Golden Rule #1

**HAVE FUN!!!**

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**LIFE IN HELL**

**YOUR GUIDE TO THE MODERN CREATIVE ARTISTIC TYPES**

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The Modern Heroine--
The New Wonder Gurl

• Compare Characterizations of Heroines
  “Then & Now”
• What are the Changing Roles
• Unrealistic and Realistic Body-types
• Women Writers and Illustrators
• Diversity and Representation
• Write and Draw a Modern Heroine. They can be based on yourself.
Lesson #2: Character Creation

Superhero vs Villain

- Let's create two characters, one a hero, and one a villain, any gender, any age, race or background.
- One character is based on pure fiction, and the other one is you.
- Write the background (aka “Origin Story” for each character).
- Each character must have a superpower, either biological, obtained or manufactured.
- How did the character get the superpower?
- Discussion: Reveal or not– Which character is you? Why Villain or Superhero? Why did you choose those superpowers?
- CLASS: Writing, Figure Drawing, & Portrait intro for Character Creation—handouts and instruction. All sessions begin with 10 minutes library time and 15 min discussion of assigned take-home comic.)
Comic Strip—“The Peanuts”
The One Panel Comic
“The Far Side”, The New Yorker Cartoons

As witnesses later recalled, two small dogs just waltzed into the place, grabbed the cat, and waltzed out.

“I just hope people in the future are, like, ‘What the hell are these things?’”
The Darker Side of Humor

Tales of Mere Existence

https://www.instagram.com/tales_of_mere_existence/

Levni Yilmaz began the "Tales Of Mere Existence" Comic and Animation series in 2003. Dozens of the comics have gone viral at various times, and Animations from the series have amassed over 52 million views on YouTube as of 2020. Lev lives in San Francisco.

Discussion: What’s so funny?

Types of humor:
- Sarcastic
- Physical comedy
- Irreverent
- Slapstick
- Dark
- Satire
- Potty
- Existential
- Dry
- British
Indian Comics: Birbal, Tales of Wit

Comics and Court Wisemen were once one. They were entrusted to even keep the great Emperor in check with satire, parables and common sense gentle pranks to bring forth Social Justice.

We have famously, Daily Show hosts like Trevor Noah and Jon Stewart and Patriot Act’s Hasan Minaj in to prod leaders of any persuasion to reflect upon their actions (or have their audience notice) through comedic readings of current events. No hypocrisy goes without a humorous send up from these modern jesters.

Enjoy some tales or write one of your own!
A story arc (also narrative arc) is an extended or continuing storyline in episodic storytelling media such as television, comic books, comic strips, boardgames, video games, and films with each episode following a dramatic arc. Many American comic book series are now written in four or six-issue arcs, within a continuing series. Short story arcs are easier to package as trade paperbacks for resale, and more accessible to the casual reader than the never-ending continuity that once characterized US comics.
Lesson #3: Scriptwriting for Comics defined sample script

TITLE OF STORY

By Writer’s Name

Page 1

Panel 1 – Write scene description here. Include only the exact information the artist will need to draw the panel. Remember, only one action per panel per character; be sure the information is clear for the artist. Be brief.

Caption: Include narrative voice here. This can be first person, second person, third person. Sometimes caption boxes are thoughts belonging to characters. Sometimes the speaker here is not seen in the story.

Bill: Write dialogue as if writing a play.

Jane: Space is important. Remember that dialogue takes physical room. What the--!

SFX: Blam! Blam!

Panel 2 – More scene description goes here. Use shorthand (close up (CU), medium shot (MS), full shot (FS), over the shoulder (OTS), etc.) for camera directions. Try to write the scene in a way that makes the camera angles obvious. Avoid pointless, repetitious camera instructions.

Bill: That sound! It’s almost like actually hearing the sound.

Jane: There’s no sound, Bill. It’s all in your mind. But the writer has to think of the precise words to create the right sound. Ever heard of onomatopoeia? Onomatopoeia is when words sound like what they mean, e.g., slam, bang, crash. Writers often invent non-words to create a specific sound, e.g., slork, kaboom, crick.

Panel 3 – Describe characters briefly for the artist. Don’t try to control every detail of what goes in the art. Don’t try to draw the panel with words. Allow the artist some discretion.

Jane: Scripts are easier to read if they are well spaced. I’d suggest spacing three to four times between panels. Double-space between scene description, caption, dialogue, and sound effects.

Bill: You know Jane, sometimes panels don’t have captions and sound effects. Sometimes not even dialogue.

Panel 4 – Jane’s fist connecting with Bill’s face.

SFX: Wham!

Panel 5 – Bill rubbing his jaw and looking sheepish. Jane has her hands on her hips, superhero-like.

Jane: Never take the script lightly, Bill!

Bill: Sometimes I put in a slash to indicate more than one balloon. And do change type size and italicize or make bold, to indicate emphasis on certain words—because nobody’s really hearing this, but reading it.

Page 2

Panel 1 – Bill and Jane now embrace.

Jane: I guess it’s time for a new page now, Bill.

Bill: Yeah, did you notice that I left a lot of extra space between pages?

Panel 2 – Jane looks down.

Jane: Uh huh. And you’re not numbering the word balloons either—good for you, Bill! There’s no need to do that until you’ve finished editing the thing, and only if you’re sure the publisher wants them numbered.

(The script will continue in this manner, building page by page and panel by panel, until the entire story is told.)
Lesson #3: Scriptwriting for Comics

- Write a script for a 5-7 panel, one page comic, using appropriate terminology (previous page) that would indicate clearly to an artist how to draw it.
- Set up the story introducing the character in their world. Make a conflict and end in a resolution. If character goes through inner struggle or you can show a compassionate conflict resolution, +1 XP for each achievement.
- Make a page to make thumbnails to help you write. Standard comic size, 7”x10”, standard manga, 6”x9”. Basic guidelines for thumbnails: readable without words, not necessarily expertly rendered.
- Give your script to the neighbor on your right for them to quickly illustrate it. Is the illustrated page accurate to your description? Did you communicate your ideas well?
- HW script draft for your own comic book, keeping it simple and having a point. I will send you writing exercises through Facebook if you get stuck, which is quite common.
VISUAL STORYTELLING

Panel Shapes

from Scott McCloud's
Understanding Comics

Panel shapes vary considerably though, and while differences of shape don't affect the specific "meanings" of those panels vis-a-vis time, they can affect the reading experience.

*Eisner discuss this under the heading "framing time" in Comics and Sequential Art.
VISUAL STORYTELLING
Panel-to-Panel, Closure

from Scott McCloud's Understanding Comics
VISUAL STORYTELLING

Timing in Panels

from Scott McCloud's Understanding Comics
STOP THE MUSIC! Virtual or Live
Movement Figure Drawing

Music is playing in the background the whole time. Music shifts to influence the exercises and enhance discussions.

* Warm up hands, face, body and voice in a community circle.
* Say our names with POWER. Why?

* Play pass the face- put feelings/expressions into our face, then body then eventually, add sound. 1 person goes, group identifies the expression, they perform their version of the expression. The 1st person takes the face off and throws it to another member to take a turn.
  - Evolves into expressive movement.

* Moving around the space- Verbal guidance from me. Using claps we freeze into shapes, explore levels, transitions into other expressive shapes and speeds through the room. FREEZE.
  - Tap a group to go to sketching stations and sketch a partner that is frozen in a shape
  - Discussion (soft intro of theme)

* Repeat exercise adding storyline as guidance. FREEZE.
  - Tap those that did not sketch to take their turn.
  - Discussion

* Repeat exercise. Pick groups of frozen pictures. Is there a storyline? What is it?
  - Student lead discussion.

* Repeat. This time student is the teacher.
  Theme fully realized.

End with special "Thank Yous and Goodbyes".

TEACHING ARTIST: OYA BANGURA

OYA BANGURA Originally from West Africa, Sierra Leone.

Early dance training, as a scholarship student, with Jacques d’Amboise and his National Dance Institute. Appeared at Madison Square Garden’s Felt Forum, Avery Fisher Hall, Alice Tully Hall, Lincoln Center’s Outdoor Festivals, American Ballet Theatre, New York State Theatre, Brooklyn Academy of Music, Balboa Park (San Diego), NDI’s schools (Maine and New Hampshire), and the Rodotto and Fenice (Venice, Italy). As a member of Tap Kids USA, appeared with the Pointer Sisters, for Poloroid’s 50th Anniversary (Boston). Featured performer on 20/20 feature on NDI’s, promoting The Event of the Year on the Today Show. Danced in Emilie Ardolino’s film OFF BEAT. Has performed with Mary Tyler Moore, Ann Reinking, Cloris Leachman, Charlotte d’Amboise, Christopher d’Amboise, Judy Collins, and Savion Glover.

Additional training at Dance Theatre of Harlem with classes at Alvin Ailey and Broadway Dance Center. Student of Dance, Theatre/Drama Theory, Music/Music Theory, and the Fine Arts at the Jose Feliciano School for the Performing Arts. Attended Dana Hall Boarding School (Wellesley, MA). Training in dance and choreography. College at Boston University; set Street-Jazz, African, Afro-Morden, and Tap works for students at BU and the Black Theatre Company at Tufts University. Worked with NDI as personal assistant to Jacques d’Amboise.

Supporting role in Stop and Watch Films’ feature TALE OF WHITE BOY BROWN. Performed with Legros Cultural Arts, Inc/Danzare International Dance Company. Earned A.S. in Theatre/SCCC- where she performed “Audition” and “French Fries” in Jane Martin’s TALKING WITH, and “Donne” in Moiher’s TARTUFFE.

Oya is the 2013 KCATCF-National Irene Ryan's Award Winner. Oya played Mrs. Muller in Asylum Theatre Company’s production of DOUBT by John Patrick Shanley at The Staller Center. She opened up the Post Theatre Company’s 2015-2016 season as the lead in VENUS by Suzan Lori-Parker; finishing off a BFA in Theatre-Acting from LIU-Post.

Currently, Oya is an Acting Coach/Co Choreographer for Theatrics-Miller Place, a Dance Instructor at Stage Door-Patchogue, Staff Choreographer for Bellport Middle School's Musical, just finished her 6th season Choreographing for Theatre Three’s Musical Theatre Factory and is thrilled to be a Teaching Artist for the Tilles Arts and Education Program.
Emoji Alert! Portrait/Caricature Drawing

*Drawing Game*

1) Make a face in the mirror.

2) Create an emoji for it with as few lines or marks as possible (4-5 lines or marks, including the circle).

3) Name the Emoji

4) Put a Speech balloon (mouth must be open) or a thought balloon (mouth must be closed or making a non-talking expressions like silent laughing, or smiling.

**Art Benefit:** Class practices drawing expression in simplest form which parlays into more complex drawing. Simplicity is the essence of cartooning.

**SEL Benefit:** Take note of what each expression looks likes and means, cueing empathy.
Pencilling & Modelling: Drawing your Characters Consistently

Sample Drawings by Comic Artist, Joumana Medlej
Pencilling: Settings and 1, 2 & 3 Point PERSPECTIVE

1 Point

BELOW Horizon Line

2 point ON Horizon Line

3 point BELOW Horizon Line

3 point BELOW Horizon Line
Lesson #7: Clearly, it's Color

Traditional color work in transparent mediums:
Watercolor, Markers (Copics brush tips vs. Flat)

- **Markers:** 1) Color theory -- Cap color vs. actual color/reading the cap numbers and letters, color groups 2) blending light to dark and dark to light with flicks 3) using the blending fluid marker 4) blending to white 5) blending between colors for transitions and 3D effect 6) pressure, length of time and color deposits 7) building dams and walls 8) the cumulative effects of transparent markers 9) how surfaces affect the marker 10) erasing mistakes

- **Watercolor:** 1) Color theory -- Tube color vs. actual color-make a value chart-discuss primary, secondary, tertiary, complementary neutral 2) blending light to dark and dark 3) warms come forth, cools recede (use for shading) 4) leaving the paper to create whites 5) mixing colors on the page 6) glazing, wet-into-wet, dry brush, paint 7) drying times 8) the cumulative effects of transparent watercolors 9) how surfaces affect the paint 10) erasing mistakes

- **Opaque media:** 1) gel pens 2) acrylic 3) paint makers 4) all obscure what is underneath and can build that way 5) adding depth affect with combination of transparencies and opaque media

- **Art Tutoring:** Jellyfish painting by Anu Annam. Watercolor 9”x12”. Anu will be available for tutoring with media, drawing techniques, composition or layout between classes two hours per week at no cost. Please have parents contact teacher at 631-838-7020. Use Facebook chat to set up group tutoring session. Will bring art materials including Copics markers, gel pens, ink and watercolors.