

CMX325 Comics & Culture Midterm

Due Monday, April 11

DO Parts 1 (a, b, or c), 2, and 3 below:

1) Short Essay: Answer one of the following prompts (minimum 300 words)

- a. Write a letter to an authority figure (your parents, principal, teacher, or...) explaining why comics are appropriate for the classroom or worthy of study at the university level.
- b. Describe some essential ways in which comics are unique and distinct from other art forms such as literature, film, and poetry in terms of conveying narrative.
- c. Focus on a single aspect of one of our readings thus far (Robot Dreams, American Born Chinese, Persepolis, March, Marbles, or the shorter readings like Lines, Mr. Wonderful, ...), and discuss how it contributed to how meaning was made in the comic.

2) Visual Analysis/Annotation

Choose a single page to visually annotate and analyze (either from the sample I provide or that you find on your own). As with our earlier analysis exercise, annotate the page with notes and diagrammatic elements. Draw directly on the page, and explain the effect of the various stylistic and other creative elements. Offer analytical commentary in regards to the creative decisions being made, and what they do to your understanding of the comic. We want to emphasize observation and what you can deduce from everything you have observed. This should help you think about the construction of the comic—how is it made, why is it made in this way, and what is the effect of it being made this way?

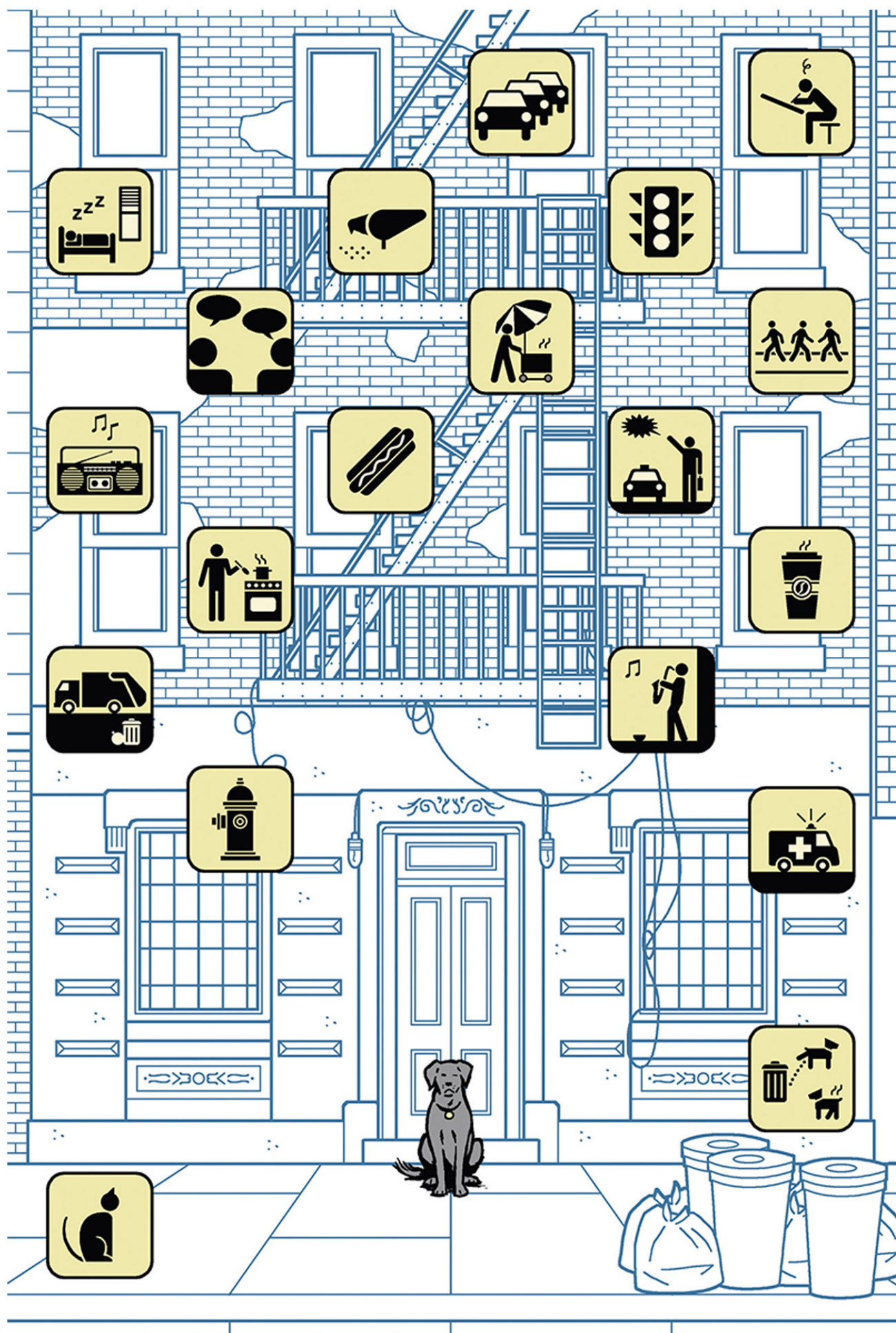
3) Comic as Demonstration

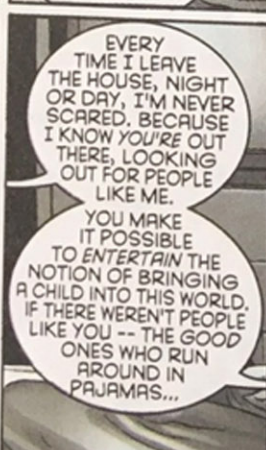
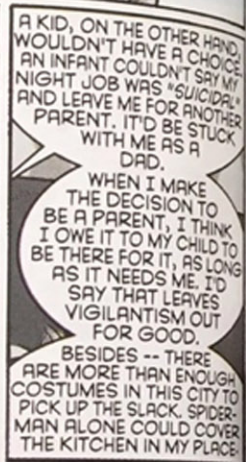
Draw a one-page comic that incorporates at least 8 of the following 12 terms. Then, annotate your own comic briefly, simply pointing out where and why you incorporated the terms. The comic does not have to demonstrate strong artistic skill*, but it should be cohesive and well-planned, and should demonstrate an advanced understanding of the form.

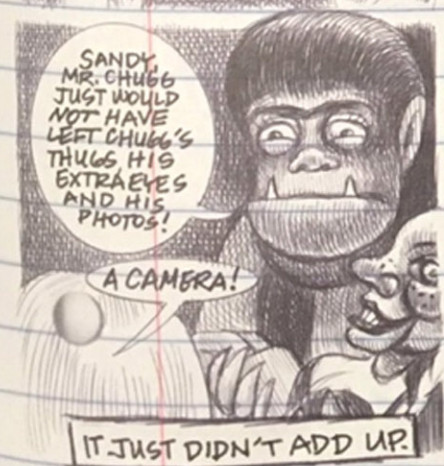
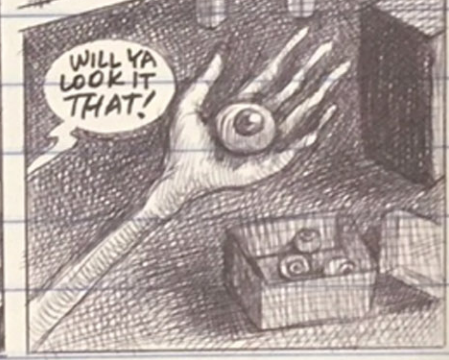
- Iconic variation (within McCloud's triangle)
- Action-to-action transition
- Aspect-to-aspect transition
- Scene-to-scene transition
- Interdependent word/picture combination
- Wordlessness across at least three panels
- Visual sound effects
- Emanata
- Negative space
- Overlapping panels
- Simultaneity (images that continue across multiple panels)
- Wildcard of your choice (please note this in your comments)

* If you need a little help drawing not-so-stick figures, remember the geometric body exercises we did in class – ala Ivan Brunetti ([http://www.tcj.com/~nothing-good-can-come-out-of-dishonesty"-an-interview-about-teaching-with-ivan-brunetti/](http://www.tcj.com/~nothing-good-can-come-out-of-dishonesty))

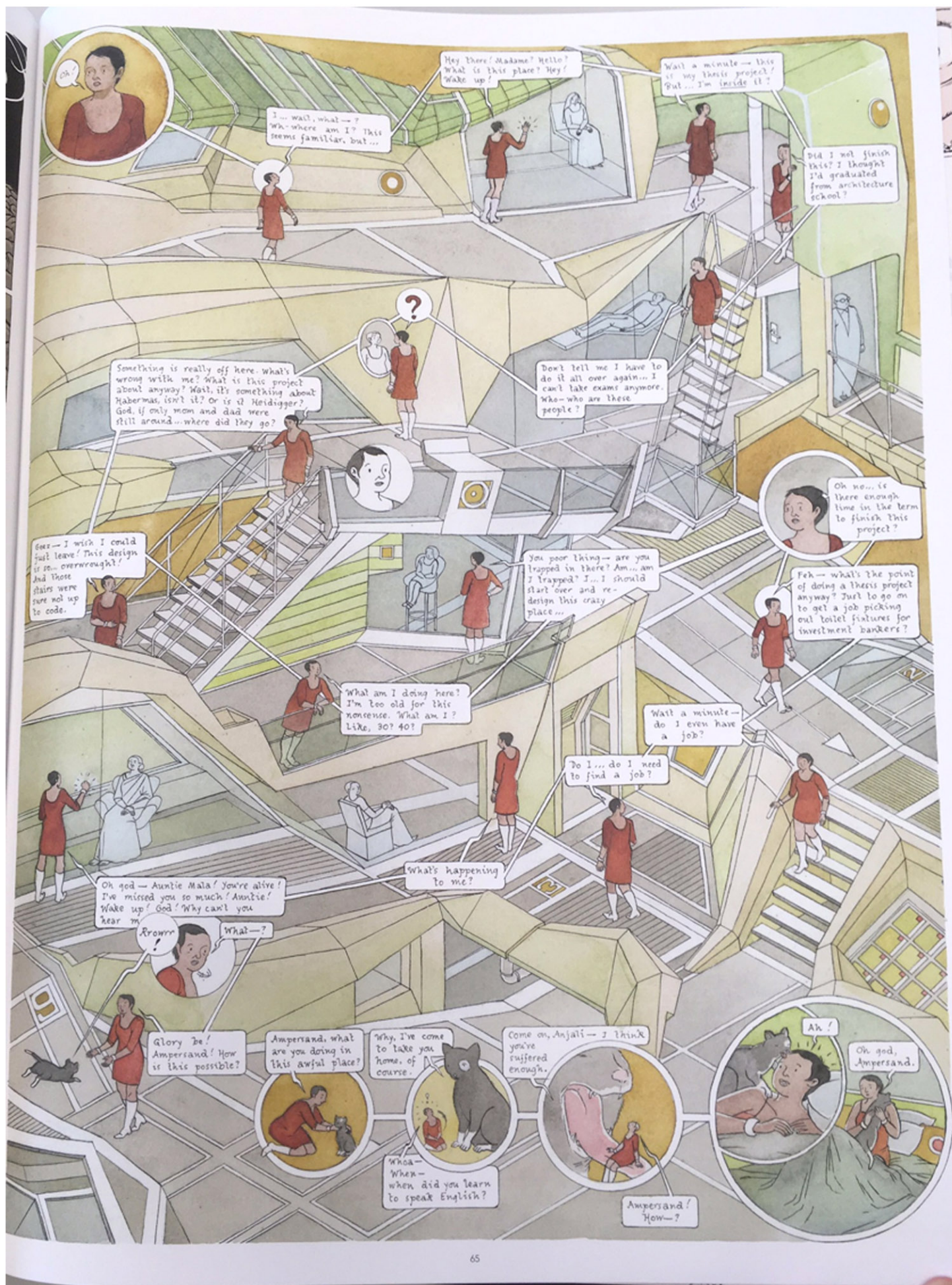
Also – for support on terms, theories, etc., look back at the PDFs I've compiled for you to assist in the earlier visual analysis exercise.











Oh!

I... wait, what...? Wh-where am I? This seems familiar, but...

Hey there! Madame? Hello? What is this place? Hey! Wake up!

Wait a minute—this is my thesis project! But... I'm inside it?

Did I not finish this? I thought I'd graduated from architecture school?

?

Something is really off here. What's wrong with me? What is this project about anyway? Wait, it's something about Habermas, isn't it? Or is it Heidegger? God, if only mom and dad were still around... where did they go?

Don't tell me I have to do it all over again... I can't take exams anymore. Who—who are these people?

Gez—I wish I could just leave! This design is so... overthought! And those stairs were sure not up to code.

Oh no... is there enough time in the term to finish this project?

Feh—what's the point of doing a thesis project anyway? Just to go on to get a job picking out toilet fixtures for investment bankers?

What am I doing here? I'm too old for this nonsense. What am I? Like, 30? 40?

You poor thing—are you trapped in there? Am... am I trapped? I... I should start over and re-design this crazy place...

Wait a minute—do I even have a job?

To I... do I need to find a job?

Oh god—Auntie Mala! You're alive! I've missed you so much! Auntie! Wake up! God! Why can't you hear me?

What's happening to me?

Roooo! What—?

Glory be! Amperand! How is this possible?

Amperand, what are you doing in this awful place?

Why, I've come to take you home, of course.

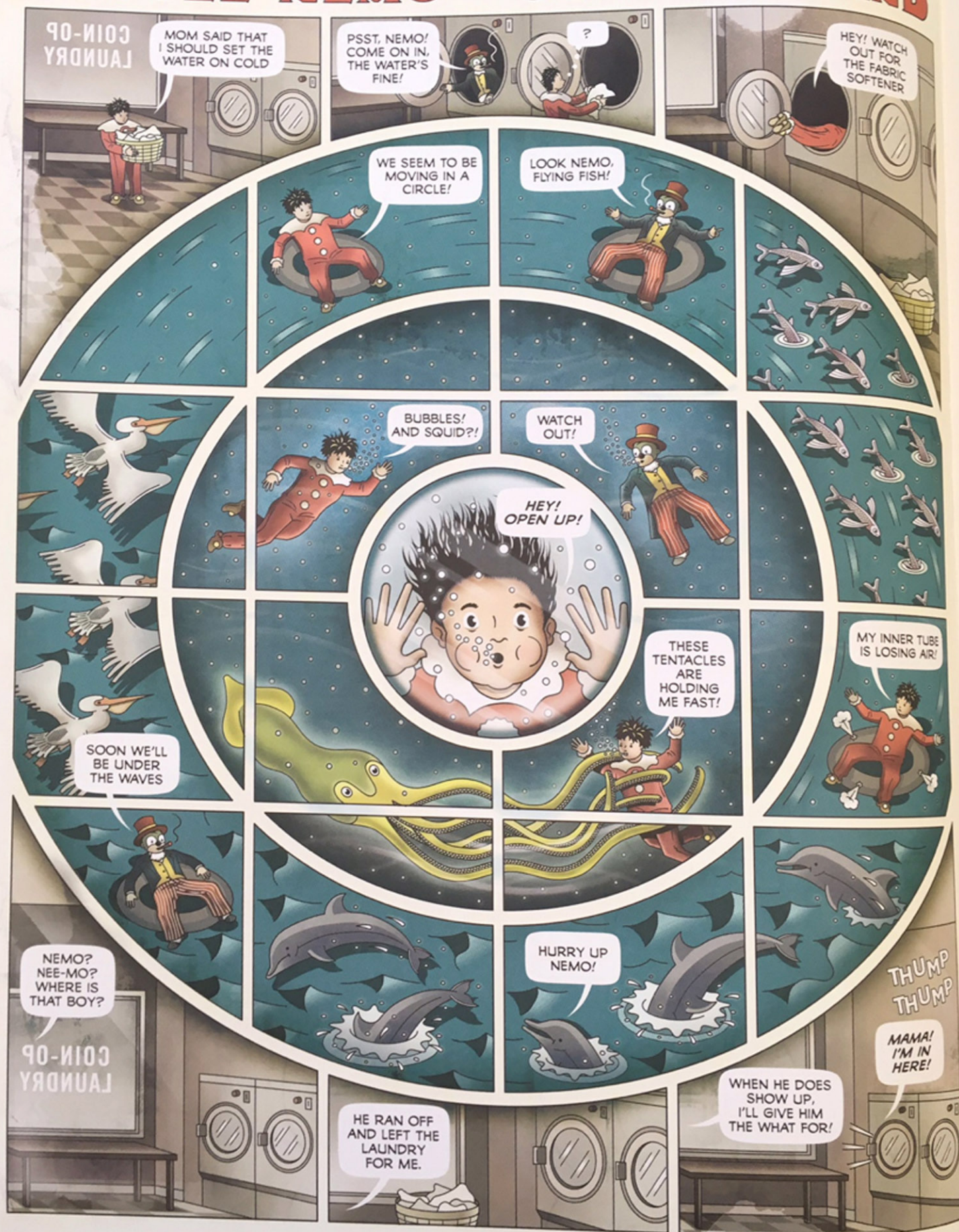
Come on, Anjali—I think you're suffered enough.

Ah! Oh god, Amperand.

Wha—When—when did you learn to speak English?

Amperand! How—?

LITTLE NEMO IN COIN-OP LAND



TIME RUNS IN
ONE DIRECTION.



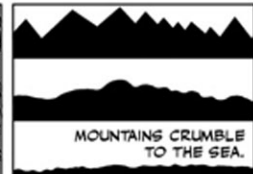
OMELETS CAN'T BE PUT BACK TOGETHER.



YOUR LAUNDRY WON'T
PICK ITSELF UP



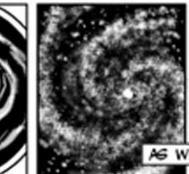
(IT WON'T).



MOUNTAINS CRUMBLE
TO THE SEA.



YOUR COFFEE
WILL GROW COLD,



AS WILL THE UNIVERSE.

ENERGY EVER SEEKS LOWER LEVELS,
FLOWING FROM MORE ORDERED STATES
TO DISORDER, DISPERSING OVER TIME.

THERE ARE BRIEF INSTANCES WHEN
THINGS DO SWIRL BACK
AGAINST THE FLOW.

THIS IS
INVOLATE.

YET,

VORTICES OF
TEMPORARY
STABILITY,

MOMENTARY
REVERSALS,

FROM
FORMLESSNESS,

SYSTEMS
COALESCE,

WINDING UP
IN MORE HIGHLY
ORDERED STRUCTURES.

SWIRLS
KEEP
FORMING,

PROMPTING DYNAMIC
RETURNS TO
EQUILIBRIUM.

(LIKE HOT COFFEE ON
A COLD MORNING),

SO CONCENTRATED, GREAT
IMBALANCES OCCUR,

WHICH CAPTURE
AND STORE ENERGY,

SPUN TOGETHER INTO
DISTINCT FORMS,

WE ARE ALL THE
OFFSPRING OF
THE IMPROBABLE.

EACH OF US,
DURING OUR
BRIEF TIME IN
THE STREAM,

HAS THE OPPORTUNITY TO
REFLECT ON THE FORCES
THAT SET THIS IN MOTION,

AND REACH IN TO SEND UP
SOMETHING UNIQUELY OUR
OWN AGAINST THE FLOW.

LIFE

IN ALL ITS
UNLIKELINESS,

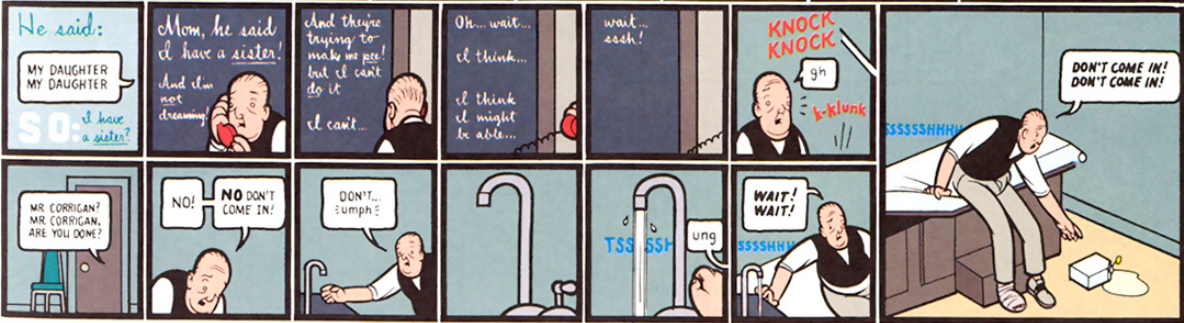
IS PARTICULARLY
EFFICIENT AT
GATHERING FROM
THE STREAM,

THRIVING DEFIANTLY,

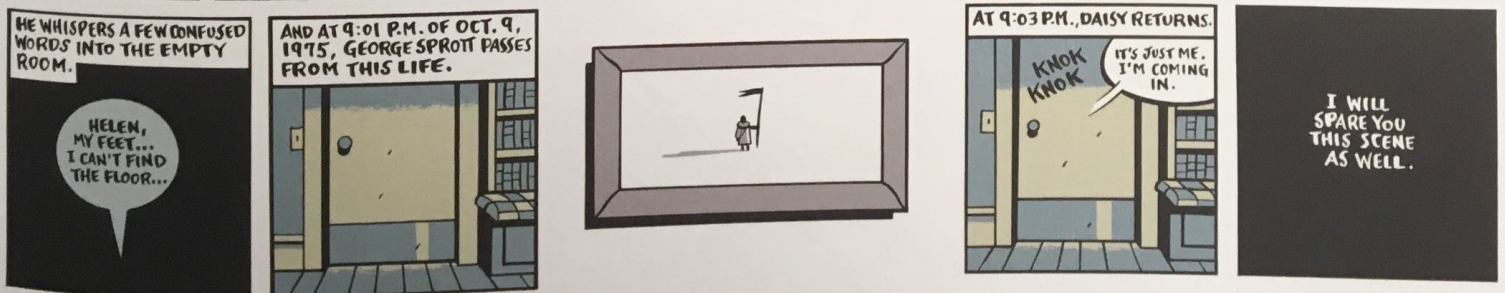
EVEN AS TIME
MARCHES ON.





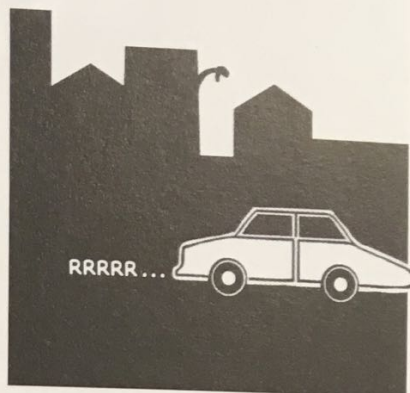
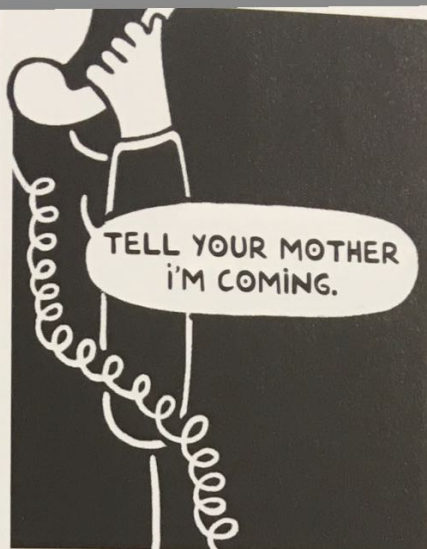


AND SO, HERE WE ARE





OCTOBER 1975,
MUSEUM ROAD



RRRRR...

STOP!

NAME?

RRRRR...

SAÏD NAHAS.

RRRRR...

NAHAS...
NAHAS...

RRRRR...

WHERE'D YOU COME
FROM, NAHAS?

RRRRR...

BEÏRUT.

RRRRR...

TO CROSS FROM
ONE SIDE OF THE
DEMARICATION LINE
TO THE OTHER, YOU
HAD TO TAKE ONE
OF THE ROADS WITH
CHECKPOINTS AT
ARMED ROADBLOCKS.

FROM BEÏRUT, HUH?

RRRRR...

DON'T ACT
CLEVER, SAÏD
NAHAS.

FROM WHICH
BEÏRUT?

RRRRR...