

READING RESPONSE 1

Understanding Comics

Chapter 1: Setting the Record Straight

Chapter 3: Blood in the Gutter

Reading Advice.

When reading this don't get overly caught up in the fact that McCloud is talking about Comics. The way he talks about 99% of the content in here is relatable to design or other art-forms and creative endeavors. Try reading some of his sentences and transpose the word "design" for "comics" — do the sentences still make sense? do they make more sense, do they have more value to you that way?

Also, when reading for academic purposes the professor often has something they want you to get from the texts other than pleasure. Often there are ideas hidden in there or pieces that might not obviously correlate to what is going on in class. However, upon further reflection or study you suddenly get the connection... Sometimes this takes re-reading and not just skimming through once.

Keep that in mind.

General

1. Can you make a connection between what is discussed in relation to "comics" and our actions as "designers" ?

Chapter 1: Setting the Record Straight

1. McCloud talks about Comics being defined too narrowly — do you ever experience this as a designer? Does "Design" or "Motion Graphics" get too narrow a definition?

2. Do you think Motion Design falls into Sequential Art? What about book design?

3. Does any of his discussion of Form and Content, Message and Messenger sound familiar?

4. Did you catch the interesting typography reference?

5. Do any of the examples he discusses seem apropos to any discussions related to design?

6. I'm fond of his definition of "Comics" and the claims that he makes about not worrying about aesthetics, materials, tools, forms, etc. Does our definition of Motion Graphics thus far operate the same way?

Chapter 3: Blood in the Gutter

1. In the context of time and motion, what are we referring to when we use the word “Closure?”
2. How can we use closure to aid in our design/ storytelling?
3. Are there any simple examples of closure that have real or immediate connection to graphic design? How about to this class in general?
4. What can we learn from the idea of “the Gutter” / how does the “Space between” frames or panels relate back to our work as designers? (hint: it is related to mutual experiences, and assumptions about what people will know or recognize)
5. Do you think that different forms of design (books or posters or an actual motion graphic) contain different kinds of closure?
6. In what ways might a viewer of a poster perform the same acts of closure as the reader of a comic book described by McCloud? How about the viewer of a motion graphic?
7. Is it useful to know how a film projector or TV works when making motion design?
8. What are the various transition types (leaps of closure) McCloud Mentions? (hint: there are 6 of them)
9. Are any of the transition types things you are familiar seeing? If so, how, when, and where do you usually see them in use?
10. How might design storytelling differ from the examples of true narrative storytelling from the comics world?
11. Did you guess the title of the Al Held painting on page 83?
12. What kinds of Assumptions must we make about our audiences as designers? Are there other kinds of assumptions, or other kinds of leaps of faith we take when a) operating the real world and b) operating as designers?