Visual Analysis/Annotation
Projects
Student Examples

Collected from Nick Sousanis’s
Various comics classes 2015-2018
www.spinweaveandcut.com/education-home/
Clean, not all that wordy, but easy to follow – good use of color and symbols
Tracing paper examples
This student went on to do a final project, making one of these for about 10 or so readings.
This was one of the earliest times I taught the class, and I confess – whatever the student did to make this, still blows me away…
Rhythm.

The rhythm of the page changes at panel #6. The first 7 panels are regular ERATs but start regulating words at panel #7 and balance exists no more.

Speed.

The speed of the story on this page also changes at panel #7. The first 7 panels proceed at a constant velocity, but after #8 the story slows down.

Intensity.

Intensity accumulates in panels #1 & #2, peaks & releases in #3. Accumulates again in #4 & #5, increases through #6 & #7, peaks again in #8. And slowly decreases through #9 & #10.

Transition.

Panel + Construction.

The story goes to a specific page from #6-9. However, the balance of tension (2 will say, the "world of this page") collapses at panel #8 and the panels change shapes to a "Y" shape indicating.

The knife works as a key object in this page. It guides reader's eye sight & the movement of the storyline. The knife along with the poses of Rurouni create a "Y" shape indication.

Colors.

The colors play an important role in this page (or, the whole Rurouni No.52 comic series). Knife, as mentioned above, being a key object takes the brightest "pure white" in this page. The white not only contrasts with the color of blood but also implies the redness of the object & its material texture. The white attracts the movement of reader's eyes and offers the intensively constructed page a brief flow of blankness.
The gradual shrinking of panels 12, 13 gives a similar quality to the scene, making the viewer feel as though they are getting up this means the action of the camera may have passed.

Panel 3 is yet another zoom out to give even more context. Not only do you see the sick man, but the crowd in what you might consider middle class, and the sun begins to shine like something else.

The panel outlined in blue here shows sick character, according to their position on the left. The blue is indicative of pain seen, the sick man in the airline, drams, is sick, indicated by panels 10, 11, showing him with an in the placement of the blue panels on top and the red on the bottom also indicates a heaven and hell motif more the sick character. This experiences a release from his body, his friend and his division.

Division 1

Panel outlined in red, they slow the other characters, again, as red is often associated with emotional intensity. The placement of the red panels on bottom and the blue in top is also indicative of a heaven and hell if the sick man vanishes and vanishes at his friends death while his friend ascends.

The division between the top 3 panels outlined in blue and the bottom in red also add to the idea that the sick man’s death is not actually happening, but what the reader is seeing is just the fear of the friend in response to the possibility of his party.

In these two panels you see the sick man remaining and the empty sun transforming into the tracks drop and things hit friends, the sick man, grammar breaks down from panels 12, 13 and finally you see filled, everything the sadness of his friends, or at least the opening of the sick man experiencing in his friends sadness. At first, I thought this comic appeared more whimsical, a Sudan event, but after panels 5, it made me wonder whether the whole comic is division 1.

Supposed to be about the friends fear of the sick man’s death. Since the whole image of ascension is represented in his tears, drop 3 the expression in the friends face.

Panel 3 is yet another zoom out to give even more context. Not only do you see the sick man but the crowd in what you might consider middle class, and the sun begins to shine like something else.
This image of the ascending man is repeated enough the effect works to slow the reader down, to underscore it.

The sun and the friends' tearful eye are the strongest images in the selected page. It's interesting to note how the sun forms into an eye; metaphorically the comic panels suggest the two are the same. To the comic's meaning, they are the same.

This panel does a lot of work. Its effect retroactively places the first three panels in the reader's mind's eye. This panel shows their horror and signals the transition (note the recurring eye and fear) to the reader, the third party of this comic. It also grounds the reader in the hospital as much as within the psyche of the grieving friends.

The overall blurry effect of the artist's technique lends to the dreamy effect of these six panels.

Top panels: coherent support the imagination; the bottom, reality. Overall, the panels move sequentially, moment to moment.

Panels fit like puzzle pieces, or lock bricks the way the three top panels are arrayed seems to mirror the "ascension" of the character within, a sort of "Stairway without looking at the rest of the comic, an event in light of the first three panels, the last panel could be read as an alternate reality or ending.

Note the circle's awareness ribbon.
Entire page is driven by **SOUND EFFECTS**

- Suddenly stop once someone speaks
- Break the panel
- Louder than the stomping effects in the background
- Breaking the panels into 9 creates a smoother way of looking at the page
- Gives room to see the sound effects all throughout the page
- Directional cues emphasize that they're going down the road
- Pack enforces the entire panel is bigger than the heavy impact
- Where is the stomping coming from? It has to be from something bigger than them.

**ACTION LINES** = presence or movement
- Even direction of their hair shows how fast the character is going
- Action lines also show action not just speed
- Your impressions all show true things going on

1. Kids happily running down the hill, see the kid running off, & probably understands that his backpack is stolen
2. Kids are also happy
3. Show scared or worried, mostly for the kids falling behind them
4. Is the voice yelling?

Only break from the sound effects if: create a reaction to the kids falling down.

Finally help the kid fall to the ground.

Is Gaston the kid that fell or someone else?
This was a delightful approach
Movement: End's arm and stance forces movement. Contrasts with Rebecca who contrasts with End, her going against End. This draws you up to the TV and Rebecca's dialogue. The TV, Bunny can act as arrows directing to different sides: who do you dial into?

Character:
End relates more to the comedian than Rebecca. Rebecca is interested in the magazine, but just laughs at the comedy for being lame.

Television: It's been in almost all the panels, now we hear specific dialogue. We know sound was (probably) a constant from the TV, but now it's addressed as the characters tune in. Is it nervous sweat? Or clown's style gross bores on his head? His is awkward (vibe) and affecting almost not human, but his persona is clear amplification through simplification.

Faces & Emotion: Rebecca has been in the back, the focus of detail on End. Her features light up, enthralled. She looks odd and yet like a real person, her hair, clothes and background are absent of excess - her face and character are central to this panel.

T.V. close. The television is an interesting subject to make into comics. Another form of visual sequence: only one occupying different time and space.
The rain pours him, no longer compact in the form of clouds. In the form of water, drops off the sky.
DIRECT CONTRAST TO THE WHITE ROOFS OF EARLIER, A BLACK URBAN DARKNESS. CITY SCAPE: BILLY SEEMS TO ENTER THE SKYLINE ITSELF. IT IS NOT EVEN HIS APARTMENT BUT HIS STUDIO—AGAIN CONTRASTED WITH ANDREA BEING WALKED HOME. RAIN AN EXAGGERATION BUT ALSO VISUAL METAPHOR JUST LIKE ANY FOUND IN WRITTEN WORD. THE LIGHT FROM THE DOOR OPENING, THE DIRECTION OF BILLY’S ARMS AND THE ANGLE OF THE DOOR DEANS THE EYE TO BILLY’S DESK, A DESK SHAPED WITH THE SAME LINELINE AS THE APPROACHING RAIN IN PREVIOUS PANELS.

SUBJECT TO SUBJECT TRANSITION IN THE PANEL FIRST GLANCE I THOUGHT THIS WAS ANOTHER BUILDING, A WINDOW TO ANOTHER LIFE. IN TRUTH THE FADING OF SYMBOLIC CITY TO A MORE DETAILED ONE STARTS TIED TOGETHER BY THIS BUILDING, MEETING THE CORNER OF HIS OWN. IT IS STILL GRIM AND RAINY BUT INSIDE TIME HAS PASSED. BILLY'S OUTSIDE RAIN LINES HAS A PROTECTIVE HALO OF LIGHT FROM HIS DESK LAMP AND WE CAN TELL TIME HAS PASSED—HE HAS A BUNCH OF WORK ON HIS DESK... PERHAPS HE SAT DOWN AND WROTE THIS VERY COMIC!
A PAGE FROM VISUAL ANALYSIS SLIDES (pg. 7)

Themes:
- Commenting about form within and "outside" the comic
- Gutters have double meaning, because they can contain content (like text) that is unreadable in the comic, as well as the story.

Distortion of images
- Movement of eye? or bus?
- Window, person would roll-up if responsive was someone

These colored panels
- Seem like they don't fit as well with "main" picture. Even more fragmented

Yet these ones seem to be one.

Snapshot of leaf falling?
- On ground?

Direction of man leads eyes to explore out or regular
- Range (see bottom left of this "analysis for eye trail")

Characters constantly looking down at their phones.

Repetition of this image vs. the "main" character trying to look straight at people/observing world.

Very subtle yet powerful ending. Text outside of layout structure.
- Men are also looking at feet!

Next page + panel
- Defies the panel structure, plays with gutters.
- "Grows" up from bottom of page, clawing between cracks
- Different font: curly, wood/plant-like
- Text is vertical, forcing reader to switch point of view

Connects text, panels, and full picture
- Here. There. Here. Somewhere. Here. = Similar sounds

Panel commentary
Content commentary
Action commentary
Eye movement/trail
Also dull colors
POV from low. Black (dark) background at rear of bus (can be dark, white, 'empty' walls)
Also story line. Through eye pointing up into down panel.
This blurry circle is to the left of person, also kind resembles an iris. Sort of lazy.

Also lacks a panel
Making this kind of postcoloniality on the text itself and text within comic.

This wonderful panel
- Compositional, simple. Guides us down through and outside panels, then back into the text.
- Extra poetic, simple.

More chaotic/fractured
In Panels (numbers 11-14)
- The panels as a whole work to create a sense of movement. We see in a short amount of time Dave's commute home.
- A larger period of time is condensed in the panels that shows the artist's journey to and from work.
- A sense of pace is conveyed by the way the panels are laid out.

- The panels are numbered 1-28, with each panel showing a part of Dave's journey. The last panel shows Dave arriving home.

- The artist is shown in various positions and expressions, emphasizing the different moods and feelings throughout the commute.

- In Panel 15, Dave is shown walking through the city, looking out over the skyline. This creates a sense of anticipation for what is to come.

- In Panel 16, Dave is shown sitting at a bus stop, waiting for the next bus. The waiting is prolonged, creating a sense of patience and resilience.

- In Panel 17, Dave is shown running to catch the bus, emphasizing the urgency of the situation.

- In Panel 18, Dave is shown arriving home, exhausted but relieved. The panel captures a sense of relief.

- The artist uses a variety of panel types, including standard, double-page spreads, and blurb panels, to create a sense of variety and dynamism.

- The panels are arranged in a linear fashion, with each panel building on the previous one, creating a sense of progression.

- The artist uses a mix of colors and line weights to create a sense of depth and atmosphere.

- The artist's signature and date are visible on the last panel, adding a personal touch to the work.
This is quite a construction!
"There" is placed out the window, showing that its considered a tangible, but unattainable thing. Dave is looking out the window wanting similarity because its outside the window, it can be interpreted as an escape from his confinement (the bus, his life, the panel itself).

Dave is depicted with a, presumably, very standard 9 to 5 job that’s mundane.

its rigidity can also be reflected in the panel structure - they're uniform, roughly the same size and linear - which is pretty standard, basic comic structure as well.

The baby blob corresponds with the words in the comic, it is a symbol for 'there' that is also lacking form or precision. Similarly, the snake could also be reminiscent of what it may actually be like to look out of the corner of your eye/peripheral vision since things there aren't the clearest but they're still in your vision. It's like how everyone has an idea of a 'there', but not usually an actual specific one that you can get to in everyday life.

Though it was an interesting decision to use a bus ride and pair it with the 'slumbering' narration because this is also how passengers on a bus often act, this just heightens the personification of 'there'.

The text essentially is doing exactly what it describes with this placement. It serves as gaps between the panels which seem to also be marking a passage of time. I can see this because while as a whole the panels come together to be a bus window, they can also be looked at separately as views of its own.

Again, the text is used to accentuate the meaning of describing the text in not only 'between the cracks', breaking the panels, but the lowering style that's used is different compared to the rest of the page, the curve, which is flowing and curving can be likened to a word which the text also describes while still closed and in many rectangular panels (aside from some triangle shaped ones) this side of the page is a lot more chaotic, especially compared to the uniformity of the opposite side. These panels and their structure more: seemed glass shards to me. They look suspended after breaking and as if they could 'crumple' at any given moment like the text suggests.

The actual content of the panels here is interesting: where I've made a dividing line is one possible way to make sense of it, the left looks as if it could coherently be viewed as one scene, despite the panels breaking the scene. Contrastingly, the right generally seems to be focusing on one specific aspect of the environment in each panel, mirroring how we may randomly focusing on things while looking out the window while simultaneously thinking of the general scene in this cut-up, erratic way of looking out at the world also heightens the world collapsing, seeing that's being conveyed here.
only possible in comics. In this world speech bubbles exist - where characters talk, we read the

words. The language is visual, we read a

speech bubble and we understand the

words. In comics, the text can only be read

through the visual medium. In this way, the

words and the speech bubbles work together
to create a unique form of communication.

The background and other elements

also play a role. They can create a mood or

set the scene, just like in real life. The use of

color can also be very important, just like in

real life. The color can create a sense of

drama or create a sense of calm.

Although the words and the speech bubbles

are the most important elements, the

background and other elements can

also play a role. They can create a mood or

set the scene, just like in real life. The use of

color can also be very important, just like in

real life. The color can create a sense of

drama or create a sense of calm.
**Final Sequence.**

The final sequence is a merge of the two perspectives. The dog takes the lead dog, the reader finds their way to the back door and leaves. The reader’s reaction in the final frame is to express their understanding of the dog’s perspective, leading to the reader’s own realization.

Numerous panels show the progress of the story. The reader is given a sense of the dog’s journey, leading to their realization of the dog’s perspective.

**Color Palette.**

Not the normal color palette. For an angry, fiery scene, the colors are very close to the black and red palette of a day during a storm. The reader is not sure what moves the reader to try and put the story together. The reader is left with the story, wondering what it was all about.

**Head Space.**

In each panel, the figures take up roughly half the panel space. Dog and human are on equal terms. The reader is left wondering how the story will develop, and whether the reader will be able to identify with the characters.

**Dog Focus.**

The middle panel is key. This is where the reader realizes that the perspective is being shared with the reader. The reader is left to wonder how the story will develop, and whether the reader will be able to identify with the characters.
What is there to gather from Billy in this one page?

I colored him in BLUE so it is easier to single him out.

The text in the comic suggests this scene might have been a jump cut, but what should be of note here is what he must have already established a distance from the door before it closed. This not only indicates that Billy had no intention to stick around but he is hesitant in taking up new commitments. Perhaps I should have mentioned his first, but it apparent in this 4-frame scene that Billy is thoughtful enough to walk around in an interior, to put down a beer and let Andrea pass. Andrea probably looks like Billy, I see her on the right. Maybe this is very ironic.

In the panels that follow Andrea shutting Billy out, as we see him tread home through heavy rain (and hail?) Interestingly enough, it takes him 3 panels to see that it is in fact raining. This design choice works well to demonstrate Billy's thought process. Though he has uncertainty about Andrea, he still means enough to him that he steps and dwells on this for a little more than a moment, only to then take notice of the rain. Had these first two panels been cut, Billy could just as easily be portrayed as someone that is unsympathetic.

He arrives at his studio, dressed in rain, which is particularly interesting as the way he opens the door. But wouldn't expect anything deeper from an action as mundane as that, but look closely at his hands and see his posture. He has not removed the key before entering, rather it evident he was in a hurry to get inside, that he should break the door, if it opens. Secondarily, we see that his feet are directly on the floor (something that you now know his comic style). More than that, it is the only visible object in the studio, suggesting that his current state of mind has been narrowed to a point where he can only focus on his comic. On this side, his determination paints a picture of a person that is much tighter than from before.

Narrative stakes

I will say again, postures are a quality that the artist has put considerable thought into. In this last panel, Billy displays a level of 'zen' that is otherwise alien to him. Perhaps it is everything, the pizza, the newspaper, or just the human ability to lose oneself in work. Without needing further information, we are presented with a clear position that could possibly be contrasted should he return to Andrea.
How does this page convey its settings?

This part of the analysis focuses on details such as the set pieces and the lighting directing, and is thus highlighted in pink.

It's not so important to know exactly which direction Billy walks, but it is worth paying attention to the sense of movement as he takes it from Andy's home to his study. From the beginning, the key to the horizons looks straightforward; however, in the next panel, something has caused Billy and Andy to switch places. By this point, there might have been a turn that resulted in all the paths at the end. Andy went to open the door but Billy moved in front of her last minute to explain his feelings to her before parting ways, involving her to respond with a "You going to kiss me goodbye or what." Much could have happened along the way, and the only piece to become a conclusion is through a single scene transition. (More on this in chapter 3.)

Sec1

Elementary day. At the end of Sec1, we see a revealed of Billy, dealing with a door, and we are returned to it at the start of Sec2, except this time, it's shown from the front and the door has completely disappeared. View of Billy from floor showcases his detailed expression and at the same time, places us in the same space. It's on the other side of the door would be, although it's not actually shown. We can confirm the door has been shut both physically and metaphorically. This is the moment where Andy has to let him go, he loses his ability to communicate with her, and with no other option, he has to leave.

Sec2

Another factor to consider is the weather. The page opens with a mirroring of thunder coming down over the horizon, causing the castle that Andy saw in the first panel. The fact that is sudden and aggressive, showcasing the tension during clear skies. For a storm to come, including one in their relationship.

From light rain, it begins to develop in Sec2, and it is illustrated using a series of vertical lines with gaps that widen at it increases in intensity. The scene is no longer a deep black but has transformed into a spray of strokes that obscure the background. The line work used here gives Sec2 great energy as well as the illusion of weight, exemplified by the diagonal strokes landing hard on Andy's back, making him run hard backed.

Sec3

From light rain, it begins to develop in Sec2, and it is illustrated using a series of vertical lines with gaps that widen at it increases in intensity. The scene is no longer a deep black but has transformed into a spray of strokes that obscure the background. The line work used here gives Sec2 great energy as well as the illusion of weight, exemplified by the diagonal strokes landing hard on Andy's back, making him run hard backed.
Looking at where Andrea lives and where Billy lives side by side, there is a stark contrast between their general environment. It's pretty self-explanatory that Andrea's home is a bit more traditional, whereas Billy's home is the city, but what I want to point out is how this is represented. For Andrea, her home is the only visible detail in the city, and vaguely what's around it; the rest is merely a white shape formed by the negative space of the night sky. As far as Billy's it's the opposite. In the background the only thing that can be seen is the dark silhouetted edge of the city. In essence, it is almost as if they are living in different worlds. While I can't infer what Andrea's job is for a living, her home stands out in the darkness because of how bright the light shines which could mean one of two things, she has her life together, or life is so dark, she has to think like that to find light. Either way, it is clear that Billy's world is the absence of color, in a city pulsed by lights. The brighter the light, the darker the shadow. Inside his room, all that is can be made out is the overwhelming brightness, possibly his only source of light. To put it, there is a part of a building collapsed onto his room, feeling the impression that between the building and as a result many people in the city in this pack, he is stuck in a dark place that is overlooked by the rest of the world. And I suppose for Andrea, she is given a tree instead, maybe symbolizing the pros and cons of a flowering existence.

The note I'll end this section on is the final scene where Billy sits in his study working on this comic, what's particularly compelling is the scene behind his first panel window. It builds the impression of a sort of self-imposed prison where he sits here away from the outside world, which appears in the reflection of the window. Interestingly enough, the reflection is strong right against the window, which is a lot considering the window isn't shown from inside his room, it's like he was drawn in a way he appears, his reflection, to acknowledge what's outside and yet still give up on all hope.

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In Sec 1, we have an example of "other action," because Sec 1 jumps right to Andrea closing the door without anything else in between, which is problematic as you can't tell what's happening. Billy is not shown doing the door closing. By itself, it's less powerful because it's closed, but if it's closed, he's made to look to the reflected image of the window, despite there only being a single door, the scene is even turned slightly. This could be teaching, but without context, I can't tell what the moment could be. The setting could in fact be an andy mcmaster flashback that might explain the event. There's the lack of completeness and the strange emphasis on these two panels, but it's highly logical and the possibility of a comic that is practically unanswerable. In Sec 3, there is the merging of the implied panels, which feel more like parts of a single scene opposed to having to be viewed separately. This could be attributed to the way the window is reflected in the sky, the window of Billy's studio. One might assume because of this choice, his eye extends off his world, or at least the only thing that's worth seeing, can be contained in a single window. It could even mean that this line is to him, just as the he breifs of an entire city. Despite if might seem a bit awkward scene the window and even the end of the studio, I might have neglected this connection had Billy's distance from seeing. It's almost like a wall that binds Billy in his place. Try to imagine what that is like for him.
The interesting thing about Section 2 is how it is the smallest sequence and fits tightly between Sec 1 and Sec 3. It's possible that it was used for the sake of making the most of the page, but its conclusion to me is unsatisfactory. Moreover, I also think that the size was intentionally used to convey how small Billy felt at the moment—caught right in the middle of his relationship with Andrea and the relationship with his work. Upon noticing this, I also realize that the panels are smaller and portray the very brief phases of him reacting to current circumstances, and the last one is a long shot that stresses the distance he must then travel. Billy is thoughtfully placed on the left end to make him seem farther from his destination, not closer. Together, these factors give Sec 2 emotional weight as Billy's fortunes get the better of him panel by panel. Another detail that caught my attention was the third shot where Billy finally notices the pin is directly under the Sec 1 panel where it just started to rain. I can't say whether or not that was deliberate, but it's almost as if in the came back to that moment and suddenly remembered it started to rain.
**Action:** is expressed through the use of movement arrows and supplementary material shown in the panels.

**Composition:** 5 panels, with each time a separate step for the character. The use of time is indicated through the arrow and the specific content of each panel.

**Color:** helps to establish and maintain focus on the various elements of the story, such as the character, the radio, and the background.

**Time:** it is unclear how long the character adjusted the radio in panel 2, but it is evident that the character moved to the next location.

The panels illustrate the character's actions in a dynamic manner, using movement arrows and supplementary material to convey the story's progression.
Each panel is precisely measured, as if to imply the action within each panel weighs the same, are equals.

The panels are dynamic, like the woman's movements and motion from each of her day's three time the same way.

I especially love these two panels. A lot happens even if Chris have only changed angles and track the Children away. From the story's perspective, one might read into the panels, saying the children have gone out, but the teacher stays.

The panels may sequentially from aspect, to aspect, giving the reader a sense of the mood, the main character might feel.

I read into this panel of her sticking back up her whole day. It feels like the marx, Gamings's day, and the world horror of being caught in a novel-ending cycle. She knows she'll have tomorrow, like every yesterday before today.

Note: the birds-eye perspective of each panel, detached, aloof but interested, the panels can be read as a mirror of the woman psyche as she attends her day's minutiae. Or, can be read as a critique of our own perspective of others.

She's never larger nor smaller in any panel, and of each panel, she dutifully attends the task at hand, with seemingly equal zeal and effort.

Note the clean lines. Chris uses:
Tidy, neat, measured, in control: the lines reinforce the woman's in the comic.
Visual Analysis

Same camera work

LITTLE NEMO IN COIN-UP LAND

These panels & water in the washing machine & circle

We can read from anywhere but TT is normal to read clockwise because the animals are moving in a clockwise direction.

We usually read like...

not like or because we are distinguished by the colors.

looks like a washing machine

Full time poses.

(Two hands. Two men)

Connected one picture (ocean)

Connected one picture (under the waves)

TT is a complementary color of...
Several brilliant takes on my Entropy comic
A rare all-digital version of the project
In many, many layers…
**Dynamism**

The top half is in 3-D, with the lines of the train adhering to a vanishing point (close to Asterisco). This is dynamic, and only attention here.

**Diagonals**

Dynamism is visual art: Human are engaging because they challenge a reader's/reader's
inclination to find comfort in perpendicular order.

The trick is to effective visual diagonals is with them not in felt to feel
Prazesucchini is executed at subtle demotions as seen here.

**White Space**

In no theory, the eye gravitates to the brightest part of a page. Given these limited (deserted friction times)
this bottom right corner becomes dominant in no reasons (A) a significant absence of order,
and (B) a significant amount of unusually
As you read can you almost hear the cadence? That's synesthesia! (the sense of rhythm is usually capable of evoking a sense of sound)

The music notes and guitar cases suggest a whimsical archway this adds to the playfulness of the narrative progression.

"The Gene Pool" - A big, messy, in-group realm in which people generate...

This notion of a "Cubist" smile alludes to generating abstractions, where that is a lack of need for a specific combination of emotional expressions. It presents a layer of information that is not necessary for understanding the musical icon saturating for representation.

"Limbo" - "the right tool" is interesting here. Everyone is waiting for a tool that isn't (usually) needed. People are in a space of waiting, of delayed progress. It is ironic that a (free-from) kid is flying through the way space a train should come through. Atlases aren't waiting anywhere...
EPISTEMOLOGICAL DISCOURSE: if information is largely characterized by the apparatus (it largely regulates), it's interesting to consider how a belief (hypothesis) can be created as a parameter with an iron rule or bias, leading to a series of less biased testing (doing at least). There's a MÖRK corollary, ideal & in-depth, but...