

# ADVANCED DIGITAL ART SKETCHBOOK

2020/2021 HYBRID & REMOTE

This sketchbook is for you to use as a place to place your thoughts, ideas, experiments and musings.

You can feel free to photocopy pages, sections and use them as your work needs it.

This Sketchbook is divided in to section based on mediums, there is some general information you should all know by now that is being reviewed at the beginning section of the sketchbook.

# GENERAL

# KNOWLEDGE RE- VIEW

# ELEMENTS & PRINCIPLES & GESTALT

Create designs and images that represent the combined Principles of Design, some Gestalt Principles and Element of Art in the table provided.

	PATTERN	CONTRAST	EMPHASIS	BALANCE	
COLOR					
VALUE					
TEXTURE					
FORM					
SHAPE					
LINE					
SPACE					

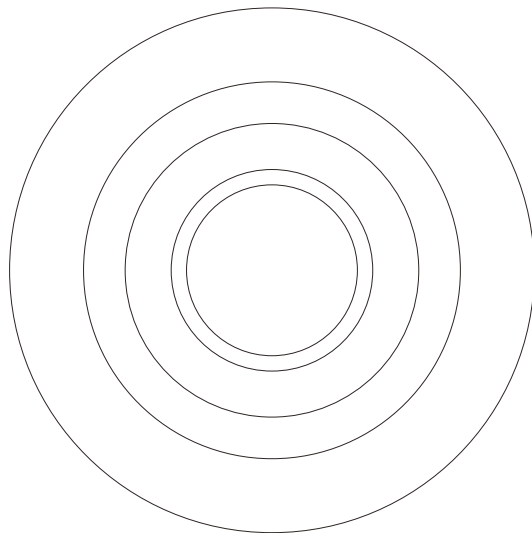
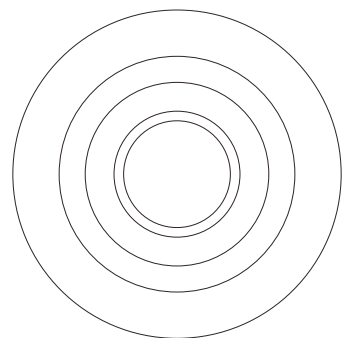
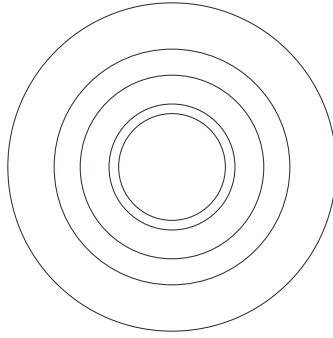
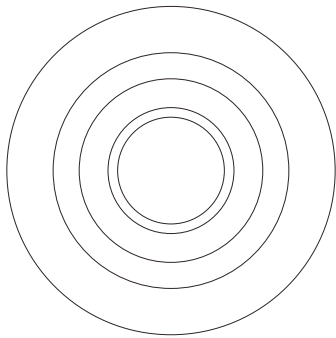
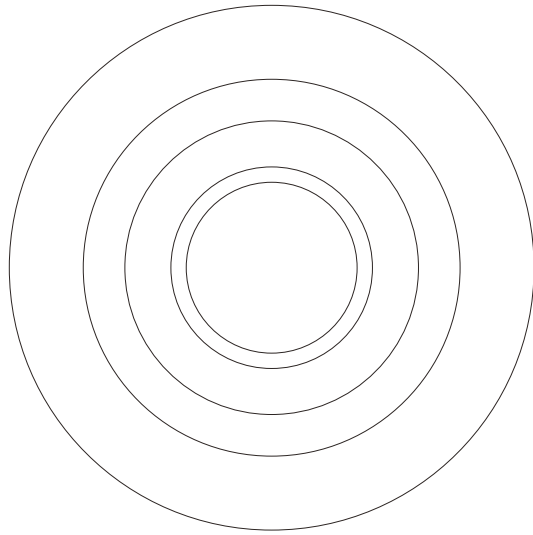


# SOLUTIONS

Experiment with solutions with color, pattern, line, texture, tonality & movement.

You can work on the solution in the pre-designed areas or use the complete page for a cohesive design.







# CHANGING FRAMES

Use the provided frames to create a social, personal, political or purely graphic statement.

The circles are to be used as a starting point in creating either recognizable imagery or patterns.

You may address each targets individually or combine them to create a singular composition.

The final composition should create a cohesive statement.

# COMPOSITION

Fill the panels with an example of each of the composition rules listed.

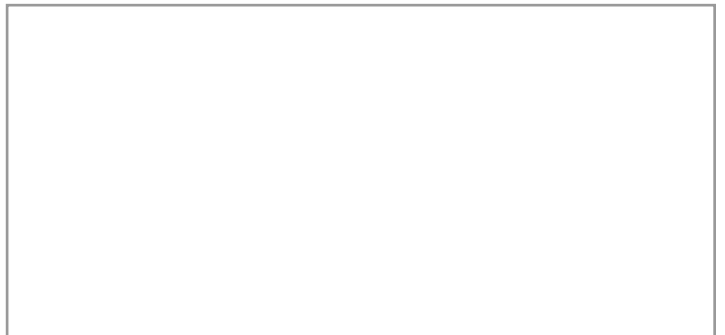
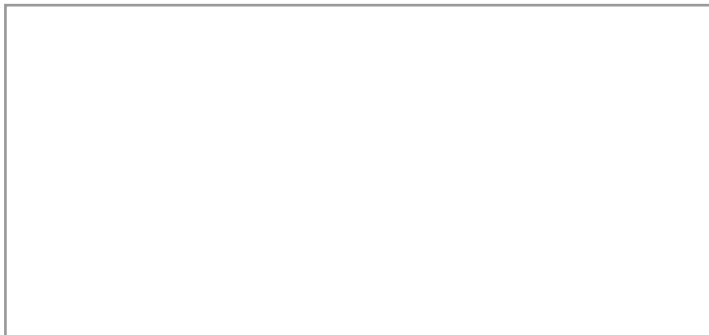
## LEADING LINES



## RULE OF THIRDS



## BALANCE & SYMMETRY



# VIEWPOINT



ABOVE



BELLOW



EYE LEVEL



BECOMING THE SUBJECT

# DEPTH OF FIELD



SHALLOW



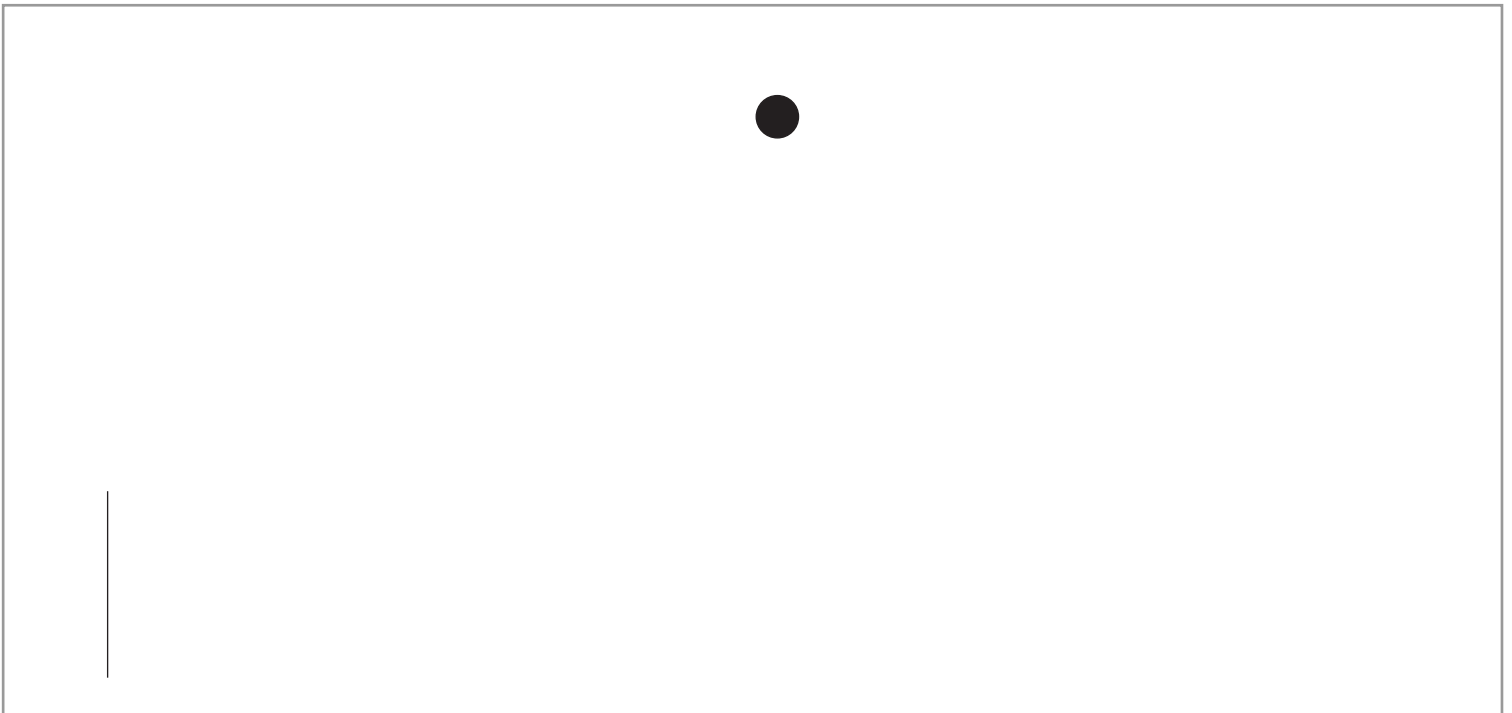
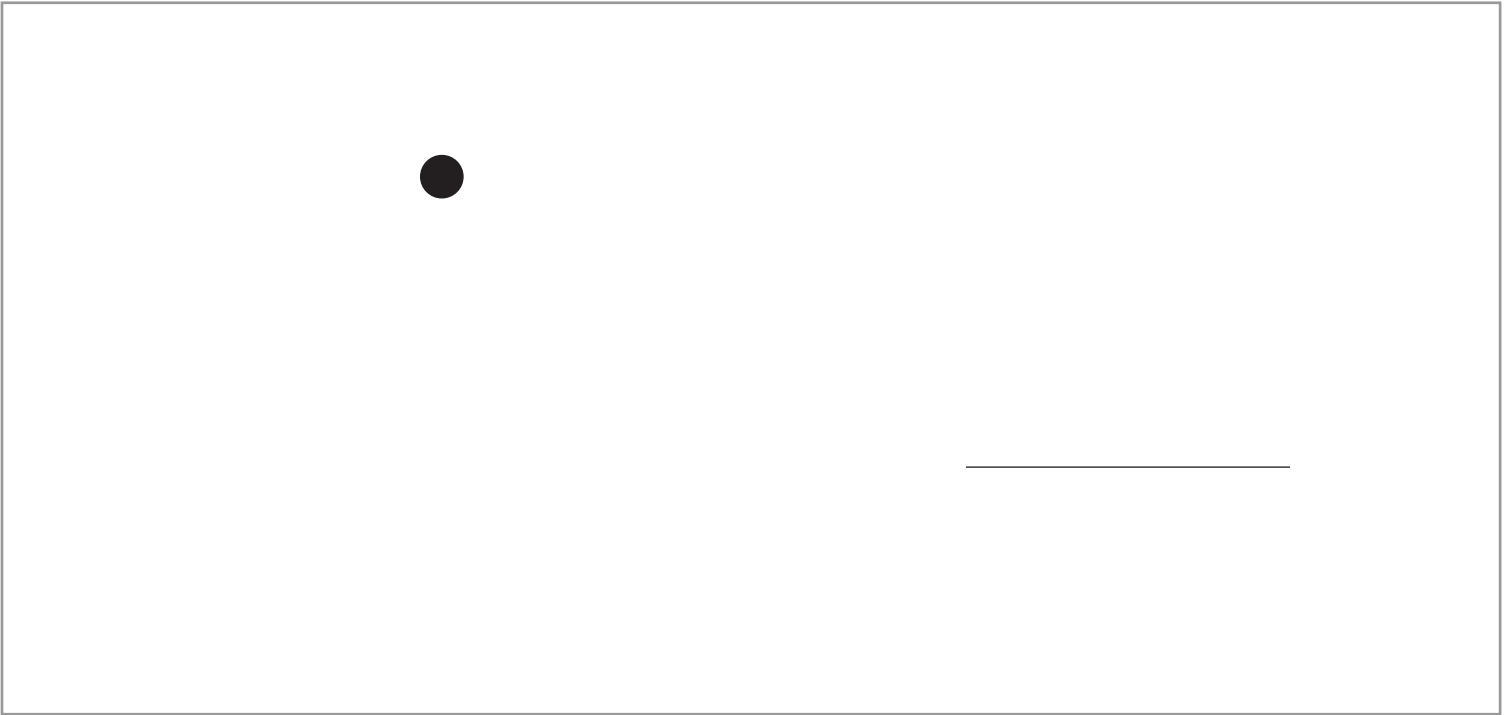
DEEP

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NOTES

# PERSPECTIVE

Create a cube or cuboid by connecting the lines to the vanishing point.



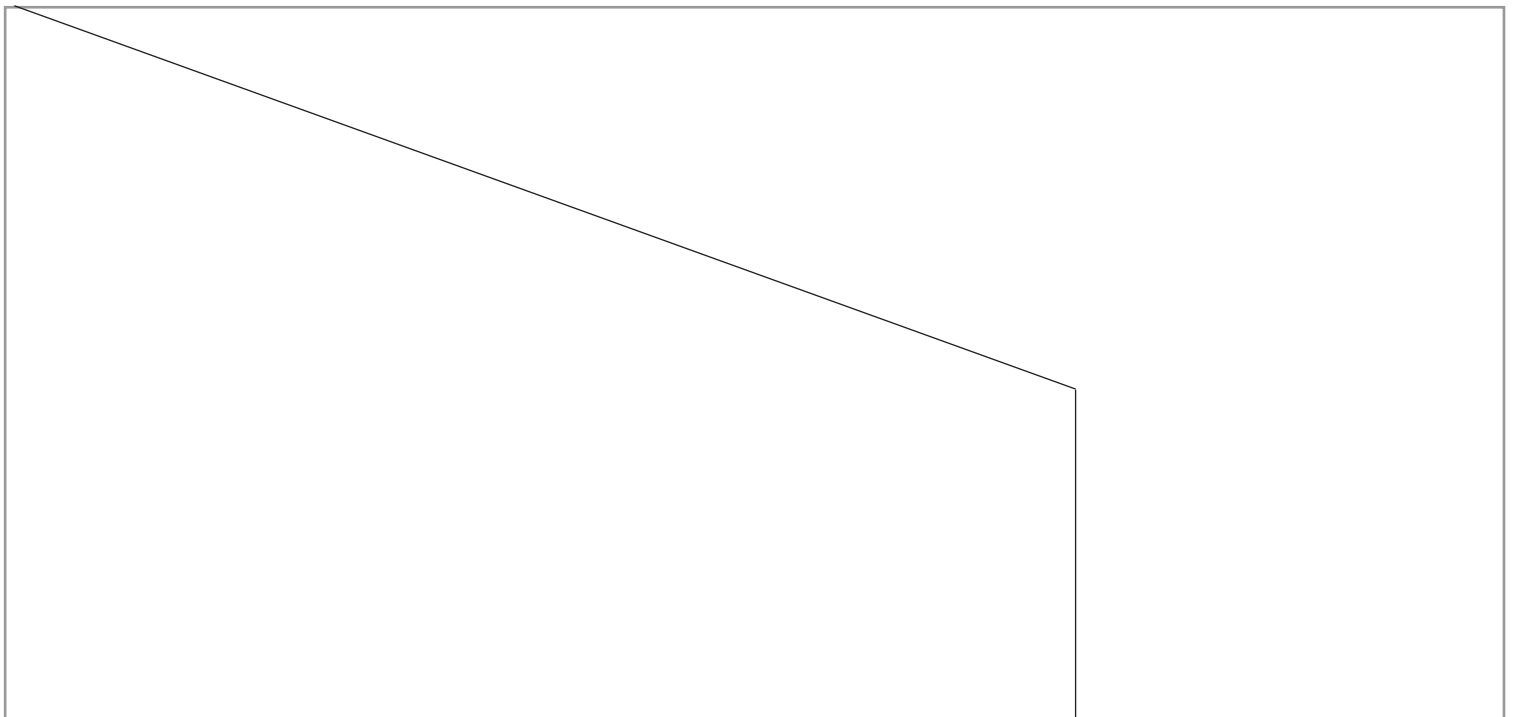
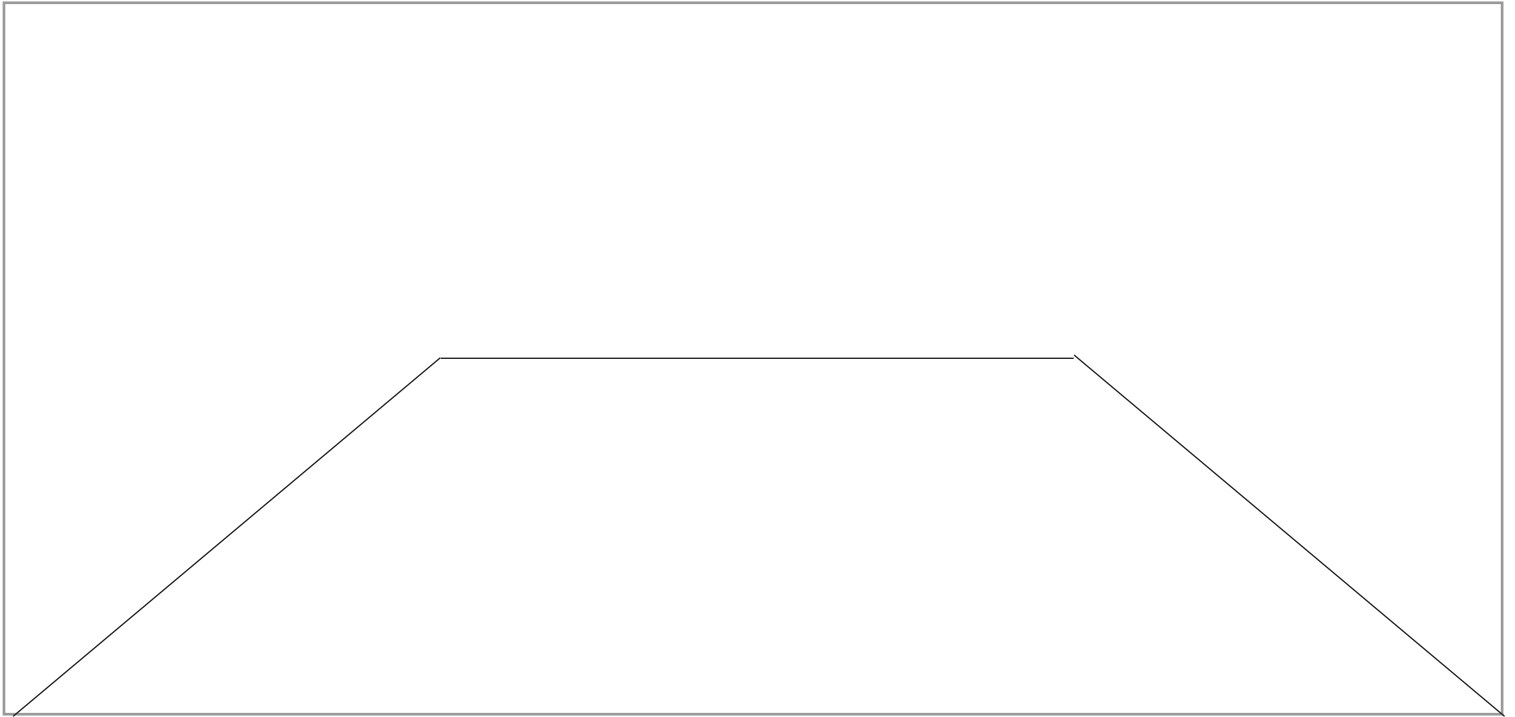
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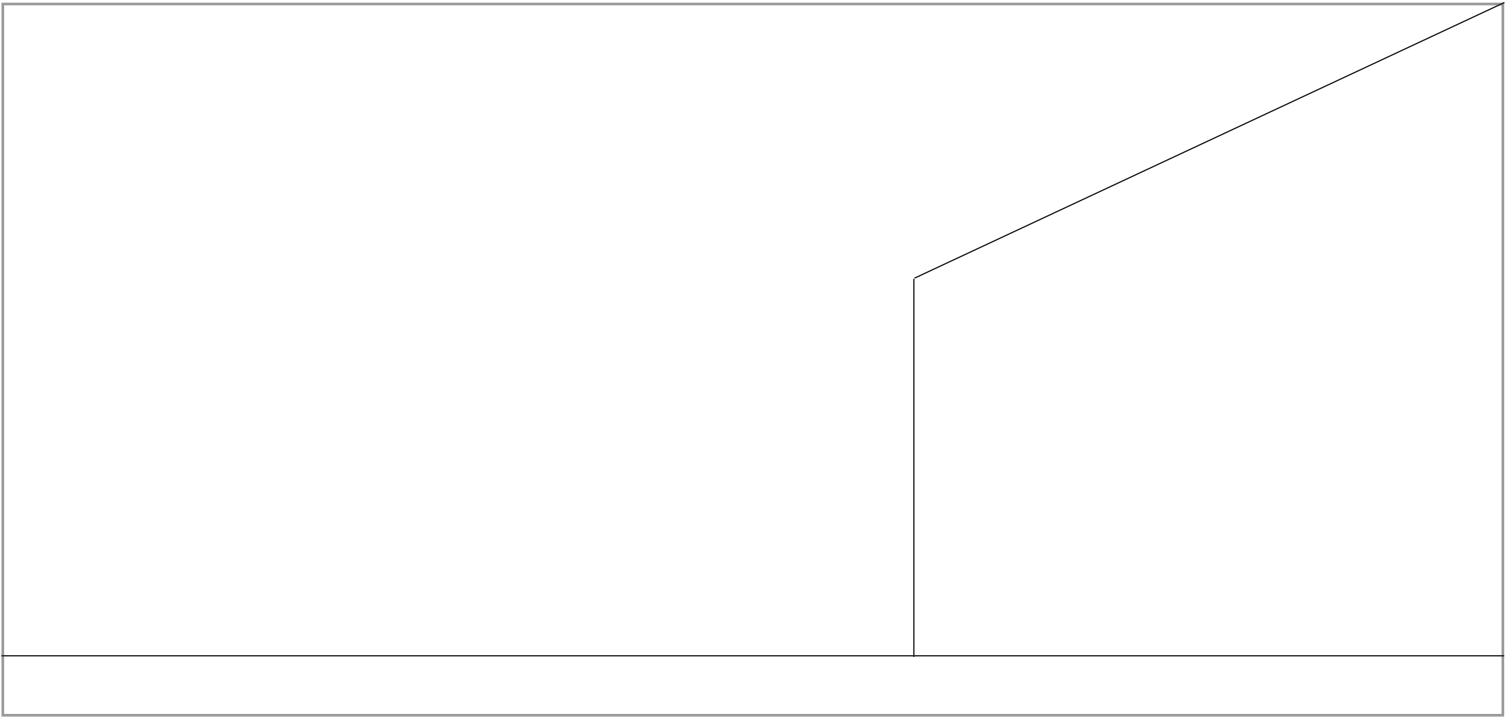
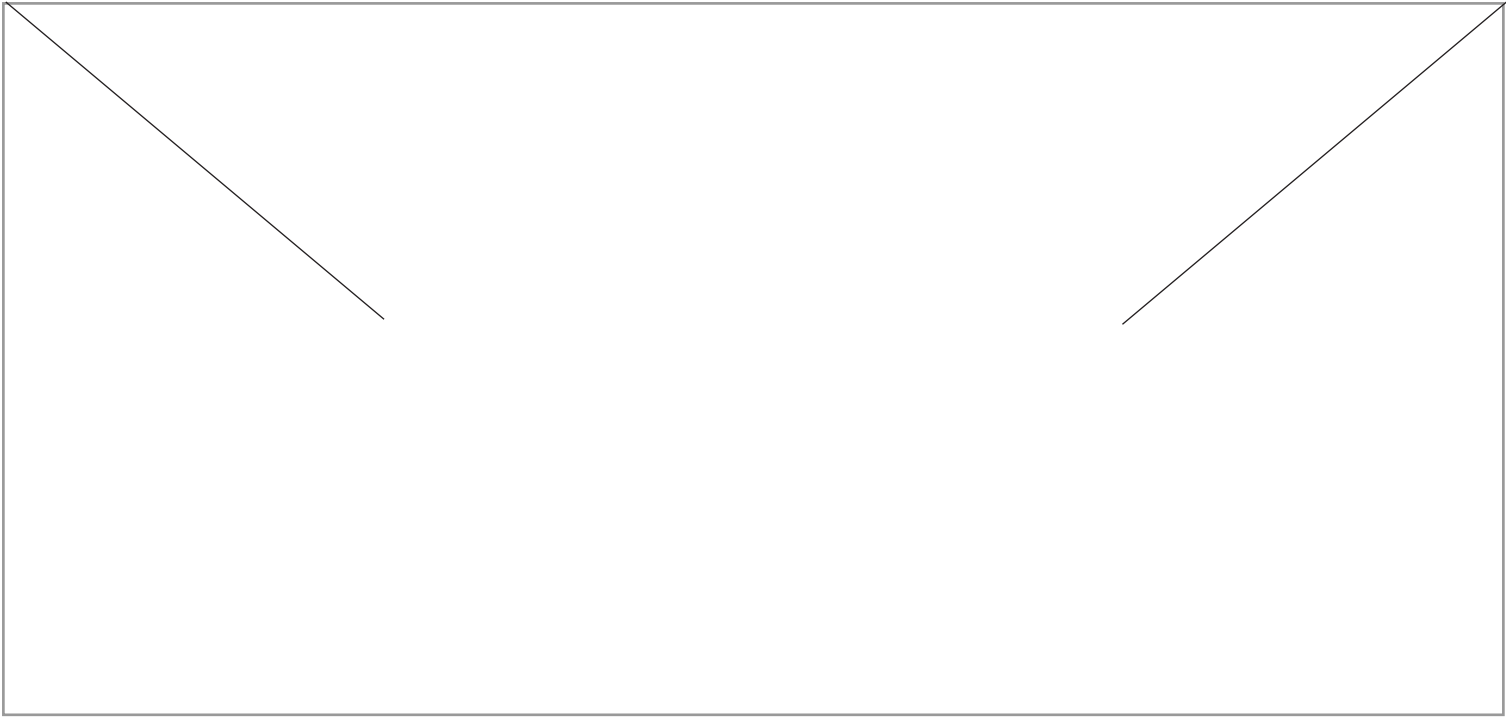
# NOTES



# CREATING PERCEPTIVE

Using perspective fill the panels with the environment to a scene.

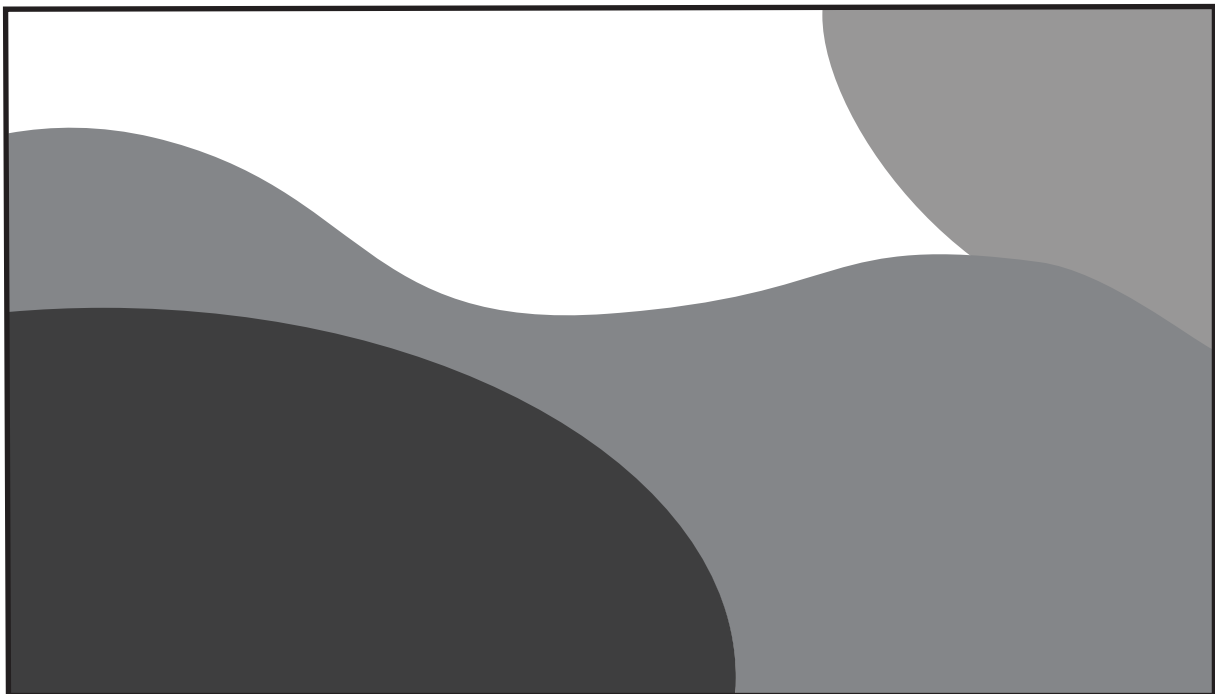




# FOREGROUND

# MIDDLE GROUND

# BACKGROUND





BY FAR THE MOST EFFECTIVE WAY TO CREATE REALLY **DYNAMIC COMPOSITIONS** IS TO THINK ABOUT THE SHAPE OF YOUR **FOREGROUND, MIDGROUND** AND **BACKGROUND** ELEMENTS, AND HOW THEY **COMPLIMENT OR CONTRAST** WITH EACH OTHER.



IN THIS TUTORIAL I'M JUST GOING TO GIVE YOU A **WHOLE BUNCH OF IDEAS** FOR HOW TO **STAGE** YOUR LAYOUTS **PURELY USING THESE THREE ELEMENTS**, ENJOY!



MIXING SHAPES



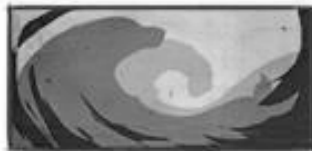
LAYERED PLAINS



CENTRAL FOCUS



MIDGROUND FOCUS



REITERATE FORM



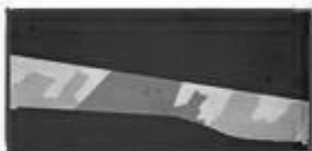
DIAGONALS



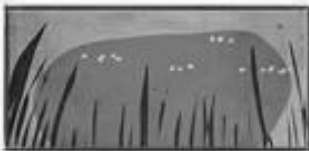
EXAGGERATED FOREGROUND



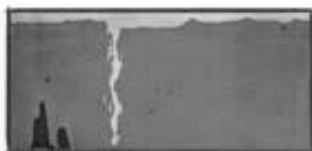
EXAGGERATED MIDGROUND



LETTERBOX



CONTRASTING FORMS



RESTRICTED VIEW



NEGATIVE SPACE



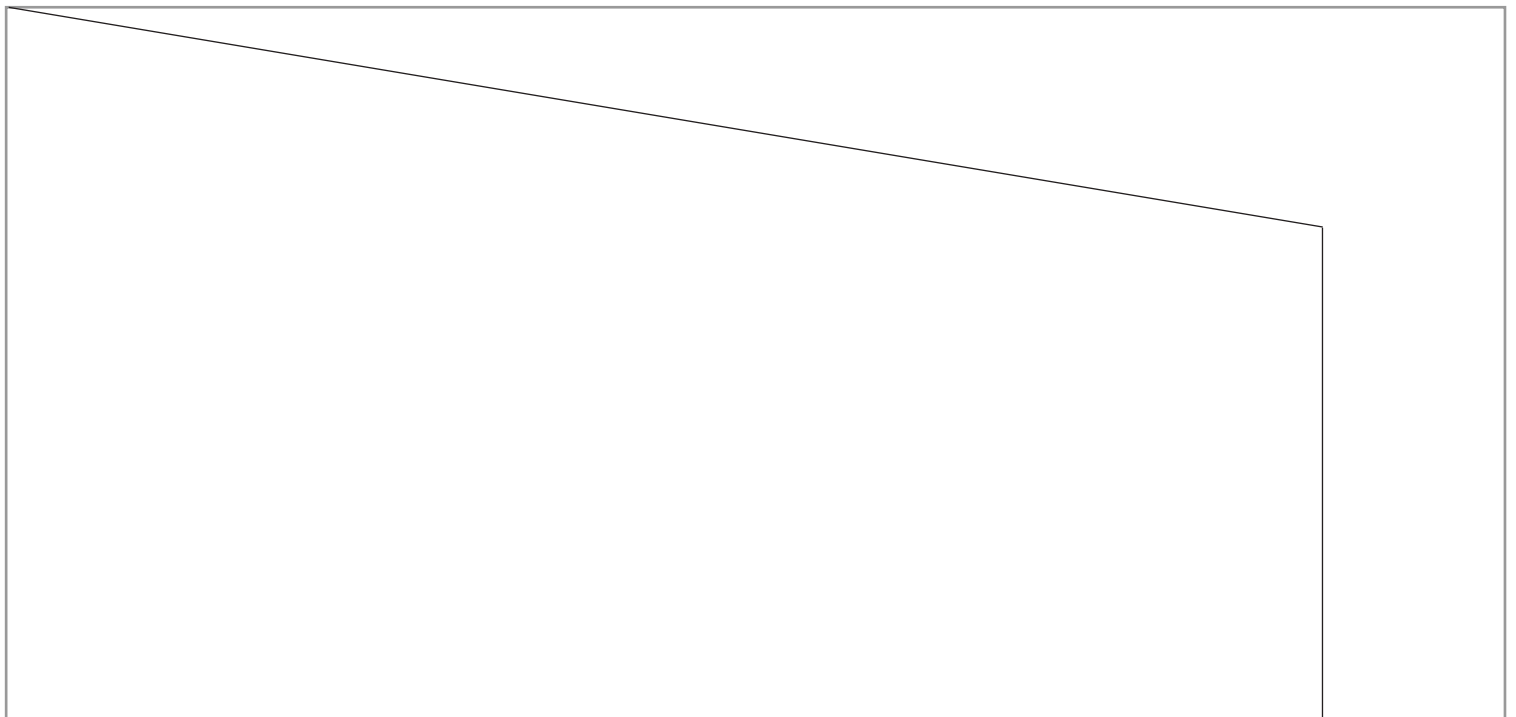
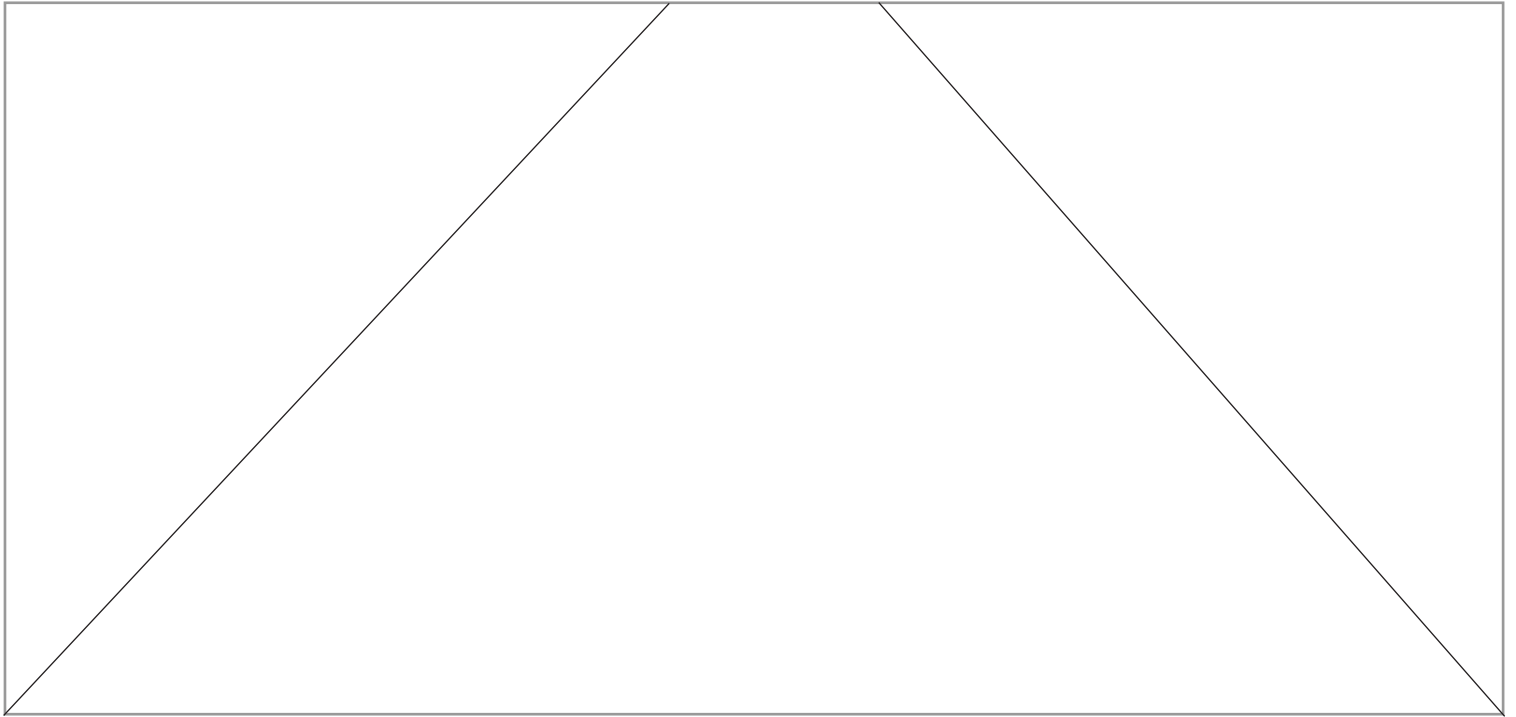
INTERSECTING FORMS

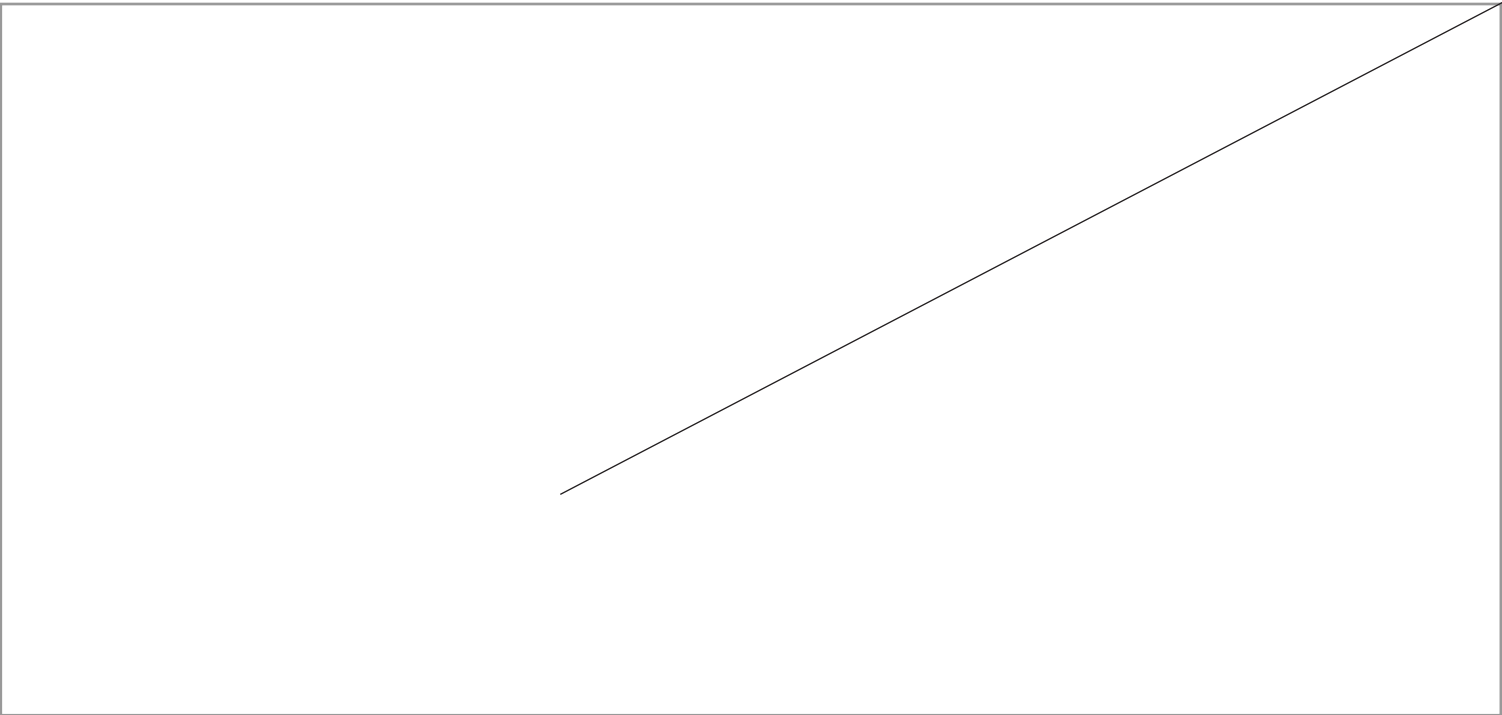
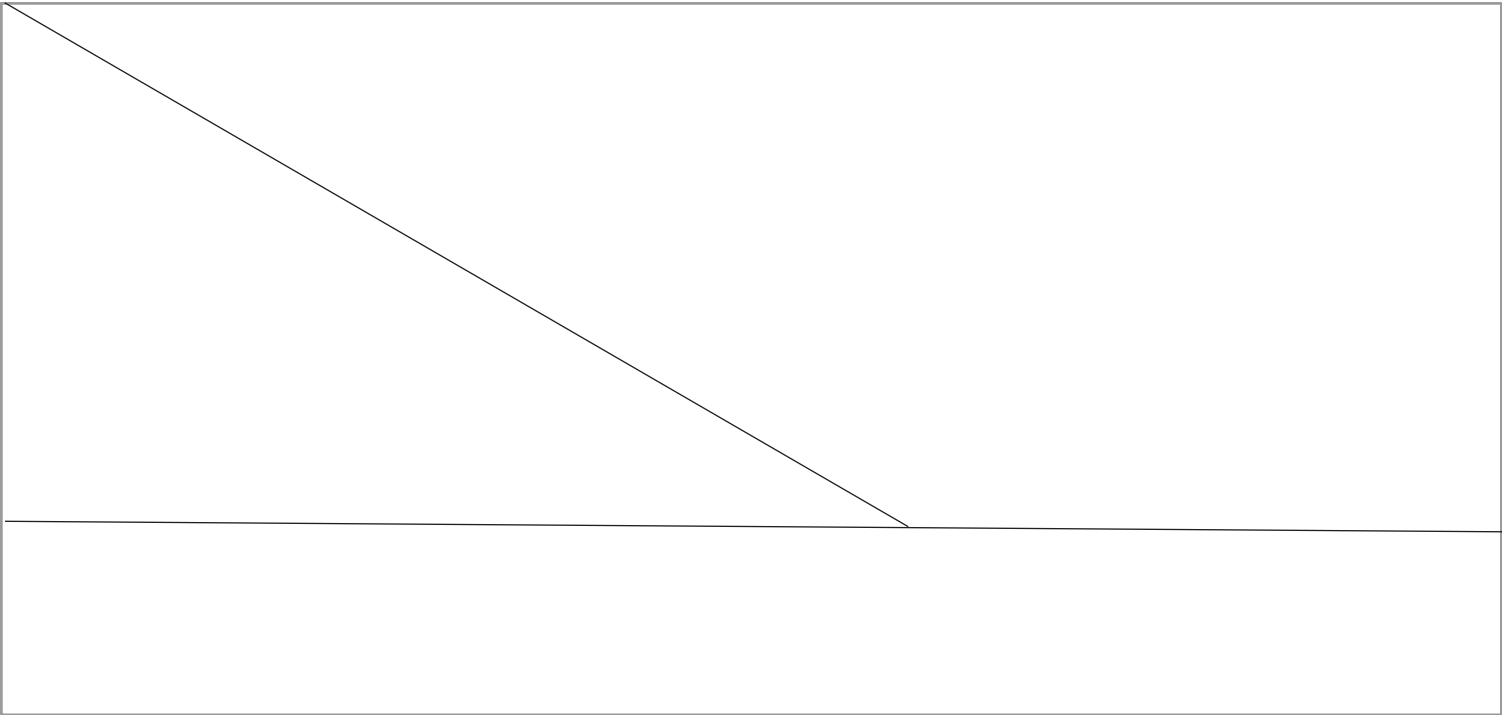


FOREGROUND FRAME

# CREATING DEPTH

Using perspective fill the panels with the environment to a scene. The scene should have a foreground, a middle ground and a background that is in perspective.





# ANIMATION &

# FILM INTRO

# WHAT GOES INTO A STORYBOARD

## THE SUBJECTS

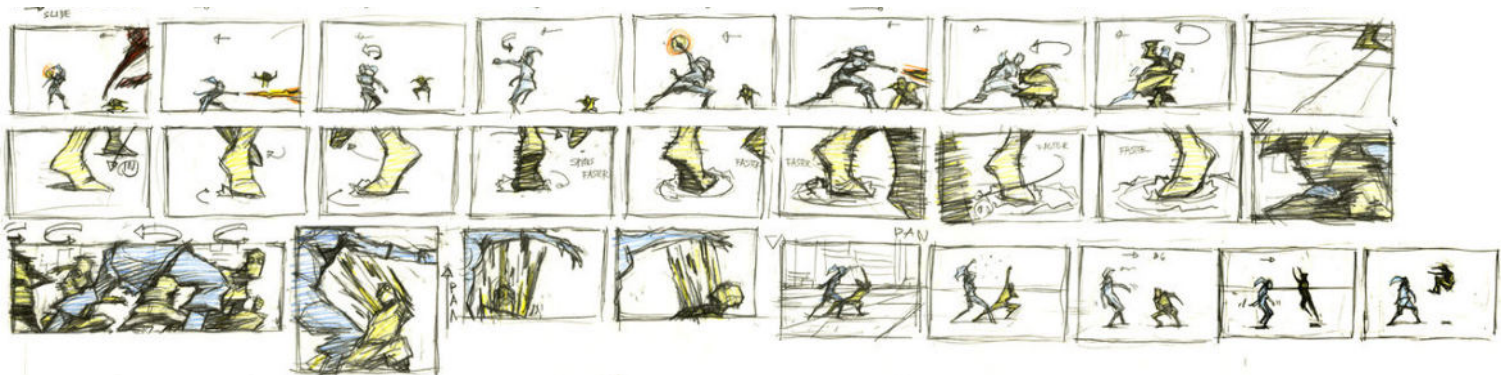
Most films are possible to watch on mute. This is because the majority of the story is told visually. The images should focus on the subjects of the film as they progress through the plot.

## THE FRAMING

The image approximates what will be on screen. From this, directors can learn whether a shot will be wide, medium, or close, as well as which characters and objects need to be in each scene.

## THE ACTION

As with comic books, a series of static images can show a great deal of motion. The storyboard should demonstrate how characters will move through the scene.



UNDER THE IMAGES IS TEXT WITH ADDITIONAL INFORMATION ABOUT EACH SHOT,  
INCLUDING:

## SCENE DESCRIPTION

To better serve as a reference, your storyboard should note which scene from the script is being represented in the storyboard, including scene number and page number.

## DIALOGUE

You can quote specific lines of dialogue to better tie the script into the storyboard.

## HOW LONG DOES A STORYBOARD HAVE TO BE?

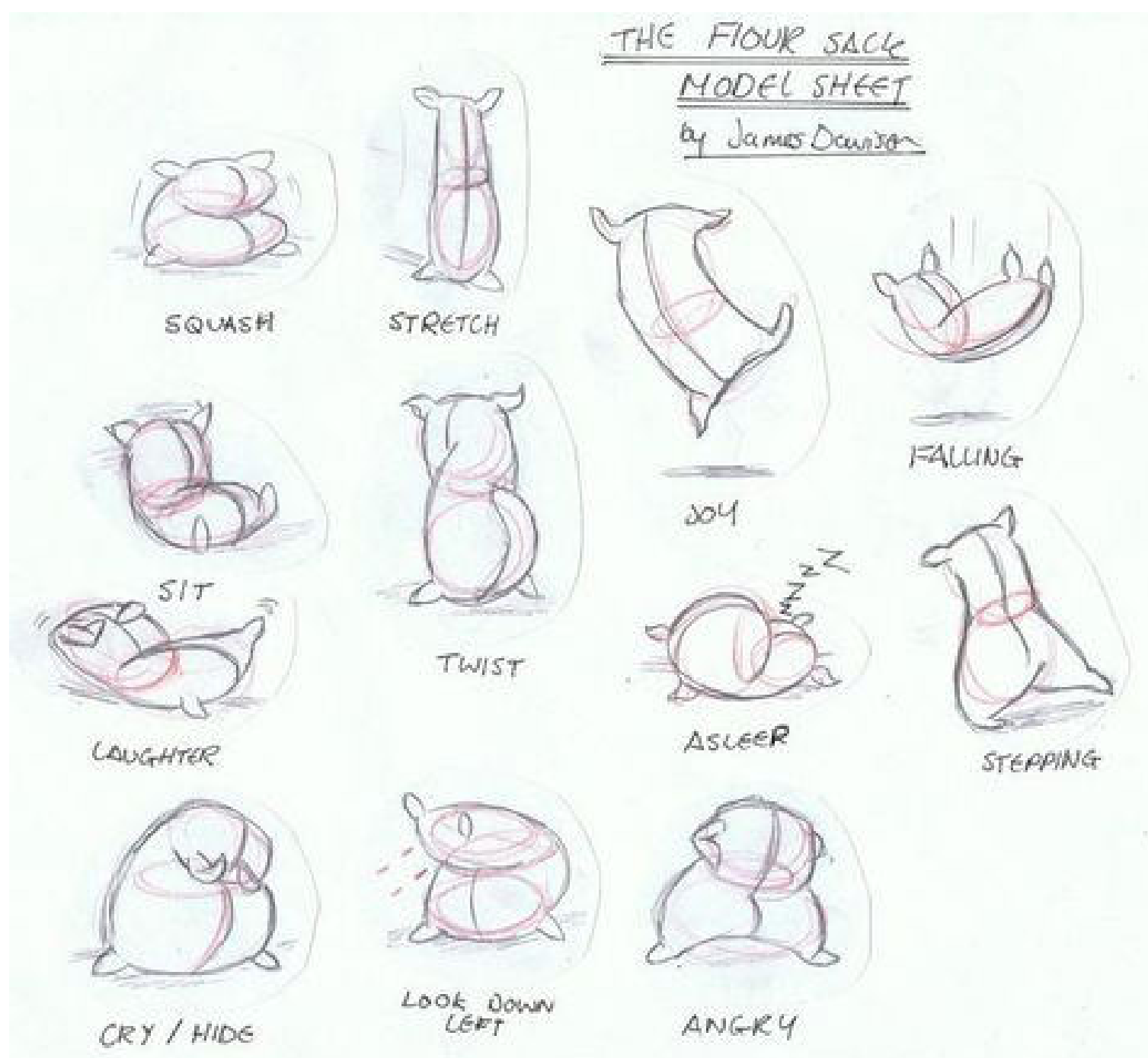
A finished storyboard has at least one frame for every shot

If the scenes have important action, consider making 2-3 frames to convey it.



# LINE OF ACTION

An imaginary line extending through the main action of the character. Create and move the character to exaggerate and extenuation these lines of action. The FIRST thing to establish when designing and drawing a character should be the line of action.





EXITED



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SAD



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CONFUSED



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ANXIOUS



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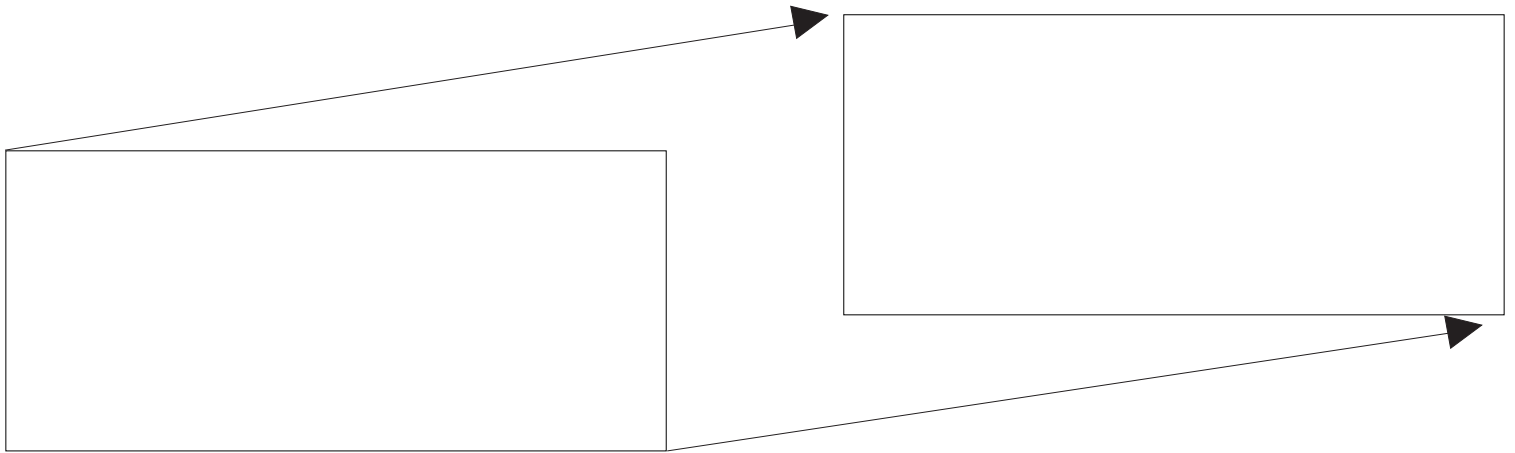
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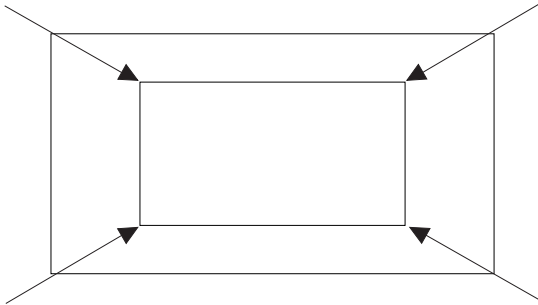
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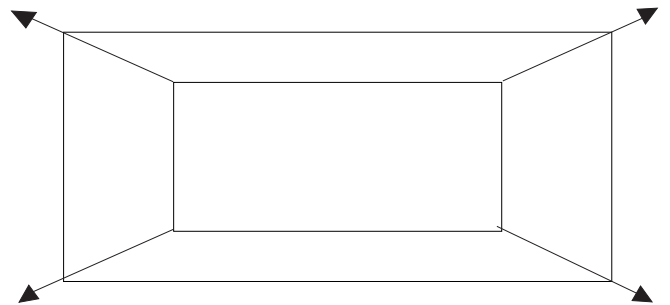
# HOW TO DRAW CAMERA MOVEMENT IN YOU STORYBOARDS



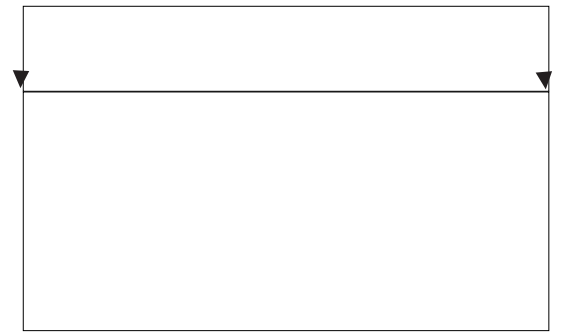
PAN: CLEARLY DRAWN IN ARROWS OF DIRECTION



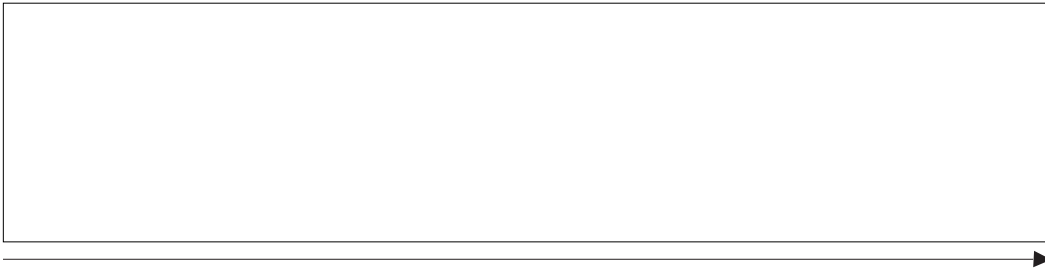
PUSH IN / TUCK IN



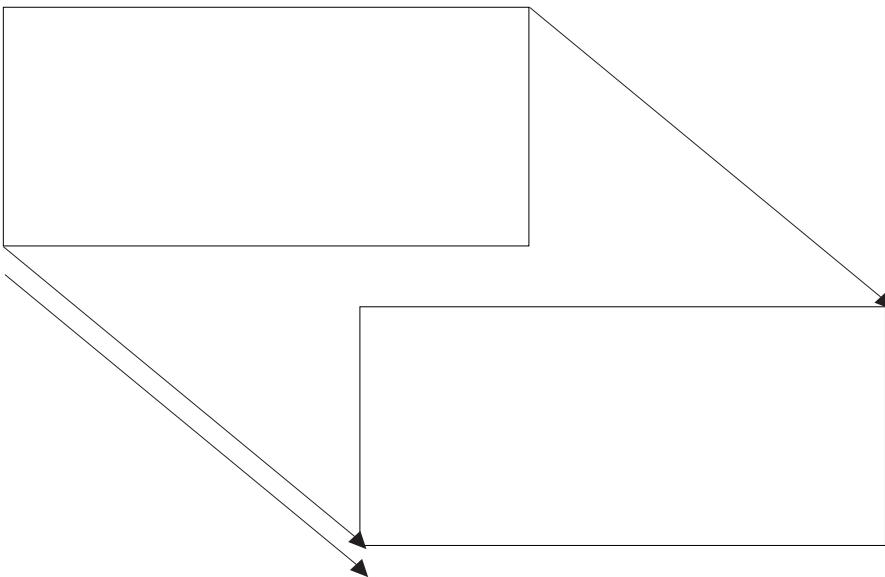
PUSH OUT / TUCK OUT



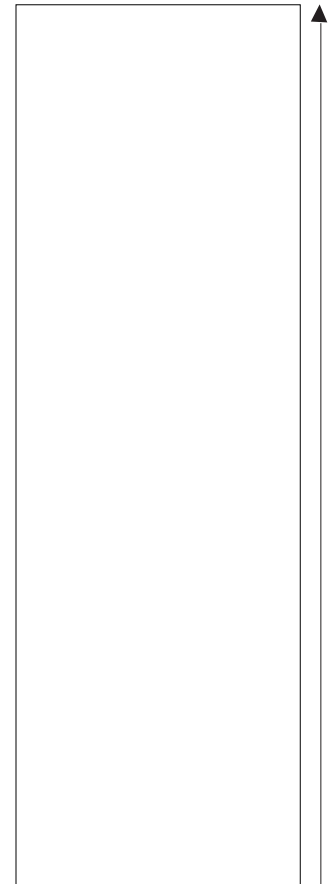
CAMERA ADJUST LESS THAN ONE FULL FRAME



HORIZONTAL PAN | ADD DEPTH INFORMATION



DIAGONAL PAN



VERTICAL PAN



## Camera Level & Shot Size

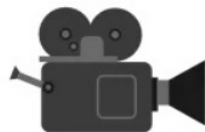
OVERHEAD



EYE LEVEL



SHOULDER LEVEL



HIP LEVEL



KNEE LEVEL



GROUND LEVEL



Create free shot lists and stor



EXTREME CLOSEUP (ECU)

CLOSEUP (CU)

MEDIUM CLOSEUP (MCU)

MEDIUM SHOT (MS)

COWBOY SHOT (CS)

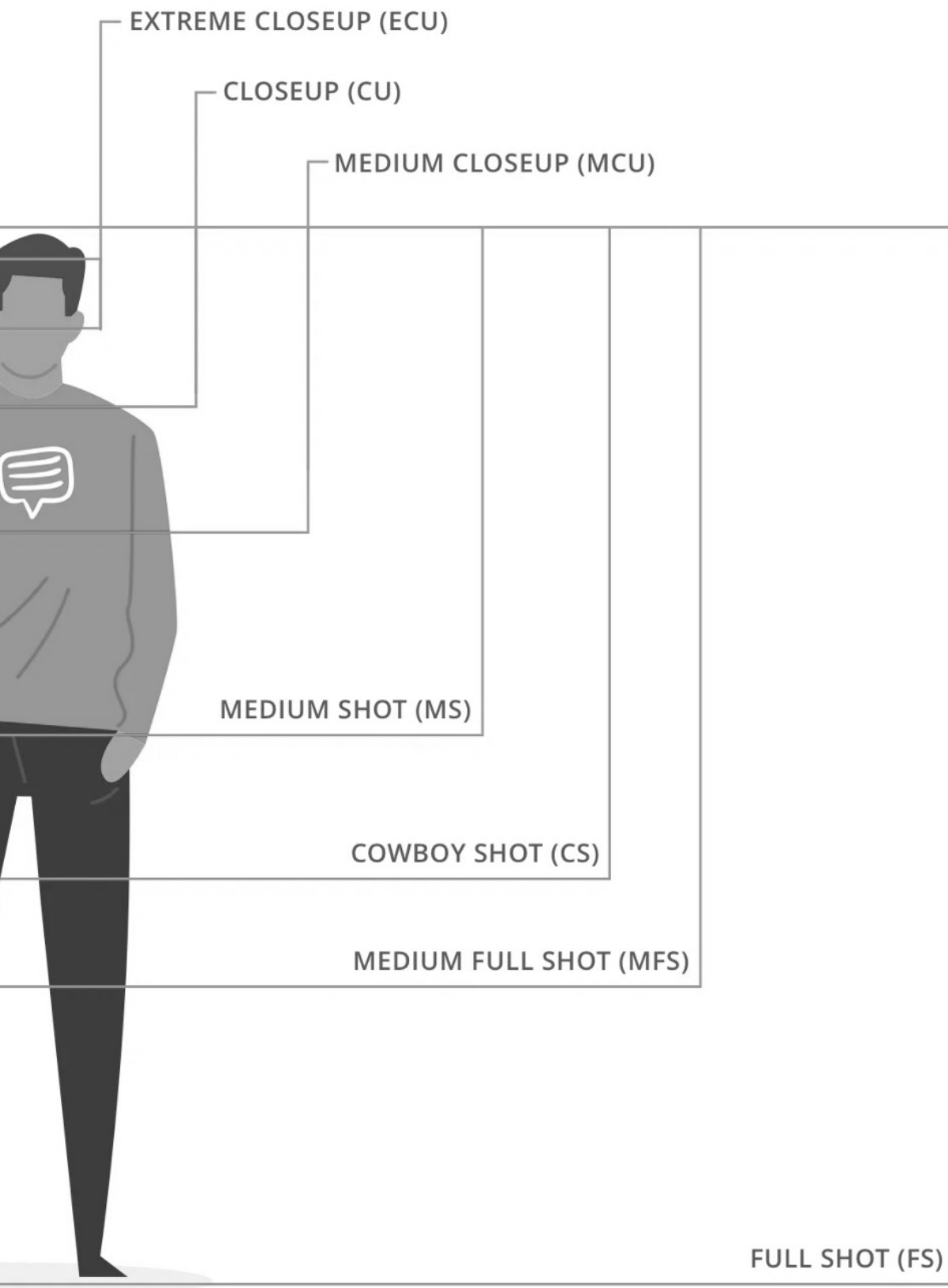
MEDIUM FULL SHOT (MFS)

FULL SHOT (FS)



## Shot Size Cheatsheet





# STORYBOARD PRACTICE

Use this space to practice creating storyboards and creating a 3 act story.

## BEGINNING



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## MIDDLE



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## END



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# STORYBOARD PRACTICE

Use this space to practice creating storyboards and creating a 3 act story.

## BEGINNING




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## MIDDLE




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## END




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# GRAPHIC

# DESIGN INTRO

# SOUND SOLUTIONS

In the spaces provided, graphically represent the sound FROM words PROVIDED.

THINK of the sound in terms of its tempo, volume, duration, AND context.

Although literal problem solving has its place in design, a graphic vocabulary must be expanded beyond a narrative voice.

The use of metaphor, symbolism, abstraction and typography are encouraged.

Bicycle

Indigestion

Headache

A Habit

Gargle

Avalanche

Subway

Echo

Frustration

Loud Person

Rejection

Tap Dancer

Bee Sting

Miscommunication

Birthday

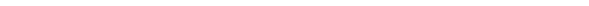
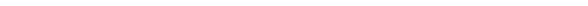
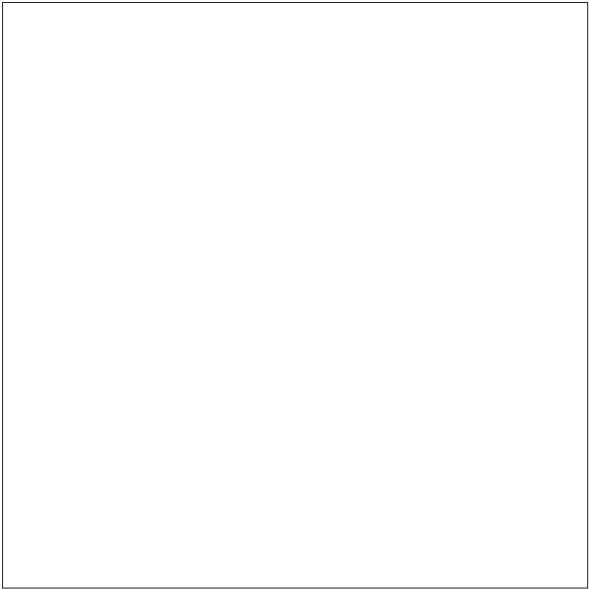
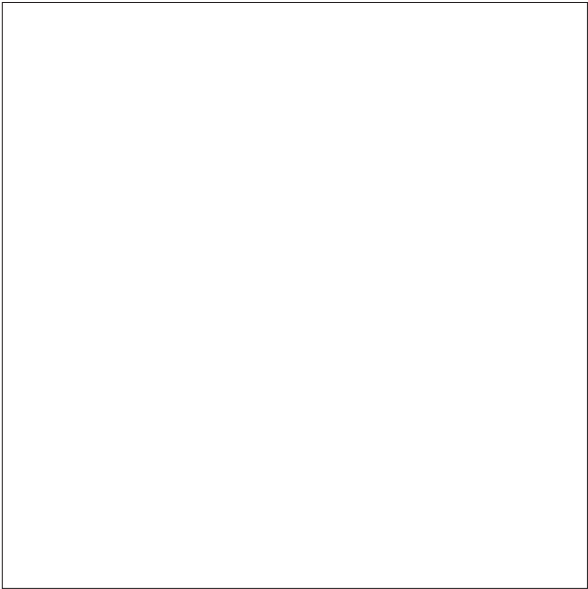
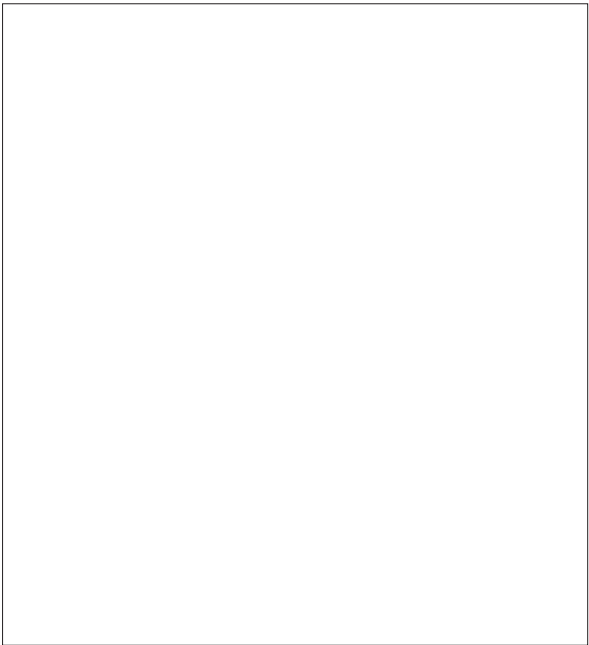
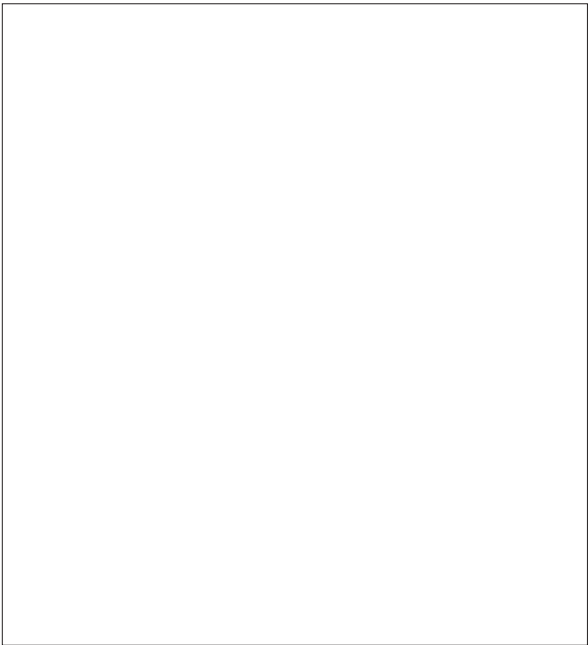
Nervous Habit

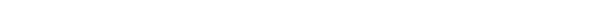
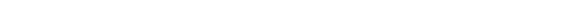
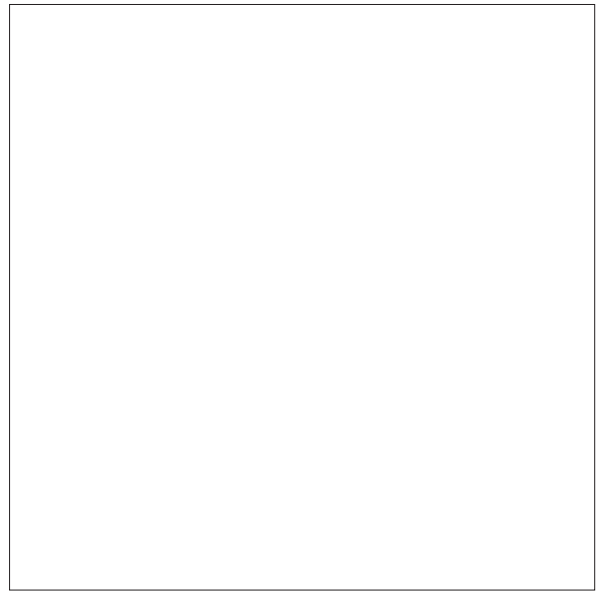
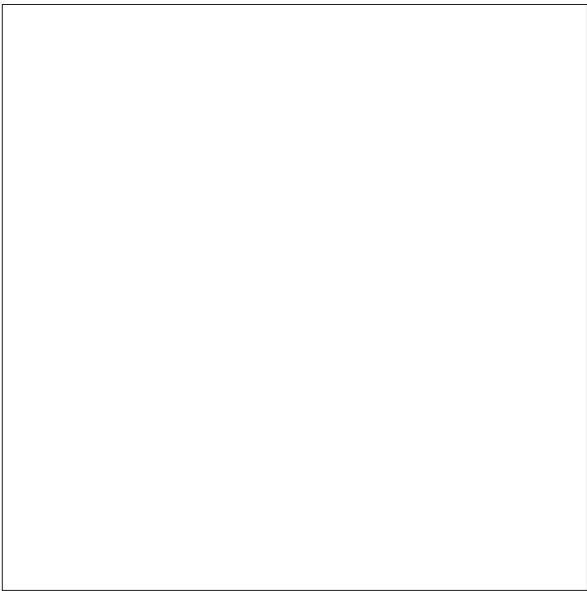
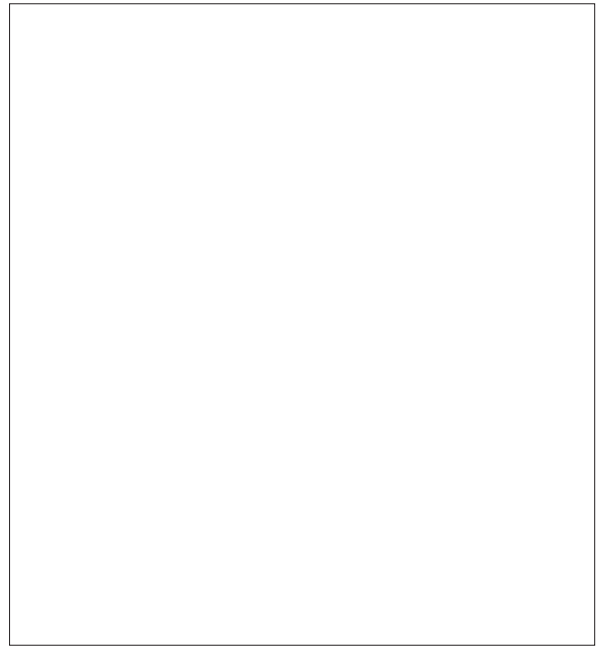
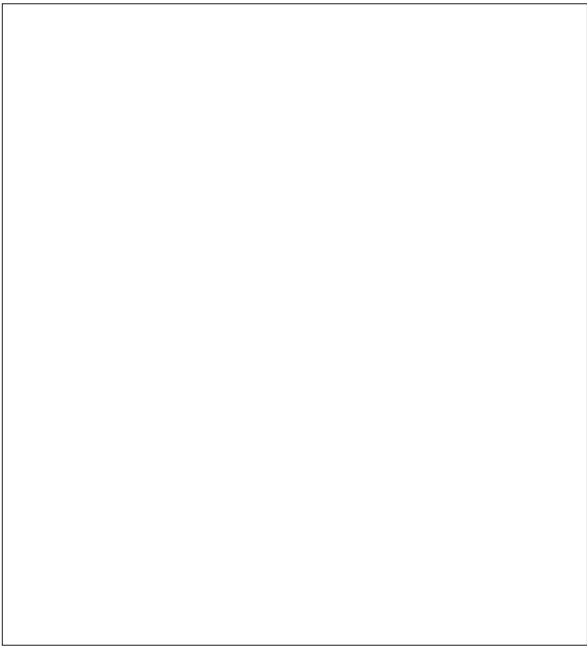
Kitchen

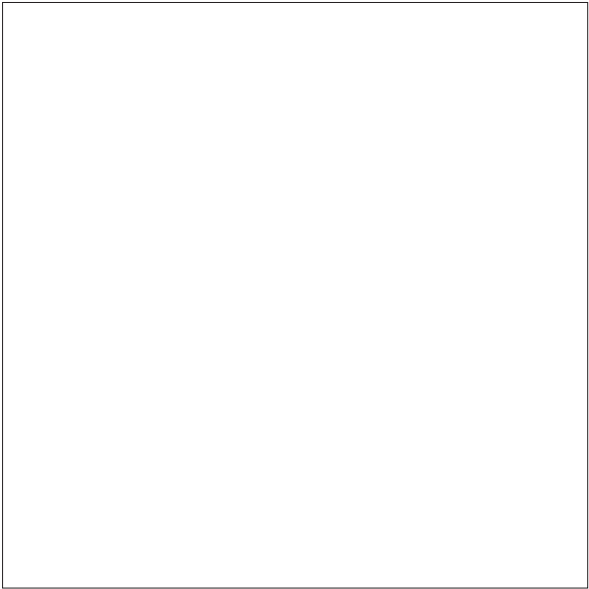
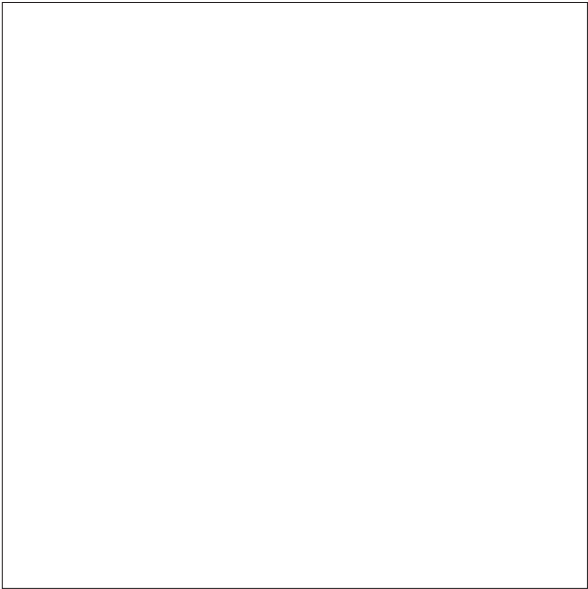
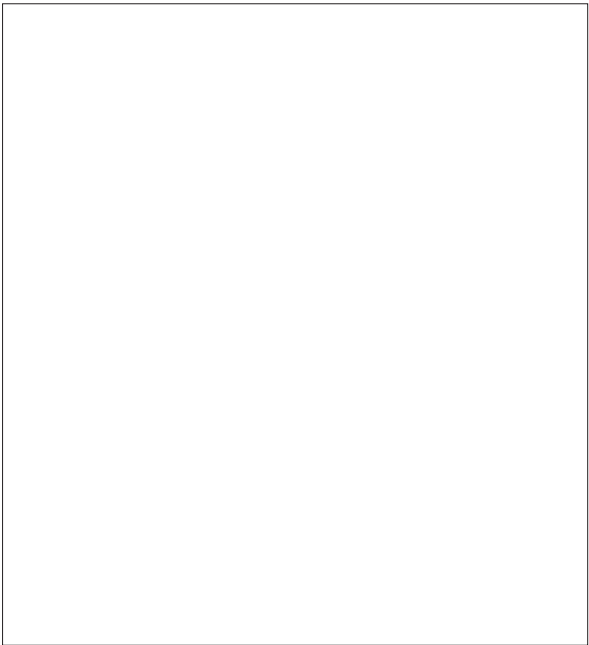
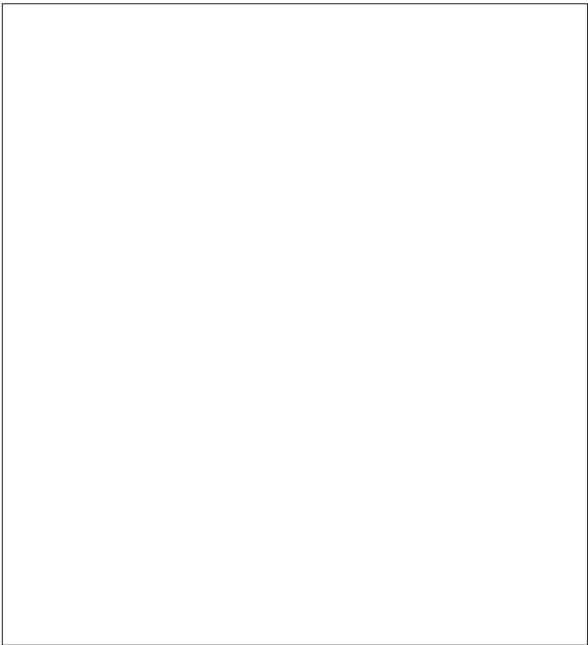
Barnyard

Singing

Merging Traffic







# A LINE IS A DOT THAT WENT FOR A WALK

Use line as a starting point to interpret the themes listed. consider the variability of line, color, tonality and texture.

You will need to consider the background of each segment while interpreting the subject's meaning with the restrictions of the format.

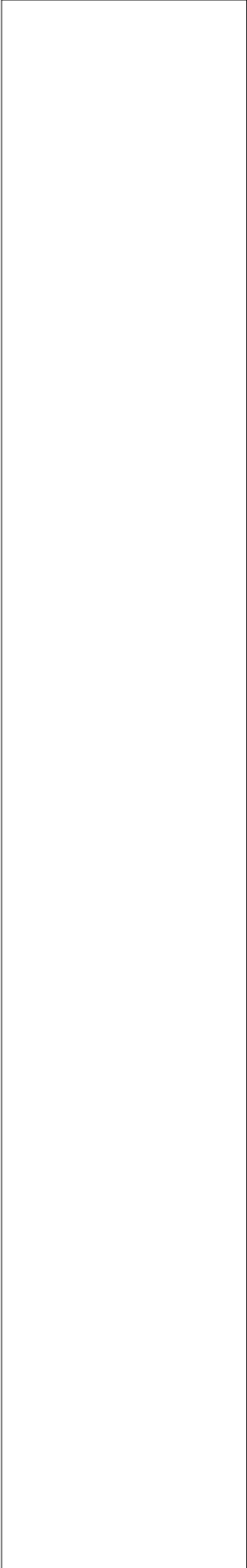
PAUL KLEE

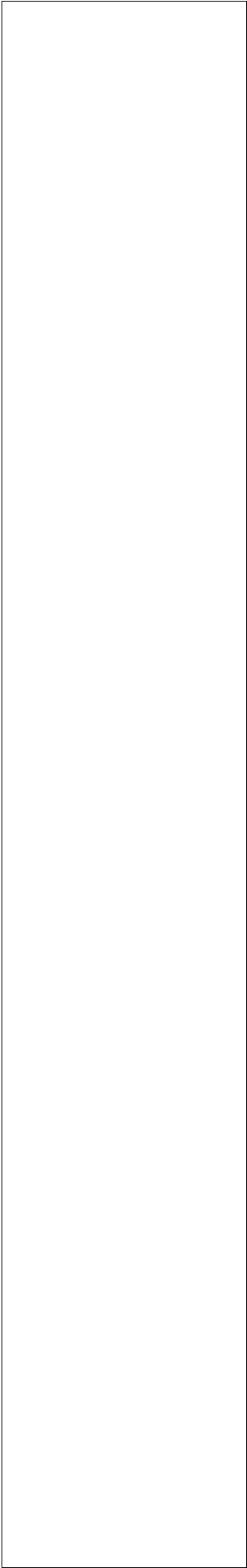
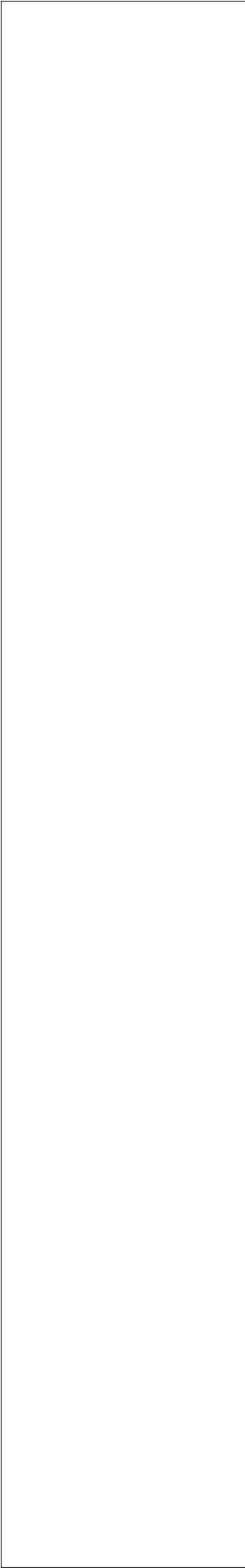
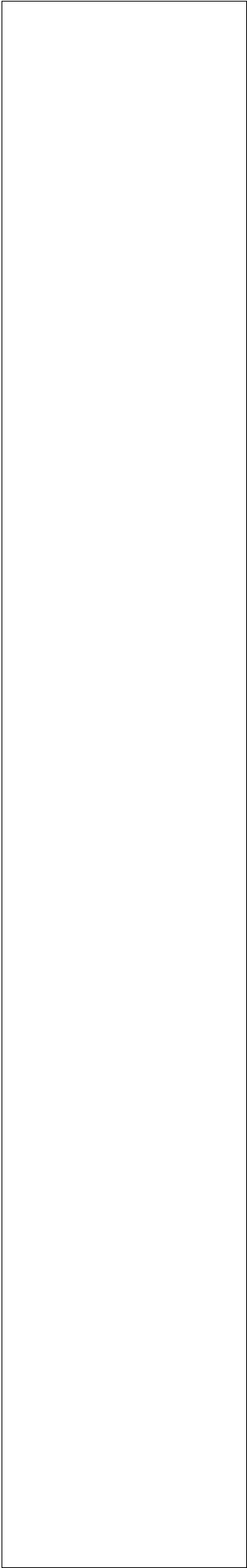


Ambiguous



Bizarre





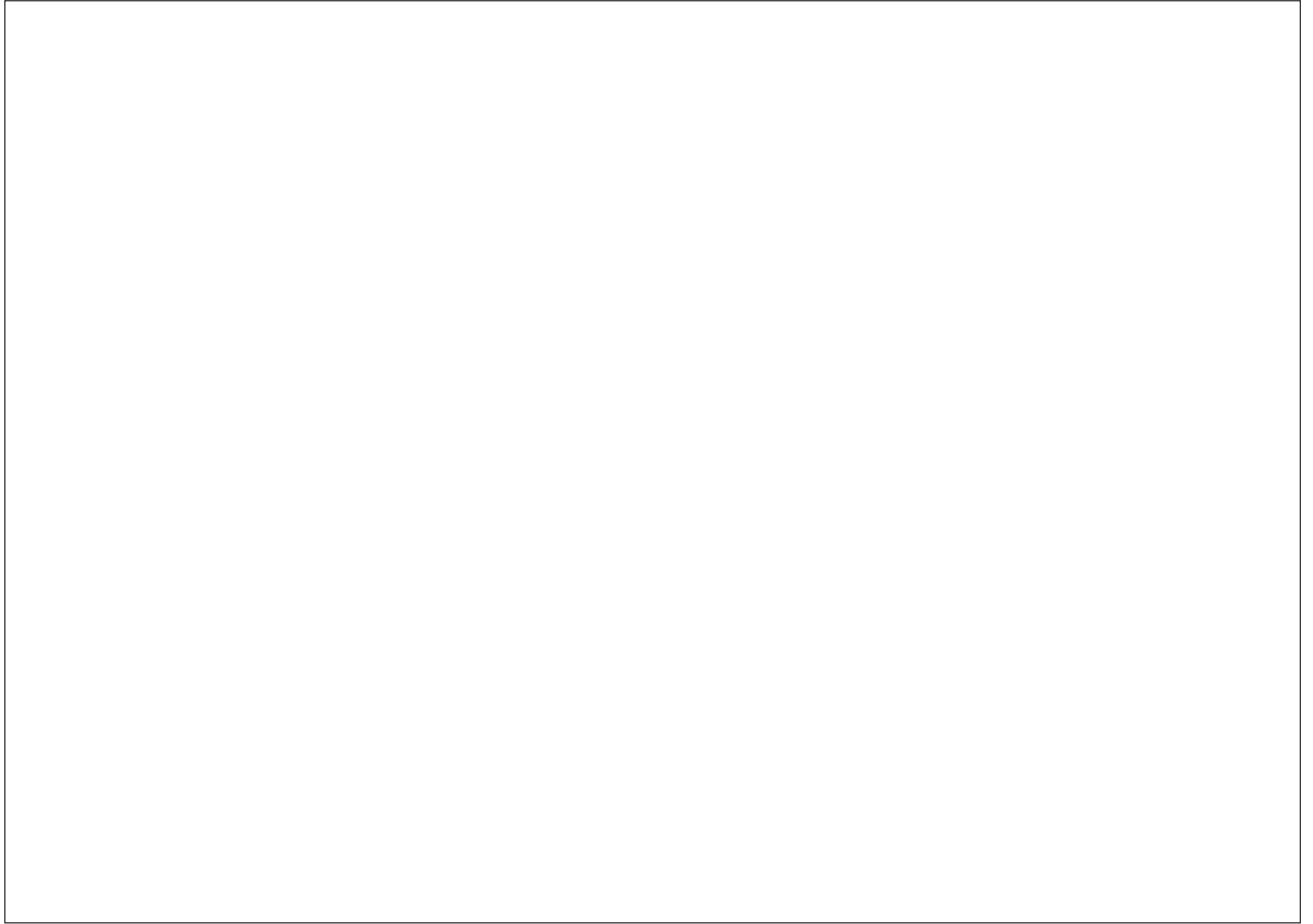
Using the principles of proximity, similarity, continuity, closure, connectedness and hierarchy, create a graphic representation of one personal theme of the past three weeks.

You may use any class materials.

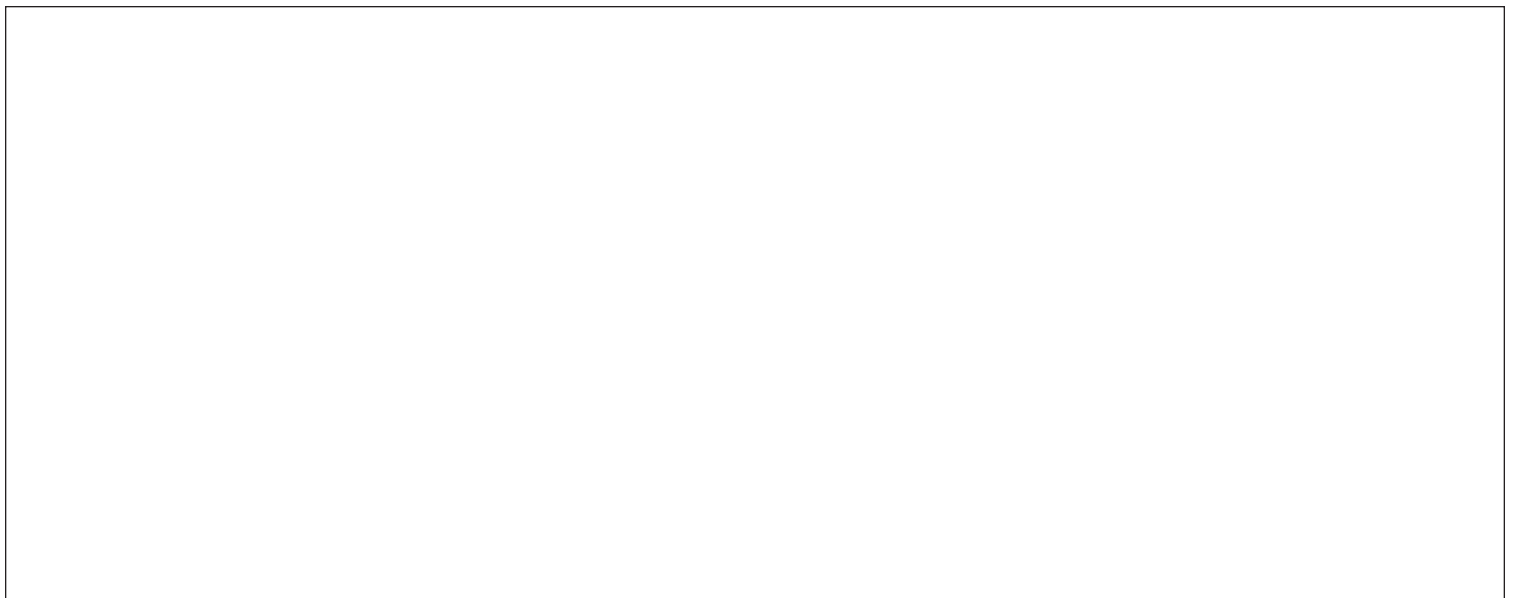
# ANIMATION

# STORYBOARDS

# CHARACTER SKETCHES

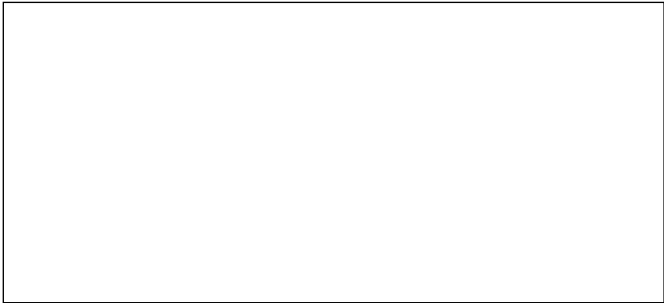
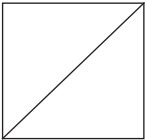


# BACKGROUND DESIGN



PROJECT NAME: \_ \_ \_ \_ \_

VERSION # \_ \_ \_ \_ \_



Scene #

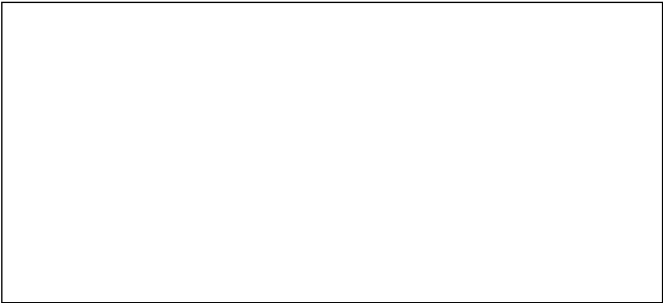
Shot #

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Scene #

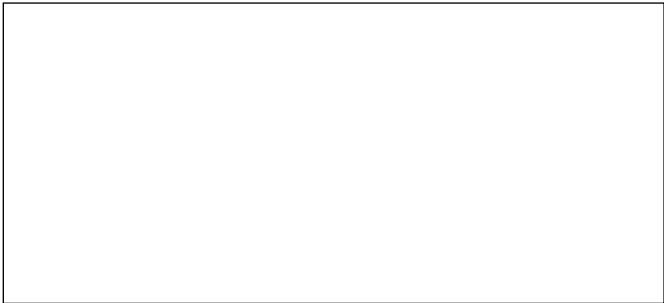
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Scene #

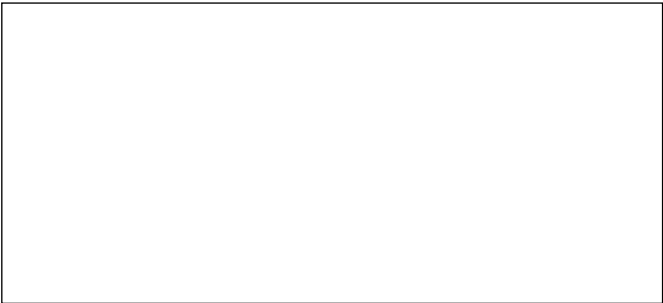
Shot #

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Scene #

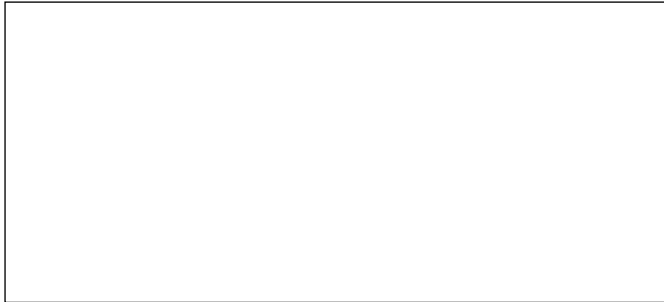
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Scene #

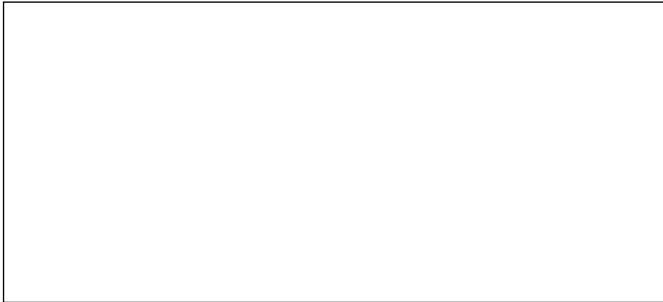
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Scene #

Shot #

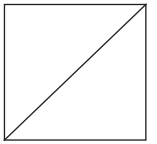
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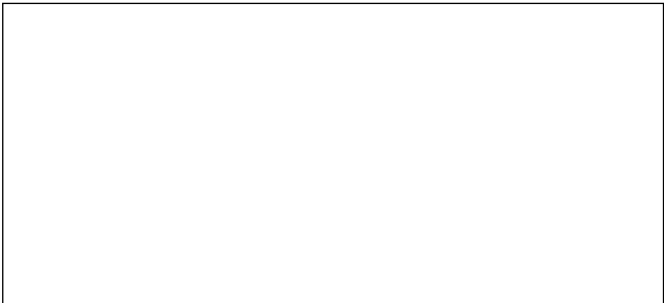
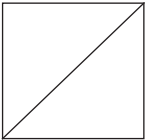
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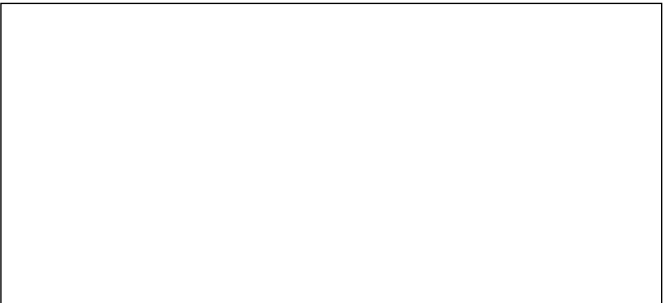
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Scene #

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Scene #

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Scene #

Shot #

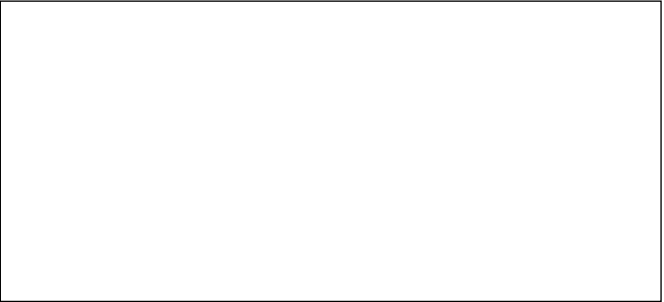
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Scene #

Shot #

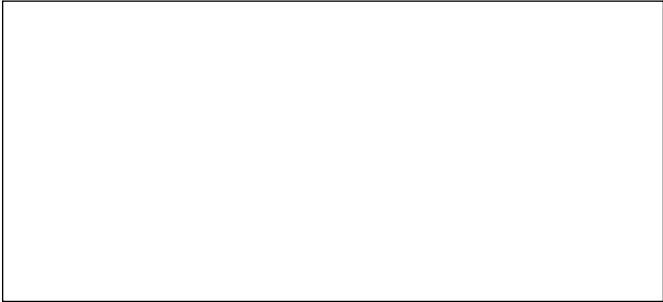
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Scene #

Shot #

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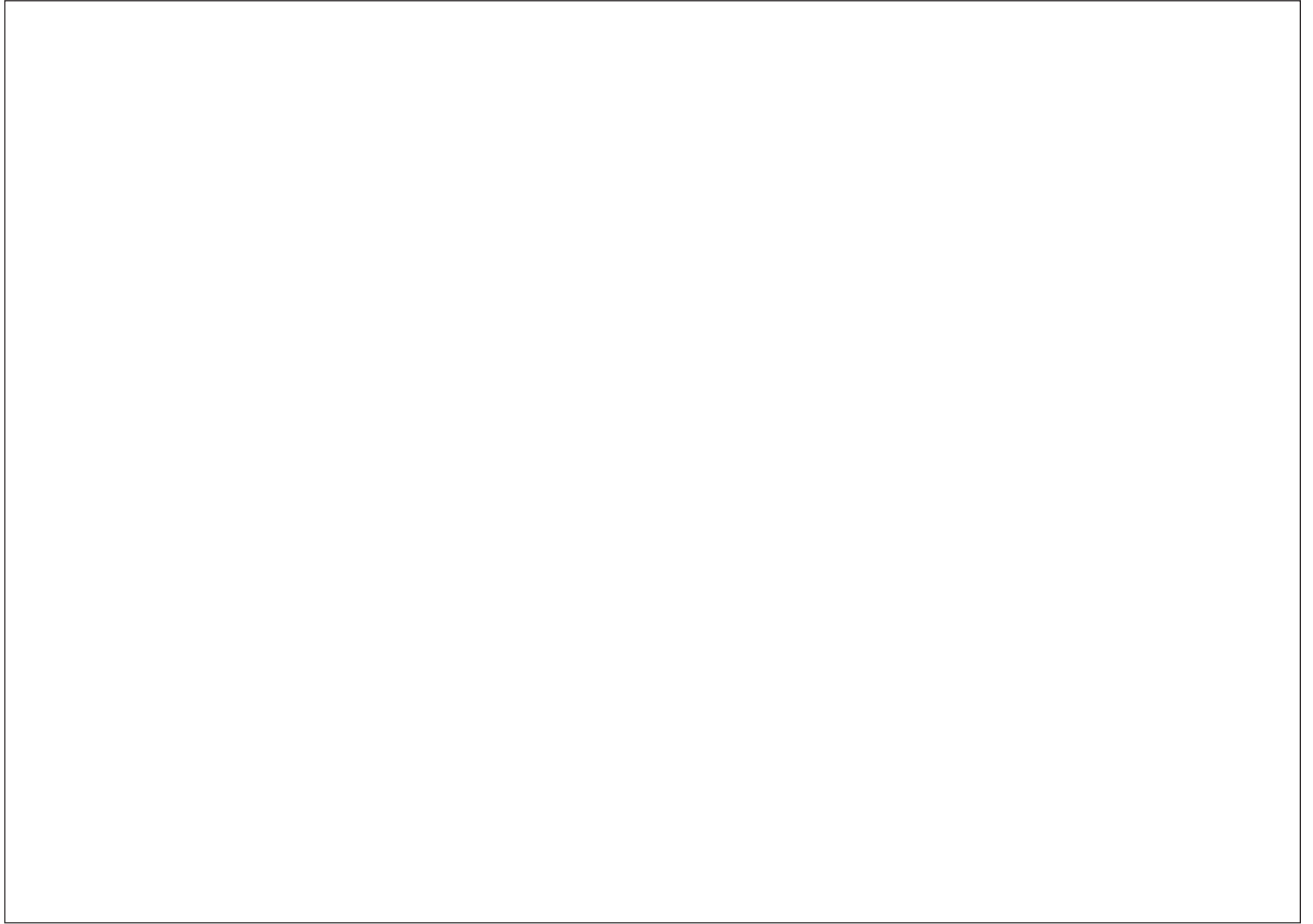


Scene #

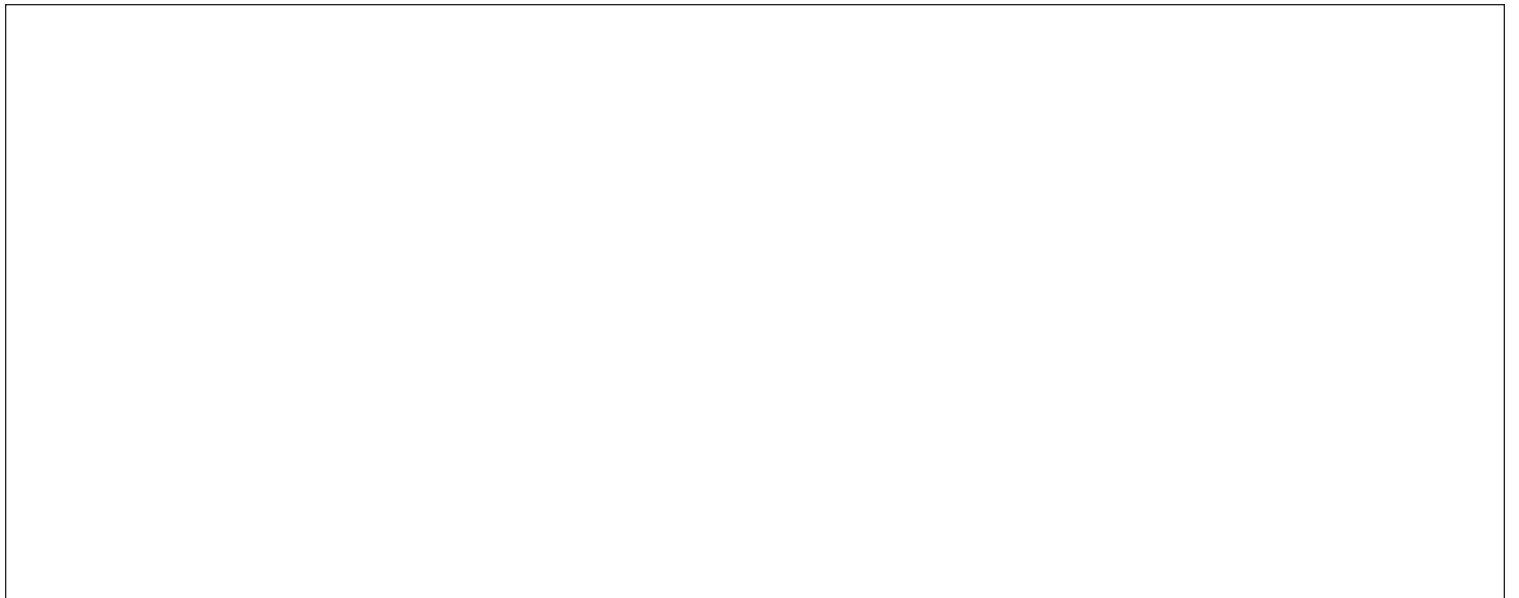
Shot #

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# CHARACTER SKETCHES

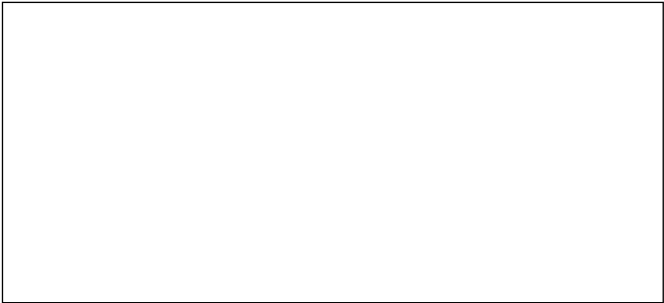


# BACKGROUND DESIGN



PROJECT NAME: \_ \_ \_ \_ \_

VERSION # \_ \_ \_ \_ \_



Scene #

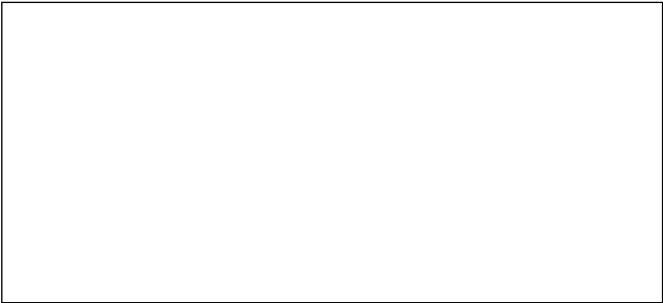
Shot #

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Scene #

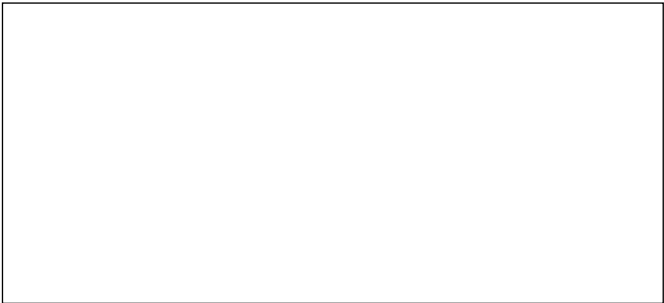
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Scene #

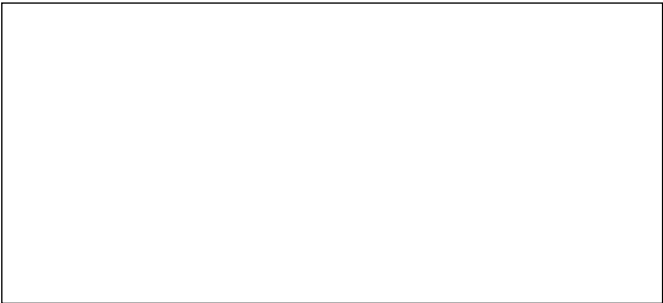
Shot #

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Scene #

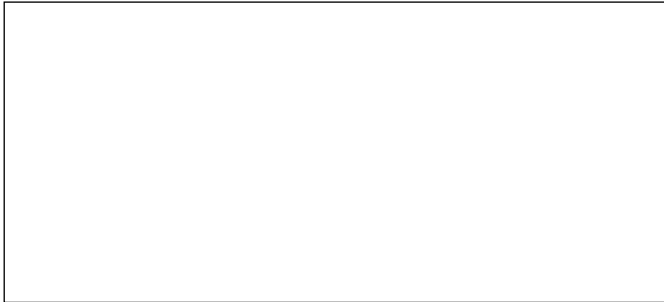
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Scene #

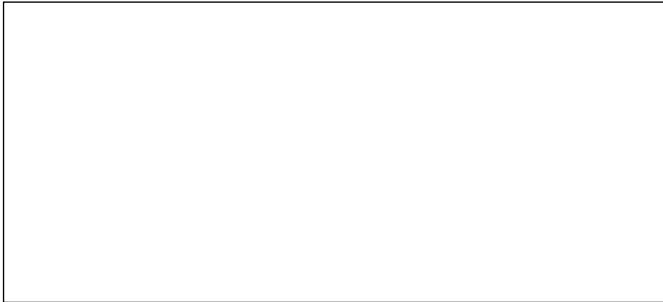
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Scene #

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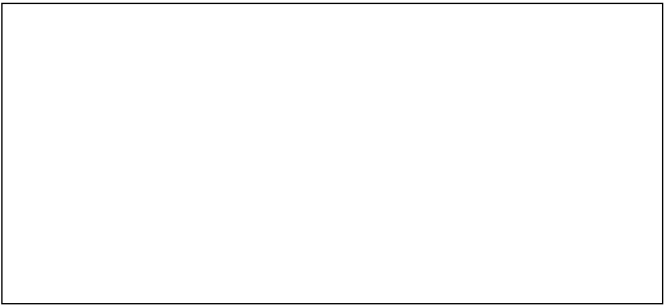
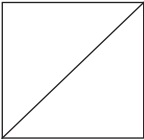
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NOTES: \_\_\_\_\_

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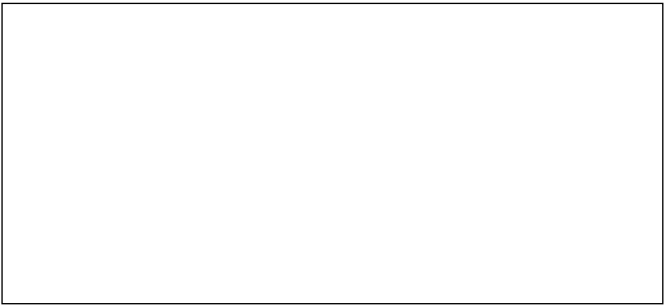
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Scene #

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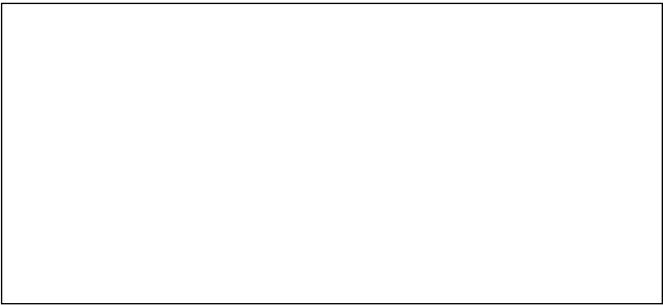
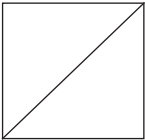
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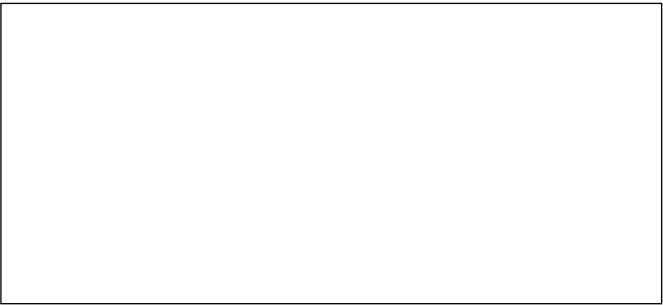
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Scene #

Shot #

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Scene #

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Scene #

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Scene #

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Scene #

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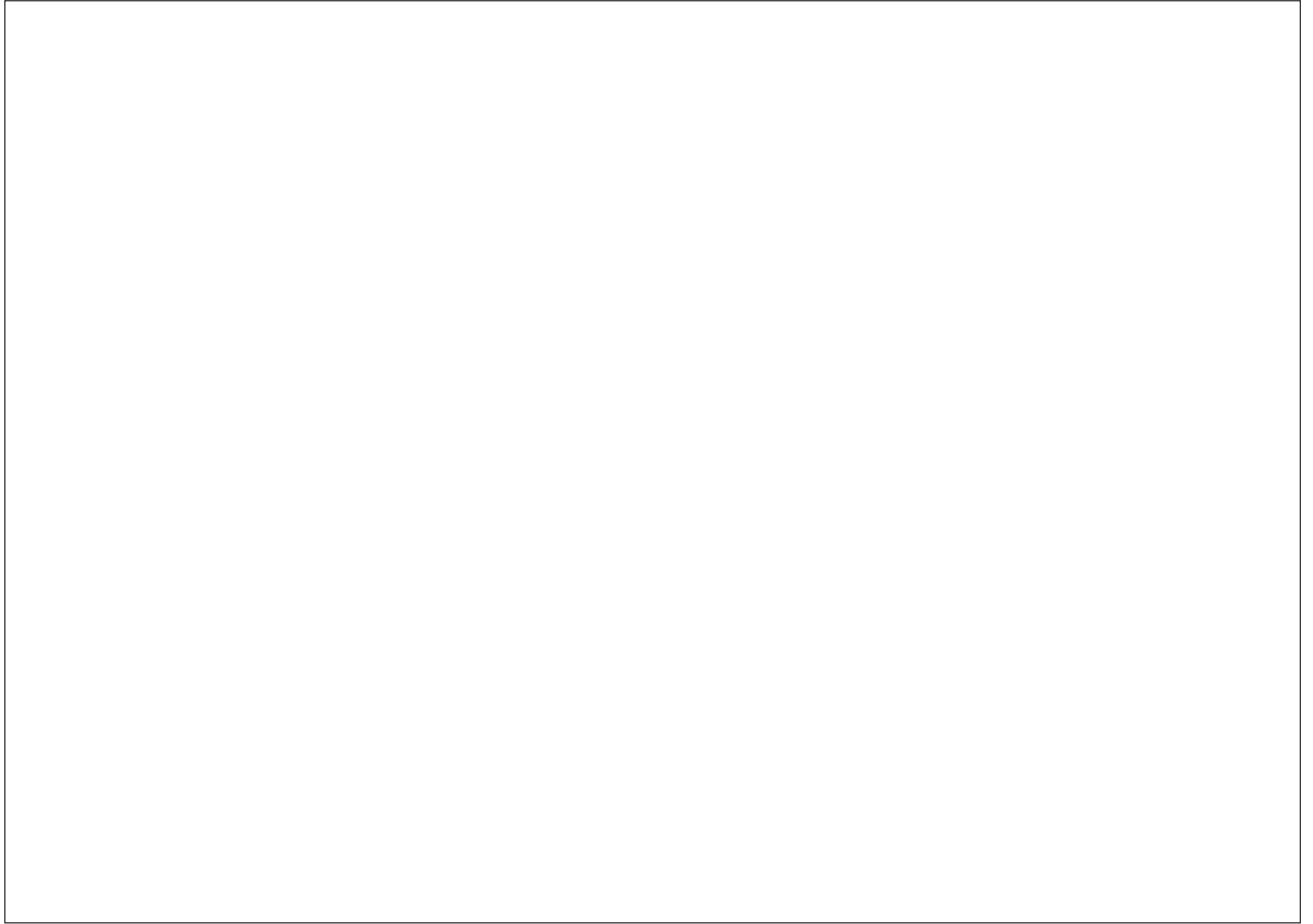


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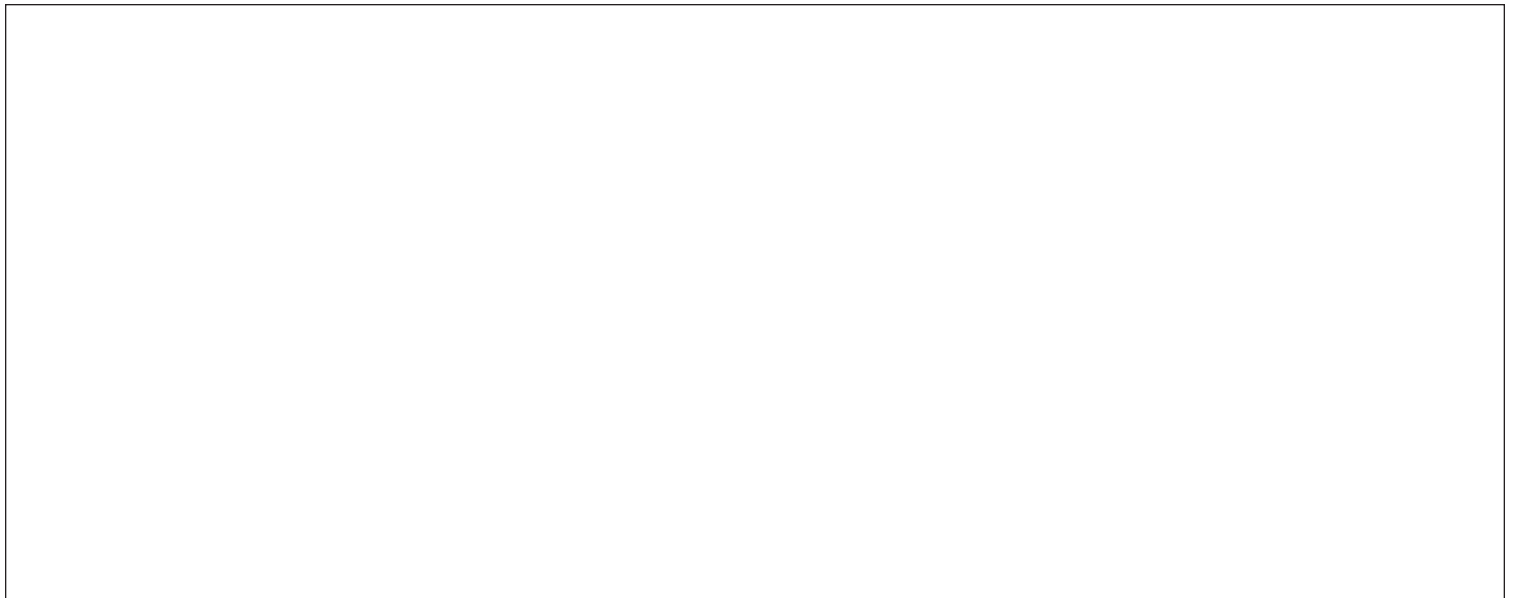
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# CHARACTER SKETCHES



# BACKGROUND DESIGN



FRAMES	STORYBOARD FRAMES	ACTION NOTES   DIALOGUE	TIME

FRAMES	STORYBOARD FRAMES	ACTION NOTES   DIALOGUE	TIME



FRAMES	Storyboard Frames	Action Notes   Dialogue	Time

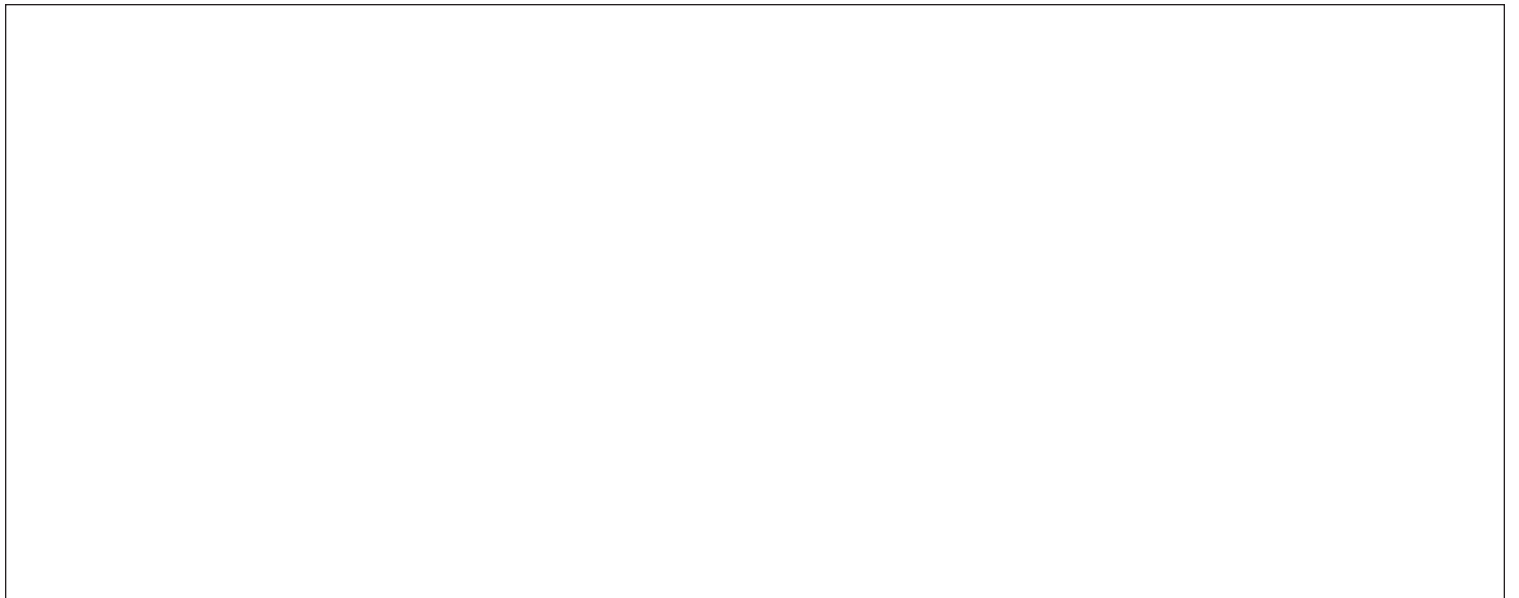
FRAMES	STORYBOARD FRAMES	ACTION NOTES   DIALOGUE	TIME

FRAMES	Storyboard Frames	Action Notes   Dialogue	Time

# CHARACTER SKETCHES



# BACKGROUND DESIGN



FRAMES	STORYBOARD FRAMES	ACTION NOTES   DIALOGUE	TIME

FRAMES	STORYBOARD FRAMES	ACTION NOTES   DIALOGUE	TIME

FRAMES	Storyboard Frames	Action Notes   Dialogue	Time

FRAMES	STORYBOARD FRAMES	ACTION NOTES   DIALOGUE	TIME



FRAMES	STORYBOARD FRAMES	ACTION NOTES   DIALOGUE	TIME

# FILM & VIDEO

# STORYBOARDS

TITLE \_\_\_\_\_

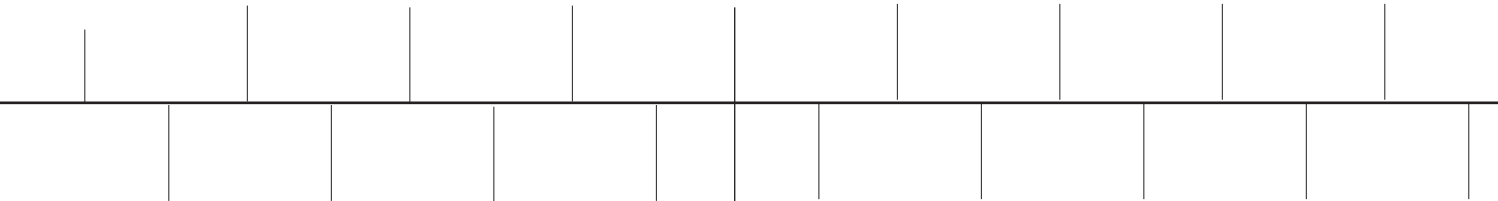
DATE \_\_\_\_\_

IDEAS

CHARACTERS

THEMES

# TIMELINE



Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



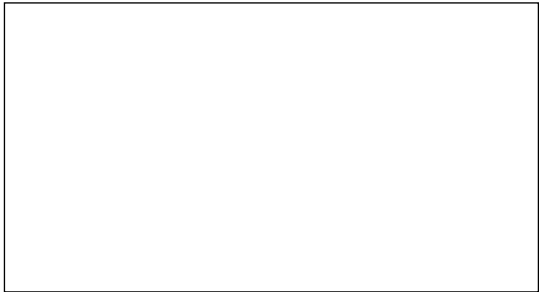
ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



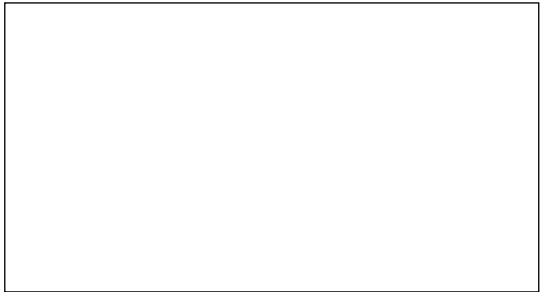
ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



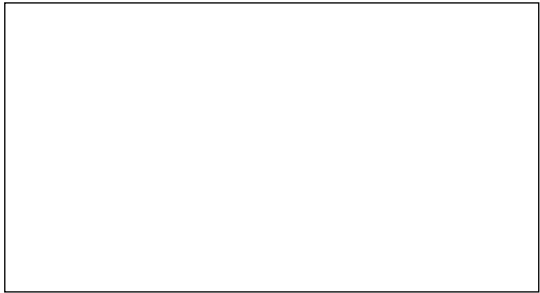
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

[illegible][illegible]

PROJECT \_\_\_\_\_ SCENE \_\_\_\_\_ PAGE \_\_\_\_\_ OF \_\_\_\_\_

Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

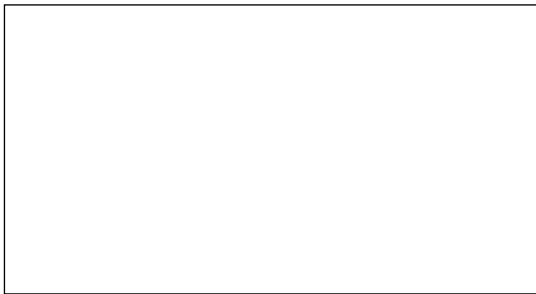
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

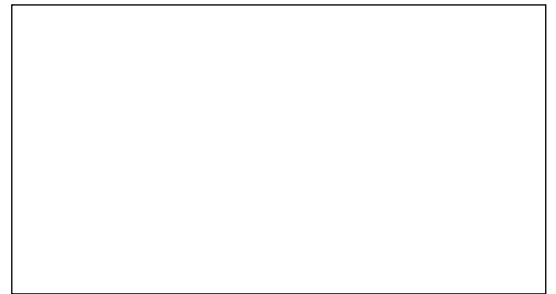
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

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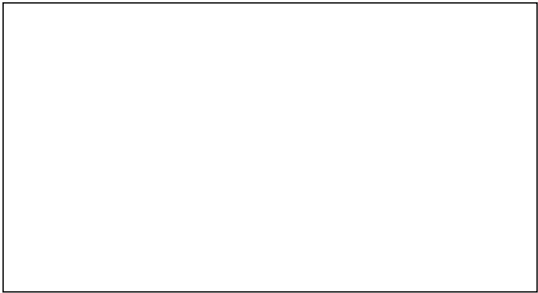
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

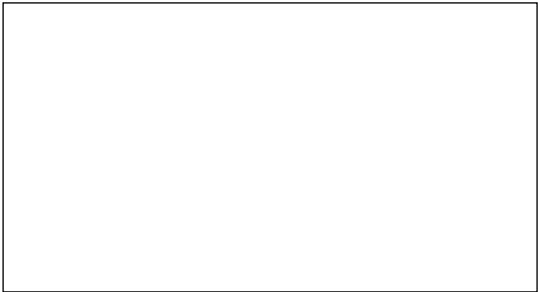
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

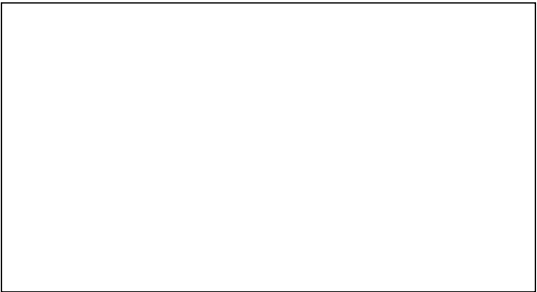
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

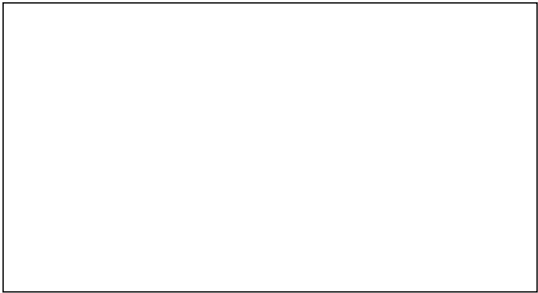
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

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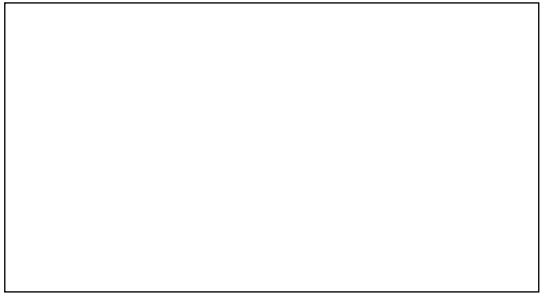
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



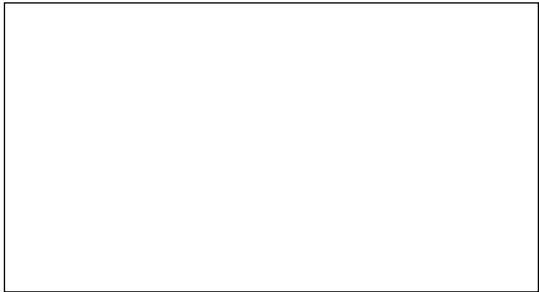
ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



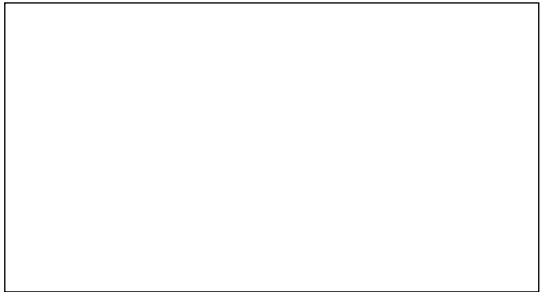
ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



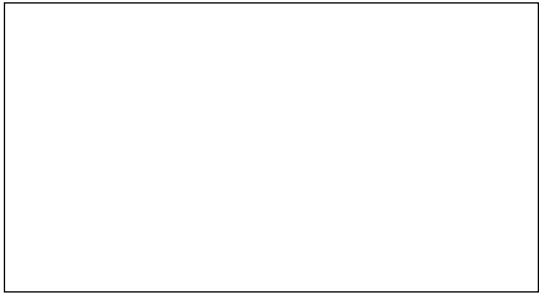
ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



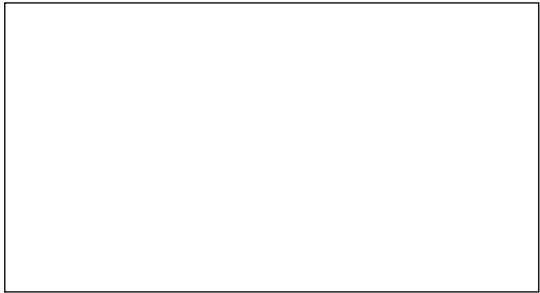
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



ECU ☐ CU ☐ MCU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

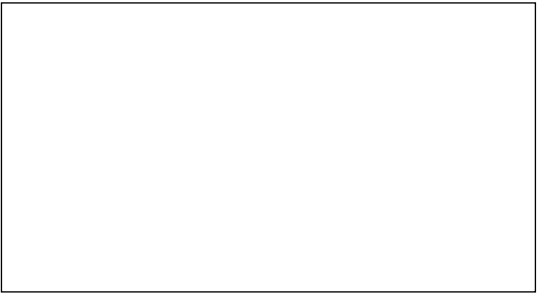
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

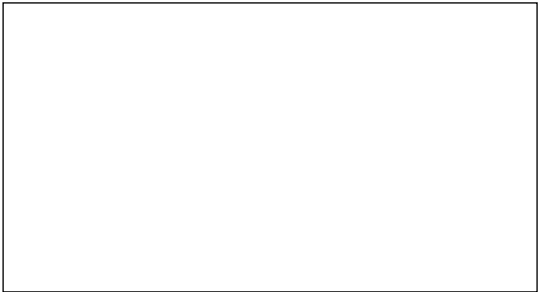
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

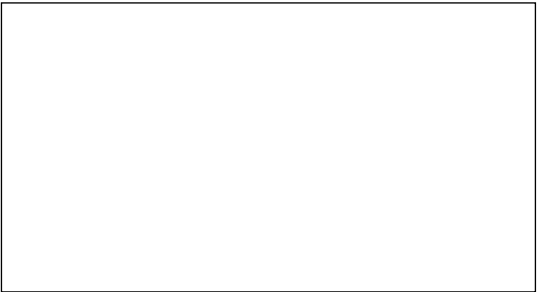
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

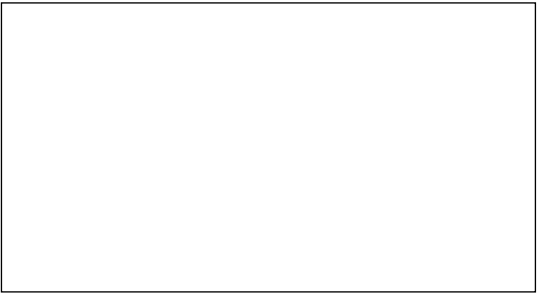
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Scene \_\_\_\_\_ Shot # \_\_\_\_\_ Shot Size \_\_\_\_\_



EDU ☐ CU ☐ MDU ☐ MS ☐ CS ☐ MFS ☐ FS ☐ WS/LS ☐

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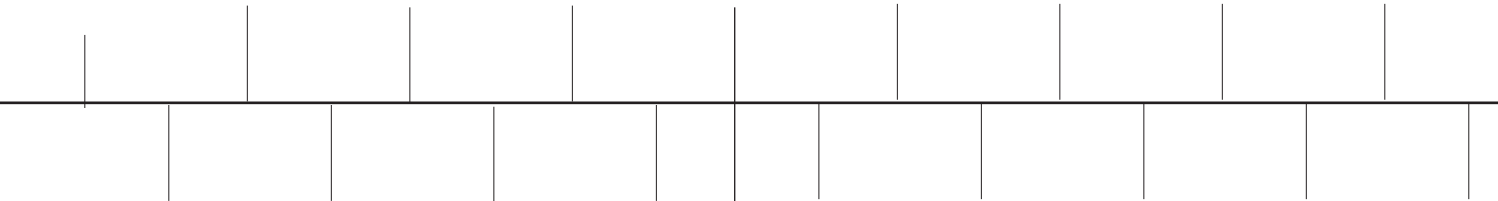


## IDEAS

## CHARACTERS

## THEMES

# TIMELINE



# SAVE THE CAT

TITLE \_\_\_\_\_ DATE \_\_\_\_\_

## ACT 1



## ACT 2A





# SCRIPT NOTES

# SCRIPT NOTES

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## ACT 2B

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## ACT 3

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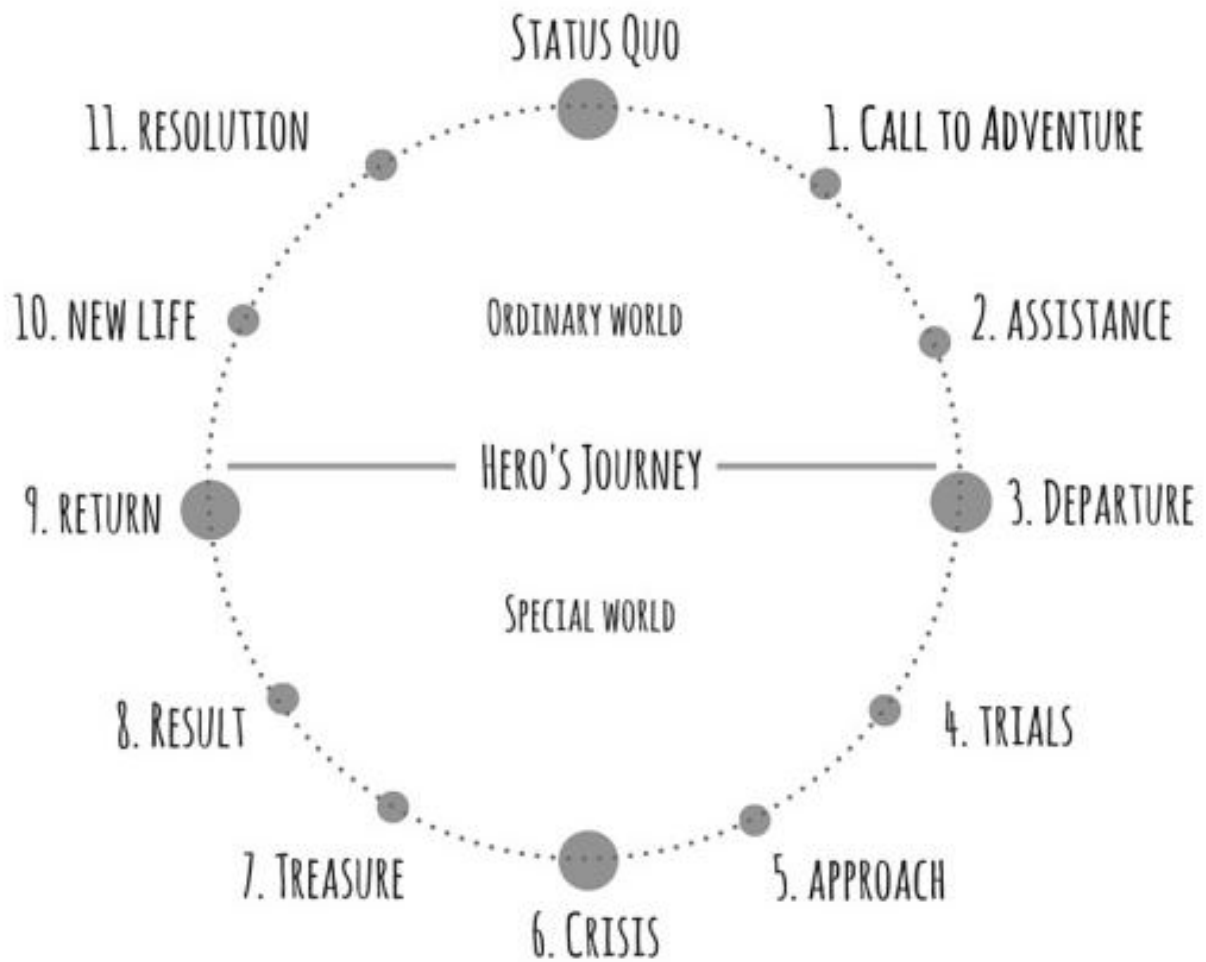


## ADVANCED DIGITAL ART SKETCHBOOK

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# HEROES JOURNEY





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# SCRIPT NOTES

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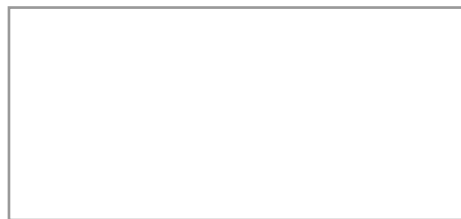
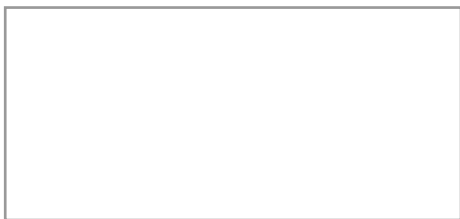
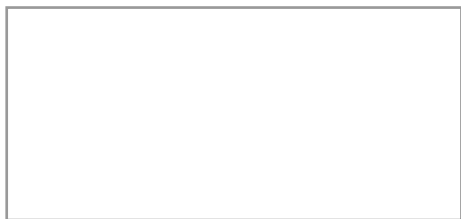
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# SCRIPT NOTES

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## ADVANCED DIGITAL ART SKETCHBOOK

[illegible]

[illegible]

TITLE \_\_\_\_\_

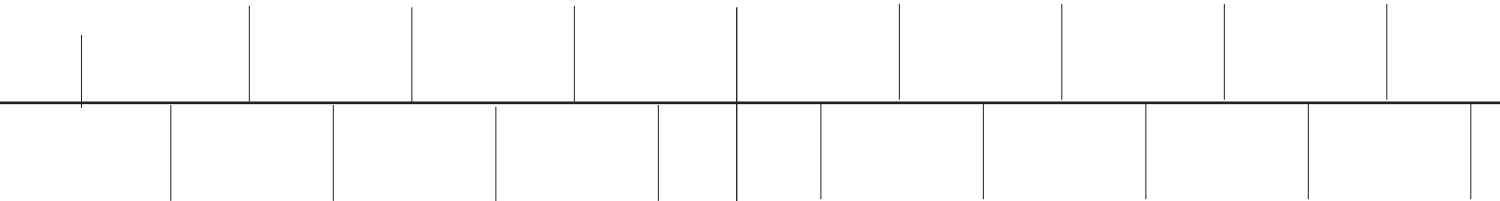
DATE \_\_\_\_\_

IDEAS

CHARACTERS

THEMES

# TIMELINE

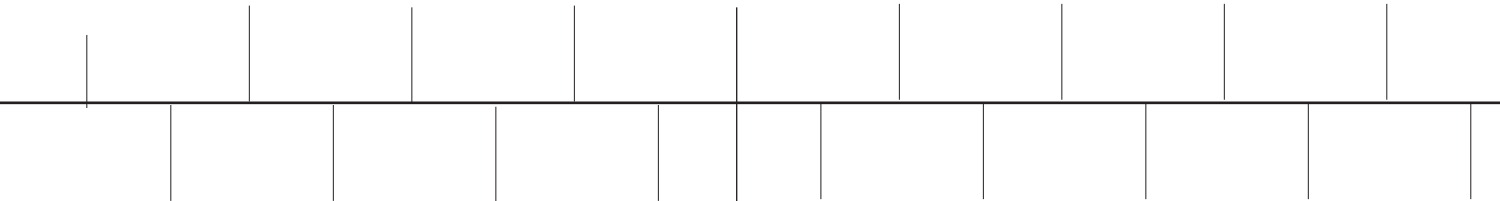


## IDEAS

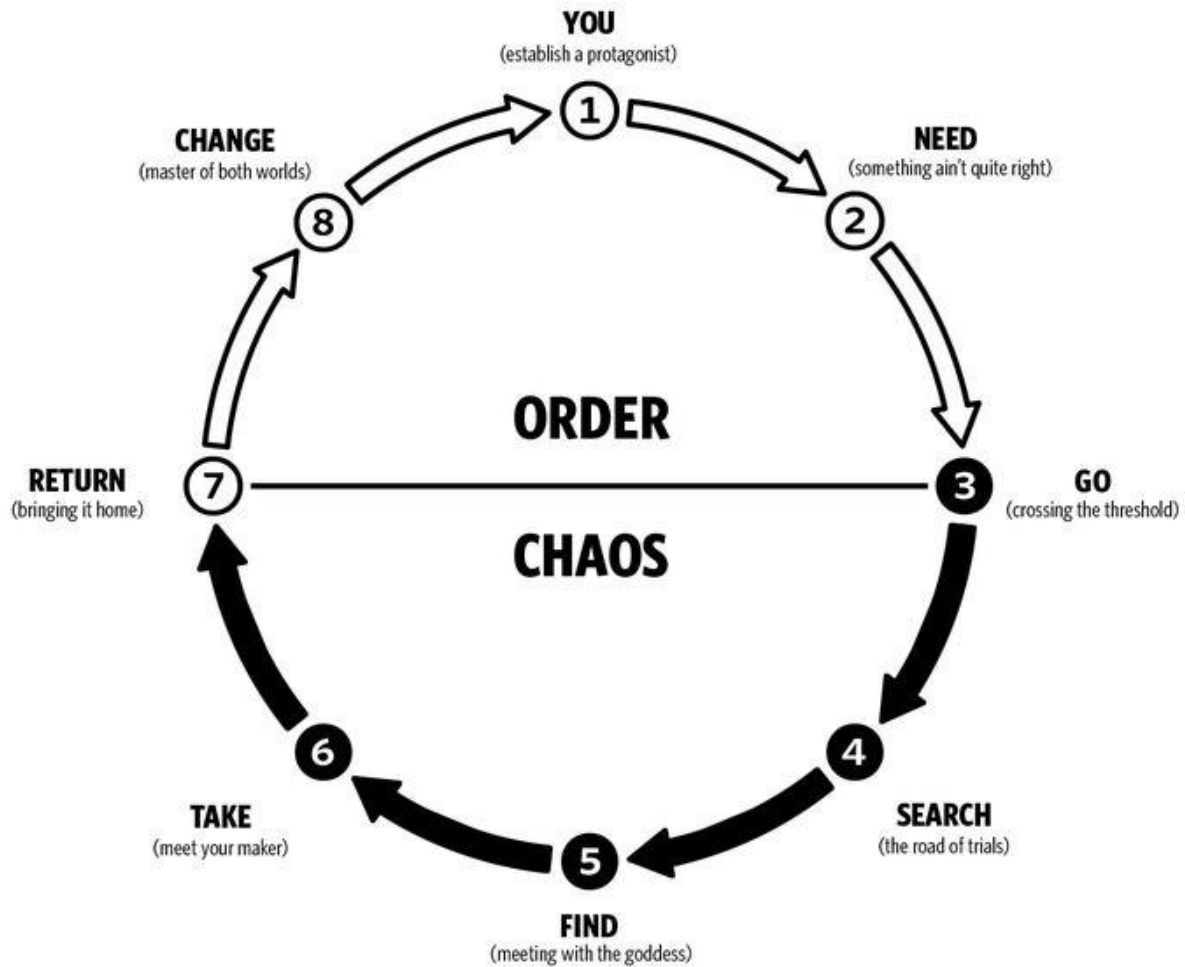
## CHARACTERS

## THEMES

# TIMELINE



# STORY CIRCLE







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# SCRIPT NOTES

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# SCRIPT NOTES

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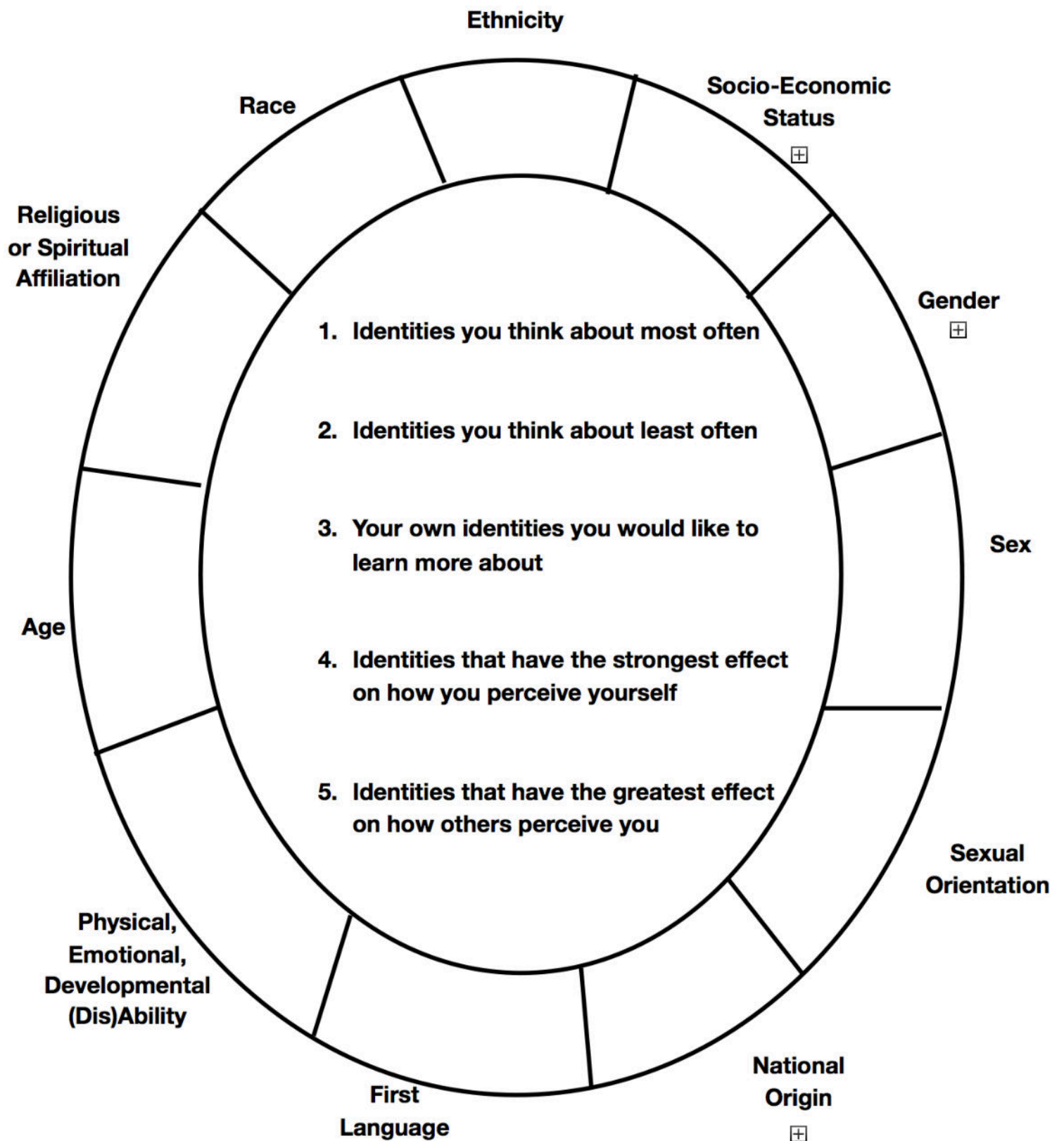
## ADVANCED DIGITAL ART SKETCHBOOK

[illegible]

## SCRIPT NOTES

**IDEA**

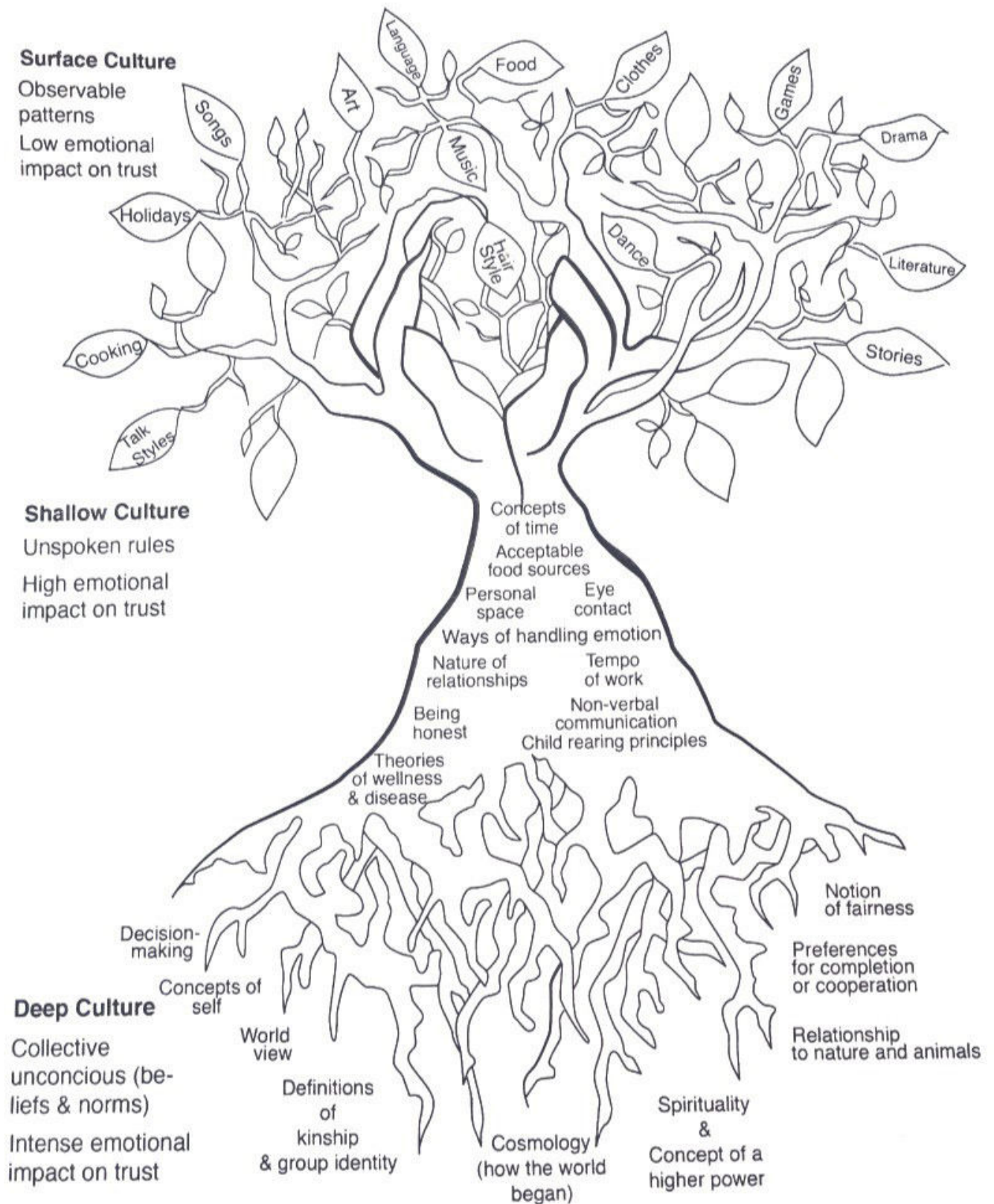
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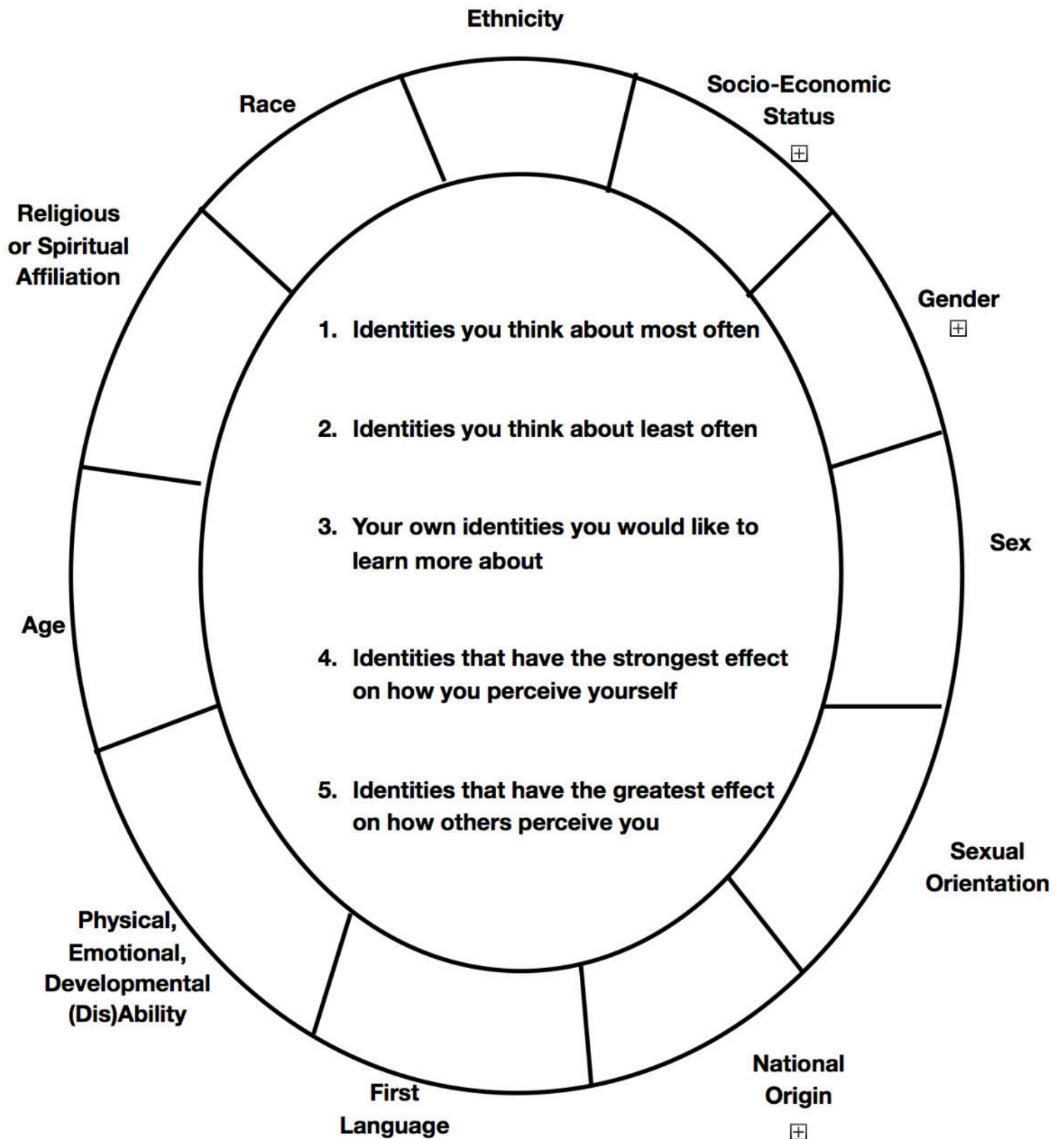




# SKETCH

# SKETCH





# SKETCH

# PROJECT OUTLINE

COMMUNITY		AGE		GENDER		CULTURE ASPECT	
WHAT ARE SOME THINGS YOU LOVE ABOUT YOUR COMMUNITY?				WHAT ARE SOME THINGS YOU WOULD LIKE TO CHANGE ABOUT YOUR COMMUNITY?			
DETERMINE THE GOAL OF THE PROJECT BASED ON YOUR ANSWERS TO THE QUESTION ABOVE. CHOOSE ONE OR TWO CARDS FOR EACH CATEGORY TO AID YOU. IF NOT IN CLASS, DEVELOP THESE ASPECTS OF YOUR WORK FURTHER							
PRINCIPLE		QUESTION		TACTIC	MEDIUM	FORM	THEME
SKETCH OUT YOUR IDEAS.							

SKETCH

# EGO

Using the spaces provided, create a self-portrait based on the equations.

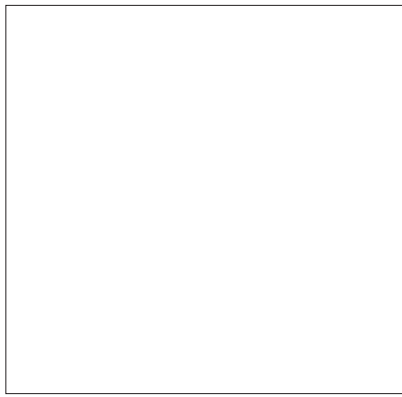
In the first equation describe two aspects of your personality that make you who you are.

On the second equation, depict what element you would eliminate to improve yourself.

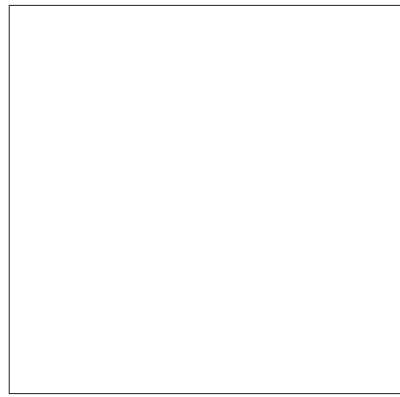
In the third equation, depict what would make you an ideal you by multiplying aspects that you already possess.

In the last equation, either add or subtract an aspect to create who you see yourself as in 5 years.

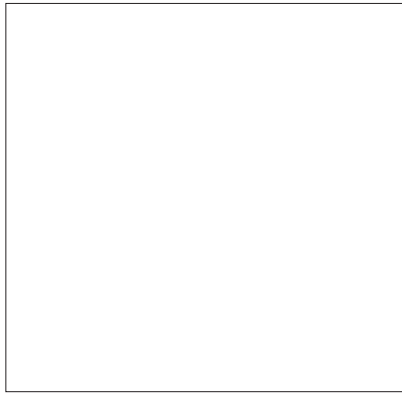




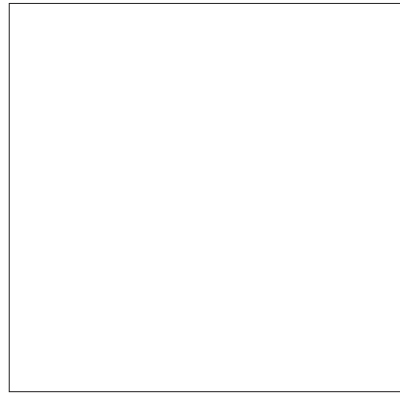
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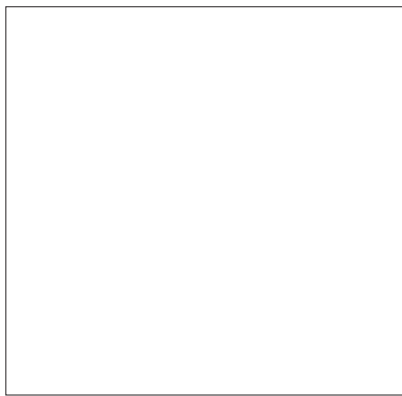
= me



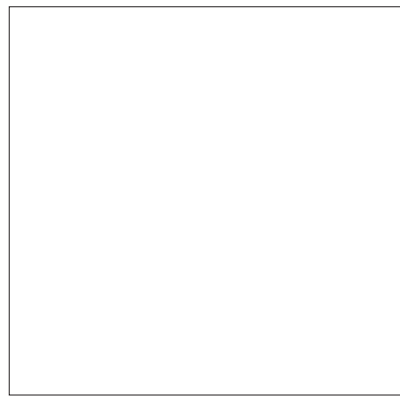
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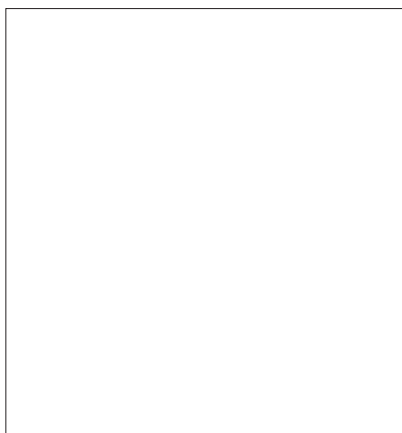
= a better me



x



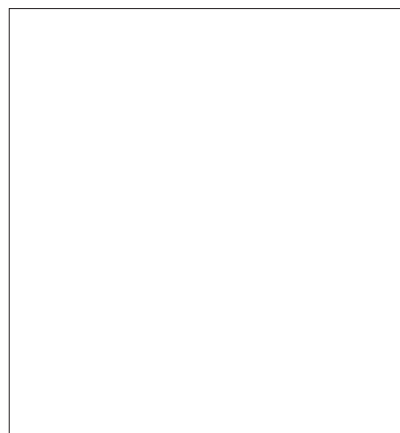
= an ideal me



+

or

-



= me in 5 years

CONCEPT	STYLE	MEDIA

# SKETCH

# THUMBNAIL SKETCHES


DEVELOP FURTHER

DEVELOP FURTHER

# THUMBNAIL SKETCHES


# WHAT YOU ARE LEFT WITH

Skipping ahead one page, black out one word at a time until you are left with a poem.

Once you have your poem create an image on the next page to pair with the poem you create.



The morning of the third day dawned fair and fresh, and once more the solitary night-man at the fore-mast-head was relieved by crowds of the daylight look-outs, who dotted every mast and almost every spar.

“D’ye see him?” cried Ahab; but the whale was not yet in sight.

“In his infallible wake, though; but follow that wake, that’s all. Helm there; steady, as thou goest, and hast been going. What a lovely day again; were it a new-made world, and made for a summer-house to the angels, and this morning the first of its throwing open to them, a fairer day could not dawn upon that world. Here’s food for thought, had Ahab time to think; but Ahab never thinks; he only feels, feels, feels; that’s tingling enough for mortal man! To think’s audacity. God only has that right and privilege. Thinking is, or ought to be, a coolness and a calmness; and our poor hearts throb, and our poor brains beat too much for that. And yet, I’ve sometimes thought my brain was very calm - frozen calm, this old skull cracks so, like a glass in which the contents turned to ice, and shiver it. And still this hair is growing now; this moment growing, and heat must breed it; but no, it’s like that sort of common grass that will grow anywhere, between the earthy clefts of Greenland ice or in Vesuvius lava. How the wild winds blow it; they whip it about me as the torn shreds of split sails lash the tossed ship they cling to. A vile wind that has no doubt blown ere this through prison corridors and cells, and wards of hospitals, and ventilated them, and now comes blowing hither as innocent as fleeces. Out upon it! - it’s tainted. Were I the wind, I’d blow no more on such a wicked, miserable world. I’d crawl somewhere to a cave, and slink there. And yet, ‘tis a noble and heroic thing, the wind! Who ever conquered it? In every fight it has the last and bitterest blow. Run tilting at it, and you but run through it. Ha! A coward wind that strikes stark naked men, but will not stand to receive a single blow. Even Ahab is a braver thing - a nobler thing than that. Would now the wind but had a body; but all the things that most exasperate and outrage mortal man, all these things are bodiless, but only bodiless as objects, not as agents. There’s a most special, a most cunning, oh, a most malicious difference! And yet, I say again, and swear it now, that there’s something all glorious and gracious in the wind. These warm Trade Winds, at least, that in the clear heavens blow straight on, in strong and steadfast, vigorous mildness; and veer not from their mark, however the baser currents of the sea may turn and tack, and mightiest Mississippi’s of the land swift and swerve about, uncertain where to go at last. And by the eternal Poles! These same Trades that so directly blow my good ship on; these Trades, or something like them - something so unchangeable, and full as strong, blow my keeled soul along! To it! Aloft there! What d’ye see?”

“Nothing, Sir.”

“Nothing! And noon at hand! The doubloon goes a-begging! See the sun! Aye, aye, it must be so. I’ve oversailed him. How, got the start? Aye, he’s chasing me now; not I, him - that’s bad; I might have known it, too. Fool! The lines - the harpoons he’s towing. Aye, aye, I have run him by last night. About! About! Come down, all of ye, but the regular look outs! Man the braces!”

Steering as she had done, the wind had been somewhat on the Pequod’s quarter, so that now being pointed in the reverse direction, the braced ship sailed hard upon the breeze as she recharged the cream in her own white wake.

“Against the wind he now steers for the open jaw,” murmured Starbuck to himself, as he coiled the new-hauled main-brace upon the rail. “God keep us, but already my bones feel damp within me, and from the inside wet my flesh. I misdoubt me that I disobey my God in obeying him!”

“Stand by to sway me up!” cried Ahab, advancing to the hempen basket. “We should meet him soon.”

“Aye, aye, Sir,” and straightway Starbuck did Ahab’s bidding, and once more Ahab swung on high.

A whole hour now passed; gold-beaten out to ages. Time itself now held long breaths with keen suspense. But at last, some three points off the weather bow, Ahab descried the spout again, and instantly from the three mast-heads three shrieks went up as if the tongues of fire had voiced it.

“Forehead to forehead I meet thee, this third time, Moby Dick! On deck there! - brace sharper up; crowd her into the wind’s eye. He’s too far off to lower yet, Mr. Starbuck. The sails shake! Stand over that helmsman with a top-maul! So,

# SKETCH

# SKETCH

# SKETCH

# SKETCH

# SKETCH

# SKETCH