BRAVISSIMO ART CENTER FULL INDEX

Provided is an explanation of each topic we teach and why we feel you need to learn it. For what effects it will provide.

1 DRAWING HABITS FOR BEGINNERS

2 GETTING STARTED

3 LINE QUALITY

4 COMPOSITION

5 BLENDING

6 BRAVISSIMO'S SYSTEM OF STRUCTURED DRAWING
7 STRUCTURED DRAWING COMPANION
8 DESIGN ELEMENTS

9 LIGHTING, SHADOWING AND SHADING10 RECIPES FOR MODERN DESIGN
10 FORESHORTENING

11 PERSPECTIVE

12 STORYTELLING SYLLABUS PART ONE

13 STORY TELLING VOCABULARY PART 2

14 CAMERA ANGLES FOR STORYTELLING

15 PLANNING SEQUENTIAL ART
16 COLOR
17 ANATOMY FIGURE DRAWING AND MOTION

18 THE BUSINESS SIDE OF ART

DRAWING HABITS FOR BEGINNERS- INDEX

Drawing habits for beginners gives basic, fast tips for setting up and approaching a drawing. It goes into some various multidisciplinary specifics. It will be taught in the background during a time you are in the process of drawing a representation sketch. Its purpose is to be subliminally subjected to you prior to any and all in-depth introductions covering how to approach a scene. This study will emphasize forming good habits to new beginners. The topics lean towards fine artist using traditional tools. Student using all different medium types will benefit. In this course you will learn 130 techniques in 40 minutes.

List of topics covered:

Sharpening observation skills around the clock

Learning tips for beginners

Utilizing organizational tools

Trial and error tips

Creating borders in the preliminary

Working with traditional light box or computer layers

Increasing drawing speed

Drawing pressure

Practicing correct posture for your long term health

Avoiding carpel tunnel and building hand calisthenics for muscle memory

Improving drawing

Border composition tip

Maintaining the integrity of an old world craftsman

Eraser effects

Drawing on mobile devices

Drawing outdoors

Drawing straight lines and shapes free hand and correction tools

Visually examining your subject

Drawing from real objects

Expanding your visual vocabulary from memory

Modifying, rearranging and morphing subject matter for individuality

Maximizing your mind's ability to fix visual problem areas in your work

Using adhesives in the creation process

Setting up symmetry

Working from photos as reference

Working from life as reference

Using a viewfinder frame

Amassing, organizing and utilizing photo references

Setting up different camera angles

Familiarizing yourself with structural forms

Learning preliminary tips on values and shading

Checklist for proper structure elements to support the end result of the image

Relationships of different objects to create different effects

Proportions

Spaces and perspective tips

Angles

Sizing and adjusting as needed

Building values when working from light to dark

Creating a smooth transition between values

Value scaling

Learning how to see and depict values for a three- dimensional effect

Shading with graduations

Creating effective transitions

Looking at the overall values to see them as a whole

Blocking and working with geometrical shapes

Capturing the effect of a three dimensional reality hierarchy tip

Working with patterns and textures

Learning what to do prior to adding textures

Contrast tips

Using a full range of values

Using black and white photography to pull off professional and accurate lighting

Using your natural bio-mechanical hand movements to render certain types of line work

Holding your arm in different positions as you draw to render types of strokes

Breaking subjects down into shapes visually

Measuring proportions

Tips on rotation, hinge points, bends, twists

Learning outstretched angles and extremities

Preliminary lighting tips

Cast shadow placement note

Blending and shading tips

Traditional shading techniques

Hatching cross hatching

Blending tips

Realistic blending with shading

Using a broad range of values

Common blending mistakes

Blending techniques for success

Removing and reapplying graphite when blending

Factors that affect the look of blended shading

Shading techniques

Composition tips

An ideal composition

Values textures shapes and sizes in regards to composition

Avoiding overwhelming and disharmony

Using composition to make your image more intriguing

Emphasizing the center of interest

Your style

Adequate lighting

Managing your project and workload like a pro

GETTING STARTED

 Here are your first steps to becoming a professional artist, starting with creating your learning objective and mission statement. You will learn techniques on how to conquer monumental tasks that lay in front of your artistic journey. You will also learn how to learn, study, build and maintain mental fortitude and facilitate a foundation for your artistic outlook. This course will teach you tried and true systems for physical and mental well being. You will strive to live up to 100% percent of your potential. You will become extremely organized so you can stay on top of your future and remain on track with your goals. This course will also teach you to prioritize your activities to ensure you accomplish your goals.

WHEN YOU WILL LEARN THE GETTING STARTED BOOK?: Although the getting started book is set first in the series. It will be shown to you in installments and over time. A few lessons like basic class materials come sooner then later. Some worksheets are ongoing, meaning the answers will be filled in when your answer becomes clear to you. Worksheets will be provided to help guide you to exploring your own style. The getting started lesson covers 361 tips and tricks in an hour and nineteen minute long lessons.

0. BECOMING A DETERMINED ARTIST: AUDIO VISUAL PROGRAM INTRODUCTION

Personally, I wrestled long and hard with the idea of creating this particular body of information for you because I knew it was mostly not about art. I understand more than anyone that art students come to learn art and pay to learn art. However, in order to accomplish long-term goals and achieve greatness, you must first learn foundational skills and focus. Once you learn these, you can conquer any monumental goal on our artistic journey.

When I was a kid one of my mentors told me in the schooling system we learn all sorts of specifics and we are expected to regurgitate the information, but they never taught us how to learn. That is what this book is about. It is not the most exciting part of the program, but for some it is a revelation and for others the first stepping-stone that leads them to accomplishing their goals.

1. BASIC CLASS MATERIALS AND OPTIONS

This section is an introduction to tools of the trade. You will learn everything from traditional to digital. We will explain the price points of each material and where to purchase them. We will customize our list of materials to fit all budget types and student medium preferences.

2. YOUR MISSION STATEMENT WORKSHEET LOG

This handout will help outline your general knowledge, interests, goals and areas in need of further instruction. It's important that we have a copy of this information in your file so we can better cater our teachings to your most current needs. Since we will focus on your personal project(s) during the second part of class, we will need this information to help better guide you toward your goals. Teachers will study your work and keep detailed notes of your lists to see what you've put into developing your skills.

3. STYLES AND INFLUENCE

In this section, you will conduct a study of your personal favorite artists. You will also define and archive information on the artist and styles you love. This document will serve as a journal of what it is you like in your influence's artwork by following their career. As this accumulates over time you start to see patterns of how people with common interests as you, unfolded their career development. Here you will also document attributes in their art style that you plan to integrate or give off the feel of in your own art.

4. HOW TO UTILIZE YOUR REFERENCES

There our multiple reasons for accumulating art reference material. One example is building a visual vocabulary which basically is building references on every subject you plan to add to your current or future works. Here we will provide methods and charts to keep detailed track of the thousands of oncoming image files you will accrue.

5. ONGOING WORKSHEET LOG

Here we deduce factors and reverse engineer what makes you, you. By you asking yourself key questions and finding out the route of what you like in all things. You begin to know what you're about. These attributes and interests inevitably influence your personal style and give you a direction in which you can choose your personal projects. This list is ever changing and ongoing, so students complete it to the best of there ability at the time and students will be asked to revisit and update this list regularly.

6. MASTER OVERVIEW PLAN

With the information you have uncovered through active self-reflection, you will be asked to write some art goals (It does not matter how small, big or unattainable). Don't worry about spelling and grammar, I am fluent in gibberish. You will make a copy of this plan and give your teacher a copy.

7. KEEP TRACK OF YOUR WORK AND PRACTICE WITH LOGS

If you feel you lack knowledge in a certain area, organize a list of things that you would like to change so we can work on them together. I will personally study all your work and keep detailed notes to see what you put into developing your skills, this way we can track your progress.

8.PRE-PLANNING ALL YOUR DRAWING

This helps you use your imagination with much more clarity and achieve your visions more efficiently. We will provide you with methods, guided logs and organization sheets for you to narrow down this stage. You will assess your goals and create a time line to invest the necessary time to achieve your vision.

9. LESSONS THAT PARALLEL THE CREATION OF VERSATILE ART

In this lesson, you will learn how to strengthen your visual sense.

10. MAKE IT INTO A SERIES

As our school emphasizes art from a storytelling standpoint, we instill the importance of building related bodies of work as a series, even in your practice work. This is important because this is prevalent in the majority of art careers and increases the buyers attachment to the artwork. It also encourages the student to implore drawing with consistency from scene to scene, which is one of the highest level of training. We explain how and why it is advantageous to make your work in a series rather then just having a standalone, unrelated piece.

11. YOUR PERSONAL PROJECT WORKSHEET LOG

In class, you will choose your own personal projects. Here we paginate our end game. You will create files on all your project goals here.

12. IMPROVING MEMORY FROM A NEUROSCIENCE STANDPOINT

We dive into the latest facts in applicable neuroscience. This teaches you everything you can do in order to boost your brain functionality. In this section you learn brain facts and how to emotionally charge memories for best recollection. You will also learn ways to strengthen your brain and best foods proven to stimulate brain functionality and so much more.

13. MOTIVATIONS FOR TOP QUALITY ART

Students will fill out a survey which serves as a reminder to realign ones self using a self-created list to reference. This helps the practitioner find the deeper purpose from within on what they are working towards. Teachers and students can reflect back on what has worked in the past. This document also acts as an instruction manual, which includes step-by-step tips to realign your state towards enthusiasm and pursuing strong work ethic. We will also cover how to overcome self-doubt and how to stick to your commitments.

14. ARTIST'S WORDS OF WISDOM

In this lesson you will learn how to turn your goals into a reality. You will hear from professional artists and learn from their inspiring accomplishments and advice. You will also learn self motivation to continue pursuing your goals and maintaining top quality art.

15. TIME MANAGEMENT IN ART

You will learn how to time management in art, customize a plan each day for maximum output, prioritize each art task, delegate projects, time big and small works of art, recognize and bypass non-essential art tasks, and approach large projects. You will also take a survey to evaluate how you are spending your time, how to limit distractions, how to free up time, how to complete your work on time, and how to prioritize your tasks.

16. TOP METHODS FOR ORGANIZATION

In this lesson, you will learn to customize your system, organize your space, placement of items, utilize a digital calendar or planner, organize effective note taking, create to-do lists, create a five year plan, create time frames, and delegate responsibilities.

17. DRAWING WITH THE CORRECT POSTURE

In this lesson, you will learn how to arrange your table and chair for the correct posture when drawing. You will also learn how to arrange you drawing surface to avoid drawing inaccuracies and distortions.

18. TALENT

Structured practice, patience and devotion inevitably change a mediocre artist into become an exceptional artist.

This lesson teaches how to develop and nurture talent and how to build skills in your styles of choice.

LINE QUALITY

This section will help students determine which line quality techniques are best used during the different circumstances and situations. This section is the predecessor to composition and thereafter the design elements. Understanding line quality techniques are important because they create many different illusions that professional artist use that stem from a foundation in advanced psychology and scientific theory.

In this lesson, students will learn the various line work tools and variations. Students will also learn philosophies on when to vary line quality. They will also learn what visual effect each line type will produce. These tools mimic reality and students will learn when to use them for a desired, optimal effect.

Listed below are the overview topics students will learn in this class.

Hard lines and what they are used for

Lines that go from thick to thin

Hard to soft

Light to dark

Thin lines

Thick lines

Soft lines

Darker lines

Light lines

Line values as a means of its placements in perspective

Which line types are used for areas in shadow

Changing line frequency

Line as value

Working with volume and mass

Line quality terminology

Controlling length and thickness for illusions of depth

How to use lines to state transitions between forms

Delicate lines

Broken lines

Fridge lines

Technical pen effects

Creating the illusion of mass and volume

Separating masses

CONTOUR

Students will learn the different styles of the contour such as profile edge, cross contour, and inner contour.

BLIND CONTOUR

Students will draw from observation and learn to feel what they are drawing and learn to see the lines inside their heads before they put them on paper.

GESTALT'S SCIENTIFIC THEORY

Students will learn Gestalt's Theory to assemble elements in ways that work together to create understandable visuals. Below is the list of Gestalt's Theories that students will learn.

- Random placement vs consistent placement

- How to avoid creating a chaotic, disorderly effect

- Make objects or subjects seem coherent

- Deliberately controlling how elements are perceived by creating continuity

- Basic concepts of eye flow

- How to create visual movement through the use of patterns, curvatures, lines, repetitions, graduations, and alignments.

- The contrast from static and orderly to curvatures

- How to create a dynamic feel using line quality

- Gestalt's Proximity Theory- how the location of line quality affect relationships

- Using line work to create visual connections

- How to juxtapose all these together for added effects

HATCHING AND CROSS HATCHING

- Students will learn techniques to create lighting and values using lines and patterns

- Planning the overall theme for lighting

- How to feather

- How to create depth of tone

- Delineate the shapes of the forms

- Hatching different shapes, like cylindrical forms, etc.

LINE WEIGHTS

Line weights increase the look of realism in a student's drawing through implying the illusion of lighting. The line weight technique is used to give off a sense of lighting and tonal value from within the line work itself. Each line variation is deliberately embedded for the effect it produces in emulating effects of lighting that occurs in reality. Students will learn what illusions they are creating and why they are important to a professional look. Below is a list of topics that will be covered.

- Line types based on lighting situations

- Alternate positioning of light sources

- Lines that face the light

- Lines that are in shadow

- Thinning out lines

- Thickening lines

- Breaking a line

- Separating and establishing placements of subjects

- Transitioning line work

- Showing overlapping lines

- Showing depth through lighting

- Lanes that are in shadow

- Lightly drawn lines

- Separating masses

LINE SYMBOLISM

Students will learn how to use particular arrangements in their line work to create psychological visual effects. A few examples of this are rhythm lines, how different textures and width can change the look and feel, and lines types that imply foreshortening.

THE BASIC ARRANGEMENT FOR RENDERING A TEXTURED SURFACE

Once students have completed all these lesson, they will learn how to render textured surfaces.

COMPOSITION

Composition can create either a strong and interesting piece of work, or a weak and confusing piece. But composition is not just a nice layout, it's understanding how people see things and how they emotionally react to them. In this class you will learn how to arrange elements within the picture plane to effectively communicate your ideas. The overview topics is listed below:

1. HOW TO PICK YOUR SUBJECT: Your composition depends a lot on the subject matter and the context in which it is displayed.

2. CHOOSE YOUR SIZE WISELY: The scale of a scene's elements will change its entire feel and either adds importance or diminishes importance. Here you will gain an understanding of the purpose for the sizes you assign to a subject.

3. THE SIZE OF YOUR IMAGE: If you create an image with the intention of having it reproduced, or framed, we will provide you with tips for choosing paper and frame sizes that will save you time and money.

4. CREATE YOUR OWN CROP: Rather then just choosing a standard size, this section teaches you how to control the borders of your art so to add to the theme of your subject matter.

5. MAKING SKETCHES: Never squeeze elements into a unplanned composition. Here we teach you to think through the various ideas and capture the feeling you are trying to convey sketching thumbnails and adjusting camera angles until the composition is correct.

6. FOCAL POINT: Learn how to control which area the viewers will linger over by understanding the hierarchy of what elements command visual importance in order.

7. CONTROL YOUR LINES: Once the focal point is established the viewer will be directly or indirectly led throughout the art. Here we teach you how to deliberately guide the viewer's attention using tools.

8. A PROFESSIONAL ARTIST TIP: A technique to arrange image content in ways to capture and hold the viewer's interest.

9. LIGHTING EFFECTS: Certain lighting arrangements steal the show and become the main focus. You will learn how to use these to your advantage. This also aids in setting the mood.

10. DEPTH AS IT RELATES TO COMPOSITION: You will learn what depth of field is right for your scene type. You will also learn to utilize the illusion of depth to enhance your composition and why depth is important in storytelling.

11. LINES ENTERANCES AND EXISTS: A powerful technique on how to lead the eye by setting up Easter eggs within your composition. In another words the viewer becomes aware of the hidden elements and this adds tremendous visual interest. We also teach you how to control the view's eye and route by creating design elements which attract or detract attention.

12. VALUE: We teach you specialized value arrangements that pop and grab attention. These can be organized into your scene for building successful compositions.

13. PLACEMENT: The way in which you place things on a two-dimensional surface indicates the levels of importance, its meaning, and balance. You will learn how to arrange objects in clear, divisive ways that implores its statement.

14. BALANCE TECHNIQUES FOR POSITIVE AND NEGITIVE SPACE: You will learn how to shift the weight when using positive and negative space for the different effects they give off.

15. ADDING CONTRAST: You will learn how to use contrast to focus the views attention and how to avoid pulling the viewer's attention to where you don't wont it.

16. SIMPLIFY DISTRACTING ELEMENTS: You will learn how to eliminate the things that don't contribute and to avoid static relationships.

17. CHOOSE YOUR COLORS DELIBERATELY: You will learn the effects of color. Once you understand effects of color, you will know when and why we use them. You will also learn how to influence the illusion of depth using particular color combinations. This is a brief introduction to the subject of color as it relate to composition only. Our color section, that is later in our course, is a cumulative study.

18. THE BEST POSTION FOR YOUR SUBJECTS: We teach you what specific locations on the page means, as it relates to its psychological implications.

19. COMPOSTIONAL PRESETS: You will learn ancient old formulas that can still be used to influences eye pleasing art.

- Guideline of thirds- rule of thirds
- Centered placement

- L-Composition
- Cross composition
- Triadic composition
- Iconic placement
- Triangle composition
- The Z Technique

20. CONTRAST OF PLACEMENT: You will learn how to adjust contrast as value for effective arrangements listed below:

- Tonal contrast
- Color contrasts
- Contrasts in shifts of light

21. DIRECTIONS: You will learn different ways to lead the eye. We will teach you how to create a dynamic composition that adds a sense of movement. This will help you create an image with impact and ensure your image reads well.

22. FOREGROUND INTEREST: You will learn techniques to make the foreground work for you. You will learn techniques to ensure the foreground doesn't compete with or distract attention from your main subject.

23. NEGATIVE SPACE: You will learn when to use negative space and what negative space conveys to the viewer..

24. SHAPES AND PATTERNS: A definite pattern is formed in a effective composition. You will learn how to read and recreate the inner shapes and patterns that make a strong composition and learn how to avoid accidental disruptions.

25. CONTRASTING: You will learn the various types of contrast that complement your image. Some contrasts clash, so we will teach you to avoid this. You will also learn how to contrast things like old and new, light and dark, rough and smooth, solid and blurred, warm and cold, and large and small. Contrast is an important composition element. There are contrasts all around you. Once you become aware of how effective contrast is, you will deliberately seek it out.

26. CONTROLLED GAPS: You will learn how and where to arrange gaps in certain areas so the viewer's imagination fills in the negative space.

27. ADVANCED COMPOSTION: You will learn many effective composition designs choices as references so you can then choose from them to influence to your work.

CLOSING STATEMENT: This course sets you up to learn our courses in advanced design composition also known as the design elements.

BLENDING

INTRO: Blending pushes the illusion of the third dimension and creates the look of realism. It gives a sense of volume and mass, however even if realism isn't the goal students can create many more effects with these tools than they could without them.

For blending to work, an artist must be very skilled at rendering graduated values. This lesson provides guidance for properly adding shading to graphite drawings and prior to blending, discusses the process of blending, and introduces various blending tools and methods.

SUGGESTED BLENDING TOOLS: Students will learn the definition of blending and what tools are used by the pros and why and when they should use them.

SUPPLY LIST: Students will learn what tools you need.

TECHNIQUES: Students will learn best practices.

We teach students the behavior of each tool and how they differ. Students will learn when and how to best use them for the effects they produce.

Blending is a process that has been perfected over the years and it requires a set up arrangement.

PART 1: BLENDING PROCESS STEP-BY-STEP: Students will put into practice what they have learned with a step-by-step process.

The lessons of blending graphite are only taught to students who decide to work in traditional graphite or request the lessons. They will also be offered to students that look like they would benefit from them due to their choice of medium. This is because most often we will cover the subject using computer software blending tools, texture tools and layers.

BRAVISSIMO'S SYSTEM OF STRUCTURED DRAWING

BRAVISSIMO'S SYSTEM OF STRUCTURED DRAWING - In this section students will learn our system for crating a museum quality masterpiece from start to finish.

FIGURING OUT THE LOGISTICS- Students learn how to make overall plans and estimations for their projects operation goals. Teachers and students work together to create time lines, benchmarks, and daily goals. Students will map out how long each section will take and how many hours they plan to set aside each day to work on specific areas.

CREATE YOUR PICTURE PLOT- Students will use their written plot as their guide throughout the creation process of all things in their scene. Students will write their plot using information from our storytelling section that teaches them everything they need to know about writing a plot. Teachers will also guide students as they exchange words for pictures.

BE BEYOND ORGANIZED WITH YOUR REFERENCES- Teachers will provide students with methods to label, title and organize files on everything in their work.

RESEARCH AND DEVELOPMENT STAGE- Teachers walk students step-by-step through what information they need to gather and have prepared prior to rendering. Having been well thought through this will set the height of the project's outcome. Teachers will aid students as they accumulate research and develop ideas for their scene, as well as, filtering out what will not be included.

FLOOR PLANS- Students will learn how to create floor plans so they can understand the proximity of a location when it reoccurs. This will pave the way for their ability to keep accurate proportions, set up strong camera angles, and keep scale accurate and believable.

PAGINATION- Students will learn how to arrange the layout of all text frames and boarder panels in ways that complement the scenes they advocate. There is a lot of communication going on from within the usage of size, proximity, boarders, panels, frames, and words. Students will learn how to utilize these as well as set them up properly in this stage of their drawing. As a result, students will ensure the look of their layout is effective and communicates its message as intended.

YOUR PHOTO SHOOT- Students learn how to take their own photo references so they can achieve exactly the camera angle, dynamic pose, lighting, etc. that they want in their pictures.

THE CONCEPT STAGE- Teachers go into detail on every thing students must consider and students work these problems out within the concept stage. This is the place students first orchestrate the mechanics of everything in their scene. We also equip students with checklists so they can account for everything in this stage as well as all other elements that should be accounted for.

THUMBNAIL SKETCH STAGE / COMP STAGE- Students learn a method for making all their mistakes on the small scale. They will figure out what works well together from the best camera angles as they rotate the scenes. Here they will also learn cross curricular art methods for arriving at the visual destination they had intended for the scene.

FIX PERSPECTIVE- Using perspective techniques, grids, and the x-marks-the-spot method students learn how to correct perspective from their prior sketches.

FIX PROPORTIONS- Students will learn to compare their character proportion sheets to their characters in the scene to ensure characters are on module.

CREATE 3D WIRE FRAME VERSION OF THE IMAGE- Students will create a wire frame layer to correct all volume and mass in perspective and ensure its accuracy.

LIGHTING STAGE- Teachers will show students how to break lighting down into two separate parts. First, students will suggest lighting in earlier stages. Here in the official lighting stage students break down every aspect of lighting the scene using the techniques they learned from the lesson. Students will create several intermittent layers to cover each facet of lighting.

TIGHTEN UP THE DRAWING- In a step-by-step process students learn everything that goes into this stage leaving their art refined, having line weight, graduations of lights and darks, and details and textures well delineated.

COLOR- Students take a professional approach to colorizing their image from none destructive editing, flatting, gray scale matching, and painting styles and mediums of their choosing. Students will refer to our color section for techniques applied to this stage.

PHOTO BASH EDITING- Student will learn professional editing skills. They will then be able to balance colors, blend in effects or photo elements in their scene. This stage can be utilized at any point of the visual creation process, but for the sake of developing foundational skills we place it second to last.

SPECIAL EFFECTS- In the last layer, students will learn how to bring out effects, correct elements, add text and place their signature.

STRUCTURED DRAWING COMPANION

In this section, students will learn how top professionals from the competitive worlds of animation, story boarding, comics and fine art forge a comprehensive understanding of how to bring characters to life. The main objective of this course is to teach new drawing strategies and to help students circumvent otherwise unavoidable pit falls. Students will be introduced to our master class drawing techniques. Only a few are listed below, but rest assured this section is packed with techniques that will bring student drawing abilities to the next level.

WRITING CATEGORY

THE ARTIST MUST UNDERSTAND WRITING STORY- Artists and cartoonists must share a similar knowledge bases with writers. If one picture is going to live up to the old saying "…worth a thousand words," it is sure going to have to be very articulate and expressive. The writer tells his story with words, and the artist does the same with drawings. One word can be important in writing and even change the entire message. One drawing, even a line in a drawing, is important in carrying the story in a forward direction. Here in this portion of class student will learn professional screenplay and writing techniques to amplify their visuals.

ENTERTAINMENT MOTIVE- The audience could care less how well a student can draw a live model or copy a character sheet drawing. They want their amusement to take them out of their already too serious life. Most people of all ages need a release, escape, or short adventure away from their standard lives. Students will learn how to design their stories to help people perform this escape so they can fully envelope themselves in the storytelling with entertainment value.

CHARACTER GROWTH- Each character must evolve over time, much like their powers, emotions, or outlook on life. Here we teach students how to shape characters growth over time, what type of situations triggers growth in sci fi, and reality and how to pace different scenarios to best serve the story. Lessons provided in this section will bolster the narrative so each story becomes more believable and entertaining.

CHARACTER TRAIT CREATION- People are intrigued by international drama. Because of this, students will learn to create characters with personalities traits that people can relate to. Here we teach students real philological studies on human tendency along with observing example of film narrative. Students will learn to manufacture the character traits and give the audience the feeling of, "I know that guy or I have observed those characteristics in others.".

PLANTING SEEDS- When writing a story we give hints and clues that correlate to upcoming events. Students will learn how to set up hints in ways that eventually, unfold into a climax or twist.

ASSUME THE ROLE OF DIRECTOR- A good director would never allow the story to be hidden from the audience. Different directors find different ways of expressing a story's point. Students will learn techniques for leading the viewer to the right conclusions, in powerful ways using written words and visuals.

PERSUASION- As the director, the student's goal is to sway the audience in the direction of his/her story's point. In this section, teachers will provide students with guidance on how to do just that.

ON THE SAME STORY PAGE- When there are several artist working on the same sequence, there is only one overriding thing keeping every one consistent and that's clarity of communication within the story. Teachers will provide students with common pit falls of communication in the industry of pipeline art. Knowing these will illuminate better communicate and synergy.

WRITER REQUIREMENTS- A writer of fiction must be highly skilled to develop the plot by using characterization, dialog, action, and emotion. All of these elements must be interwoven and revealed at the proper time. Writers can't mess around with boring explanatory passages, descriptions, and indirect dialog. Every word has to be carefully chosen. One single sentence may have to describe the character, the environment, the reason for being there, and what might happen as a result of all these things. Students will learn writing tips for narrowing down dialog in a ways that clearly and eloquently describe the story line with impact.

LEARNING FROM ACTORS- Actors will use personal introspection, observation of life around them, and awareness of people and problems. Students will learn to see deeper than the surface and broaden their own scope of any character portrayed in their artwork. The depth of student art will depend greatly upon their perceptiveness. Students learn from a performer's standpoint, techniques of acting so they can portray believable character interactions in their work.

NOW YOUR THE DIRECTOR - Students will learn how to assuming the role of the director extracting the meaning behind the story and how best to put it across to an audience. These lessons will help students better portray their theme visually regardless of what type of artist they want to be.

RAISING THE BAR FROM THE SHOULDERS OF GIANTS: When students are drawing they might also imagine they are a performer in a show. Students may want to be more spectacular, funny, or impressive than any competitor. It requires a little extra energy to "top" a good act. Students will learn techniques to psyche themselves up and energize themselves. In order to do so, teachers will also provide information on where we conduct our research for maximum performance in visual art and written story.

FEELING THE ACTION- The test of how convincing characters play their roles largely depend on how well the students can see them in their minds and feel them in their bodies. When a student can envision a pose to the point he/she can feel it , then the pose will read strong. Students learn story boarding techniques that start from within.

ATTRIBUTES THAT ASSIST THE ARTIST IN BECOMING THE ACTOR- This kind of understanding is paramount as it makes drawings memorable and much more effective. Extensive list provided in class.

DEVELOPING THE IMAGINATION- In striving for entertainment, our imagination must have neither limits nor bounds. This is a basic need in creative efforts. In this section, student will learn how to cultivate their imagination as it is a learned trait.

FIGURING OUT THE LOGISTICS- Students learn how to make overall plans and estimations for their project's operation goals. Teachers and students work together to create time lines, benchmarks, and daily goals. They will also figure out how long each section will take and how many hours students plan to set aside for each day on what areas.

SKETCHBOOK HABIT- For centuries the whole tradition of sketchbooks has been to capture and store each memory before it's gone. In this section, teachers lecture on the importance of keeping a sketchbook or tablet close by and what students should be drawing to build their visual vocabulary and straighten their skills that lead to upward mobility.

DRAWING CHARACTERS AND SCENES FROM DIFFERENT ANGLES- Students will learn how to find the best view for their scene. This technique will also help the artist learn how to work with three dimensional characters and set and still maintain the integrity of the environment and the subjects within it.

CHARACTER ACTING AND STORYTELLING IN FILM AND ART

CHARACTRAZATION VISUALS- Students can't draw a "normal" human figure and try to fit it into all character scenarios. Each character has their personal distinctive style. Students learn how to developing the ability to become more aware of all the dramatics of life. It's what separates the story teller from their audience. Students will also be trained to conjure up the feelings of comedy, tragedy, fright, happiness, smugness, and a multitude of emotions to be used in their character work.

PLAY TO THE BALCONY- In this section, students will learn techniques that invariably make a more entertaining drawing and everyone will clearly understand.

MOVEMENT- This lesson is involved in motion. These techniques will attract the eye, further delineate the movement, and help carry the story.

GOOD ACTING OVERRIDES ALL OTHER VISUALS- Animators know that if they have good acting on their side they can get away with short cuts in the other requirements. If it's the integrity of the acting that is lacking, the audience will respond feeling detached with the credibility diminishing. In this section, we show example of what attributes constituent good acting and how we show that in visuals.

LAYOUT ANGLES TECHNIQUES- Students will learn a technique that makes angles, from the boarders themselves, interact with elements in the main image.

IN A PAINTING CLASS- Students may get away with "murder" in some modern painting classes, but at "Animation Studios"or any pipeline work the story has to come through clearly so there are certain rules that determine the best staging and the best acting for each scene. Here we give examples on where students can cut corners and have fun, and where they have to follow the rules.

BODY LANGUAGE- In storytelling drawing, students portray every emotion as it is expressed through the body language and eyes. Students learn body language and pantomime techniques to corresponding emotional states through visual language.

BELIEVABILITY DEPENDS ON ACCURACY IN BODY LANGUAGE, MOVEMENT, AND CONSISTENCY- How well we search out every little peculiarity, mannerism of our character, and how we draw it will determine the sincerity of it. Most people are very sensitive to the authenticity of these behaviors. Students learn techniques that lead the audience to view their characters on the screen and say, "I know that guy or I know what that character is doing or feeling."

ANGLES- A slight change in the angles of a body part like, head, torso leg, or arm can alter the meaning of the pose in different ways. Students will learn how to be aware of these shifts and what emotional expression each position relates to. We go through the gambit of major angles depicting happiness, sadness, pain, fear, anger, or humor then we show different combinations for visual examples.

OPPOSING LINES- Parallel lines create no motion. In this section, students learn how to arrange opposing lines to create tension and motion and how they apply this to their characters and scenes.

SYMMETRY IN STORYTELLING- One of the hardest habits to break is the compulsion to balance and straighten things up. We are so used to things being symmetrical that we expect it. It is alright to be symmetrical, but not always in drawing. In this section, teachers explain when to be symmetrical and when to be more organic in their composition for storytelling.

THE FRANK REILLY METHOD- Frank Reilly was an expert in figure drawing who developed a partial figure drawing system. Students will get a feeling for these patterns and learn to look for connections.

SKETCHING

STARTING A DRAWING WITH SKETCHING- When students first embark onto a page with a quick sketch, teachers will encourage students to try to capture the meaning behind the drawing much more than the various elements that will make up the drawing itself. If students understand what they are trying to convey they will have a better idea of what to look for so they can make the proper adjustments. We also dissect visual examples to learn how to clearly portray meaning through art.

HANDOUT CHECKLIST TO KEEP TRACK OF SKETCHING- Loose, quick sketches are a key in building accuracy in a drawing as well as cultivating a visual understanding for specific subjects and capturing their life essence. This will allow students to transform all objects and studies into life on the page. Regardless of a student's overall goals, practicing quick sketching is the shortest route for practicing capturing those spontaneous gestures, and poses that are so essential to great drawing. Students will be exposed to classical hand drawing techniques to practice sketching from sight.

CLEANING UP THE DRAWING TIPS- When erasing, students must be careful not to erase down the essence of the drawing. Students will learn how to lighten up the lines to help enhance a particular illusion.

MULTITUDE OF LINES TECHNIQUE- Sketching multiple lines has its place in the thumbnail stage. A multitude of lines works best when students don't have any references for the gesture, when the drawing is not clear in their mind, or they are starting by roughing out a scene with scribbles. Students will learn how professional artists, past and present, use the multitude of lines technique. Then students learn how to actively refine line work thereafter in a way that relies on factual based drawing. In this lesson, teachers further expand on these techniques.

RECOGNITION SYNDROME- The details of a subject are important, but without a solid foundation in place the essence of the pose means nothing. Students will learn how to methodically break down the scene so the subjects they are drawing stay on point with what is most important for the scene.

THE FIRST IMPRESSION- When drawing, students will be given a prioritized list of the order in which they need to approach their scene. Students will learn a traditional animation technique on where our attention and awareness should stay focused when drawing subject matter. This will allow students to capture the meaning of the story behind the pose and the form that the body adapts to in that motion.

DRAWING TECHNIQUES

PAGINATION- Students will learn how to arrange the layout of all text frames and boarder panels in ways that complement the scenes they support. There is a lot of communication going on from within the usage of size, proximity, boarders, panels, frames and

words. Students will learn how to utilize these as well as set them up properly in this stage of their drawing. As a result students will ensure the look of their layout is effective and communicates its message as intended.

THE CENTER LINE- The center line is also commonly called the gesture line, action line, or arc of motion. Students learn how to determine this line, why and how to use it. Students will build the entire figure or object around their center line for the purpose it provides.

GESTURE WORK- Students will learn how to implore this technique to capture the essential body actions of a subject in its most understandable way. Whether they are working from life, from reference, or from memory these tips will improve their gestures. Gestures are a large part of the foundation of figure drawing.

PURPOSE WITHIN THE STATEMENT- If artists can establish a clear-cut concept of what their actors or characters are doing, then they can make a clear statement. Teachers will provide students with reference examples and explanations on what accidental elements visually stand in the way of most character objectives.

DETAIL ELEMENTS IN THE GESTURE STAGE- Students will learn how to draw hair, clothing and other additional subjects in this section.

WHERE TO START DRAWING THE FIGURE- Students will learn what body part is important to begin their drawing. This will give students an accurate starting point and visual proportion of the figure. This will lead them to continue drawing accurate proportions within their figure.

IT PAYS TO BE CONSCIOUSLY AWARE OF THE ELBOWS- Students learn the transformations of how the elbows are seen from their different angles and movements. Understanding their location serves as a benchmark that states the location of other connecting appendages. So students learn methods to identify how to draw correct arms using the latter.

BACKGROUND STORY TELLING- Artists unify elements to describe a narrative so students must understand that there needs to be a courtship between the background and the main stage. Students learn how to manipulate scene qualities to extract mood in ways that create emotional environments. This way the background will support character interaction.

FIGURE DRAWING RULE- In this section, students learn a valuable technique for breathing life into the characters by avoiding a common pit fall.

FLOOR PLANS- Students will learn how to create floor plans so they can understand the proximity of a location when it reoccurs. This will pave the way for a student's ability to keep accurate proportions, set up strong camera angles, and keep scale accurate and believable.

CREATING YOUR CHARATER TO STAY ON MODEL- Using character sheets simplifies figuring out who the characters are, what makes them unique, and what their physical attributes are. Students will create several different types of character sheets and these will be set to industry specification.

THE SILHOUETTE STAGE- Students learn a method for comparing characters relationships to each other to see if they will work well visually in the scene.

CHARACTER SHEETS FOR PROPORTIONS- Character sheets should be rendered prior to adding any character to a scene. This is because reoccurring characters should be unified and appear as if they exist in the same style and proportions this goes for most scenes types. Students learn how to apply basic perspective and subdivide cross sections. Students will also learn how to take these cross section and use them to place the characters into a customized scene while keeping proportions accurate regardless of the pose set for the scene.

ORGANIZED PROBLEM SOLVING USING 3D SHAPES- Students who properly use shapes to construct their subjects usually end up going pro. This subject is perhaps the biggest pit fall holding back generation after generation of artist from reaching their career goals. Most artists knowingly neglect leaning how to use shapes for solid construction. It just seems so basic, but understanding how to draw accurate shapes in perspective from every angle is a required skill in the development of drawing independently from one's imagination. Students will learn these techniques in both digital and traditional mediums.

DRAWING THROUGH THE FIGURE/GLASS MANNEQUIN- During the figure drawing construction portion, students learn a method to prevent them from struggling with areas in figure drawing. The glass mannequin technique gives the feeling of depth and a clear understanding of the mass and volume of the subject. It also provides a template to envision developing factors, such as the proportions and the locations of parts in relation to the other areas, or insight into how light will affect the objects as it rounds a subject.

CONSTRUCTIVE CRITICISM - Outside critiques are invaluable to finding flaws. A main reason why students have trouble spotting obvious flaws in their work is because they have a natural tendency to cover up or justify their reasoning with some false form of logic. Teachers will constantly critique student work, but provide valid reasoning based on artistic technique and prior lessons.

TOOL TIPS- YOUR DRAWING PREFERENCES- Students are educated on how to approach their drawing system using their preference of drawing surface types.

- LIGHT BOX

- TRACING PAPER

- SAME PAGE START TO FINISH

- LAYERS

THE MENTAL SIDE OF ART- In class teachers break down what it takes to become a well rounded artist and it has nothing to do with having natural ability, prior knowledge, or a good memory.

PROFESSIONAL TIPS FOR ARTIST BLOCK- In this section, students will learn solutions to artist block. They will also learn a more productive way of approaching a page.

DEVELOPING ACCURACY- The mind itself sees an optical discrepancy. In this section, teachers will provide tools to help students identify these flaws and optical discrepancies.

A COMMON MISTAKE IN DRAWING LINES- This common mistake unintentionally interrupts the composition. Students will learn to avoid this common mistake.

NEGATIVE AND POSITIVE SPACE PSYCHOLOGY- Teachers will show students how to arrange negative and positive spacing within a composition so it follows how humans rationalize order through visual clutter. Student will learn a professional illusions through the use of lighting implying a certain arrangement of elements in conjunction with specifically placed silhouettes to create optical illusion.

PACING BROADLY SPACED LINES OVER CLOSELY SPACED LINES- There are things to look out for when working with the proximity of lines.

Students will learn how to hint at elements rather then making them explicit. Teachers will also show students a system through the use of strategic lighting arranging and placing of subject matter.

PRACTICE THROUGH PERFORMANCE AND FIND SUCCESS THROUGH FAILURE- As an example, the better trained an athlete is, the more prepared he can be during a contest, match, or tournament. Some of the best learning is acquired while performing and ones best lessons comes through failure. Our goal in class is to recreate this petri dish in our daily routines as these skills will then lead to our student's success.

DESIGN ELEMENTS

DESIGN ELEMENTS- Students will learn to organize elements in a scene in order to give it visual balance and logical order. Otherwise, the scene inevitably becomes a disorderly composition of subject matter. This is because the human brain is subconsciously drawn to mental and emotional patterns that affect the way we understand imagery. Design elements allow students to control the mood, pacing of arrangements, and the emotional impact of their piece. Design elements subliminally draw the viewer's attention throughout the image which helps the audience navigate through the scene and interpret the artist's message. Design elements can be used interchangeably based on the student's image specifications and conditions. These tools can be used to enhance every genre of art. Applying these techniques allow students to become versatile and consistent in their work.

Absence of Focal Point
Accent
Accent vs. Focal Point
Accenting
Aggregate

Asymmetrical Balance
Asymmetrical Balance by Shape
Asymmetrical Balance by Value
Balance

Balancing and Counter Balancing the Illusion of Depth
Balance by Position
Balance by Texture

Balance by Color

Balance by Physical Weight

Balance by Eye Direction

Balance by Value

Contrast

Contrast of Color Value

Contrast of Placement

Continuation

Color Depth
Colors Emotion
Continuation
Contrast

LIGHTING, SHADOWING AND SHADING

LIGHTING - The topics covered in this program are lighting, shadowing and shading as well as lighting special effects. Shadowing and shading have a powerful tendency to automatically draw in the audience. Because of this, students must stay believable and true to their light source. Proper usage of darks and lights ensures that an image is understandable regardless of how complicated or detailed it is. This also then paves the way for a believable use of colors. In this section, teachers cover all the vocabulary associated with lighting as well as how to utilize each technique and when best to implore these effects. This section is a very scientific approach to understanding everything about light. It is holistic and simple to understand because it mimics what we see everyday by providing a thorough examination of what it is we are looking at and how it came to be. Students will develop a working knowledge of how to create or recreate illusions of light from scratch that could be adjusted to fit any scene.

LIGHT INDEX

A

A cast shadow anatomy - where the tones and values separate.

A core shadow can get interrupted

A higher purpose conclusion suggestions lighting overview and tips

A lights strength

Atmospheric perspective

B

Basic rules for applying shadowing

Basic rules for applying floor shadows using perspective

Bio luminescence

Bounce light

C

Candle lighting

Cast shadows from light source at different angles and altitudes

Categories of value

Changing the brightness of shadows over a depth of field

Check list system shading and shadowing

Chatoyance

Chiaroscuro model

Chiaroscuro model part two-bringing together lessons of light

Chrome

Color grading

Contrast

Controlling emphasis with light

Core shadow

D

Defused lighting

Descriptions and categories of value

Design element used in lighting

Design element note

Double light sources

E

Explosion lightning

F

Fire lighting

Flat diffused lighting

Focused lighting

Formalizing specific light arrangements

G

Glass light shining through glass

Graduations of tones and values

H

Having a higher purpose for your lighting

Moon light

Multiple light sources

O

Outdoor lighting

P

Pit shadows

Positive and negative space in lighting

Proximity of objects

Psychology and value

R

Reflections: in water, in round objects, in chrome, on surfaces

Reflected light

Refraction in water

Rim light

Rule in tonal values in lighting

Rule of illumination

Rules of lighting using perspective

S

Sculptural light

Shade value

Shadowing

Silhouettes

Simple rules of shadow

Soft glow light

Sparks

Spatial distance

Specific lighting arrangements

Staging environments to match a stories type by adjusting mood lighting.

Sub service scattering

Suggesting volume and space

Sunlight over vast distances

Surface texture
System for accurately emulating outdoor lighting

System for copying outdoor lighting

RECIPES FOR MODERN DESIGN

Recipes of modern design is about visual perception and the psychology of art. It is concerned with the relationship between the parts and the whole of a composition. The objective is to put the designer in control of what the viewers see when they look at a composition.   In these lessons, students will learn:

CONTROLLING EMPHASIS- How to shift the dominance of elements in the composition.

FLOW AND RHYTHM IN THE COMPOSITION

CONTROL OF ATTENTION- An artist needs to know how to control the attention of the viewers of their artwork.

DOMINANCE- Good artists should be able to control what will be noticed first, what is dominant in an image, and where the viewer's attention will go from there.

SUBORDINATION- Artist should know how to assign a level of importance to different subject matter within their image. Students will learn a multitude of techniques.

HIDING ELEMENTS- Artist may chose to hide elements for different reasons. Students will learn how and when to hide elements to surprise the viewer or accent the image.

SCALE AND SIZE- In art there has to be some comparable standard against which to measure scale. Students will learn how to draw different images in relationship to each other within their composition.

VARIETY- Variety is what adds interest in an image. Too much unity and the design can look boring and repetitive; too much variety and it can look chaotic and distracting. Students will learn how to balance variety in compositions for effective layouts.

CLOSURE- What is included in an image is just important as what is excluded. Students will learn what they can remove from their composition for maximum effectiveness.

CONTINUANCE AND EYE DIRECTION- Students will learn how to draw the viewer's eye in a particular direction or towards a particular object through the arrangement of elements.

SIMILARITY AND PROXIMITY- Students will learn techniques for coding and placing subjects in a way that follows how the mind filters data when forming an understanding through visual connection.

GRAYSCALE VALUE- Value is important in many ways. Every value within a color that we see is coded back to a grayscale value. Students need to learn to identify each grayscale value within a color.

GRAYSCALE VALUE MAPPING- In the lighting, shadowing, and shading stage students will create a map in grayscale. Students will then use this map as their guide to add tonal value and visual weight to their image.

- COLOR VS SHAPE- Color makes items easy to identify and hence makes a good grouping tool. In retrospect value can work as easily as color, and in fact sometimes is a stronger design element. Students will learn different color and shape combinations to see what works and what does not work.

SHAPE- Shape can form groups and make aspects of the piece more distinct and noticeable. Students will learn the proper usage of shapes and how to arrange them within a composition or mold the composition from the shapes.

- PROXIMITY- Proximity relationships will generally dominate over similarity relationships. Students will learn different formats and examples for effective arrangements, as well as a system to customize them.   There are four specific types of proximity relationships that students will learn:

- CLOSE EDGE

- TOUCH

- OVERLAP

- COMBINE

RHYTHM- Students will learn how to use rhythm to create an effect of movement in their work. They will also learn to use rhythm to visually separate areas of change.

GROUPING HIERARCHY- In this section students learn how to develop a hierarchy in their work so that certain elements and subject matter stand out.

BALANCING ELEMENTS BASED ON PERCENTAGE- Students will learn an easy formula to break major elements down into percentages to produce any style.

HOLDING LINES- Students will learn techniques to create holding lines and when to appropriately use them.

BALANCING TEXTURES AS ELEMENTS- Student will learn how to structure textures in a manner that supports other design elements and to use texture as a device to stress perspective along with more clearly expressing where the texture is in space. They will also learn how to use a variation of line weights to separate out subjects that need to further stand out among all the rest of the adjacent elements.

COUNTERBALANCE THE OPPOSITE SIDE - Students will learn techniques to counterbalance the opposite side of a dominant elements like tonal value, lines thickness, smooth lines, bold lines and light textures.

FORESHORTENING

OVERVIEW: Foreshortening creates a dynamic feel and look in our artwork. It is also crucial because it adds action, movement and heightens the sense of the image being three dimensional. Using foreshortening dynamically transforms an image to make it look as if the figures and forms are leaping off of the page. Students will learn techniques on how to create foreshortening. Even though foreshortening is an advanced and challenging skill to achieve, we have created lessons that will take students through a simple step-by-step process. Students will learn the fundamentals of foreshortening, as well as identifying inconsistencies. Below is a list of topics students will learn.

FUNDAMENTALS OF FORESHORTENING - Students will learn how to draw geometric shapes in perspective and understand how to utilize these shapes in their artwork. These skills will be the foundation for foreshortening.

FUNDAMENTALS OF FORESHORTENING - Students will review drawing 3d shapes as the ability to replace broad elements within their thumb nail sketch and turn them into 3d geometrical shapes while obeying the laws of perspective will lead to strong foreshortening.

FORESHORTENING INCONSISTENCIES
- Real life
- Photography and motion pictures
- Dynamic foreshortening in a drawing

PROPORTIONS, CHARACTER CHARTS, AND ACTION SHEETS

Students will learn the role these play when attempting to foreshorten a invented scene.

PERSPECTIVE- To make sure a figure is correctly foreshortened as it recedes away from the viewer, students will learn basic and advanced perspective techniques that apply to foreshortening directly. Students will also learn a specialized chart

perspective grid that converts and transfers character proportions into an invented perspective scene. This simple grid will maintain accurate proportions among all characters students add to their scenes, even the foreshortened ones.

USING GRIDS- Students will learn how to set up and customize perspective grids to their scene. They will be able to further narrow down subjects being pushed into the extreme camera angles.

FORESHORTENING- LIFE DRAWING - Foreshortening subjects can be difficult for some people because the proportions get skewed. Sometimes the subject no longer **looks like** the subject that they were drawing. Students will learn a system for drawing foreshortening by observing real objects and practicing these techniques.

- Plumbing
- Charting
- Angling

FORESHORTENING-ORGANIC SUBJECTS

Students will learn strategies for approaching foreshortening of organic objects, like humans, plants and animals.

DEPTH CUES- Depth cues are geared towards stating placement in space and students will learn to fine tune their effects depending on the exact whereabouts they are trying to communicate, like being in the foreground middle or background of any unique arrangement. The techniques are listed below.

- SURFACE LINES
- SURFACE TEXTURES
- DIMINISHING SIZE
- OVERLAPPING OBJECTS
- TWISTING OBJECTS
- STRAIGHT LINES AGAINST CURVES
- STATIC RELATIONSHIPS
- PARALLEL LINES DIRECTION
- EVENNESS
- VARY SIZE, SHAPE, DIRECTION OR DISTANCE

LINE WEIGHT- Student will learn how to add thick to thin variation in lines to suggest lighting conditions and placement within the arrangement of space and surrounding objects. They will learn when it is appropriate to make alterations to line variation. Additionally, they will learn how to use techniques of line weight to support the illusion of foreshortening.

ATMOSPHERIC PERSPECTIVE- Students will learn to assign a particular arrangement to certain regions within a perspective scene. It separates and establishes the middle ground, foreground and background, giving a clear understanding of placement in space.

EFFECTS OF FORESHORTENING IN LIGHTING- Students will learn how various sized objects catch light differently and show varying contrasts from each other over a depth of field.

BALANCING FORESHORTENED SCENES- Students will learn when to use foreshortened camera angles in a sequential art setting and how best to arrange other camera angles before and after a foreshorten scene. Proper build up makes the foreshortened scene hit that much harder when it arrives.

STEP-BY-STEP FORESHORTENING SYSTEM- Students will learn a simple system that is listed below.

- DECIDE ON A POSE
- PLOT THE ARC OF MOVEMENT OR ACTION
- WIRE FRAME

- PROPORTIONAL COMPARISON REFERENCE

BASIC SHAPES- Students will learn how to stack basic shapes and apply perspective rules as general guidelines for foreshortening.

WORKING WITH SIMILAR PROPS WHEN FORESHORTENING - Students will learn methods on how to light, set up, and use props when foreshortening. This will further aid the artist in keeping character proportions looking consistent when reoccurring.

WIRE FRAME- Here students learn how to set up a hand drawn mesh style wire frame to help them see and understand the volume and mass they are dealing with in each subject. With this information, they will be able to judge relationships of mass and volume to identify and correct mistakes.

BUILD YOUR CHARACTER'S MASS USING SHAPES IN PERSPECTIVE- This method will aid the artist if no mannequins or props are available. This method uses division and will deduce the subject's foreshortened angles.

ANIMATOR SYSTEM FOR FORSHORTINING - Using a step stage process, student will learn a systematic approach by:

Converting stick figure into basic shapes

Correcting perspective

Building a wire frame

Using the dividing measurement techniques along with proportion charts and perspective rules

TEXTURE AND DETAIL- Students will learn where to apply detail when foreshortening.

FORESHORTENING ESSENTIALS- When foreshortening a subject it gets skewed. Students will learn what to leave out and keep in. This will ensure the action reads clearly as it is easy to become confused.

PHYSICS IN FORESHORTENED POSTIONS - Students learn what to direct attention to when foreshortening a subject being squashed, stretched, impacted or bent.

TIGHTLY RENDER- Students will learn to tightly render the rest of their image as they flesh out the remaining parts. Students will use a trial and error method to ensure the portions that are foreshortened are accurate.

SEPARATING LOCATIONS USING CONTRASTING ELEMENTS- Students learn how to separate distant objects form local ones using contrast, value gray scale, color and texture.

BINOCULAR LENS- Students will learn to create this VFX technique. Binocular lens is rarely used and is only used in certain situations, but when to used it gives off a really cool special effect seen in film. In conjunction with a proper set up, this foreshortening effect will push student work into a unquestioned professional look.

DEPTH OF FIELD- Students learn compositing techniques on how to code the level of detail created per region in distance over space in perspective. This scene-driven model also shows when to state the transitions. It operates outside of weather, time of day, or conditions for the purpose of showing a benchmark standard.

When the student can utilize this they can create background landscape and environmental art with consistency and then easily add in effecting elements and weather to their scene.

The depth of field lesson covers:

SUBJECTS DIRECTLY AGAINST THE CAMERA LENS

CLOSE VICINITY

FOREGROUND

AREA BETWEEN FOREGROUND AND MIDDLE GROUND

MIDDLE GROUND

BETWEEN MIDDLE GROUND AND BACKGROUND

BACKGROUND

COLOR DEPTH RULES- Each different type of color holds its own level of perspective. For example, this color value separates itself away by pulling more forward then other colors. Student will learn when and where to position each color and how best to adjust each hue to emphasis the location it exists in.

SEPARATING DEPTH THROUGH COLORS - In this section, students will learn techniques of color depth. This will aid the student when working towards a three dimensional or related style. Students will learning suggesting subjects are closer to the foreground or background using color values. They will also learn to identify and match gray scale values as they are transferred into colors.

Lastly, students will have a working ability to be deliberate and strategic with the placement of the colors they are using based on their function and visual effect.

COLOR REFLECTION- When working with colors, if the light is strong enough its reflection can transfer its local color onto a neighboring objects. Students will learn how to set up and use reflected light to further project a 3D illusion.

DISSIPATING COLORS- Students will learn which colors cause objects to recede into the distance and they will take this into consideration when further pushing the illusion of foreshortening.

SITUATIONAL CIRCUMSTANCE OF FORESHORTENING- A lot of what makes a foreshortened subject look correct is the circumstance. For instance, everything else in the scene in some way can be used as a device to assist a foreshortened illusion. This refers to the supporting elements used to make logical sense of the subjects being pushed forward. Students learn how to position the camera angle, what to fade out and at what degrees. This will ensure their image will read with impact and clarity.

IN REALISM AND SCI FI REALISM- It is important that the situation for the foreshortened subject is justifiable as to why they are in that position. For example, for what reason is your character or object in a foreshortened angle and why are they there and not someplace else in the scene? So often a foreshortened angle of your subject calls for a defining moment being in the heat of some conflict or other. In this section students learn when to use foreshortening in story telling scenarios. They will also learn how to pace the scene for maximum impact.

PERSPECTIVE

PERSPECTIVE- In this section students will master perspective. It is simple to learn and every student who has finished the program has left with a professional, working knowledge of every perspective principle. Perspective establishes the mid ground from the foreground and the background. It pushes the feeling of depth by succumbing to certain illusions of reality. Illustrations without perspective look amateur and make artists unemployable to 99% of art careers and competitive colleges. Artist who have perspective in their work get more sales status and recognition than those who don't. Learning perspective will give students the ability to transcend to extraordinary levels of technical competence and they will yield a stronger audience and following.

TECHNICAL AND ORGANIC PERSPECTIVE DICTIONARY

Students will start with a visually guided overview lecture of our dictionary on perspective. This teaches students all terms and definitions for our perspective system. This dictionary also gives insight into a myriad of perspective terms used in other perspective books. Its purpose is to first and foremost allow the student to take the time to learn the words and the functions of the words being used for the creation of each technique in our books to come. It will also provide a comprehensive understanding of the industry standard jargon so the artist can also pick up any other books with the intention to cut straight to the meat of the lesson learning to utilize their techniques with less effort.

The development of perspective techniques is better done by skipping the burden of having to juggling learning both the vernacular and drawing process at the same time so we will compartmentalize these areas into separate sections. So this book of terms is our first step in a three part lesson plan which is again designed for becoming familiar with the terms to prepare students for application then going in depth on each subject accompanied with visuals. And lastly putting what was learned into practice for utilization.

Our perspective lesson plan

STEP ONE: Familiarize yourself with the terms used in this program by learning the vernacular and overview explanations with visuals.

STEP TWO: Use the words you have been subjected to to aid you in your development process. You will do this as you work through our audio book programs meanwhile completing the exercises to learn the procedures that go into creating the techniques themselves.

STEP THREE: Apply to solidify what was learned.

PERSPECTIVE PART 1
Part 1) Intro
Part 2) Depth cues
Part 3) Atmospheric perspective
Part 4) Intro to foreshortening

Part 5) Basic principles of, 3D shapes circles cylinders cones and spheres in perspective and how we use them for structure
Part 6) People in perspective

ONE POINT PERSPECTIVE

Part 1) Basic tools of perspective

Part 2) One point perspective

Part 3) Basic camera angles medium shot, birds eye and worms eye

Part 4) Objects above and below the horizon

Part 5) Variations of one point perspective

Part 6) Practice project perspective

TWO POINT PERSPECTIVE

Part 1) Intro to two point perspective

Part 2) Two point perspective step-by-step

Part 3) Examples of two point camera angles medium shot, birds eye and worms eye

Part 4) Exercise

Part 5) Examples of the variations of two point

THREE POINT PERSPECTIVE
Part 1) Intro to three point perspective

Part 2) Three point perspective step-by-step

Part 3) Multiple available approach depending on your preface

Part 4) Comparing two point to three point

Part 5) Examples of three point camera angles medium shot, birds eye and worms eye

DIVIDING SPACE WITH PERSPECTIVE

Part 1) X-marks the spot: Dividing space with perspective

Part 2) Transferring measurements

Part 3) The diagonal vanishing point/how to customize a perspective grid
Part 4) The diagonal vanishing point in two point perspective

Part 5) Special vanishing point

Part 6) Special vanishing point on the horizon

Part 7) Special vanishing point below or above the horizon

Part 8) The diagonal vanishing point in three point perspective

FOUR POINT PERSPECTIVE

Part 1) Intro to four point perspective

Part 2) Four point similarities to two point perspective

Part 3) Four point similarities to three point perspective

Part 4) How to create and apply four point perspective to create a scene

Part 5) How to create four point infinite perspective system

TEACHNICAL AND ORGANIC PERSPECTIVE

Part 1) Vocabulary and explanation on all perspective terminologies

Part 2) From summaries to advanced perspective concepts of mathematics

1) 45° Angle
2) 90° Angle
3) Aerial Perspective
4) Altitude
5) Angles
6) Approximation
7) Atmospheric Perspective
8) Bird's Eye View
9) Blueprint
10) Camera Angles
11) Cone of Vision
12) Construction Lines
13) Converge
14) Coordinates
15) Cross Sections
16) Depth
17) Diagonal
18) Diagonal Vanishing Point (DVP)
19) Dimension
20) Diminishing Size
21) Diverge
22) Draft/Drafting
23) Drawing Space
24) Dutch Angle
25) Ellipse
26) Equal Distance Space
27) Eye Level (EL)
28) Five-Point Curvilinear Perspective/Fish Eye Lens
29) Floor Plans
30) Foreshortening in Perspective
31) Form
32) Four-Point in Infinite-Point Perspective
33) Four-Point Curvilinear Perspective
34) Four-Point Perspective
35) Grids
36) Ground Line
37) Ground Plane
38) Horizon
39) Horizontal
40) Line of Sight
41) Long Shot or Panoramic View
42) Magic Spot
43) Medium Shot
44) Nader
45) Oblique
46) Observer/Viewer
47) One-Point Perspective
48) Orthogonal
49) Overlapping Lines
50) Parallel
51) Perpendicular
52) Perspective Lines
53) Picture Plane
54) Plane
55) Recede
56) Receding Line(s)

57) Regular
58) Right-Angle
59) Special Vanishing Point
60) Standing Point
61) Station Point
62) Technical Illustration
63) Three-Point Perspective
64) Three-Dimensional Space
65) Two-Point Perspective
66) Vanishing Point (VP)
67) Vertical
68) View Point
69) Worm's Eye View
70) X-Marks the Spot
71) Zenith
72) Zero-Point Perspective

73) Curvilinear Perspective
74) Arcs
75) Bisecting Line
76) Connecting Line
77) Fish Eye Lens
78) Vanishing Point Pair

STORYTELLING SYLLABUS PART ONE

WELCOME TO STORYTELLING - For any production artist to assist in the creation process it is a absolute requirement to understand the different elements that constitute a great story. Students are also required to know how to structure and manipulate emotional effects.

This book is part one of a three part series this series is specifically designed to equip both the artist and writer with the ability to professionally tell a story with entertainment value.

Part one in this series introduces film and storytelling techniques aimed towards educating creators of all kind on how to leverage storytelling elements. We cover topics on how to set up a series of entertaining events as well as logically choose images and story elements that are based on psychological effects.

A learning objective thought this series is to cultivate a strong enough understanding of narrative to enable students to fully customize their own unique story and ensure the effects will read with impacted. With the topics covered from this series, students can use them to cut and paste their choice of events using our elements as an interchangeable template.

Why do we engage in learning elements of storytelling and how will it improve student artwork? We do this because there are few things that will make student art more powerful than if it didn't have a strong supporting back story. This is because the features that go into a story's creation subliminally enrich every detail and will aggressively breathe life into the work thus, connecting with the audience on a deeper, emotional level.

Also if students are constantly thinking and drawing in terms of storytelling and sequential art then their drawing abilities start to develop by default. This is because when they engage in drawing story telling the process in and of itself is training at the highest levels of difficulty and practicality. Moreover, if students get to the point where they can draw a good, consistent story then they will be more likely to be hired by the industry.

History has proven there are millions of picture of almost every subject, but the ones that get the audience involved are the ones that tell a story and connect with them on a deep, emotional level. Thus a student's goal as a storyteller is to set things up in a way that keeps the viewer engaged enough to keep turning the page and leaning forward with anticipation.

The job of any storyteller is to manipulate the reader, into whatever emotional state is necessary for the particular scene.

DRAMATIC TENSION - In creating story telling we are also controlling the build up of emotional situations and almost any topic can be used to create tension. In this section, students will learn what dramatic tension is, why it is paramount to good story telling. Then they will learn how to set up dramatic tension and inject it into their personal stories.

PACING DRAMATIC TENSION -Based on introspection of the human experience, students will learn how to implore devices guaranteed to leverage the viewers emotions, manipulating their involvement.

RULES OF ADJUSTING TENNSION - Students learn how to increase tension. For example, they will learn to create a more relaxed mood, make the scene more suspenseful, or get people to relate to the characters.

UNEXPECTED TWISTS - Students will learn when and where to include an unexpected twist in their story. Having something unusual happen stops artists from portraying predictable scenes. Students will also learn how to make their audience question what they would do if they were in this situation along with how to conclude these situation to play out in entertaining ways.

HOW TO STOP THE VIEWER FROM BECOMING IMPATIENT - When emotions escalate in a story, it creates tension in the viewer. And when the characters have more to lose, viewers are frantic to find out what will happen next. In is section, students will learn devices that will entice the reader to keep turning the page rather then getting board and closing the book.

PITFALLS THAT SLOW PROGRESSING TENSION - Certain arrangements yank the reader right out of the story and the artist loses their involvement and interest.

PACING A SCENE - Pacing is how artists let the scene play out for the reader. The artist is in control of the story and thus (hopefully) in control of the reader. If artists do their job right, then the reader will follow the story almost anywhere. If not, when the story tellers themselves are lost, then the reader isn't going to keep turning the page. In this section, students learn the different devices used to pace a narrative.

TEMPORAL VISUAL PSYCHOLOGY - Students will learn what situations need to be shortened and which need to be stretched out over a period of time to best tell a story.

AMOUNT OF INFORMATION PER - In comic panels unfortunately, there is often only a single page to visually portray a lot of information, sometimes even less. Here students learn how to visually imply the right amount of information within limited space.

PACING A PORTFOLIO - In this section, students learn how to pace a portfolio or brochure using the same guidelines from the prior lessons just with the added dimension of sales and design elements in mind.

GIVING THE VIEWER OR READER INCENTIVE - Students learn to introspectively identify these pivotal moments so they can pace their story in ways that intercept the readers response to emotional stimuli. This will keep the reader engaged in their story and keep the artist in control of the reader.

WATCH YOUR TIME LINE AND PACE IT ACCORDINGLY- In this section, teachers will provide the student with situation explanations on how to visually portray temporal passage of time, so students can imply through visuals exactly when things are happening in relation to each other. For example, is the scene happening over the span of one night, or an hour or several

days, opposed to things happening right now or spit second? There our visual techniques artists use to show these rather then explaining it through words.

COMIC BOOK & STORYBOARDING TECHNIQUES

SIZE VARIATIONS - Variations in the size of subjects are extremely important in creating movement in our work. For example a series of panels containing figures of similar size will deaden movement and slow down action. Students will learn methods that pro film makers and cartoonist use to express movement through the placement and arrangement of size usage.

ANGLE IN STORY COMPOSTION - In this lesson, students learn how arranging all things within the composition at various angles creates effects. In class students will learn what effects they produce and how to pair these effects with the type of narrative situation it best complements.

THE SLOW DOWN EFFECT -Students will learn how to create the feeling of slow motion in visuals. Some times the scene calls for a situation where artists must stay in the moment making the reader live it as long as possible even if the moment is only a split second. Paired in the right context this method will build enormous suspense.

EASTER EGG HUNT - Students will learn a great way to bring a scene to a halt, forcing the reader to stop and absorb an important nugget of information.

SEQUENTIAL TIME - Sequential time is one of the most important aspects of how artists present their story. Students will learn when and how to stretch or compress a moment to manipulate the way a page flows. With this method students can convey the necessary information needed to express all situations.

WHEN TO SHOW THEM EVERYTHING - Every artist has their own way of interpreting a script to best illustrate it. For example, say there is a segue way scene where the character is to travel to a location. Some artist would use that as a splash page with one or two dynamic images. Others would use several animation style panels to hold the readers hand through the scene, and then save the splash page for something more important. In this section, students will learn how different artist approach building up scenes and what their logic is behind their choice. This will show students how to express story and they can pick what school of thought they belong to.

WHAT YOU LEAVE OUT - Students learn how to properly set things up in a way where the reader fills the rest in with their own minds. Students will also learn how to tailor this technique to all scene types like tragedy, fight scenes and more. These tools will add a level of professionalism to their storytelling approach.

IMPLIED OFF SCREEN - Students will learn a technique that displays a dynamic feel. This technique leaves things to the imagination while also filling in the gaps and creating intrigue.

LAYOUT TIPS FOR COMIC AND STORYBOARD ARTISTS - A good layout artist is a good visualizer, a good translator of pose language into visual language, and a good bridge between the sometimes conflicting expressions of literature and art. Here, teachers provide professional tips for approaching the boards and layouts when reading from a script.

HOW TO TRANSTION YOUR CHARACTERS IN COMICS - It seems self explanatory but catches students off guard every time. Here they will learn a pattern for altering their characters course in movement from one scene to the next without confusing their viewer.

HOW TO CHOOSE WHAT ELEMENTS REQUIRE THE GREATEST EMPHASIS - Students learn how to assign visual importance in a script. They will also learn how professionals decide how much of the page area they will be devoting to the each panel based on its situation.

PLACING WORDS FROM THE SCRIPT - When drawing comics, words are part of the design and should be accounted for in the same way as the art . But some companies have their own preset approach that students must follow as part of their pipeline process. For example, the Marvel method places dialog last. Students will learn different methods and best practices for integrating dialog into the page design.

READABLE PATHS - The mark of a good layout artist is one who shows the most readable path thorough the page. Students will learn different ways comic artists create paths in different situations. Teachers will provide the logic behind why these paths led to the creation of a compelling, well read story.

360 DEGREE RULE - This is a very effective rule for finding the best pose for the scene. It is so effective we made it a rule.

HOW TO SET UP PANEL LAYOUTS BASED ON STUATION - Teachers will provide presets panel layouts by professional comic artist Terry Dodson. Teachers will also give a thorough explanation of why and when to implore these for the mood and environment they produce.

THREE TO SEVEN COMIC SCENES - Artists break the 22 page comics down into three to seven scenes. Students will learn what often goes into each sequence to tell a cohesive story. With this information students can then customize these elements.

WE THINK OF OUR COMIC LIKE A TV SHOW SERIES - In this section students will allocate insight from difference film professionals: a TV editor, a camera man, a set director, a clothing designer and much more. With this information students can reverse engineer their creation process using the power of the these professions.

NOT BEING REPETITVE -In comic art one of the biggest things to focus on is not being repetitive. Students will learn different methods for a variety in comic elements and all panel arrangements.

THE LEFT TO RIGHT FLOW - There are lots of logical reasons we choose a left to right flow. The eye naturally seeks out this kind of movement and the opposite direction implies retreat. So here students will learn how to transition elements within the panel to work in this pattern to portray narrative.

ADDING WEIGHT USING VALUE AND TONE - Adding weight helps direct the eyes, establishes mood, and can set the type of balance for the scene. It is also used to assign meanings like something is well established or trustworthy, in retrospect its absence also holds lots of visual language. Students will learn how to place weight for the effects they provide.

THE ESTABLISHING SHOT USED FOR DRAMA - Students will learn how to set up an establishing shot to pose the essential information needed to set the scene for the drama to come.

SMASH CUT - Students will learn the method of setting the mood and pace, with the bulk of the information "up front"for the effects it provides. Students will learn how to set up the panels and action as well as what this method lacks and runs the risk of.

THE HORIZONTAL AND VERTICAL PANELS -The name of the game in today's mainstream comic book world is action, These wide panels give artists plenty of room to stage their action. Students will learn when to employ these type of panels.

THE CROW QUILL - Technical pens are good for some straight lines as they have only one even line when used in the wrong place which creates the dead line effect. Whereas, Crow quill has life and texture to the line. Each type of ink pen has its purpose. Students will learn what physical and digital pens are best used when portraying particular subjects and textures.

THE SPLASH PAGE -The splash page in the comic is extremely important because it grabs the readers and propels them into the reset of the issue. Here students will learn tones of techniques for creating an effective illuminated splash page.

THE POSTER SHOT/MARQUEE SHOT - Students will learn how and when to supersede the framework with our character completely out of the frame.

BREAKING OUT OF THE PANEL BOARDER - In the wrong context or used too often, this technique loses all meaning so students will learn when to break the panel for maximum impact.

HOW WE USE SPACE IN COMICS - In this section, students will learn the different ways we crop and frame backgrounds to communicate a message so to affect the readers experience. Students will also learn how to set up subliminal patterns of negative and positive space allowing students to express what is dominate.

RECYCLED BACKROUNDS - Shifting the angle of view induces a completely different reading experience. Teachers will also go into detail on how to use the same background, but alter the camera angles and the main stage.

RHYTHM IN COMICS - Students will learn what rhythm is and how to establish it in the readers mind.

HOW DIRECTORS CUT FROM SCENE TO SCENE- Students will learn director tricks on how they choose where to cut so to portray the best possible cinematic narrative. This will aid all storytelling art.

THE GUT PUNCH ENDING - Students will learn a multitude of ways of foreshadowing the next volume when ending a story. These techniques will create maximum value and intensity, so emotions are piqued.

CLIF HANGGER FROM PAGE TO PAGE - Students will learn a formula that holds the viewers interest and will entice them to keep turning the page.

LOCATION, LOCATION,LOCATION - Next, students will learn how to choose the perfect location to present their settings and what goes into creating these believable locations.

THE DIFFRENT TYPES OF PANELS - In panels the choices are dictated by what best serves the story. Students will learn the types of panels comic artists use as well as what size and shape work best for each sequence.

DETAILS IN COMICS - The details are very important - it gives depth and meaning. It invites the reader into the world created, but too much detail and that world becomes repulsive and too little detail and the story is lost. Students are shown comparative image examples so they can strike the right balance. Students will also learn how to properly direct attention using details.

HIGH END DECEPTIVE STORYTELLING TACTICS - Students will learn professional story telling techniques. These will result in a well balanced stage and will be more complete. As the artist, students will look good, the writer gets a story well told and the reader gets a more valuable read. Everybody wins!

A TOUCH OF REALITY- Students will learn how much embellishment can be employed before they lose the readers. Students will learn what areas need to retain realism for the audience to even consider playing along.

DRAWING BACKGROUNDS FOR COMICS - Backgrounds give the character context; they establish the type of world she lives in. They also give the artist an environment, a place for the character to interact. Thanks to backgrounds, artists can imagine their character in a particular backdrop, at a particular size, with particular objects and climate. In this section, students will be subjected to comic trade secrets on creating illuminated background art.

SET DESIGNER - A good way to work on comics is to think like a set designer. In this section, students learn how professional set designers approach choosing and organizing qualities in a scene.

BIG GROUP SHOTS - Creating group shots requires balancing a lot of factors. Students will learn the individual and necessary steps along with what considerations need to be made to make a group shot work. Below is a list of things students will learn:

- Establishing hierarchies
- Character organization check lists.
- Keeping actions and movement in character
- Size placement and relationships
- Types of available group shots
- Purposes for each pose
- Depth and perspective
- Separating characters
- Saving space
- Avoiding tangents

GROUP DYNAMICS IN CLOSE QUARTERS - Students learn how to bring a sense of design and unity to a group shot to make it more dynamic.

CREATING COMPELLING DYNAMICS -There is more to crowed scenes then cramming characters into the panel. Students will learn how to avoid static relationships, lead the eye around the page, avoid confusion, deal with an abundance of lines., accentuate character personalities, create variety, all without it looking to overloaded. With these lessons students will be able to create breathtaking group shot.

PATTERN OF MASS - Groups of people usually form a pattern of mass. Students will learn how to identify these so they can create compositions of negative and positive space. Artists design group shots around these flows on the page. These patterns are also used for all scene types.

INK LINE TECHNIQUE - These techniques will create the illusion of recession. Teachers will also show students how to create the opposite effect bringing things forward in space. With these together students can create 3D effects using ink.

SHADOWS IN COMICS - No matter how technology changes gray scale is where it begins and where it ends. If a page can't stand on its own in gray scale artists can't properly add color and ink just won't work. That's what makes working with shadows so critical. Techniques learned can be used to further storytelling using lighting.

SILHOUETTE COMBINATIONS - In this section, students will learn various methods that connect the audience with the mood of the scene. They also optically interact with our brain letting the mind fill in the rest along with other strategies.

INNER HALO CONTOUR TECHNIQUE - Students learn this all important inking technique. It will separate areas of change, connect in the shadow, meanwhile keeping outer contours distinct.

INTERIOR DECORATOR -Whether it's a house from a child's fairy tale, a building in Manhattan or a futuristic cityscape, it's the artists job to create a believable context in which the characters can live. Students will learn techniques to create unique character within all their environments by choice of props, details, and mood lighting.

ICONIC COMIC COVERS - The cover is the most important page as it sets the tone for the entire story. There needs to be enough lure to catch the eye, and pull it off the shelf. Techniques in this section will give the cover buying power and stick in the viewers brain enough to consider the next issue.

EMOTIONAL IMPACT - Is a mental state that arises spontaneously rather than through conscious effort and emotion is often the driving force behind motivation, positive or negative. Students will learn how to manufacture emotional situations to motivate the story being told. This will allow students to generate feelings from within their audience.

VISUALLY PORTRAYAL OF EMOTIONAL STATES - Students will receive an in depth lesson on each subject. Only partial list provided below.

- Expectation
- Anticipation
- Adventure
- Excitement
- Thrill
- Laughter
- Empathy
- Understanding
- Sympathy
- Compassion
- Astonishment
- Surprise

- Achievement
- Triumph
- Liberation
- Fear
- Relief
- Despair

STORY TELLING PART 2

Part two continues where part one left off and this body of subjects is designed to give the creator mobility in the world of story telling.

The goal is to train the student how to inject the aspects that make a story believable and entertaining.

A) Capturing an audience's attention.

B) Convince their involvement.

C) Manipulating their emotions.

D) Persuade through captivation.

STORYTELLING ELEMENTS FOR FICTION - These subjects our paramount devices that artists use to structure the sequence of story in segments. Students will learn everything on the topics listed below. Also they will be coached on how to utilize these, as well as, customize them to fit their picture plot.

- THE EXPOSITION
- RISING ACTION
- THE CLIMAX
- TRAGEDY TECHNIQUES
- FALLING ACTION
- CONCLUSION

ADAPTATION - In this section, students will learn what adaptation is as it relates to story telling. Students will also learn how to use it to effectively communicate the succession of qualities in the characters attributes, assets, props, and locations. Teachers also provide an audio visual power point showing comparative examples from different genres of story. Students will know how to utilize adaptation for their effects in both script writing and visual portrayal.

ANIMATION TRADE SECRETS - Professional animators and video game designers will teach students some trade secrets of creating motion in still images. These techniques will directly aid artists of all genres.

SEQUENCE -The **sequence** is one of a hierarchy of structural units used to describe the structure of a narrative. Students will learn how the term sequence is used in all the different genres of art so to understand all the ins and outs when combining visual elements.

COMPOSITING- Is the combining of visual elements from separate sources into single images, often to create the illusion that all those elements are parts of the same scene. Compositor artists are part of the motion picture pipeline. In this lesson, students will talk with a panel of professional compositors from industrial light and magic where they teach students trade techniques on compositing. These will enhance the storytelling artist's repertoire greatly.

ANTICIPATION- Creating anticipation in the viewers can mean the difference between a so-so story and a great one. By carefully creating anticipation, artists turn the audience from observers into participants. Instead of being passive recipients, audience

members become companions on a journey, in which they feel they have something at stake. Knowing how to create anticipation is a valuable skill, because anticipation is a basic part of our emotional makeup. Students will learn powerful elements to create anticipation and leverage involvement. The audience will lean foreword with anticipation, restlessly awaiting the climax just before they fall out of their chair the answer will come as a revelation of wisdom. Students will learn to create power in the delivery such as methods for impactful choice of dialogue and how to build up the journey that the characters took to get there.

STORY TELLING MASTER CLASS - In this portion of study, students will learn when to release strong pauses, gaining access to the observers mind. Students learn exactly when to inject repetition to persuade and solidify the point. They will also learn when and how to add relatable descriptions to introspectively immerse the audience into a feeling of reliability so they can identify on a deep emotional level. Student will also learn how to time and depict physical reactions and response for maximum entertainment value.

INDUCTIVE SPEECH- Its power is in making the audience wonder and care about what happens next. Students will learn how to use specific facts to point to a general conclusion rarely stating the fact, but rather, using the facts to point directly at the primary focus. Properly guided, the use of inductive speech will produce suspense in the audience.

PULL THE RUG - Student will learn how to make their viewers accustomed to what happens before they pull the rug out from under them.

RECAP ON FLUCTATING TENSION - As all this oncoming information is revealed its easy to lose sight of what takes precedence. Student are asked to review notes and demonstrate their knowledge on building tension. Teachers will recap the topics and students will analyze how tension works so to master how to recreate it in their narratives.

RESTRAINT- What artists keep out of a story is probably more important than what they leave in. In retrospect, our mind can't wander too much or our carefully crafted anticipation fades away. To use restraint often artists must focus the audience's attention only on the most important points, and not overload them with detail. In this section, students will learn an array techniques on restraint for proper utilization. With this information students will learn how to supply the right richness of our senses with pin point accuracy.

EVOKING FEELING - Watch any good drama to see how the characters express their feelings, and thus become people we care about and identify with. The audience must care about what happens because artists can't create anticipation if the audience has no investment in the outcome. To secure that investment, artists must make sure that the audience identifies with what's going on in character's speech. In this portion of class, students will learn how to layer and time character speech with emotional content. They will also learn how to set the stage in a way so people identify with how the characters feel in the given situation. With this information students will harness the ability to entrench the viewers emotional investment so to bend the viewer emotions to their will.

MENTAL EMOTIONAL PATTERNS - Often its the consequences artists face that prompts the willingness to act regardless of the story being told. In an adjacent way, the audience connects and empathizes based on the storyteller's ability to transport them so they can truly identify with what at stake. Most often it's a life-or-death consequence, but could be a loss of any kind. This list goes on and in class, teachers will cover this in more depth..

Also in this section students will be introduced to psychological research. As people exhibit various mental and emotional patterns and responses from an array of human subjects as they were leveraged into different situations. This will give the writer a deeper understanding of what could motivate people for good or bad.

DETAILS IN NARRITIVE - After listening to this lecture, students will see that it is the details that puts the audience in the world of the story. When there are details to grasp onto the viewers no longer feel distant from events and they actively participate in them. So in this section, teachers dissect how to best use details to assist in the story being told. This will draw in the audience and encourage their involvement. These can be tailored to fit any number of story elements.

FORESHADOW - Another way to create anticipation is by foreshadowing, which is where something happens early on that impacts later events. When artists set up a foundation, listeners look forward to when these seeds bear fruit. Students will learn how to appropriately place foreshadowing and also how to follow up later in character speech or action for the payoff.

REPETITION AND SURPRISE - Without the usage of this technique, situations start to feel contrived and insignificant.

THE ELEMENT OF SUPRISE - Students will learn how to draw in the viewer's expectations and when their expectations don't happen they are surprised and compelled to keep watching as the depth of the situation had eluded them. They now are invested to explore the uncharted territory as the story unfolds.

REPETITION - Teachers give the students tactics to evoke memory by seeding key information then reintroducing it in a powerful ways. Students will learn how to emphasis the point in ways that make what is important to the character important to the viewer. Students will also become well versed on how to set up and implore deep seeded emotional patterns from the characters past to then reassert themselves in meaningful ways. These lessons will help students drive the narrative from a deeper understanding of thematic competence.

EASILY REMEMBERD ELEMENTS - Students our exposed to techniques to help them tie story teats to elements that are easiest to remember.

- What numbers of things are catchy and what number is too much to remember.
- How to pace the level of importance of dialogue writing a narrative that leaves the viewer with the main focus and highlight being stuck in their head.
- How to arrange speeches in a format that follows the mind's pattern recognition sequence for a stronger delivery.

ANTICIPATING THE APPLAUSE - One of our goals as professional storytellers is to think so far ahead of the audience that we anticipate all of their reactions at every stage all the way down to their applause. In this lesson students learn how to compartmentalize each of the viewer's emotional reactions per event. This grants students access to the viewer's mind so they can better foretell their sensory experience allowing them to then manipulate changes in the story based on the viewer's level of experience during each event. This method provides students with usable metric data. The in-class information will unify the courtship and confluence of the story's entertainment value.

- SOME QUESTIONS TO ASK IF YOU'RE CONSIDERING AN INDUCTIVE APPROACH - Anticipation is more than an emotion - it's a very human need. Filling that need will make the story more memorable for the audience and more fun for the artist to prepare and deliver. Teachers will formulate a list of questions to ask students about their own story their answers will then provide a clear road map giving the best entertainment route.

DETECTIVE STORIES AND HORROR TALES - First students will study the masters as they compare top tier detective stories and horror tales to show how they create stories. Student study these genres because they depend mostly on tools for creating anticipation and build up. Students will learn how to we reverse engineer them and see how they built anticipation.

ANTICIPATION IN MOVEMENT-Students will learn how to arrange elements in a way that prepares the audience for an action. This will also make the action appear more realistic and exciting when it happens.

APPEAL - Students are taught techniques that give them the power to stimulate, provide enjoyment, create enthusiasm, provide approval intrigue, and visual excitement, in written and visual narrative.

APPEAL IN STORY TELLING- Students will learn to entertain the readers or viewers at the same time informing them. In this large section students learn techniques on how to create appeal using tactics.

STORY DYNAMICS TECHNIQUES - Students will learn specific storytelling dynamics and powerful methods to further maximize each of these listed.

- Arcs
- Twists
- Continuity
- Emotional drama
- Character situations
- Actions
- Camera angles for storytelling effects
- Excitement building effects
- Leveraging dialogue
- Innovative props and effects for astonishment

- Creating impact through the use of disasters
- Shock value
- Humor, timing, and relief
- How to raise concerns in the viewers
- Ways of generating the feeling of achievement
- Creating character growth, directly or indirectly

APPEAL IN CHARACTER- Corresponds to what would be called personality in an actor. The important thing is that the viewer feels the character is real and interesting. There are several finite tricks for making a character connect better with the audience and these are described in class.

CHARACTERS APPEARANCE - Not at all true to life, but in film and art and in most entertainment cases a character's look is characterized by superficial attributes that people mentally conjure to represent those traits. Teachers will provide students with research data as well as industry trends on superficial appearances based on matching visual character attributes. This will help students cast their actors or drawn characters to fit their roll perfectly.

CHARACTERS PERSONALITY - When aiming for personality attributes, teachers provide students with descriptions and charts on how to match dialogue with various personality profiles. In class teachers expand on how to create each topic listed below.

- Cleaver
- Humorous
- Charming
- Witty
- Entertaining
- Intellectual
- Calculating
- Brilliant
- Cool powers
- Good dialogue
- Believable
- Fun
- Good retorts
- Interesting
- Offensive
- Naïve
- Deceiving
- Emotional
- Aggressive
- Driven
- Cunning and so much more

APPEAL IN VILLAINS - Appeal in villains is the same as in a previous version with a few additions traits to more extreme personality disorders.

FULL CIRCLE - In this section, students will learn what full circle means and how to create it in their work. They will learn how to identify key components and use them to strengthen each stage of their story, up until the story comes full circle.

STORY ARC- A story arc represents an extended or continuing conclusion where prior events contribute to the succession of a larger sequence and correlate with unraveling future events. Here students will learn invaluable film school techniques, specifically, how to orchestrate story arcs the same way professionals do. This will also teach students ingredients to fully customize story arcs to the height of their story's potential.

ASSETS **-** The word asset has multiple meanings that are important as writers and storytelling artists. In this section teachers will show students the different meanings and how to use them. Students will also learn how to set up proper charts with cross sections for certain reoccurring elements.

ENVIRONMENT**-** Students will learn how to unify and arrange props, layouts and background elements in professional ways that create strong mood in our art. This in class information will allow students to set up scenes visually to complement the story's objectives and plot specifications. Students' ability to tap into these techniques will make them valuable to the industry.

SET DESIGN **-** Students will learn how to set up their scene using the same methods and thought processes a professional set designer uses to approach creating scenes for big film.

BACKGROUND ART IN WRITING **-** The background of a scene needs to be treated with as much detail and care as the main stage. In the same way, it has to fit the circumstances and enrich the character situations. In this section, teachers go into detail on how professional storytellers and artists set up and establishes strong backgrounds that serve the story's purpose.

DRAWING BACKGROUND ART - A well drawn background makes the rest of the scene seem more believable. It also makes student art appear professional because they did not let being fatigued from drawing everything else affect drawing their background. In this large section, teachers coach students on how to draw backgrounds using professional procedures.

THREE-DIMENSIONAL SPACE **-** Making subjects state their place in the foreground, mid-ground, and background requires understanding how to create the illusion of three-dimensional space. In this section, students receive a refresher on how to create 3D backgrounds using perspective grids and a multitude of illusion techniques. This will help students create consistent background art.

MANGA & ANIME TECNNIQUES FOR ILLUMINATED BACKGROUND ART - Teachers expand upon the perspective section giving students advance professional tips from the world of Japanese styles. See our lessons on perspective for inclusive lessons.

- BACKGROUND, MIDDLE GROUND, FOREGROUND TECHNIQUES
- ATMOSPHERIC PERSPECTIVE AND ILLUSIONS
- COLOR PERSPECTIVE
- OVERLAPPING OBJECTS
- SURFACE TEXTURES VISIBILITY
- HOW THINGS DIMINISH IN SIZE
- DEPTH OF FIELD GRIDS
- THE Z TECHNIQUE
- CONTRAST OVER DISTANCE
- DIMENSIONAL LIGHTING
- LIGHTING PIVOTAL AREAS TO PRONOUNCE AREAS OF CHANGE
- WEDGING IN DEPTH
- AVOIDING STATIC RELATIONSHIPS

COMPOSITION STAGING DRAMA - Students will learn how to use character drama to direct attention to the center of interest.

FOREGROUND, MID GROUND, BACKROUND SHADOWS **-** Obviously condition and terrain is always unique, but there are patterns in how values change, and shadows dissipate when fading over distance. Professionals use this module as a general guideline serving as an anchor point. Thereafter they add in all other conditions and terrains from reference. This study comes from the science of illustration.

CHOREOGRAPHY- Students will learn how to design the <u>sequences</u> of movements so the <u>motion</u> can be more precise to the plot or creator's vision. Students will be taught advanced techniques on acting skills, body language, believable biotechnological and locomotion movements, as well as, some physics of movement.

CHARACTER CONTRAST- Students will learn how to use individuality as a story telling element. Character contrast along with other elements creates tension, readability, and excitement.

CHARACTER PERSONALITY CLASH / HANDBOOK - In story telling creating character conflicts between friends, foe, or allies keeps the viewers engaged in the story by injecting tension. One reason is that viewers relate to the stress and discomfort of argumentation on a emotional level. In class teachers will provide a handbook of personality clashes and how students can replicate or customize these dynamics into their own stores.

LIST OF ATTRIBUTES FOR A VILLAIN - Heroes are measured by the magnitude of their adversary on every level. For this reason, the main villain is often the most interesting and entertaining character. Students will learn the full spectrum of character profiles and attributes that make for an in depth adversary. With this list, students will customize their own character's profile with astounding results.

CONTINUITY - The plot of this film, along with all the elements and history, relies on continuity in order for it to work. All things that take place must be contingent and unified in the same universe. Students will learn what it takes to be their own script supervisor and lore keeper. Students will learn what they need to pay attention to and how to maintain story information across the chaotic and typically non-linear production shoot. With this information, students will be able to manage large quantities of detail, and stay true to the overall guidelines of the story's scope and composition.

STAGE - Students learn how to identify where the drama is taking place within a scripted so they know what to manipulate to best illustrate the story.

CARICATURE - There is an enter section dedicated to teaching students everything they could possibly want to know about how to create caricature art. First, students will learn real proportions from different body types and facial features. They will also learn how to capture the essence to create an identifiable visual likeness. Then they learn how to exaggerate and distort prominent features. Teachers will also provide students with in depth explanations on all situational motivations for why they would exaggerate visual likeness, like for political purposes or solely for entertainment.

CUE - Originally a cue was a signal (as a word, phrase,) for a performer to begin a specific speech or action. Students are taught how to use cue techniques as a device to help themselves mentally recall bits of information by using related topics to unfold the retrieval of other stored information.

ESTABLISHING CHARACTER -Without establishing the character's personality properly he may end up unintentionally changing halfway through writing, and because of this students may end up having to rewrite their entire story or end up with a story different from what they intended. Students must understand where their character comes from, or they'll never understand what the character wants or why he or she acts the way he or she does. And if artist doesn't know, neither will the readers. In this section, teachers will show students how to properly set up their character's entire history and back story as well as determining their personality and objectives. Then students learn the best approaches for integrating the character into the story in ways that leave the reader curious and wanting to know more.

ANTHROPOMORPHIC -Anthropomorphic is giving human qualities to something that is not human. It can relate to inanimate objects and natural or supernatural phenomena. It is described or thought of as having a human form or human attributes. In character creation artists often give human like qualities or emotions to characters that they need the audience to relate to, even if the character is not human. In this section, teachers cover important mental assertions from human expression that mesh well when applied to diverse subject matter.

PHYSIOGNOMY - Although this age old subject is inaccurate in real life situations, it is paramount to storytelling and character development. **Physiognomy is** the art of discovering temperament and character from outward appearance. **Physiognomy refers to** the facial features held to show qualities of mind or character judging by their configuration or expressions. In storytelling artists choose external aspects and features to display inner character, or rather qualities and characteristics revealed outwardly. Since visual story telling is a visual language, artists make the characters look the way they act and therefore, it is in the storytelling artist's best interest to understand the Franz Joseph Gall Theory and subsequent studies.

EXPRESSIONS PRELUDE - In depicting storytelling every expression, be it subtle or extreme, is used as a storytelling device to show insight into the characters current mental and physical state. The categories and topics in the following sections all pertain to visually portraying expression. These studies were used throughout history and used in psychology. Students also learn strong theories that are used in government and special operation agencies to decode tendencies. Learning these techniques equips the artist with the ability to perform there characters in ways that pull the viewer into the story from a place of understanding. Student will have answers on how to show all different expressions. Provided below is a list of title overviews. Each subjects will be covered in detail as it falls into the expression category.

- A STUDY OF INTERPERSONAL COMMUNICATIONS FOR PROFESSIONAL STORYTELLERS - Students will learn social and situational psychology on what often triggers emotional stimuli and responses. Teachers go into topics that cause expressions from discomfort. Students will also learn how people look under extreme fear, rage, anxiety, or anticipation, pressure and more along with common causation.

- LISTENER ASSOCIATIONS - Students will learn paramount research on how communication is transmitted and received through words along with tactics of persuasion. The storyteller can then use these principles to lure the audience into their world through character interactions being intellectual and believable.

- THE TONE OF VOICE - Students learn what roll tone of voice plays in storytelling and reality so they can better assign vocal patterns and tone per character personality type. Also this covers how receivers respond to different vocal pattern.

- THE TIMING OF DELIVERY - Timing of delivery is of major importance to how the viewer receives the information and also stores information. These communication studies will amplify the viewer's perception of the characters.

- EMOTIONAL MICRO EXPRESSIONS - People in real life situations often give off a spectrum of contradicting micro expressions.

- CREATING FACE EXPRESSION - Students will learn what message or messages the different facial expressions convey. They will learn how to portray messages about feelings, state of mind, and more. They will learn how to identify and describe what areas or features contain the signs that allow the viewer to understand the message.

- MUSCLES OF FACIAL EXPRESSIONS - Student will learn what muscles underlay each facial expression and response.

- FACIAL EXPRESSIONS THAT RELATE TO YOUR CHARACTERS - Teachers will provide students with charts and studies on character and actor facial expressions. Students will use these as a reference when doing research for their own character creation.

COMMUNICATION FACTORS - The following topics will be covered in detail:

- NONVERBAL COMMUNICATION
- (EYES) OCULESICS
- PARALANGUAGE
- ORGANIC ASPECTS OF CONVERSATION
- EXPRESSIVE ASPECTS
- CROSSED ARMS
- CONSISTENT EYE CONTACT
- DISBELIEF
- BOREDOM
- INTEREST
- THE ACT OF WITHHOLDING INFORMATION
- ORAL COMMUNICATION
- EFFECTIVE COMMUNICATION
- BARRIERS TO EFFECTIVE HUMAN COMMUNICATION
- COGNITION BARRIERS
- AMBIGUITY OF WORDS/PHRASES
- INDIVIDUAL LINGUISTIC ABILITY
- PHYSIOLOGICAL BARRIERS
- PRESENTATION OF INFORMATION

BODY LANGUAGE **-** Students will learn what message or messages the different body positions express. They will learn how to portray messages about feelings, state of mind, and more. They will learn how to identify and describe what areas or features contain and the signs that allow the viewer to understand the message each body position conveys. With this information students will have the ability identify and assign body expressions to fulfill the roll their characters will communicate in the given situations.

EMOTINAL EYE LANGUAGE - The eyes are frequently referred to as the "windows to the soul" in storytelling. This is because they are capable of revealing a great deal about what a person is feeling or thinking. Students will learn every characteristic of eye language and eye signals.

MOUTH EXPRESSIONS **-** Mouth movements are essential in reading expression. Students will learn all the major expression conflagrations in detail. Student will be able to quickly determine the right expressions to us for every scene type.

BEHAVIORAL CUES - There is a huge interest in learning behavioral cue like making an eye rub, lip touch, nose itch, a head scratch, an ear scratch, crossing arms, and more. In this section, teachers will cover the spectrum along with what each cue means and how students should use them.

ARMS AND LEGS **-** The arms and legs are useful in conveying nonverbal information. There are many subtle and extreme gestures people use when reacting to emotional stimuli. Students will learn how to use these in storytelling. They will also learn what they are in response to, so they can pick what's best for their character's situation or plot.

HAND GESTURES **-** This section is dedicated to how to draw hands, including all anatomy and movement related to the subject. Here teachers dive into how people use their hands and body language to express themselves. This lesson will provide students with all they need to know to use hands to complement a conservation or action through visuals.

HOW WE HOLD OUR BODIES **-** This serves as an important part of body language. Students will learn a wealth of information about how a person is feeling, as well as, hints about personality characteristics, such as whether a person is confident, open, or submissive. Teachers will provide students with research data on the language of posture and how to use this content to push characterization for overall narrative.

PERSONAL PROXIMITY IN STORYTELLING/SPACE IN STORYTELLING **-** In this section, students will learn about the distance between people as they interact. Just as body movements and facial expressions can communicate a great deal of nonverbal information, so too can this physical space between individuals. Students will learn the different levels of personal distance and how to use these in storytelling communication to state character relationships without even needing dialogue to explain.

CLASSIC EXAGGERATION - In art, there are a multitude of reasons why artists exaggerate subjects. Teachers will illustrate the different situations and stages, that calls for its representation to be portrayed in an excessive manner.

EMOTIONAL IMPACT- Emotional impact is a mental state that arises more naturally rather than through conscious effort. Also emotion is often the driving force behind motivation, positive or negative. In telling a story, a logical progression is when an emotional bond between characters is either challenged or strengthened by complications set in motion. In this section, students will learn the different ways to create and leverage emotional impact for the best possible narrative eventualities.

PROPS IN STORYTELLING - Students will learn what classifies as a prop in film art and what characteristics in a living subject are considered a prop. Then they will learn how to use the various props to define characterization to strengthen the narrative.

RELATIONSHIPS BETWEEN CHARACTERS AND PROPS - Props have meaning and they deserve to be dealt with in a meaningful way. If students disregard the proper use of a prop then they create a situation that can be disturbing to their audience. Students will learn how to form prop and character associations to connect with the viewers.

IN CHARACTER - Students will first learn the term, then a myriad of techniques used when working with character's personality and actions. This lesson will also cover when things change in a story. These techniques keep the story credible and the characters recognizable regardless of their situation in growth or falter.

ON MODEL - This is a word students will hear if they work for film or an animation studio, but it is also relevant to all forms of story telling drawn or written. Aside from learning the definition, students will be introduced to all the ways to keep characters on model in their art or bring them back when they lack continuity in any form.

MOOD - In storytelling, controlling the mood is the overall goal of any storyteller. First students will learn the definition. Then they will learn how to achieve this using techniques that influence state of mind and emotions. They will also learn techniques to leverage character situations that translate directly into relatable emotions. Learning to control mood will greatly level up students' storytelling abilities.

MOTIF- Students will learn what a motif is and how it is important to all storytelling genres. Then they will learn how to properly create a motif and utilize it to produce its functional aspects to help drive the narrative. Also, with the information taught in this section, students will have the ability to properly push a theme or mood concept in a way that plays out with symbolic significance and therefore will provide more entertainment.

THEME - In class teachers provide a holistic understanding on the concept of what constitutes a great theme and why knowing yours is relevant. Students will learn to identify the true bare bones of their own theme, as well as, how to imply rather than state it. This lesson will also act as a step in the student's preparation as it leads into a system of storytelling. Students will come to rely on these principles to gain a clear understanding of their theme.

NARRATIVE - Teachers first explain what the word is and all the different ways it is used in storytelling. Thereafter, students will be taught a multitude of constructive formats that promote further advancements for constructing their novel.

NARRATOR- The narrator is a entity who tells the story to the audience. A narrator can be within any story, literary work, movie, or play and the work can be non-fictional or fictional, personal or impersonal. The narrator can also be a character within the story. A narrator is one of the many entities responsible for story telling of any kind. In class, students will determine the essential features of how to create these dynamics in their own stories. They will also learn to analyze successful plots and use them as references. With these tools the audience will better understand and interpret the message clearly.

PACING THE TIMING IN STORY TELLING **-** Students learn how to regulate the speed, sequence, estimate distances, issues, scenes and temporal duration of all events.

PLOT INTRO AND DEFINITION -Students are introduced to all of the definitions of plot in regards to story and art.

ANATOMY OF A PLOT **-** Since the audience is generally interested in how well the pattern of events accomplishes artistic and emotional effects, students will learn every component of the anatomy that makes up an outstanding plot. This sizable section goes into depth on appropriate emotions that should be generated from the characters and audience by category of story genre. One example students will learn is tragedy and the appropriate emotions that go along with it are fear pity, comedy, excitement and adventure. These lessons will provide the students with an unfair advantage because they can just cut and paste from the lists provided in order to create professional plot material.

OUR STSTEM OF STORYTELLING - Our system explains the different phases that can take place within a story. These phases themselves can be arranged in any format not just the way they our listed. Students will learn to consider a plot as a narrative structure that is dividing a story into structured parts, like the acts of a play. Students will learn what makes up these parts in depth. With this information students will have the ability to structure their own stories professionally.

PAGE LAYOUT**-** In the creation process this takes place during the design process, prior to the final stage in the drawing. Students will lean how to create a page layout and ways professionals go about choosing a layout for different purposes. Students also are taught various formats used for different storytelling effects. These lessons apply to the world of story boarding, comics, animation, and representational fine art.

PANEL - The word panel or panels are most commonly used when talking about a comic strip format, which consists of an actual "strip" of multiple drawings that tell a story in sequence. Panels themselves can be portrayed as a computational design framing the art work for a unique usage of space. The shapes of the panels and the number of panels on a page vary widely depending on the artist's intentions. In this lesson, teachers introduce students to the world of panels and how and why the pros arrange boarder frames the way they do. Students will learn why they should adjust their panel placement, size, distance, width, and more for the effects they produce. They will also learn how to use this language to further bolster their narrative.

- PANEL IN CARTOONING
- PANEL SEQUENCE

PLOTS TWISTS **-** Student will learn what a plot twist is and the different ways to use it to strengthen their story. They will learn different styles and approaches for using this as a story telling element. They will also learn how to foreshadow or hint at a prior twist taking place. Knowing how to use these techniques will keep the interest of an audience and excite them during the surprise. The viewers feel mislead out of any cliche reservations they originally had.

SURPRISE ENDING - Viewers rightfully feel most stories have lost originality and there is nothing like a surprise that proves otherwise. Students will learn formulas of how to properly set up a climax that ends in a surprise. Students will also learn how to properly structure the build up in a legion of ways.

A SCENE TRANSITIONS **-** A scene transition is the way in which two individual shots are joined together. In film, a transition attempts to blend two shots together, rather than simply joining them end to end. Teachers will show students how to focus on the different ways to set up scene transitions and cover all different story telling genres and styles. Teachers will also cover how to imply a passage of time and separate parts of the story in creative and symbolic ways.

SCENE TRANSITION TECHNIQUES IN FILM **-** Students will learn techniques used in the post-production process of film editing and video editing. They can will apply this to all forms of storytelling art. It will provide students with strong tools to transport segments.

MULTILAYERED SIGNIFICANCE FOR EPIC SCENE TRANSITION - Along with the timing of events, artists make strong use of emotional colors to give subliminal foreshadowing. Students will learn advanced techniques in color coding messages, like impending danger and more. Students can imply virtually anything. They will learn advanced levels of semiology to aid in their portrayal of scene transitions. These techniques will lead to creating visual poetry.

STORY BIBLE/OR ARCHIVES - The overall goal in archiving specifics is to aid or direct the creator so the story is decisive and consistent at every moment throughout the project. Students will learn how and what to organize and gain more info on how to label each topic and subtopic. Students will learn how to create and keep structured guideline for those working on the project to follow.

SEMIOTICS IN STORYTELLING -In this section, students explore relationships of semiotics. They will learn how humans interpret visual language so to best orchestrate visual symbolism in ways that extract emotional stimuli.

OPENING LINE - Student will learn how to craft a opining shot for the introduction that will be attention grabbing, but only enough to tease the viewer.

FIRST IMPRESSION - An effective first impression shows consistency in content of the words and how characters externally look as well as how artists carry themselves. In class, students learn how to put these into narratives and format them to visuals.

HOOK THE READER - In this section, students learn how to get the attention of the viewer or reader. These techniques will capture the audience involvement, convincing them to play along .

THE CONCEPT - Student will learn how to narrow down their target audience and arrange their story in ways to pique their interest.

EXPERIENCE - Students will learn techniques on creating dynamics that relate to character experience, such as what or who they encounter, or what they undergo. These abilities will assist the writer and artist in connecting with the viewer for a more vivid connection.

PERCEPTION - Here students learn how to understand and create the faculty of their character's mind prior to injecting them into interaction of any kind. Artists use knowledge of perception to understand what motivates or hinders a character's reluctance or willingness to act.

SYMBOLS IN STORYTELLING - Students will learn how to design abstractions designated for representing that which is being symbolized. This will give the artist valuable storytelling abilities.

CONVENTION - Students are taught how to acknowledge, address, and portray what is of common concern out of necessity, fear and more.

COMPLEX STORIES - Students will learn how professional writers break down a complex and intricate story into more manageable parts, for example the A story B story C story and so on. Students will also lean how to work in multiple sections to arrive at a unified and cohesive whole.

OBJECT OR PURPOSE - Students will learn how to navigate through all the clutter and narrow down the root goals and aim of each subject. Students who never lose sight of the reason for which something exists will tell a much clearer story.

TRAGEDY -Students are introduced to the branches of drama and they will learn how to professionally create it in their work. Students will also be provided with situational examples and psychological studies.

CENTRAL CONFLICT **-** Students will learn how to identify the main problem from within each story and thereafter how to pace the collective occurrences in a system of levels.

HOW CHARACTERS DEAL WITH CONFLICT AND PROBLEMS - Students learn how to deal with character problems in intellectual and entertaining ways. This will help remove writers block as they will be equipped with storytelling answers to outcomes. Students will be able to think through decisions, so our characters follow a well read course of action.

SECRETS IN STORY TELLING - Students will learn how to negate important story information, yet still elude from important specifics.

DRAMATIC CONFLICT - Students will learn what this means in story telling and will be versed on how to write character conflicts, visually portray struggles, and all forms of power dynamics.

ORDINARY CHARACTER INTERACTIONS **-** Student will learn techniques on how to write scenes that are lighter in nature like comedy, small talk, pleasantry and more. Sometimes scenes call for formal conversations before leading to a big moment. Students will learn how to make these interactions entertaining.

ATTRACTION **-** Attraction and sex appeal is a factor used in almost all forms of story telling even Disney and Pixar do. And like Disney, teachers keep these lessons classy as students will learn techniques to suggest physical appeal and the various reasons why artists would use these to pitch character dynamics.

LOCATION   **-** Students will learn how to set up locations in ways that provide the viewer with a more vivid, meaningful experience. This lessons are jam packed with knowledge and include many topics, such as, setting up the mood, environment, color emotions, accents, focal points, lighting effects, decor, props, textures and patterns and much more.

WHAT YOU LEAVE OUT IS AS IMPORTANT AS WHAT YOU PUT IN **-** Students will learn when to state something physically and verbally. More importantly, teachers will show students how to set things up in ways where they speak for themselves and the mind bridges the gap. Learning these technique speaks volumes about the competence as a story teller and makes a motion picture or graphic novel entertaining.

SETTING **-** Setting is a fundamental component in story telling; it has multiple useful meanings. Students will learn how to set up a geographic location within a narrative and methods to set the mood for the backdrop. They will also learn how to use this in social environments.

SUBSTANCE **-**In story telling it means the subject being spoken of in the story is loaded with material that constitutes worthy or unique entertainment. Substance can relate to anything yet it is always subjective to the one who observes. But what gives a subject this magical material we call substance? That is what teachers cover in this section and what makes a story a classic.

SYMBOLIC **-** Students will learn how to make use of subjects that give off meaning by their presences or name. Students will also learn how to use specific symbols such as archetypes, acts, events, natural phenomena, and more. Students will also learn what signs and symbols spark a response in the viewer based on common pre-existing history. This will add a level of importance to the story line.

IMPORTANT STORY TELLING DEFINITIONS **-** Students will learn definitions used in the field to explain storytelling dynamics.

- MONUMENTAL
- DRAMA
- A SPOOF OR COMEDY SPOOF
- CAMEO
- PARODY
- ORTHOGRAPHIC PERGECTION
- STEREOTYPE
- ANIMATICS
- MELODRAMA

THE HEART OF THE FILM **-** This is the main objective, or the main climax in whatever form, it is the most exciting or deepest parts. The place where the story reaches the point where all or some of the various elements finally come together in harmony. Some films have more then one climax or more than one heart of the film. In class, students will learn how to identify and plan for where the heart of the film will take place.

THE WITNESS EFFECT THOERY **-** This technique will teach students how to sway emotional response from the audience or demand the viewer give more importance to their sequence of events. Students will learn how to customize this effect to amplify all types of situations.

TECHNIQUES OF VISUAL SYNTAX & LIP SYNC (GESTURES) - These are the ways the mouth moves when pronouncing certain letters and forming words. It is the art of lip reading and reenacting and artists use it to show character interaction in their stories. In this large section, students will be coached on how professional animators and story-boarders use lip sync so they can use it in their own work and be of use to the industry.

FUNCTIONAL DESIGN **-** The audience likes to be convinced that even the most fare fetched objects would work in reality so they can mentally envision and further play along. Students will learn how to make things look and move convincing so the viewers feel involved.

THE SEED EFFECT THEORY **-** Students learn how to use a powerful persuasion technique. With this information, the elements they set up will eventually transpire forming into opinions or facts. This will influences the viewer's decisions and beliefs as the story unfolds.

VISUAL POETRY **-** In art, visual poetry is a expression used to describe a scene that depicts a lot of emotion in a little amount of time in visual art. In film lingo, visual poetry often refers to a scene in a film where the visuals are so strong that they tell the story without the dialogue. Artists plan for these moments in storytelling when the viewer is breathless from how beautiful the scenery is. Students will learn master matte painting techniques for creating these types of scenes. This will also help the fine artist, as well as, all learners to level up their guru status through mastering powerful visuals.

REFERENCE OTHER FILMS - By not using the world around you is disempowering to the creative process. In fact I don't know of any master artist that doesn't or hasn't used references of some kind for inspiration. Everything that students have imagined still stems from something they have seen or experienced at one point. Furthermore, truly creative people break barriers and don't put limitations onto themselves or to their art. So ask yourself why would you limit your creativity and art by not using

references? Regardless, this portion of class, teachers introduce students to situational examples from real film and art these are chosen specific from lessons learned throughout this section.

EMOTION IN STORYTELLING NEEDS COUNTERBALANCE -Students will learn when a scene needs counterbalance to any type of situation good or bad. Teachers explain how to achieve this and for what reasons. Students learn this technique because people generally want to leave a film or story feeling inspired with the conflict resolved or neutralized and all or most lose ends tied up.

CAMERA ANGLES FOR STORYTELLING

PRELUDE - Students simply cannot evolve their art without mastering camera angles. Camera angles are used to position the spectator in ways that transport them into the story. The way artists use them shapes the viewer's experience along the journey. In this study, teachers will cover every known camera angle from every genre and how to use these for the effects they produce. These lessons are designed for all forms of storytelling and art.

A BRIEF INTRO TO CINEMATOGRAPHY TECHNIQUES -There is a union from the world of cinematography, to all other genres of storytelling art; therefore, the artist must study film. For example, the choice of shot and camera's movement, greatly influences the structure and meaning of film and art. In the same way the use of different shot sizes can influence the meaning, which an audience will interpret.

Below is a list of overview topics that is extensively covered.

- Close-up (cu)
- Extreme close-up (ecu)
- (cu/ecu) Semiotics
- Deep focus
- Eye level shot (es)
- Medium close-up (mcu)
- Hip level shot
- Middle ground camera angles
- Shoulder level shot
- Cowboy shot (cs)
- Medium shot (ms)
- Medium long shot (mls)
- Medium wide shot
- Establishing shot
- Extreme long shot (els)
- Extreme wide shot (ws)
- Reinforcing symbolic value
- Angles from above
- Drone shot/helicopter shot
- Crane shot
- Overhead shot
- Aerial footage
- Bird's-eye shot
- High angle shot in film
- Down shot
- Angle from below
- Knee level shot
- Low angle shot /up shot
- Ground level shot
- A worm's-eye view

- A worm's-eye view example images
- Specialized angles that apply to any direction
- Long shot (ls)
- Full shot
- Master shot
- Fish eye lens
- Tilt shot
- The dutch angle, also known as dutch tilt, canted angle, oblique angle or German angle
- Pull back shot
- Reverse angle
- Point of view shot
- Subjective camera
- High- or low-angle shots tips
- Panoramic or panning shot
- A tracking shot or a hand-held camera shot
- Forced perspective in film making
- Applied film terminology
- Cut
- Editing
- Collision editing, or montage
- Scene
- Story board
- (take)&(shot)
- A money shot
- A one, two-, or three-shot
- An 'american two shot'
- Flashback
- Flash-forward
- Eye-line matching
- Reverse angle shot
- Match cut
- Jump cut
- Focus
- Effects
- Rack focusing
- Letter box
- Framing
- Dollying
- Tracking shot/traveling shot/dollying shot
- Pan
- Panning
- Fade in
- Zooming in
- Zoom shot
- Vertigo shot
- A freeze frame shot
- Cross-cutting
- Continuity cuts
- Cutaway
- Bridging shot
- Scene transition
- Whip pan shot
- Swish pan shot
- Whip tilt shot
- Static shot or fixed shot
- Crab shot
- Arc shot
- Wipe
- Camera wire shot
- Camera jib shot
- Camera gimbal shot

- Hand-held camera effects
- Dissolve/lap-dissolve
- Steadicam shots
- Camera slider shot
- Tripod shot
- Split diopter
- Soft focus/deep focus shots
- Shallow focus shot
- Rack focus vs full focus pull
- Depth of field
- Single shot
- Camera shot framing
- Tilt-shift shot
- Wire shot
- Selfie stick angle
- Static fixed shot
- Film lighting
- Key light source
- High key
- Low key
- Backlighting
- Fill light
- **Rim light**
- The three-point lighting
- Some good reasons to use front lighting
- Some of the downsides of front lighting
- Sidelighting
- Positive points of side lighting
- Possible downsides (though there really aren't many)
- Silhouetting
- Shadows in lighting
- Diverse shadows in lighting notes
- The most common lighting mistake
- Cross lighting
- Conclusion

PLANNING SEQUENTIAL ART

Students learn techniques designed for combining art and story into a professional sequence for the genres of fine art, story boarding, graphic novels, comics, motion comics, magazine art, all forms of hand drawn illustration, and animation.

CREATE CHARACTER SHEETS- Character sheets include all the important information about the character, like landmarks and physical attributes and props. These are often displayed from several different angles. In class, students will learn how to set up professional character sheets using accurate proportions using grids. Students will draw them from many angles. Students will also create charts for character expressions, actions and props.

PAGINATION- Students learn a method of setting up the layout of their book or portfolio before it is drawn. This will aid the artist in pre-visualizing their project. This also takes the guessing game out of the project and speeds up the work flow. Students learn a step-by-step guide on how to paginate.

DISPLAYING EMOTION IN STORYTELLING- An important part of creating a scene is understanding the different characteristics that make a layout create feeling and mood based on where it is placed. Once students understand the meaning or significance behind those components then they can connect the shot to the themes of their film or story. In this section, students learn elements and layouts that effect the emotional quality of scene these are listed below.

- PLACEMENT ON THE CANVIS
- NEGATIVE AND POSITVE SPACING
- EMOTIONAL EMPHASIS
- USING SHADOWS TO CREATE EMOTION
- HOW PLACMENT ON THE PAGE CAN ENHANCES OR DETRACT FROM EMOTIONAL EFFECTS

CROPPING FIGURE IN A COMIC PANEL OR STORYBOARD- Students learn there are certain places they do not want to crop a figure, and on the flip side there are safe areas.

SYMBOLISM IN LAYOUT- There is symbolic value in the arrangement, placement, shape, and size within the framework itself. Students will learn techniques for injecting symbolism when setting up their panels.

STORY TELLING LAYOUTS- Students will learn:
How to set up action style panels to look as if they are happening very quickly.
How to show that the moment is continuous.
How to show a moment is longer in time.
What emotional qualities are given off when the characters are placed at the edges of the frame.
How to abstract the feeling of restriction from our viewers.
Frames that suggest more freedom.
Frames that suggest ideas dealing with power and authority.
Areas that suggest vulnerability, and powerlessness.
Frames that suggest aspiration.

BEST PANEL LAYOUT FOR KIDS BOOKS- Students will learn a layout that is the most easy to read and understand to make it simple and fun for kids.

WHERE YOUR EYE IS ATTRACTED FIRST- Much like the design elements, but specifically tailored to telling a story here students learn about competing elements in respect to storytelling and how to better arrange these for an understandable read. This studies covers:
How to utilize the size of an object in ways for storytelling effects.
How to make something draw more attention itself.
How to place contrasts in strategic areas to promote eye flow.
How to achieve a focal point using color and lighting.
What scenarios artists place a subject in sharper focus than the rest to match the effect it provides.
How to arrange a strong combinations of lights and darks that tell a powerful story.

LIGHTING KEYS - High key? Low key? High contrast? Or a combination of these? Students will learn lessons on the classifications, but more importantly where and when to use them when stressing a narrative to complement storytelling. Here are a few of the topics students will learn in this section:
How to give off the feeling of mystery and thrill.
How to features harsh shafts of lights and dramatic streaks of blackness.
What type of lighting is used to portray tragedy and melodrama.
What specific type of lighting fits the genres of a character-based comedy or drama scene.

FILM CAMERA ANGLES - This class will briefly review camera angles as it relates to sequential art. This topic was covered in depth in our camera angles series. Proper usage of cameras angels are integral to visually telling a professional story.

COLOR SYMBOLISM IN CINEMA: The use of color itself is symbolic. Students learn methods and situations to metaphorically suggest or push a narrative.

THE ANGLES THAT A COMPOSTION IS SET AT STRONGLY SUGGESTS UNDERLYING STATEMENT- Students will learn what these are and how to use them for the effects they provide in visual storytelling. Below is some of the effects they will learn.

● Suggest tension or anxiety
● Peacefulness
● Suggest strength
● Feeling of dynamic
● Suggest security and enclosure

THE WAY PEOPLE USE SPACE CAN BE DIVIDED INTO PROXEMIC PATTERNS- In this section students learn a psychology lesson on how humans use distance to express the state of associations to other humans. With this information students will be able to strengthen their story telling skills in the area of human interactions as it will be backed by a feeling of introspection from the audience. Some of the categories students will learn are listed below.
● Intimate distances

- Personal distances
- Social distances
- Public distances
-

THE WAY WE POSITIONS A CHARACTER CONVEYS DIFFERENT PSYCHOLOGICAL OVERTONES- Students learn advanced lessons on communication in body language and body positioning. These lessons came from psychology, but then were adapted into the film industry and they enhance all forms of art, most notably storytelling. With this, students will be well-equipped to deal with most interpersonal situation. See our storytelling section for all other lessons regarding character acting.

SPORADIC TIPS ON STORY TELLING ART- Students will learn do's and don'ts when creating visuals for story telling. A few of the topics covered are:
- Suggesting magnitude
- Creating a feeling of inferiority
- Setting up tonal value and effects of lighting to stress mood
- Explaining moods of color, tones, values, shading, and hatching in storytelling devises.
- Enhance appeal in our characters movement
- Using a anchor in reality artists learn what percentages to exaggerating a character's pose and movements biased on what levels of expression and what styles they are using.

PRO TIPS ON PANEL LAYOUTS - Students learn a bullet proof method for creating a good story layout using the panel arrangements taught. These panel compositions can't get any simpler and they are proven effective.

CREATE A DYNAMICS FEELING - Students will learn two advanced methods of creating a professional dynamic feel without using any perspective. They will be employing a certain arrangement of elements along with an odd placement negative that creates a 3D glasses effect.

THE RULE OF MOTION - Certain shapes within a composition cancels things out making them appear stiff and lifeless. Furthermore, when artists manipulate these same shapes in particular ways, then it starts to express a shift in weight and imply motion which is a more desired effect on average. Student will learn these techniques and when they are best suited for each type of scene they are creating.

THE ILLUSION OF THAT THE CAMERA IS MOVING- Students will learn a method for giving the illusion that they are moving the camera.

A FUNDAMENTAL WAY TO SET UP A SHOT - The genres of cinematography have giving artists a perfect formula for opening a scene and introducing the story. Students will learn this formulas and how to establish a location. They will also be shown the best camera position when introducing the characters and their situation.

WORD BUBBLES- Students learn how to use text and word bubbles as a story telling device. In this section, they will also learn:
- How to show a passage of time using text and word bubbles.
- How to show pauses in natural dialogue using word bubbles.
- When to use captions and why.
- When to change style or colors for the effects it produces.
- When to linking balloons together.
- How to use word balloons to help navigate the reader throughout the page by controlling the eye flow.
- When and why we would put a word balloon in between two panels for what effect it produces.
- How to release tension in the story and save space.
- Where not to start a word balloon.

WORD BALLOONS- Comic artists and story boarders have a system in place for knowing how much room there will be when adding text or word balloons. Students learn this method.

HOW MUCH DIALOGUE - The students will learn how to calculate how much dialogue is right per scene type. This will be in each panel and this will give students the foresight on how much room they have to draw.

WORD BUBBLE CIRCUMVENTS - Students will learn to identify if their text or word balloon placement is effective or not.

TYPE AND WORD BALLOON CHEAT SHEET - Students are provided with a cheat sheet so they can quickly be reminded of different techniques and arrangement for placing both written words and words balloons within any work of art.

PANELS IN COMIC AND STORY BOARDING - Comic artists are given short timelines to produce a full comic. Figuring out a proper layout takes lot of time and playing around with elements. Students will learn how to deduce and compartmentalize what type of scenes go where using professional methods and shortcuts. Having a system saves time and will produce a quality product every time. INVISIBLE GRID - Another word for the invisible grid is the Meta panels. Students learn how to use unexpected elements to resemble panels while still maintaining a smooth eye flow, without the frame. This is very difficult to achieve and very respected when done professionally.

PANEL RULE OF THUMB:
A) Use 6-9 panels per page.
B) Panels need to comply with the pacing of the story.
C) To show a instantaneous or fast moments, cut down the number of panels to a small amount.
D) Important and large scenes deserve at least half a page.
E) It is also useful to figure out if each moment is even necessary.

PANEL SPECIFICS- Students learn hard, fast rules when setting up panels and the amounts of panels per page by situations. These techniques will allow the panels to serve the story better and the art can be easily digested.

VISUALLY ASSIGN LEVELS OF IMPORTANCE - Students will learn how to visually assign levels of importance within the story to our audience.

PANELS PRESETS - Students learn effective formats and what language they give to the observer so to best utilize them.

DYNAMIC PANEL - Students learn how to create effects by setting up the panel in particular ways to create a dynamic effect.

DESIGN ELEMENTS IN PANELS - Panels and frames are most often odd shapes that can detract from the art . Students will learn how to utilize the design elements when creating them to better unify them so they agree and support the art that they house.

THE MARGINS AND GUTTERS OF A PANEL ARE USED TO SHAPE VISUAL STORYTELLING - Because our brains naturally fill in gaps between moments the width of a panel, as well as the gutters and margins, are used to express the timing between each moment. Students will learn how to adjust these to state the different directions in time in their art and story telling.

CONTROLLING THE EYE FLOW IN STORY TELLING - Students learn how to subliminally control the direction of elements of all things in their scene. This will help the readers have a clearer understanding of what they are seeing.

TO AID A SMOOTH LEFT TO RIGHT EYE MOVEMENT - Students learn a comic book artist strategy to aid left to right movement.

HOW TO COMBINE IMPORTANT STORY ELEMENTS TO INCREASE EXCITEMENT IN EVENTS - All too often the writer tries to individualize every bit of information that takes place. This will certainly draw out the story and loose the reader. Students learn techniques for keeping them engaged.

RECYCLED BACKGROUND TECHNIQUES - Students learn non destructive editing techniques that allow for reusing scenes. With this, they can set the camera in different areas on the same scene creating the feeling of being in the same place which pulls the reader into an experience they can relate to with in the story.

IN STORYBOARDING, EACH TRAIN OF THOUGHT EQUATES MOMENTS IN TIME - Students learn formulas on the following topics:
How to pace x amount of moments per panel.

How many ideas per page.

Tip for writing out each moment.

How to organize the text into the panels themselves for a unique magazine feel.

How to set up their panels to support the way people read comics from different parts of the world.

Ways to achieve eye flow in a comic or portfolio.

PLACING CHARACTERS IN A PANEL WHAT TO AVOID - Students learn what works and what does not for when placing characters within a panels.

SOME DIGITAL PROGRAMS THAT ARE EFFICIENT IN SETTING UP PANELS - Students are introduced to the digital programs that work best for setting up panels.

COLOR

THE PROPERTIES OF COLOR

Students will become familiarized with color lingo and how to use these terms to organize and identify aspects of color. This information will help the student understand subsequent information. They will then be provided with an organized accumulative sheet on mixing colors. Students will learn the following:

Primary colors

Hues

Pigment

Complementary colors

Tint

RGB

CMYK

Mixing color basic

Hue

Value

Intrinsic value

Normal value

Mixed value

Tint

Shade

Intensity of saturation

Temperature

Warm colors

Cool colors

Color intensity

Fill light

Reflected light

Saturated color

Low key

Hue key

Contrast

COMMUNICATION WITH COLORS- In verbal communication most of us have learned to settle on the most dominant colors and describing them in the most simplistic and general way. While in fact there are many variations of hue and brightness and complex mixtures of colors surrounding us.

PRIMARY COLORS AND SECONDARY COLORS- Student will discover how to make secondary colors from primary colors and explore a basic color wheel.

THIS LESSON IS DIVIDED INTO THE FOLLOWING FOUR PARTS- Students will learn:

PRIMARY TO SECONDARY COLORS
COMPLEMENTARY COLORS
WARM AND COOL COLORS

MIXING COLORS- Colors are not always simple; if artists use pure colors as they come either in a tube of paint or in a colored pencil, they'll be very disappointed with the resulting work. Colors need to be mixed with others to achieve realistic colors. Students will learn all available formulas for mixing colors to create variations. This will aid traditional artists in having the ability to mix from scratch and match paint resulting in more realistic work.

VALUE SCALE- Students will learn how to create a full range of grayscale values from light to dark.

STATING VALUES PLACMENT IN SPACE- Students will learn how to state the different values of the colors within the light and shadow sections of objects. This technique will visually define each shape and form creating volume and mass.

VALUES IN COLOR- Students learn how to identify the grayscale values within each colors. Without a learned understanding of values, the student's painting or drawing cannot possibly appear three-dimensional. This skill leads to believable lighting, shadowing and shading from within the colors and makes for believable artwork in any style.

COLOR VALUES UNDER THE MICROSCOPE - In this section, students will focus their attention on the values more so than the colors themselves as teachers a full range of values from the mixed colors under a microscope to form a deeper understanding on how to utilize them. They will also be comparing original paintings in colors to same ones in grayscale.

A SYSTEM FOR VALUE MAPPING - Students learn an organized system for coding grayscale values into color values.

ASSOCIATIONS AND EMOTIONS- Every color is intrinsically linked and deeply rooted in human emotion. These associations are grounded in what it means to be human. Students will learn the gamut of how and why we perceive color the way we do. This will inevitably aid the artist, allowing them to assign purpose to each color.

COLOR IN SEMIOTICS - Students will learn how to use proper color management to their advantage, to create strong narratives and clearer communication. Students will also gain the ability to utilize colors in design, art and storytelling.

DISTINCT COLORS- Colors, which can instantly and without ambiguity be labeled, are as powerful in communication as any spoken or written word.

SEPARATING DISTINCT COLORS FROM COLOR SITUATIONS- Distinct colors hit the brain; color situations hit the gut. This lesson will help the students manipulate and control the viewer as they follow within the narrative using color coding.

CONTRAST IN SITUATIONS- Students will learn how to set up and adjust contrasts in color to state different moods or situations of the environment.

MANIPULATING COLORS AS A TRIGGER- Students will learn techniques for assigning exclusivity to props and sign usage using colors.

ICONIC COLORS - Students will learn to use a limited selection of distinct colors to make characters and brands recognizable. They will also learn to make effective company logos, corporate identities, iconic character by using simple combinations of distinct colors.

SEPARATION AND AFFILIATION OF COLORS- From games, sports, enterprises and nations to political parties and back to the days of tribes and caves, color labels have been used to mark group affiliations because humans and animals naturally connect objects and elements that are in coded arrangements. They are even able to subconsciously bring distinct colors into order based on their function or rank. This helps create instantly understandable situations. Students will learn how to arrange clear and consistent color language to help the viewer to distinguish many things.

COLOR INFORMATION AND CONVENTIONS - Viewers understand previously learned conventional meanings of colors. They also often accept color information from their everyday life. Students will learn how to have maximum impact on a demographic and manipulate commonly known conventions aimed at its perspective target audience. Students learn how to narrow down their target audience by region, age and demographic along with their association of symbolic uses of color. The right context is needed to trigger the correct interpretation. Students will also learn how to establish their own meanings for distinct colors conventions and how to guide their audience to except their unique color arrangement.

FOCUS IN COLOR- When the viewer recognizes a distinct color, they will always give it more importance and attention than the overall color situation. Here students learn how to direct the attention and focus towards certain elements using distinct colors.

TACTILE SENSATIONS- This technique is a very effective way to suggest tactile sensations. As the human brain is wired to attribute certain feelings and even the taste of things to certain colors and textures. Students learn how and what colors to pair with specific textures in what situations to assist in asserting mental imagery. This will yield a vivid connection with the viewer as they will be entrenched in the world manufactured by the artist.

COLOR SITUATIONS- Students learn how to set up colors in a way the viewer will process them on a subconscious level. These situations have a subconscious impact on the viewer, because they connect to their primal instincts. These kinds of associations are branded into their subconsciousness and make color situations an effective tool to trigger moods and emotions. Color situations play an important role in determining if an environment are hostile or friendly. Students will be able to set the right mood and color schemes appropriate to their environment as well as set up transitions by foreshadowing story elements through the use of colors.

MONOCHROMATIC SEQUENCES- The qualities of vintage photography, old film, and low-tech print, along with our history placing a sequence in monochromatic colors makes the viewer look at a sequence from a certain way. Students learn what effects this produce from the audience so they can use them in the right situations to bolster their work.

EFFECTS OF BRIGHT AND VIBRANT COLORS- Students will learn when and where to use bright and vibrant colors to create deferring effects.

LIGHT INTENSITY EMOTION FACTS- Light and color play a key role in how people see and perceive the world around them. This is because color and light influence the way the brain processes emotional stimuli. Students will learn scientific facts on how light effects the way humans think and feel. This study also goes into examples of how certain shades of light meet particular colors and how the brain responds. From a scientific standpoint, students will learn all the many ways in which light and colors affect us emotionally, and are conventionally used or culturally understood.

SUB SURFACE SCATTERING - This is a special effect technique students will learn.

USING A COLOR WHEEL- Students will learn both popular and uncommon variations using a color wheel.

TRIATIC COLORS - Students will learn how to use this effective variation on the using a color.

A GUIDE FOR COLOR SYMBOLISM AND SETTING THE MOOD **-** There is a tremendous amount of storytelling happening through the use of color at all times especially in sequential art. Because of this students are provided with a list of the colors with their listed properties for quick access to the information.

RED

ORANGE

YELLOW

GREEN

BLUE

TURQUOISE

PURPLE

BROWN

WHITE

BLACK

GRAY

PINK

FINAL ENDEAVOR- It is important to combine these different elements and techniques to create a dynamic, cohesive scene.

ANATOMY FIGURE DRAWING AND MOTION

LESSON PLAN THE THREE SECTIONS OF ANATOMY - We our proud to offer you our practical all encompassing approach to learning *anatomy, figure drawing and movement.* The lessons are clean and concise, the information is in a logical order. From old masters techniques to today's current methods we cover everything required to master figure drawing and acting to industry standards. Provided is a list of what we cover in this section. These are broken down into three parts: 1. Muscular anatomy, 2. Figure drawing techniques, 3. Motion.

MUSCULAR ANATOMY

BRAVISSIMO'S MUSCULAR ANATOMY SCETION - In this section, we single out every muscle individually where you learn their names, functionality, where each muscles connects and inserts into the bones, how they transform during movement, as well as, all the superficial body parts and features seen from the skin. This is the biggest most concentrated study you will undergo of all subjects, it is comprised of over four thousand pages of pure gold. When BRAVISSIMO set out to create an anatomy learning system our aim was designed to be unparalleled. We feel providing the student with visual examples from all angles on every muscle is the key to understanding how it looks, how it moves, and how you draw it with consistency for every imaginable use possible.

HOW WE APPROACH STUDENT LEARNING

- VISUAL - You will be shown multiple camera angles on every subject.

- AUDITORY - We provide several explanations to each subject we cover.

- HANDS ON - We reinforce information through relevant practice.

- SOURCE MATERIAL - We provide you with handouts so you can retrace and utilize information.

- ACCOUNTABILITY - We hold Track A students accountable for keeping timeliness and putting required effort into project goals.

FIGURE DRAWING TECHIQUES

Figure drawing techniques section is jam packed with every valuable method and shortcut for drawing figures. It explores methods from all professional genres of art with a centered focus on fine art it also contains our step-by-step figure drawing system.

LIFE DRAWING TECHNIQUES - Here we look to the world of figure drawing methods as students will learn a classical approach to figure drawing.

GEOMETRIC ABSTRACTION AND ORGANIC ABSTRACTION - Students learn a figure drawing methods for capturing the general idea when drawing from live models.

MUSCLE DEFINITION SEEN FROM THE SKIN - This is an important section because it shows how much muscular definition is visible on a average build female and male figure.

COMPARISONS OF MUSCLES IN A RELAXED STATE AND IN A FLEXED STATE - This section teaches you how much definition to add to a area in fixation from its relaxed state.

MASTERING THE STANDARD REFERENCE FIGURES - Students single out and master drawing of the following an adult, a teen and a child in both women and men. We use a standard universal proportion for each of these characters. Students will learn how to draw these from all angles. The adults are of a defined build, where the teens and children are of an average fitness. We master these six characters to use them as a fixed point or standard to compare all other characters when drawing. This will build your visual vocabulary in the area of figure drawing. Having this anchor will give you the ability to pre-visualize new subjects by comparing what's different from a reliable foundation of common attributes. In class students will practice these as our warm up sketches.

REALISTIC PORTRAITS - In this section, students will learn all the techniques required for creating a visual likeness. They will also learn how to show the personality and capture the essence within our figures.

PLANES OF THE FIGURE - From the Renaissance to the modern times, a number of artists have used the planes of the figure as a way to study the human body. Students will learn to use the planes of the form to give a three dimensional quality to the forms. This will also give you the ability to make surface changes within the line work.

CHARACTER TURN AROUND CHART USING PLANES - A good artist should always know how his character looks from any given angle or viewpoint we provide the students with the best preparation for this by using proportion charts by accurately sketching a 360 degree rotation. We will also draw these charts from different angles.

FORESHORTENING FIGURES - Students will learn how to give the optical illusion that their characters are in a dynamic pose or camera angle.

BODY TYPES - The endless variations of human bodies makes the study of the figure drawings and proportions challenging, as well as, captivating and for this reason we examine the three basic body types as being the Mesomorph, Ectomorph, Endomorph this will provide you with recognizable attributes to help you narrow down body types using these classifications.

CHARACTER DESIGN - Students will learn how to invent their own original characters using invaluable techniques we provide. Then we create industry standard character sheets to make them usable for production.

- Proportional charts

- Action sheets

- Clothing and prop sheets

- Expressions sheets

- Silhouette line up comparing to other characters stage

- Turn around cross section sheets

REAL FEATURES AND PROPORTIONS BY ETHNIC REGION - Here students will learn the common proportions, patterns, and features seen in people from around the world.

CHARACTER STYLES -Within the world of professional story boarding, comic creation or animation, you work on a project and when that ends, find yourself on a new project. The challenge presents itself when switching to learn the new style. Often times you will have to learn a new program on the fly as well, for this reason we recommend students learn how to draw the major animation styles of art. Students will also learn how to change mental gears and adapt on the quick just as you will in the big leagues. There are so many styles within each category that we are forced to narrow them down into a few major areas being, cartoony, American and Anime. Of these we picked to teach you styles that include what makes them recognizable to their genre. These styles will be use as an anchor to create other animation styles within the spectrum based on adjusting percentages. Here in the figure drawing category we focus on teaching you distinctive anatomical and facial features of the styles.

- CARTOONY -The easiest of the three styles, students learn how to stay consistent within a cartoon style of 70 % Shape / 10 % Texture / 20 % Color.

- AMERICAN -Students learn to stay consistent in a style that is 40 % Color / 30 % Shape 30% Texture. This is a more Hollywood American style.

- ANIME AND MANGA - Style being 50% Shape / 20% texture / 30% Color. A true Anime fan and artist will tell you that Anime has a vast range of styles so in some cases the line is blurred, even transparent between what is considered American styles and Anime styles. The truth is most American animation films are written and story boarded in the USA first then sent to Asian studios, making them the major creative force for generating both styles to what we see today. For these reasons we keep lessons on how to draw Anime distinctive to the original Anime look.

BLOCKING FIGURES - Learning this method will help you figure out accurate placement when copying any subject or figure.

TORSO BEAN TECHNIQUE - We teach you effective ways to twist, tilt, and bend your characters how they would in real life.

RUBBER BAND EFFECT - You will learn a method for squash and stretch.

SPECIFIC LANDMARKS- You will learn to identify where the bone meets the surface of the skin and become visible. Students will use these locations as visual cues. We learn this because identifiable landmarks assist the artist in figuring out the orientation by exposing the location of other body parts to be drawn.

WHAT ANATOMY PARTS RESEMBLE - Here we provide short cut techniques to help them remember how body parts look. How body parts resemble objects or food. We will mentally replace anatomical parts with what they resemble. This allows us to draw it quickly and more accurately the first time.

STRUCTURAL UNDER DRAWING TECHNIQUES - These are used as a foundational precursor for every topic we draw here we tech you how to utilize these techniques to build your figures.

THE S-CURVE - Students will learn how to mold and sculpt certain shapes that closer resemble the anatomical muscles and features.

WIRE FRAME - In some cases, when struggling with volume and mass we use cross contours and grid lines to expose the correct dimension. Students will learn how to set this up and how we use it to correct distortions.

ROTATIONS AND HINGE POINTS - This technique is part of the constriction stage. We use it to code joint and hinge areas by drawing them in ways that give visual insight into accurate bio mechanical movements and range of motion. When students put this into practice it will make them aware of how the body parts truly move.

AGE PROGRESSION IN MEN AND WOMEN - Being able to draw the same character at different ages is takes a understanding of how the body changes as we age. We will show you all the subtle and extreme ways we transition with age in both women and men.

MEN AND WOMEN FEATURES COMPARISON - In this section we compare every feature of a man and woman and state the differences visually. We will provide you with detailed explanations. Example are shown from many different camera angles. Becoming aware of the contrast in general features, you will know what to look for when creating a male or female character.

PROPORTIONS, CANONS & MEASURING - Students will learn systems of mathematical ratios based on measurements of the human body designed to create ideal proportions for the human figure in art. We provide proportions on every major body part. Also providing subjects of different age ranges and body types.

RELATIVE SIZE IN BODY PARTS - Here we show students comparative examples of how the body parts look in relation to each other. We also show you the common width of most body parts by utilizing cross sections.

FRANK RILEY METHOD - The body is so complex and unfortunately humans don't have lines all over themselves already made for an artist to pick up and use. You really have to know what's really there to decide what anatomy you want to pick up and what you want to leave out. Those decisions go a long way in drawing characters with consistency. In this lesson, students learn and put the Riley method into practice.

OUR FIGURE DRAWING SYSTEM - This will serve as the main foundation for students to learn how to draw any type of figure true to its character charts. The system is grounded in structure and contains the proper foundations required in each stage. These proper channels narrow down and ensure our figure ends up accurate.

- GESTURE - This is a paramount stage in the evolution process of drawing. Students learn animation techniques for creating the gesture.

- BASICS SHAPES FOR FIGURE CONSTRUCTION - Students learn the basic building blocks on how to construct figures using simple shapes in perspective.

- THE TUBE FORM PERSON - After the gesture stage, students will learn how we further refine subject down into lightly drawn tube forms using 3D versions of the cube the cylinder square in place of each body mass including all hinge points and rotation points.

- THE GLASS MANNEQUIN - Students will learn how to further refining the tube form person stage into the glass mannequins. Students will use this to understand volume, and mass while remaining in proportion. This method exposes valuable information that sets us up for the next stage.

- SIMPLIFIED FORM -The simplified form is a technically sound rendition the figure drawing process as it frames the features and provides perfect proportions. With this stage in place one can properly add all details, and effects of lighting which we cover next.

- DETAIL STAGE - Students learn techniques for adding all details, using character charts to place features, clothing and more.

- LIGHTING THE STAGES - With all the preliminary foundations in place students will learn how to add lighting to their figures. We cover how to light the human form from different angles, environment conditions and situation. We also provide many different subjects in reference models and provide great quantities of invaluable source material.

SKIN TONES - Here we do an examination and provide a list of distinguishing qualities and characteristic from different people.

LIGHTING THE FIGURE - In this large section, we view example images of figures under different lighting situations and conditions. Students will learn what protruding convex masses often catch light and block light and the shape of the shadows they produce from what concave landmarks create pools of shadows or wedge a shadow in a crease. We also cover the characteristic of light.

EYE COLORS - We show you techniques to create brilliant eye colors and realistic effects.

EYE ANATOMY - Students will learn what parts make up the eyes in order to draw it proficiently and well.

LINE SYMBOLISM IN FIGURE DRAWING - Students will learn techniques for suggesting placement and movement by using lines that hold symbolic value and effects.

HOW TO DRAW CHARACTER CONSISTENCY - Here we teach students how to ensure reoccurring characters look the same as their character chart. This is essential for any working artist or anyone who plans to go pro.

DRAW THROUGH TECHNIQUE - Students will learn a method that gives you a understanding of correct placement by exposing areas that are visibly out of range. This technique will help students know how much space they are dealing with to keep body parts in proportion.

SUGGESTING CHARACTERS IN SPACE - Here we bring together techniques of 3D rules and lighting to state volume and mass.

AVOIDING FIGURE DRAWING MISTAKES - This section is comprised of common figure drawing mistakes, along with their solutions.

HOW MUSCLES STITCH TOGETHER AND INTERLACE - Students will learn how and where the muscles seen from the skin connect to each other.

MUSCLE FACTS & TECHNIQUES - Here students learn facts that help animators easily remember how features look.

THE SKELETON - Students will learn about all the bones, their names and how they look from all different angles.

SIMPLIFYING THE SKELETON - After students have learned the anatomy of the skeleton, they can use it as a foundation in their drawings but it would be too time consuming to use the realistic skeleton as their foundation. We teach students a simplified version. With this, they can use it to plot out a pose and it will provide the true structure to add muscles and features on top of. We also provide students with action pose examples for them to gain an understanding of how to utilize these.

OVERLAPPING MUSCLES - Students learn what adjacent muscles appear to overlap another based on location, and position, for this reason we provide examples from different angles for clarity. We also teach students how to stress these areas of change.

CONCAVE AND CONVEX LANDMARKS - Here students learn landmarks from a three dimensional standpoint. This provides the necessary information to apply realistic lighting as they can then deduce what areas naturally intercept light, allowing them to sculpt with their pencil.

BONE-MUSCLE RELATIONSHIPS - Students will learn where muscle and tendons connect to bone.

FAT & LIPID AREAS - In this section, we provide visual examples of where fat congregates and is seen over muscle. We provide many different body type examples, but this lesson mainly pertains to the fit character profile.

MOTION

MOTION INTRO SECTION - The information is an accumulation of multidisciplinary subjects that all directly correlate to character acting.

DYNAMIC STICK FIGURES - Students will learn a method for capturing the essence of their figures movement.

CONTRAPPOSTO BALANCE - The human body naturally wants to balance itself, so we teach students the process of how the body shifts itself to maintain balance as well as how it course corrects during movements.

CROSSING OVER TO TELEVISION AND ANIMATION - Comic book illustrators are uniquely qualified to get hired as animation character designers and storyboard artist. However, because of animation's unique requirements, comic artists must tailor the art into the animation medium. Here we teach students how to archive this.

BALANCE IN MOTION - The body takes balance as a priority during all movement. Here we explore how to maintain and portray balance during motion and physical activities.

DYNAMIC MOVEMENT - Within these pages top professionals from the competitive world of animation and story boarding forge a comprehensive understanding of how to bring characters to life with tried and true techniques.

LEVERAGE AND LEVER SYSTEMS - Students gain a deeper understanding of how the body moves to preforms functions. With these principles students can animate or act their character with more ease.

FUNCTIONAL CAPABILITIES - In this section, students will learn how to utilize this knowledge.

MUSCLE ACTIONS AND FUNCTION - Students learn how muscles function and which muscles are responsible for each movement.

FIGURE DRAWINGS IN ACTION - Here students learn techniques from the world of figure drawing for creating dynamism in figure work.

RANGE OF MOTION - Here students will learn the difference in how rotations and hinge points move. We also cover how the different sockets and joints maneuver from their position, including what anatomy is responsible for their motion.

TWIST AND TURN ANATOMY - Students learn how our bodies look when we twist, turn and bend at angles to each other.

HOW TO ENHANCE ILLUSION OF MOVEMENT - From the world of comic techniques you learn arrangements that depict movement for in your face, eye popping art.

EMOTIONAL BODY LANGUAGE AND SITUATIONS - Body language makes a character seem believable. Ideally, your goal is that your viewer understands what is occurring in your scene without having to read the words or listen to the dialogue. Here we teach you the main different poses bodies assume during emotional response along with the connected psychology.

SULTRY WOMEN ACTING- Here we teach how comic artist and animators depict sultry appeal using communications of the eyes, lips and hands.

BODY LANGUAGE FACIAL EXPRESSIONS - Here we cover, facial expressions, and eye movements and their meanings. Provided with lots of visual examples.

THE DIFFICULT PART OF MOVEMENT AND MOTION - The choices an artist makes are often scene - dependent students are given answers for how to draw difficult human movement that are essential for acting.

INDIVIDUAL MUSCLE FUNCTIONS - Here we teach students the category of muscles and their functions accompanied with visual examples of their movements. Below is a list of the overview topic lessons that are provided in class.

- Abductor
- Adductor
- Extensor
- Flexor
- Pronator
- Supinator
- Rotator
- Sphincter

SYNCHRONOUS MUSCLE MOVEMENT BY REGION - Here we single out the groups of muscles that act in unison to preform their function. Students will learn how to orchestrate each movement by understanding what muscles are in use in any given movement. Below is a list of the groupings lessons provided in class.

- Muscles which move the shoulder and their action

- Muscles which move the arm and their action

- Muscles which move the forearm and wrist and their action

- Muscles which move the abdominal wall and their action

- Muscles which move the vertebral column (spine) and their action

- Muscles which move the thigh and their action

- Muscles which act on the leg and their action

- Muscles which move the foot and their action

POSING CHARACTERS IN ANGLES FOR ENTERTAINMENT- Here we show a multitude of examples of purposeful action poses at the height of their expression and movement. This will help students achieve what we call in film, the money shot.

SUBTLE GESTURES - We cover subtle gestures and small movement as well as micro expressions. These small gestures contrast the bigger movements. They strengthen our visuals and ability to portray story.

ACTING - In this lesson students will learn how muscles look during common acting poses. We take a look under the skin and highlight in red what muscles are in use. This will facilitate a better understudying in how muscles are being used during action.

FIGHT CHOREOGRAPHY ANATOMY - Here students will closely examine practical martial arts with the addition of an x-ray vision highlighting the process of the muscle in use. We cover practical common striking, take downs, anti take down defense, as well as some Brazilian jujitsu.

ACTION ANALYSIS - This section trains illustrators on usable techniques of biomechanics, kinesiology, and locomotion.

BIOMECHANICS - Students are introduced to biochemical studies that are useful to animating characters. Here we cover physical function and motion of the human structure.

LOCOMOTION - Students our introduced to scientific studies that quantifies the act and power to move.

KINESIOLOGY- Here students learn the process of the human body with respect to its movements.

ANIMATION TECHNIQUES SECTION - Here students will learn the techniques of animation that we use for acting and moving characters. When these techniques are properly integrated into storytelling art, the visuals become astounding. We go into detail on every topic needed where students will learn how to utilize these effects in their art.

Animation style construction and character development

Rounded forms

Flexible features

Skeleton foundation

Building an action

Metamorphosis

The squash and stretch principles

Overlapping action and follow through

Weight- recoil effects

Reacting

Expression an attitude

Surprise reactions

Fast action speed

Delayed secondary action

The wave principle

Arcs, curves, paths of action

Pose planning dramatics

Strength ahead animation

Anticipation action reaction

Strength ahead and rhythm animation

Balance and tilt continued

Balance and tilt in movement

Construction and movement

Walk and run

The crouching, sitting, and reclining figure

Front and rear views of figure movement

Basic bouncing ball action

Movements of body masses

Rhythms and design cartoon art

Line of action in animation

KINEMATICS - Kinematics is a study of movement and motion. It is the branch of classical mechanics that describes the motion of points, that allow movement in bodies (objects) and systems of bodies or (groups of objects) most often without consideration of the causes of motion. Kinematics studies the trajectories of points, lines and other geometric objects and their differential properties such as velocity and acceleration. The study of kinematics is often referred to as the geometry of motion. In this large section, we teach students techniques of kinematics along with how to integrate proportions and physics to animate character moment consistently. This will assist all genres of story telling artist.

KINESTHETIC - Kinesthetics detects bodily position, weight, or movement of the muscles, tendons, and joints. We dive into this subject so over time. Students personally developed the ability to perceive body language and movements kinesthetically. This will breathe life into your character's actions.

HUMAN KINETICS - This is the branch of mechanics that studies the actions of forces in producing or changing the motion of masses. We will teach students how to use kinetics in character movement. This lesson will facilitate the appearance of visual physics in your art.

HAND EXPRESSION AND LANGUAGE - The hands sometimes tell more of the story then the body and head. Here students learn all the ways in which we use the hands for communication.

MOVEMENT OF THE SPINE AND NECK - The neck continues its range of motion depending upon the backbone's position. Here students will learn all of the spine's movement and range of motion. This information will make life easier when drawing acting.

SHOULDERS AND TORSO MOVEMENT - To duck the head, you use your shoulder and torso for the action. In this section students learn what the shoulders do during common movement.

THE ELBOWS - These are more aggressive parts of the body. A lot of times, the elbows look as if they work against each other in angles. Here students will learn techniques to learn motions of the elbows during functional movement.

HAIR MOVEMENTS - We use multiple subjects with different hair styles and length as our examples. We tap into visual physics to learn how to deal with hair during actions, situations and environments.

HOW CLOTHING FOLDS - Fabric is lying over a body and is often changing to reflect the form and movement of the body underneath. Here we teach students techniques to provide the correct emphasis on its locations during movements. We explore different types of draping fabrics during movement and how they are effected by visual physics. Below is a list of titles we cover:

- Compression vs tension

- Resistance

- Mono directional folds

- Intersecting folds

- Compression patterns in folds

- Compression patterns in tubes

- Variation in compression patterns

- Plane breaks

- Suppleness

- Internal resistance or expansiveness

- Suspension

- Catenary curves

- Loops

- Compound formations

- Telescoping effect

- Tubular garments

- Fitted garments & loose drapes

- External forces

HOW MUSCLES LOOK THROUGH CLOTHING - Students will learn how to indicate muscle placement even though they are covered by clothing. They will also learn how to place highlights and dark's to further state location, as well as, where fabric and wrinkles fold on a muscular build.

LIP SYNC - Students will learn the visual representations of the shape the mouth makes when it creates certain sounds. This will help student portray dialogue for any storytelling project.

DIALOGUE EXPRESSION POINTERS - Here students will learn an enormous range of facial expressions using the eyebrows, eye lids, and the mouth/cheek variant area. In this section students will also learn:

- Mouth action pronunciation

- The consonants

- The vowels

JOINTS AND JOINT MOVEMENTS - To fully understand movement, students need to become familiar with the mechanics of the joint. This section goes into every facet. In each subject listed, students will learn how they move and what areas they are responsible for.

- Ball-and-Socket Joint

- Hinge Joint

- Pivot Joint

- Saddle Joint

- Gliding/Plane Joint

- Ellipsoid/ Condyloid Joint - and more.

THE PHYSICS OF MOVEMENT- Very few schools are teaching physics in motion. These principles will truly set up students for success. In this massive section, students learn how to use visual physics during movement. Also with physics as groundwork, prospective animators could make any imaginary world seem authentic.

- Force of gravity

- Movement

- Solidity

- Squash and stretch

- Character locomotion

- Walk and run cycles

- Action and reaction

- Beat and rhythm

- Force

- Anticipation
- Collision/Sudden stops
- Compacting
- Conflict in motion
- Counter balance
- Tension
- Distortion
- Drag
- Elongation expansion
- Inertia
- Leverage
- Tension
- Opposing forces
- Overlap and follow-through
- Positive and negative, push and pull
- Reverse engineering
- Stabilization
- Stabilizer movements
- Stress
- Thrust
- Suspension
- Tilt
- Timing
- Twists
- Weight distribution
- Balance in motion
- Load and effort
- Propulsion
- Compression
- Impact
- Recoil
- Contort
- Redistributing consistent mass
- Velocity

CLOSING - All the individual aspects of drawing that we've examined are essential to building a scene with characters interacting in a setting. Whether your goal is to creating an animated cartoon, a comic book, or an illustration, sooner or later you have to bring all the elements together.

THE BUSINESS SIDE OF ART

This book gives students insight into how to start their own business and it teaches them how to become a major player in the art world, by knowing how to market, and brand themselves, to becoming well-liked, affluent and respected in their field. This body of information is an accumulative business insider on all students need to know from within the business side of art.

ANALYSIS - ARTIST EVALUATION SURVEY- First off, teachers ask students a list of questions about themselves that will introspectively narrow down facets and attributes about themselves and their ultimate goals. By the end of this section, student will have clarity, as well as, a road map to reach their objective.

MARKET PLACES AND OPPORTUNITIES FOR YOUR ARTWORK - This gives the student insight into every facet of ways they can sell their art. It also provides a list of both common and uncommon establishments in every town they sell or host their work.

SETTING UP YOUR BUSINESS TO SELL YOUR ART - In this section, teachers give insight into the following listed below:

- Steps to becoming legitimate and official
- Setting up an office in your studio
- Organizing and keeping good records
- Business expenses that can be used for tax purposes

ITEMS FOR SUCCESS - When students meet a renowned professional in their field they need ask them insightful questions. Here students will be introduced to grand masters and given the opportunity to ask them questions. This will serve as a pathway for student success and will stream line their goals.

SECRETS RULES IN THE ART WORLD FOR CAREER SUCCESS - What art business mistakes do people make that keep them in obscurity? And what makes others succeed? Here, students will learn the pitfalls to avoid along with ways to thrive. Below is a list of topics covered in this section.

- Other artists hold the key to your success.
- Reach out and become friends with people that you admire.
- Context is the key! If you are not seen in the right context, create your own.
- How to professionally deal with curators, critics, collectors, or dealers.
- How to professionally deal with rejection.
- Industry stereotypes you need to avoid.

16

HOW YOU GO ABOUT GETTING INTO A GALLERY - Getting a piece of artwork into a gallery can be a slow process, and students should approach it as such. Students will learn highly professional and unique strategies that will leave lasting impressions. This will set students apart from the rest. They will learn the psychology of an art dealer work and what they have to deal with day to day. They will learn the worst way to approach a dealer. This section is a step-by-step guide from finding local dealers and galleries, preparing their presentation, when and how to communicate with art deals..

YOUR VERBLE ART STATEMENT - How students talk about their work conveys a lot to the observer. Whether they are aware of it or not, there is a language and tone which should they use all the time when talking about their work. It can bring to light whether the recipient is a buyer, enthusiast, investor, vendor, or an invaluable friend that brings them other people. Students must prove their enthusiasm, to all the people they make contact with especially when you are the seller. In this section, students will learn how to express a relationship between words and their art. Teachers will guide students throughout the entire process.

YOUR WRITTEN ARTIST STATMENT - An artist's statement is an essential part of a good portfolio. Gallery owners respect the professionalism of a well written statement. A good artist statement allows people who love your work to find out more about you. It also offers the audience more ways to connect with the artist, and it increases their appreciation and perceived value of your work.

CREATING A FOLLOWING - Students will learn how to create a following by implementing certain practices in communication. Students will also learn how to establish and build relationships to create a following. Below is list of a few topics we cover under this section.

- Techniques for remembering names.
- How to indirectly help viewers remember you.
- How to leave a good impression.
- How to close.
- How to organize your contacts.
- Systems for following up.
- Giving them thoughtful gifts.
- How to keep these friends on your terms.
- Never take part in gossip, negativity or the demeaning of others.
- A professional personality system geared towards business.
- What never to do.

HOW TO MARKET ONLINE **-** Students will learn strategies for online marketing. Some of the topics are listed below.

- SEO search engines
- Web marketing
- Videos
- Website
- Social media
- Paid platforms

QUALIFIER AND INTRODUCTORY VIDEOS - Students will learn how to make videos aimed at a particular

purpose. In marketing these videos will convert people you just met into either fans, supporters or buyers.

PROVIDE A RELIABLE ART SHOW EXPERIENCE **-** Students learn how to create a fun atmosphere for there shows. There is a lot of factors involved within a exhibition. Every person needs to feel acknowledged and cared for. Every buyer needs to feel they received value from their purchase. Students will need to have jokes prepared. Every aspect needs to be controlled and orchestrated methodically. Here teachers have accounted for everything students will need to set up an impressive exhibition. We also provide strategies on how to cover initial costs so everything purchased is profit.

- ARTIST TIPS FOR SUCCESSFUL ART OPENINGS **-** An art opening at an art gallery is always a significant occasion. The atmosphere is festive; the art is fresh and new. And everyone from the artist to the gallery owner is optimistic about the prospects for healthy sales and favorable reviews. In a sense, the art will never look as good as it does during its opening. Also this particular circumstance always represents an opportunity for significant advancement in an artist's career. A successful art opening creates a buzz in the art community for the art, artist, and the gallery. A solid opening will spread the word quicker and subsequent attendance at the show will increase. The more people see the art, the greater the chances of making sales. The following pointers are designed to make your openings successful in terms of publicity, attendance, and sales.

INVEST IN THEM **-** If you invest in them, they will invest in you. If they profit, this will create a snowball effect. Students will learn a self-perpetuating system that gains fans and raises finances in the process.

THE PATH OF THE PROS - Students learn advanced practices from legendary artist who achieved massive success in the industry. With these lessons students will be able to follow in their footsteps. Below are just a few topics covers.

- Displaying your art where art buyers tend to congregate and where you know the clientele can afford your asking prices. We will provide lists of places and why they are strategic for your career.

- Easy to access locations to display your art lists provided and why we would target these location.

- Excellent ways to gain exposure. A few subject we cover is donating your prints to a non-profit or charity auctions. Doing volunteer work for non-profit organizations, interning at galleries, donating your prints to hang in the offices of businesses, or even allowing images of your art to appear on select websites you will learn strategies that will help get your name out there to the art buying public.

COLLECTORS MENTALITY - Student will learn how to understand the collector mentality and how to adhere to it. They will also learn strategies for increasing their sales.

CONVEYING THE MONETARY VALUE OF YOUR ART TO PERSPECTIVE BUYERS - As an artist, you know what your art means on a personal level and you can certainly convey that to people. So the question is, can you do the same justification for your selling prices? Because explaining why your art has value from a monetary standpoint is an essential part of convincing buyers that your art is acceptable to own. This holds true in several occasions mainly when they are on the fence, or not familiar with your work, or are just beginning to buy art. Here students will learn strategies for funneling perspective buyers into buyers.

HOW TO GET EXPOSURE - Much of the art business is structured in such a way that evidence must be presented to collectors so they feel they will get a good value when they buy your art. We teach students how to present evidence to collectors so it inspires conference in you from others.

Communication justification on pricing your art - As an artist, you know what your art means on a personal level and you can certainly convey that to people. So the question is can you do the same justification for your selling prices? Because explaining why your art has value from a monetary standpoint is an essential part of convincing buyers that your art is acceptable to own. Students will learn how to humbly express monetary value to perspective buyers.

Students learn strong practices on keeping good records, by documenting shows and prior events. We also teach students how to organize and label things for easy retrieval. These records will play paramount rolls in what students can do to become a successful artist.

Organizing tangible evidence of your accomplishments that everyone can understand. The following lessons will help students accomplish many business relate objectives.

Joining recognized artist organizations- Bravissimo will list these so students can and get themselves listed on their membership rosters.

Getting published - Students will learn how to self-publish or if you're connected to an art dealer or gallery that represents you have them publish a catalog with your connectivity.

Featuring your work - Students will learn where to place their work on prestigious websites as well as newsletters and art associations, juried shows, non-juried shows, and local/regional statewide shows.

Students learn about getting their work reviewed. Even a single sentence mentioned in a small article on a website could make a difference. But we teach students how to gain the recognition to get coverage by both online and hard-copy publications.

Apply for listings- Students are introduced to the world of publications and we show them once they accept applicants on the basis of merit and they do not charge for listings.

Utilizing your work in progress - Students will learn how to add certain developmental elements from their work along with the finished product. Properly arranged collectors love this kind of stuff.

Giving extra incentive - Students will learn a few master tactics for making things go viral. This is almost like having sales people working on your behalf and saying exactly what you want to them to say about your art. They will speak about your art from an indirect informed standpoint.

Contact logs - People love a good story line. We teach students haw to work social media like a master. With these methods in your arsenal you're guaranteed to attract fans and followers.

Sale analytics - We teach students a system for spotting trends for the future.

Students learn how to raise the value of their artwork - There are unspoken reasons that constitute perceived value of art.

Students learn how to position themselves as more than just another artist selling their art. Learning this will stack the odds in your favor by increasing the chances that they're going to buy it from you.

Trends - Most people who buy contemporary art regard the experience and adventure so to them speaking with artists is an important part of their collecting experience. The more dedicated art buyers love getting involved in the art community by spending time at galleries, joining museum groups, going to show openings, visiting artists at their studios, talking about art, and meeting people involved in the art world. In class, students learn various art buyer preferences. They will also learn a system to ensure each buyer type gets their specific needs meet.

Conversational skills - Gallery owners recognize that artists who have social and conversational skills have an edge over artists who don't. Given a choice between two equally qualified artists, many galleries are inclined to go with the one who comes off better in public. In this section, students learn key public speaking skills so they can bring their "A" game to all interactions especially their own sale. Students will learn tactics for talking about their work in front of a packed gallery, catch spontaneous questions from the crowd, and those difficult questions that potential buyers sometimes ask. With lots of practice, you'll learn how to handle yourself in even the toughest situations.

Don't forget to close - Here students learn how to be sensitive and responsive to those moments when someone is seriously leaning in the direction of buying. This will help you nudge them in the right direction and without coming off as pushy or aggressive. We will teach students how to pinpoint exactly when those moments arise.

Conversations with marketing successes - Here, students learn from gallery owners, and fellow artists, about how they present, market, and sell art. Students learn from pros about how they sell at galleries, art shows, art fairs and other venues where art is for sale. See what sales techniques work; see which don't. Learn first hand how sellers interact with buyers. And find out what sells best and why.

HOW TO SET A PRICE ON A WORK OF ART **-** The best way to set a price is the same way a successful business would to be competitive. This lesson will teach students how to consider all costs on every factor of the project. We provide organized and recognizable lists so students can add up their costs. When pricing work their are a lot of factors involved that we will make students aware of so they will know how to price their work based on their unique situation.

Retirement account of originals - Each and every one of you can rest assured that at some point down the road, both you and your art will transition from being contemporary to becoming vintage. In other words, your art will come to represent the past more so than it does the present or the future. Here students will learn how to set up a retirement account worth of originals because as you advance in your career, your art will increases in value and so will the value of your art in the retirement account. Students will follow in the footsteps of (Warhol, and Picasso) who structured sales in such a way where, not only did they put aside enough art to support themselves for the rest of their lives, but also in some cases, enough to support their families and subsequent generations for the rest of their lives.

YOUR SIGNATURE **-** SIGNING YOUR NAME- You have to treat your name as a brand. Your signature on that piece of work is the same as saying Apple or Coca-Cola. Students will be introduced to different styles of lettering throughout history. Students will learn how to place their signature in a composition. They will also learn techniques on creating branding and corporate identities. We also provide thousands of references and we teach you best practices for people to recognize your name and come find you. After all this, we will work with you as you develop both your brand name and your signature.

FREELANCE VS WORKING FOR A COMPANY **-** PROFESSIONAL TIPS- Well for starters when you first choose a illustration job if a well-known company offers you a position you should probably lose your pride and take it. The reason for this is because nothing will improve your art faster than being on a regime and doing art day to day. Big companies also offer true publicity and that is hard to come by in the art world. We are not telling you to abandon your dreams here, but to use the industry job to gain experience and bluster your next phase.

Freelancing, which is working for hire, is most of the time much much harder then working for a company. You will need to protect yourself with lots and lots of your own terms conditions and contracts just to shield yourself against what your clients will inevitably do. (Look out) In this section, we tech you everything you need to know about what contracts and conditions you need to have in place to educate the client and keep business profitable.