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 and any other art-form or creative endeavor. 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?

When reading for academic purposes the professor often has something they want you to get from the texts other than pleasure. There are ideas hidden in the text and 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 this 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. Are words a form of "sequential art"?

5. Do any of the examples he discusses seem connected 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" from comics that can be applied to graphic design?

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? What about a reader of a book? How about the viewer of a motion graphic?

7. Are any of the transition types things you are familiar seeing? If yes, how, when, and where do you usually see them in use?

8. Do you think it is possible for ANY two images to have a connection made between them? Meaning, can any two random images, when combined, have some sort of narrative connection generated by the viewer?

9. How does design storytelling differ from the examples of narrative storytelling taken from the comics world?

10. What kinds of Assumptions must we make about our audiences? Are there certain assumptions, or certain leaps of faith we take when operating as designers in the world?