

Last Chance: Graphic Novel

A Major Qualifying Project submitted to the Faculty of

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in Interactive Media and Game Development

By

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Abstract

Last Chance: Graphic Novel is a fictional work consisting of sequential artwork in a comic-strip format with an environmentally conscious theme. The goal of this project was to create an engaging graphic novel that demonstrates a fictional world that is set on an Earth that has developed without human interaction for 1000 years. Within the production timeline of this project, my objective was to create 27 pages of artwork that follows the story of the two main characters *Chance and Mateo*. This report contains my experience during the 2022-2023 production of *Last Chance: Graphic Novel*.

Acknowledgements

This project would not have progressed as far as it did without the assistance and guidance of those who helped me. I would like to thank my advisors Prof. Edward Gutierrez and Inst. Adryen J. Gonzalez. I would also like to extend my thanks to friends and family for their love and support on this long and extensive journey. As well as all the playtesters who oversaw and gave feedback on my initial concept designs and my first print out of *Last Chance: Graphic Novel*.

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1: Introduction

Last chance: Graphic Novel is a fictional work set in the year 3022 on Earth presented in the format of a graphic novel. This time period is 1000 years from the current production of the graphic novel, 2022-2023. The graphic novel contains visual art displaying the journeys of a robot named *LAST CHANCE ROBOT* or *CHANCE* for short, and the first human discovered after 1000 years, *Mateo*. This graphic novel's conceptual and artistic purpose is to highlight the potential evolutions and adaptations of Earth's ecosystems without human influence for 1000 years; the secondary objective is to instill a sense of hope and responsibility in the audience for a more positive ecologically aware future. *Last chance: Graphic Novel* contains 27 pages of visual artwork containing 119 panels. This Major Qualifying Project (MQP) was completed by one Worcester Polytechnic Institute(WPI) undergraduate student. The student *Daniel Pacheco-Cruz*, who is majoring in Interactive Media and Game Development(IMGD) with an art concentration created the script, and all art assets contained in *Last Chance: Graphic Novel*. The practical goal of this MQP was to create a semi-commercially viable graphic novel for the purpose of public entertainment displaying a version of the world that could be possible if Earth had no human influence for a millennium.

2: Background

2.1 What are Graphic Novels?

Graphic novels are a narrative work told through a combination of words and images. According to the Buffalo and County Public Library, "'Graphic Novel' is a format, not a genre. Graphic

novels can be fiction, non-fiction, history, fantasy, or anything in-between.” (Buffalo & Eric County Public Library, n.d.) Major categories within the field of graphic novels include types of graphic novels include manga, superhero stories which are told using a popular form of graphic novel called comic books. Personal narratives such as autobiography stories, and non-fiction graphic novels which are graphic novels using the author's personal experiences to tell a story to comment or share their views on particular topics like social issues or political views. Some examples of superhero stories include *Crisis on Infinite Earths*, *Kingdom Come*, *Marvels*, and *Batman: The Dark Knight Returns*. Art Spiegelman's *Maus*, David Small's *Stitches*, Craig Thompson's *Blankets*, and Brian Fies' *Mom's Cancer*. These superhero graphic novels mentioned are categorized as graphic novels using personal narratives. Below are book covers of the graphic novels mentioned.



Figure 01. List Of Graphic Novels

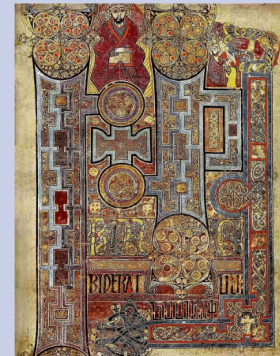
The term “graphic novels” origin ranges between the 1920s to 1930 as stated by Norman Rockwell Museum, “while compilations of comic strip and cartoon stories have been published in comic book form since the 1920s, the genesis of the modern graphic novel began in the 1970s with the rise of malls and big-box stores and the decline of five-and-dimes.” (Norman Rockwell Museum, n.d.) However, Illuminated manuscripts can also be considered an ancient form of graphic novels. These handwritten books were created between circa 500 and 1600 CE using materials like gold and silver. Illuminated manuscripts were created by monasteries using vellum, quill pens using black ink for writing lines, blue or red ink for titles, and leaving spaces for illustrations which were colored using ink produced by grinding and boiling natural chemicals and plants. The most common illuminated manuscripts refer to,” works produced in Europe on christian themes.” (World History Encyclopedia, 2022, 1:48) Below are some popular illuminated scripts The Book of Hours, Ambrosian Iliad, and Book of Kells.



Book of Hours



Ambrosian Iliad



Book of Kells

Figure 02. Illuminated Manuscripts

2.1 Objectives & Scope

The objective of this project was to create a graphic novel that would strengthen my foundations as an artist. During the production of *Last Chance: Graphic Novel*, the concept I based the story around was two characters with different perspectives on life. *Chance* is a robot that has roamed earth for 1000 years without any purpose and its only goal is to continue researching the changes in Earth's ecosystem. *Chance* is programmed with little emotions and his robotic integrated system is where he contains all of his knowledge and memory. The challenges *Chance* faces included being obligated to raise Mateo, the first human encounter after their supposed extinction. *Mateo* faces an enormous challenge being raised by a robot. His childish behavior makes him curious coupled with the fact that he can't comprehend the formidable situation he has been placed in. I was personally invested in this project because I wanted my characters to be relatable. Mateo is an emotionally driven character who is more laid back and Chance is a serious character who takes a literal approach to life. The purpose of creating these two types of personalities was to have them connect through multiple experiences and difficulties as they explore different types of environments on Earth.

From a technical perspective, I wanted to strengthen my skills in Photoshop. During my project, I was overloaded by the number of tools and functions that I was learning. However, as time progressed I started to get more comfortable with all of this newly learned information. I also made it a requirement for myself to learn the process of printing out a book more specifically a graphic novel. Luckily, this stage was achieved early in my project during Protifest. I printed out a rough version of *Last Chance: Graphic Novel* with the thumbnails.

A major decision I had to make before starting the project was to decide the age group. Typically, graphic novels are subdivided into three age groups; middle grade containing the ages 8 to 12, young adult containing the ages 12 to 18, and adult containing the ages 18 plus. As claimed by *Anne Messley*, a teacher MA in Teaching with a concentration in ELA grades 6-12, “Graphic novels enable one to analyze a work for literary elements such as figurative language, dialogue, character development, plot construction, etc.” (Anne Messey, 2021) *Anne Messley* believes graphic novels are an excellent resource of media that helps students ability to visualize and comprehend complicated ideas. To set the objective is an important step when beginning the process of creating a graphic novel. *Last Chance: Graphic Novel* is demography for a young adult audience. There are complicated ideas and the pretense of human extinction prevents it from being middle grade. The content in the project isn’t enough violence or rated R content to be placed in the adult category.

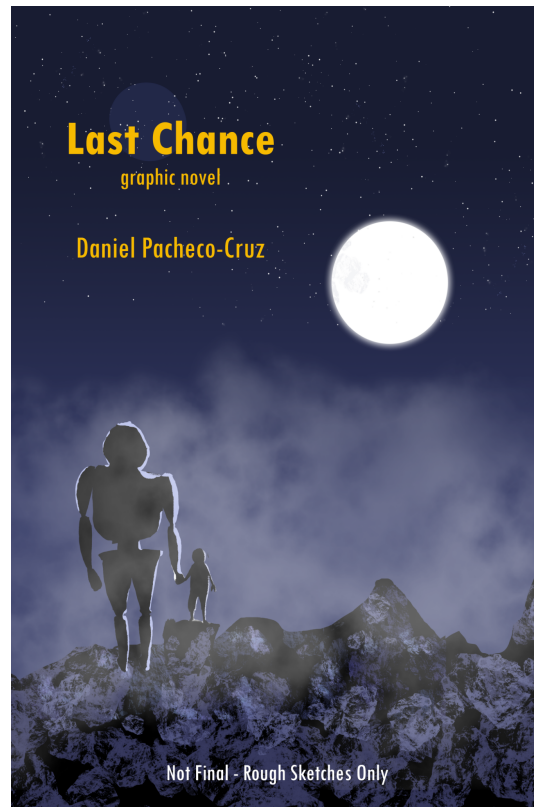


Figure 03. Last Chance: Graphic Novel Front Cover

What type of audience is my graphic novel trying to reach? This is a question that I often asked myself when coming up with the theme of the project. Audiences are enticed through genres, marketing, characters, art styles, and most importantly the messages being displayed in the graphic novel. Additionally, an author has to consider the scope of the graphic novel and the resources available. Resources include the time available to work on the graphic novel, number of team members, and the deadline of the graphic novel. The resources excessive to the author decide whether the scope of the graphic novel is possible. My resources were very limited considering this was an individual MQP. To combat the limit on my recourse I created a

production timeline which allowed me to break down the process and give me due dates. This was also a great approach to working within the scope of the graphic novel.

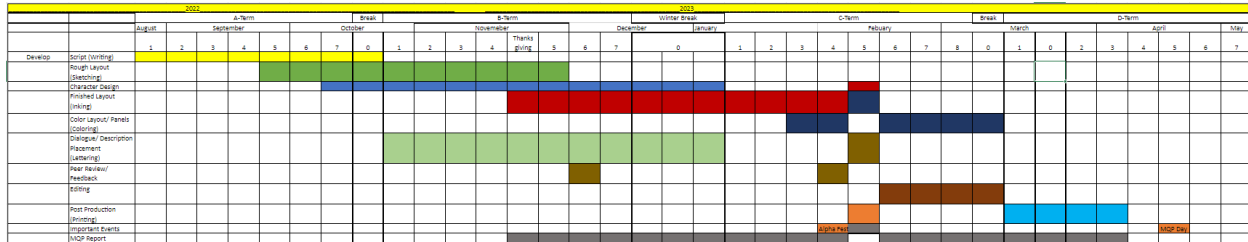


Figure 04. Production Timeline

3: Graphic Novel Structure

3.1 Brainstorming A Graphic Novel

The brainstorming of *Last Chance: graphic novel* involved a lot of creative writing and sketching. This was my first time creating a graphic novel so this project was a big learning process with many challenges. I created a concept pitch using the vast research and references used to create the story for the graphic novel. I presented it to my advisors Professor *Edward Gutierrez* and Professor *Adryen J. Gonzalez*. The contents of the presentation included an opening introduction for the project, my influence, references, and credits. Environmental references were an important topic in my concept pitch. I researched the 5 major biomes on Earth: Aquatic, Grassland, Forest, Desert, and Tundra. Grassland, Forest, and Desert are the 3 biomes used in the script of my graphic novel. Each biome contained its own unique characteristics. Grasslands are a vast biome filled with large areas of grass, trees and vegetation. Forest biomes are an area of land consisting of large trees which are the dominant life form but

can transform depending on the area. For example, there is a big difference between the animals and type of trees in dense rainforests in the Amazon and cold, windy regions in the coniferous forests. Desert biome, a dry and hot environment with little precipitation, is included in my script however, not in the graphic novel. an environment reference slide from my concept pitch.

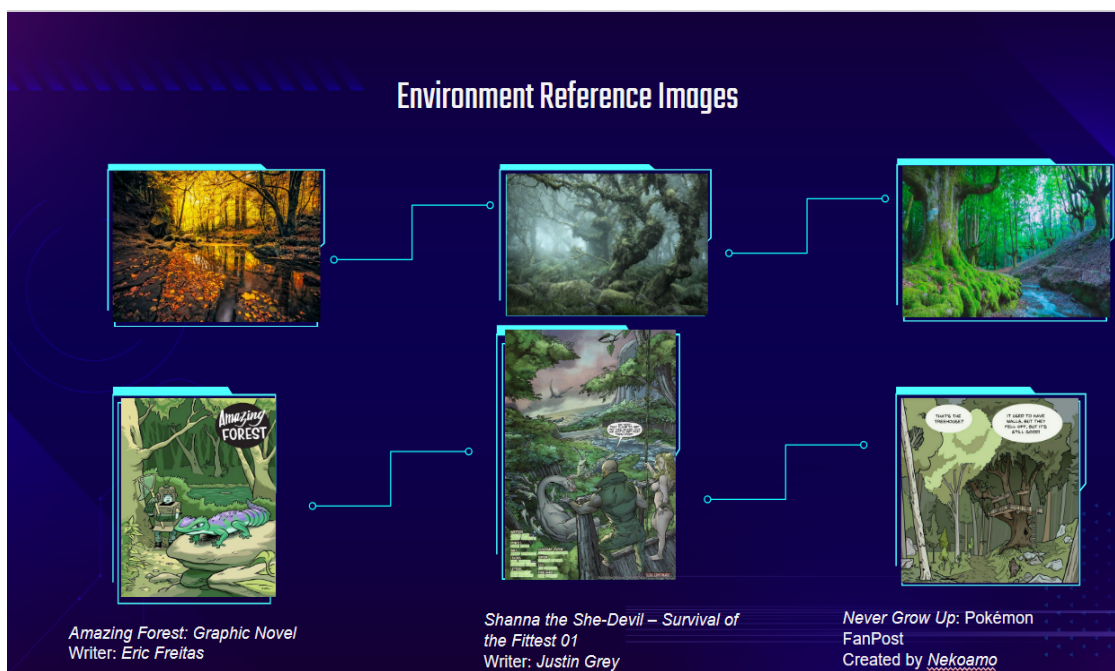


Figure 05. Environmental References

3.2 Motivations, Inspirations, & References

Creating a graphic novel is a new and surreal experience for me and I am proud of the work I have produced. I am a big fan of graphic novels but more specifically manga and webtoons. The world building, and characters created by authors of manga and webtoons are built using strong imagery, and character dialogue and description boxes. I wanted to create my own world consisting of my own characters, and environments I envisioned for each scene. The

biggest inspiration for my graphic novel was from a song called *As It Was* created by grammy winning singer *Harry Styles*. My interpretation of the song is that he is talking about himself and another person trying to connect but the setting and place is different from how it used to be. A particular lyric that resonates with *Last Chance: Graphic Novel* is, “*In this world, it’s just us. You know it’s not the same as it was.*” (*Harry Styles*) Harry's song influenced my decision to create a graphic novel based on two characters that were placed in an environment that was unfamiliar and irregular.



Figure 06. Last Chance: Harry Styles Accepting Album of The Year Award At Grammys

An animated film called *The Good Dinosaur*, directed by Peter Sohn, is a film that influenced my creative draft process for *Last Chance: Graphic Novel*. This animated film was one of my greatest influences for creating the characters *Chance* and *Mateo*. Watching this film and seeing how two opposite lifeforms grow through a journey impacted the ideas I was coming up with during the beginning brainstorm period of the concept for my graphic novel concept.

Arlo, the little boy in this film, is a courageous boy while *Buck*, is a timid and scared dinosaur. This film stuck with me during my brainstorming period and influenced my decision to create a graphic novel that contains characters that are different from each other but go on a journey that brings them closer.

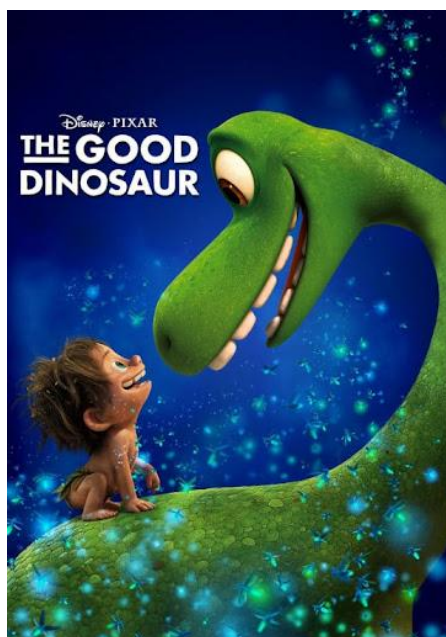


Figure 07. The Good Dinosaur Film

There are many other films, manga, and video games that have influenced my creative process in this graphic novel. *Robots*, is a classic movie that I have rewatched to gain more knowledge on the characteristic and mechanical movements of robots. It swayed my decision to make the main character a robot. *Ice age 1*, directed by *Chris Wedge*, influences the characteristics of *Mateo*, the little boy who resembles the little boy named *Rashan*. Similar to the *Ice Age*, in *Last Chance: Graphic Novel* different life forms from different backgrounds come together to raise a child under unique circumstances. *The Cage of Eden*, a manga created by Yoshinobu Yamada, is

about a group of high school students being stuck on an island where prehistoric creatures exist. The strong world building and unique environments was used for inspiration and motivation to create a world constructed of beautiful environments and strong characters. *Bloodhound*, a video game character from *Apex Legends*, is a character influence that inspired the abilities of *Chance*. They can scan lifeforms and showcase their location. I transformed this mechanic into a reformed ability that would allow *Chance* to scan, pinpoint, and get data from the lifeforms he scans. Below is a slide about my influences from my concept pitch powerpoint.

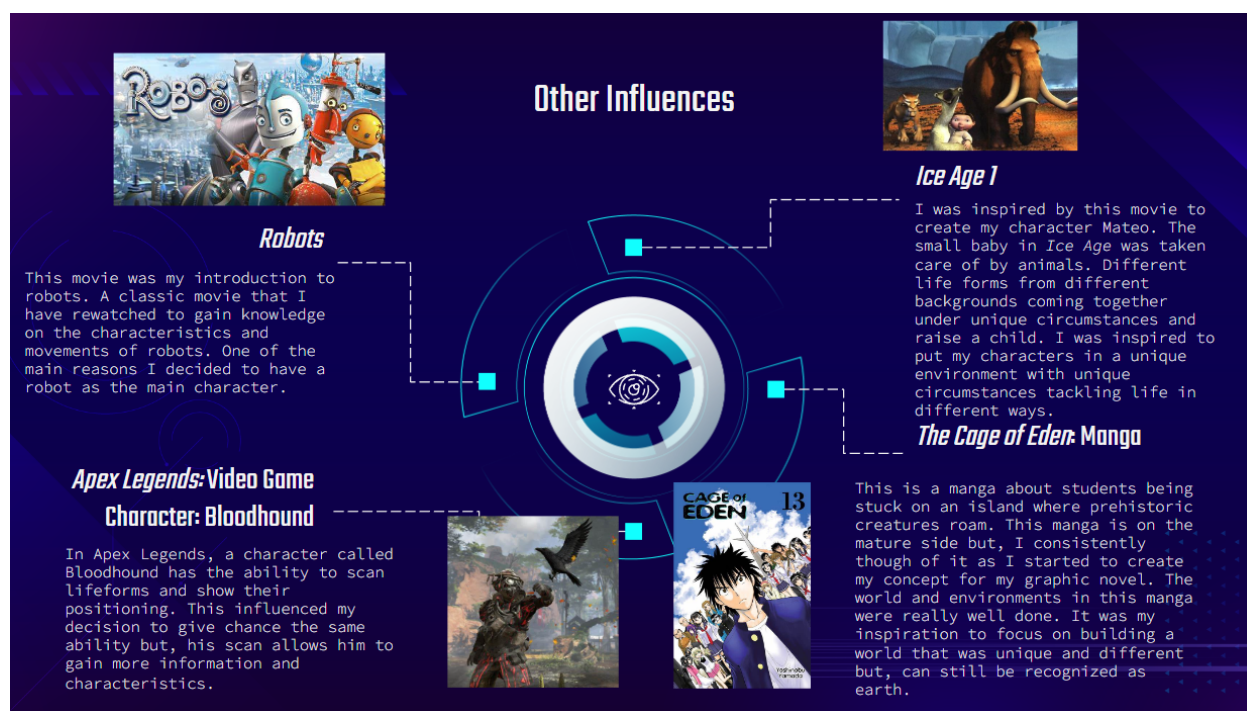


Figure 08. Other Influences

3.3 Art Style

An immense amount of time for this project was spent researching art styles and various artists. My studies lead me to believe that every graphic novel was constructed using references and inspirations and the artist's research shaped how the artstyle would look like. The graphic novel artists below are panels from amazon graphic novel creators that demonstrate their skills and experience in developing beautiful art and how they designed them to immerse the reader into their stories. Below is a compilation of snippets from *Nate Simpsons* graphic novel *Nonplayer*.

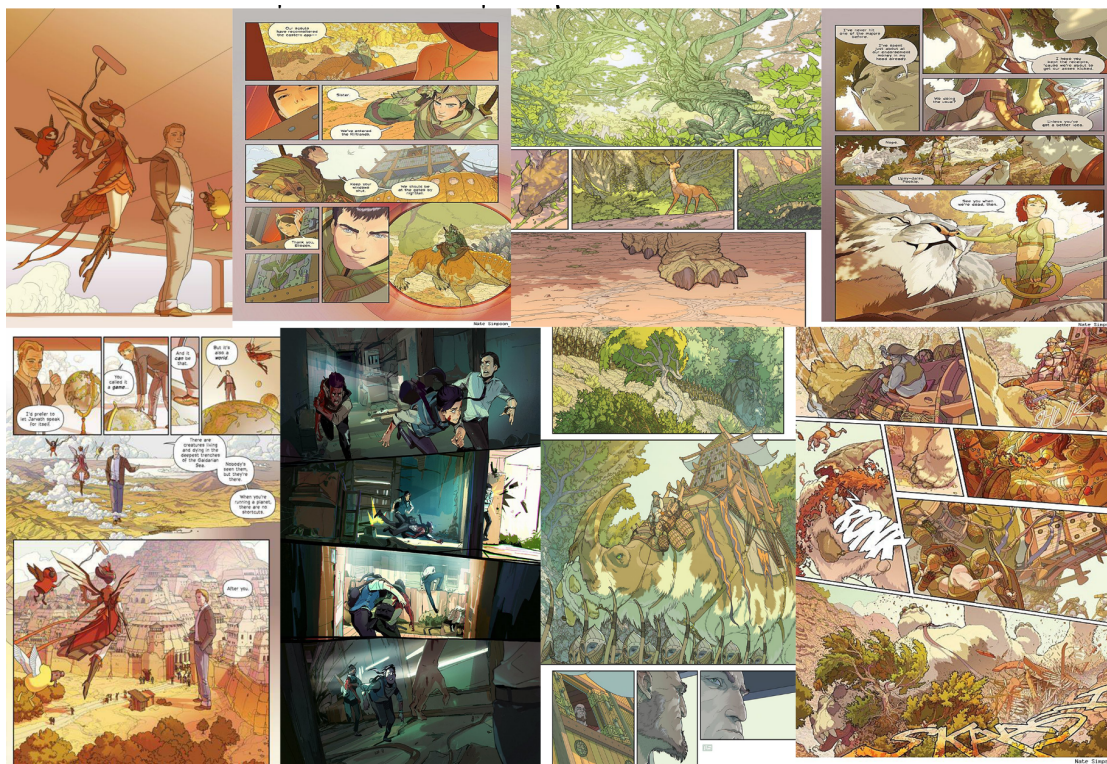


Figure 09. NateSimpson, Nonplayer References

Nate Simpson is a video game concept artist for *PopCap* and is well-known for his comic *Nonplayer*. In an interview with CNN, *Nate Simpson* reveals his approach to creating *Nonplayer*,” The attraction of “*Nonplayer*” is the lack of constraints. I get to do exactly what I want, to commit completely to every idea, and to take whatever time is needed to bring each of those ideas to a satisfying level of polish.” The cinematic quality and flow of each panel was the reason *Nonplayer* attracted my attention. The forest environments were some of my inspirations when I began my designing my forest section in *Last Chance: Graphic Novel*. Below is a compilation of snippets from *Michelle Czajowski Fus’* graphic novel *Ava’s Demon*.



Figure 10. Michelle Czajowski Fus, Ava’s Demon References

Michelle Czajowski Fus is the creator of *Ava’s Demon*, a digital graphic novel that started out as a kickstarter. She is a talented individual who successfully combines warm and cold colors

to stylize the art in *Ava's Demon*. I like how the pages engage the attention of the reader and how she perfectly showcases the emotions and intentions behind each scene. In my project I showcased emotion through *Mateo* and dialogue. *Chance* is a robot so I wanted to keep his character in line with his natural characteristics. However, there were times where *Chance's* curiosity made him break character. Below is a compilation of snippets from *Daniel Lieskeis* graphic novel *World Worm Saga*.

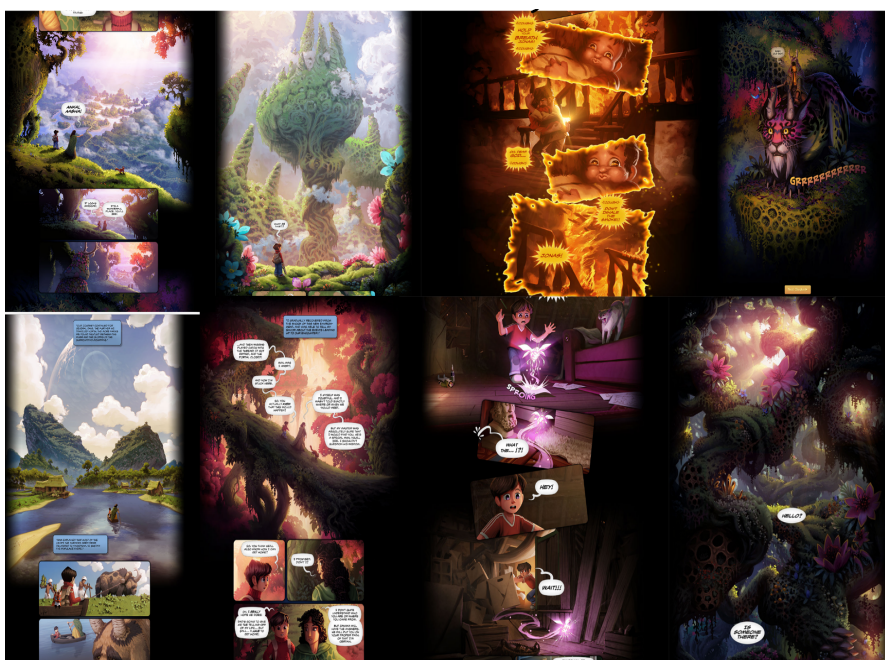


Figure 11. Daniel Lieskeis, Worm World Saga References

Daniel Lieskeis is a digital artist and graphic novel author of *World Worm Saga*. His artwork demonstrates his vast knowledge of creating painterly and realistic work using minimal line art. Framing and panning images to center around a focal point is a skill he is proficient at. I like the way *World Worm Saga* uses interesting character poses and it almost feels like the images themselves are playing an animation clip. This is an inspiration I used to create fun and

captivating character poses. Below is a compilation of snippets from *Mina Sundberg* graphic novels *Stand Still, Stay Silent* and *Red Tail Dream*.

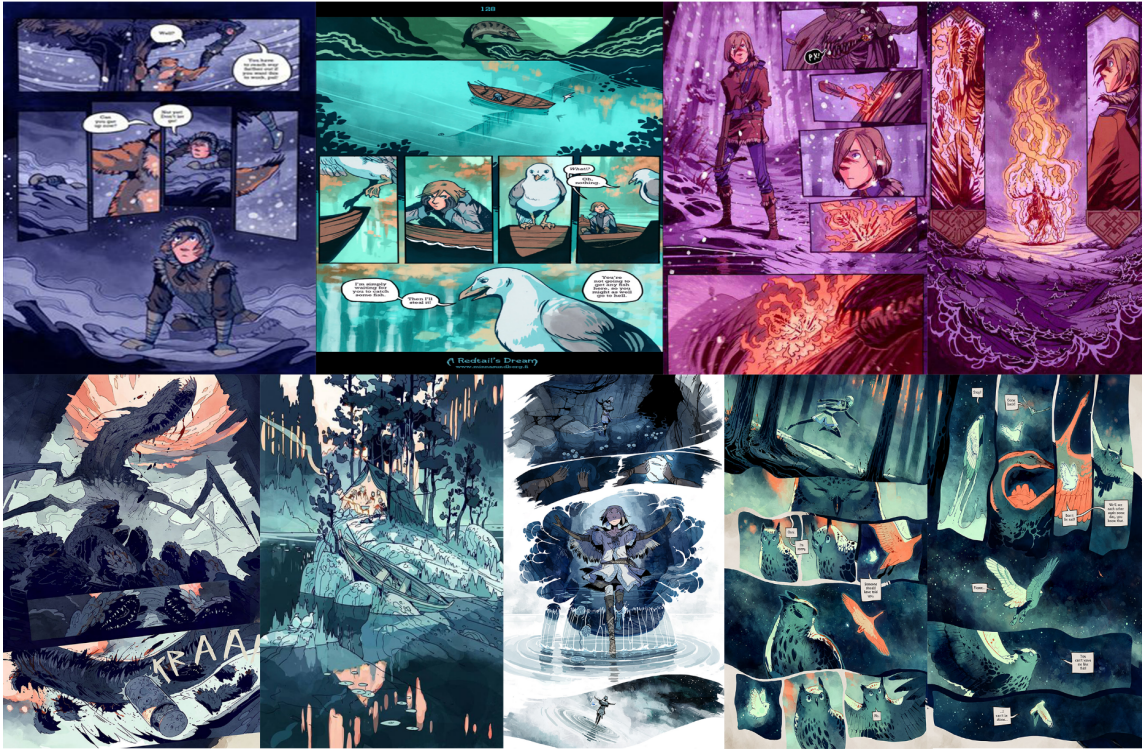


Figure 12. Mina Sundberg graphic novel: *Stand Still, Stay Silent* and *Red Tail* References

Mina Sundberg is a Swedish webcomic artist who is well-known for her comics *Red Tail* and *Stand Still, Stay Silent*. Her artwork shows a wonderful combination of saturated and desaturated colors to balance out her cinematic scenes. The artstyle she conveys in her comic books is by far the most eye-catching with her use of different shaped panels. I was inspired by how she composed scenes to create amazing illustrations for each panel.

3.4 World Building

Last Chance:Graphic Novel takes place 1000 years from the year 2022. The environments set in Last Chance: Graphic Novel are based on my own perspective on the possible evolutions and changes of the world that could happen when humans go extinct. The adaptations of animals and plants share resemblances to earth's present-day ecosystem. Last Chance: Graphic Novel reference possible adaptations of bears, rabbits, snakes, butterflies, and roses.

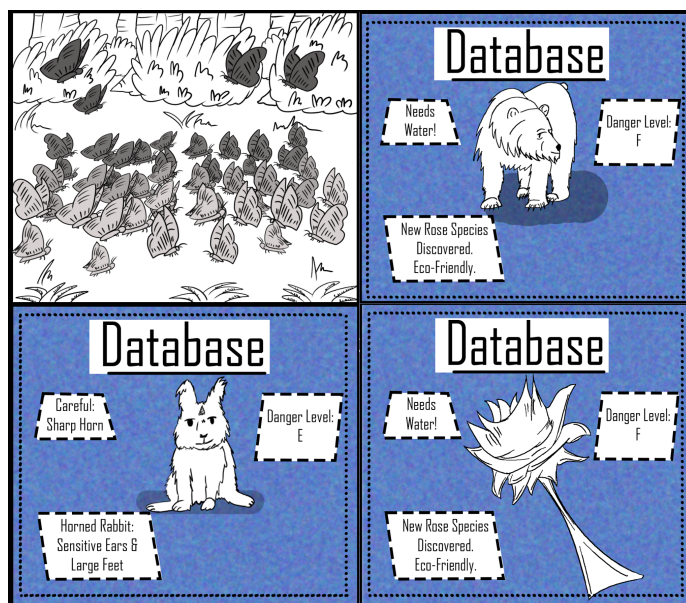


Figure 13. Last Chance:Graphic Novel Database System

Chance is a robot that walks around earth's ecosystems and analyzes what he discovers. His goal is to register new data into his data system and check on the well-being of the inherent biological communities in each biome. During his mission, he encounters an anomaly at the center of a forest, the first human discovered after a millennium. Chance's new goal is to raise this child and show him how to live in this peculiar and vaguely familiar world.



Figure 13. Chance Interacting With Environment

3.5 Concept Art

The early stages of this project consisted of creating concept art of scenes depicting characters and settings. The mediums used include using the traditional medium pencil and paper, and using photoshop which is a software used for digital art. Concept art was created to explore initial ideas for designs of the characters and to roughly illustrate scenes. Character designs were heavily explored with the intention of designing multiple variations. Chance is a robot with artificial intelligence so there was a lot to investigate. Using my research, I concluded that due to lack of members and large scope it was best to make designs that are simple yet compelling. One particular fact that piqued my interest was that, “the most advanced robots are those controlled by AI that can learn from their environment and experience

and then build on their capabilities based on that knowledge.” This was fascinating because my intentions with having an AI robot as the main character was for it to grow as it faces challenges that surpass its own intelligence and grow from its experience. Below are examples of early character concept sketches of

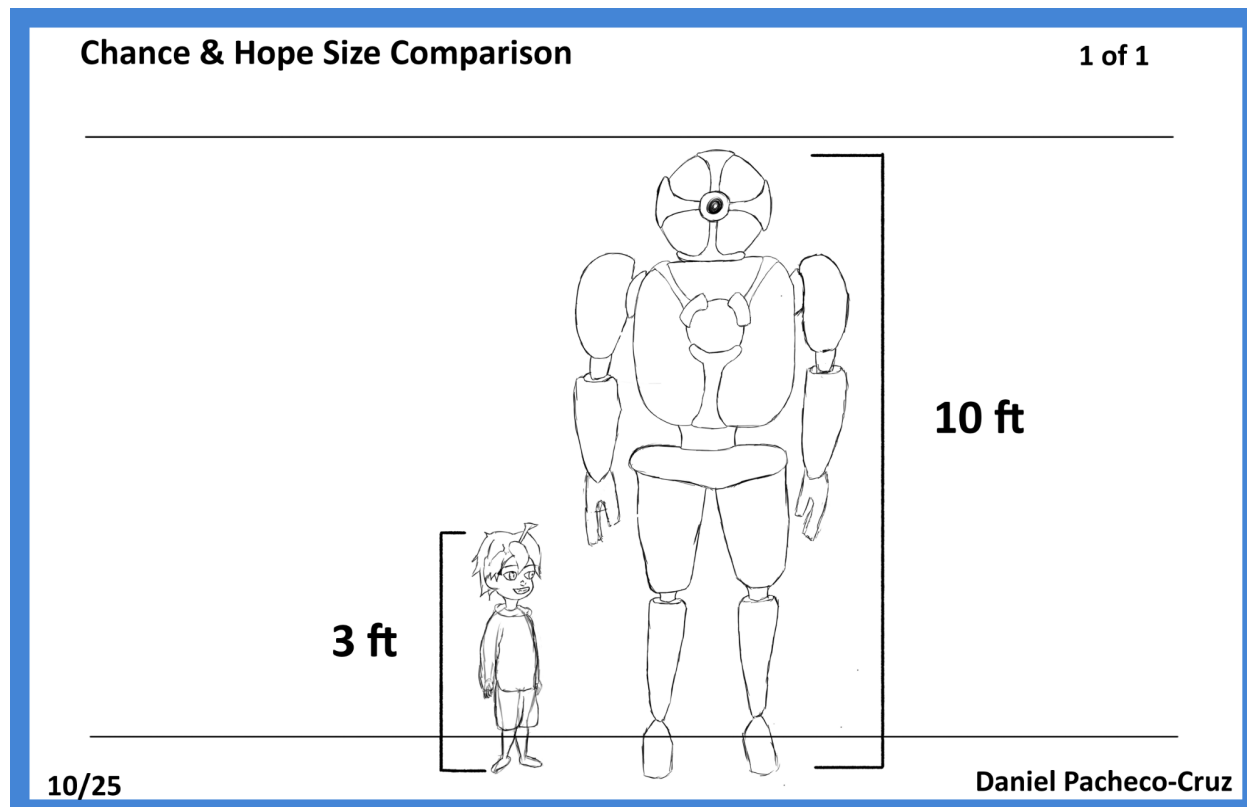


Figure 15. Chance And Mateo Size Comparison

Roughly illustrated scenes were essential to developing the proper color tones of the environments. These were more defined than the The coniferous forest, cave, and a grassy hill slope were three environments I created rough environments for.

3.6 Thumbnails & Text

Rough thumbnails were created as a quick and efficient method of developing the graphic novel in a rough state to get a better vision of how the story would flow. The rough graphic novel

included dialogue, rough concept sketches of the characters and environments, and 4 printed copies. The purpose of having a rough graphic novel was to develop an early sense of the artstyle and get constructive feedback during Alphafest. Below is a printed rough version of Last Chance: Graphic Novel.



Figure 16. Alphafest Exhibition Photo

Text and artwork function in conjunction with each other. Text supports the artwork with information that tells the reader what is happening in the panel. Text in graphic novels can be broken up into three parts: dialogue bubbles, captions, and sound effects. The purpose of Dialogue bubbles or speech balloons is to indicate character dialogue. I used my own twist to this traditional use of dialogue bubbles and designed rectangular shapes to create *Chances* dialogue adding to his robotic habits. Captions are boxes with text that are separate from the rest of the panels. Typically, captions are used for narration voiced by the author but they can also be voiced by characters in the graphic novel. Personally, I liked

using dialogue boxes at the start of new environments to give detailed descriptions of what is happening in the scene. From my experience reading graphic novels, I felt that this is where a lot of foreshadowing happens. Sound effects, in graphic novels, use words and occasionally shapes to visualize sound. To list a few examples of sound effects are “Pow”, “Poof”, “Aargh”, “Wham!”, and “Bang!”. I intentionally used sound effects to demonstrate actions of characters that created sounds, and foliage in the panels like river splashes and wind gusts. Below are examples of use of text in Last Chance: Graphic Novel.

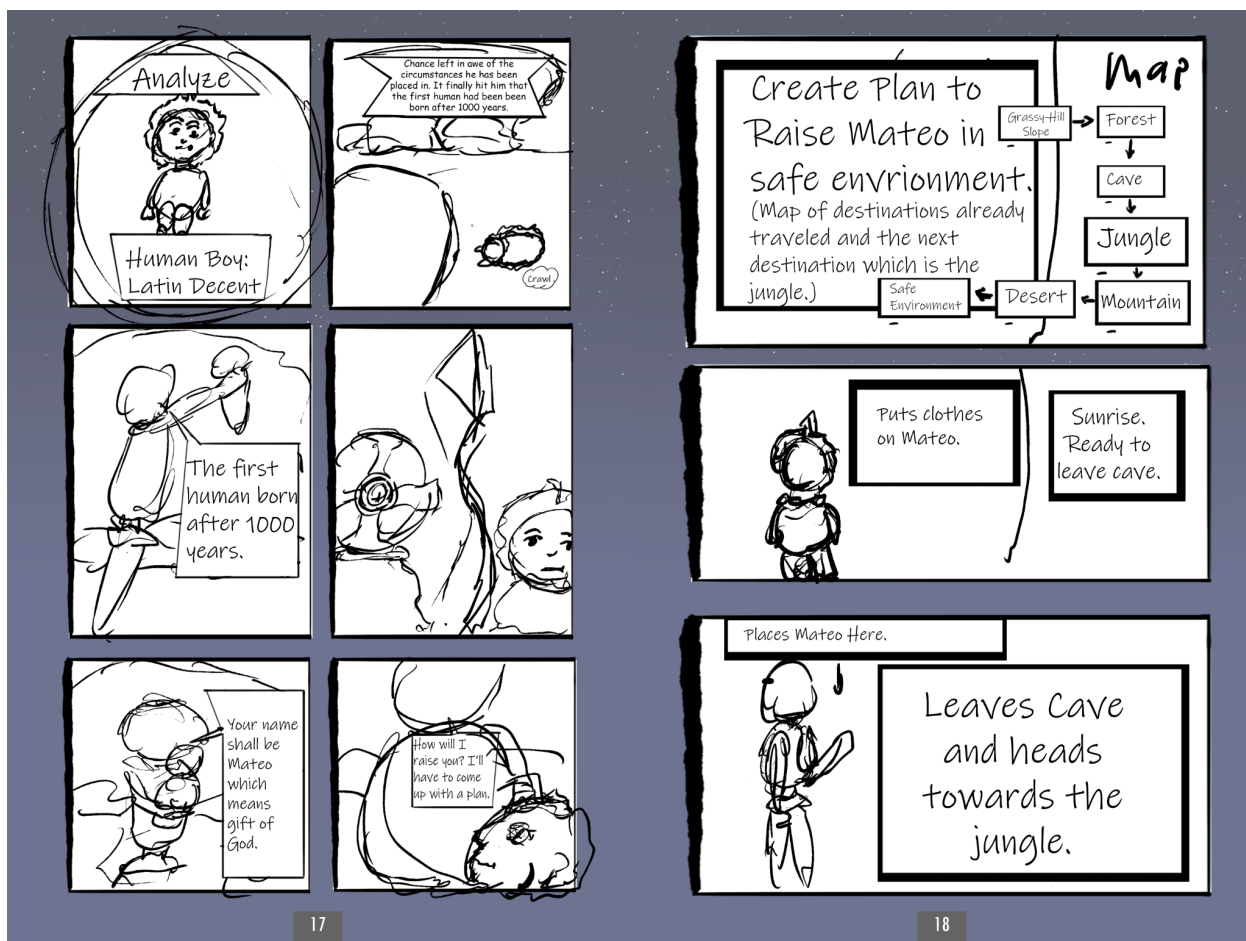


Figure 17. Page With Text Bubbles

3.7 Art Creation & Development

The process of creating the artwork for the graphic novel was split into 3 sections: rough art, line art, and coloring. During the rough art stage, I worked on character designs, rough concept art, and molded the rough graphic novel. Exploring multiple designs for the main characters was explored which included sketches and silhouettes. I got feedback on character designs and concept art during Protofest and got feedback on the rough graphic novel during Alphafest.



Figure 18. Cave Environment Process

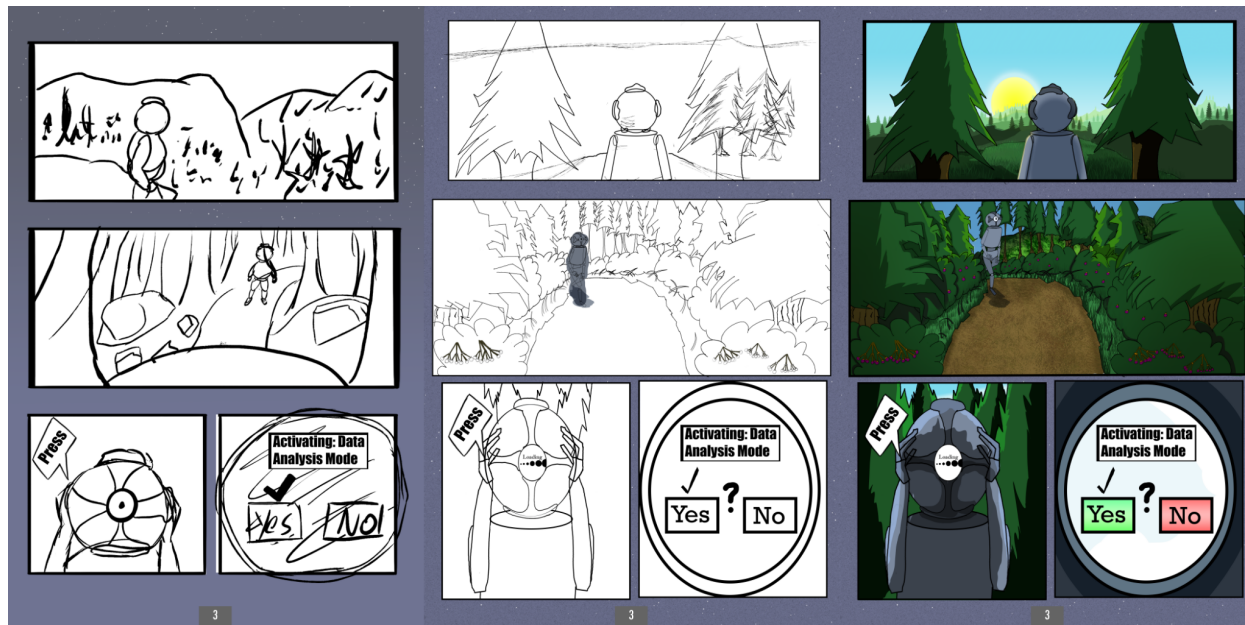


Figure 19. Forest Environment Process

3.8 Panel & Page Layout

The final product of this project is a 27 page graphic novel containing 119 panels. The number of panels in each page vary depending on the contents and importance of the page. Typically, wider scenes had bigger panels while close up scenes had smaller panels. Other variables I considered were the importance of scenes and information being shared to the readers. The page layout used a traditional comic book strip format. Time constraints being tight was a major reason that I decided to stick with a simple page layout but I made up for it with appealing page designs. From the graphic novels I have read, a majority of them stick with a flat color for their pages. I created a space themed design for the page designs as an experiment to test if it would disrupt the reader's attention. During playtesting in Alpha Fest, I surveyed 20 people and asked them, "What did you think of the panels of each page?" One playtester's

response, “They're well laid out and visually interesting.” Although simplistic, I enjoy the panels and page layout I designed because it gives a mechanical and futuristic feeling. Below is the page where my panels would be placed on top of and arranged.

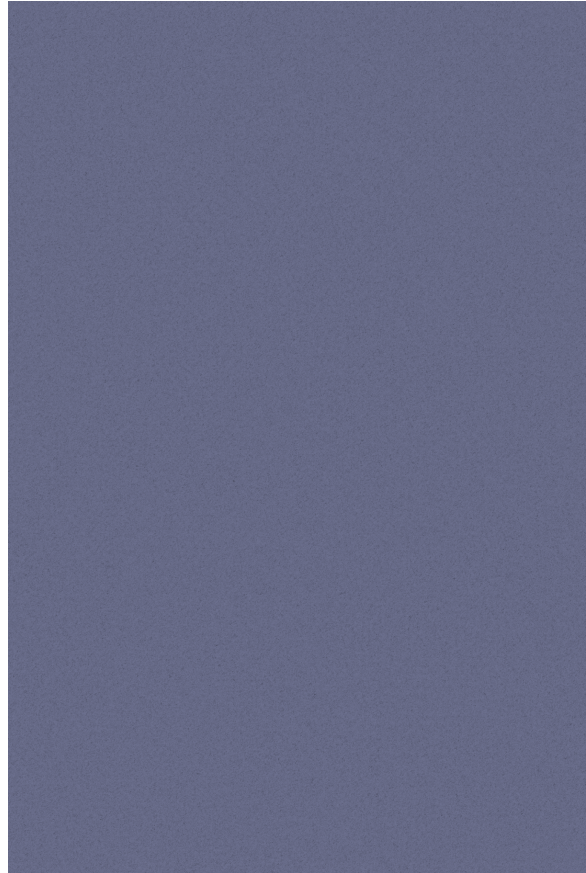


Figure 20. Page Texture

3.9 Camera Placements, Staging, & Composition

The structure of the scene included using the camera, the placement of objects and characters, and composing all of these tangible elements into a panel. Controlling the imaginary camera was a technique I used to create stronger compositions. It also allowed for a greater immersive experience. Composing a scene allowed me to think about the structure of each scene

and construct a smoother transition from one panel to the next. During the making of *Last Chance: Graphic Novel* I improved my use of staging which included placement of camera or view point, character placements, and props such as bushes and flowers. Below is an example of one of my scenes that shows how I used camera placements, staging, and composition to create a panel.

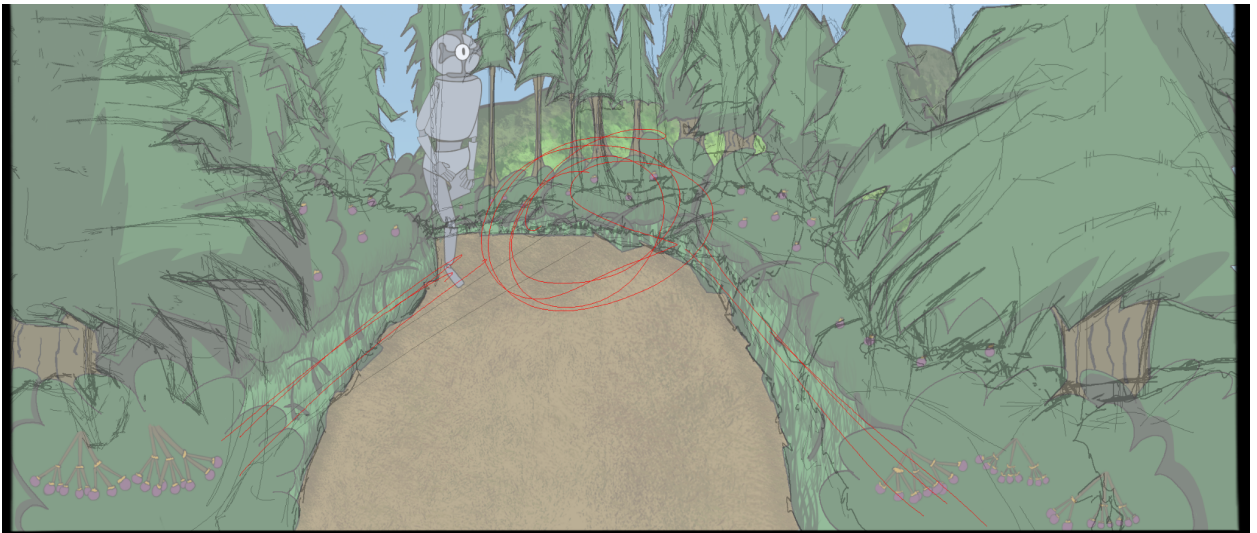


Figure 21. Composition Example

4: Exhibition & Feedback

4.1 Protofest Exhibition & Results

Protofest is an event that previews prototypes of any games or projects that can be playtested with the intentions of getting helpful feedback. This is the first year of Protofest at Worcester Polytechnic Institute and it was created to be a modest early preview of MQP's before being exhibited at Alphafest. Protofest

took place on October 26 from 11 a.m. to 12 p.m. in 420 Unity Hall. The work I displayed consisted of my script, character concept sketches, and environmental concept art. My attention during the exhibition was focused on hearing people's feedback on the project. I printed out copies of some of my concept art and script for Protofest as shown below.

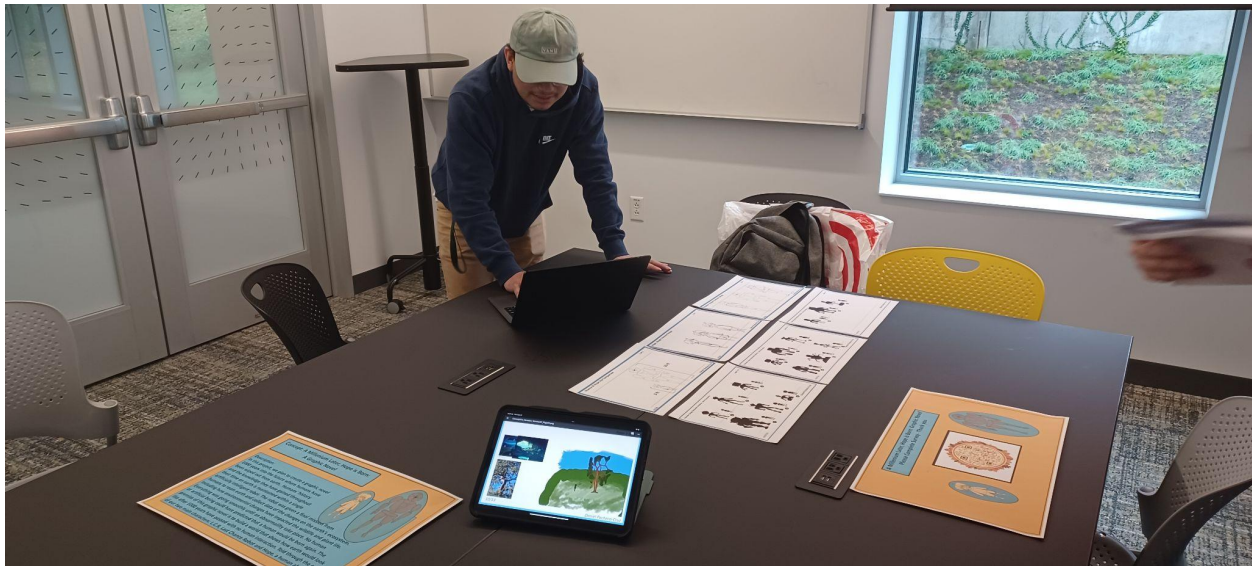


Figure 22. Protofest Photo

Protofest is a modest event that prepares MQP groups for Alphafest. The majority of people at protofest were other MQP groups that were also looking to get critiques and playtesting of the early stages of their project. I created a survey for Protofest to get feedback from an audience perspective. The questions included an optional survey that people would answer after looking through my work. The survey consisted of 14 questions that would be significant in the continuation of my project.

4.2 Profest Survey Results

There were 6 wonderful individuals who responded to the survey. The questions were filled with positive feedback mixed with some criticism on possible changes or rearrangements on the story and characters. One question asked was, “How is the world building in the graphic novel?” There were a lot of positive responses with one replier stating, “I like it, it’s very cozy! I can imagine that the art for it is going to be beautiful!!” Another replier answered this question with some helpful comments on the pacing of the worldbuilding, “We learn about Chance and their operations a bit too quickly when first being introduced to the world. I think readers would appreciate learning about characters slower.” These were only a few of the fantastic responses to the questions in the survey.

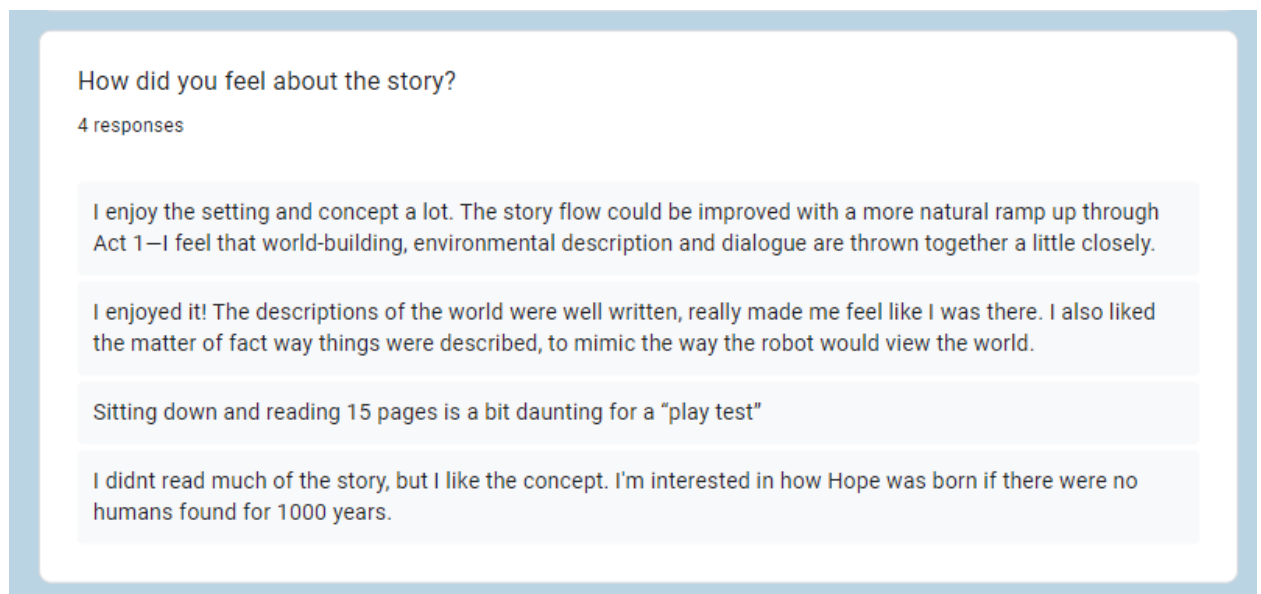


Figure 23. Profest Question Results

4.3 Profest Exhibit Post-Mortem

4.3 a: Achievements?

Firstly, I want to say thankyou to Professor Schieder for planning this event. Profest went smoothly and I am one of the many students that benefited from the exhibition. I got a lot of constructive feedback during the exhibition and from the survey responses. It pleased me to see the amount of people the showed interest in my story and project as a whole.

4.3 b: Challenges?

There were a lot of challenges that came with introducing my project in its early stages. One of the main things was that people were hoping to see a physical graphic novel for them to read. I was not at the stage in the project where I could produce a physical form of the graphic novel so all I could show was artwork and a script. A lot of responses I received brought up that reading the whole 15 page script was too long in a short period of time.

4.3 c: Changes?

If I could do anything different I would try and create a physical graphic novel for Profest. I feel like this should have been my focus instead of focusing on the script, and concept sketches. Creating the thumbnails for the graphic novel would have made my transition to working towards Alphafest smoother. I also feel that my questions in the survey could have been better. They were vague and could have been broken up into independent sections. Some questions also felt repetitive. Overall, I felt like I did benefit from participating in Profest.

4.4 Alphafest Exhibition & Results

Alphafest is an exhibition that overviews the progress of MQPs and other student projects. Anybody connected at Worcester Polytechnic Institute can come playtest these projects. It's the perfect

scenario for students because people can come play some games and look over projects while enjoying food and with the playtester permission submit a survey. Alphafest took place on November 11th from 5:30 P.M. to 8 P.M. in Innovation Studio Rooms 203 & 205. This event took place 2 weeks after Profest. There wasn't a lot of time to prepare for this event but, it was clear after Profest that there was a main objective I had to work on: creating a rough version of *Last Chance: Graphic Novel*. I finished the rough graphic novel and printed it out for Alphafest. I printed out 4 copies of the graphic novel and showed off 3 of them at the exhibition. This helped with demonstrating my vision because most people were delighted to see the cool project I was working on. The booklet wasn't perfect with some grammatical errors but, overall I was joyful of the progress I made in two weeks.



Figure 23. Alphafest Photo 01

The survey I created for Alphafest was filled with an extensive amount of data from 20 awesome people. I learned from my previous survey in Profest and created

more creative questions that would be worth asking. I made 15 questions for the survey that would be responded after reading *Last Chance: Rough Graphic Novel*. One thing I learned from Protifest was that I needed assistance to help me talk to people about my project and help them locate a book they can read. I recruited two of my good friends at WPI: *Russell Kam* and *Lexi Krzywicki*. Thanks to my assistants I talked with people that had questions about my graphic novel after reading it and handed out copies of the graphic novel to people looking to read. It was a simple yet effective process.



Figure 23. Alphafest Photo 02

4.2: Protifest Survey Results

Protifest is an event that previews prototypes of any games or projects that can be playtested with the intentions of getting helpful feedback. This is the first year of Protifest at Worcester Polytechnic Institute and it was created to be a modest early preview of MQP's before being exhibited at Alphafest. Protifest took place on October 26 from 11 a.m. to 12 p.m. in 420 Unity Hall. The work I displayed consisted of

my script, character concept sketches, and environmental concept art. My attention during the exhibition was focused on hearing people's feedback on the project. I printed out copies of some of my concept art and script for Protofest as shown below.

4.5 Alphafest Survey Results

The feedback I got from Alphafest was outstanding and I took everyone's opinion into consideration with the direction I took *Last Chance: Graphic Novel*. It was mostly positive feedback that gave me courage that a lot of people liked the story and characters I created. One particular answer regarding their thoughts Chance was, "He constantly comments about danger levels and talks about things very analytically." There were a lot of similar comments that talked about Chance's characteristics. I decided to separate the character Chance and the robotic AI system into two separate categories. I accomplished this change by creating two different text bubbles. There was a lot of other great feedback that only strengthened the story of *Last Chance: Graphic Novel* and the artstyle I chose to go with after getting feedback on my thumbnails.

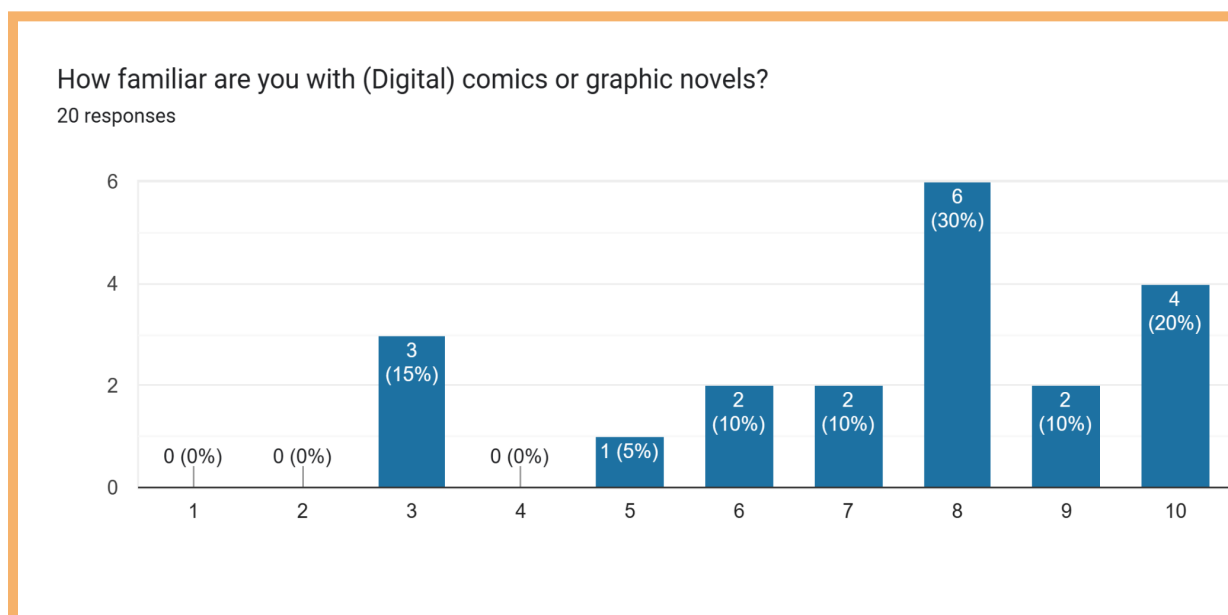


Figure 23. Alphafest Survey Question 01

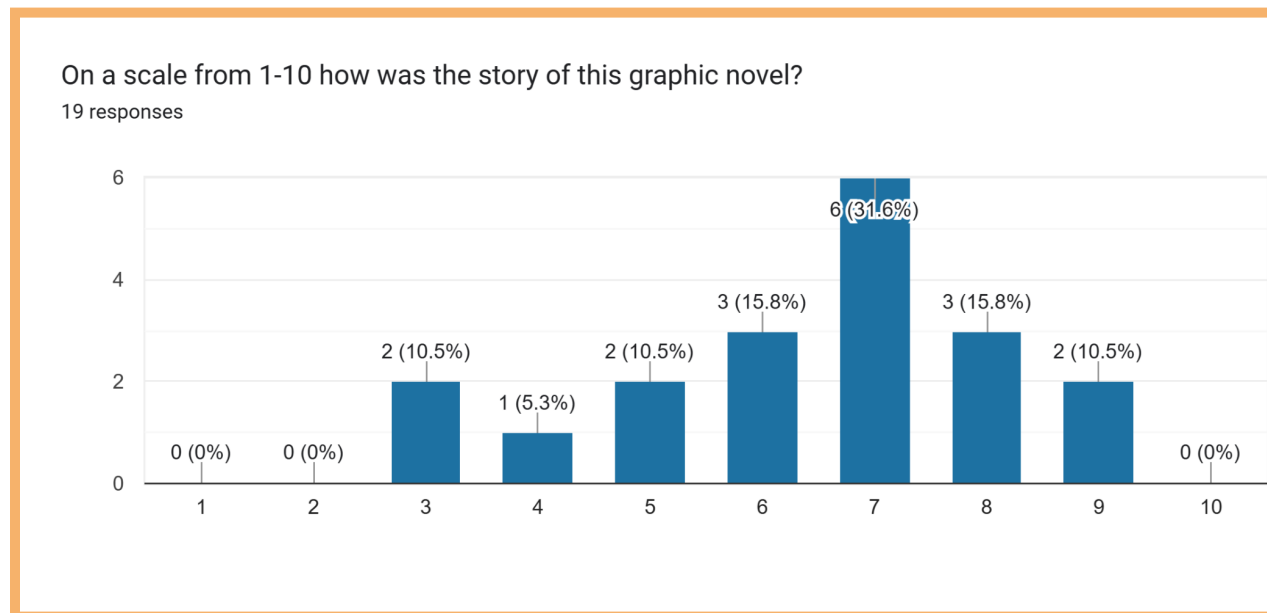


Figure 23. Alphafast Survey Question 02

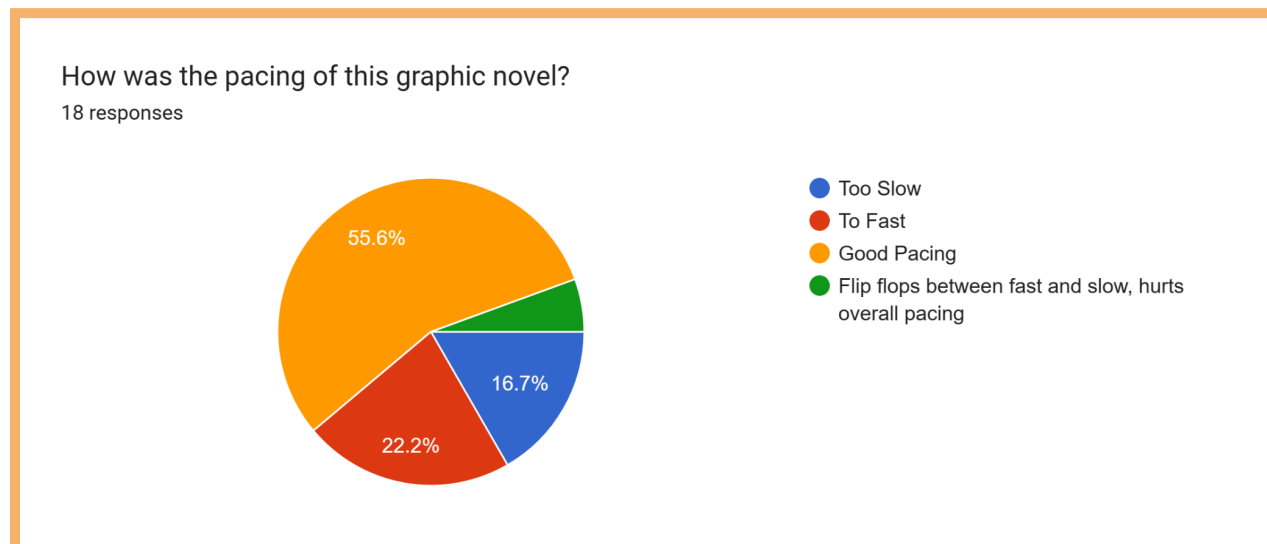


Figure 23. Alphafast Survey Question 03

4.6 Alphafest Exhibit Post-Mortem

4.6 a: Achievements?

I met an amazing number of people! 20 people came to my table and got to see the progress of my graphic novel. A lot of professors got to see my project and I made a lot of connections with people who took interest in my project. This meant a lot to me because I am a transfer student and events regarding my MQP in general allowed me to branch out and talk to a lot of students. There was a lot of impactful feedback that helped me structure a strong foundation for Last Chance: Graphic Novel.

4.6 b: Challenges?

It was a little exhausting because I am a solo MQP. That means that I had to talk to all 20 people because they were curious about my decisions and next steps for my project. I also didn't get a break and I didn't get to see any of the other MQPs because I had to remain at my table the whole time which was disappointing because I wanted to see some of my friends' projects.

4.6 c: Changes?

There was a lot I felt like I could have done better. I personally would have liked to have progressed further into my project at this point. Having artwork or more defined panels would have allowed me to talk in more depth about the art and have a better defined project to show off.

5: Conclusion

All things considered, I am satisfied with the progress I have accomplished with Last Chance: Graphic Novel. Polishing my art techniques and learning new ones like thumbnailing panels, creating well-structured compositions , and adapting my artstyle to fit in a graphic novel. I believe I created an interesting story and my plan is to see it through for at least the first edition. This brings me to my last point, I am not finished with this project.

Overall the scope was too large to complete within the time of 8 months. I have cut the scope of the graphic novel to only be 27 pages but that is still a lot for one artist. Overall, I'm proud with the work I produced and my plan is to continue working on this MQP unofficially. The lessons I received during production of Last Chance: Graphic Novel were important for my growth as an artist and will be applied as I start my journey as a professional artist.

6: Biography & Credits

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Appendices

Appendix A: Software List

Adobe Photoshop- <https://www.adobe.com/products/photoshop.html>

2D creations and photo editing.

Adobe Acrobat- [Adobe - Adobe Acrobat Reader DC Download | Free PDF viewer for Windows, Mac OS, Android](#)

File editor

Appendices

Appendix B : Script

Last Chance: Graphic Novel #1

08.22.22

Daniel Pacheco-Cruz

depachecocruz@wpi.edu

Act 1:

Quick Summary: The introduction of L.C.R, Last Chance Robot or Chance for Short (the robot in this graphic novel). Chance is the last robot on earth and roams around the world studying life and new evolutions and changes to the world after humans have gone extinct. Humans gave Chance a never-ending mission. In this act we will learn about how earth has evolved after 1000 years. Different types of animal evolutions and how humans' absence has affected the Flora (Plant life). Chance will display some of his robotic features throughout this act and display how he managed to survive for 1000 years without any humans fixing his hardware. This act will also show 2 environments, a calm and tranquil forest and a chaotic and terrifying rain forest. This act will also introduce the next act's environment. The next environment will take place in the mountains. I will be dividing this story into 3 acts.

PAGE ONE

Panel 01

Showing off Earth and satellites.

Chances Internal Robot: " 8,750,00 hours, 38 minutes, and 15 seconds since the last humans recorded on Earth."

Panel 02

Location pinpoint

[Tierra Del Fuego, Argentina]

Panel 03

Chance looking at the moon. Backshot view.

Chance: " All that exists of human existence is my unit and objective mission."

PAGE TWO

Panel 01

Chance presses on head to turn on his internal robot.

SFX [Click]

Chances Internal Robot: "Beep...Beep..."

Panel 02

Chance looks at clouds and outward view of grass hills. Back shot.

Chances Internal Robot: " You are XYZ Bot. #123 also known as Chance. you are an emotionally intelligent machine made for the purpose of environmental data collection on planet Earth."

Panel 03

Close shot of chances hand.

Chances Internal Robot: "A mission with no end."

Panel 04

Chance looks at a black silhouette character resembling a human.
Face to face and a side shot

Chances Internal Robot: "You are our final memento to planet
Earth. Take care of it."

Panel 05

Chance walks away from the camera. Showcasing a larger view of
the environment.

Narrator: [Chance leaves the grassy lands of Tierra Del Fuego,
Argentina. His next destination is a forest to continue the
mission humans left him. To research the developments and
changes on Earth.]

Chance: " Time to collect more data."

PAGE THREE

Panel 01

Chance is looking at the forest environment. Back shot view.

Narrator: " Chance has headed to the Forest. Reading the Forest,
now filled with flora and fauna in the absence of Humanity.

Panel 02

Chance walks through the forest. Showing off all of the

beautiful trees, bushes and berries.

Panel 03

Close up of chance clicking his cognitive abilities.

SFX: [Click]

Panel 04

View of what chance sees when he is activating his analysis mode.

PAGE FOUR

Panel 01

A horned rabbit appears standing on a rock. Rabbit has very large feet.

Chance Thinking: "Analyze"

Panel 02

Showcase data of the horned rabbit.

Panel 03

Close view of chance hiding being tree looking at rabbit.

Chances Internal Robot: "Non Dangerous. Level 1."

Panel 04

Close up view of chance stepping on branch.

SFX: [Snap]

Panel 05

Horned rabbit gets scared and jumps off the rock.

Panel 06

Horned rabbit is hiding in a tree. Chance analyzes the horned rabbits movements.

Chance: "That horned rabbit jumped approximately 15 ft.

PAGE FIVE

Panel 01

Chance finds an interesting plant

Chance thinking: "An unidentified plant."

Panel 02

Closeup view of Chance's face reflecting the plant.

Panel 03

Show data of the plant. Plant is dehydrated.

Panel 04

Chance gets closer to the plant.

Panel 05

Chance waters the plant.

SFX [Splash]

PAGE SIX

Panel 01

Whole page shows the danger levels and how each category is defined.

PAGE SEVEN

Panel 01

Far camera view of the whole forest with a river going through it.

Narrator: [Traversing through the forest, Chance follows the downward path of a river flowing through the middle of the Forest. A key weather source for animals and continued ecological developments of the forests Ecosystem.]

Chance: "I need to check the water levels."

Panel 02

Chance is touching the river water to check the water levels.

Chances Internal Robot: " Water Levels Pure"

Panel 03

Chance hides behind a tree after spotting a mother bear with its cubs.

Chance thinking: "An Orange Bear."

Panel 04

Data showcasing the information of the orange bear.

PAGE EIGHT

Panel 01

Chance and bear have an encounter.

Narrator: [Chances wants to cross the river bus is spotted by an alarmed Mother Bear. They are very protective of their cubs.]

Chance internal robot: "Analysis: Best protocol is to slowly pass and pay no attention to the orange bear."

Panel 02:

Chance passes the mother bear. Mother bear gives chance a side eye.

Chance thinking: "Sigh. As if it would find interest in a heap of scrap."

Panel 03

Wind blows. Butterfly flies on Chance's hand.

Panel 04

Close up of the butterfly on Chance's hand.

Panel 05

Closeup of a group of butterflies that catches Chance's attention.

Chances Internal Robot: "Report Data: Unusual occurrence for butterflies to group up during this period of the spring season. need more data to get conclusive reasoning."

Panel 06

Chance follows the group of butterflies.

Chance: "Ok!"

PAGE NINE

Panel 01

Chance is still following the butterflies but is getting exhausted.

Chances internal robot: "Cautious: Physical activity may cause system overload."

Panel 02

Closup of up Chances face giving warning signs.

Panel 03

Chance rests next to a tree.

Chance's internal robot: "Report: System overload caused by high activity levels. Best Portocal is to restart the system."

Panel 04

Another camera view of chance next to tree. Chance clips head to restart system.

SFX: [Click]

Chance: "Time to rest."

Panel 05

Closup of Chance's face turning off.

Panel 06

Text.Entering 30 minute sleep cycle.

PAGE TEN

Panel 01

Text: 30 Minutes Later.

Panel 02

Closeup of Chance system turning back on.

Panel 03

A butterfly returns for Chance. Face to face side view.

Panel 04

Closeup view of Butterfly on top of Chance's hand.

Panel 05

Chance gets up to follow the butterfly.

PAGE ELEVEN

Panel 01

Back shot of Chance following butterfly.

Panel 02

Chance and butterfly come to a stop in front of a bush.

Chance: " Is this where you wanted to take me?"

Panel 03

Chance opens a path through the bush for the butterfly to go through.

Panel 04

Chance enters the bush. Only through one side.

Panel 05

Camera shows Chance through the other side of the bush.

Chance: "What?"

PAGE TWELVE

Panel 01

One page to show Chance staring at a tall tree. Side shot view.

Chance: "What a beautiful tree. What is that suspicious thing in the tree?"

PAGE THIRTEEN

Panel 01

Closup of the suspicious leaf sap. The butterflies are surrounding the leaf sap.

Panel 02

Information is showing errors when Chance is trying to analyze the leaf sap.

Panel 03

Chance grabs a rock from the floor.

Panel 04

Closup of Chance throwing the rock at the leaf sap.

Panel 05

Closup of the rock hitting the leaf sap.

Panel 06

The leaf sap hits the floor.

SFX [Swoosh]

Chance "Safe landing. I want to get a closer look."

PAGE FOURTEEN

Panel 01

Chance gets a closer view of the leaf sap.

Panel 02

Chance opens the leaf sap.

SFX: [Snap]

Panel 03

Chance is alarmed. Closeup front view.

Panel 04

Text: How is this possible?

Panel 05

First view of Mateo, the first human that has been discovered

since 1000 years ago.

Mateo: "zzz"

Chance "A human?"

PAGE FIFTEEN

Panel 01

Chance takes a piece of hair to analyze Mateo.

SFX: [Pluck]

Panel 02

Chances internal robot analyzes the data.

Chances internal robot: "DNA Results: 100% Human"

Panel 03

Closup view of Chance rubbing Mateos cheek.

Panel 04

Chance looking at tree out of curiosity.

Chance: "What a peculiar tree."

Panel 05

Chance leaves the forest. Farshot view.

Narrator: " The sun is setting. During the night is when the

deadly nocturnal animals of the forest awaken. chance takes the human and searches for a safe place to camp the night.

Chance: "A human. Interesting!"

PAGE SIXTEEN

Panel 01

A cave environment. Chance decides to rest here for the night.

Chance thinking: "Hmm. A cave. Let's settle in here for the night."

Panel 01

Chane is inside the cave. Camera in the cave.

Chance: "No life detected."

Panel 03

Chance sits down in the cave. Curiously looking at Mateo.

Panel 04

Mateo wakes up and rubs face.

Mateo: "GAH!"

PAGE SEVENTEEN

Panel 01

Chance analyzes Mateo and gathers a lot of data.

Panel 02

Mateo is crawling on the floor.

SFX: "Wiggle"

Panel 03

Chance grabs Mateo and lifts him up.

Chance: "The first human born after a millennium."

Panel 04

Half cut. Shows front view of Chance and Mateo looking at each other.

Panel 05

Chance pulls Mateo closer to him. This is where Chance name the human Mateo.

Chance: "Your name will be Mateo. Meaning Gift of God."

Panel 06

Top view of chance and Mateo together.

Chances internal robot: "Programming: Coming up with a plan to raise a child."

PAGE EIGHTEEN

Panel 01

Plan that shows how to greaten Mateos success to reaching adulthood. this is also where Chance restructures his body to make it more accessible to carry Mateo inside him.

PAGE NINETEEN

Panel 01

Farshot view of forest.

Narrator: [Mateo and Chance have made it to the rainforest. Filled with exotic creatures and animals reaching level IV. Their main objective is to traverse quietly and carefully.

Panel 02

Showcase all of the plants and vines in the rainforest.

Chance: "We've made it to the rainforest Mateo."

Panel 03

Closup view of Mateo inside of Chance.

Panel 04

Chance is grabbing vines trying to carefully walk through the rainforest.

PAGE TWENTY

Panel 01

Closeup view of hummingbirds chirping.

SFX: [Chirp!]

Chances internal robot: " Yellow Humming Birds detected. They are screaming for their mother. Hunger levels detected from the birds and from Mateo.

Panel 02

Front view of Mateo and Chance looking at Hummingbirds.

Panel 03

Show a sick hummingbird next to the healthy flock.

Chances internal robot: " Analysis: 4 healthy birds and 1 malnourished bird."

Panel 04

Chance gets on one knee to sit down.

Chance: "Here let's rest."

Panel 05

Chance sits next to a tree with Mateo on his lap.

Chance: "You're enjoying your observation of the birds."

Panel 06

Closup of Chance handing Mateo some berries.

Chance: " Here. Consume some berries."

PAGE TWENTY-ONE

Panel 01

The mother hummingbird swoops into the nest.

Chance: " The mother yellow hummingbird is back."

Panel 02

The mother is only feeding the healthy birds.

Panel 03

Mateo reaches out to signal that he can share his food.

Chances internal robot: "Prevent Mateo from giving food to the ill yellow humminbird we shouldn't interfere with the ecosystem."

Panel 04

Closeup of Chance shaking his head side to side.

Chance: "We can't feed the yellow hummingbird."

Panel 05

Chance eats his berries.

SFX: [Crunch]

Panel 06

Chance's internal system is warning Chance. Closeup of the nest.

Chances internal robot: "Remember Chance. Our only role in the ecosystem is to take note of any changes and developments of the exosystem. Mateo is the exception."

PAGE TWENTY-TWO

Panel 01

Chance places Mateo back in his hardware (chest).

Chance: "Mateo shouldn't see this."

Panel 02

the glass gets tinted where Mateo can no longer see what's going on outside.

Chance's internal robot: "Action! Tinting glass."

Panel 03

The ill bird is on the ledge of the nest.

Panel 04

The ill bird falls and splatters on the ground.

SFX [Smack]

Panel 05

Far shot of them leaving the scene.

Chance's internal robot: "Continue on your mission to find Mateo a suitable environment to grow up in."

PAGE TWENTY-THREE

Panel 01

Mushrooms discovered. Chance is showing Mateo all of the cool things in the rainforest.

Chance: "Those mushrooms are very dangerous."

Chance's internal robot: "Analysis: Poson detected from the mushrooms."

Panel 02

Information of the mushroom.

Panel 03

Closup of mateo smiling at all of the amazing things in the rainforest.

Panel 04

Chance continued to walk through the rainforest.

Panel 05

This is the dangerous part of the rainforest. Atmosphere

changes.

Chance internal robot: "Be Aware Chance! I am detecting level 3 and higher species."

Chance: "Hm. Okay."

PAGE TWENTY-FOUR

Panel 01

Giant snake wrapping around a deer. Crushing its body.

Chance internal robot: "Alerting. giant Horned Titanoboa spotted ahead."

Panel 02

Giant snake eats its prey and is looking for its next meal.

Chance internal robot: "Be cautious Chance! Your position has been located."

PAGE TWENTY-FIVE

Panel 01

Chance is staying very still. Mateo is crying and scared. Front shot.

Panel 02

Chance tints his glass so Mateo can't see what is going on.

Chance's internal robot: "Operating! tinting glass and suppressing sound."

Panel 03

One on one confrontation between Chance and the snake.

Chance's internal robot: "Do not move or make a sound!"

PAGE TWENTY-SIX

Panel 01

The snake finally loses interest and Chance is trying to find a way to make Mateo stop crying.

Chance thinking: "Search for a way to make Mateo stop crying."

Panel 02

Internal view of Chance crying inside of Chance.

Panel 03

Music Chance chose to sing is a lullaby.

Panel 04

Chance sings a lullaby to Mateo and it is working.

Panel 05

Chance can finally see the end of the rainforest.

Chance: "Look Mateo. We're out of the jungle."

PAGE TWENTY-SEVEN

Panel 01 (Full page)


Chance and Mateo finally reach the end of their first objective. Their next step is to tackle the Mountains. Mateo is on top of Chance's head.

narrator: [Chance and Mateo have finished their journey through the jungle. Their next destination.. is the tall mountains. What away from them on their next destination?

Chance: "Look Mateo. Next we travel up the mountain!"

Appendices

Appendix C: Protifest Survey Questions



Last Chance: Graphic Novel

Any Feedback is appreciated!

Rate our knowledge on graphic novels or any other digital comics

1 2 3 4 5 6 7 8 9 10

No knowledge Well informed

How did you feel about the story?

Short answer text

Did the story flow well or were their parts that were confusing?

Long answer text

Is there anything you would take away from the graphic novel and why?

Short answer text

How is the world building in this graphic novel?

Do the panels read well?

Short answer text

.....

How do you feel about the panel layout?

Short answer text

.....

What did you think of the panels of each page?

Short answer text

.....

What are your thoughts on the characters? (Can also include the animals and plant-life)

Short answer text

.....

What are your thoughts on the length of the graphic novel.

Short answer text

.....

What are your thoughts on the pacing of the graphic novel?

Short answer text

.....

Does this graphic novel remind you of anything?

Short answer text

Rate the story of this graphic novel.

1 2 3 4 5 6 7 8 9 10

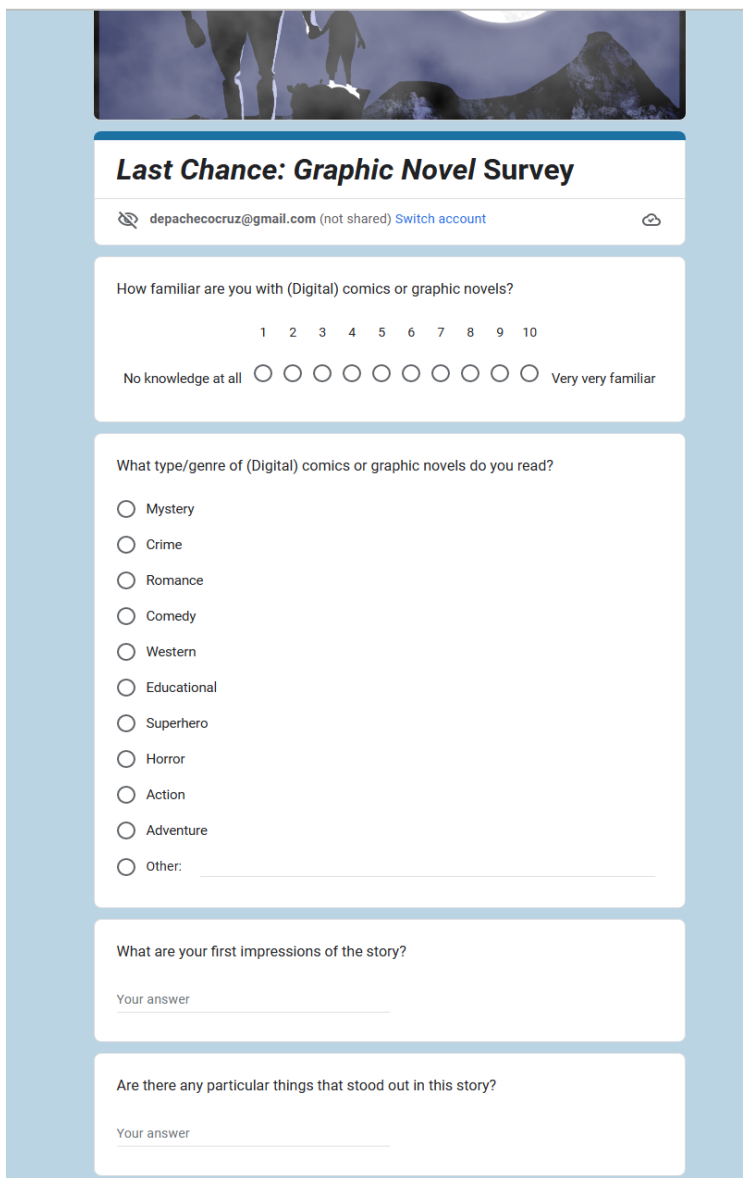
Hated It Loved it From Start to Finish

Rate the pacing of this graphic novel?

- Too Slow
- To Fast
- Good Pacing
- Other...

Appendices

Appendix D: Alphafest Survey Questions



Last Chance: Graphic Novel Survey

depachecacruz@gmail.com (not shared) [Switch account](#)

How familiar are you with (Digital) comics or graphic novels?

1 2 3 4 5 6 7 8 9 10

No knowledge at all Very very familiar

What type/genre of (Digital) comics or graphic novels do you read?

Mystery

Crime

Romance

Comedy

Western

Educational

Superhero

Horror

Action

Adventure

Other: _____

What are your first impressions of the story?

Your answer _____

Are there any particular things that stood out in this story?

Your answer _____

Did the story flow well or were their parts that were confusing?

Your answer _____

Is there anything you would take away from the graphic novel and why?

Your answer _____

How is the world building in this graphic novel?

Your answer _____

Do the panels read well?

Your answer _____

How do you feel about the panel layout?

Your answer _____

What did you think of the panels of each page?

Your answer _____

What are your thoughts on the characters? (Can also include the animals and plant-life)

Your answer _____

What are your thoughts on the length of the graphic novel?

Your answer _____

What are your thoughts on the pacing of the graphic novel?

Your answer _____

Does this graphic novel remind you of anything?

Your answer _____

On a scale from 1-10 how was the story of this graphic novel?

1 2 3 4 5 6 7 8 9 10

Hated It Loved it From Start to Finish

How was the pacing of this graphic novel?

- Too Slow
- To Fast
- Good Pacing
- Other: _____

Did this graphic novel feel like it was set 1000 years into the future?

Your answer _____

Back

Submit

Clear form

Appendix

Appendix E: Participation in Research Study Form

Participation in a Research Study

Investigator: Daniel Pacheco-Cruz

Contact information: dpachecocruz@wpi.edu

Title of Research Study: Last Chance: Graphic Novel Survey

My name is Daniel Pacheco-Cruz and I am an IMGD senior with an art concentration. For my MQP, I am making a fiction graphic novel. The goal of my MQP is to create a compelling piece of visual fiction from a diverse perspective. The purpose of this study is to gain participant opinion and use the research gained to improve my graphic novel: *Last Chance*. Taking part in this study is voluntary and participants may refuse to participate before the study begins, discontinue at any time, or skip any questions that may make them feel uncomfortable. I do not anticipate any potential risk related to this study. All participant feedback gained from this study will remain confidential and managed by me. No confidential data such as names will be collected. There are no monetary benefits for participating or any direct benefits to this study. By participating in this survey, you acknowledge that you have been informed about and consent to be a participant in the study described above. If you have any questions or concerns after taking this survey, please feel free to reach out to me using the contact information above.