The Art of Visual Memory

Biography and Memoir in the Graphic Novel format

Assistant Professor Sara Gomez Woolley | SEPT 12th 2023

WELCOME TO WEEK 3!

IT'S SELF PORTRAIT TIME!

Adrian Tomine

THE REALIST

Acclaimed Israeli cartoonist Asaf Hanuka's weekly strips collected into one volume and translated into English for the first time.

In 2010, Israeli newspaper The Calcalist asked Hanuka, already well known in Israel as a commercial illustrator and as a contributor to the animated film Waltz With Bashir, for a weekly comic strip.

As an artist, husband, father or a regular Israeli citizen, Asaf Hanuka chronicles everyday life in his country, with humor that is offbeat and sometimes surreal. Shot for shot, Hanuka's home is depicted as a vibrant metropolis and provides a brilliant depiction of modern Tel Aviv.

SHARE: Homework 1 - Self Portraits

THE ONE PANEL COMIC

$$\frac{\text{text + image}}{\cancel{\text{textyimage}}}$$

text +
image

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meaning

Visual Metaphor

BASIC GRAMMAR OF COMICS

Reading Order

Panel

Gutter

Tier

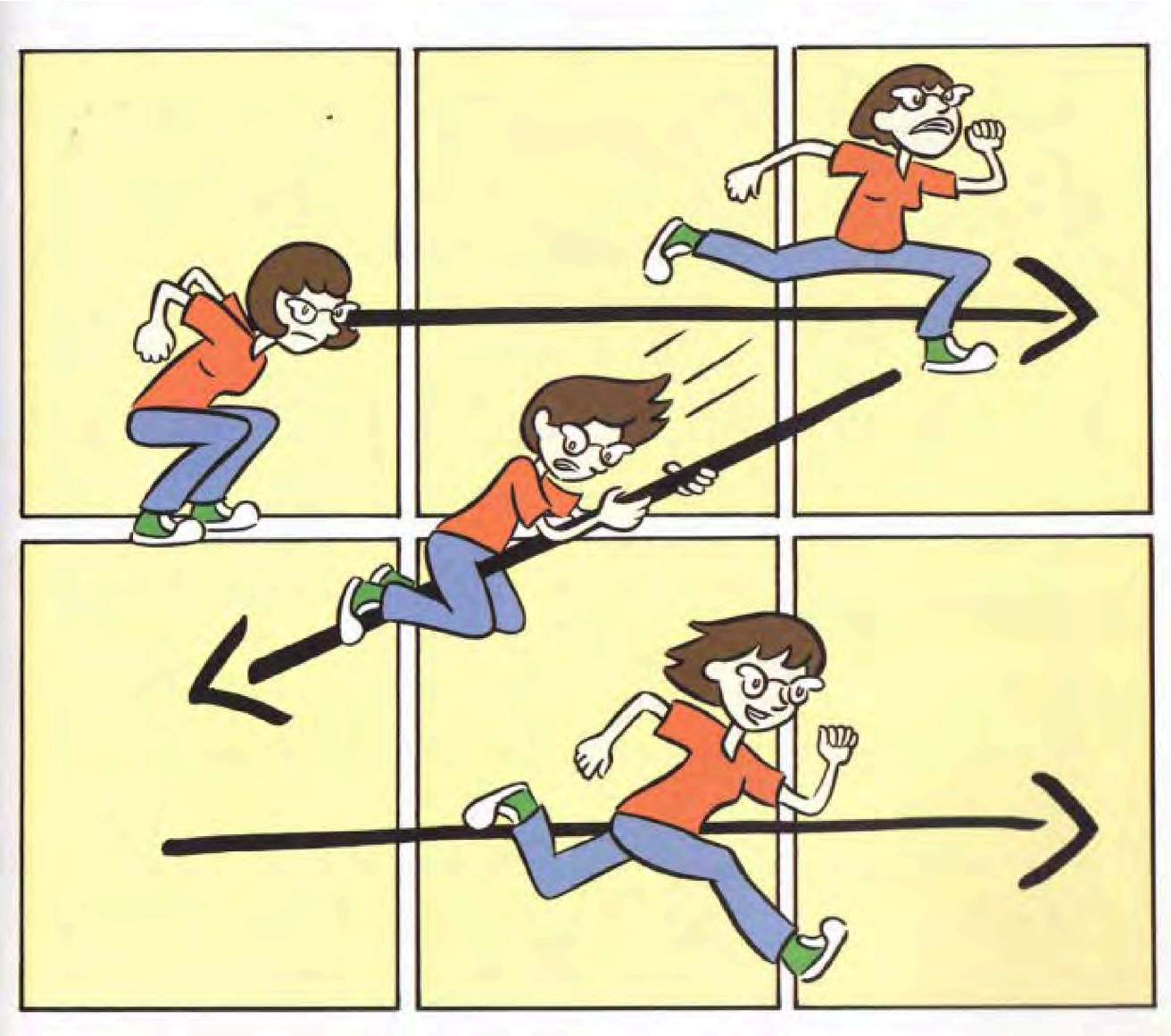
Flow and Eye Track

Beats and Timing

Shot Choice

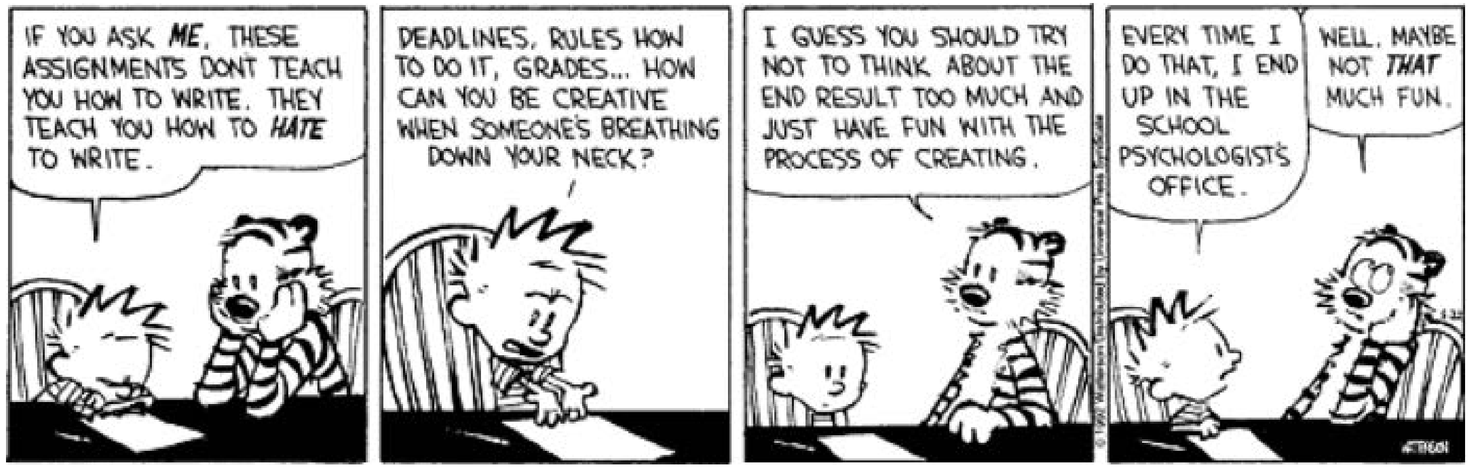
Pagination / Page Turn

Z FORMATION



Robyn Chapman

WELCOME TO MULTI - PANEL COMICS!



Bill Watterson

In-Class Exercise

On se arate PO T ITs ra :

- a erso ru
- a ar s ee
- a a a
- a ass t
- a a er o o the

t MI E that D ary!

a te rom a ess a e e er se

Action in Comics

- **Hang your drawings up and compare.**
- **Where was showing the action MOST successful?**
- **Write a list of the techniques your classmates used to show action occuring within the panel.**

Comics are a narrative medium. In comics we tell a story over time by stringing together FROZEN moments, called panels - snapshots intendd to be read in a specific order to reveal action.

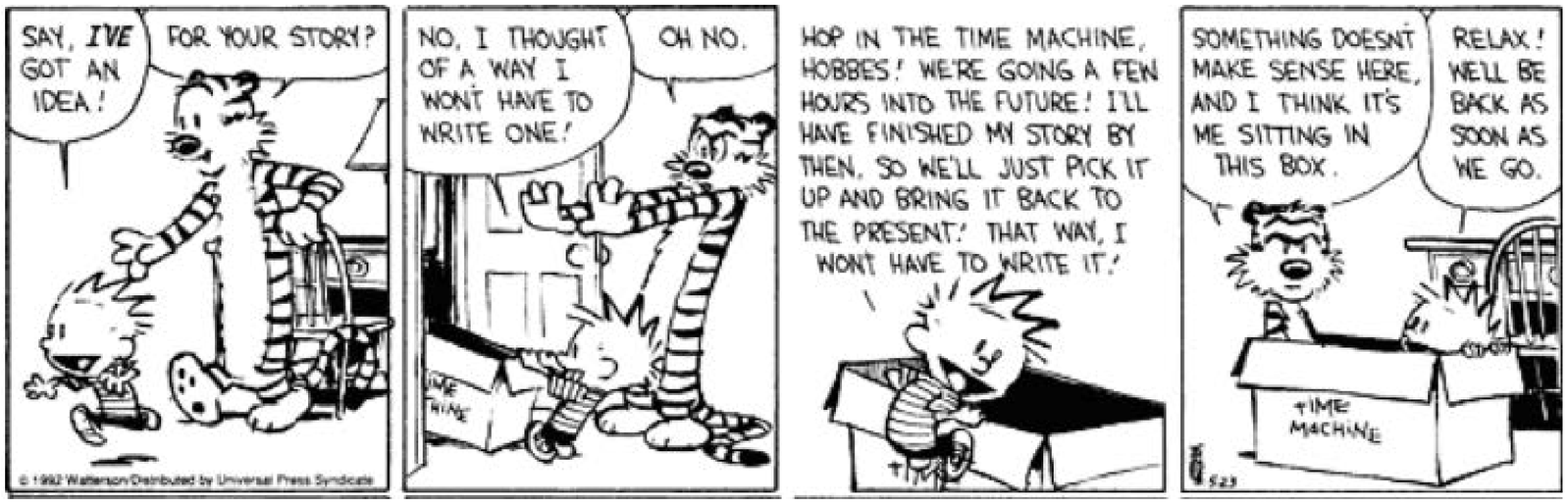
These moments are the BEATS of the comic.

Its no accident that we use the language of music: RHYTHM, PACING, & BEATS.

We can FREEZE an action, as shown in your drawings - BUT the action itself (time passing) is *not* happening in the panel.

THE BLOOD IS IN THE GUTTER.

I AM A TIME LORD!



Bill Watterson

In-Class Exercise

YOU are a TIME LORD!

hoos Y o your o or your assmates a e s ra a se o a e t may e a e e ore OR a ter to sho t me has asse

Consider cause and effect. Why was...

- a erso ru
- a ar s ee
- a a a
- a ass t
- a a er o o the

...and what happened next?

Project 2

Multi-Panel Comic

Nathan Pyle

Project 2

4 Panel Comic

- **Objective:**
  Write and draw a traditional 4-panel comic strip.

- **Process:**
  Begin by sketching thumbnails & writing ideas for 4-panel comic strips. Don’t worry about being funny and drawn loosely but legible enough that they can be understood: you will clean them up for the final.

Week 1

Develop Your Ideas

- In your sketchbook you should draw one 4-panel comic strip each day, so you will have at least six ideas by next week.
- Aim for graphic simplicity, clarity, and consistency.
- Use 4-panels for each strip, with each panel being equal size.

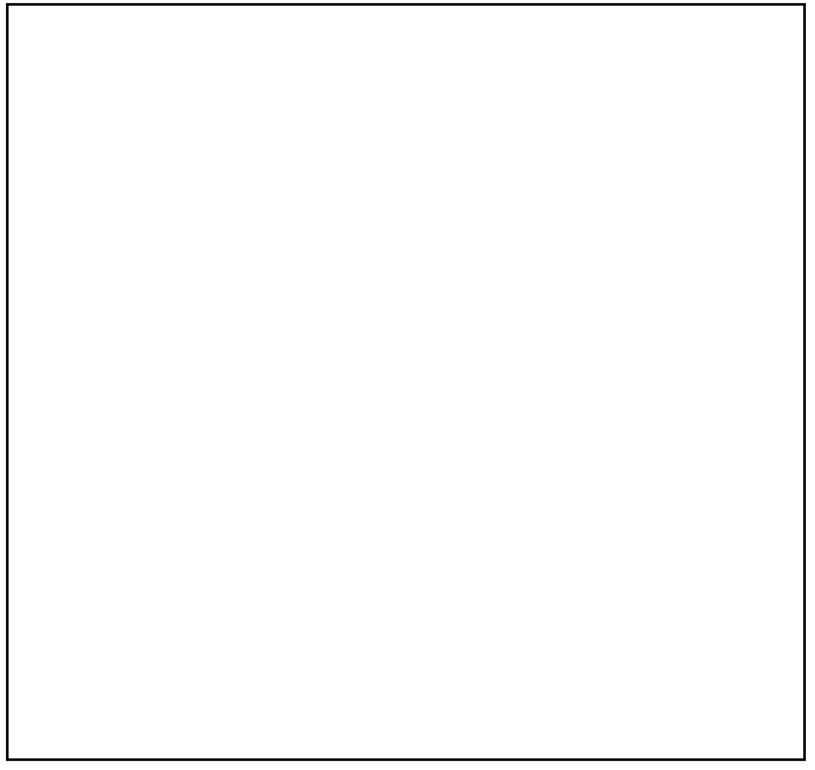
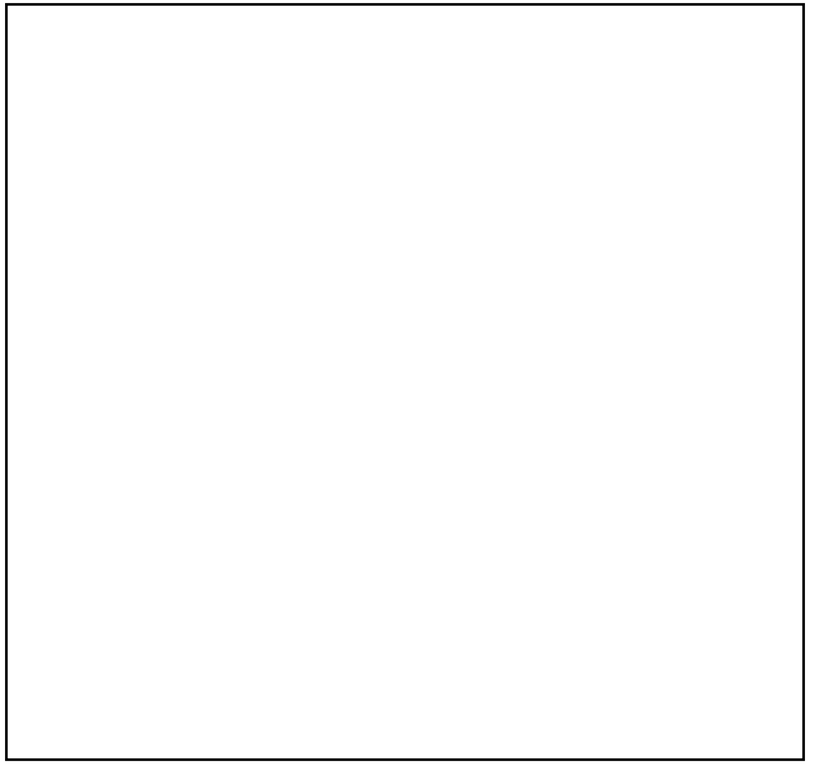
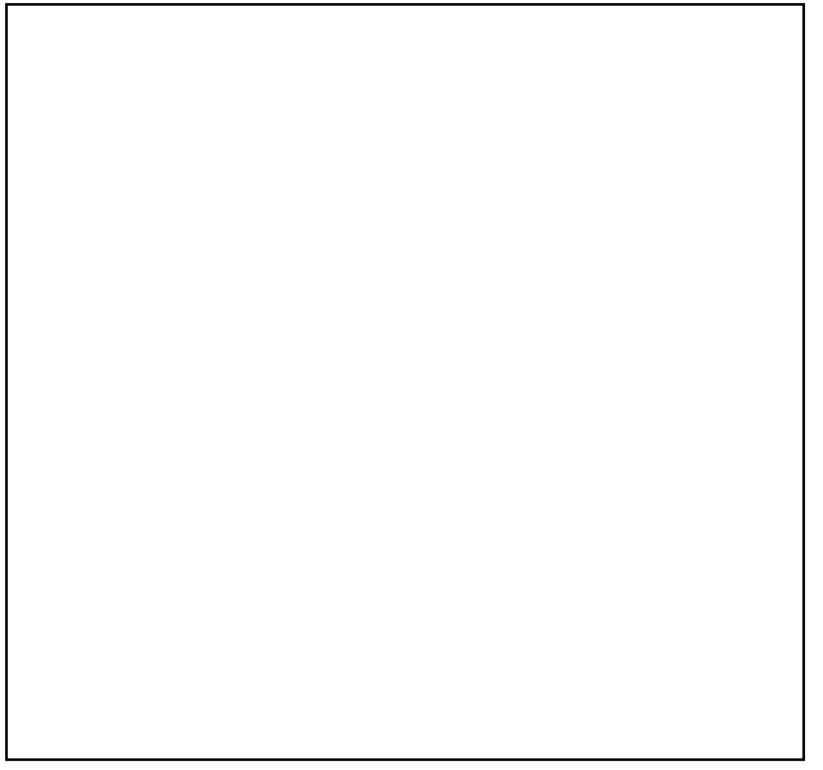
Week 2

Pick One And Finish It

- Peer critique to select your final idea
- Edit based on feedback, sketch more versions
- Pencil to Ink (traditional or digital) Final 4-panel strip

Requirements:

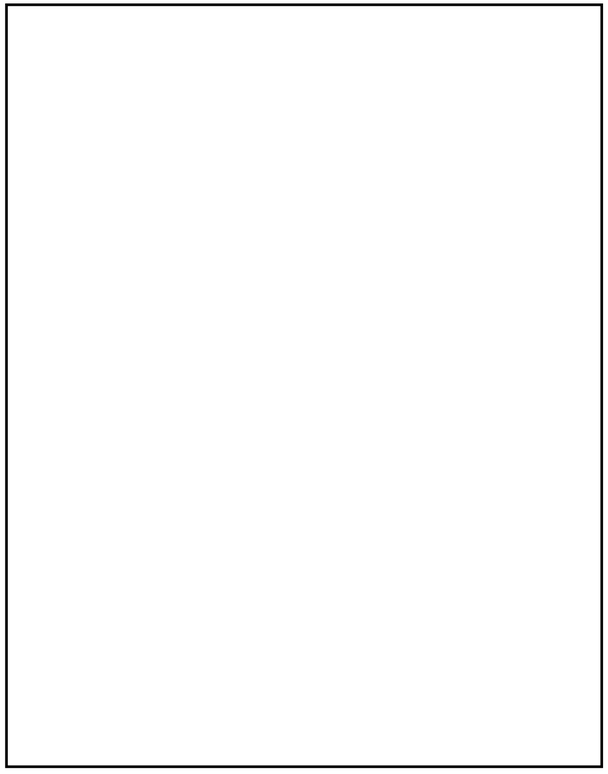
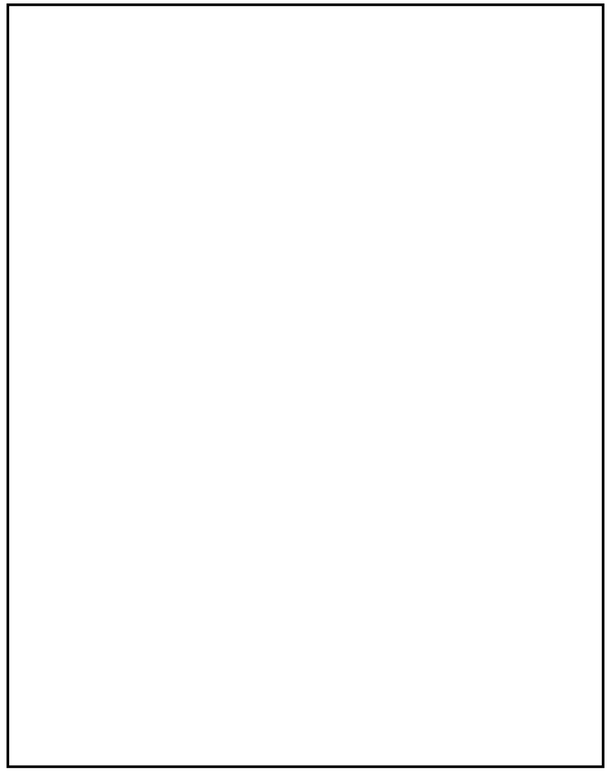
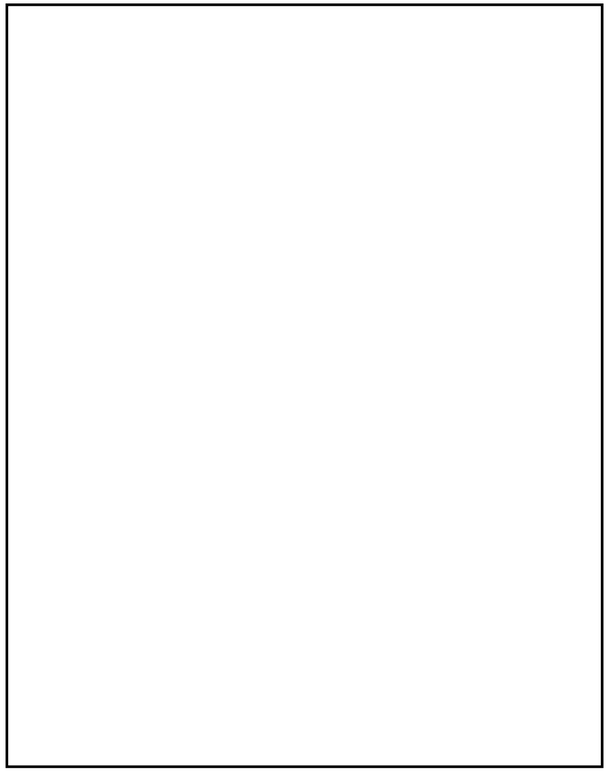
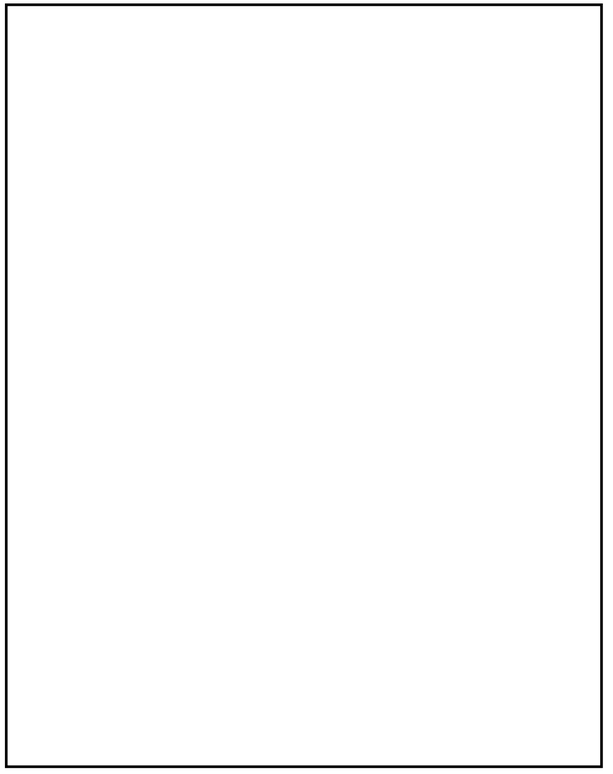
- Work should be of ‘finish quality’
- Work must be done in traditional or digital media
- Work should be finished at class time
- You may use the templates provided

www.timvandevall.com | Comic Strip Template created by Tim van de Vall | Copyright © 2014 Dutch Renaissance Press LLC

Title _____ Issue # _____ Date _____

PRO (Smooth) Item# BL1003

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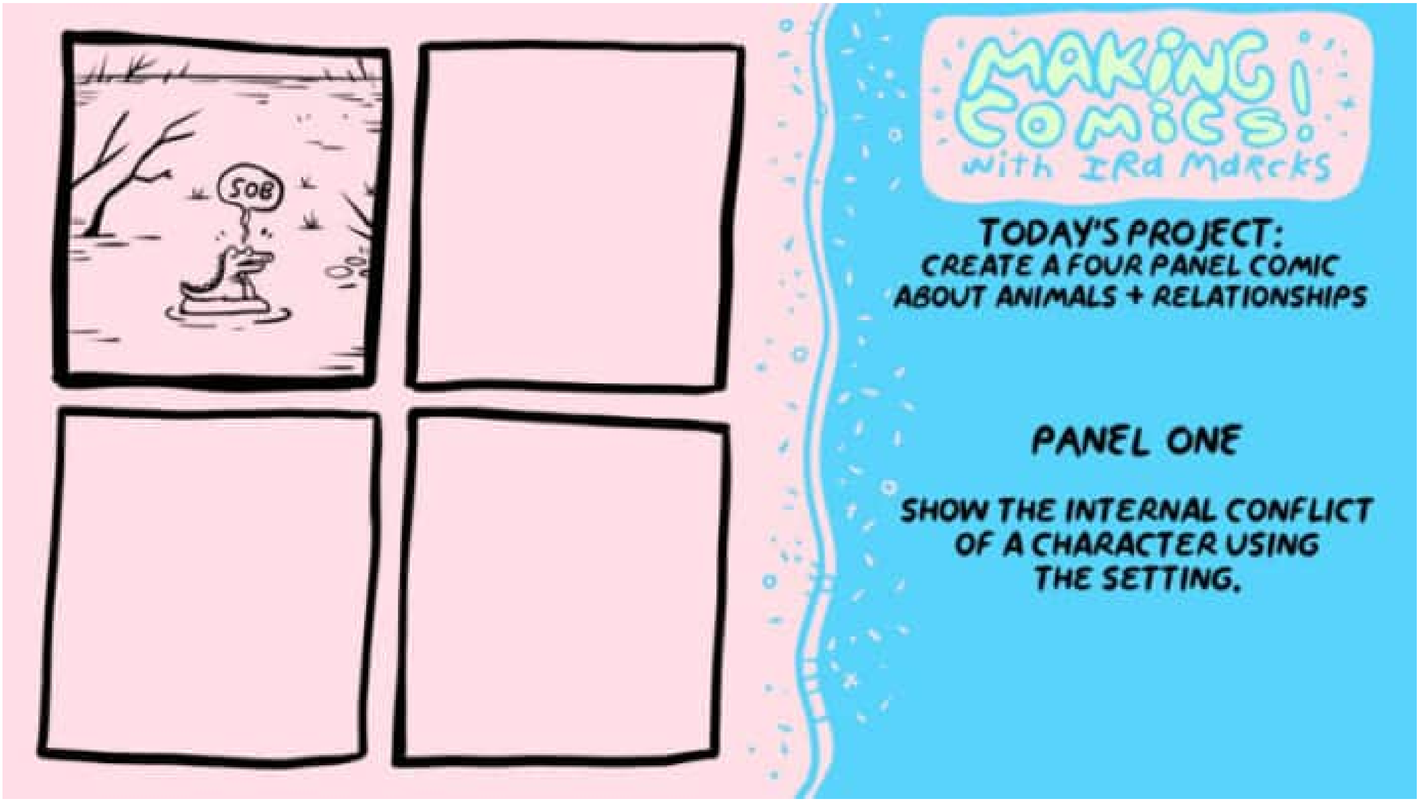
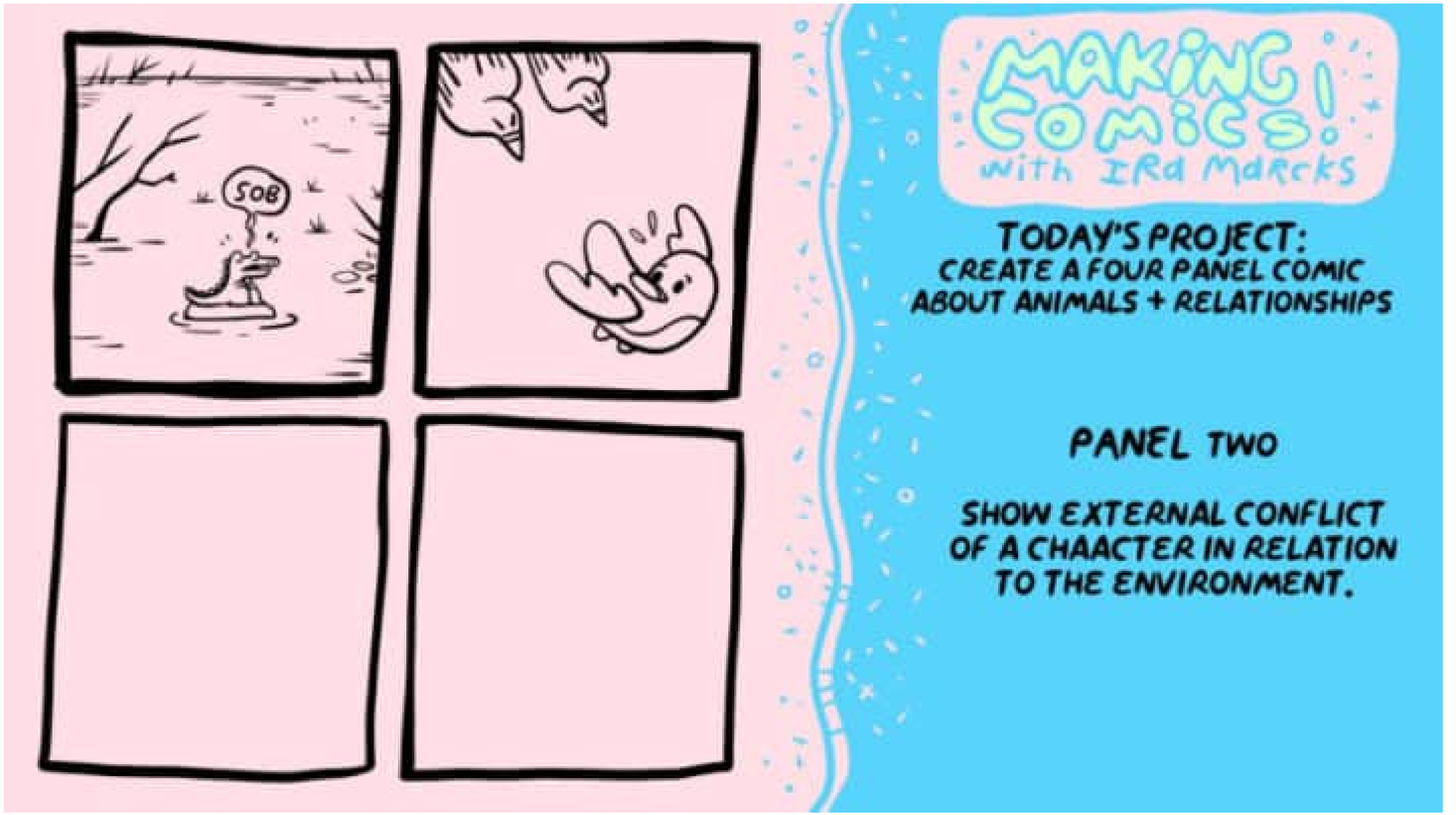

SOB
MAKING COMICS!
with IRa MaRcKS
TODAY'S PROJECT:
CREATE A FOUR PANEL COMIC
ABOUT ANIMALS + RELATIONSHIPS
PANEL ONE
SHOW THE INTERNAL CONFLICT
OF A CHARACTER USING
THE SETTING.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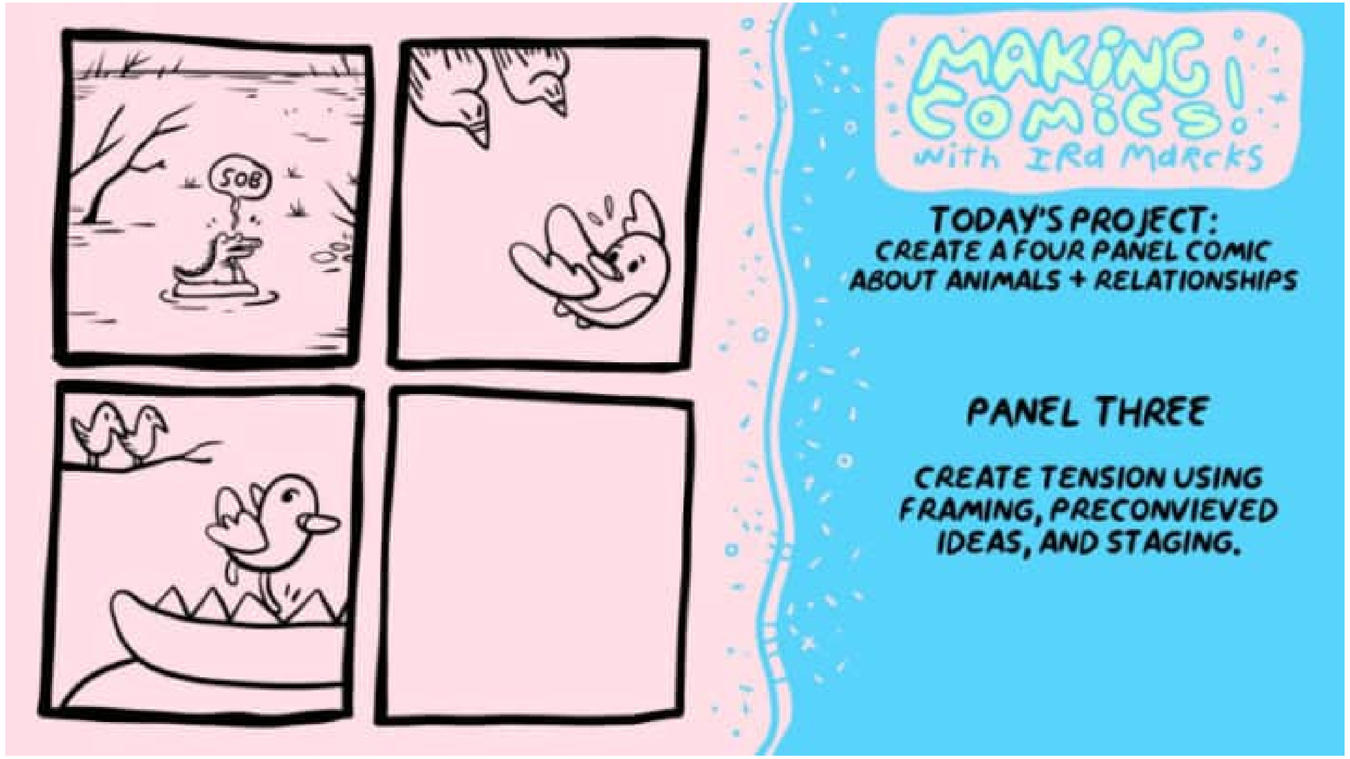
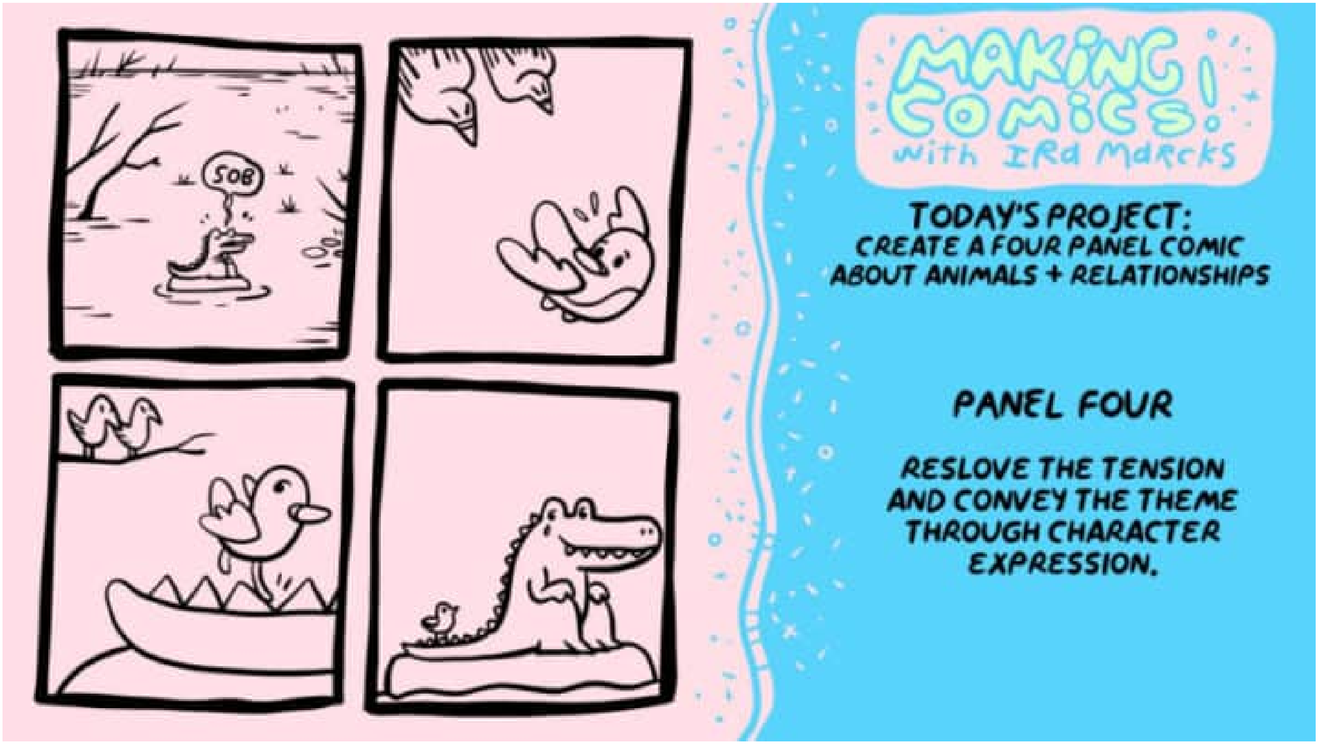
MAKING COMICS!
with IRa MaRcKS
TODAY'S PROJECT:
CREATE A FOUR PANEL COMIC
ABOUT ANIMALS + RELATIONSHIPS
PANEL TWO
SHOW EXTERNAL CONFLICT
OF A CHAACTER IN RELATION
TO THE ENVIRONMENT.


SOB
MAKING COMICS! with IRa MARCKS
TODAY'S PROJECT:
CREATE A FOUR PANEL COMIC ABOUT ANIMALS + RELATIONSHIPS
PANEL THREE
CREATE TENSION USING FRAMING, PRECONVIEVED IDEAS, AND STAGING.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MAKING COMICS!
with IRa MdRcKS
TODAY'S PROJECT:
CREATE A FOUR PANEL COMIC
ABOUT ANIMALS + RELATIONSHIPS
PANEL FOUR
RESLOVE THE TENSION
AND CONVEY THE THEME
THROUGH CHARACTER
EXPRESSION.

Four Panel Prompts

Draw the Following Scenarios:

- The beginning of the world
- The end of the world
- A self-portrait, including your entire body
- Something that happened at lunchtime
- An image from a dream you had recently
- Something that happened in between the first and second prompts, i.e. between the beginning and the end of the world
- What happened right after that?
- Something that happened early this morning
- Something that has yet to happen
- Pick any panel and draw what happened immediately afterward
- Draw a “riff” on the previous panel, i.e. from a different perspective, pov, something that happened off-panel, close-up, etc.
- Draw something that has absolutely nothing to do with anything else you have drawn in the other panels

Four Panel Prompts

Mix and Match To Create a Short Narrative

- Spread these out in front of you. Try to create a comic strip by choosing 4 of the panels in any order. Mix and match them however you wish.
- Observe how the emotional rhythm or “timing” changes when panels are rearranged.
- Choose a four-panel sequence that “reads” best to you. Think about why that might be.
- What kind of narrative do you prefer?
- Do the panels flow seamlessly?
- Are there visual elements that clearly connect one panel to the next?
- Do you see abrupt breaks in the narrative?
- What about reordering the strip in the opposite direction?

TYPICAL COMICS WORKFLOW

TONS OF WORK

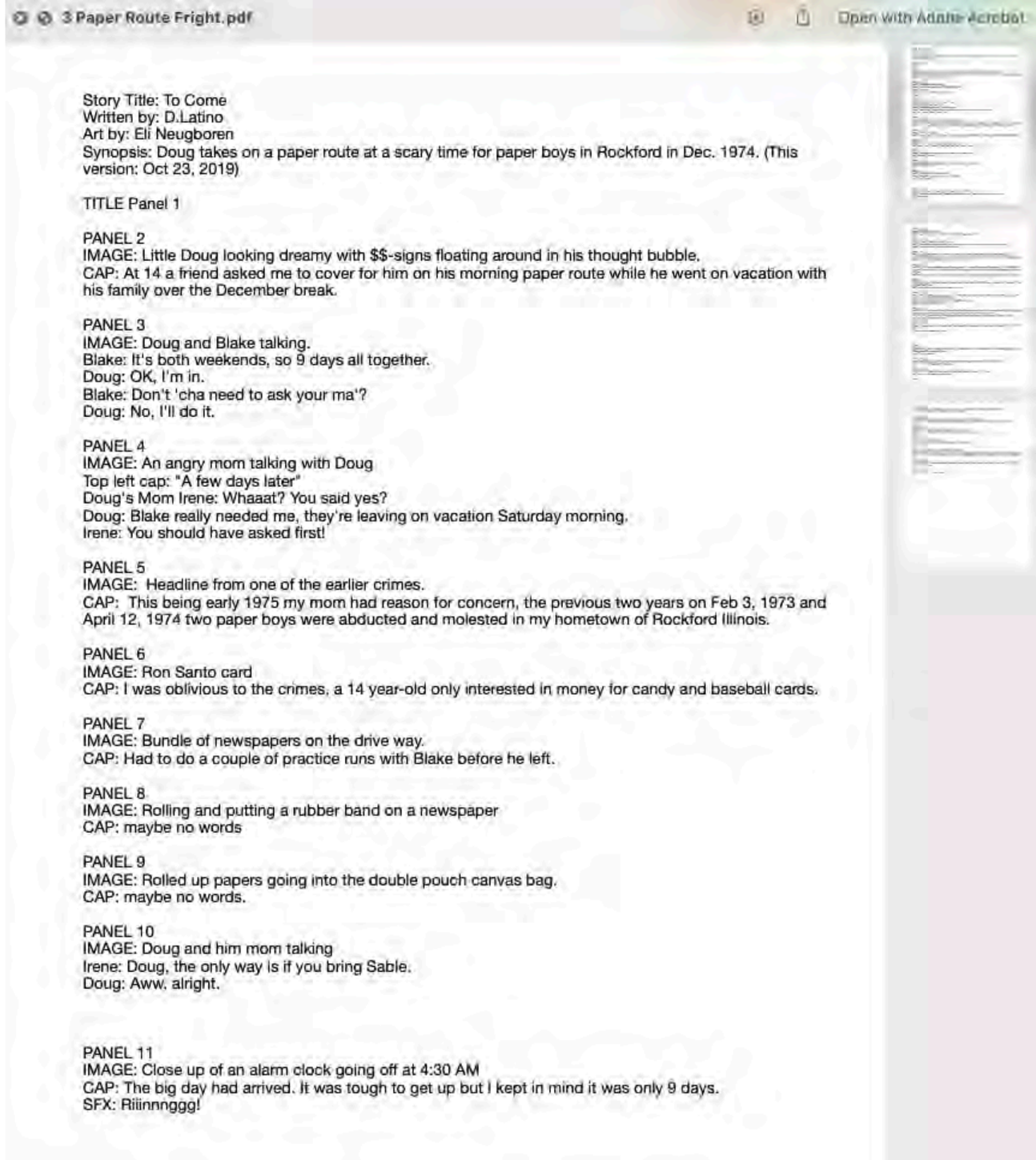
A Look at the Process

- There’s a Reason Monthly Comics Have Teams of People working on them.
- Name the different credited titles on a comic:

TONS OF WORK

A Look at the Process

- There's a Reason Monthly Comics Have Teams of People working on them.
- Name the different credited titles on a comic:
  - Writer



3 Paper Route Fright.pdf

Open with Adobe Acrobat

Story Title: To Come
Written by: D.Latino
Art by: Eli Neugboren
Synopsis: Doug takes on a paper route at a scary time for paper boys in Rockford in Dec. 1974. (This version: Oct 23, 2019)

TITLE Panel 1

PANEL 2
IMAGE: Little Doug looking dreamy with $$-signs floating around in his thought bubble.
CAP: At 14 a friend asked me to cover for him on his morning paper route while he went on vacation with his family over the December break.

PANEL 3
IMAGE: Doug and Blake talking.
Blake: It's both weekends, so 9 days all together.
Doug: OK, I'm in.
Blake: Don't 'cha need to ask your ma'?
Doug: No, I'll do it.

PANEL 4
IMAGE: An angry mom talking with Doug
Top left cap: "A few days later"
Doug's Mom Irene: Whaaat? You said yes?
Doug: Blake really needed me, they're leaving on vacation Saturday morning.
Irene: You should have asked first!

PANEL 5
IMAGE: Headline from one of the earlier crimes.
CAP: This being early 1975 my mom had reason for concern, the previous two years on Feb 3, 1973 and April 12, 1974 two paper boys were abducted and molested in my hometown of Rockford Illinois.

PANEL 6
IMAGE: Ron Santo card
CAP: I was oblivious to the crimes, a 14 year-old only interested in money for candy and baseball cards.

PANEL 7
IMAGE: Bundle of newspapers on the drive way.
CAP: Had to do a couple of practice runs with Blake before he left.

PANEL 8
IMAGE: Rolling and putting a rubber band on a newspaper
CAP: maybe no words

PANEL 9
IMAGE: Rolled up papers going into the double pouch canvas bag.
CAP: maybe no words.

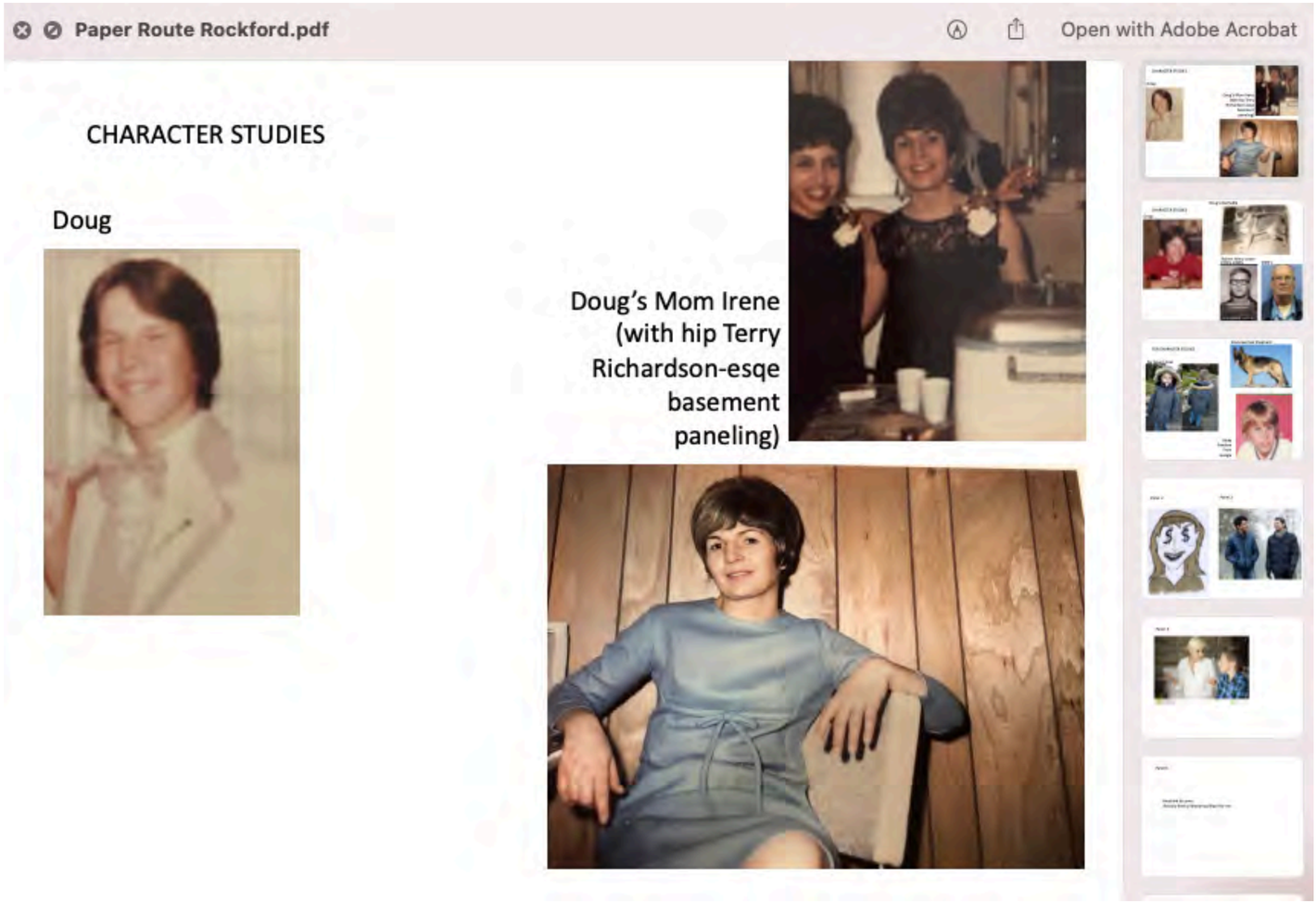
PANEL 10
IMAGE: Doug and him mom talking
Irene: Doug, the only way is if you bring Sable.
Doug: Aww, alright.

PANEL 11
IMAGE: Close up of an alarm clock going off at 4:30 AM
CAP: The big day had arrived. It was tough to get up but I kept in mind it was only 9 days.
SFX: Riiinnnggg!

TONS OF WORK

A Look at the Process

- There’s a Reason Monthly Comics Have Teams of People working on them.
- Name the different credited titles on a comic:
  - Writer
  - Editor



TONS OF WORK

A Look at the Process

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  - Editor
  - Penciller

TONS OF WORK

A Look at the Process

- There's a Reason Monthly Comics Have Teams of People working on them.
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  - Writer
  - Editor
  - Penciller
  - Inker

TONS OF WORK

A Look at the Process

- There’s a Reason Monthly Comics Have Teams of People working on them.
- Name the different credited titles on a comic:
  - Writer
  - Editor
  - Penciller
  - Inker
  - Colorist

TONS OF WORK

A Look at the Process

- There's a Reason Monthly Comics Have Teams of People working on them.
- Name the different credited titles on a comic:
  - Writer
  - Editor
  - Penciller
  - Inker
  - Colorist
  - Letterer

For this course you get to do all those jobs at once.

Yay!

“Don’t start with your magnum opus.”

– Jim Zub

FINISHED
NOT PERFECT

“There is nothing sadder than watching students furiously erase line after line after line on their Wacom tablets, until they create a “perfect” one, unaware that they may be merely illustrating something preconceived and unquestioned. There are two fundamental flaws here. One, the students are erasing the invaluable evidence of their process, their thinking, their struggle, their search. Two the students never risk losing control, and thus never learn to regain control of the tool, or even allow the tool itself to suggest an unforeseen mark. There is no discovery, only micro-managing.”

- Ivan Brunetti, **Cartooning: Philosophy and Practice**, p22-23

IN CLASS ACTIVITY: 8 minute Brunetti

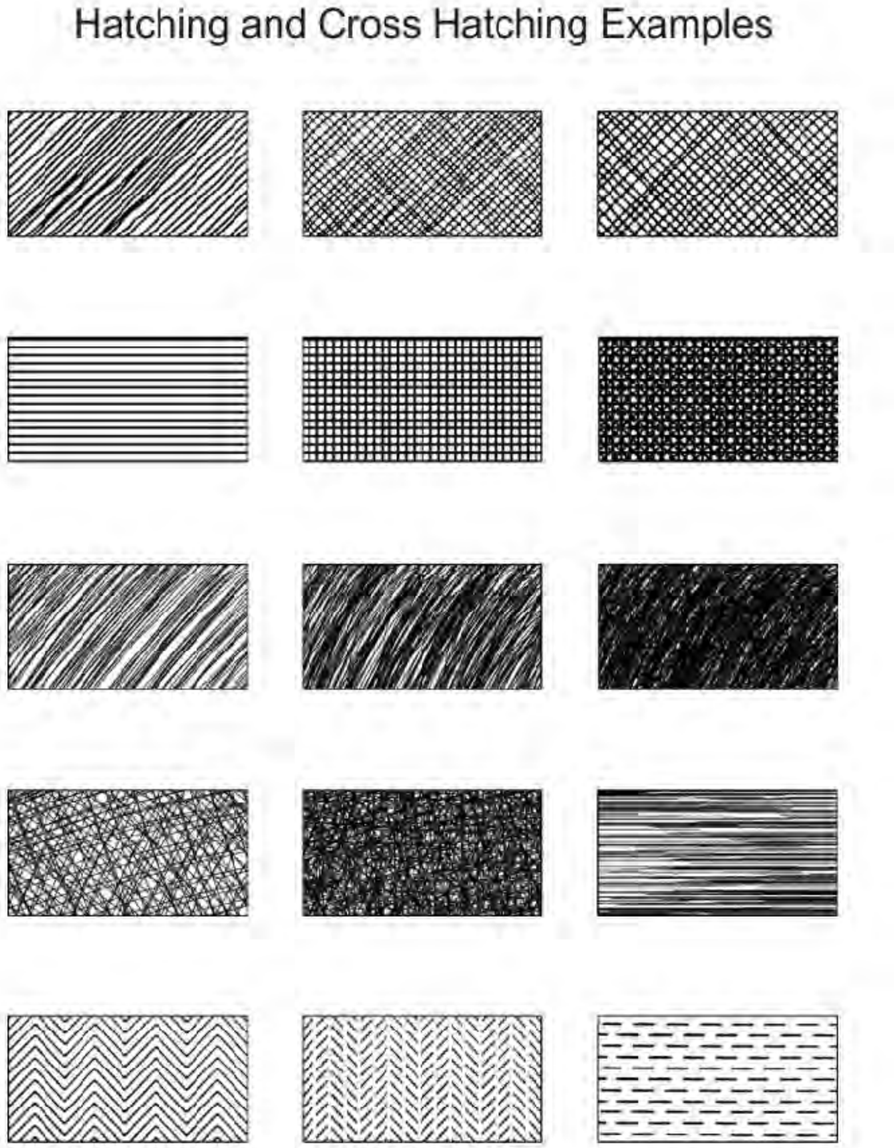
THE PERFECT PEN

JP E052

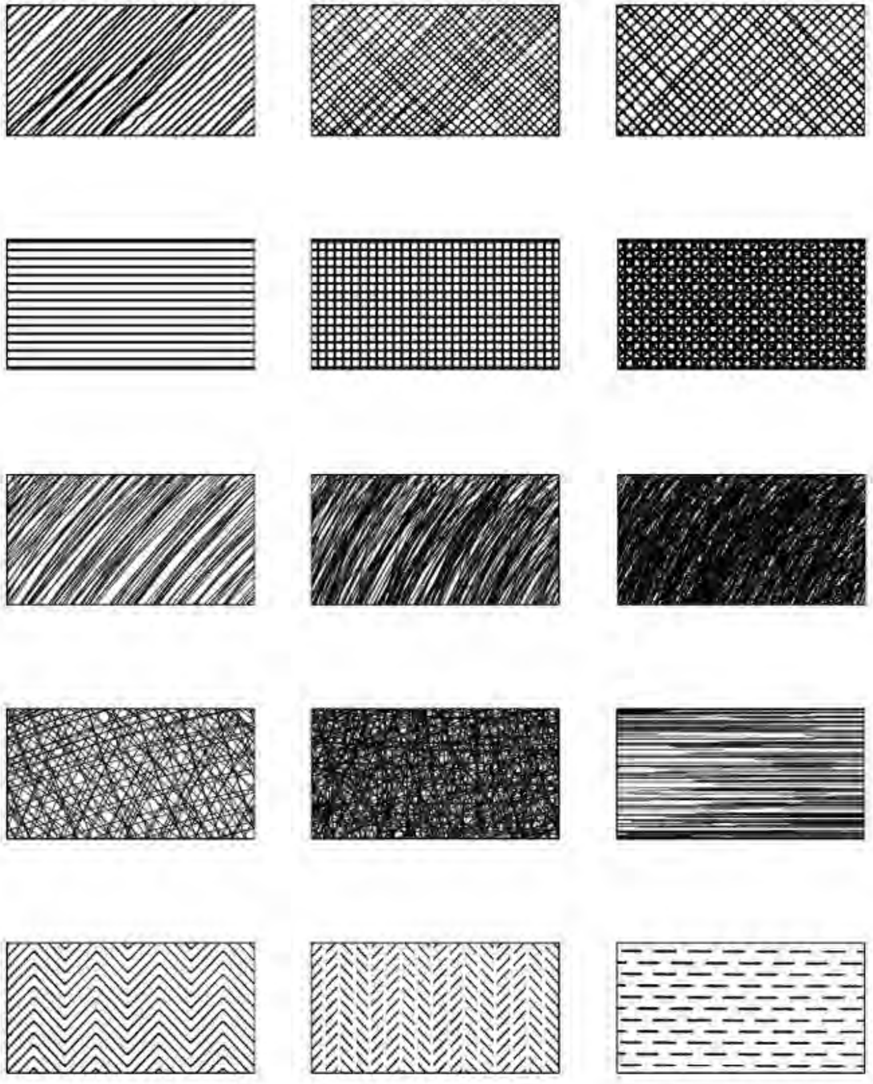
- Copic Gasenfude http://amzn.to/2w5BNOu
- Zebra Fude http://amzn.to/2xdG6HL
- Copic Multiliner http://amzn.to/2g6zUNt
- Sakura Micron http://amzn.to/2xe2CA2Hi-Tec-C http://amzn.to/2xdWgkm
- Nikko Manga Pen Nib N-Gpen http://amzn.to/2g6KrZa
- My HOW TO INK class from SVSlearn: https://svs.thinkific.com/courses/how...
- THE INKTOBER SHIRT: https://cottonbureau.com/products/ink...
- My list of art tools and materials that I use: http://mrjakeparker.com/tools
- Artsnacks 10% Discount: http://www.artsnacks.co/jakeparker
- Website: http://mrjakeparker.com
- Twitter: http://twitter.com/mrjakeparker
- Instagram: http://instagram.com/jakeparker#
- Facebook: https://www.facebook.com/jakeparkerart

Inking vs Pencil

Shading vs. Hatching



Hatching and Cross Hatching Examples



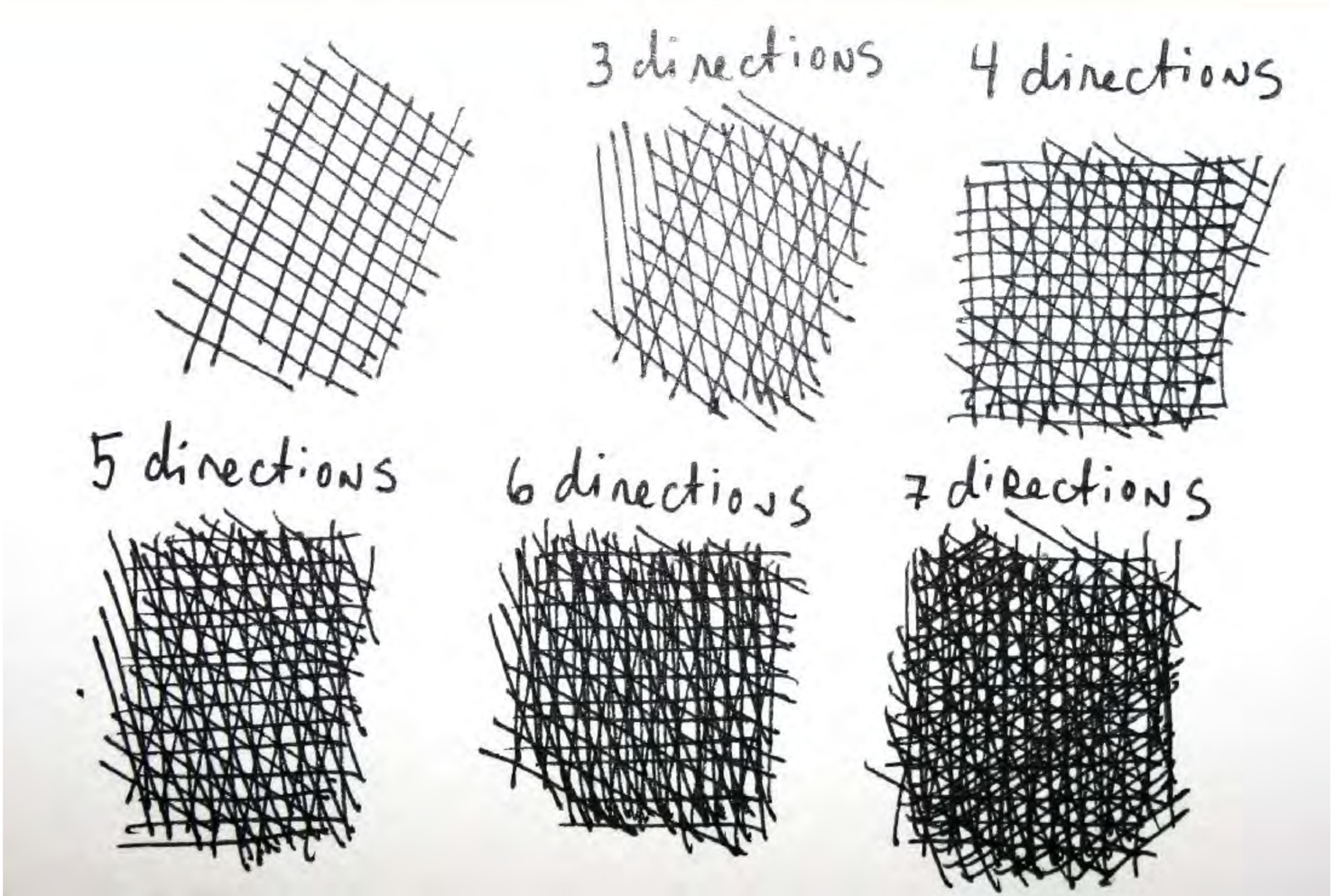
Hatching

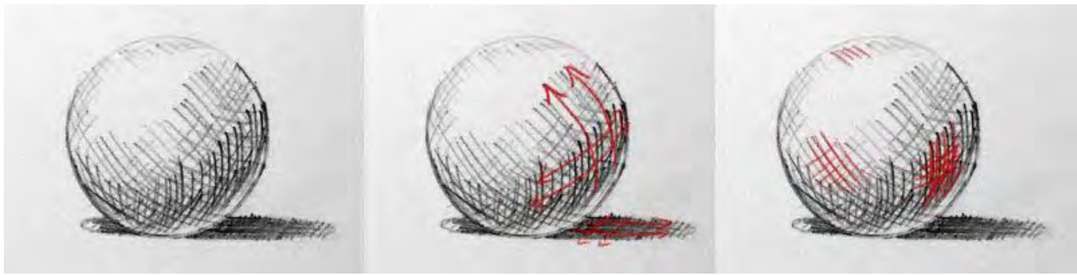
Cross Hatching

Stipple

Random Mark

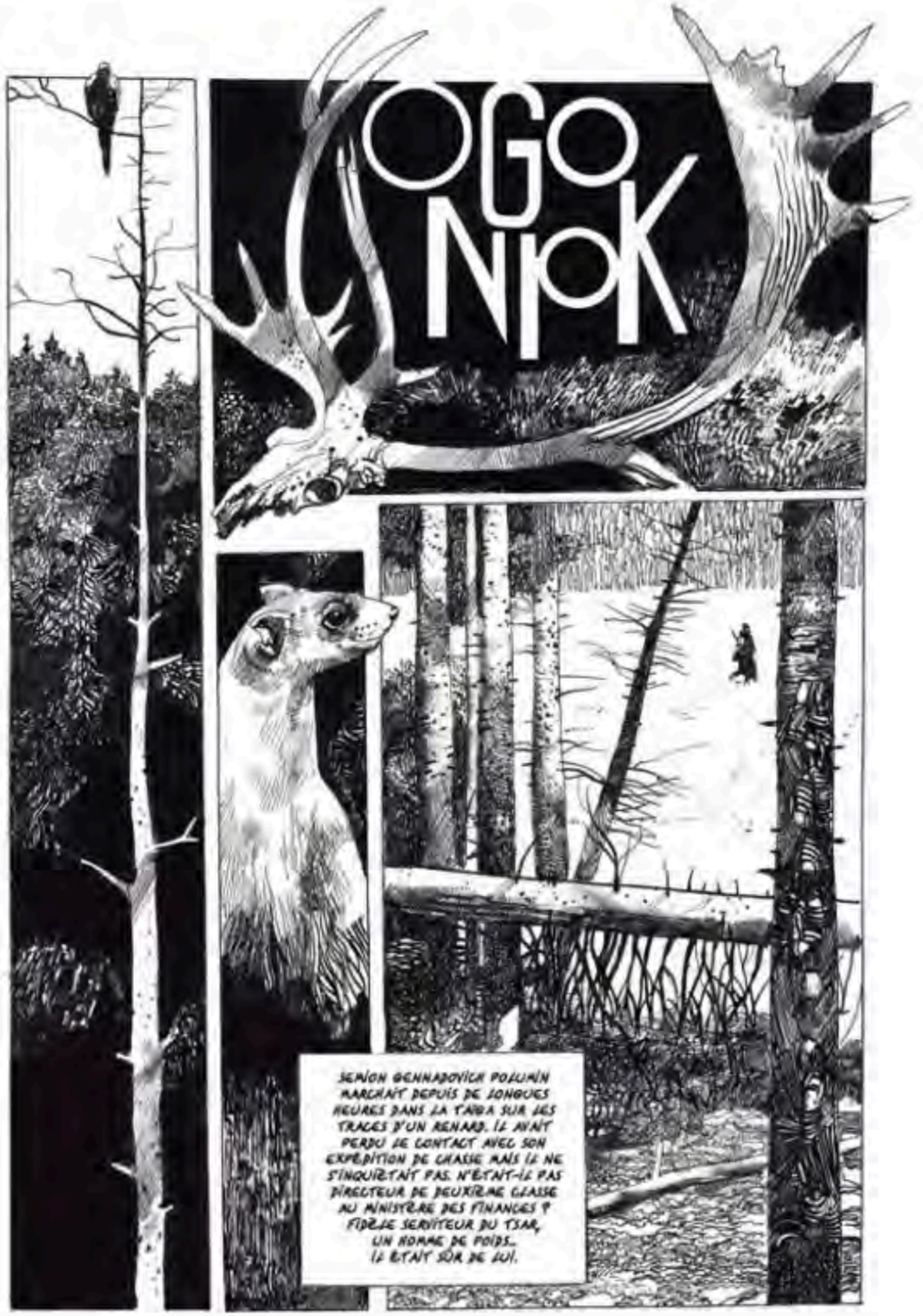
CREATIVE CROSS HATCHING





What Does Line Do?

It defines things in a drawing.



Interior/Exterior

Contour lines define the interior and exterior of shapes and forms and things. Jamie McKelvie (Young Avengers) draws using clean lines without much shading or hatching or texture of any kind.

Light/Shadow

Mike Mignola (Hellboy) is a great example of an artist who uses areas of heavy black to define light and shadow in a drawing. These areas are sometimes referred to as “spot blacks”.

Positive/Negative Shapes

Similar to Mike Mignola, Michael Avon Oeming (Powers) uses heavy areas of ink/spot black to accentuate drama and graphically break up the panel/page with positive and negative space.

Form/Volume

Gideon Kendall uses line in this drawing of a sock to show how the forms overlap and go in and out of each other.

Eric Canete

Bill Sienkiewicz

Kim Jung Gi

Inking

Tools and Techniques

(Very special thanks to Professor Woolley for putting this material together.)

An almost endless number of pen and ink tools and techniques exist, and it's highly recommended that you experiment with as many opportunities as possible within this amazing medium. Some substantial differences exist between tools; it's likely you will prefer some over others. Take the time to experiment and discover your own interests and comforts

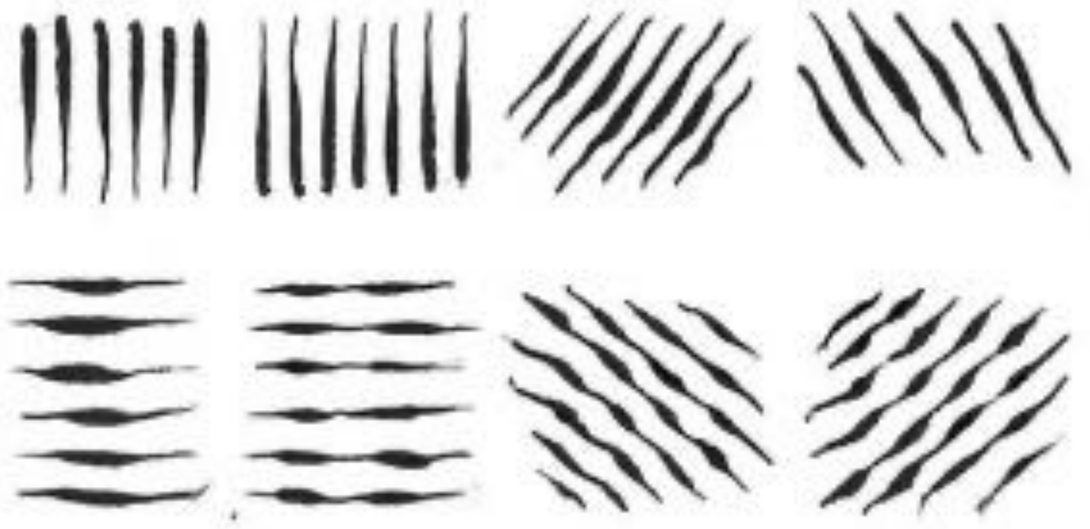
In this and subsequent posts, we'll cover the most commonly used pen-and-ink drawing tools and materials. In addition to the obvious ink-specific tools such as pens, brushes, and paper, you may also need to acquire paper towels, white-out pens (useful for reproduction work), an old toothbrush, and a water jar

Inking

Quills

The first pens were made from feathers (quills), bamboo, or reeds. Usually, quills are created from the wing feathers of geese. Other common feathers used for quills come from the crow, eagle, owl, hawk, swan, and turkey. These feathers are carefully treated in order to retain their shape despite frequent wetting and drying. The hollow shaft of the feather acts as an ink reservoir, and ink flows to the tip by capillary action.

The modern version of the traditional quill—the steel dipping pen, or crow quill—remains widely used by illustrators today. This pen is included in your supply list and is the one recommended for use in this course. A quill pen can produce either very delicate lines or thicker, more dramatic ones. It can also produce lines of varying width. Check out all the varied lines produced by a crow quill in the next image. When you press down on the crow quill, more ink is released, making the line thicker. Apply less pressure, and the line becomes thinner. This allows your line to vary from thick to thin and visa versa without having to change the position of the pen.



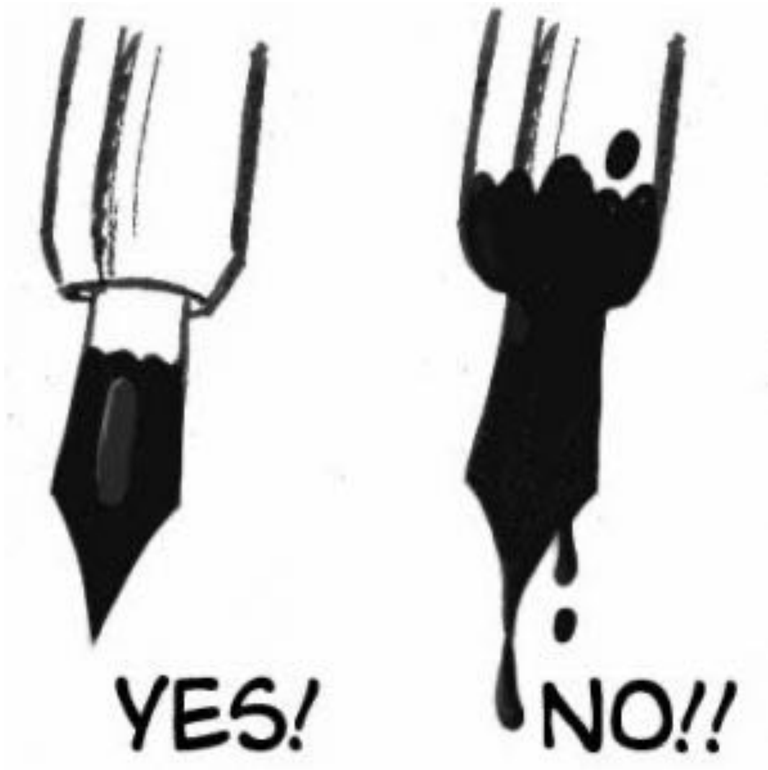
Aside from the traditional look it gives an image, a crow quill helps to develop hand techniques that are needed for all drawing media. When working with a quill, you must learn to control the pressure that you apply to the nib in order to vary the weight of your lines.

Crow quills are made of both a holder and a nib. The nib is the metal point that you dip into the ink. They come in a variety of sizes and with a variety of point shapes (pointed, angled, or rounded), but all are flexible, have a small hole or reservoir, and are split at the tip, thereby allowing the ink to flow onto the work surface. They also work on the same principle as the feather, sucking up the ink through capillary action. You're encouraged to experiment with several different types and sizes of nibs in order to see how they all perform differently.

Inking

Caring For Your Crow Quill

When using your crow quill, don’t dip it into the ink past the nib. Doing so will cause messy, uncontrollable drips on your artwork and will also damage the pen, shortening its life. Dipping in just past the reservoir is ideal.



Inking

Drawing Pens

These drawing pens are similar to a felt tip pen, but they use archival ink. Several different brands exist but the most commonly used are the Microns pictured here. Various point sizes make it easy to control line weights. These pens are often used for sketching, particularly for comic book art and illustration. Again, note the consistent line weight and various sizes, each of which is ideal for different purposes. You're highly encouraged to try using these pens if you haven't already done so.

Inking

Brushes As Drawing Tools

Watercolor brushes and brushes for working in ink are generally the same: they both use water as the dilution and clean-up medium. However, keep in mind that once a brush has been used for inking, it's difficult to get perfectly clean again, so be careful that leftover ink doesn't stain your artwork when subsequently using other media. Keep in mind we are specifically discussing drawing here; painterly brush techniques will be covered in later modules.

Brushes used for drawing purposes are generally of a smaller gauge. Though the sizes of brushes you'll use will vary given the size of your picture (the larger the picture, the larger the brush, in general), good sizes for general inking—such as comic book style illustration—are the number 0 to number 3. These allow for both thicker and thinner lines, but will also give a "drawn," as opposed to "painterly," feel.

Also similar to the style produced via crow quill, a brush allows for line width variation based on pressure. For this course, drawing with a brush in addition to the crow quill is recommended. Take the time to practice with both.

Inking

Caring For Your Brushes

Don’t dip your brush into the ink all the way to the metal.

This will make for a messy drawing tool and will shorten the life of your brush. Clean your brush every time you’re finished using it. If you plan to use it again in a short time, rinse it in water that’s completely clean. Don’t leave your brushes sitting in water for long periods of time, as this will damage your brushes’ tips. In general, it’s better to periodically wash brushes with soap and water, which will not only keep your brushes in good shape but will also ensure their ability to manipulate ink effectively. Don’t use turpentine or other hard solvents to clean, as they’re unnecessary with ink and will deteriorate the hairs on your brush.

Inking

Pen-and-ink Drawing Surfaces

Pen-and-ink drawings are usually created on different types of paper. The tooth or grain of the paper can affect the marks made by the pen. Because of this, most illustrators prefer to work on smoother surfaces that are still absorbent to the ink, creating detailed ink drawings in this way.

You can use ink to draw on your sketchbook paper, but over time this paper will warp or fray with the wetness of the ink. The paper in this sketchbook simply isn't heavy or absorbent enough. For final work, illustrators usually choose something with a little more heft.

Inking

Pen-and-ink Drawing Surfaces

Paper

Bristol Board is a smooth-surfaced paper that's heavier than regular drawing paper. It's a popular choice for pen-and-ink drawings.

Another popular choice for ink drawings, and the paper used for this class, is **hot-press watercolor paper.** *Hot press* refers to the method used to make this special kind of paper. This paper's surface has been ironed smooth, and is very versatile, allowing artists to make fine details in ink as well as combine other media such as watercolors or colored pencils.

Inking

Ink Can Be a Messy Medium!

Before you begin your work in this medium, here are some helpful tips and tricks.

- **Always warm up.**

Just as you would warm up before exercise, warm up before using ink. Take the time to work on your lines and strokes on a separate sheet of paper before you begin working on your actual illustration. This will ensure that you have proper command of your hands.

This image is of comic book artist Jacob Halton's inking warm-up, which he does in the morning to "get command of his hands".

Inking

Ink Can Be a Messy Medium!

- **Don’t tape down your page.**

Marks are easier to make when moving your hand in certain directions, so move your page around in order to make this possible. Work your hands in the way that they move naturally.

- **Begin with thicker lines.**

This is a way to keep warming up your hands. Thicker lines are safer to work with until you feel confident enough to move onto the drawing’s fine detail portions.

- **Work in a way that minimizes smearing.**

Don’t try to work on the illustration in a left-to-right method, or in any order like that. Instead, think about where your hand may smear the ink, and work in a way that minimizes that smearing. Some artists place a piece of paper or paper towel under their inking hands in order to help with this process.

- **Address large areas of ink last.**

All paper, including watercolor paper or Bristol board, will warp when wet. It’s much easier to draw controlled lines on completely flat paper. Therefore, draw your lines before soaking any large areas with ink, otherwise known as executing an ink wash. Another method is to fill in large areas of ink, and then either allow for drying time or use a hair dryer before moving on to finer details.

Sanford Greene

THE IMPORTANCE OF LIGHT AND SHADOW

Proper application and understanding of light and shadow will enhance your drawings. By placing a light source and adding corresponding shadows, your images will gain DEPTH, VOLUME and WEIGHT.

Effective lighting also helps create ATMOSPHERE and MOOD. It also helps storytelling in comics by defining AREAS OF INTEREST in a composition and by helping the eye move around a panel (as well as a page).

Even the most basic and simple drawings can gain substance and weight with the proper application of light and shadow. Here are some examples:

This is a pretty simple face. In lineart form, it looks flat and lifeless, lacking the depth that proper shadow placement would help create.

A lightsource has been applied here. The light comes from ABOVE and to the LEFT of the face. The shadows cast by the light (on the nose, the side of the face and under the chin) fall DOWN and to the RIGHT.

Now the face has some volume and weight.

Another simple figure in lineart. Even though this guy is running, he has no weight and seems to be 'floating' on the panel -- BORING!

Here we add the same light source and angle as the drawing of the face. Note how the parts of the body that are RECEEDING from the front are left in shadow. The head casts a shadow on the RIGHT arm and shoulder, and a cast shadow is placed on the ground.

ESTABLISHING WEIGHT AND VOLUME through LIGHT AND SHADOW:

Here's a simple street corner with a couple of stores. Even though the lineart contains every thing, and has enough information to depict the scene, it lacks any sense of depth or weight. Also, the lack of light and shade prevent this scene from having any sense of atmosphere.

Everything looks flat and schematic.

A light source has been added, located at the TOP and to the RIGHT of the picture. The shadows cast by the light help create weight and define the forms against one another. We can clearly see that the building to the RIGHT is in FRONT of the other building to the left, for example. The sign on the building casts a shadow across its facade, and the telephone pole casts a shadow on the sidewalk. THe buildings in the far background are dark because that side is hidden in shadow. The trees are also in shadow, cast by the building.

Flying superhero guy here is in a typical action pose. Although the foreshortening here helps create a dynamic pose, it can still be further enhanced with proper shadow placement and black-spotting.

The light source here comes from ABOVE and to the LEFT. Note how the underside of the left arm is in shadow, as is part of the cape. The head casts a shadow on the right shoulder and the receeding torso is in shadow, except for the right leg which EMERGES from the CAST SHADOW.

CREATING MOOD AND HELPING STORYTELLING through LIGHT and SHADOW:

This poor guy's just gotten a bad phonecall. But even though he looks vaguely sad, he's still floating aimlessly in the panel. Emotionally, this panel is a bit dull.

Here, we've put a light source BEHIND and ABOVE the figure. Now, he not only has weight, his mood is better indicated because of the long CAST SHADOW on the ground. Same with the big shadows on his face and figure.

The figures in this panel are all separated, with nothing touching or indicating depth. Also, its hard to figure out which figure is the focus of the panel: the man or the woman. Suppose we want to focus our attention on the woman?

By placing the woman against black in the doorway, she 'POPS' to the reader, and becomes the central focus of the panel. A cast shadow across the top of the panel helps unify the composition, and by putting the man in shadow, we help eliminate him, despite his large size, as the focus of the panel. The amount of black in the panel is also balanced, with the big black shape of the man juxtaposed against the black negative space of the doorway.

Regardless of your style, LIGHT and SHADOW is a valuable tool when working in comics. Study light: draw from nature, watch black and white movies, examine high-contrast photographs, etc. If you want to see some REAL masters of light and shadow, go and google: FRANK ROBBINS, NOEL SICKLES, WALLY WOOD, AL WILLIAMSON, ALEX TOTH and DAVID MAZZUCHELLI. They're waaaay better than me. - Michael Cho

PITCH -A - PALOOZA!

Put your names in the jar.

Separate into random groups of 3.

In each group, take turns discussing your final project outlines.

Set a timer. Each cartoonist should get about 5 minutes of feedback.

Take notes on your feedback, and write down any outlying questions for a group share at the end.

Things to listen for:

Does the idea seem visual?

Why would a comic be the right format for the story?

Does the idea feel complete as a short story? (early days I know!)

Through who's point of view will the story be told?

Close Your Eyes To See

Ms. Frisby and Nicodemus from Don Bluth's 1987 animated film *The Secret of NIMH.*

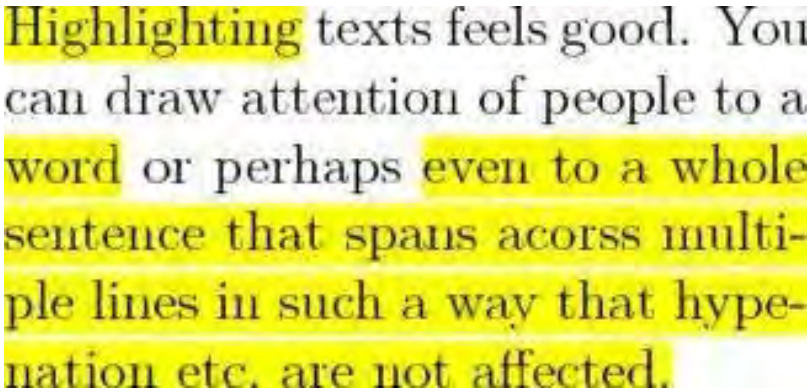
Read the script and come to believe in it. If you can't believe in your script, you'd better choose another. Once you have your script, sit quietly with your eyes closed and envision the picture in your mind, finished if possible. Don't edit yourself at this point. Select a section of the script that you like and try to view it in your mind's eye. Envision the characters—their actions, costumes, and facial expressions. Hear the voices, the music, and the sound effects.

Don Bluth The Art of Storyboard

Identify the scenes

Free write your story. *Don't censor yourself at all.*

Then, Highlight the most important scenes of the story. You can do this digitally, but it can be much easier as well as help you to better digest the material if you do this task the old fashioned way!



Look for the key events, plot points, and scenes that take the story forward to its conclusion.

Identifying these individual scenes are your first step in writing your comic.

Here's an example of a very familiar story, broken down to just its essential scenes:

FIRST HALF	SECOND HALF – DOUBLE UP
A little ship is pulled into a big ship.	The Millennium Falcon is pulled into the Death Star.
Leia attacks Stormtroopers. Is captured.	Luke and Han attack guards.
R2D2 and C3PO get to safety.	Luke and gang get to safety.
Leia is brought to Vader.	Luke and company discover that Leia is on the Death Star with Vader.
R2D2 is attacked by gang of Jawas.	Luke and company are attacked by a gang of Stormtroopers.
R2D2 and C3PO escape the Jawas by being purchased by Luke's uncle.	Luke and company escape down the garbage chute.
R2D2 runs off and Luke is almost killed chasing after him.	Luke is almost killed by the garbage monster.
Luke's aunt and uncle are killed.	Luke and gang are almost killed in the compactor.
Luke tells Obi Wan that he wants to save Leia.	Luke saves Leia by running around the Death Star with her.
Obi-Wan saves Luke in the bar with a fast light saber fight. Meet Han.	Obi-Wan saves the gang in the Death Star with a longer light saber fight.
Escape in the Millennium Falcon.	Escape in the Millennium Falcon.
They are followed and fired upon, but jump to hyperspace.	They are followed and fired upon, but destroy the fighters.
Death Star destroys Alderraan	Death Star follows them and is going to destroy the rebel base.
They see the Death Star and try to escape.	The rebels attack the Death Star and destroy it!

For Next Week's Class:

- **Take one scene from your final project.**
  (only 1 so pick a favorite -it's not important where in the story it is sequentially)
- **Close your eyes and WATCH the scene.**
- **NOW, Consider the frozen moments in time that are needed to SHOW** (not TELL) **this scene.**
- **List or sketch the BEATS** (Remember Each BEAT is a panel.)
- **This 1 scene is going to be your test for story length.**