as just graffiti on the wall, it's just finding inspiration in the little things around you. When it comes to techniques, it really depends on the designer and how they prefer to work. I definitely like to read the manuscript first, I like to go into it and get the tone of the book, understand how I want the cover to appeal to an audience member if I want them to have the same reaction that I did. Then, I have to really understand what the author is trying to tell us through the story. I love seeing designs that have a twist, mostly that are concept-driven, that aren't just something that's pretty, but there's meaning behind it, there's significance. "The Travelling cat". This was a special gift edition and to show the travelling aspect of the story we had traditional Japanese marbling pattern, and we incorporated cats within the marbling. The greatest pleasure is working in such a creative field and with people who push you to be creative

and push you to do things that sometimes you wouldn't be able to do in another field or in another studio. We create several visuals, and then we go through iterations of finding the right colours, the right typography, the right compositions. We show them to the entire company and then, once that direction is chosen, it gets refined to the final cover that we see today in stores. When you see a cover and there's a specific typeface that's been used or there's a specific photograph that usually wouldn't work, but because that designer used it in a certain way, it just blended it so perfectly to create the perfect cover.

.....
 1. j; 2. b; 3. h; 4. a; 5. c; 6. e; 7. g; 8. d; 9. f; 10. i.

Pages 144-145

List all the genres of comic books you can think of in thirty seconds.

Sample answer

Superhero, horror, manga, fantasy, humour, science-fiction, fantasy.

Some onomatopoeia are, for example: ouch, zzz, wow. Can you think of any others?

Sample answer

Buzz, bark, knock, meow, etc.

13.

1895: American Cartoonist R. C. Outcalt designs a cartoon named *Yellow Kid*

1933: comic books are printed for the first time

1938: DC publishes Action Comics with Superman as a superhero

1948: the comic strip genre depicting the American Old West spreads in Italy

1950s and 1960s: the black genre emerges in Italy, with violent and gloomy settings

1950s and 1960s: in the US, Marvel Comics with Stan Lee invented famous characters such as The Fantastic Four, Spider Man and The Hulk

1990: arrival of Japanese mangas

14.

1. overlooked; 2. illustration; 3. storytelling; 4. tools; 5. unseen; 6. ideas; 7. moments; 8. speed; 9. drama; 10. silhouette.

Pages 146-147

Can you think of another use for posters?

Sample answer

They are sometimes used as low-cost artwork reproductions.

15.

1. B; 2. B; 3. P; B; 4. P; 5. P; 6. P; B; 7. B; 8. P

16.

	Poster	Billboard
Purpose	To advertise an event	To advertise a product, service, or brand
Features	Includes more details: location, time, and cost	Simple message, few images, short text
Size	Smaller than a billboard, big enough to contain the necessary information	Any size, but most billboards are large
Regulation	It doesn't require a special permit, but there can be restrictions in some public spaces	Regulated by local and state authority, a permit may be required
Placement	On a pin board, on a shop window, or pinned to a tree or wall	Along the side of a road, or on the side of a building

17.

Personal answer

Pages 148

CIVIC EDUCATION

18.

Personal answers

Pages 149

REAL-LIFE SKILLS

19.

Personal answers

Unit 4.3

Digital layout

Pages 150-151

Can you think of some examples of conversational user interfaces?

Virtual assistants like Siri, Google Assistant, or Amazon Alexa.

1.

Sample answer

Digital design	Action of creating engaging and user-friendly experiences
Interface	Point of interaction and communication between a human user and a digital device → includes everything the user sees, hears, and interacts with
Aims of interface	Usability, user-friendliness, clarity, consistency, accessibility
Most commonly used interfaces	<ul style="list-style-type: none"> • Command-line interface (text-based, typed in commands) • Menu-driven interface (menus and lists of options) • Form-based interface (questions and options as a paper form) • Graphical user interface (visual elements to interact) • Touchscreen graphical interface (graphical interface + user's touch) • Natural user interface (real-world gestures and behaviours) • Conversational user interface (vocal commands)

And what if we could move past screens altogether? Holographic displays and brain computer interfaces are on the horizon, where your thoughts might one day be all you need to navigate through digital spaces. The future of GUIs isn't just about making technology easier to use, it's about making it an extension of ourselves. From AR to thought controlled systems, we're on the brink of an interface revolution. How we interact with technology will redefine our capabilities and our very definition of human interaction. Stay curious, stay engaged because the interface of tomorrow could be just a blink, a gesture, or a thought away. And that's all for now. Thanks for watching this video. If you enjoyed this video, give it a thumbs up, share it with your friends, and don't forget to subscribe to the channel.

- Desktop icons to click
- Swiping screens
- Augmented reality – overlaying digital information onto our physical world
- Virtual reality – offering completely new worlds
- Voice and gesture control
- AI – adaptive GUIs which anticipate needs, learn from habits and adjust based on mood
- Holographic displays
- Brain computer interfaces, thought controlled systems – technology becomes an extension of ourselves

2. The Future of Graphical User Interfaces | Graphical User Interface #gui posted by Cybersecurity Guy

Imagine a world where your screens don't just display, they interact with you in ways you never thought possible. Welcome to the future of graphical user interfaces or GUI. Today, we're diving into the future of how we interact with technology. GUIs have come a long way from the first desktop icons to touch screens but what lies ahead?

- Evolution of graphical user interface. From clicking icons to swiping screens, GUIs have evolved significantly but the next wave is here and it's more than just an upgrade, it's a revolution.
- Emerging technologies. Augmented and virtual reality are leading the charge. AR could transform how we work, learn, and even shop by overlaying digital information onto our physical world. VR, on the other hand, offers completely new worlds to work or escape into.
- Voice and gesture control. Beyond touch, voice and gesture controls are becoming more intuitive. Imagine controlling your environment with a wave or a word. This isn't the future, it's happening now. GUIs of the future will be adaptive, they'll anticipate your needs, learn from your habits, and even adjust based on your mood. This personalisation is powered by AI, making each interaction unique.

3.

1. user; 2. execution; 3. assistants; 4. automated; 5. consumer; 6. emergence; 7. capability; 8. versatility; 9. processing; 10. executable.

Pages 152-153

What is a pop-up?

It is a small graphical user interface display area, usually a small window, that suddenly appears in the foreground of the visual interface.

What is the most used layout?

The responsive layout is overwhelmingly the most used and widely adopted approach in modern web design: 90% of all websites have implemented responsive design.

4.

Sample answers

1. Also on its functionality; 2. Those are functional elements. Visual elements include aesthetics elements; 3. They can also be created by using a WYSIWYG, a content management system, or a website builder; 4. They can if they use specific software like CMS or website builders; 5. Websites must be lighter on a mobile device; 6. It is usually liquid, adaptive, or responsive.

5.

1. The explosion of smart phones; 2. Instead of building complex web matters, they simplified their web content strategy; 3. Google Chrome; 4. Google Web Fonts; 5. Its ability to help users focus directly on a website's content, enabling them to quickly find what they need; 6. AI and machine learning.

6. 66

What You See Is What You Get

WYSIWYG is a type of editing software that allows users to see and edit content in a form that appears as it would when displayed on an interface, webpage, slide presentation, or printed document. WYSIWYG editors enable users to manipulate the content or layout without having to type any commands. For example, when users write a document using a word processor, it uses WYSIWYG, as what they create, format, and edit is replicated in the printed document.

Before WYSIWYG editors, developers had to enter descriptive (or markup) codes without a quick way to see the results. The first proper WYSIWYG editor was a word processing program called Bravo. Invented by Charles Simonyi at the Xerox Palo Alto Research Center in the 1970s, it became the basis for Simonyi's work at Microsoft. It evolved into two other WYSIWYG applications that are now part of Microsoft Office: Word and Excel.

WYSIWYG is used in modern applications like content management systems, email systems, web builders, document management tools, and other systems with written content. It is also popular in web publishing applications such as blogging.

A HyperText Markup Language (HTML) WYSIWYG editor, such as Adobe Dreamweaver CC, conceals the markup and allows the developer to think in terms of how the content should appear. However, one of the trade-offs is that, in some instances, a WYSIWYG HTML editor will by itself insert the markup code it feels is needed. Then, the developer must also know enough about the markup language to go back into the source code to clean it up.

Adapted from: <https://www.techtarget.com/whatis/definition/WYSIWYG-what-you-see-is-what-you-get>

.....
1. Editing; 2. No, it doesn't; 3. Descriptive (or markup); 4. Bravo; 5. In the 1970s; 6. Word and Excel; 7. Blogging; 8. HTML.

Pages 154-155

What was the first social network?
Facebook, which appeared in 2004.

What social networks with this exploratory structure do you know of?

Many social networks include an "Explore" section or similar functionality to help users discover new content, people, or groups. Among them, Instagram, TikTok, X, Facebook, and Pinterest are particularly known for their explore sections.

7.

Sample answers

1. What is a social network and what can users do with it?; 2. What does social network layout define?; 3. What is the objective of social network layout?; 4. What balance should an effective social network layout achieve?; 5. What two different sections is a social network usually made up of?; 6. What are some common and possible features of social networks?

8.

1. group; 2. social; 3. spaces; 4. words; 5. spammy; 6. posts.

9.

Sample answer

In social media layout, the F-pattern and Z-pattern refer to how users scan content on a webpage or social media feed.

F-pattern

- Description: Users start at the top left and scan horizontally across the top of the page. They then move down to the left side and scan down this area, looking for key information.
- Use cases: Text-heavy content, blog posts, articles, and landing pages.
- Key considerations: Prioritise important information at the top and left side of the page to ensure it is seen by users.

Z-pattern

- Description: Users scan from top left to top right, then diagonally down to bottom left, before moving to bottom right.
- Use cases: Visually rich pages, advertisements, and minimalist pages.
- Key considerations: Place the most important information in a way that follows the Z-pattern to guide the user's eye.

Page 156

CIVIC EDUCATION

10.

Personal answers

Page 157

REAL-LIFE SKILLS

11.

Personal answers

Pages 158-159

VOCABULARY

1.

1. typeface; 2. serif; 3. colour wheel; 4. flyer; 5. monogram logo; 6. word mark logo; 7. brand label; 8. billboard; 9. layout; 10. tabloids; 11. book cover; 12. mobile layout.

2.

1. i; 2. e; 3. f; 4. b; 5. c; 6. d; 7. g; 8. h; 9. j; 10. a.

3.

1. hue; 2. image; 3. charts; 4. mascot logo; 5. booklet; 6. back cover; 7. billboard; 8. balloon; 9. command-line interface; 10. user interface.

4.

Sample answers

1. All the possible variations of a typeface; 2. The merging of primary and secondary colours; 3. The two colours which are right next to a colour in the colour wheel; 4. Grouping elements together in a composition; 5. Single, unbound and unfolded sheet, single or double-sided, with different dimensions; 6. A periodical publication containing long articles on a variety of subjects; 7. Where you can write text, upload images, organise pages, and choose designs through given templates; 8. User interface that uses visual elements like icons, buttons, menus, and windows to enable users to interact with devices; 9. It refers to the design of websites, with a focus on user experience and visual aesthetics; 10. When a page layout adapts its structure and content according to user interaction.

Page 161

CASE STUDY

5.

1. They shifted from being simple protective layers to important marketing tools that attract readers; 2. Leather; 3. It was one of the first covers to reveal story elements in its artwork to draw in readers; 4. Hugh Thomson designed it; the cover showed a golden peacock on a navy background; 5. The original cover was created by the author, J.R.R. Tolkien, which is rare in publishing; 6. They

usually read the book carefully to capture its essence visually; 7. Readers tend to prefer human-made designs, seeing AI-generated ones as generic and less original; 8. They provide quick feedback and recommendations, pushing designers to make visually striking and shareable covers.

Pages 162-163

CLIP - HELVETICA

6.

1. readability; 2. sans-serif; 3. meticulous; 4. layouts; 5. harmony; 6. typeface; 7. proportions; 8. key; 9. packaging; 10. straightforward.

7.

.....
The life of a designer is a life of fight, fight against the ugliness, just like a doctor fights against disease. For us, visual disease is what we have around and what we try to do is to cure it somehow, you know, with design. A good typographer always has sensitivity about the distance between letters; we think typography is black or white, typography is really white, you know, it's not even black, it is the space between the blacks that really makes it. In a sense, it's like music, it's not the notes, it's the space you put between the notes that makes the music.

For instance, we designed the corporate identity for American Airline; this is done in 1966 and the novelty at the time was the fact of making one word instead of two American Airlines by making American Airlines or one word half red and half blue just separated by the colour... what could be more American than red and blue? You know, so it's perfect. It's the only airline in the last 40 years that has not changed their identity; all the airlines come and go, and they change it. America Airlines still the same and there's no need to change and how they can improve it? They got the best already, you know, American Airlines in Helvetica. We always had the tendency to use very few typefaces, it's not that we don't believe in type, we believe that there are not that many good typefaces, you know, uh... if you want, if I want to be really generous is a dozen. Basically, I use no more than three. There are people that thinks that the type should be expressive, that they have a different point of view from mine, I don't think types should be expressive at all; I mean, I can write the word dog with any typeface and it doesn't have to look like a dog, you know, but there are people that when they write dog you should bark, you know?

.....
1. Designers fight against ugliness, which is described as a kind of "visual disease"; 2. He

says that the real essence of typography lies in the white space between the black letters; 3. He compares typography to music: it's not just the notes (or letters), but the space between them that matters; 4. The innovation was writing "AmericanAirlines" as one word, divided only by red and blue colours; 5. Because the logo is already considered perfect and timeless, using Helvetica and American colours; 6. He uses no more than three typefaces, believing that only a few are truly good; 7. He thinks typefaces should not be expressive; their role is functional, not to mimic meaning; 8. He says that writing the word "dog" doesn't need to look like a dog, while others think it should "bark".

8.

Sample answer

Massimo Vignelli was an Italian graphic designer who later moved to New York. Trained in architecture, he worked in graphics, furniture, interiors, and signage. With his wife Lella, he believed "*Design is one*", applying the same principles of discipline, coherence, and function to every project. In the 1960s, he created the New York subway signage and in 1972 the subway map, which became famous worldwide. He also worked for companies like Knoll, American Airlines, Benetton, Ducati, and the Italian broadcaster Tg2. Vignelli described good design as visually powerful, intellectually elegant, and timeless.

Unit 5.1

Photography

Pages 166-167

What is meant by “aura effect”? Go online and look it up.

In 1939, the Russian scientist Semyon Kirlian accidentally discovered that an object placed on a photographic plate connected to a voltage source produced an image of that same object surrounded by some mysterious energy.

What equipment is necessary to guarantee a stable, long exposure?

A tripod.

1.

1. T; 2. F, It helps remove shadows; 3. F, Photos taken at midday are often overexposed or blown out; 4. T; 5. F, It occurs just after sunset; 6. T.

2.

1. sunlight; 2. light; 3. dark; 4. shadow; 5. artists; 6. bright.

3.

1. low angle; 2. focal; 3. shadow; 4. background; 5. back; 6. people; 7. light; 8. brightly; 9. focal point, shadow; 10. foreground, background; 11. silhouette, back; 12. skyline.

Pages 168-169

To what extent are Bourke-White’s words still appropriate today when everyone can doctor a photo?

Personal answer

What is meant by Iron Curtain?

This metaphor is used to refer to the political, military, and ideological barrier erected by the Soviet Union after World War II to seal off itself and its dependent eastern and central European allies from open contact with the West and other non-communist areas.

4.

1. Photojournalism is a way to tell stories or report on people and events around the world through photography; 2. They succeeded in capturing emotions; 3. A new camera, Leica, which was easier and lighter than the previous ones; 4. Because *Life* magazine was founded in that year; 5. The *Magnum photos Inc.*; 6. The Soviet Union.

5.

1. photographers; 2. stark; 3. photojournalists; 4. sell; 5. American; 6. document; 7. adaptation; 8. happy; 9. screen; 10. song.

6. ▶ War Photographer – Poem by Carol Ann Duffy posted by Comics and lit

.....
In his dark room he is finally alone with spools of suffering set out in ordered rows. The only light is red and softly glows, as though this were a church and he a priest preparing to intone a Mass. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays beneath his hands, which did not tremble then though seem to now. Rural England. Home again to ordinary pain which simple weather can dispel, to fields which don't explode beneath the feet of running children in a nightmare heat.

Something is happening. A stranger's features faintly start to twist before his eyes, a half-formed ghost. He remembers the cries of this man's wife, how he sought approval without words to do what someone must and how the blood stained into foreign dust.

A hundred agonies in black and white from which his editor will pick out five or six for Sunday's supplement. The reader's eyeballs prick with tears between the bath and pre-lunch beers. From the aeroplane he stares impassively at where he earns his living and they do not care.

.....
 1. T; 2. F, It starts talking about the life of a photographer when developing the photos; 3. T; 4. T; 5. T; 6. F, Only five or six will reach the readers.

Pages 170-171

Search the Internet and find which American writer and two British ones wrote about the Spanish Civil war.

The American writer is E. Hemingway who wrote the novel *For whom the Bell Tolls* set in Spain during the Spanish Civil War. The British writers are: W.H. Auden, who wrote the poem *Spain*, and G. Orwell, who wrote *Homage to Catalonia*.

7.

Photograph	Photographer's name	Photographer's nationality	Historical period/ issue	Translation of the caption
<i>The Falling Soldier</i>	Robert Capa	Hungarian	<i>The Spanish Civil War</i>	<i>Il miliziano</i>
<i>An aerial view of a bomb-damaged residential area after an Allied air attack on Essen</i>	Margaret Bourke-White	American	WW2	Vista aerea bombardamento alleato su Essen di zona residenziale
<i>Children of Europe</i>	David Seymour	Polish	Aftermath of WW2	Bambini d'Europa
<i>White Angel Bread Line</i>	Dorothea Lange	American	Great Depression	Fila per il pane donato da benefattrice
<i>Bastille Day Party</i>	Henri Cartier-Bresson	French	The beginning of the Fifties	Festa per il Giorno della Bastiglia
<i>Worker's Hands</i>	Tina Modotti	Italian	Mexico in the Twenties	Mani di un operaio
<i>Pro Fidel Castro Demonstration</i>	Henri Cartier-Bresson	French	The Sixties	Manifestazione a favore di Castro
<i>Child with Toy Hand Grenade in Central Park</i>	Diane Airbus	American	Cold War	Bambino con una bomba a mano giocattolo
<i>D-Day</i>	Rober Capa	Hungarian	Normandy Landings	D-Day
<i>World's highest standard of living</i>	Bourke-White	American	Great Depression	Il livello di vita più elevato nel mondo
<i>Militiawoman training at the beach during the Spanish Civil War</i>	Gerda Taro	German	Spanish Civil War	Guerrigliera sulla spiaggia durante la guerra civile spagnola

8. 71

.....

Among the most famous contemporary photojournalists are Sir Donald McCullin, Nick Ut, and Adam Ferguson. McCullin is well-known for his war photography and pictures of urban social conflict which portray the unemployed and impoverished people of London's East End, the conflicts in Northern Ireland, and the horrors of wars all over the world. Many of his photos are instantly recognisable, as they share his typically detailed and hard-hitting shots.

Nick Ut is a Vietnamese-American photographer who worked for the Associated Press and covered the Vietnamese War, reaching the height of his career in 1973, when he captured his iconic

photo "The Terror of War", which shows a young girl fleeing the Napalm bombings in Vietnam, and which sparked huge controversy and debate about the American military presence in Vietnam. He won both the Pulitzer Prize for News Photography and World Press Photo of the Year in 1973.

Adam Ferguson is an Australian photojournalist who spent many years of his professional reporting covering the war in Afghanistan. He started photographing the soldiers during their downtime, especially when they were recovering between operations or reading letters from home. Ferguson's work is a powerful reminder that the cost of war is always on both sides and shows the faces of those who fight and the consequences of conflict on their lives.

.....

Photographer's name	Photographer's nationality	Main topics	Notes
Donald McCullin	British	War photography and urban social conflict	Detailed and hard-hitting shots
Nick Ut	Vietnamese-American	War photography	Awarded with Pulitzer Prize and World Press Photo Award
Adam Ferguson	Australian	War photography	Shots about the soldiers' downtime or the consequences of war

9. ▶ Migrant Mother: Dorothea Lange | American Masters posted by PBS LearningMedia

Migrant Mother: Dorothea Lange

Woman: *Driving north alone after photographing for a few weeks, my grandmother recalled, "It was raining. The camera bags were packed, and I had, on the seat beside me, the rolls of exposed film ready to mail back to Washington. A crude sign flashed by on the side of the road – 'pea-pickers camp'. I didn't want to stop and didn't, and then rose an inner argument. 'How about that camp back there? Are you going back?' Without realising what I was doing, I made a U-turn on the empty highway. And following instinct, not reason, I drove into that wet and soggy camp like a homing pigeon. The pea crop at Nipomo had frozen, and there was no work for anyone. I saw and approached a hungry and desperate mother."*

Man: *For many years, the standard interpretation was that she made five images. Then, a sixth image was discovered, and then a seventh image was discovered. She ended up, at the end of that whole sequence, with a masterpiece of photography.*

Woman: *The career of that photograph is extraordinary. It was published in a local paper. Immediately, donations of money poured into the pea-pickers camp. Stryker thought, "This is the greatest photograph we have produced". It was published all over the country in newspapers and magazines, used over and over again.*

Stein: *I believe that there was one Chicano poster, a Cuban poster, and certainly the Panthers, as well, used it. It has enough modernity to it and speaks to a condition of modern disintegration of families, as well.*

Man: *It's probably the most recognised photograph in American history.*

Lange: *I see it printed all over, prints that I haven't supplied. But it doesn't belong to me anymore. It belongs to the world. She... that one picture belongs to the public, really.*

Narrator: *Florence Thompson was the woman in the photograph. In 1958, Florence and her family came across the image in the magazine U.S. Camera. They resented the notoriety and liberal use of the photo, for which they had seen no remuneration, but neither had Dorothea. However, late in Florence's life, donations poured in when a sympathetic public learned of her terminal illness.*

Man: *She realised how important that image was and what it meant to people and its importance to our understanding of the great depression.*

Narrator: *Florence Thompson's headstone reads, "Migrant mother: a legend of the strengths of American motherhood".*

Teacher's note

- In 1935, the middle of America's greatest economic collapse, a group of President Roosevelt's advisors set up an agency to help farmers. Magazine and newspaper photographs showing needy farmers were used to boost the chances that New Deal relief legislation would pass by Congress. Roy Emerson Stryker was in charge to hire talented photographers to achieve this goal.
- The Black Panther Party was an African American group that was active from 1966 into the 1970s. It was founded with the purpose of protecting Black residents from police brutality and was not opposed to violence.

1. What was the weather like when Dorothea Lange took the picture? – It was raining;
2. What did the sign say? – It said 'pea-pickers camp';
3. What simile did she use to describe how she approached the camp? – Like a homing pigeon;
4. What do the several shots represent? – A hungry and desperate mother;
5. Where was the photo published for the first time? – In a local paper;
6. What happened when the photo was published? – It helped raise a lot of donations for the camp;
7. Who did the photo belong to, according to Lange? – It belonged to the world;
8. Who was the woman in the picture? – It was Florence Thompson.

Pages 172-173

Search the net and find at least three international awards for photojournalism.

The Henri Cartier-Bresson Award, the World Report Award: Documenting Humanity, and Urban Photographer of the Year.

10.

Sample answers

1. they are an indication that a photographer has skills and creativity that are out of the ordinary;
2. in memory and by the will of the journalist and publisher Joseph Pulitzer;
3. the Prize was extended to the work of professional photographers who had distinguished themselves through their ability to capture important moments in contemporary history;
4. the prize's categories have grown to 21, plus a 'special prize' that is not always awarded;
5. the 'Pulitzer Prize for Breaking News Photography';
6. by the BBC and the Natural Science Museum in London;
7. will be brought to different countries where their work will be exhibited in various photography events including festivals and galleries;
8. tribute

to those press photographers and newspapers which, despite tremendous war-time difficulties, are doing a splendid job.

11. Wildlife Photographer of the Year People's Choice Award winner and others (Global) 7/ Feb/2024 posted by Mark 1333

.....
Woman: And if you're one of those lucky people who can sleep anywhere, here's someone who takes that skill to a whole new level. Look at this! Look! This photograph was taken by amateur British photographer Nema Sarikhani in Norway Svalbard Islands. It won wildlife photographer of the Year People's Choice Award with one judge saying, "it captures the beauty and the fragility of our planet". I know it's beautiful but it's also a little tiny bit sad...
Man: Yeah, I mean, it's not much ice there...
W: No.

M: Uh, for that polar bear to be sleeping on and, you're right, the fragility of it all are really evident in that picture, isn't it? We're going to look at some more of those amazing, amazing photos a little later in the programme, there's some incredible ones.

W: Let's take a look at some incredible images now because if you are one of those lucky people who can sleep anywhere – I wish I was one of them – no, yeah, you can! This, this is taking it to a whole new level.

MK: It's a photo taken by the amateur British photographer Nima Sarikhani, taken in Norway. Erm... it won the Wildlife Photographer of the Year People's Choice Award.

W: Look at this!

M: These are just beautiful.

W: This is the cutest one ever. This is photographer Mark Boyd's depiction of shared parenting in the Masai Mara.

M: This one, beautiful, look at how happy that turtle is, a dragonfly landing on the nose of a Balkan pond turtle.

W: Oh, I wondered what that was. This is the incredible one. This is a starling murmuration above the skies of Rome basically. Look at that. It is in the shape of a bird.

M: Do they know they are doing that? Or is that just a coincidence? Is that a stupid question?

W: Why are you asking me?

M: Can someone tell us these things?

W: I don't know. I think the cleverest person in this room right now is Carol. Do they know they are doing that, Carol?

C: Thanks. I haven't got a clue. I don't know but pictures are gorgeous. I'm with you, that little cub! Oh my goodness how cute was he or she!

.....
1. Nima Sarikhani is an amateur photographer; 2. The bear is sleeping; 3. The picture representing the bear was taken in Norway; 4. No, they

represent wild animals; 5. No, he photographed a cub between two lionesses who are taking care of it; 6. No, she is asked whether the flock of birds in the photo were aware they were flying in the shape of a bird.

12.

1. twice; 2. coverage; 3. until; 4. release; 5. agency; 6. standards; 7. camera; 8. died.

Pages 174-175

Which sciences may use aerial photography?

Aerial photography is the art of taking photographs of the ground from an elevated position (airplanes, helicopters, balloons, drones) and is used in photogrammetric surveys, which are the basis of topographic maps, land planning, and environmental studies.

How can paparazzi pictures be different from other types of photographs?

They can be less defined and focused because celebrities are often seen in crowded places, surrounded by people. This is why paparazzi take many photos in a short amount of time. Capturing a celebrity at their best or worst angle is essential to get a successful photograph.

13.

1. f; 2. c; 3. h; 4. a; 5. g; 6. b; 7. d; 8. e.

14. 74

.....
Interviewer: One photographer, whose passion for photography, travel and nature, has led him to become one of the foremost wildlife photographers in the UK is Will Burrard-Lucas. We asked Will to take part in an interview for us so we could learn more about his work, his inspiration, and his exciting plans for the future. Luckily, he kindly agreed! When did you first know that you wanted to be a wildlife photographer?

W. B-L: Having spent part of my childhood in Tanzania, I became fascinated by Africa and its animals and over the years I have gradually become more and more interested in wildlife.

I: How did you start your career?

W. B-L: I first started taking photos as a hobby in 2003. I've always loved travelling and going abroad to see wildlife, but it wasn't until a number of years later that I began to realise that I could actually combine all of my passions for photography, travel and nature into a possible career.

I: Did you have any formal photography training?

W. B-L: I have never had any formal photography training. I've found that the best way to improve is to be out taking photographs whenever I can and to practise as much as possible. I also enjoy trying new techniques, which has helped me to develop my skills and knowledge.

I: Why did you choose wildlife photography in particular?

W. B-L: I find wildlife photography exciting because you can't predict wild animals' behaviour and you have to work hard to get good images.

I: What do you love most about your work as a wildlife photographer?

W.B-L: The best part about being a wildlife photographer is being able to travel, enjoying the natural world and supporting environmental awareness. Today, our wildlife and environment are facing greater challenges than ever from deforestation, environmental damage, and many other destructive forces. It's hard to compete against these threats, but I hope to be able to play a role in environmental conservation.

Adapted from: <https://www.thephotographicangle.co.uk/interview-wildlife-photographer-will-burrard-lucas/>

- 1. part, Africa/Tanzania; 2. wild, years; 3. 2003, travelling, career; 4. school, practice, techniques, skills; 5. behaviour, images; 6. environmental, conservation.

15.

- 1. to shoot; 2. challenging; 3. sparkle; 4. reflexes; 5. magnification; 6. depth; 7. background; 8. enhance; 9. tripod; 10. light.

Pages 176-177

Search the Internet and find some information about Ellis Island.

Sample answer

It served as the American major immigration station, in particular from 1892 to 1924. During that period, an estimated 12 million immigrants passed through Ellis Island, where they were processed by immigration authorities and obtained permission to enter the United States.

16.

- 1. Lewis Hine; 2. Italian family on ferry boat, leaving Ellis Island, 1905; 3. Italian immigrants at Ellis Island; 4. Black and white; 5. Light comes from the left; 6. Ferry railing; 7. A mother holding her little girl in her best clothes. On their left is the father with a heavy burden on his shoulder; 8. Not very wide; 9. The photo is asymmetric; 10. The two-thirds rule is not respected; 11. Denouncing the conditions of immigrants at Ellis Island; 12. Drawing attention to the issue of immigrants.

17.

Sample answer

This is a landscape photography. The main feature of this genre of photography lies in its subjects, which are made up of natural scenarios. In this case the photo represents a hilly seaside resort overlooking the sea. It was taken at night, and you can see the houses lit up from the inside. The basic rules of taking photos at night have been respected. The shutter has been set in the right way in order to avoid blurring. The sensor's exposure to light has been lengthened. A tripod has been used to prevent the photo from being blurred. In addition to this, we can say that the sea is contrasted with a promontory, as often occurs in sea landscape photography, and the low light plays a fundamental role in underlining its movement.

18. 76

The Great Depression in America inspired some of the most memorable photographs of the 20th century by perfectly capturing the suffering of a nation out of work. But Lunch Atop a Skyscraper was different. The image of eleven Rockefeller Center construction workers eating lunch sitting on a beam hanging 850 feet in the air was a hopeful look at life in the '30s after the terrible previous years. The photo was published in the New York Herald-Tribune on October 2, 1932, but no one really knows who took it. Although the photo was meant to show the labour conditions of building construction workers, it was set up as a publicity shot for the Rockefeller Center. One theory is that it was also not as dangerous as it looked. Maybe below the men, just out of view of the camera, was a perfectly safe, finished floor for the men to lower themselves onto. But, like so many things about the photo, the truth has been lost to history.

Adapted from: <https://www.mentalfloss.com/article/502243/10-fascinating-facts-about-lunch-atop>

- 1. T; 2. F, Eleven; 3. F, 850 feet; 4. T; 5. T; 6. F, No one really knows who took the photo; 7. F, The image was meant to take a look at the labour conditions of building construction workers; 8. T; 9. T; 10. T.

Page 178

CIVIC EDUCATION

19.

Personal answers

Page 179

REAL-LIFE SKILLS

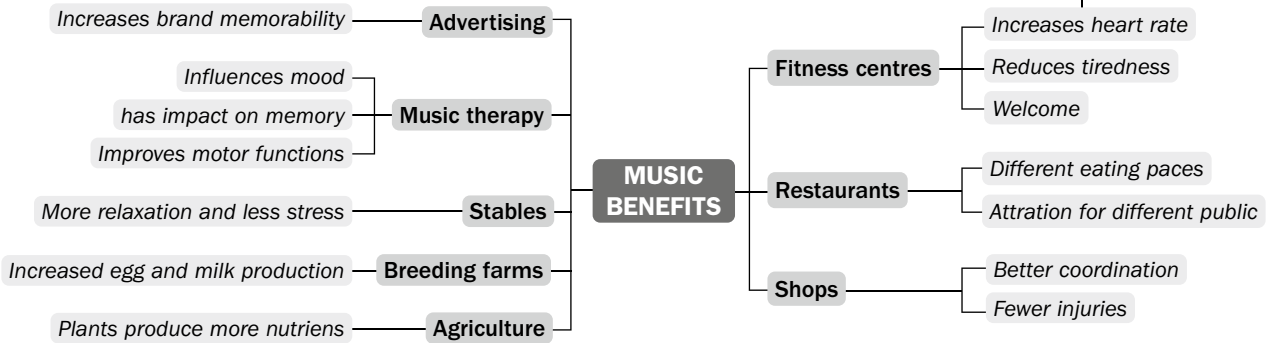
20.

Personal answers

Pages 180-181

1.

Sample answer



2. 78

Research into the effects of background music on shopping behaviour has a long history. In 1982, Ronald E. Millman published an article in the *Journal of Marketing* that examined customers' purchases based on the tempo of ambient music. Millman found that when background music was faster, customers bought less – they walked more quickly, picked up only what they came for, and spent little to no time browsing. When the tempo slowed down, however, customers' movements did, too. They browsed more and spent more. How well customers know the music affects their shopping time, too, as well as their own perceptions of their shopping time. In a 2000 article published in the *Journal of Business Research*, researchers found that shoppers moved more quickly through the store when familiar music, like current top hits, played. However, these shoppers thought they moved more slowly. Conversely, shoppers who heard unfamiliar music moved more slowly, but thought they were moving more quickly. Mode matters, too. A 2011 study found that shoppers in grocery stores bought more when the music was slower, and they bought even more when the music was in a minor key. Researchers hypothesised that the minor key, which shoppers tend to associate with sadness, spurred buying behaviour because purchasing new things can cause the brain to release dopamine – an instant boost of happiness. Music can be used in highly specific ways to affect both what shoppers buy and how much they are willing to pay. In a 2016 article published in the *Journal of Retailing*, researchers North, Sheridan and Areni hypothesised that musical choices could be tailored to produce highly specific buying

behaviours by recalling specific memories in the brains of buyers. The three researchers tested this hypothesis by assigning 120 college students to one of four rooms in a lab. Three of the four rooms played music by a particular artist on a continuous loop, while the fourth room was silent to serve as a control. Depending on their placement, groups heard songs by American band *The Beach Boys*, Chinese group *The Peking Brothers* or Indian artist *Sunidhi Chauhan*. After several minutes in each room, the students were given menus that included American, Chinese, and Indian food options. They were asked to list as many items as they could recall after studying the menu, then asked to order one of the food options. The results? Students who had heard one of the three types of music were more likely to remember and to order the corresponding food items, while students who had heard no music did not trend toward any type of food in particular. The researchers also conducted a similar experiment, in which 180 students viewed slides of “utilitarian” and “social identity” products while listening either to classical music, country music, or no music. They were then asked how much they'd be willing to pay for each product. Students who had heard classical music were willing to pay more for social identity items, while students who had heard country were willing to pay more for utilitarian ones – indicating that congruity between a product's image and its ambient music encourages more spending, while incongruity may discourage spending. All of these studies point to the same conclusion: choosing the right music can boost sales.

Adapted from: <https://blog.audiosocket.com/small-business-tips/customer-behavior/>

 1. c, e, g; 2. a, b, d; 3. g; 4. a; 5. b; 6. f; 7. b; 8. c.

3.

1. in; 2. at; 3. with; 4. of; 5. that; 6. an; 7. the; 8. on; 9. and; 10. to.

Pages 182-183

4.

1. T; 2. F, Jazz-films included studio footage of the performance together with dances and sets to accompany them; 3. T; 4. F, MTV was created 20 years later; 5. F, It was released in 1968; 6. T; 7. F, At present music travels in a de-materialised form; 8. T.

5.

Sample answers

1. on August 1, 1981; 2. the strengths of the music video format; 3. an amazing popularity; 4. the visual elements as important as the music; 5. the heavy rotation of their videos; 6. motion pictures, commercials, and television; 7. playing music videos 24 hours a day and seven days a week; 8. a word pun on the letters DJ (disc jockey).

6.

1. clips; 2. story; 3. director; 4. performance; 5. difference; 6. live.

Pages 184-185

Look up the opening scenes for the *Star Wars* series, which uses extra-diegetic music from composer John Williams to create a highly accessible sci-fi experience for the audience.

Personal answer

7.

1. Because it can convey and reveal emotions and feelings; 2. When it becomes as iconic as the films themselves; 3. It can be found inside and outside the narration, in the main titles, during the plot, and in the end credits; 4. When music occurs inside the narration and it can be heard, played, or manipulated by the characters it is called diegetic; it is called extradiegetic when it can be heard by the audience, but not by the characters; 5. Music can be original or not written specifically for a certain film; 6. The term soundtrack refers to all the music and songs played or sung in a film, whereas the term score refers to just the music.

8.

1. advertising; 2. ago; 3. noise; 4. real; 5. realistic; 6. footstep; 7. invasion; 8. character; 9. music; 10. tell.

9.

1. e; 2. g; 3. a; 4. d; 5. f; 6. h; 7. c; 8. b.

Pages 186-187

What is *The War of the Worlds*? Look up what happened when it was broadcast on radio.

The War of the Worlds is a science fiction novel by English author H. G. Wells. Orson Wells's realistic radio dramatisation of this Martian invasion of Earth was broadcast on the radio on October 30, 1938. That evening, about 12 million people were listening to a CBS programme on the radio, when Wells's broadcast came on air and announced that the Martians had invaded New Jersey. Many people thought it was true and ran out of their homes, panicking.

Search the Internet for at least three famous directors Ennio Morricone worked with.

Ennio Morricone composed music for Roman Polanski (*Frantic*), John Carpenter (*The Thing*), Brian de Palma (*All the President's Men*), Bernardo Bertolucci (*Novecento*), Roland Joffe (*Mission*), and Giuseppe Tornatore (*Nuovo Cinema Paradiso*).

10.

1. Max Steiner; 2. Ennio Morricone; 3. Nino Rota; 4. John Williams; 5. James Horner; 6. John Barry; 7. Bernard Herman; 8. Max Steiner; 9. John Barry; 10. John Williams.

11.

1. Ennio Morricone was one of the most famous film composers of the 20th century; 2. He started when he was 12; 3. He played the trumpet in jazz bands and then worked for the radio; 4. He started in the early 1960s; 5. He was associated with the spaghetti western style of soundtracks; 6. From the 1980s onwards; 7. He worked with Leone, Tornatore, and Joffé; 8. The soundtracks for *Nuovo Cinema Paradiso* and *The Mission*; 9. He used piano, strings, and saxophone; 10. It is a historical drama.

12. ● As Time Goes By (extended scene with Complete vocal) | Film: Casablanca (1942)
posted by New Wave

.....
Ilsa: Hello, Sam.

Sa: Hello, Miss Ilsa. I never expected to see you again.

Ilsa: It's been a long time.

Sam: Yes, madam. A lot of water under the bridge.

Ilsa: Some of the old songs, Sam?

Sam: Yes, madam.
 Ilsa: Where is Rick?
 Sam: I don't know. I haven't seen him all night.
 Ilsa: When will he be back?
 Sam: Not tonight, no more. He didn't come... he went home.
 Ilsa: Does he always leave so early?
 Sam: Oh, he never... well, he's got a girl up at the Blue Parrot. He goes up there all the time.
 Ilsa: You used to be a much better liar, Sam.
 Sam: Leave him alone, Miss Ilsa. You bad luck time.
 Ilsa: Play it once, Sam, for old times' sake.
 Sam: I don't know what you mean, Miss Ilsa.
 Ilsa: Play it, Sam. Play As Time Goes By.
 Sam: Why, I can't remember it, Miss Ilsa. I'm a little rusty on it.
 Ilsa: I'll hum it for you. Sing it, Sam.
 Sam:
 You must remember this
 A kiss is just a kiss
 A sigh is just a sigh
 The fundamental things apply
 As time goes by
 And when two lovers woo
 They still say, "I love you"
 On that you can rely
 No matter what the future brings
 As time goes by
 Moonlight and love songs
 Never out of date
 Hearts full of passion
 Jealousy and hate
 Woman needs man
 And man must have his mate
 That no one can deny
 It's still the same old story
 A fight for love and glory
 A case of do or die
 The world will always welcome lovers
 As time goes by
 Moonlight and love songs
 Never out of date
 Hearts full of passion
 Jealousy and hate
 Woman needs man
 And man must have his mate
 That no one can deny
 It's still the same old story
 A fight for love and glory
 A case of do or die
 The world will always welcome lovers
 As time goes by

.....
 1. The reason why most people think this is likely to lie in the dubbing version "Suonala ancora, Sam", but the confusion may also be due to the fact that Woody Allen's play and Herbert Ross film "Play it again, Sam" is a quotation, albeit paraphrased, from *Casablanca*. However, in the famous film, the protagonist Ilsa (Ingrid Bergman)

addresses the pianist of Rick's Café with the phrase, "Play it once, Sam" referring to the song *As Time Goes By* and after the latter's reply, Ilsa insists with "Play it, Sam"; 2. No, he wasn't; 3. The piano from *Casablanca* on which Sam plays *As Time Goes By* was auctioned in New York at 3.41 million dollars; 4. The piano which appears in the cult scene was orange with arabesque details.

13.
 Personal answers

Page 188

CIVIC EDUCATION

14.
 Sample answers

1. Refugees are people who are forced to flee their country; 2. It applies to countries ruled by dictators or plagued by famine, for example; 3. Personal answer.

15.

Teacher's note

Here are the lyrics of the song *The Partisan* by Leonard Cohen.

When they poured across the border
 I was cautioned to surrender, this I could not do;
 I took my gun and vanished.
 I have changed my name so often,
 I've lost my wife and children
 but I have many friends,
 and some of them are with me.

An old woman gave us shelter,
 kept us hidden in the garret,
 then the soldiers came;
 she died without a whisper.

There were three of us this morning
 I'm the only one this evening
 but I must go on;
 the frontiers are my prison.

Oh, the wind, the wind is blowing,
 through the graves the wind is blowing,
 freedom soon will come;
 then we'll come from the shadows.

Les Allemands étaient chez moi (The Germans were at my home)
 ils m'ont dit "Résigne-toi" (They said, "Surrender,")
 mais je n'ai pas pu (this I could not do)
 j'ai repris mon arme (I took my weapon again)

J'ai changé cent fois de nom (I have changed names a hundred times)

Pages 190-191

j'ai perdu femme et enfants (I have lost wife and children)
 mais j'ai tant d'amis (But I have so many friends)
 j'ai la France entière (I have all of France)

Un vieil homme dans un grenier (An old man, in an attic)
 pour la nuit nous a cachés (Hid us for the night)
 les Allemands l'ont pris (The Germans captured him)
 il est mort sans surprise (He died without surprise)

Oh, the wind, the wind is blowing,
 through the graves the wind is blowing,
 freedom soon will come;
 then we'll come from the shadows.

1. The lines "When they poured across the border / I was cautioned to surrender / this I could not do / I took my gun and vanished" and this particular passage "An old woman gave us shelter / kept us hidden in the garret / then the soldiers came / she died without a whisper" really conveys the war and heroism theme, since those who helped partisans risked their lives; 2. The song is the train of thought of a man who has accepted his soldier's fate to fight for freedom, but he's still hoping for the war to end; 3. The first three stanzas are written in English, while the last ones are in French.

16.

Teacher's note

Here are the lyrics of the song *Strange Fruit*.

Southern trees bear strange fruit
 Blood on the leaves and blood at the root
 Black bodies swinging in the southern breeze
 Strange fruit hanging from the poplar trees
 Pastoral scene of the gallant south
 The bulging eyes and the twisted mouth
 Scent of magnolias, sweet and fresh
 Then the sudden smell of burning flesh
 Here's a fruit for the crows to pluck
 For the rain to gather, for the wind to suck
 For the sun to rot, for the trees to drop
 Here's a strange and bitter crop

1. lyrics; 2. music; 3. performances; 4. silence; 5. play; 6. bestselling; 7. century; 8. award.

Page 189

REAL-LIFE SKILLS

17. Personal answers

18. Personal answers

1.

1. F, During the Romantic age painters wanted to convey the need to reunite the individual with nature;
2. T;
3. F, He was a Romantic French painter;
4. F, According to Post-Impressionists, paintings had to convey emotion
5. F, It means in the open air;
6. T; 7. T; 8. T

2.

1. historical; 2. works; 3. interest; 4. Romanticism;
5. colours; 6. light; 7. feelings; 8. created; 9. paintings; 10. Impressionists.

3.

Sample answers

Hay Wain by John Constable – The painting everyone knows in England

Subject matter	A summer's day in the English countryside. The landscape is formed by a river which is the centre piece of the painting, with a hay wain and two farm workers, a woman washing, and a fisherman. In the foreground the stream spreads out to form a ford, the hay cart stops for the horses to drink. A dog by the bank is barking at the hay cart. It is so famous in England that you can find reproductions of it everywhere, from jugs to wall-paper.
Light and colours	The colour palette is restrained, being mostly greens and browns (apart from the sky). He also used the so-called coffee colours ranging from hazel to dark brown. Constable's use of light is almost photographic: the light catches the whitewashed sides of the cottage, but other places are in shade. White is used just for reflections in water. There's a small dash of bright red on the harnesses of the horses.

Style	His style was to take a natural landscape and paint it just as he saw it, without enhancing or changing it. Paint is applied in various ways, using short and long strokes, both rough and smooth. This gives a variety of textures.
Message	The painter wanted to showcase the beauty and power of nature.
Technical details	Oil on canvas, 130.20 x 185.40, 1821, London National Gallery.
Information on the painter	Celebrated Romantic artist. His paintings showcase his connection with the beauty of nature. John Constable's focus was on the natural English landscape that he had idolised since childhood. His paintings rebelled against the work of Neoclassical artists who had simply used landscape to display historical and mythical scenes.
Personal comment	<i>Personal answer</i>

Style	Turner laid down the major shapes of the composition with primary colours, then built the picture on top using impasto, applied with pallet knives and his hands and fingernails, as well as with brushes.
Message	This is a political picture, successfully campaigning for the abolition of slavery.
Technical details	Oil on canvas, 90.8 cm x 122.6 cm, Museum of Fine Arts, Boston.
Information on the painter	As a Romantic painter, Turner was less concerned with the accuracy of a painting than with its emotional impact. He was fascinated by the power of nature and transferred this passion onto canvas. As a leading Romantic painter focusing mainly on colour and lighting, Turner's works went on to later influence the Impressionist movement.
Personal comment	<i>Personal answer</i>

Slave Ship by William Turner – A painting that changed history

Subject matter	At first sight, <i>Slave Ship</i> seems to depict a beautiful sunset on the Atlantic after a prolonged storm; but it is a tactic to lure the viewer in. A stark counterpoint to the horrors and barbarity are the real subjects. The picture's subject matter is in its full original title, <i>Slavers Throwing Overboard the Dead and the Dying – Typhoon Coming On</i> . It comes from the common, brutal, and macabre practice in the Middle Passage route of the Atlantic slave trade of throwing unwell slaves overboard because they were insured against drowning, but not against death by disease.
Light and colours	While the light should be coming towards the viewer from the sunset, Turner has used artistic license to have it coming from many directions, for instance illuminating the viewer's side of the ship and the manacled leg sticking out of the water. Chrome orange and chrome yellow, cobalt blue, viridian and cadmium yellow have been used. The intense pale-yellow light of the sun seems to set the sea on fire.

Pages 192-193

Search the Internet and find out why we can say that flatpack furniture we buy from Ikea is a direct descendant of the Bauhaus.

Because the Bauhaus advocated a functional no-frills style: shape comes after function.

Search the Internet and find the name of the award referred to as architecture's Nobel.

The Pritzker Prize. It is the international prize which is awarded each year to a living architect for significant achievement. It was established by the Pritzker family of Chicago through their Hyatt Foundation in 1979. It is granted annually and is often referred to as "architecture's Nobel" and "the profession's highest honour."

4.

1. Abstractionism; 2. In the Soviet Union; 3. Yes, they do; 4. No, they opposed them; 5. Bauhaus was a German art school which combined crafts and the fine arts and is also credited with the invention of the current concept of 'industrial design'; 6. He defined it as "the skilful, rigorous, and magnificent interplay of volumes assembled

in light”; 7. Cubes, cones, spheres, pyramids and cylinders; 8. Glass, steel, and reinforced concrete; 9. He is considered the icon of contemporary architecture; 10. They designed buildings for London.

5.

1. production; 2. simplicity; 3. modern; 4. homogenous; 5. makers; 6. knowledge; 7. craftsmanship; 8. teaching.

6. ▶ Zaha Hadid: A look back at her work – BBC News posted by BBC News

.....
Voice over: Dame Zaha Hadid designed buildings that could look as fluid as mercury while appearing as light as a leaf. Sensuous parabolic shapes became a trademark of her architectural aesthetic, leading to her being called “the queen of the curve”. Her creations were always eye-catching, often jaw-dropping, and sometimes controversial.

Zaha Hadid: People forgot what you can do through Modern work, you know, there was an obsession with historicism, a vernacular, postmodern so the idea of new was almost alien.

VO: Zaha Hadid was born in Baghdad and studied maths at University before moving to London in the ‘70s to train as an architect. She set up her own practice shortly afterwards, then found there were no takers for her avanguard ideas.

ZH: I was a woman, I did strange stuff. I think they’re all together intertwined, but there was definitely, has been and it still remains, it’s much, much better now, there’s a definite stigma to, about the woman thing.

V.O: It was this Cubist-inspired building in Germany that proved to be her big breakthrough. Soon, her ability to mix old school craft skills with revolutionary new computer programs saw her emerge as one of the most exciting and innovative architects of her generation.

Peter Cook: I think she has added an enormous amount of language to architecture. She’s devised shapes that we never thought that we could do or never thought that any architect could do. Erm, and that is something, you know, there’s a lot of architecture that is a sort of variant on the architecture that’s come before, but she did, she did shapes that gobsmacked you.

VO: Her visual flamboyance proved popular abroad but less so in the UK, her adopted home, where she really only made her mark on the public’s consciousness with her Aquatic Centre for the 2012 London Olympics.

ZH: To be accepted as an architect, I think is... I’m not sure it’s fully done, not here, not in this country. I’m still considered to be on the margin, you know, despite all these things and I don’t mind

being on the edge, actually. It’s a good place to be. VO: She had a reputation for being short-tempered and difficult, while some of her buildings were criticised for being impractical and overblown. There’s no doubt she was uncompromising, a characteristic that allowed her to overcome prejudice and skepticism to design some truly remarkable buildings for which she received multiple awards. Dame Zaha Hadid was a trailblazing visionary, she leaves behind an extraordinary body of work to be marvelled at by generations.

.....
1. seventies; 2. 2016; 3. maths; 4. computer programs; 5. eye-catching; 6. London Aquatic; 7. Germany; 8. stigma; 9. edge; 10. shapes.

Pages 194-195

Do you know how *Les Fauves* can be translated into English?

Wild beasts.

7.

Sample answers

1. rejected traditional renderings of three-dimensional space in favour of a new space defined by movement of colour; 2. social and cultural conventions; 3. produced by Magritte and Dalí; 4. the father of Abstractism; 5. to Kandinsky; 6. the subjective emotions that a person feels in response to objects and events; 7. major Expressionists; 8. Expressionists.

8.

1. works; 2. symbols; 3. ordinary; 4. Surrealists; 5. familiar; 6. during; 7. painted; 8. representation; 9. painting; 10. both. Extra: people, either.

9. ▶ Guernica: What inspired Pablo Picasso’s masterpiece? BBC News posted by BBC News

.....
No audio

It’s one of the most famous paintings in the world. A portrait of the pain and horror of war. Pablo Picasso painted it in 1937.

What inspired it? At the height of the Spanish civil war on the 26 April 1937, a fierce aerial bombardment devastated the town of Gernika in the Basque country. The attack, by German and Italian allies of General Franco, is considered the first rehearsal of a total war strategy.

Interpretations of Guernica. Woman with dead child. It’s one of the most powerful images in the painting. Women represent life and pain. Above all, the pain of motherhood. Woman with arms in the air; woman with oil lamp; woman

escaping. Women are the main characters. Women who run from the flames, who suffer and illuminate the scene at the same time. Chicken. The bombardment happened on market day and animals fled in fear. It represents the suffering of animals. Soldier on the ground. He represents the Spanish people, perhaps the Republic which was fighting for a new Spain, and this dream lies broken, in pieces, on the floor. The horse. Most people think it symbolises the Spanish people being attacked. But some say it represents fascism. The bull. For Juan Larrea, an intellectual friend of Picasso, the bull represents the Spanish people. But it is also said to signify Picasso himself, fascism, barbarity, or violence. Guernica is a departure from the idea of heroism. It doesn't celebrate victory. It shows the drama and suffering of a people. The heroism is human pain. Everything in Guernica shows piety and respect for the pain. But what do you see? "A work of art must make a man react... It must agitate him and shake him up." Pablo Picasso.

.....
Sample answer

Pablo Picasso's masterpiece was inspired by ~~his lover, Dora Maar, who died during~~ the bombing attack of German and Italian allies on Gernika. The attack occurred in ~~1939~~ 1937. This bombing was considered the first rehearsal of a total war strategy. One of the most powerful images in the painting is the one representing a woman ~~playing with a child~~ with a dead child. The main characters are women who run from the ~~war~~ flames, who suffer and ~~devastate~~ illuminate the scene at the same time. The sufferance of animals is represented as well because ~~Picasso loved animals~~ the attack took place on market day and animals fled in fear. The soldier represents the ~~poor~~ Spanish people. Other animals that appear are a horse and a ~~cow~~ bull. The painting ~~represents~~ doesn't represent victory: people's drama and their suffering and pain are seen as ~~torture~~ heroism; ~~nothing~~ everything shows respect for the pain in Guernica. According to ~~critics~~ Picasso, "A work of art must make a man react... It must agitate him and shake him up."

Pages 196-197

Search the net and find out how important Peggy Guggenheim was for contemporary art and which sculpture by Brancusi she bought. She was a patron of arts and supported many artists such as Pollock and Rothko. She bought *Bird in Space*, one of the most famous Brancusi's sculptures.

10.

1. It rejected modern capitalism, bourgeois culture, and wartime politics; 2. They shared a profound disillusionment with traditional modes of art making; 3. Because he wanted to mock and rewrite the concept of conventional art; 4. Yes, he did; 5. It is made of a bicycle handlebars and seat; 6. It was created during the post-war years; 7. He used mainly painted wood; 8. No, he didn't; 9. It conveys a sense of loneliness and absolute separation among individuals to emphasise the fragility of human existence; 10. He was influenced by both Pre-Columbian civilisations and Picasso.

11.

1. assemblage; 2. waste; 3. conventional; 4. marble; 5. abstractism; 6. shape; 7. fragility; 8. stone.

12.

1. Dadaism; 2. sculptures; 3. shapes; 4. influence; 5. began; 6. protest; 7. readymade; 8. found.

13.  86

.....
Alberto Giacometti

Alberto Giacometti (1901-1966) was a Swiss sculptor, painter, draftsman, and printmaker. From 1922, he lived and worked mainly in Paris but regularly visited his hometown, Borgonovo, to see his family and work on his art. Giacometti was one of the most important sculptors of the 20th century. His work was particularly influenced by artistic styles such as Cubism and Surrealism. Philosophical questions about the human condition, as well as existential and phenomenological debates, played a significant role in his work. Around 1935, he broke away from the influence of Surrealism in order to pursue a deeper analysis of figurative compositions. He wrote texts for periodicals and exhibition catalogues and recorded his thoughts and memories in notebooks and diaries. His critical nature led to self-doubt about his own work and his self-perceived inability to do justice to his own artistic vision. His insecurities nevertheless remained a powerful motivating artistic force throughout his entire life. Between 1938 and 1944 his sculptures had a maximum height of seven centimetres. Their small size reflected the actual distance between the artist's position and his model. In this context, he self-critically stated, "But wanting to create from memory what I had seen, to my terror the sculptures became smaller and smaller". After World War II, he created his most famous sculptures: his extremely tall and slender figurines. These sculptures were subject to his individual viewing experience – between an imaginary yet real, a tangible yet inaccessible space.

Giacometti's paintings constitute only a small part of his whole body of work. After 1957, however, the number of his figurative paintings was matched by that of his sculptures. The almost monochrome paintings of his late work do not belong to any other modern artistic style.

Adapted from: <https://www.artsgain.com/en/artist/alberto-giacometti/>

-
1. F, He was born in Switzerland and worked mainly in France;
 2. T;
 3. T;
 4. F, He did, and recorded them in notebooks and diaries;
 5. F, He was full of insecurities which, however, motivated his artistic force;
 6. T;
 7. T;
 8. F, They were monochrome.

Pages 198-199

Search the net and find out what he had to do in order to be able to paint *Mural*.

He had to tear out the partition between the front and middle room, because it was immense (243x604cm) and meant to cover an entire wall.

14.

1. f;
2. j;
3. a;
4. h;
5. c;
6. m;
7. d;
8. l;
9. e;
10. g;
11. b;
12. k;
13. i.

15.

1. most;
2. herself;
3. her;
4. has;
5. was;
6. a.

16. Iris Scott Is A Master Finger Painter – And Her Paintings Sell For \$40,000 | Master Craft posted by Insider Art

.....

Narrator: Finger painting is simple. For most people, it's just dipping your finger in paint, then dotting, dragging, or smearing it on paper. These paintings are usually priceless in the eyes of a parent, but they wouldn't sell for \$20,000. That's how much Iris Scott's finger paintings start at, and they can go up to over \$40,000. Iris found a way to turn what most of us think of as an elementary-school pastime into a serious career. So what makes these finger paintings worth so much? Iris focuses on a type of art called instinctualism. It's a relatively new thing, and the general movement, at least for Iris, is in response to the popularity of minimalism and abstract art. Instead of leaving the viewer with something to interpret, instinctualism is more direct and easily understood. Its main goal? To make a connection with the person looking at it. Filo Sofi Arts, the gallery that represents and sells some of Iris's work to collectors, attributes the rise of this movement to the success of Iris's work. Iris starts these huge paintings with the background. And by

huge, it means her canvas can be as large as 8 feet tall by 8 feet wide. Because of the sheer size, the materials alone start to add up. She slips on the gloves and smears the first few colours across the board, but instead of covering the background with thick smears of paint, Iris sprays it with water to thin it out, which creates a watercolor effect for the background. And there's a reason why all her paintings are so large.

Iris Scott: Finger painting is really good at some things and not very good at other things. For example, it's not very good at very fine details. A little brush would be very good at eyelashes, for example, but if I paint an eye that's this big, the eyelashes are no problem. So, it's a bit of the obstacle is the way. If I just paint larger, there isn't really any subject that I can't paint.

Narrator: In this case, Iris is working on a painting of a wet dog that's shaking off water. She starts with the outline of the pup. Once the outline is put down, it's time to start the hard part: making a finger-painted dog look real. To do this, Iris focuses on getting the details just right, from the hair to the eyes. She swaps between using different pressures of strokes, dotting, swiping, patting, and smearing the paint. In some instances, she squeezes the paint directly onto the canvas and spreads it around using her fingertips or her knuckles. In other cases, she squeezes the paint directly onto her fingers and goes from there.

Iris: Finger painting is so much fun. It's a lot like being a professional kindergartner, and I love my job, and every day I'm quite grateful that this is what I get to do with my life.

Narrator: Iris uses shades of paint that match the colors found in the dog's coat and adds texture to create realistic strokes for the fur. Once the eyes are added in and most of the fur is complete, the subject becomes recognisable. Then the dog has to dry. Because she uses oil paints, that could take up to a week. After drying, she delicately places sheets of paper over the pup to protect it and throws paint to create splashes of water. For additional spatters, she dots paint using her fingertips. She removes the paper from the dog and leans the painting against the wall, then adds the last few dots to complete the piece. Stepping back, the textures that Iris has spent weeks on, one dot, stroke, and smear at a time, come together to form an artistic masterpiece. One that captures instinctualism and leaves the viewer with something they can recognise and connect with right away. So much so, that they're willing to shell out thousands of dollars to take it home.

.....

Sample answers

1. Iris Scott is a pioneer of instinctualism;
2. Is smearing on canvas a technique used by abstract artists?;
3. Iris Scott uses her fingerprints to paint;
4. Collectors often buy artworks at auctions;
5. Did

Iris Scott have a wide success?; 6. Did she paint both with her fingertips and with her knuckles?; 7. Her main goal is to make connections with the viewer; 8. The shaking dog's fur seems really wet.

Page 200

CIVIC EDUCATION

17.

Personal answers

18.

Personal answers

19.

Personal answers

Page 201

REAL-LIFE SKILLS

20.

Personal answers

Unit 5.4 New forms of creativity

Pages 202-203

Sean Baker shot the movie *Tangerine* (2015) with three smartphones. Search the net and find at least three more movies shot in the same way.

Sample answers

I Weir Do (2020), *Pondicherry* (2022), *Very Nice Day* (2022).

1.

1. news apps; 2. travel apps; 3. entertainment apps; 4. sports apps; 5. graphic apps; 6. communication apps; 7. productivity and utility apps; 8. gaming apps.

2.

Personal answers

3.

1. to be; 2. chosen; 3. nevertheless; 4. following; 5. was; 6. since; 7. had; 8. being.

4. 89

Is Digital Art Better?

Far from the simple sketching tools of previous decades, art has now officially gone digital. The

most popular art apps currently on the market provide artists with an unbelievable range of tools and customisation to create outstanding artworks on their devices. From hundreds of brushes to perspective and symmetry tools, the variety of features available to digital artists today is vast.

The beauty of digital art is its convenience for artists. You can have an entire art studio contained in a single app, allowing you to create professional-quality paintings and detailed drawings whenever you feel like it. Whether you're sipping your morning coffee or on your evening commute, you can let your creativity flow. There are no art supplies needed and zero clean up.

Adapted from: <https://sweetmonia.com/Sweet-Drawing-Blog/advantages-disadvantages-digital-art-painting-is-it-better-than-traditional/>

.....
1. decades; 2. provide; 3. brushes; 4. allowing; 5. sipping; 6. commute; 7. flow; 8. needed.

Pages 204-205

5.

1. e; 2. b; 3. g; 4. a; 5. d; 6. f; 7. h; 8. c.

6.

Personal answers

7.

1. user; 2. compelling; 3. rules; 4. field; 5. internship; 6. higher; 7. designers; 8. writers; 9. music; 10. code; 11. career; 12. role.

Pages 206-207

8.

1. professionals → beginners; 2. hardware → software; 3. cannot → can; 4. is not → is; 5. who know coding → who don't know coding; 6. experienced → inexperienced; 7. width → depth; 8. commercial → educational.

9. 92

Canva

Canva is a graphic design app that lets you design visual materials without needing extensive graphic design experience. It can be used to create social media graphics, simple videos, presentations, slides, posters, and other visual assets; and a wide range of customisable templates, royalty free images and AI features is provided to help users do so easily.

Canva can be used either in a web browser or as a downloadable app.

It gives you four key things to help you create your design:

- templates, pre-designed layouts that you can use for a wide range of applications (for example to create presentations, videos, adverts, business cards, infographics, or charts);
- ‘elements’, royalty free photos, videos, and graphics that you can add to your templates;
- AI tools, AI features that let you create new content for your projects (or manipulate existing designs in interesting ways);
- a drag-and-drop editor that lets you move elements around a template.

Additionally, Canva provides controls for editing the typefaces and colours used on a template; it lets you create custom templates too. The idea is that you simply pick a template, drop some content into it, make a few edits and then export your design for use online or as a printed item.

When you log into Canva, you are presented with a question: ‘What will you design today?’ You can answer this question by entering design ideas in the search bar provided or clicking the icons underneath it. Doing so will give you access to suggested layouts for presentations, social media posts, videos, printed products, and more. Either way, you’ll end up with a wide range of templates to choose from. You can pick one of these as the starting point for your design. From there, it’s a case of editing the template so that it meets your requirements.

Ultimately, the process involved in creating a design in Canva is simple and its interface is extremely user-friendly: anyone who has used a word processor or a simple graphics tool won’t face much of a learning curve. And this learning curve has been made even more gentle recently with the addition of a new feature: the ‘Quick Actions’ tool, which gives you a search facility that lets you easily access either graphic design elements or individual Canva tools. It also suggests actions you might want to apply to elements in your design (borders, corner rounding, etc.). There is also an ‘Ask Canva’ chatbot available, which lets you ask Canva for help. Answers are provided via generative AI.

It’s also worth pointing out that the fact that Canva’s interface is available in over 130 languages helps matters from an ease-of-use point of view too.

So all in all, it is fair to say that Canva meets its goal of making graphic design extremely accessible to non-designers.

Adapted from: <https://www.stylefactoryproductions.com/blog/canva-review>

.....
 Sample answer

- Graphic design app
- No need of extensive graphic design experience
- To create social media graphics, simple videos, presentations, slides, posters, and other visual assets

- Used in a web browser or as a downloadable app
- Four key things to create a design: templates, elements, AI tools, drag-and-drop editor
- Controls for editing typefaces and colours + creating new templates
- Just edit the template so that it meets requirements
- Simple process and user-friendly interface
- New features: quick actions + ask Canva chatbot
- Interface available in 130 languages
- Very accessible to non-designers

10. ▶ Augmented Reality for museums / AR
 Guide posted by Digifield Studio

.....
 No audio

.....
 Sample answer

Virtual reality is a highly effective technology that enables people to gain enjoyable and immersive information about museum collections. They can learn everything they need to know about the painting, the painter, and their historical background. It provides users with an educational, entertaining, escapist, and aesthetic experience.

11.

1. museum; 2. most; 3. milestones; 4. progress;
5. history; 6. group; 7. digital; 8. performances;
9. collaborations; 10. reshape; 11. source; 12. range.

Pages 208-209


12.

Sample answers

1. a digital audio file you can download or listen to over the Internet; 2. coded the “iPodder”, a program that let a user download Internet radio broadcasts to their Apple iPod; 3. of expression which may be used to talk about personal matters, educate, discuss, inform, or entertain; 4. the means to shoot videos through mobile devices; 5. show and talk about their experiences, likes, dislikes, and moments; 6. TV show clips, music videos, advertising videos, short documentary films, movie trailers, corporate videos, live streams, and instructional videos; 7. a particular type of videos used to provide people with learning, training, and educational content; 8. how to perform a task, use a product, or understand a concept; 9. explainer videos, tutorials, screencasts, and video presentations; 10. they are a modern phenomenon at the intersection of art and technology.

13.

- 1. to; 2. through; 3. for; 4. into; 5. with; 6. their;
- 7. when; 8. to.

14.  Instructional video – Animation posted by Pikewood Creative

.....
 Meet Guillermo. He's an engineer that makes pipe and cable locators. The locators are used by construction companies, utility companies, and even the military. However, there is one problem. Sometimes people aren't sure how to use them properly. Sometimes they get it all wrong. This can lead to many support issues and frustrating phone calls. If only I could go around the world and explain to each customer how to use my locators, Guillermo thought. Perhaps I can ride off on my trusty horse, Chain, and tell the world. No, that's no good. Then he had an idea. Wait, maybe there's a better way. Yes, that's it. I'll make a video, he decided. So, Guillermo filmed someone using his locators properly to try and help customers grasp the concept. But there was a problem with the video. You see, there's some serious science behind pipe and cable locating. Most of that science is, well, invisible. So, the main point behind using the locators was still lost. Then, Guillermo had another thought. What if my sketches could come to life? Then people could see and understand. But how? Guillermo searched high and he searched low and finally found an animator. The animator listened to Guillermo talk about locators and he listened and he listened some more. Then the animator made his own sketches and worked until he fully understood the science behind locating. He then developed a plan for making the process of pipe and cable locating come to life. Guillermo and the animator worked closely together until they had created an animation that demonstrated precisely how to use the locators. Now Guillermo can focus on what he really loves, spending some QT with his buddy Chay.

.....
 Sample answers

- 1. An instructional video is created to teach the highest number of people from all over the world in a flexible and accessible way;
- 2. A camera, infographics, animation;
- 3. An animator who is expert in communication through the web and storytelling;
- 4. Sample answer. They can be used to promote active learning;
- 5. Sample answer. Yes, they are because you can use common tools to deliver content which fosters understanding;
- 6. Sample answer. I would have changed colours and added a catchy jingle as background music.

Teacher's note

QT = Quality time

Teacher's note

Extra activity

PAIR WORK. Act out a dialogue between two people: a technophobe and a technophile. Here are some prompts that can be used.

- 1. All art has been contemporary.
- 2. Podcasts are boring because there are no images.
- 3. Educational videos should be used at school.
- 4. Tutorials are more interesting than teachers.
- 5. Tutorials are just a way of making money: paper books are far better than them.
- 6. Studenti.it and Skuola.net are amazing. You can just use them and avoid buying books.
- 7. All the Internet stuff has nothing to do either with art or creativity.
- 8. New technologies bring new opportunities and a comfortable vision of the future, reasons why they are welcomed as visionary and challenging.
- 9. You carry negative feelings towards technology, but you do use it.
- 10. The language used by the Internet is very simple, you will never improve your English if you don't read real books.
- 11. The Internet aims at manipulating your opinions and doesn't foster critical thinking whereas teachers and books do.

Page 210

CIVIC EDUCATION

15.

Personal answers

16.

Personal answer

Page 211

REAL-LIFE SKILLS

17.

Personal answers

Pages 212-213

VOCABULARY

1.

- 1. score; 2. brush; 3. camera; 4. landscape; 5. lens; 6. wildlife; 7. video game; 8. to paint; 9. easel; 10. musician; 11. sculpture; 12. website builder.

2.

- 1. score; 2. cinematography; 3. film, canister; 4. depth; 5. staged; 6. write; 7. editing; 8. oil.

3.

1. picture; 2. shot, snap; 3. iconic; 4. Derry's Bogside; 5. The Troubles, a civil war in Northern Ireland which broke out in the Seventies; 6. *Personal answer*; 7. *Sample answer*. The photo taken by Clive Limpkin during the first days of The Troubles shows a young boy holding an oil bomb and wearing a gas mask in the foreground. On his leather jacket there's a patch with a map showing a divided Ireland; 8. Suddenly, press, to beat, petrol bomb, rising, Good Friday.

4.

1. *Oil on canvas* because the term doesn't refer to photography; 2. *Brush* because the object is not used by people dealing with technology; 3. *Portrait* because it doesn't have anything to do with radio broadcasting; 4. *Jingle* because the term refers to a musical motif; 5. *Application* because it refers to technology; 6. *Painter* because the term is related to painting and not with what is done on a set; 7. *Enhancement software* because it is not related to music on the screen; 8. *Actress* because it doesn't deal with photography.

Page 215

CASE STUDY

5.

Sample answer
Dear ...,

Thank you for your letter regarding the exhibition "Epater the Mainstream Public". We appreciate you taking the time to share your thoughts and concerns with us.

Our museum strongly values freedom of expression and aims to provide a space where different ideas and artistic voices can be seen and discussed. This particular exhibition was designed to provoke thought and encourage dialogue on challenging themes. However, we understand and respect that some of the works may have been upsetting or offensive to some visitors.

Please be assured that we do not intend any disrespect to anyone's beliefs or values. We try to balance artistic freedom with public sensitivity and ethical responsibility. Your feedback is important and will be taken into careful consideration for future exhibitions.

We hope to welcome you back soon, and we thank you again for your honest feedback.

Sincerely,
...

Pages 216-217

CLIP THE SECRET LIFE OF WALTER MITTY

6.

1. F, The protagonist is an employee; 2. T; 3. F, The photo for the final cover of the magazine has been chosen by O'Connell; 4. F, He doesn't want to resign but he is sacked; 5. T; 6. F, There is a happy ending because the photo chosen for the last cover represents the protagonist, Walter Mitty.

7.

Personal answers

8.

.....
1. Sean: Walter Mitty. Seriously, how the hell did you get up here?
Walter: Just... I've been looking for you.
Sean: Sit down. Well, take your time. Settle in. Try to be real still, ok? There's a snow leopard in this ridge. So, we have to try to be very, very, very, very still. They call the snow leopard the ghost cat, it never lets itself be seen.
Walter: Ghost cat?
Sean: Beautiful things don't ask for attention.

2. Mitty: Yeah. Hey, why did you...
Sean: Shhh.
Mitty: When are you gonna take it?
Sean: Sometimes I don't... If I like a moment, I mean me, personally, I don't like to have the distraction of the camera. Just want to stay in it.

.....
1. looking; 2. leopard; 3. seen; 4. attention; 5. take; 6. cam.

9.

1. Ghost cat; 2. The landscape is a rugged rocky area located at a very high altitude; Sean is using an analogue camera with very powerful zoom; the leopard looks like a large, furtive-looking wildcat with thick, light grey spotted fur; 3. Because he decides to live in the present and enjoy the moment instead of just looking at it through the lens of a camera.

10.

Sample answer
I think the photographers quoted in the module faced all the professional challenges mentioned in the passage, except the one related to the very fast progress of technology because this is a very recent phenomenon. In particular, before Magnum was founded, royalties were not recognised. Furthermore, as the manner in which Gerda Taro and Robert Capa died shows, their profession was very dangerous back then, because without a zoom you had to get too close to the places where the conflict was raging.

Unit 6.1

History and impact

Pages 220-221

Name some films you know by these directors.

Sample answer

Frank Capra: *It's a Wonderful life*, *Mr. Smith Goes to Washington*, *It Happened One Night*, *You Can't Take It with You*, *Meet John Doe*.

Alfred Hitchcock: *Psycho*, *Rear Window*, *Vertigo*, *North by Northwest*, *The Birds*, *Rebecca*, *Strangers on a Train*, *The Lady vanishes*.

John Ford: *The Searchers*, *Stagecoach*, *The Grapes of Wrath*, *My Darling Clementine*, *The Man Who Shot Liberty Valance*, *How Green Was My Valley*.

1.

1. F, The first films were short and simple; 2. T; 3. T; 4. F, He used close-ups to increase emotional intensity; 5. F, It was the first film to include synchronised dialogue and music; 6. T; 7. F, The Hays Code introduced censorship guidelines; 8. T.

2.

1. miscegenation; 2. consistently; 3. smuggling; 4. depict; 5. hence; 6. handling; 7. sin; 8. forbade; 9. slurs; 10. lustful.

Pages 222-223

Go online and find out why many films deal with Nixon's administration.

Because the Watergate scandal and the subsequent resignation of President Richard Nixon in 1974 left an indelible mark on American society and culture. This scandal provided a rich source of material for cinematic storytelling, as it encompassed themes of political intrigue, betrayal, and the quest for truth.

3.

Sample answers

1. the Great Depression was raging in the US; 2. the adoption of the studio system; 3. a system by which a small number of major studios controlled the entire filmmaking process, including talent, production, and distribution; 4. emotionalise

WW2, mobilise public awareness, and support American war effort; 5. the crisis of Hollywood; 6. anti-war movements and youth culture; 7. a new era of self-expression which broke down conventional norms; 8. a wider circulation of films; 9. the spread of computer animation as well as digital video cameras and video discs; 10. the new production unit in filmmaking, a common site for distribution and exhibition.

4. 96

The Godfather's Success

Despite its age, The Godfather remains a beloved classic. The film has inspired numerous sequels, spinoffs, and imitators, and its influence can be felt across the entire film industry. But why does the movie continue to resonate with audiences so strongly?

1. *One of the key factors that have contributed to The Godfather's success is the depth and complexity of its characters. The movie tells the story of the Corleone family, a powerful Mafia dynasty, and its patriarch, Vito Corleone, played by Marlon Brando. The supporting cast includes Al Pacino, James Caan, and Robert Duvall, among others. Each character is fully realised, with their own motivations and desires. The interactions between the characters are nuanced and often fraught with tension, reflecting the complexity of real-life relationships. The character of Michael Corleone, played by Pacino, is particularly noteworthy, as his transformation from outsider to ruthless Mafia boss is one of the movie's central themes.*

2. *The Godfather is a meditation on power, family, and loyalty, and it asks questions about what people are willing to do to protect those they love. The portrayal of the Mafia as an organisation with a strict code of honour also fascinated audiences, as did the movie's exploration of the immigrant experience in America.*

3. *One of the hallmarks of The Godfather is its masterful use of cinematography. From the opening shot of the film, it is clear that every frame has been carefully composed to tell the story visually. The use of shadows and lighting creates an atmosphere of tension and foreboding throughout the film, emphasising the dark, dangerous world of organised crime. Several scenes in the movie have become iconic. The baptism sequence, for example, juxtaposes images of a solemn religious ceremony with scenes of brutal violence, demonstrating the power and reach of the Corleone crime family. Similarly, the final scene of the film, in which Michael Corleone sits alone in his office as his family members kiss his hand and*

pay homage to him, is a powerful statement of his newfound power and dominance.

4. Another key component of *The Godfather* is its music, composed by Nino Rota. The film's main theme, with its haunting melody and evocative strings, has become one of the most recognisable pieces of film music ever written. The music is used to signify character development. At the beginning of the film, the Corleone family's theme is a light-hearted tune, reflective of their relatively benign place in the criminal underworld. As the film progresses and Michael takes over the family, the theme becomes more ominous and foreboding, reflecting his increasing power and the darker turn the story takes.

5. Finally, it is impossible to discuss *The Godfather* without acknowledging its massive impact on subsequent movies and popular culture. The film has given origin to countless imitators and parodies, from *The Sopranos* to *The Simpsons*, and its influence can be seen in the work of contemporary directors like Martin Scorsese and Quentin Tarantino. This classic film is a true masterpiece that has earned its place as one of the greatest movies ever made in the history of cinema.

Adapted from: <https://movieweb.com/what-makes-the-godfather-a-masterpiece/>

.....
Sample answers

1. The outstanding characters; 2. The portrayal of complex themes; 3. The breathtaking cinematography; 4. The unforgettable music; 5. *The Godfather's* legacy in cinema.

5.

1. blockbusters; 2. starring; 3. mafia; 4. effects; 5. star; 6. director; 7. sequels; 8. released.

6. ▶ The Studio System & the Golden Age of Hollywood posted by Film Industry Gateway

1. m; 2. f; 3. a; 4. h; 5. k; 6. n; 7. c; 8. j; 9. e; 10. b; 11. i; 12. d; 13. g; 14. l.

.....
Step right up and get ready for the glitz and glamour of the studio system and the golden age of Hollywood. We'll be exploring the ups and downs of this extraordinary era where major studios ruled the silver screen and iconic films left their mark on history. So, buckle up and let's take a trip down the star-studded streets of Tinsel Town. The 1930s to the 1950s, a time when the American film industry, primarily based in Hollywood, was dominated by major studios such as MGM, Warner Brothers, and Paramount Pictures. These powerhouse studios operated under the studio system, which involved the tight control of every aspect of filmmaking, from production to distribution. This meant that the studios had a stable of contract actors, directors, and writers who churned out a steady stream of movies to

captivate audiences. The golden age of Hollywood saw the production of countless iconic films that remain beloved classics to this day. Movies like *Casablanca* in 1942, *Citizen Kane* in 1941, and *Singing in the Rain* in 1952 captured the hearts and minds of viewers with their unforgettable stories, characters, and performances. It was a time of larger-than-life stars, groundbreaking techniques, and unforgettable moments that defined the very essence of cinema. However, the studio system wasn't all glitz and glamour. Many artists and filmmakers found themselves constrained by the tight control of the studios, which often dictated the types of roles they could play or the stories that they could tell. Actors were often typecast, and creative freedom was limited by the studios' focus on producing profitable crowd-pleasing films. The studio system also had a dark side as some studio executives wielded their power to exploit and manipulate their talent. This included the infamous "casting couch system", where aspiring actors were subjected to sexual harassment and coercion in exchange for their film roles. In addition, Studios often had a heavy hand in controlling the personal lives of their contracted stars, dictating their relationships, appearance, and public personas. Despite its flaws, the golden age of Hollywood left an indelible mark on the world of cinema. As the studio system began to decline in the late 1950s and early 1960s, the grip of the major studios loosened, paving the way for a new era of film making that embraced independent voices and greater creative freedom. The studio system and the golden age of Hollywood was a roller coaster ride of triumphs and tribulations, from the unforgettable films that captivated audiences to the dark underbelly of exploitation and control. As we celebrate the timeless classics of this bygone era, we must also remember the challenges and constraints faced by the artists and filmmakers who brought these stories to life.

.....
Sample answer

Pros	Cons
<ul style="list-style-type: none"> Production of countless iconic films Beloved classics with unforgettable stories, characters, and performances Larger-than-life stars Groundbreaking techniques 	<ul style="list-style-type: none"> Tight control of every aspect of film, from production to distribution Artists and filmmakers controlled by the studios Studios dictated the types of roles actors could play and the stories that could be told Actors were often typecast

<ul style="list-style-type: none"> • Unforgettable moments • Steady stream of movies thanks to contract actors, directors, and writers 	<ul style="list-style-type: none"> • Limited creative freedom: studios' focus on producing profitable and crowd-pleasing films • Studio executives exploited and manipulated actors' and actresses' talent • "Casting couch" system (sexual harassment and coercion) in exchange for film roles • Heavy control over personal lives of contracted stars, dictating relationships, appearance, and public persona
--	--

Pages 224-225

7.

1. g; 2. a/e; 3. c; 4. b/f; 5. a/e; 6. b/f; 7. d; 8. h.

8.

Sample answer

A: I really believe that auteur films are the only ones worth watching. They offer such a unique vision and deep storytelling that commercial films just can't match.

B: I see your point, but there's something to be said for commercial films as well. They're entertaining and often bring people together. A blockbuster can be just as impactful in its own way.

A: But don't you think that commercial films often sacrifice substance for style? They are just part of a multi-million-dollar business which kills independent films.

B: Well, that's not true. The marriage between art and commerce isn't impossible. Take Steven Spielberg, for example. His films are commercially successful but still have depth. Besides, commercial films often have the budget to create amazing special effects that can enhance the storytelling.

A: Special effects are fine, but they shouldn't overshadow the narrative. Auteur films don't rely on them; they focus on character development, intricate plots, artistic expression, social issues. That's what makes them timeless.

B: I agree that character development and plot are crucial, but a film can be both visually stunning and narratively rich.

B: Indeed, but most commercial films aim for immediate gratification rather than lasting impact. Auteur films leave you thinking long after the credits roll.

B: Maybe, but sometimes people watch a film to relax and not to think about social issues.

A: I guess that's true too. There's room for both types of films.

B: I quite agree! Let's enjoy the best of both worlds.

9.

1. individual; 2. control; 3. stock; 4. foundation; 5. shot; 6. combination; 7. emotion; 8. audience.

Pages 226-227

10.

1. The introduction of sound; 2. Because the audience would have thought of a severed head and been frightened; 3. With European avant-gardes in the mid-twenties; 4. They aimed at experimenting and shocking mainstream audience; 5. The dreams of two artists: Luis Buñuel and Salvador Dalí; 6. A story concept refers to the fundamental idea that drives the storytelling of a film; 7. By the historical phase society is going through; 8. Low concepts don't have built-in conflicts and antagonists, high concepts wrestle with what-if questions and tend to contain built-in appeal, conveying a fresh or original idea, or a new twist on an old idea.

11. 🎧 Un Chien Andalou – Luis Bunuel & Salvador Dalí – Clip by Film&Clips posted by Film&Clips

.....
No audio

.....
1. sense; 2. film; 3. chronology; 4. apparent; 5. captions; 6. disconnected; 7. ants; 8. chases; 9. ropes; 10. burden; 11. look; 12. Commandments.

12.

Title: *Midnight in Paris*

Director: Woody Allen

Cinematographer: D. Khondji

Genre: Romantic comedy

Screenplay by: Woody Allen

Cultural references: The 1920s, legendary literary and artistic figures such as Hemingway, Fitzgerald – representing *The Lost generation* (term coined by Gertrude Stein who appears in the film) – Fitzgerald's wife, Zelda. Braque, Modigliani, Picasso, Buñuel, Dalí, The Belle Epoque, Toulouse-Lautrec, Gauguin, Degas.

Pages 228-229

Christopher Nolan's 2017 film *Dunkirk* has obtained critical acclaim for its immersive storytelling and stunning visuals. Look up the plot.

The film depicts the evacuation of the British Expeditionary Force from the beaches of Dunkirk, France, during World War II. The operation envisaged by Churchill was called Dynamo Operation. The German forces had overwhelmed the Allied defences, pushing the British, French, and Belgian troops back towards the coast. One of the most remarkable aspects of the Dunkirk evacuation was the involvement of civilian vessels in the rescue efforts. When the British Admiralty put out a call for all available boats to assist in the evacuation, hundreds of private yachts, fishing boats, and pleasure craft answered the call.

What do you know about King George VI? List any film and/or TV series dealing with him.

Films: *Darkest Hour*; TV series: *The Crown*.

13.

Sample answer

Cinema often reflects the values, fears, and societal norms of its time, capturing the essence of the era in which it is created. Films not only mirror society but can also drive change by challenging norms and introducing diverse representations of the world. They help shape identities by showing authentic portrayals of different experiences, fostering a sense of belonging. Through immersive storytelling, cinema promotes empathy, allowing audiences to experience the lives of others. Additionally, films play a key role in bringing history to life, shaping national identity even though they sometimes take creative liberties that can alter historical accuracy.

14.

1. cinematic; 2. marriage; 3. starring; 4. race; 5. American; 6. impact; 7. screen; 8. story; 9. inclusive; 10. cinema.

15. 100

History and Literature on the Screen

The Remains of the Day is an adaptation of Kazuo Ishiguro's 1989 Booker Prize winning novel and stars Anthony Hopkins as an ageing butler, Stevens, and Emma Thompson as Miss Kenton. The pair brilliantly convey the challenges of a growing romance at work and the maintenance of

stuffy decorum and professionalism in a bygone era. It was nominated for eight Academy awards but won none (it was competing with Schindler's List, which swept the board). Anthony Hopkins won a BAFTA for Best Actor in a leading role, playing a character unable to express his emotions.

Another wonderful adaptation is the one made by James Ivory of E. M. Forster's novel. *Howards End*, which explores the intricacies of the changing society of early 20th century Britain via three families from three different classes. It is a valuable depiction of pre-war attitudes towards class, with snobbish attitudes clashing with the struggles of the emerging middle classes. It secured nine Oscar nominations and won three, including best actress for Emma Thompson. After her adaptation of *Sense and Sensibility* three years later, she became, and remains, the only person to win Oscars for both writing and acting. Another great film coming from the written page is Roman Polanski's *The Pianist*, based on the autobiography of a Holocaust survivor, which tells the story of a Polish-Jewish pianist.

A final example is Mike Leigh, who directed Peterloo, the dreadful event which inspired Shelley's poem *The Masque of Anarchy*, on the same topic.

.....
1. awards; 2. competing; 3. leading; 4. society; 5. attitudes; 6. nominations; 7. acting; 8. film; 9. survivor; 10. event.

Pages 230-231

Why is the BBC considered extremely reliable?

Because under its charter the BBC may not advertise or broadcast sponsored programmes. It is required to refrain from broadcasting any opinion of its own on current affairs and matters of public policy and to be impartial in its treatment of controversy.

16.

Sample answers

1. When did the concept of transmitting images electronically emerge?; 2. What did Baird use to prove his invention was working?; 3. Where did the BBC begin to broadcast from?; 4. What stopped the development of television?; 5. When did television develop in the United States?; 6. What were the features of television in the Sixties?; 7. What happened in the Eighties?; 8. How did digital broadcasting change television?

17.

1. It was broadcast in 1930, and it was *The Man with the Flower in his Mouth*; 2. After WWII, in 1949. They consisted of charts, with a disembodied voice

reading the weather bulletin; 3. Over 20 million people across Europe; 4. Eurovision, the name for a pan-European music competition; 5. The coverage of the 1967 Wimbledon Lawn Tennis Championships; 6. In 1960. It was described as the Hollywood of the television industry; 7. By joining forces with the Open University in 1971; 8. David Attenborough with *Life on Earth*; 9. In 1997, thanks to Director-General John Birt; 10. About 2,500 hours of coverage via the BBC Sport website.

18.

Sample answer

A: So, what do you think about the rise of on-demand streaming services like Netflix and Amazon Prime? Do they offer more benefits than drawbacks compared to traditional broadcasting?

B: I believe the benefits are quite huge. Viewers can watch content at their convenience, pausing, rewinding, or fast-forwarding as desired.

A: That's true. You can find niche genres and international films that you'd never watch on regular TV. But what about the impact on traditional broadcasters?

B: Well, the shift has caused a decline in advertising revenues as advertisers follow audiences to streaming platforms.

A: That's a significant drawback, though. Traditional broadcasters have been an essential part of our cultural fabric. In addition to this, the sheer volume of available content can be overwhelming, leading to decision fatigue.

B: Fair point, but many are now offering opportunities for emerging creators who might not have had a chance in the traditional system. As for fatigue, it's better having many options than few ones. I think advantages are more than drawbacks in the end.

Page 232-233

Search for some information about *Coronation Street*.

Coronation Street, the longest-running soap opera in the UK, has had a profound impact on British society since its debut in 1960. It brought working-class life to the forefront of television, showcasing the struggles, humour, and resilience of ordinary people. The show has tackled significant social issues over the decades, including gender equality, LGBTQ+ representation, domestic violence, and mental health, often sparking public debate and raising awareness. Its realistic portrayal of life helped shape public perceptions of societal norms and challenges. *Coronation Street* has also been a cultural touchstone, influencing British television and storytelling by blending drama with relatable, everyday experiences.

19.

Sample answer

- Television has evolved a lot.
- The 1950s and 1960s are referred to as the “Golden Age of Television”.
- Iconic shows like *The Twilight Zone* represented a landmark for its storytelling and ability to address complex social issues and moral dilemmas.
- Television played a crucial role in shaping public opinion and documenting historical events.
- At the turn of the century TV series became a cultural phenomenon.
- The impact of TV series extends beyond entertainment.
- TV brings people together to witness significant moments in history and celebrate cultural events.

20.

1. created; 2. fictional; 3. stories; 4. development;
5. landscape; 6. feature; 7. impact; 8. fashion.

Personal answer

21. ▶ THE CROWN: SEASON 1 Clip – “Whose Is It” Now on Blu-ray & DVD! *posted by Sony Pics at Home Canada*

.....
George VI: My Goodness! It's really heavy indeed! Master of the Jewel Office: Five pounds. Not to mention the symbolic weight.

George VI: That's a sight I hoped I'd never see.

Queen Elizabeth II: It's not as easy as it looks.

Master of the Jewel Office: It's exactly what the King said.

Queen Elizabeth II: I remember. Do you suppose I can borrow it, for a couple of days? Just to practise.

Master of the Jewel Office: Borrow, Madam? From whom? If it's not yours, whose is it?

-
1. heavy; 2. weight; 3. sight; 4. easy; 5. King; 6. borrow; 7. practise; 8. yours.

22.

Personal answers

Page 234

CIVIC EDUCATION

23.

Sample answer

The term “stay woke”, rooted in African-American culture, emerged thanks to the Black Lives Matter movement and refers to awareness of social injustices and commitment to inclusivity. In film and TV, this has led to more diverse casting and storytelling in order to reflect a broader range of experience.

24.
Personal answers

25.
Personal answers

Page 235

REAL-LIFE SKILLS

26.
Personal answers

Unit 6.2 Types of programmes

Pages 236-237

1.
1. horror; 2. action; 3. romances; 4. war; 5. noir;
6. sci-fi; 7. western; 8. adventure; 9. thriller/
crime film; 10. noir.

Personal answers

Teacher's note

Other genres of subgenres could be, for example: musical films, comedies, animated, fantasy, historical, satire, speculative.

2. ▶ 1917 – Official Trailer [HD] posted by Universal Pictures

.....
Schofield: *In your own time, gentlemen.*
Blake: *Must be something big if the General's here.*
General Erinmore: *You have a brother, in the second battalion.*
S: *Yes, sir.*
GE: *They're walking into a trap. Your orders are to deliver a message calling off tomorrow morning's attack. If you fail, it will be a massacre.*
B: *We've got orders to cross here.*
S: *That is the German front line.*
Captain Smith: *Hold fast!*
B: *If we're not clever about this, no one will get to your brother.*
S: *I will.*
B: *No!*
S: *Get up! The whole thing's coming down. Come on!*
B: *Can't see, I can't see.*
S: *Trust me. Jump!*
Man: *There is only one way this ends. Last man standing.*
B: *We need to keep moving. Come on! We can't possibly make it that way, man, you bloody insane? Why in God's name did you have to choose me?*

Woman: *Stay, please.*

S: *No, no, no.*

GE: *If you don't get there in time, we will lose sixteen hundred men. Your brother among them. Good luck.*

.....
1. T; 2. F, It isn't sophisticated at all: just orders and minimal conversation between soldiers; 3. T; 4. T; 5. T; 6. F, It shares all of them; 7. F, The director is Sam Mendes; 8. F, The cinematography is amazing.

3.
1. written; 2. greatest; 3. veteran; 4. decay; 5. performance; 6. violence; 7. colour; 8. blood; 9. shade; 10. score.

Pages 238-239

Can you name any of them?

Batman, Dragon Ball, Mazinga, Superman.

4.
Sample answers
1. manipulated cut-out art elements; 2. to the cinema; 3. shape the way cartoons tell their stories; 4. centres on everyday, relatable characters; 5. a heroic protagonist; 6. rely on fast-paced conflicts and quests; 7. comedy cartoons; 8. spread values; 9. the single who cares about the team; 10. an idea of American society based on the self-made man.

5. ▶ 105

The Flintstones

.....
The *Flintstones* is the famous Hanna-Barbera cartoon in which Fred Flintstone is the head of a "modern Stone Age family" living in the town of Bedrock. Much of the plot is created by the juxtaposition of cavemen doing very modern things, like driving cars, operating machinery, and going to the movies. Because it was meant to appeal to adults as well as children, ABC broadcast it in prime-time, making it the first animated series to be shown in that slot. The plot deliberately resembled the features of the era, with the cave-dwelling Flintstone and Rubble families getting into minor conflicts characteristic of modern times. For this reason, they were also watched and enjoyed by an adult audience.

.....
1. cartoon; 2. plot; 3. modern; 4. meant; 5. broadcast; 6. features; 7. times; 8. audience.

6.
1. target; 2. criticise; 3. married; 4. style; 5. challenging; 6. uncensored; 7. landscape; 8. audience; 9. criticising; 10. offensive.

Pages 240-241

What is infotainment? What else can it be called?

The term *infotainment* has been coined to indicate when television provides a combination of information and entertainment; it is also known as *soft news*.

7.

1. They are non-fiction programmes; 2. It is not, it is quite challenging; 3. A reportage is usually more specific whereas a documentary is broader; 4. The audience is the third protagonist of a talk show; 5. It often stars unknown individuals; 6. Also because of camera angles, editing in post-production, or zooming sequences; 7. It refers to the voice that leads the audience through the story; 8. The narrator's choice of tone and style can have a significant impact on the listener's experience, influencing the understanding of the content and guiding the audience through the programme.

8.

1. filmmaker; 2. documentaries; 3. footage; 4. reels; 5. unlike; 6. viewer; 7. accounts; 8. aired; 9. Lens; 10. festivals.

9.

Personal answers

Pages 242-243

10.

1. Suggesting lifestyles to decode everyday life and changes in society, and helping to build individual and collective identity-framing; 2. They explored social and personal themes, and they offered compelling stories full of twists and turns, often set in familiar or mundane contexts day after day; 3. It was represented not just by housewives, but by working professionals and college students as well; 4. They are ongoing, daily dramas that focus on emotional, personal, and family conflicts. They tend to have exaggerated drama, long-running storylines, and a slower pace, thriving on never-ending suspense and emotional storytelling, with a melodramatic tone, and aired frequently with open-ended storytelling; 5. They are more structured, with seasons and episodes that follow a clear arc. They cover a variety of genres and have stronger and tighter narratives, allowing for richer themes and varied storytelling techniques; 6. Because they are designed to capture different types of storytelling and audiences; 7. A new TV series genre, a mix of drama and reality TV, where scripted elements blend with real-life situations; 8. Post-apocalyptic psychological thrillers.

11.

1. shows; 2. year; 3. winning; 4. model; 5. fun; 6. sitcom; 7. plot; 8. characters; 9. duration; 10. witty; 11. viewers; 12. aired.

12.

1. d; 2. a; 3. i; 4. g; 5. f; 6. b; 7. e; 8. j; 9. c; 10. h.

Pages 244-245

What is a female ballet dancer called in English?

She is called a *ballerina*, from Italian. This term, however, usually refers only to a dancer of high skill or rank.

13.

Sample answer

Live event videography is complex because there's no chance for retakes or post-production fixes. Unlike films, concerts, sports, or theatre must be captured perfectly in the moment. This demands precise planning, excellent equipment handling, and well-chosen camera positions. Directors must also make fast decisions: when to cut away, when to replay, and how to tell a compelling story through live footage. Success relies on both technical skills (camera, sound, lighting, editing) and soft skills (focus, teamwork, adaptability). An added challenge in live performance filming is dealing with public noise. Moreover, all of today's directors rely on overlays, which are of different types to meet different needs.

14. 109

.....
The Coronation of Queen Elizabeth II, broadcast live on 2 June 1953, was the event that contributed more than any other to making television a mainstream medium. More than 20 million people watched the service on television, outnumbering the radio audience for the first time. The BBC knew the event would be popular based on the reaction to the limited broadcast of George VI's Coronation Procession but could not foresee that it would mark the coming of age of television, as well as the modernisation of the monarchy. The Coronation brought the nation together, as 10.4 million people watched in the homes of friends and neighbours, and 1.5 million watched in public places like pubs and cinemas. The BBC coverage of the event included cameras installed inside Westminster Abbey for the first time. The Queen gave her permission for this coverage, against official advice, revealing the monarchy's willingness to move with the times. Television commentary in the Abbey was provided by Richard Dimbleby, with nine other commentators providing coverage even along the processional route. This BBC's Coronation

coverage was broadcast around the world. In the United States, 85 million people watched recordings of the highlights, while in Germany all 11 hours of coverage were transmitted. Reaction to the broadcasts was overwhelmingly positive.

Adapted from: <https://www.bbc.com/historyofthebbc/anniversaries/june/coronation-of-queen-elizabeth-ii>

- 1. Number of people who watched the service on TV; 2. Number of people who watched the service in the homes of friends and neighbours; 3. Number of people who watched the service in public places like pubs and cinemas; 4. Number of commentators during the service; 5. Number of American people who watched recordings of the highlights; 6. Number of hours of coverage transmitted.

15. 🎧 Kings League | Broadcast Graphics and Augmented Reality posted by wTVision

No audio

- 1. enhance; 2. score; 3. screen; 4. reality; 5. fans; 6. teams; 7. match; 8. winning.

16.

- 1. ace in the hole; 2. think on your feet; 3. is fooling themselves; 4. rely on; 5. shot; 6. capturing; 7. in leaps and bounds; 8. crew.

Pages 246-247

What drama series has won the most awards? *Game of Thrones* earned 59 Emmys and most wins for a series in a single year. The series took home 12 trophies total during the 2015, 2016, and 2019 awards shows.

17. 📺 111

How to Write a Film/TV Series Review

Film and TV series reviews share the same simple structure:

- *introduction: essential details and mini-summary;*
- *summary: a description of the film and some important details;*
- *analysis: an evaluation of different elements;*
- *conclusion: the televiewer's opinion and a recommendation.*

As far as film style is concerned, reviewers tend to use impressive adjectives. If you read a film review in a newspaper or magazine, you'll notice that the reviewer rarely, if ever, gives an explicit direct opinion. However, their opinion of the film is always crystal clear. This is through the use of adjectives. When using them in a film review, it is important to choose words that accurately convey

the reviewer's opinion. Adjectives with strong connotations, whether positive or negative, can be very effective in expressing the reviewer's thoughts about the film. However, it is also important to use a variety of them to avoid repetition and keep the review interesting. Here are some examples:

- *the second-rate writing combined with weak performances is typical of this director's work;*
- *structurally beautiful and suffused with soulful performances, the writer-director pays a towering tribute to the immigrant experience;*
- *a heartwarming and uplifting French film that explores themes of family, identity, and the power of music, delivering a touching story through nuanced performances.*

- 1. details; 2. impressive; 3. adjectives; 4. convey; 5. connotations; 6. weak; 7. tribute; 8. touching.

18.

Personal answer

Page 248

CIVIC EDUCATION

19.

- 1. T; 2. F, She is the main protagonist; 3. F, The seven dwarfs have been replaced by "magical creatures"; 4. F, It focuses on Snow White's personal growth and leadership aspirations; 5. F, He is an actor; 6. F, It focuses on whether these changes enhance inclusivity or alter the essence of the story.

20.

Personal answers

Page 249

REAL-LIFE SKILLS

21.

Personal answers

Pages 250-251

VOCABULARY

1.

- 1. digital broadcasting; 2. superhero; 3. fantasy genre; 4. overlay; 5. western; 6. close-up; 7. real tv; 8. horror; 9. comics; 10. cartoon; 11. tilted angle shot; 12. Soviet montage.

2.

- 1. storyteller; 2. drama; 3. aired; 4. tilted; 5. gender; 6. doom; 7. swashbuckling; 8. cliffhangers; 9. relatable; 10. fostered.

3.

1. caption; 2. shooting; 3. framing; 4. motion picture; 5. camera; 6. sounds; 7. filmmaker; 8. medium.

4.

1. *Challenge* because it doesn't refer to the film industry; 2. *Duration* because it is a noun and the others are adjectives with a negative connotation referring to emotions; 3. *Conductor* because it is a profession and not something you may find in a video; 4. *Football* because it doesn't have anything in common with dance; 5. *Wedding* because it doesn't share anything with the meaning of the other terms all referring to the cinema industry; 6. *Grips* because the term doesn't refer to storytelling strategies; 7. *Quest* because the term doesn't refer to a show; 8. *Benchmark* because it is not a type of character.

Pages 253

CASE STUDY

5.

1. F, Hannah leaves thirteen tapes, not letters; 2. T; 3. F, Suicide is the second leading cause of death among teenagers; 4. T; 5. T; 6. F, The team consulted mental health professionals; 7. T; 8. F, The producers stated that suicide should never be an option.

6.

Sample answer

Parent: We've already talked about this. That

show is not appropriate. It's violent, explicit, and not something I want playing in this house.

Teenager: But I'm literally the only one in school who hasn't seen it. It's not just about the show... it's about being left out. I can handle it. You don't give me enough credit.

Parent: I do give you credit. You're smart, and I trust you, but just because everyone's doing something doesn't mean it's right. You know that.

Teenager: Yeah, but you also raised me to think critically, right? If we watched it together?

Parent: That's... actually not the worst idea I've heard today.

Teenager: Victory! Partial victory? Half a victory?

Pages 254-255

CLIP BARRY LINDON

7.

1. b; 2. d; 3. a; 4. e; 5. h; 6. c; 7. g; 8. f.

8.

.....

Man: En garde.

Man 2: I will pay you today, sir.

.....

1. waistcoats; 2. forehead; 3. century; 4. duel; 5. fight; 6. camera movements; 7. to capture; 8. shot; 9. detail; 10. technology; 11. lenses; 12. sword.

10.

1. technical; 2. Cinematography; 3. shoot; 4. groundbreaking; 5. editing; 6. takes; 7. visual; 8. directors; 9. genre; 10. artistic.

Unit 7.1

People

Pages 258-259

Who can think of the most roles in a TV or film crew in 30 seconds?

Sample answer

Scriptwriter, producer, executive producer, director, casting director, actor/actress, presenter, cinematographer, choreographer, costume designer, set designer, music director, sound technician, fight master, stunt director, electrician, prompter, hairdresser, make-up artist, caterer, cleaner, driver.

1.

1. actors/actresses; 2. producers and executive producers; 3. choreographers; 4. casting directors; 5. costume designers; 6. fight masters; 7. sound technicians; 8. directors; 9. presenters; 10. cinematographers.

2.

Sample answers

Cookery programme: chef/cook (professional who shows the public how to prepare and cook food or takes part in a cooking competition), baker (professional who shows the public how to make bread or cakes or takes part in a baking competition), gastronomic expert (person who judges the skills of the cooks);

Talent show: would-be dancer (person who wants to dance professionally and takes part in the competition), would-be actor (person who wants to play professionally and takes part in the competition), judge (person who evaluates the artist's skills and performance);

Talk show: presenter (person who introduces the programme and the people), guest (person invited to take part in the talk show), commentator (journalist who comments on the object of the talk); Variety show: impersonator (person who moves and speaks as somebody else); soubrette (person who can dance, sing, and perform); comedian (person who tells jokes and whose aim is to make the audience laugh).

3.

1. g; 2. c; 3. f; 4. a; 5. d; 6. h; 7. b; 8. e.

Pages 260-261

What is the difference between reporters, columnists, and editorialists?

Reporters collect and report news, columnists write regular articles, editorialists write articles that express the editor's opinion on news or issues.

4.

1. Paper printing jobs cover all the areas, from the initial idea to the final product's distribution – writing, illustrating, editing, various other professionals, and distributors; 2. Prior to becoming reporters, columnists, and editorialists, these professionals were usually editorial assistants (doing secretarial activities and helping with some writing), or sub-editors (proof reading). They are skilled in collecting information and stories, investigating sources, and writing articles; 3. Fiction writers, who write about invented people and situations, or non-fiction writers, who write about somebody else's or their own life and essays or pamphlets on various issues; 4. Photographers, illustrators, cartoonists and graphic designers; 5. Newspaper/magazine editors decide which news stories to print, check for accuracy, and write headlines; in particular, layout editors are in charge of the layout of the page and manipulate type size, font style, spacing, column width, placement, while production editors see that the piece is edited, designed, proofread, and printed; book editors spot talented writers, edit their work, and contribute to create the book; 6. Many other specialists, such as print office assistants, print operators, publicists, marketers, sales managers, and distributors, like lorry drivers, newsagents, or newspaper boys.

5.

Sample answer

Type of writer	Type of books	Contents of the book
Fiction writer	Novel	Characters, descriptions, dialogues, fictitious events, narrations, plot, setting
	Short story	

Non-fiction writer	Autobiography	Descriptions, dialogues, narrations, real events, real people, real places
	Biography	
	Essay	Architecture, economy, medicine, philosophy, politics, religious matters, the earth, the universe

6. 114

Teacher's note

Before listening activity

Choose the correct meaning of these words and then translate them into Italian.

1. degree: a. ability b. university qualification
2. fairness: a. clarity b. honesty
3. ladder: a. thief
b. piece of equipment to climb up
4. to hire: a. to give somebody a job
b. to listen to
5. to brief: a. to be quick b. to instruct
6. to draft: a. to write the first rough version
b. to illustrate
7. raw: a. not yet elaborated
b. eliminated
8. caption: a. head
b. explanation under a picture

Keys

1. b, laurea; 2. b, onestà/integrità; 3. b, scala;
4. a, assumere; 5. b, istruire; 6 a, abbozzare;
7. a, grezzo; 8. b, didascalìa.

.....
Newspaper Editors' Hierarchy

Editors usually have a degree in communication or journalism and must have excellent communication skills and experience with publishing programs. In a newspaper, editors can have various qualifications with different degrees of responsibility and tasks.

The top qualification is that of editor-in-chief, who manages other editors and may be responsible for various titles produced by a publisher.

Newspaper editors, also called executive editors, are in charge of single publications, of which they have to check quality, fairness, and accuracy. The second-in-command are deputy editors, whose role depends on the management structure of the publishers. They take over the editors' role in their

absence, support publication editors, and may operate as section editors.

Section editors look after a particular section and have to keep up-to-date on the latest developments of the sector and assign writers to cover stories.

Other editors are: managing editors, who have great responsibility for the business of publication, consulting or consultant editors, who are advisors and usually work as freelancers, and commissioning editors, who hire and brief external contributors.

At the bottom of the editing ladder are editorial assistants, who draft ideas, write short sections of text, proofread, and organise events, and sub-editors, who work on the raw copies written by reporters and prepare them for publication, correcting spelling or grammar errors, writing headlines, abstracts and captions, cutting or editing copy to fit on the page.

-
1. editor-in-chief; 2. section editor; 3. newspaper/executive editor; 4. managing editor; 5. commissioning editor; 6. deputy editor; 7. editorial assistant; 8. sub-editor. Extra: consulting editor.

7. How Are Books Made? A Look Inside a 2021 Commercial Print Shop posted by Gorham Print

.....
For over 40 years, Gorham Printing has helped businesses artists and authors bring their custom books to life. From novels and memoirs to textbooks and colouring books we've helped design and print books of all genres; we specialise in producing soft cover, hardcover, spiral, and eBooks.

Books begin as oversized sheets of paper; the sheets are loaded onto the paper cutter, assisted by small jets of air embedded in the table surface. The paper is aligned inside the machine in a process called jogging. Once set, the paper is cut down to a size that is suitable for the printers; any excess paper is collected for recycling. After cutting, the sheets are prepared for printing: we stack the paper in specialised trays that are calibrated to the paper's exact size. Pages are printed on either colour or black and white machines. The finished pages are delivered onto movable carriages that are then wheeled to the next stage of production. In the lamination room, book covers are placed one at a time onto a conveyor belt; as they move along the belt, the covers pass under a metal roller. The roller uses heat and pressure to apply a thin layer of lamination, creating a web of covers. At the end of the web, a blade is used to separate the covers. The binding of our soft cover books begins with chips of glue that are melted inside the book binder. Covers are fed into one end of the machine while the book interiors are placed

as stacks into the other end. The book blocks are clamped and carried across rollers that apply the melted glue; the covers are then wrapped around the pages marrying the two components into a bound book. The machine holds the book in place for a few seconds allowing the glue to dry before outputting them onto the conveyor belt. The bound books require one more cycle of cutting to remove the excess area around the edge of the paper. The books are loaded into our three-knife trimmer which uses finely sharpened blades to cut the book to its final size. Your book is now ready for you to take home and place on your bookshelf. Working together, our skilled production and design team produce a custom short run book in about 10 to 15 business days; the entire process is 100 percent local to the pacific northwest. We at Gorham Printing look forward to working with you on your next book project.

.....
 a. recycling; b. cutting; c. loading; d. jogging; e. trimming; f. binding; g. laminating; h. printing.

1. c; 2. d; 3. b; 4. a; 5. h; 6. g; 7. f; 8. e.

Pages 262-263

The professionals working in this field need to present their work and also store and back it up. They can do it through soft copies and hard copies. Do you know the difference?

Soft copies are unprinted, intangible, and handled through software, while hard copies are printed on paper and are physically tangible.

8.

1. web designers; 2. web developers; 3. web performance experts; 4. web project managers; 5. marketing managers; 6. content managers; 7. web data analysts; 8. web security experts.

9.

1. is; 2. from; 3. been; 4. a; 5. by; 6. more; 7. over; 8. on; 9. the; 10. who.

10. What is project management? posted by Association for Project Management

.....
 Everywhere you look, projects are underway. Whether you're recruiting a new member of staff or constructing the world's tallest building, every project needs a manager to ensure its success; someone with their eye on every detail, at every stage, from inception to completion. Put simply, project management is about getting things done. It's about knowing exactly what you want to achieve, how you're going to achieve it, and how

long it will take. It's about ensuring that everyone involved shares and understands those aims before the first steps are taken, and that they continue to as the end of the project – whatever it is – draws closer. Because successful projects don't just happen. They're not just a long list of jobs to be done, they are a masterpiece of planning, management, organisation, and communication; a carefully choreographed sequence of events, where progress is smooth and steady, one step leads seamlessly to the next, and every possible hitch has been considered and countered. A successful project needs people with the right skills and knowledge at its heart. Working together, a well-managed, motivated team with clear roles, responsibilities, and reporting lines will carry a project to its conclusion without compromising on time, cost, or quality. Project management is a wonderful thing, but it's easy to forget how the world might look without it. Because, at its best, project management is virtually invisible. It's the absence of problems and the prevention of failure. But behind every successful project – whether it's changing the way a company works or the organisation of an important event – there's an unsung hero: the project manager, who kept everything and everyone on track to ensure the delivery of the desired result. At APM we support project managers in all the amazing work they do every day. If you'd like to know more about project management, visit us at apm.org.uk/WhatIsPM.

.....
 Sample answers

1. Every project needs a manager to ensure its success; 2. Project management is knowing exactly what you want to achieve, how you're going to achieve it, and how long it will take; 3. Every possible hitch has been considered and countered; 4. A well-managed, motivated team with clear roles, responsibilities, and reporting lines will carry a project to its conclusion without compromising on time, cost, or quality; 5. At its best, project management is virtually invisible. It is the absence of problems and the prevention of failure.

Page 264

CIVIC EDUCATION

11.

Personal answers

Page 265

REAL-LIFE SKILLS

12.

Personal answers

Teacher's note

Here is a short list of professionals that may be involved.

Cast (actors and actress), Crew (director, screenplay, producer, executive producer, music director, film editor, casting director, costume designer, make-up artists, assistant director, storyboard artists, sound technicians, special effects technicians, visual effects technicians, animation artists, post-production team, stunts...)

Unit 7.2 Tools

Pages 266-267

What are walk-and-talk interviews?
Walk-and-talk are interviews that take place while interviewer and interviewee are walking.

1. wireless microphone; 2. three-point lighting; 3. microphone; 4. lavelier microphone; 5. softbox; 6. tripod; 7. dolly; 8. shotgun/directional microphone; 9. headphones; 10. light reflector.

2. 117

Three-Point Lighting Guide

Lighting is a major part of any kind of camera work, from amateur photography to vlogging to professional videography. If you want your subject to look good on film, it's critical to understand the mechanics of successful lighting. Thankfully, one of the best lighting methods is also one of the easiest for beginners to learn: the 3-point lighting method! If you're new to lighting, the 3-point method is the best place to start.

As the name suggests, the 3-point lighting system involves using three light sources to illuminate your subject. It has been used in photography and filmmaking for decades, and the principles of 3-point lighting also form the basis for more advanced lighting techniques.

To get started, let's go over the three different kinds of lights used in the 3-point lighting method: the key light, fill light, and backlight.

Key light. Setting up 3-point lighting starts with the key light. The key light is the brightest light and does the most work in illuminating your subject. This light is set up on one side of the camera and shines towards the subject from the front at a diagonal. Generally, the key light is positioned at about a 45-degree angle from the camera, but

this can be adjusted depending on your needs. If you're shooting a standard interview where the subject is sitting facing the camera, for example, the key light would be set up at an angle from the camera, illuminating the subject's face. If done correctly, there should be shadows cast on the side of your subject's face opposite the key light. This is important to the shot, as it gives your subject depth and three-dimensionality.

Fill light. As its name suggests, the purpose of the fill light is to help fill in the shadows cast by the key light.

The shadows cast on the side of the subject opposite the key light will probably be too dark (unless you want to keep the shadows for effect, such as if you are shooting a dramatic scene). The fill light should be positioned on the other side of the camera from the key light, pointed at an angle so that it illuminates the other side of the subject's face and lessens the shadows cast by the key light. It is important for the fill light to be less bright than the key light so that there is still contrast on either side of the subject, maintaining the three-dimensional look.

Backlight. The final component of 3-point lighting is the backlight, also known as a rim light, hair light, or kicker. The purpose of the backlight is to create a rim of light around the subject in order to distinguish the subject from the background. The backlight is positioned behind the subject, either higher or lower than the subject so that the light is out of the shot. A good rule of thumb is to aim the light towards the back of the subject's neck. The backlight will create a rim of light around the subject that helps them stand out against the background. This is especially important when you have a subject with dark hair or clothes against a dark background, for example.

Once you have learned the basics of 3-point lighting, you can learn how to adjust the method to fit your needs and begin learning more advanced techniques.

Adapted from: <https://riverside.com/blog/3-point-lighting>

1. illuminate; 2. filmmaking; 3. advanced; 4. first; 5. brightest; 6. 45-degree; 7. shadows; 8. depth; 9. key light; 10. side; 11. bright; 12. three-dimensional; 13. back; 14. distinguish.

3. Meet DJI Osmo Mobile 7 Series: Flagship Intelligent Tracking Phone Gimbals posted by DJI
It's time to step up your creative game. Meet the new Osmo Mobile 7 and 7P. Unlock new possibilities with an all-new multi-functional module. Effortlessly capture every unexpected milestone moment. Use the Osmo Audio ecosystem to pair it with a Mic Mini transmitter for immersive, crystal-clear sound.

“I’m here with the Penguins, look at how close I am.” With a built-in multi-level fill light, you won’t be left in the dark. Never miss out on the memories or the vibe. Put the gimbal down and let it do the rest.

“That is so beautiful. We’re having a feast, here, we are.”

Its light foldable design makes it especially useful when flying solo: monitor yourself from afar with a smartwatch and hit the shutter when everything is just right. Improve your footage with powerful three-axis stability, even when there are unexpected bumps along the way. With DJI Mimo’s Active Track 7.0, track subjects in more diverse scenarios. No matter how bold your moves, enjoy smooth tracking every step of the way. With a single tap in the Mimo app, anyone can dive into content creation, no matter who or where they are. Designed with your inner creator in mind, the new Osmo Mobile 7 series lets you focus on every move.

.....
1. The video is a presentation of the new Osmo Mobile 7 and 7P, a gimbal designed for mobile phones; 2. The gimbal has several features mentioned in the video: an all-new multi-functional module, a built-in multi-level fill light, a light foldable design, powerful three-axis stability, and ability to pair with a mic mini transmitter for immersive, crystal-clear sound; 3. The gimbal is used to record other people or oneself in different moments, for example during the holidays, at parties, on holiday, when doing sports or dancing, when shooting tutorials, or to video call; 4. The primary purpose of the video is to introduce and promote the new Osmo Mobile 7 series. It showcases the devices’ innovative features and capabilities, encouraging viewers to “step up their creative game”. The video aims to demonstrate how the gimbal simplifies and enhances the content creation process, allowing creators to “focus on every move” and “unlock new possibilities”.

Pages 268-269

4.

1. The final purpose of the job at hand, which impacts finish, weight, opacity, and texture; 2. Metallic, self-adhesive, waterproof, or food safe; 3. They are big machines that print materials rotating around a cylinder; 4. Because it produces high-quality images; 5. They deposit droplets of ink onto paper and plastic substrates. CIJs create an uninterrupted stream of ink droplets, DODs use a print head with several nozzles moving across the page; 6. They pass a laser beam back and forth over a drum, collect toner, and transfer the image to paper; 7. No, they aren’t; 8. They take images from a negative, a slide, or a digital image.

5.

1. e; 2. h; 3. g; 4. b; 5. f; 6. c; 7. d; 8. a.

Sample answer

- Antiquity – China and East Asia: woodblock printing technique
- 1455 – Europe: movable single letters and characters (Gutenberg) – printing of *Forty-Two-Line Bible*
- 1843 – U.S.: rotary printing press (Richard M. Hoes)
- 20th century: cyclostyle (Francis Galton)
- Late 20th century: plotter, used in computer-aided design

6. 6 Different Types of Paper for Printing posted by The Printing Workshop

.....
Paper signifies almost all of our most monumental moments in life. While somebody who just got married may not give one thought to what type of paper the certificate is printed on, we’ve learned a lot and probably too much about printer paper during our almost four decades in the copier and printer industry, and we want to fully inform you on the six different types of printer paper.

Hi, my name is Keith Metzler and I’ve been trained by Xerox to advise you through the entire sales process to ensure that you’re making the best and most informed buying decision. After watching this, you should have a solid idea of the type of printer paper that you will need for your machine.

Regular matte paper is the most common type of paper used to print documents and will suit most of your basic print jobs. This can commonly be referred to as copy paper. It’s not shiny and the smooth matte texture helps absorb ink and dry quickly so you can avoid smudges and smears.

Glossy paper is coated with a polymer that gives it that smooth shine and allows it to give rich and smooth colour output which is more vibrant than regular paper. This paper can be used to print photographs or vibrant images, but it does have a much longer dry time than regular paper. So, you might experience some smudges if handled incorrectly. As a best practice, it is best to only print on glossy paper with a laser printer.

Bright white paper. Now, I know regular paper might seem white, but this paper has specially formulated features to give it an exceptionally smooth surface and a brilliant white coating. It’s what you can consider fancy copy paper, and it delivers an aesthetic presentation which is great for documents that have photos that you’d like to keep vibrant and finished without a glossy shine. Photo paper, as the name suggests, is designed primarily for printing photographs or pictures. It usually has a high gloss sheen on the front side

and a matte on the other side and is thicker than most other types of paper.

Number five, heavyweight paper. The most common type of heavyweight paper is card stock, which you may have heard of before since it is a common paper term amongst paper consumers. However, there are several different paper weights that you can choose from, which will determine the thickness of your paper.

Number six, the inkjet paper. The last common type of printer paper that you will need to know about is inkjet paper, which is simply paper designed to specifically work with inkjet printers, which are smaller desktop printers. Inkjet printers use a liquid toner as opposed to laser printers that usually work with a dry powder-like toner.

Read the blog below to learn more about the features of these six different types of printer paper. Getting the right printer paper for your printer will be far from the most important task that you undertake in your daily workday. However, if you get the wrong kind, it could become an issue that causes both frustration and annoyance because the buying of the wrong printer paper can lead to paper jams and wasted money.

.....

Types of paper	Features	Tips
Matte (copy) paper	Not shiny, smooth matte texture, it absorbs ink and dries quickly, no smudges and smears	Will suit most basic print jobs
Glossy paper	Coated with a polymer that gives it a smooth shine and a vibrant colour output	For printing photographs or vibrant images, long dry time, smudges if handled incorrectly, better with a laser printer
Bright white paper	Exceptionally smooth surface and brilliant white coating, glossy shine, excellent aesthetics	Great for documents that have photos
Photo paper	High gloss sheen on the front side and a matte on the other side, thicker	For printing photographs or pictures

Heavyweight paper	Different paper weights	
Inkjet paper	Specifically designed to work with inkjet printers	

Pages 270-271

What does DSLR stand for?

It stands for Digital Single-Lens Reflex camera.

7.

Sample answers

1. A telephoto lens is used for zooming in on distant objects; 2. A tripod is a tool that keeps the camera steady, especially during long exposures or when using zoom lenses; 3. A prime lens is a lens with a fixed focal length; 4. A battery gives extra power to a digital camera; 5. A mirrorless camera is a camera that produces high quality photos, can swap lenses, is quite small and light; 6. A wide angle lens can fit a large area into the frame; 7. A DSLR camera is a high-quality camera with swappable lenses that is very responsive and flexible; 8. An activation device is a small tool for pressing the shutter button under certain conditions.

8.

1. that; 2. how; 3. between; 4. to; 5. are; 6. the; 7. as; 8. with; 9. that; 10. to.

9.

1. It means that the lens has a wide angle of view and shows more of the scene; 2. It implies that more of the image will be in focus since a lot of light is let in; 3. Wide maximum aperture; 4. It implies that you can get more objects in focus throughout the image.

Pages 272-273

10.

Sample answers

1. Devices are physical objects; 2. The IoT refers to the connection of everyday objects to the Internet; 3. These are examples of devices; 4. It focuses on customisation and adapts to a user's needs; 5. It aims at supporting human thinking with faster and more accurate processing; 6. Cloud systems work regardless of the physical devices they are accessed by.

11.

Sample answers

1. Communication apps allow people to send messages, make calls, or video chat; 2. Productivity tools help users organise tasks,

manage time, and increase efficiency; 3. Shopping and banking tools enable online purchases, payments, and financial management; 4. Entertainment, informational, educational, and health apps provide fun, learning, news, or wellness resources; 5. Streaming services let users watch movies, shows, or listen to music online; 6. Gaming platforms offer access to video games and online multiplayer experiences; 7. Navigation and mobility tools help people find routes and plan travel; 8. Creative apps allow users to design, edit, or produce art, videos, or music; 9. Collaboration platforms enable teams to work together, share files, and communicate in real time; 10. Safety and security tools protect devices, data, and personal safety.

12. ◀▶ 121

The Evolution of the Web

Web 1.0: the static, Period: 1990s, Objective: distribute information

Also known as “classic,” “traditional,” or “documentary”, this first-generation Web is made of static pages presenting a limited content of hypertext or hypermedia, rarely updated and in “read-only” mode. Most often monodirectional, the Web sites of this era are kinds of catalogues or brochures of companies or organisations, intended for private individuals. They make it possible to publish information that can be consulted at any time by all users and to establish an online presence. Email and discussion forums are the two modes of communication associated with this Web.

Web 2.0: the participative, Period: 2000s, Objective: connect users and share content

It was the previous lack of interaction possibilities between users that led to the development of Web 2.0. This marks the era of a certain democratisation of the web, in the sense that the user also becomes an actor and designer. In addition to offering more possibilities than the previous version, while being simpler to use, this Web allows users to get information and share content, modify some of it, and create it. The platforms are interactive, the applications participative, the sites dynamic, and the contents unlimited. This Web, accessible to both professional and amateur users, puts them in contact wherever they are in the world and becomes a space for socialisation, as they gather in communities, leading to social networks.

Web 3.0: the semantic, Period: 2010s, Objective: give meaning to data, connect knowledge, and guide users according to their context

This Web has given the greatest number of people direct access to a staggering amount of information while allowing the collection of a wealth of information on users. It has thus become a huge data bank, data that has been called Big Data because of its colossal volume. In this world of “infobesity”,

it has become imperative – and possible, thanks to artificial intelligence – to integrate into the Web technologies that facilitate the sharing and reuse of content both between users (humans), between “machines” (programs or software agents), and between users and machines. The use of metadata (data about data) has become essential to describe and classify Big Data, hence the use of the term “semantics” (which concerns meaning) to describe this Web 3.0. This semantics allows us to organise the resources of the web so that the machine can better respond to user requests. We need only to consider the use of keywords to search for and promote content, individual filters for online shopping, or visual search, which makes it possible to obtain information on a subject from an image. In short, we can say that the Web 3.0 generation aims to give meaning to data, connect knowledge, and offer a more personalised experience to the user, who is also more mobile than ever.

Web 4.0: the “intelligent” Web, Period: beginning with 2020, Objective: connect the real and the virtual, facilitate interactions between users and objects, foster collective intelligence and innovation

Web 4.0 is part of a context where artificial intelligence, machine learning, the Internet of Things, and augmented and virtual reality are becoming increasingly sophisticated and integrated into our daily lives. This is just the beginning of a world in which the digital and the physical merge. And this fourth-generation Web will tend to be more direct, invisible, omnipresent, and ubiquitous, since it will be in symbiosis with the connected objects in the user’s environment. These objects and this Web will understand natural language better and better and will be able to analyse user behaviour in order to respond to their needs, sometimes even without their intervention and without their needing to go through a digital screen. This Web is a key element in what is called the virtualisation of the world or “phygital” revolution (for “fusion of the physical and the digital”) in which human beings and computers will interact with increasing fluidity.

Adapted from: <https://knowledgeone.ca/the-web-from-1-0-to-4-0/>

.....
1. 3.0; 2. 4.0; 3. 2.0; 4. 2.0; 5. 3.0; 6. 1.0; 7. 1.0; 8. 4.0; 9. 3.0; 10. 4.0.

Page 274

CIVIC EDUCATION

13. Personal answers

14. Personal answers

Page 275

REAL-LIFE SKILLS

15. Personal answers

Pages 276-277

What is lip-sync?

Lip-sync consists in matching the movements of an actor/actress/singer's lips with their words.

Do you know the difference between visual effects and special effects?

Special effects are often practical, meaning that they are artificially created on set (for example, a controlled explosion in an action scene). Visual effects, on the other hand, are created in post-production or the editing bay.

1.

Sample answers

1. the shooting; 2. choose the best takes, create a flow, create a perspective, and add effects, sound, music, and graphics; 3. the dialogues by the original or another actor; CGI or animated cartoons; 4. the original actors' voices with others speaking a different language; 5. all the tracks prepared by sound editors (dialogues, ADR, effects, Foley, music, and dubbing); 6. the hard of hearing and foreign audiences; from the actual dialogues; 7. the movements of the actors; 8. in post-production.

2.

1. e; 2. c; 3. f; 4. a; 5. b; 6. d.

Pages 278-279

What are bleeds and crop marks?

A bleed is the extra area of an artwork that goes beyond the trim line, creating a safety margin to prevent white lines or incorrect cuts when the printer trims the paper to its final dimensions. Crop marks (or trim marks) are small lines at the corners of a printed page that show a commercial printer where to cut the larger sheet of paper down to the final size of the publication. They are used to guide the printing and trimming process, especially for designs with elements that must extend to the very edge of the page (bleeds).

3.

1. A real revolution to manage publishing started thanks to desktop publishing software; 2. It is used to type and edit text, formatting it according to simple page layouts; 3. It includes pre-press

features and has fewer templates and less clip art; 4. The former works with vector images, the latter with raster images; 5. It offers a unique solution that blends word-processing, page layout, and graphics software by allowing for the formatting of text and the incorporation of images and graphics, preparing documents for print, and optimising publishing for online platforms; 6. It offers a centralised tool which allows for the management of all the operations and the improvement of the printing processes of a company.

4. All about print management at PaperCut posted by papercut

What is print management? So, you may have heard the term print management and thought to yourself, wait, just a minute, what does it mean? Well, let me tell you what PaperCut means when we talk about print management. See, it's all about taking control of your print environment. You see, for the last few thousand years, workplaces had printers that worked independently of each other. You'd have to choose which printer to send your print jobs to. Sound familiar? And when you printed, those documents would shoot right out regardless of whether you were standing at the printer to collect them or not. And you wouldn't know who's been printing or whether they were using colour printing when they could have been using black and white and saving you money. In other words, printing was lawless. No rules, no tracking, no security. And then suddenly, whoosh, PaperCut appears, and workplace printing is brought under control. Your printing becomes managed, if you will. Because with PaperCut in the workplace, you can release your documents from whichever printer you choose. Ooh, convenient. Printouts only appear when you're standing at the printer. Hmm. Safety. You can implement rules that limit expensive printing and track who's printing what and so very much more. Think of it as superpowering your printing. And that's what print management is all about. What else did we talk about? You know what we should be doing? We need to do one on print costs. I reckon I've got a bunch I could talk about with print costs. So, let's... Do you want to do that next? Awesome. Okay.

1. print environment; 2. independently; 3. printer; 4. documents; 5. know; 6. colour printing; 7. lawless; 8. convenience; 9. printer; 10. tracking; 11. It is both an informative and a promotional video; 12. It is a company that supplies print management software, most probably; 13. The speaker talks clearly and with emphasis, he stands out from a white background, he uses non-verbal communication (in particular facial expressions and arm gestures) a lot, there is a short scene with evocative music and background to reinforce

a concept he says, the main colour used is green, just like the colour of the company logo; 14. The purpose of the video is to promote PaperCut company as a supplier of print management software.

5.

1. f; 2. d; 3. a; 4. b; 5. e; 6. c.

Pages 280-281

6.

1. F, Photographers of all levels use editing software; 2. F, It does; 3. T; 4. F, It is possible with pseudo-colouring; 5. T; 6. T; 7. F, It is used to eliminate flaws or degradations; 8. T; 9. F, There are both image management and batch processing programs; 10. T.

7.

1. workflow; 2. software; 3. people; 4. brightness; 5. modifying; 6. separate; 7. original; 8. tools; 9. mood; 10. effects.

8. 125

Photo Management

Photo management refers to the systematic process of organising, storing, and retrieving digital photographs. In the context of Digital Asset Management (DAM), photo management is a critical function that ensures images are easily accessible, properly categorised, and securely stored. This process involves various tasks such as importing photos from different devices, tagging images with relevant metadata, creating folders or collections, and applying consistent naming conventions. Effective photo management helps organisations maintain a well-structured library of visual assets, which can be crucial for marketing, branding, and other business operations.

One of the key components of photo management

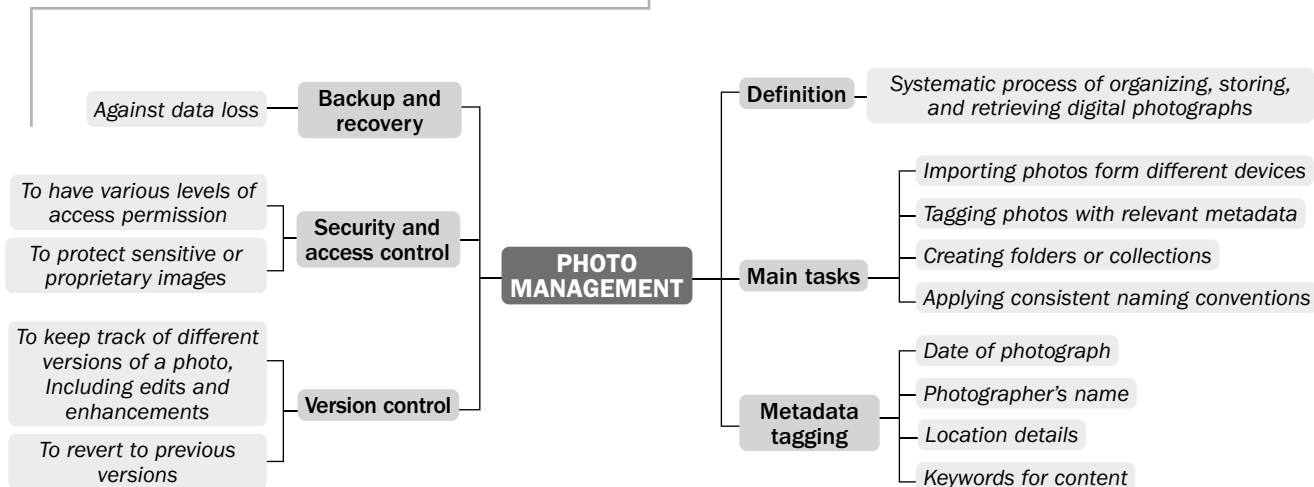
within a DAM system is metadata tagging. Metadata includes information such as the date the photo was taken, the photographer's name, location details, and keywords describing the content of the image. This metadata makes it easier to search for and retrieve specific photos when needed. Advanced DAM systems often incorporate artificial intelligence and machine learning technologies to automate the tagging process, thereby reducing the manual effort required and increasing the accuracy of metadata. Another important aspect of photo management is version control. This feature allows users to keep track of different versions of a photo, including edits and enhancements. Version control ensures that the original image is preserved while allowing users to access and revert to previous versions if necessary. This is particularly useful in collaborative environments where multiple team members may be working on the same set of images. It also helps in maintaining a history of changes, which can be valuable for auditing and compliance purposes. Security and access control are also vital components of photo management. A robust DAM system will offer various levels of access permissions, ensuring that only authorised personnel can view, edit, or delete photos. This is essential for protecting sensitive or proprietary images from unauthorised use.

Additionally, backup and recovery features are crucial for safeguarding against data loss, ensuring that the photo library remains intact even in the event of hardware failure or other unforeseen issues.

Overall, effective photo management within a DAM system enhances operational efficiency, supports creative workflows, and ensures the long-term preservation of valuable visual assets.

Adapted from: https://www.resourcespace.com/glossary/photo_management

Sample answer



Pages 282-283

What pages are almost always present on a professional website?

An invitation homepage, an eye-catching gallery, an about page, and a contact section.

9.

1. d; 2. j; 3. c; 4. f; 5. a; 6. e; 7. g; 8. i; 9. b; 10. h.

10.

1. structure; 2. navigation; 3. hierarchy; 4. good; 5. intuitive; 6. frustrates; 7. seconds; 8. engagement; 9. determines; 10. critical.

11. ● What is a sitemap? A beginners guide to visual sitemaps posted by VirtualAddiction

.....
A sitemap is a planning tool that presents a list of website pages. These are typically organised in a hierarchal fashion. Sitemapping is a useful process for designers and UX professionals who are looking for a way to improve the website navigation, understand the scope of the work, and avoid missing out on a critical part of the website's architecture. Ultimately, sitemapping helps you to deliver a better user experience. Let's dive deeper and understand the purpose of sitemaps.

A sitemap, once laid out, will allow you to create a website with a navigation flow that makes sense not only to the user but to search engines as well. It's a footprint, showing how each page relates to the website's hierarchy. You'll want to see which pages make sense. When designing a website from scratch, you rarely know the exact amount of pages that you'll need. Laying a sitemap out visually helps you to understand this part of the project. When you build out a website sitemap, you can easily see where the site may become cumbersome and bloated. You can fix these problems before you start to build. For the coders and designers and everyone involved in the process of building the website, a sitemap will help keep tasks on track and provide context for the design team to make better decisions. Sitemapping is essential when you're building a new website, but it doesn't have to be complicated. Here are some quick steps that you can use when you build a sitemap:

- The first thing that you'll want to do is list all the primary pages of your website. Think of all the major sections of your future website and write them down.
- Then you're going to consider what else you want to include. A lot of content isn't

important enough to be in a category on its own on your website, but it's still worth including. This content usually goes into secondary pages that can't be accessed through the website's main navigation, but they can exist under other categories. These will be your secondary pages.

- A good rule of thumb is not to create anything more than five to seven main navigation elements. Any other pages should exist as sub-navigations or tertiary navigational elements.
- A good sitemap is going to represent all key pages on the site and structure them in a way that is clear to the user so that it doesn't feel cluttered. Once you lay out the sitemap, you'll be able to create a website with a navigation flow that makes sense to everyone who's going to be using the website.
- In addition, you'll know what all the page names and links should be called.

Establishing a sitemap is an important deliverable that you'll want to complete before you start building out the website.

..... Sample answer

A sitemap is a planning tool that outlines a website's pages in a clear hierarchy. It helps designers, developers, and UX professionals improve navigation, understand project scope, and avoid missing key elements. By mapping pages visually, teams can identify unnecessary complexity and streamline structure before building. A good sitemap ensures logical navigation for both users and search engines. The process involves listing main and secondary pages, keeping navigation simple, and structuring content clearly. Ultimately, creating a sitemap is an essential step before starting website development.

Pages 284-285

Who was Alan Turing?

Alan Turing (1912-1954) was a British mathematician and logician who made major contributions to the fields of mathematics, cryptanalysis, logic, philosophy, and mathematical biology. He was a key figure in the effort to break the Enigma code of the Nazis during World War II, by designing a code-breaking machine known as the Bombe, which was instrumental in deciphering German secret communications and ending the war successfully.

How does the Turing test work?

Turing draws inspiration from a game called the “imitation game” with three participants: a man A, a woman B, and a third person C. The latter is kept separate from the other two and must determine which is the man and which is the woman through a series of questions. A and B, for their part, also have tasks: A must deceive C and lead him to a false identification, while B must help him. The Turing test is based on the assumption that a machine replaces A. If the percentage of times C guesses who the man and the woman are is similar before and after A is replaced by the machine, then the machine itself should be considered intelligent.

12.

Sample answer

1950: Turing asks: “Can machines think?” and launches the Turing test

1956: The term AI is coined

1957: The first AI computer program was released

1980s: Machine learning develops

2010s: Deep learning starts working

2020s: Generative AI explodes

13. *Personal answers*

14. *Sample answers*

- **Neuromorphic computing.** Brain-inspired hardware designed to process information more efficiently than traditional chips. It enables faster, low-power decision-making in smart devices and sensors.
- **Cognitive cybersecurity.** AI detects and prevents cyber threats by recognising unusual patterns in network behaviour. It helps build stronger defences against hackers and malware.
- **Robotic personal assistants.** These are service robots that perform everyday tasks, such as cleaning or delivering items. They use AI to understand commands and adapt to environments.
- **Autonomous surgical robotics.** Robotic systems guided by AI assist doctors during surgery. They allow for higher precision, fewer errors, and faster recovery for patients.
- **Next gen cloud robotics** combines robotics with AI powered by cloud computing. Robots can share knowledge and learn from each other in real time.
- **Thought controlled gaming.** Brain-computer interfaces let players control games with their thoughts. This technology enhances accessibility and creates immersive experiences.
- **Real-time universal translation.** AI translates speech or text instantly between different

languages. It breaks down communication barriers globally.

- **Virtual companions.** AI-driven assistants that interact socially, like chatbots or digital friends. They provide companionship, tutoring, or emotional support.
- **Real-time emotion analytics.** AI detects human emotions through voice, facial expressions, or text. Companies use it to improve customer service and personalised experiences.
- **Autonomous systems.** Self-driving cars, drones, and robots that make independent decisions. They rely on sensors and AI to navigate safely without human input.
- **Machine learning.** Algorithms learn from data and improve over time without being explicitly programmed. It powers recommendations, fraud detection, and automation.
- **Deep learning.** A type of machine learning using multi-layered neural networks. It excels at image recognition, speech understanding, and complex decision-making.
- **Neural networks.** Computer systems modelled after the human brain. They process vast amounts of data to recognise patterns and make predictions.
- **Pattern recognition.** AI identifies recurring structures in data, such as faces, voices, or handwriting. It is used in biometrics, diagnostics, and surveillance.
- **Natural Language Processing (NLP)** allows machines to understand, interpret, and generate human language. It powers tools like translation apps, speech recognition, and text summarisation.
- **Chatbots.** Conversational programs that simulate human dialogue. They are widely used in customer service, bookings, and virtual assistance.

Page 286

CIVIC EDUCATION

15.

1. It is technology that clones images and voices to spread false messages; 2. The reliability of information; 3. Taylor Swift, who gives away a set of cookware, and Tom Hanks that promotes dental insurance; 4. It is ruining someone’s image/reputation or duping people into doing something; 5. Denmark; 6. Introducing copyright on body facial features and voice; 7. Yes, it would; 8. Because of the urgency of action.

16. *Personal answers*

Page 287

REAL-LIFE SKILLS

17. *Personal answers*

Pages 288-289

What does the abbreviation *prop* stand for?
It is short for property and refers to any movable or portable object used by actors on stage or screen that is distinct from scenery, costumes, and electrical equipment.

1.
1. A storyboard is a series of drawings that outline a project's story; 2. They include references to actors in a scene, key objects, action and tone, lighting, special effects, and dialogue; 3. Storyboards can clarify the narrative vision of a project, optimise resources, anticipate potential technical and creative challenges and errors, establish a precise time line for each shooting day, and unify style, colours, and lighting of a project; 4. The continuity board is used to map out the main parts of a scene, the beatboard maps out key moments in a scene, and the pitch board is more rendered and includes colours.

2.
1. journey; 2. needs; 3. pain; 4. tangible; 5. forefront; 6. context; 7. images; 8. obstacles; 9. emotional; 10. comprehensive.

3. **▶** What is a storyboard? *posted by ACMI – Your museum of screen culture*
.....
Hi guys, it's Gary here from ACMI, and today we're going to talk about storyboards. So, what is a storyboard? Well, glad you asked. A storyboard is a guide of how a film is going to look, a way of visualising all the shots in a film before you actually go out and capture your footage. They're kind of like a comic book, but not. The panels in storyboards are usually rectangular, and that's because they represent the camera frame. A storyboard is usually created using a shot list, and a shot list breaks down all the information found in a script into a list of, yep, you guessed it, camera shots. A storyboard is a way of illustrating what those shots will look like and everything that will be in the camera frame when that shot is finally filmed. You should illustrate where things like your characters, objects, superheroes are in relation to one another and the setting they're in. You'll also need to work at what shot type you'll use to cover the action and the emotion you want. So, are you going to use a long shot, a closeup, an extreme closeup? In this sequence from Indiana Jones and the Crystal Skull, we see a long shot to show us the setting and our

characters within that setting. Then, a closeup to show us the panic on their faces just before Indie gets pulled off a moving motorbike and into a car. As your storyboards get more advanced, you can use arrows to indicate how or where a character is moving as well as camera movements such as panning, tilting. You don't have to be a fantastic illustrator to make storyboards. The reason why storyboards are so important is because once you're out there filming your masterpiece, you're not going to be making everything up as you go. And when you're filming, there is so much going on. So, if you have a visual plan for each shot of the film, you'll save time and avoid a stressful situation.

.....
1. d; 2. a; 3. h; 4. c; 5. f; 6. g; 7. e; 8. b.

Pages 290-291

A storyboard layout pad can be used for that. Can you guess what it is?
It is a tool, either a physical template or digital software, that provides structured panels with pre-defined spaces for illustrations and text to visually map out a story or concept.

4.
Sample answers
1. the setting, physical characteristics of the characters, costumes, or objects; 2. scenes, and scenes end when the location and/or time of the action changes; 3. the process of planning the visual and structural elements of a film from the script, detailing how a scene will be shot and edited to create a specific visual rhythm and narrative flow; 4. a screenplay; 5. the most significant moments that move the story forward; 6. they are rectangular boxes with a fixed aspect ratio, they are at sketch level, they have some blank space for for action notes, dialogue, and camera directions, they contain no dialogue, they may contain graphic cues, and they are arranged in the correct order; 7. animated storyboards that help to define the timing of each frame; 8. sketching quickly and efficiently, the language of cinema, camera angles, cinematic techniques, and animation principles.

5.
1. f; 2. b; 3. h; 4. g; 5. e; 6. d; 7. c; 8. a.

6. **▶** CG101: What is an Animatic? *posted by Pluralsight Courses and Tutorials*
.....
In this lesson, we will learn about animatics and how they can be used in the animation process. When planning out your animations, storyboards

are a great tool that can help you visualise the story that you want to tell. To learn more about this process, please take a look at the visual guide to storyboards. In short, these are hand-drawn frames that show the staging of your scenes and rough camera placements. Issues with a story can be fixed more easily in this stage than in the expensive and time-consuming layout or animation stages.

While these static boards can tell us if our story is clear, they cannot give us an idea of the timing and pacing of our story. To do that, we can create an animatic. An animatic in its most basic form is a collection of static storyboards edited together into a sequence. By using an editing package, we can put our storyboards onto a timeline to see how the timing works for our animation. We can change the timing on specific boards, so that they're on screen longer, can make quick cuts, and we can even add basic camera motion. These boards can also be timed to the music that you're using or any dialogue tracks, final or temporary, that you may have. You can then view your entire animation and make any needed changes more quickly, more easily, and much less expensively. Many times, more complex animatics will be created. These animatics can include elements that are separated from their storyboard so they can be moved independently of the background. It all depends on how much detail you want to add at this important stage. So, when you're creating storyboards for your next animation, think about working out the timing with an animatic.

-
1. hand-drawn, staging, camera placements;
 2. timing, pacing;
 3. music, dialogue tracks;
 4. timeline, editing package;
 5. quickly, easily, expensively;
 6. complex, separated, independently, background.

Pages 292-293

7.

Sample answer

Marketing's move towards a visual culture has increased the use of pitch storyboards; moreover, since storytelling is far more memorable than hard facts, storyboards bring narratives to life and can influence audience behaviour more easily. A pitch storyboard typically includes an opening, a problem statement, a solution, and a call to action. It visually breaks a product into fragments, maps the customer journey, highlights pain points and emotions, and helps teams simplify product development and marketing by detailing product ideas with images and text.

8.

Sample answers

1. d; 2. i; 3. a - Divide the story into different scenes; 4. f - Focus on key moments that drive the narrative forward; 5. c - Structure the sequence of events to maintain narrative continuity and an engaging flow; 6. b - Create visual representations of each scene, using quick sketches and digital images; 7. h - Place lines from the script directly in the relevant frames; 8. e - Describe the specific actions characters are performing and their expressions; 9. g - Indicate camera movements (pan, zoom, dolly), shot types (wide, medium, closeup), and angles.

9.

1. tool; 2. difficult; 3. communicate; 4. rendered; 5. hired; 6. commercial; 7. competitors; 8. contribution; 9. brand; 10. style.

Pages 294-295

10.

1. F, It dates back to prehistory; 2. T; 3. F, Storyboards are the design phase before the creation of the comic book; 4. T; 5. F, They include the space to occupy with speech bubbles, but text only in more elaborate versions; 6. T; 7. T; 8. F, There are different techniques that give the idea of movement or substitute the movement of the camera.

11. 132

How to Storyboard a Comic: Essential Steps for Visual Storytelling

Comics come in many genres and styles and each genre has its own storytelling tricks. Knowing these styles helps you choose the right look for your story. Let's see the key steps for storyboarding a comic. Start with small, quick drawings called thumbnail sketches, in other words draw simple shapes to represent characters and backgrounds. Focus on the main action in each panel, without considering details yet. Use stick figures or basic shapes for characters, then write down short notes about dialogue or important plot points. Keep your thumbnails small, about 2-3 inches wide, and number your sketches to keep track of the story order. Now expand your thumbnails into a full-page layout, by deciding how many panels you need per page. Action scenes often use more, smaller panels. Dramatic moments might use a single large panel. Draw panel borders lightly in pencil. Leave space for word balloons and captions. Sketch in the main elements from your thumbnails. Add more details to characters and backgrounds. Think about how the reader's eye will move across the page. Use panel shapes and sizes to guide their attention. Leave room for "gutters",

the spaces between panels. Now refine each panel: flesh out your characters with more defined features and expressions, adding depth to backgrounds with shading or perspective lines. Sketch in word balloons and sound effects. Make sure text fits comfortably in the available space. Consider camera angles for each panel. Closeups can show emotion, while wide shots set the scene. Add textures and patterns to bring surfaces to life. Use different line weights to create depth and focus. Darken your final pencil lines when you are happy with the results.

Adapted from: <https://www.katalist.ai/how-to-storyboard/comic>

.....
 1. look; 2. drawings; 3. details; 4. plot; 5. layout; 6. pencil; 7. attention; 8. expressions; 9. angles; 10. depth.

12.

1. Draw thumbnail sketches. Focus on the main action in each panel; 2. Use stick figures/basic shapes for characters; 3. Write down short notes about dialogue or important plot points; 4. Number the sketches to keep track of the story order; 5. Expand thumbnails into a full-page layout; 6. Draw panel borders lightly in pencil; 7. Add more details to characters and backgrounds; 8. Leave room for gutter; 9. Refine each panel; 10. Sketch in word balloons and sound effects; 11. Add textures and patterns; 12. Darken your final pencil lines.

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13.

Personal answers

14.

Personal answers

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15.

Personal answers

Pages 298-299

VOCABULARY

1.

1. cartoonist; 2. casting director; 3. servers; 4. printing press; 5. shotgun mic; 6. tripod; 7. stunt; 8. browsers; 9. choreographer; 10. sketch; 11. storyboard; 12. book cover.

2.

1. e; 2. j; 3. g; 4. b; 5. a; 6. c; 7. i; 8. d; 9. h; 10. f.

3.

Sample answers

1. The interconnection via the Internet of computing devices embedded in everyday objects, enabling them to send and receive data; 2. A wheeled cart which allows a film camera to be moved smoothly back and forth; 3. The action of replacing the voices of original actors speaking in their own language with others speaking a different language; 4. Written transcriptions of the dialogues of a video in the same or another language; 5. Software for the modification of pictures that can be resized and changed; 6. The words that are written for a film, together with the instructions for how it is to be acted and filmed.

4.

1. author; 2. editor; 3. proofreader; 4. designer; 5. illustrator; 6. publisher; 7. distributors/booksellers; 8. distributors/booksellers.

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CASE STUDY

5.

1. Photography required film, which had to be loaded into a camera, exposed through limited shots, and then chemically developed; 2. Because photographers had to handle film rolls, load and unload them carefully, and wait for chemical processing before seeing results; 3. The Charge-Coupled Device (CCD) image sensor; 4. Sasson's prototype could capture light electronically without film; it was large, heavy, and stored images digitally rather than on physical film; 5. Because they thought it could never compete with film photography; 6. It produced small, black-and-white, low-resolution images that took over 20 seconds to record and could only be viewed on a TV; 7. People were excited about being able to see their photos instantly and share them electronically; 8. The process became immediate: the image appeared instantly on an LCD screen instead of waiting for film development.

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CLIP GENIUS

6.

1. In his mother's boarding-house, in Ashville; 2. He was 15 years old; 3. He studied playwriting under George Pierce Baker; 4. To be a playwright; 5. *Look Homeward, Angel*, in 1929; 6. The novel, very realistic, was a story halfway between a biography and a novel; 7. *Of Time and the River* (1935) and *The Web and the Rock* (1939); 8. He was 38 years old.

7. ◀

.....

Thomas Wolfe: *Mighty books, mighty books.*

Max Perkins: *May I help you?*

TW: *God damn! Look at all these books. Do you ever stop to consider the pure man-sweat that went into each and every line? Little testaments of faith, screamed out in the dark night, in the cold, dark night when the wind's blowing alpine, in the vain hope that someone will read and hear and understand.*

MP: *You must be Thomas Wolfe.*

TW: *Are all of these your authors?*

MP: *Not Tolstoj.*

TW: *Mr Perkins.*

MP: *Please, sit down.*

TW: *I wasn't even gonna come. Prefer to get my rejection in the mail. There's something surgically antiseptic about those familiar words, 'we regret to inform you' - but I wanted to meet you. The man who first read Mr Francis Scott Fitzgerald and said, 'Yes! The world needs poets. My god! Someone publish this bastard, 'cause the world needs poets. Or why even live?' So, I'm looking at the man now. Well, congratulations. On finding one genius. Two, if you count Hemingway. As for this one, he'll persevere. You can't kill the deep roots*

by cutting off a few top branches. And the roots go deep, Mr Perkins. And they are unassailable.

MP: *Mr Wolfe, we intend to publish your book.*

.....

1. *A Farewell to Arms* by Ernest Hemingway; 2. He praises Perkins' library and the value of the books it contains, which are all published by Perkins; 3. Because he wants to meet the person who he thinks will reject him in person; 4. He thinks that the world needs poets; 5. He congratulates him on having published Fitzgerald and Hemingway; 6. Perkins answers that the publishing house intends to publish his book.

8.

Sample answer

It may have been partly a Yankee eccentricity; he found it useful as well as ornamental. It gave unexpected visitors the impression that he was about to leave, and this prevented them from interrupting him in useless conversation.

Personal answers

9.

1. content; 2. spelling; 3. clarity; 4. feedback; 5. gatekeeper; 6. managing; 7. policies; 8. commission; 9. track; 10. designers.

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