General

1. What from these chapters do you think is most useful for applying to your design work?

2. Was there anything that jumped out at you as a surprise, or a "I haven't thought of it like that before?" moment?

5. In comics, the panel acts as something to indicate time and divide space—can you think of analogous symbols, graphics or objects that work this way in design contexts?

6. How might the framing of an image, or how one uses a grid on a page effect the temporal aspects of how something is perceived in a design context?

Chapter 4: Time Frames

1. McCloud shows us a frame with many things going on in it, then explains how that one frame through those events represents quite a bit of time. How does this relate to graphic design? Can a poster be viewed like this?

7. Idea vs. Sensation — Can you represent more than the ideas of time in a 2d picture plane? Can the sensation of time be visually represented statically?

2. What is the easiest way to turn a single panel (or image) from an *instantaneous moment* to something with an actual duration?

8. Do the 4 methods of adding motion to a static picture illustrated over pages 112–114 have a place in design?

3. Thinking back to Chapter 3's types of panel-to-panel transitions, is the representation of time different depending on which kind of transition you choose?

9. Is the difference between a single image representing a single moment and a single image representing multiple moments clear to you? if yes, try to explain it? if no, bring it up in class and we'll talk about it ...

4. Can you think of ways that you experience time differently on a day to day basis?

Reading Response 2
Understanding Comics
Chapter 4: "Time Frames"
Chapter 6: "Show and Tell"

Chapter 6: Show and Tell

1. Can you think of any examples — artistic or otherwise (beyond comics) — that might bridge the word/picture gap?

2. On page 140 McCloud gives the popular culture belief that "words and pictures together are considered ... a product of crass commercialism." This is mostly the area where design lives — does this bother anyone? Is there anything wrong with combining words and pictures?

   Give us your take on the Word/Picture divide — should this even be a divide?

3. What's the difference between concrete and abstract communication?

4. Of the types of Word/Image combinations (hint, he lists 7) — are there any of the seven that seem particularly "design-y"?

5. Do you see any similarities between the types of word/image combinations and other things we've looked at and discussed from this book or in other parts of class?