Text & Image:

Week 03

A studio space for the exploration
of text and image working together

Thoughts on critique

“I firmly believe you can be a critic while being kind and open-hearted.

I don’t even care if that sounds naive.

Most people think the number one goal of a critic is to judge whether work is good or bad.

They are wrong. #imo

The number one goal of a critic should be to make things better. That’s it.

Criticism only succeeds when everyone wants things to be better. The moment you sniff out that a critic’s goal is not to help you make things better, BOY BYE.”

- Chappell Ellison in “How to Take Criticism”

What is the purpose of critique?

1. For a collective conversation to emerge
2. To ask the right questions to arrive at new answers
3. To exercise your imagination in picturing possibilities
4. To celebrate your work
5. To point towards progress and growth

What are the goals of today's critique?

1. To consider the effectiveness of communication
    a. How effectively does this communication the instructions?
2. To consider the usage of image and text in relation to each other
    a. What is the relationship of image and text?
3. To evaluate the techniques employed in service of intent
    a. Who is the intended audience and what is the context and how are those considered in the execution?

How to give feedback

You should be:

- Honest
  - Growth comes from directness
- Fair
  - Pay equal amount of attention to everyone
- Kind
  - Give the crit you want to receive

Avoid:

- Meanness
  - No insults, no personal attacks
- Prescriptiveness
  - Try not to give direct directions as you envision it, without clarification
- Vagueness
  - Hone in on your senses

How to receive feedback

You should be:

- Open
  - Treat the feedback you receive as being real and true
- Attentive
  - Take notes, ask someone to take notes, or record the crit
- Specific
  - Ask questions you want the answers to

Avoid:

- Defensiveness
  - The easiest response is “thank you”
- Taking it personally
  - Your value is not tied to your work
- Accepting everything
  - Think everything over to decide what to act on and what not to act on

More thoughts on critique

“You’re also thinking here that success in a critique means that people like what you made, and that success in the next critique is showing how obedient you are in following their suggestions. You’re missing the point. It’s a gift exchange, not an oral exam, and if you don’t get past this in school, you will be condemned to repeat it after you leave. You’ll go to one client meeting and walk out mad that they didn’t like what you made, then you’ll grumpily make their suggestions real and bring them in for the next round, and get mad again when they still don’t like it. You will complain to your friends about “pushing pixels” and how dumb clients are. And you will be as good a designer at 32 as you were at 22, maybe slightly worse.”

- Juliette Cezzar in “Why is so much of design school a waste of time?”

Resources on critique

[How to Crit]

A small website on critique

[A Few Bullet Points on Design Criticism]

By Frank Chimero

Project 02: Comic

Tell a story from your life with interwoven historical or cultural research in the form of a comic. This will involve research, writing, drafting, designing, and editing.

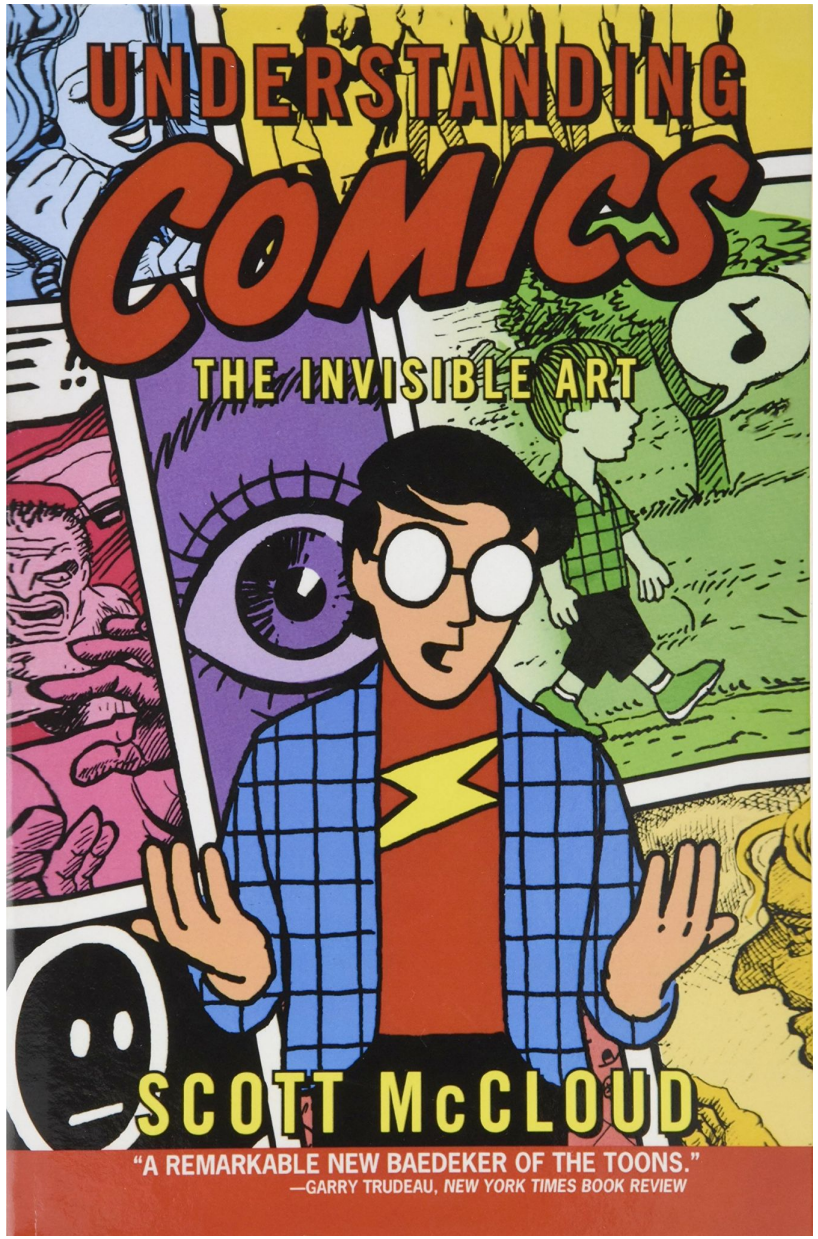
- Approximately three “pages”
- Can be digital or print
- Imagery can be whatever you choose (illustration, drawing, photography, gifs, collage, etc.)
- Must include text somewhere
- You can use a story from a relative’s life

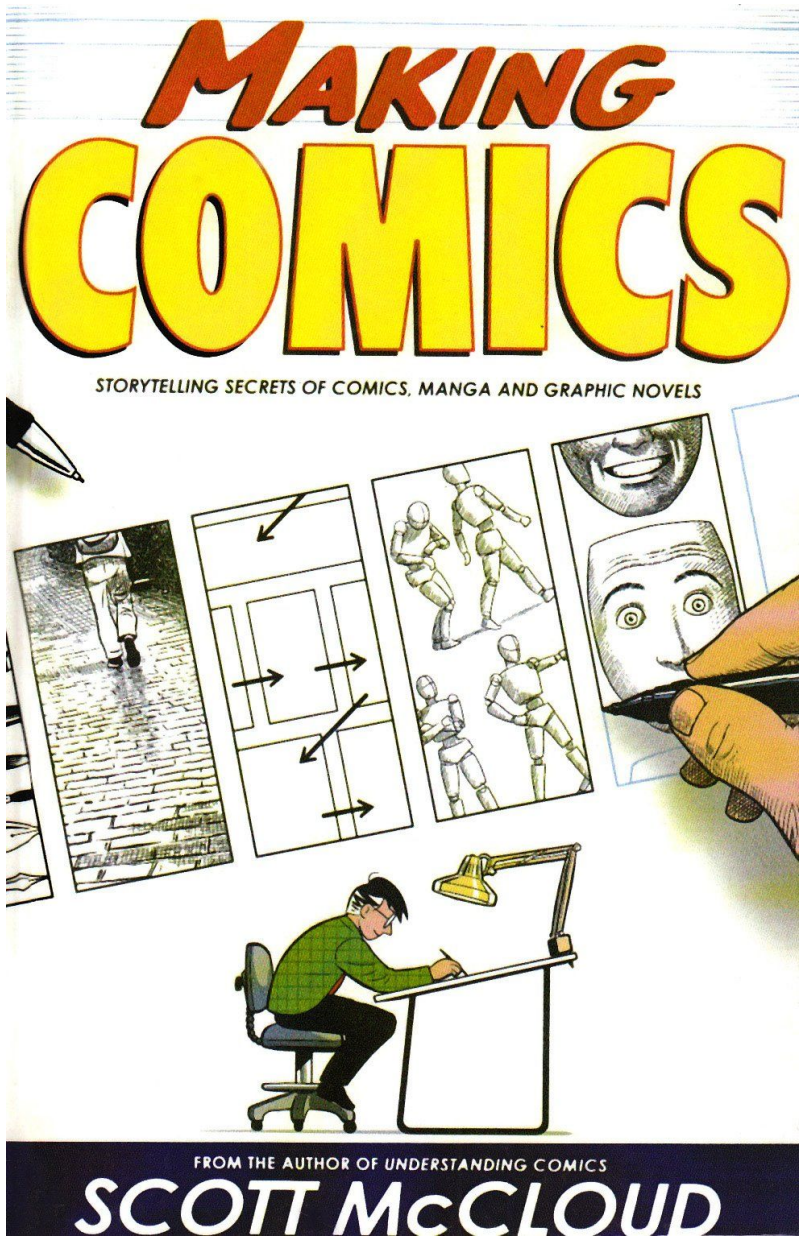
Due date: Monday, 18 October

Project 02: Comic

References:

- Understanding Comics by Scott McCloud
- Making Comics by Scott McCloud
- In Waves by AJ Dungo
- The Property by Rutu Modan
- Burma Chronicles by Guy Delisle
- Are You My Mother? By Alison Bechdel
- Fun Home by Alison Bechdel
- Relish by Lucy Knisley


UNDERSTANDING
COMICS
THE INVISIBLE ART
SCOTT McCLOUD
"A REMARKABLE NEW BAEDEKER OF THE TOONS."
—GARRY TRUDEAU, NEW YORK TIMES BOOK REVIEW

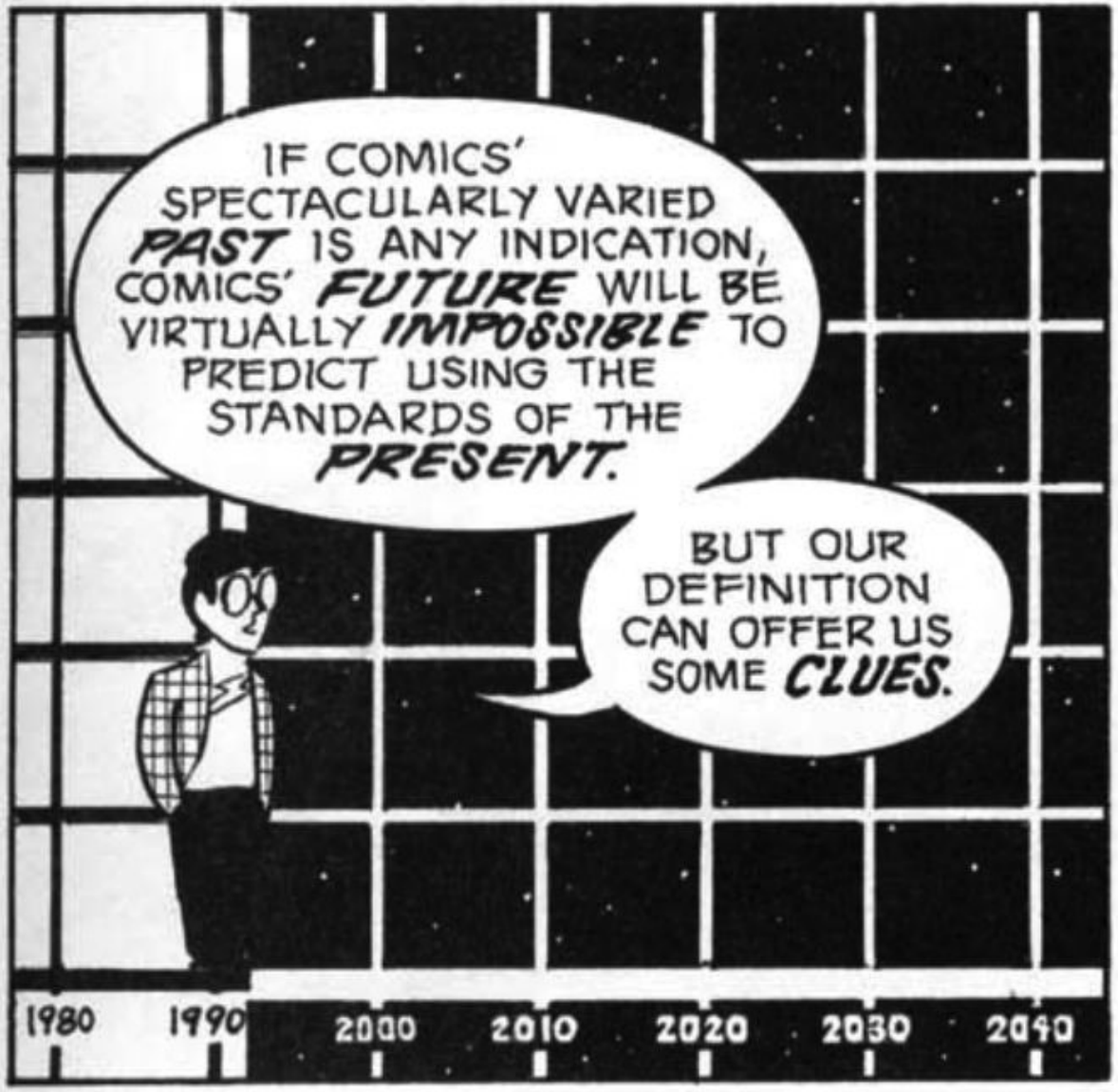

MAKING
COMICS
STORYTELLING SECRETS OF COMICS, MANGA AND GRAPHIC NOVELS
FROM THE AUTHOR OF UNDERSTANDING COMICS
SCOTT McCLOUD

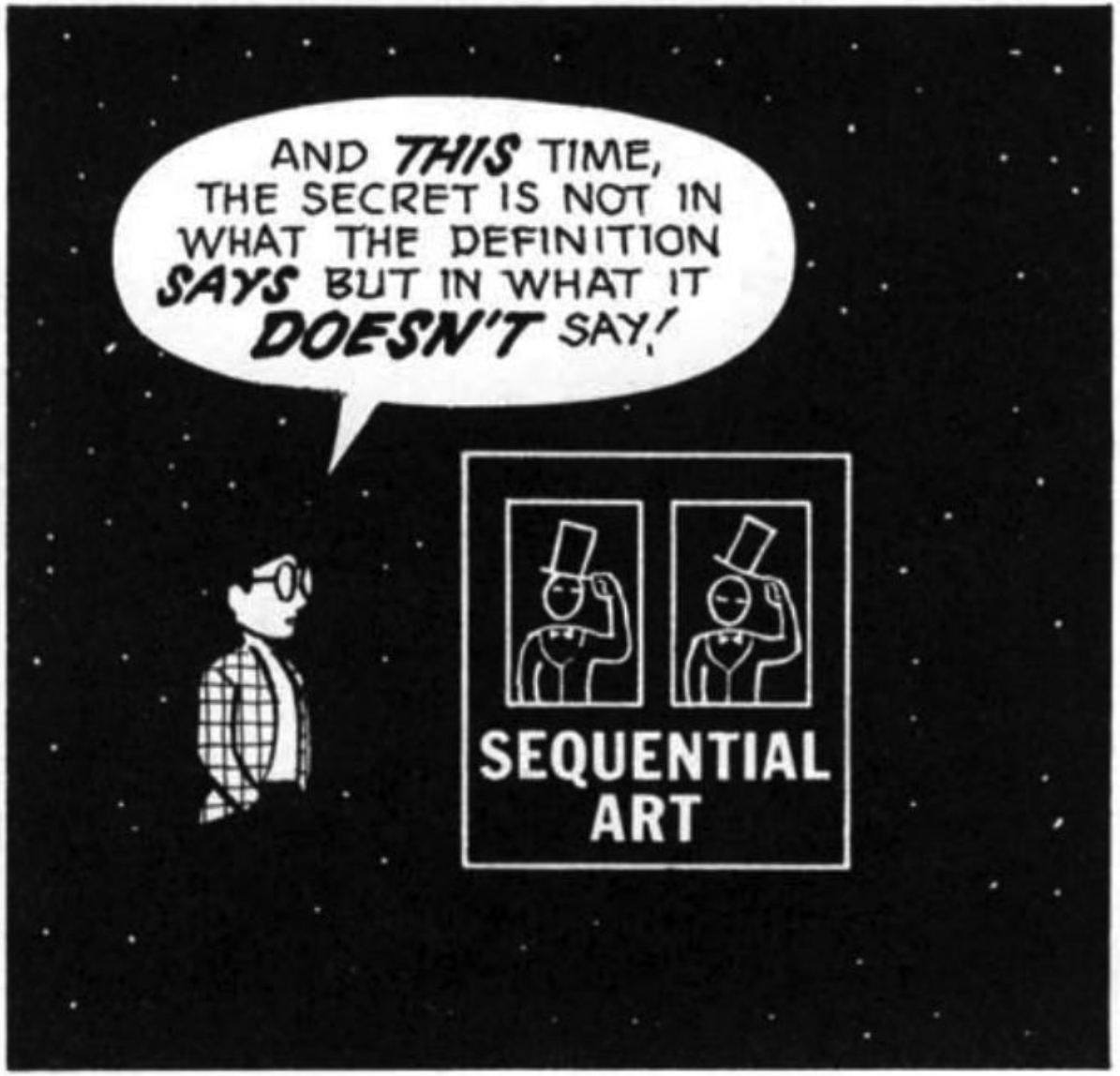
Comics

“Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer”

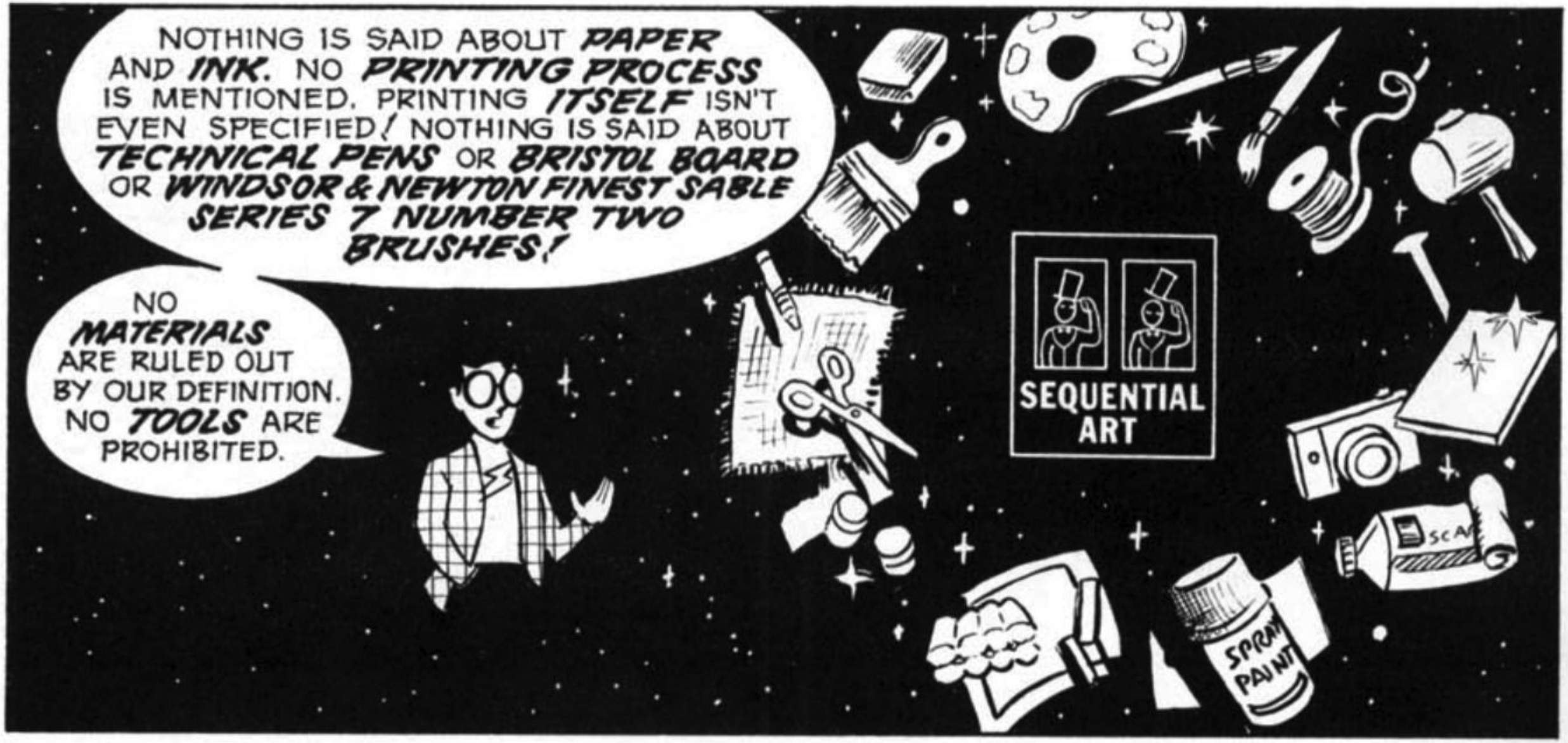
- Definition from Scott McCloud’s, “Understanding Comics”

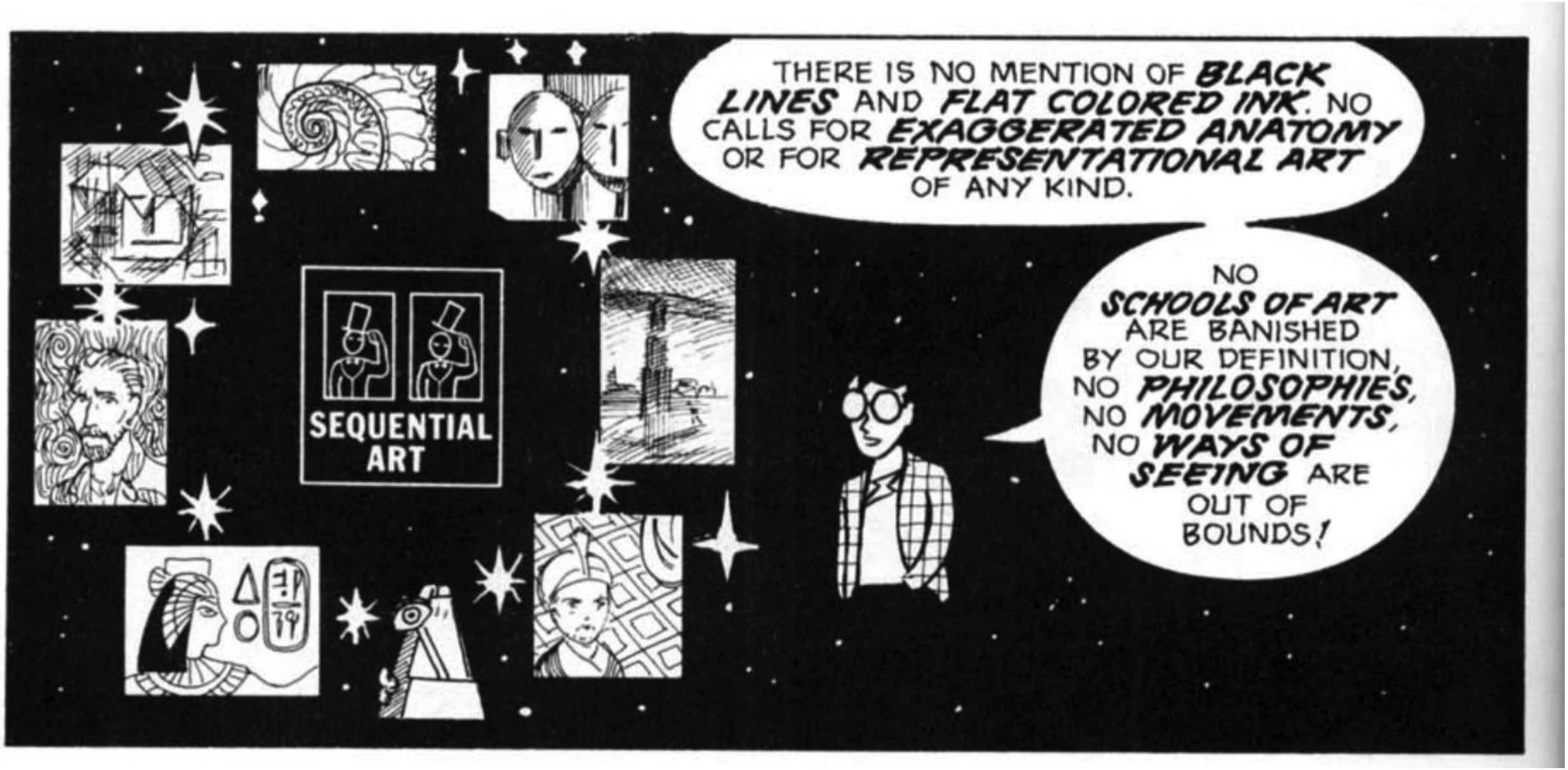
More simply put: sequential art


IF COMICS' SPECTACULARLY VARIED PAST IS ANY INDICATION, COMICS' FUTURE WILL BE VIRTUALLY IMPOSSIBLE TO PREDICT USING THE STANDARDS OF THE PRESENT.
BUT OUR DEFINITION CAN OFFER US SOME CLUES.
1980
1990
2000
2010
2020
2030
2040


AND THIS TIME, THE SECRET IS NOT IN WHAT THE DEFINITION SAYS BUT IN WHAT IT DOESN'T SAY!
SEQUENTIAL ART

DADA
BIOGRAPHY
HORROR
ROMANCE
SURREALISM
BLANK VERSE
HISTORICAL FICTION
EPIC POETRY
FOLK TALES
SEQUENTIAL ART
SOCIAL ALLEGORY
EROTICA
MYSTERY
ADAPTATIONS
RELIGIOUS TOPICS
STREAM OF CONSCIOUSNESS
SATIRE
FOR EXAMPLE, OUR DEFINITION SAYS NOTHING ABOUT SUPERHEROES OR FUNNY ANIMALS. NOTHING ABOUT FANTASY/SCIENCE-FICTION OR READER AGE.
NO GENRES ARE LISTED IN OUR DEFINITION, NO TYPES OF SUBJECT MATTER, NO STYLES OF PROSE OR POETRY.


NOTHING IS SAID ABOUT PAPER AND INK. NO PRINTING PROCESS IS MENTIONED. PRINTING ITSELF ISN'T EVEN SPECIFIED! NOTHING IS SAID ABOUT TECHNICAL PENS OR BRISTOL BOARD OR WINDSOR & NEWTON FINEST SABLE SERIES 7 NUMBER TWO BRUSHES!
NO MATERIALS ARE RULED OUT BY OUR DEFINITION. NO TOOLS ARE PROHIBITED.
SEQUENTIAL ART
SPRAY PAINT


THERE IS NO MENTION OF BLACK LINES AND FLAT COLORED INK. NO CALLS FOR EXAGGERATED ANATOMY OR FOR REPRESENTATIONAL ART OF ANY KIND.
NO SCHOOLS OF ART ARE BANISHED BY OUR DEFINITION, NO PHILOSOPHIES, NO MOVEMENTS, NO WAYS OF SEEING ARE OUT OF BOUNDS!
SEQUENTIAL ART

Questions about Project 02: Comic?

Assignments for Week 04

1. Read “Making Comics” by Scott McCloud, Chapter 1 “Writing with Pictures” and Chapter 3 “The Power of Words” (PDF on MS Teams, also “Understanding Comics” if you’re interested)
2. Exercise 01:
    a. Pick a favorite movie and roughly break down the story into just 16 key moments using only pictures, no words. Make sure they’re clear enough and connected enough that a friend who hasn’t seen the movie can tell what’s going on without any additional explanation. If you had to cut it down to 8 panels, could you? (Sketches are fine)

Upload to Arena here

3. Exercise 02:
    a. Choose a comic (either provided here or your own) and analyze one page, writing about the author’s choice of moment, choice of frame, choice of image, choice of word, and choice of flow

Upload to Arena here

Critiques today:

2:10pm	2:50pm	3:30pm	4:10pm	4:50pm
Group 01	Group 02	Group 03	Group 04	Group 05
Joshua Chan	Yoyo Chow	Josephine Lai	Grace Moon	Tian Shuyang
Nicole Chan	Leighanna Estrella	Halia Lai	Natalie Ng	Yoyo Tsang
Gauri Sharma	Jina Ham	Rosella Lam	Hillary Ngan	Ada Wong
Melody Cheng	Viola Hui	Hazel Lau	Reika Rai	George Wong
Wendy Cheung	Zoe Kwok	Nicole Leung	Manty Chang	Moki Yu