Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_ Period: \_\_\_\_\_ Score: \_\_\_\_\_\_\_\_\_\_

***Understanding Comics* Chapter 3: Blood in the Gutter**

**Directions:** Read the chapter 3 of *Understanding Comics* (pp. 60-67 & 70-74) and answer the questions below. Be sure to write in complete sentences and use appropriate grammar, syntax and punctuation.

1. What is the definition of “closure”?

2. Why is closure important in comics?

3. What is the definition of “transition”?

4. What are three different kinds of transitions and how are their effects different?

5. **Directions:** Read the comic books *Marvel Zombies* issue # 3 and D.C.’s *Blackest Night* issue #3 and track the panel-to-panel use of transitions to see how they break down proportionately in each comic. Use the note-catcher below to record the information you find. Try to be as precise as you can in your note-taking and check your findings with your fellow group members as you will be graphing your data later on.

|  |  |  |
| --- | --- | --- |
| Transition Type: | **Marvel**  Record the number of each times the transitions occurs and then translate that number into a percent. | **D.C.**  Record the number of each times the transitions occurs and then translate that number into a percent. |
| 1. Moment-to-Moment |  |  |
| 2. Action-to-Action |  |  |
| 3. Subject-to-Subject |  |  |
| 4. Scene-to-Scene |  |  |
| 5. Aspect-to-Aspect |  |  |
| 6. Non-Sequitur |  |  |

**Understanding Comics Chapter 3 Post-Project Reflection**

**Directions:** Answer the questions below in the spaces provided. Be sure to write in complete sentences using a mature, academic writing style. Refer back to *Understanding Comics* by Scott McCloud, as well as our anchor texts for evidence to support your claims and observations.

1. Again, define **closure**.

2. Think of a creative way to explain closure using a real-life example.

3. In chapter 2 of Understanding Comics, we discussed various types of iconic and non-iconic drawing styles (refer back to the pictoral plane in your notes or on p.51 of chapter 2 of *Understanding Comics* by Scott McCloud). How do these drawing styles affect closure?

4. What does your graphed data of Marvel Zombies and D.C.’s Blackest Night tell you about these comics in particular, and, potentially, about the Marvel and D.C. companies more generally?