

ANTICIPATION

IS THERE ANYBODY WHO DOESN'T KNOW WHAT THIS GUY'S GOING TO DO?

The GREAT ANIMATOR, BILL TYTLA SAID,

"THERE ARE ONLY 3 THINGS IN ANIMATION -

- 1 ANTICIPATION
- 2 ACTION
- 3 REACTION

AND THESE IMPLY THE REST.
LEARN TO DO THESE THINGS WELL
and YOU CAN ANIMATE WELL."

CHARLIE CHAPLIN SAID,

- 1 TELL 'EM WHAT YOU'RE GOING TO DO.
- 2 DO IT.
- 3 TELL 'EM THAT YOU'VE DONE IT.

The GREAT FRENCH MIME, MARCEL MARCEAU SAYS,

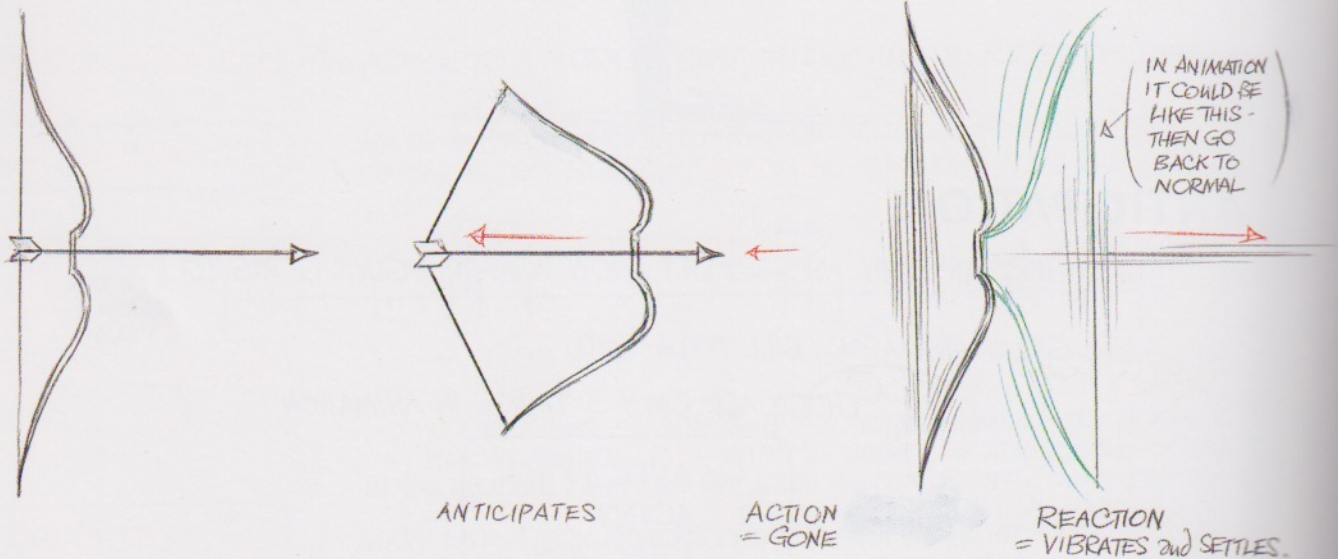
"USE BIG ANTICIPATION."

WHY? BECAUSE IT COMMUNICATES WHAT IS GOING TO HAPPEN.
The AUDIENCE SEES WHAT IS GOING TO HAPPEN - THEY SEE THE ANTICIPATION
and SO THEY ANTICIPATE IT WITH US. THEY GO WITH US.

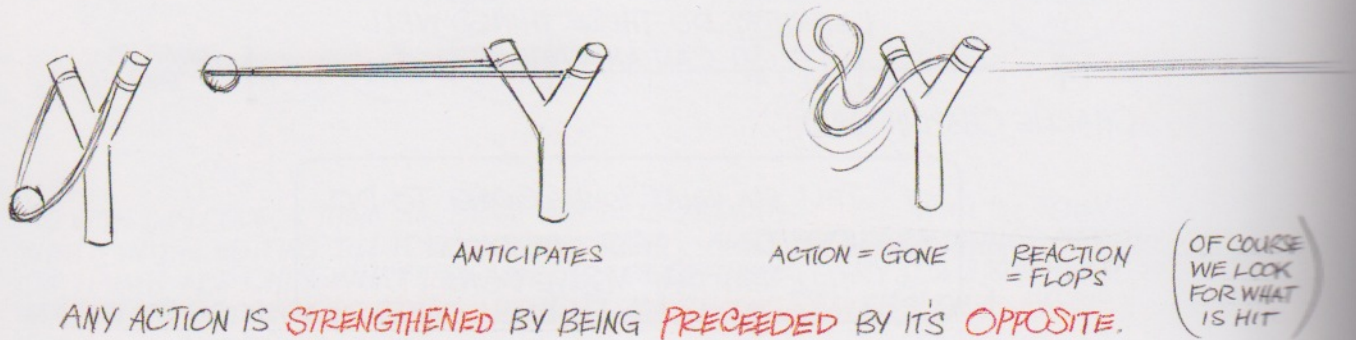
WHY? BECAUSE FOR ALMOST EVERY ACTION WE MAKE THERE IS AN ANTICIPATION.
WE THINK OF THINGS FIRST - THEN DO THEM.

UNLESS IT'S A PRE-PROGRAMMED RESPONSE LIKE SHIFTING GEARS ON A CAR
OR GETTING DRESSED, WE KNOW THAT WE THINK OF SOMETHING FIRST - THEN DO IT.
AS WITH SPEECH, WE KNOW THAT OUR BRAIN FIXES UPON THE SENSE OF WHAT
IT WANTS TO SAY - THEN GOES INTO A VERY COMPLEX SERIES OF MUSCLE
SELECTIONS TO SAY IT.

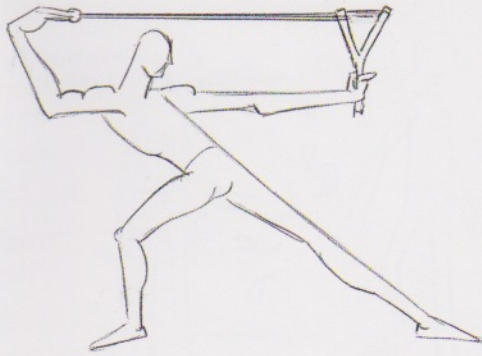
SO, ANTICIPATION IS THE PREPARATION FOR AN ACTION. (WHICH WE ALL RECOGNISE WHEN WE SEE IT.)
ANTICIPATION TAKES PLACE IN ALMOST EVERY ACTION -
and CERTAINLY IN EVERY BIG ACTION.



The ANTICIPATION IS ALWAYS IN THE OPPOSITE DIRECTION TO WHERE THE MAIN ACTION IS GOING TO GO.



ANY ACTION IS STRENGTHENED BY BEING PRECEDED BY ITS OPPOSITE.



IF ACTION IS IN THE WHOLE BODY
THEN WE HAVE ANTICIPATION OF
TREMENDOUS LATENT FORCE.

USUALLY THE ANTICIPATION IS SLOWER - LESS VIOLENT THAN THE ACTION
SLOW ANTICIPATION..... ZIP! = FAST ACTION

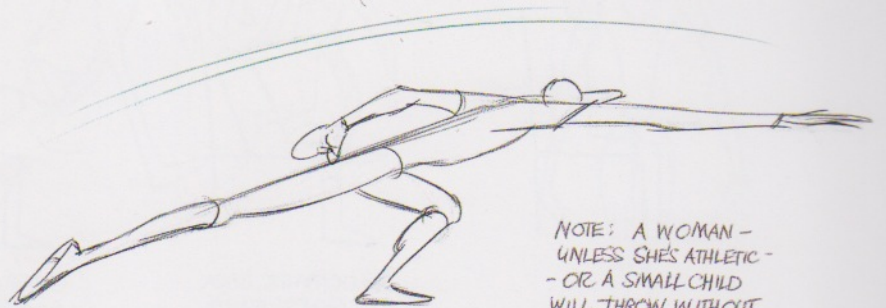


HIPS
GO
FIRST



STARTS SLOW WIND UP

THEN PUTS THE BODY INTO IT FOR



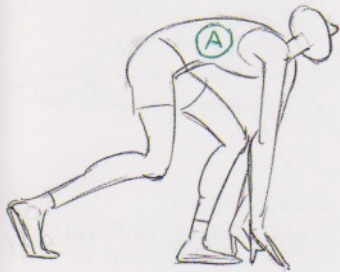
THE THROW

NOTE: A WOMAN -
UNLESS SHE'S ATHLETIC -
OR A SMALL CHILD
WILL THROW WITHOUT
USING THE BODY MASS
TO HELP THE THROW.

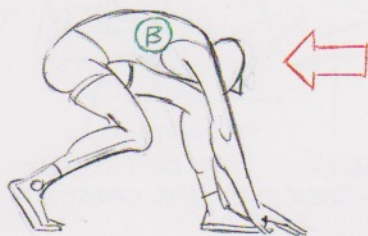
A RUNNER

WILL GO BACK BEFORE

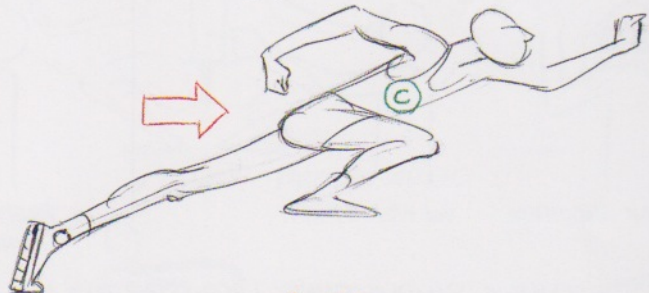
GOING FORWARD



READY

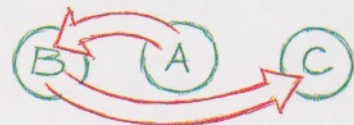


SET



GO

WE GET A MUCH STRONGER ACTION —



ANY ACTION CAN BE ENHANCED IF THERE IS AN ANTICIPATION BEFORE THE ACTION.

(SO) WE GO BACK BEFORE WE GO FORWARD.
WE GO FORWARD BEFORE WE GO BACK.
WE GO DOWN BEFORE WE GO UP.
WE GO UP BEFORE WE GO DOWN.

The RULE IS: 'BEFORE WE GO ONE WAY - FIRST GO THE OTHER WAY.'

OF COURSE, WITH A 'CARTOON' CARTOON -



SEES SOMETHING



ANTICIPATES HIS EXIT



FEATHERS LINGER

NO DRAWINGS GOING OUT - HE'S JUST GONE.

ANTICIPATION HAPPENS WITH SMALLER AND UNDERSTATED MOVEMENTS.

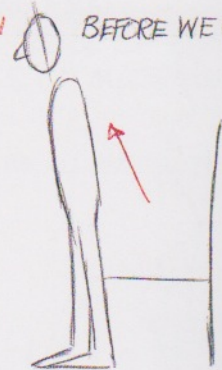
GETTING UP FROM A CHAIR, WE GO BACK BEFORE WE GO FORWARD AND DOWN BEFORE WE GO UP.



ANTICIPATES BACK TO GO FORWARD



GOES FORWARD AND DOWN TO GO

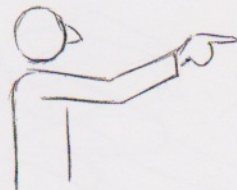


UP

SOMEONE MAKING A POINT -



WEAK ANTICIPATE



AND WEAK POINT

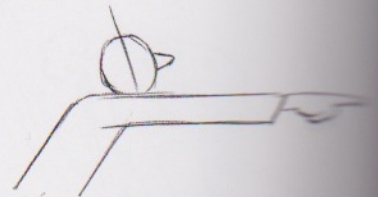
NOW, MAKING THE ACTION STRONGER -



PREPARING



BODY BACK SLIGHTLY

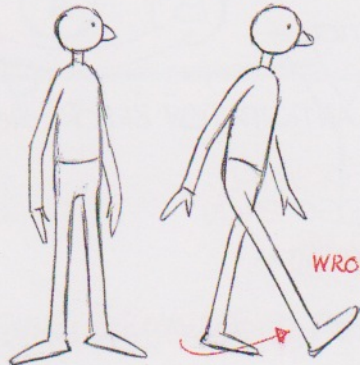


BODY FORWARD

GOING BACK FIRST IN THE OPPOSITE DIRECTION MAGNIFIES THE RESULT.

TAKE A SIMPLE THING LIKE STARTING A WALK -

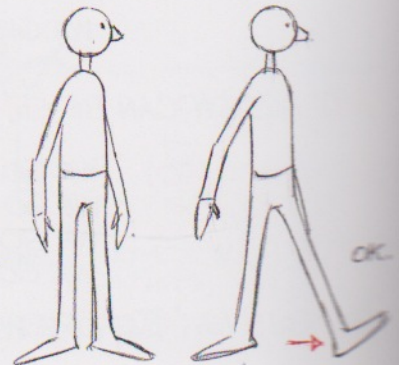
IT'S UNNATURAL TO START A WALK WITH THE FARTHEST FOOT FROM THE DIRECTION WE'RE GOING.



WRONG

THE OBVIOUS WAY TO GO TO HIS LEFT IS TO START WITH HIS LEFT FOOT.

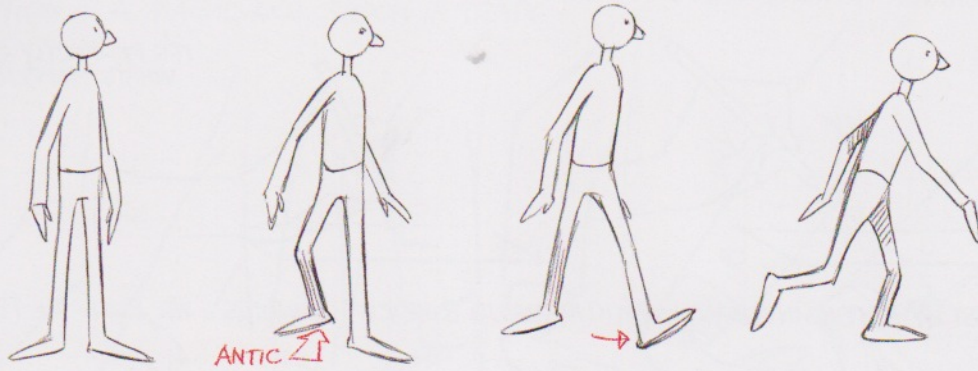
START THE WALK WITH THE FOOT NEAREST TO WHERE HE'S GOING -



OK

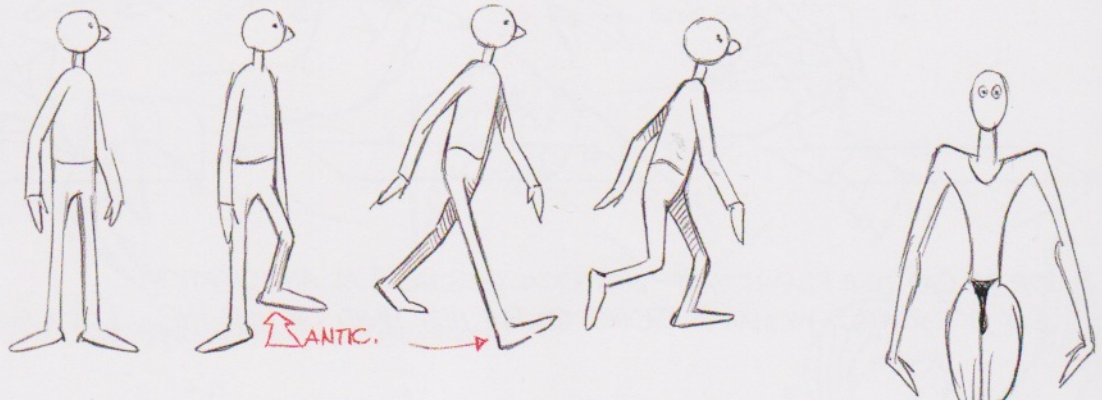
BUT HE COULD
ANTICIPATE
 THE WALK WITH
 HIS RIGHT FOOT
 LIKE THIS -

HIS RIGHT FOOT
 COULD **BACK UP**
 AS AN
 ANTICIPATE -



OR

ALTERNATIVELY
 HE COULD
 ANTICIPATE
 HIS WALK
 BY BACKING UP
 WITH HIS
 LEFT FOOT
 IN ORDER
 TO FREE
 HIS RIGHT FOOT
 TO STEP OVER.



A BALLET PLIE
 IS AN ANTICIPATION
 BEFORE JUMPING
 UP IN THE AIR
 TO DO AN ENTRECHAT
 = WIGGLING FEET



WE GO

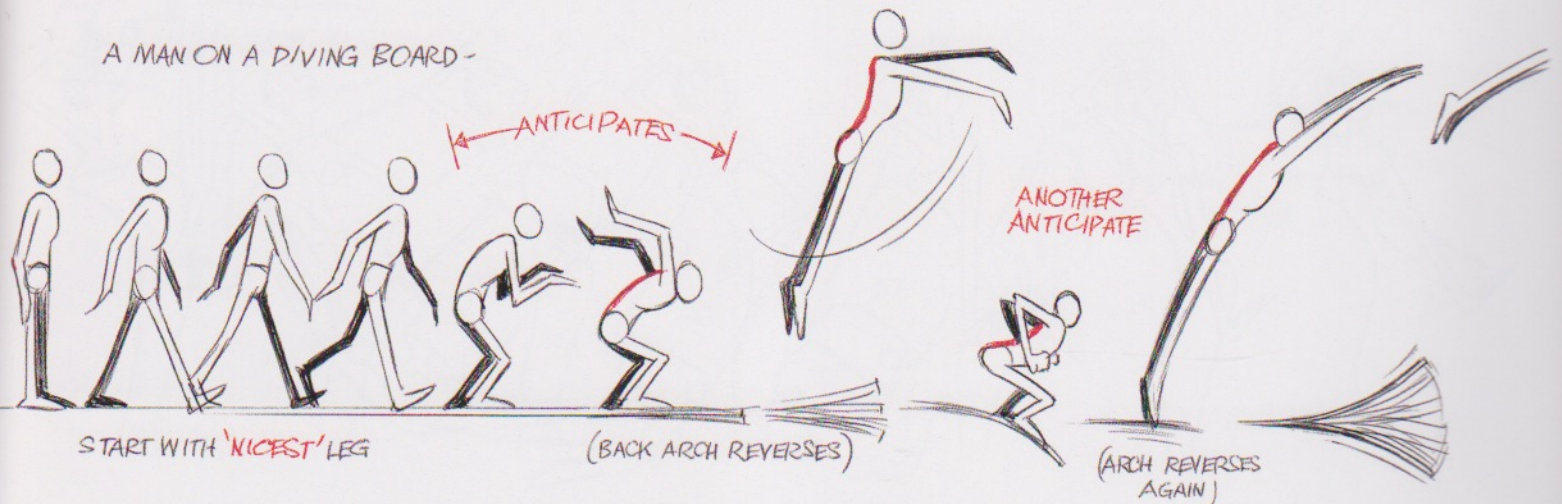


DOWN BEFORE WE GO UP



(IN ANIMATION
 FEET COULD
 DO A FIGURE 8)

A MAN ON A DIVING BOARD -

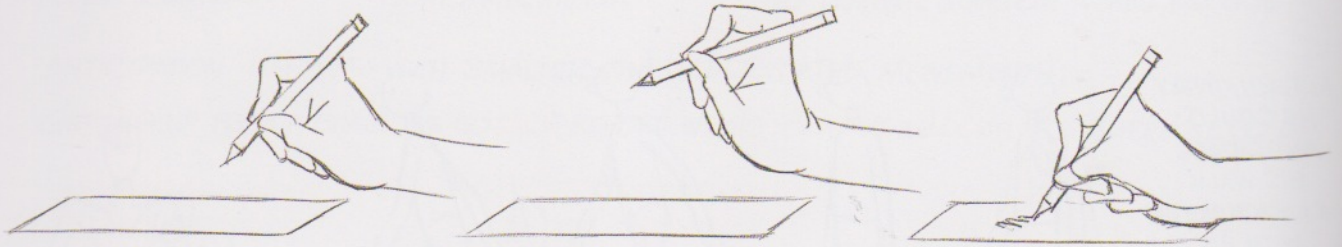


WITH SMALLER ACTIONS - TAKE A HAND WRITING -

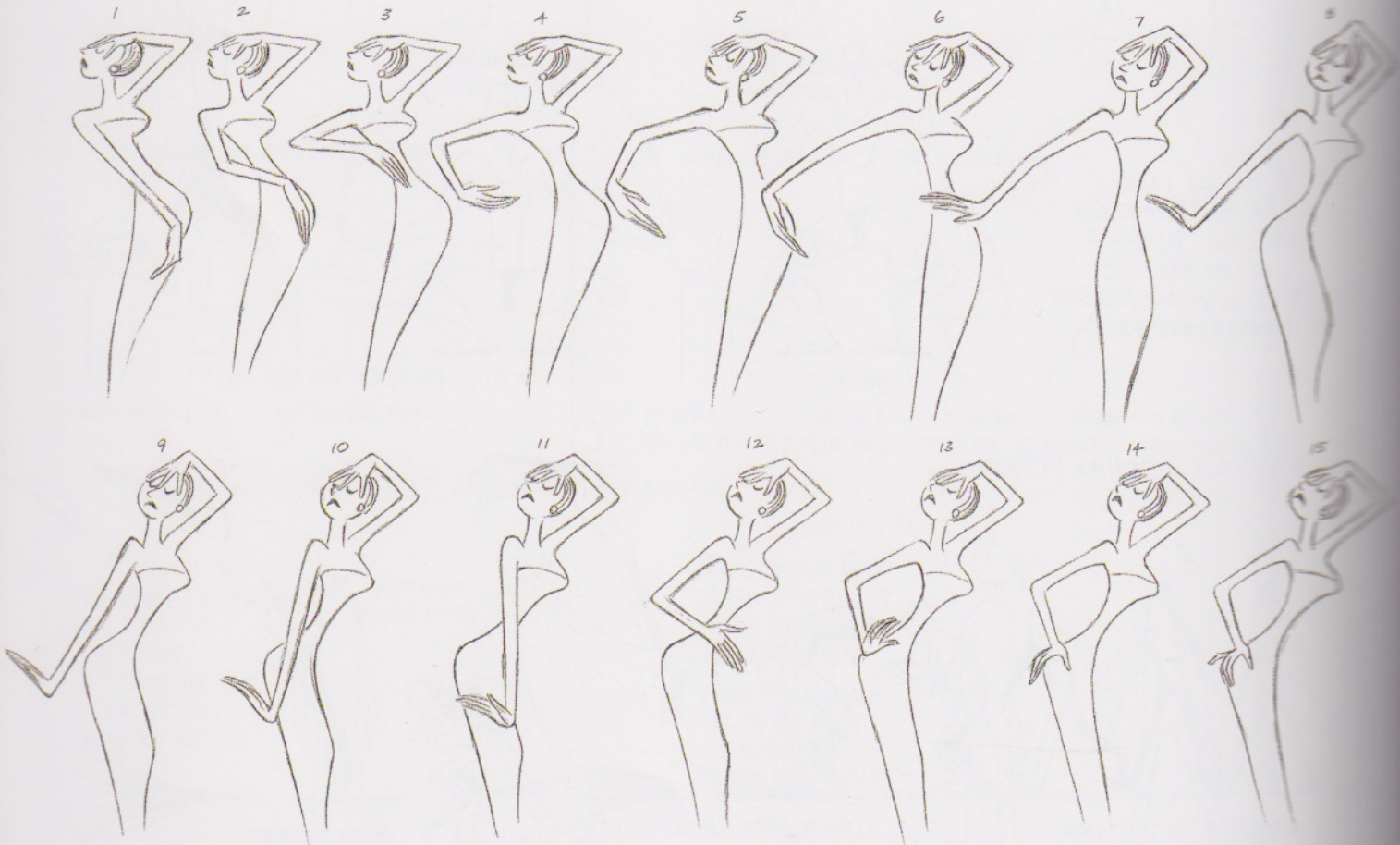


IT'S PERFECTLY CLEAR
WHAT'S HAPPENING -

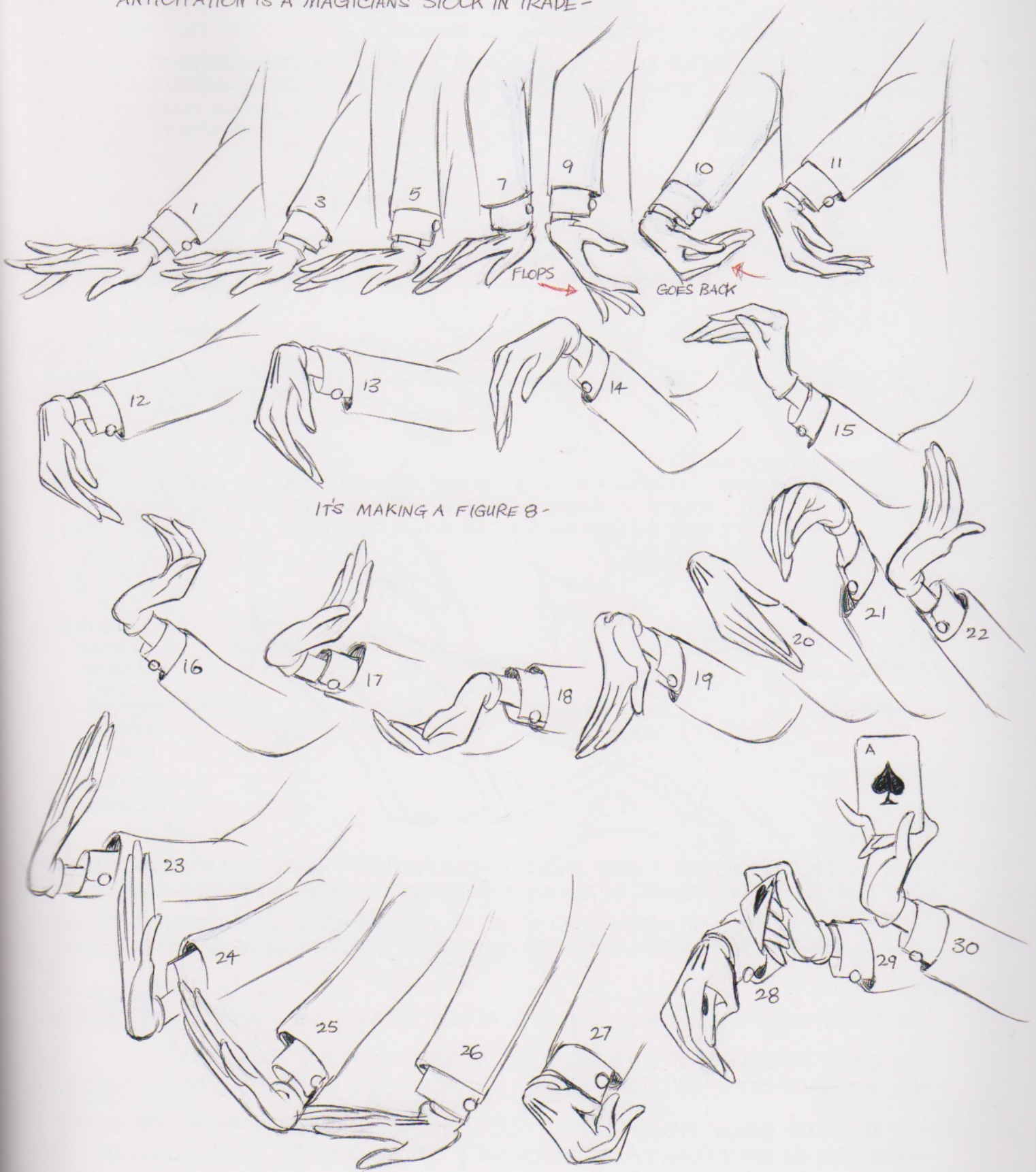
BUT JUST BY PUTTING IN A SMALL ANTICIPATE LIP BEFORE HE WRITES - WE FEEL THE PERSON THINKING.



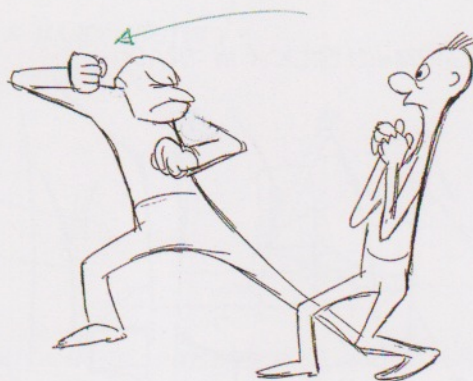
OR WE CAN USE FLAMBOYANT THEATRICAL GESTURES AS ANTICIPATION.
SAY A SHOWBIZ WOMAN IS GOING TO PUT HER HAND ON HER HIP - (IT'S A FIGURE 8)



ANTICIPATION IS A MAGICIAN'S STOCK IN TRADE -

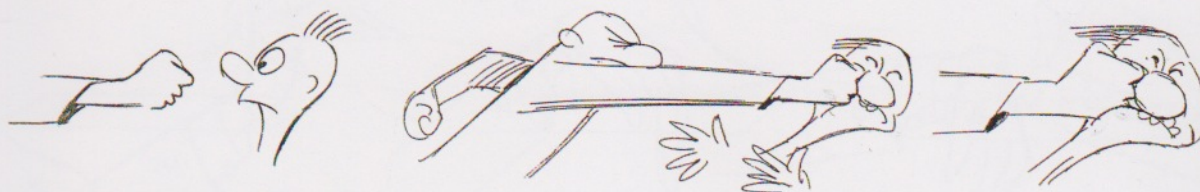


IF SOMEONE'S GOING TO HIT SOMEONE HE WOULD ANTICIPATE BACK BEFORE SWINGING FORWARD.



The ANTICIPATION TELLS US EXACTLY WHAT'S GOING TO HAPPEN.

IN THE EARLY DAYS OF ANIMATION THE CONTACT WAS LIKE HITTING A PUDDING-

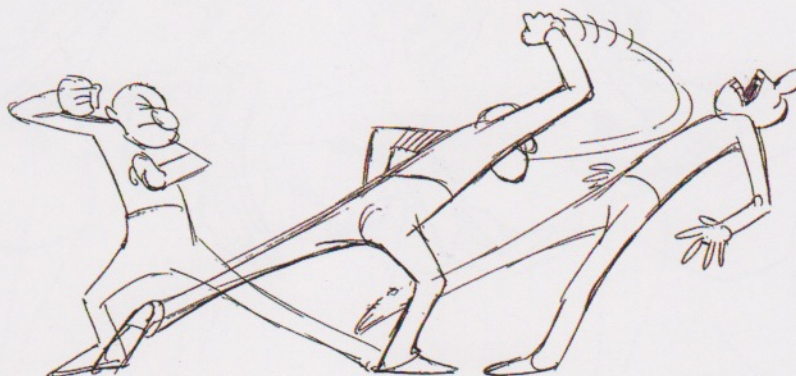


THE 'HIT' WAS USUALLY HELD FOR 4 FRAMES.

GRIM NATWICK SAID, "AT DISNEY'S I LEARNED HOW TO DELIVER A PUNCH FROM ART BABBITT. ART SAID, 'DON'T EVER SHOW THE HAND HITTING THE CHIN. SHOW THE HAND AFTER IT'S PAST THE CHIN AND THE CHIN HAS MOVED OUT OF PLACE!'"

TODAY WE JUST SHOW THE RESULT.

THERE IS NO POINT OF CONTACT.



WE LEAVE OUT THE CONTACT AND SHOW THE HAND PAST THE HITTING POINT

= 10 TIMES THE IMPACT.

KEN HARRIS TOLD ME THIS IS WHAT THEY DID IN OLD WESTERN FILMS. THEY WOULD EDIT OUT THE 'POINT OF CONTACT' FRAMES TO JUST SHOW THE RESULT OF THE HIT AND PUT A BIG BANG ON IT.

SO, WE PUT THE SOUND HIT WHEN THE FIST IS PAST THE FACE - WHEN THE CHARACTER IS DISLODGED AND THE ARM SWINGS THROUGH. WE GET THE IMPACT, THE STRENGTH FROM THE DISPLACEMENT.

AGAIN,

The ANTICIPATION IS - WE PREPARE FOR THE ACTION. WE BROADCAST WHAT WE'RE GOING TO DO.

The ONLY TROUBLE WITH ANTICIPATIONS IS THAT THEY CAN BE CORNY.

The AUDIENCE GOES, "AW SURE, I KNOW, I SEE, NOW YOU'RE GOING TO DO THIS... BORING..."

SO THEN THE GREAT THING IS TO DO SOMETHING DIFFERENT - A SURPRISE - WHICH CAN BE VERY FUNNY (OR SHOCKING.) JUST DON'T DO WHAT'S EXPECTED.

WE COULD SAY THAT AN ANTICIPATION IS AN **EXPECTATION** OF WHAT WILL OCCUR.
 THE AUDIENCE **EXPECTS** SOMETHING TO HAPPEN BEFORE IT ACTUALLY HAPPENS.

A SURPRISE GAG WORKS WHEN THE AUDIENCE READS THE EXPECTATION and EXPECTS
 A CERTAIN THING TO HAPPEN and THEN SOMETHING QUITE DIFFERENT HAPPENS —



The INHALE IS
 The ANTICIPATION



ACTION



RESULT

OR



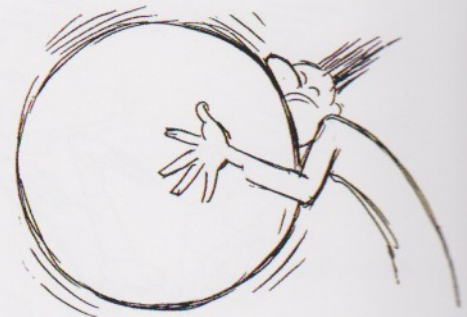
INHALE = ANTICIPATION



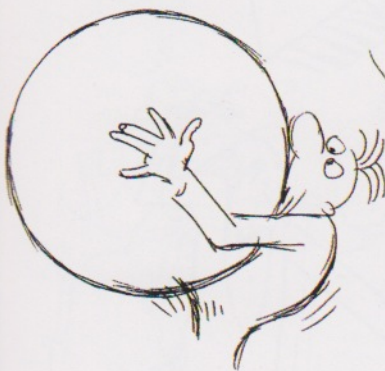
ACTION



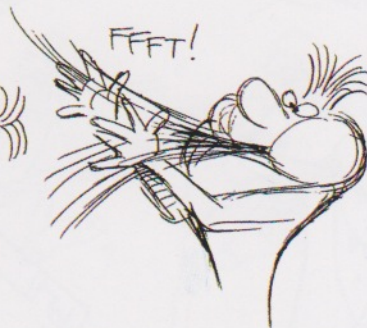
INHALE = MORE
 ANTICIPATION



MORE ACTION



MORE INHALE
 = MORE ANTICIPATION



ACTION



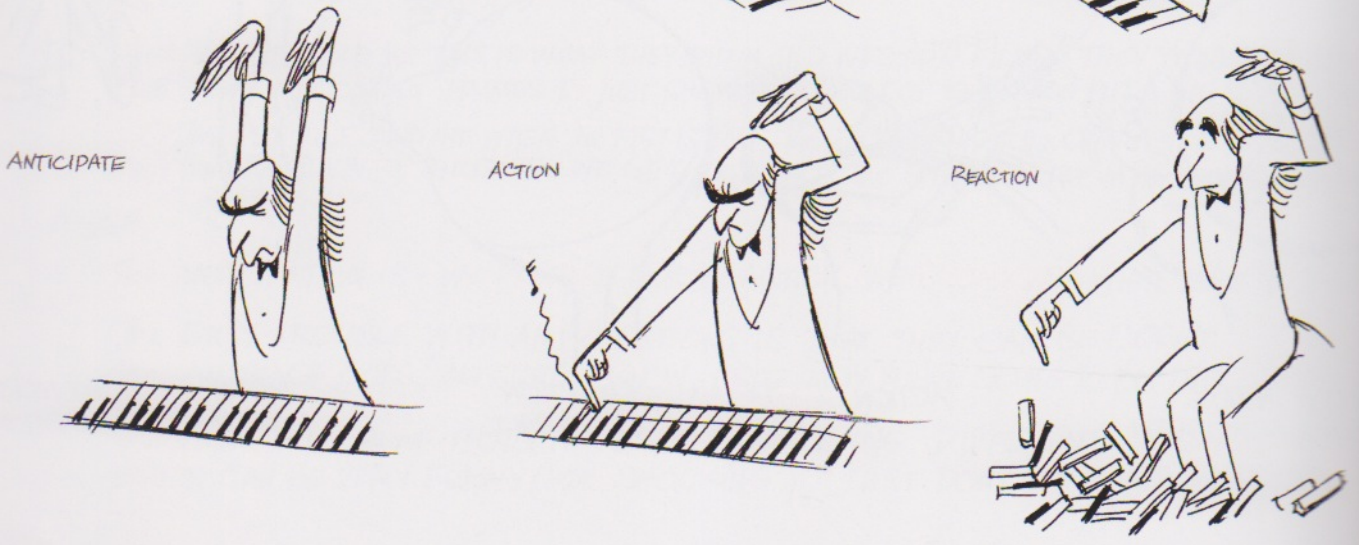
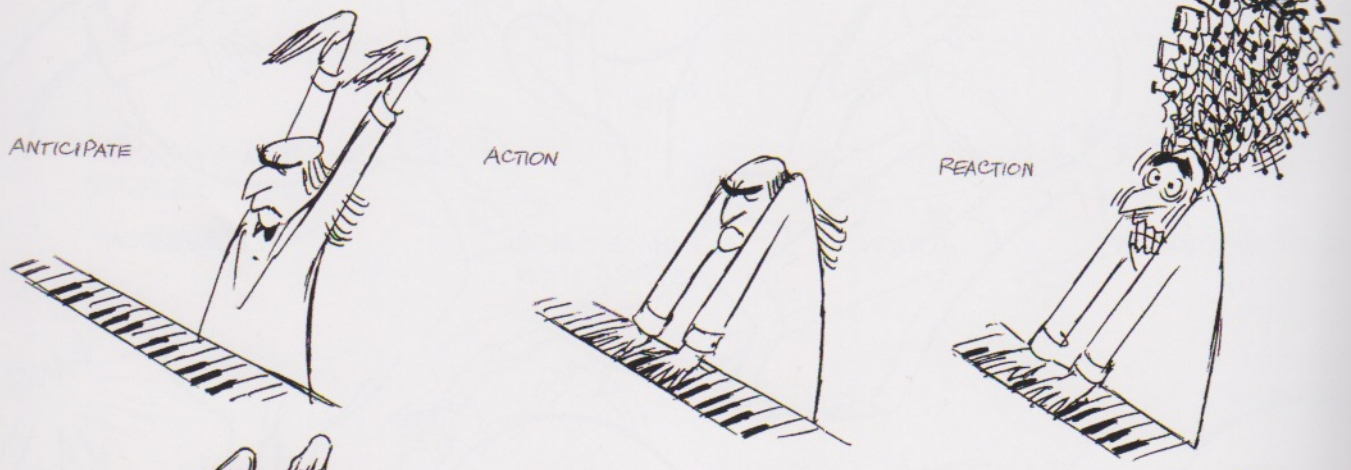
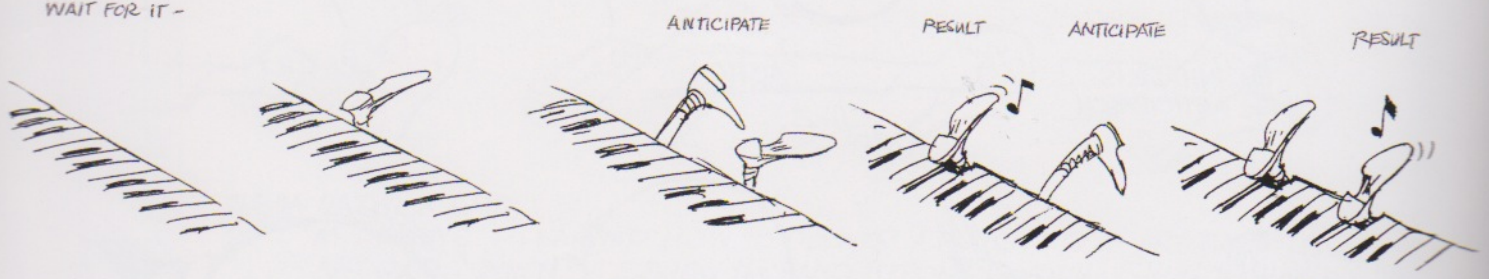
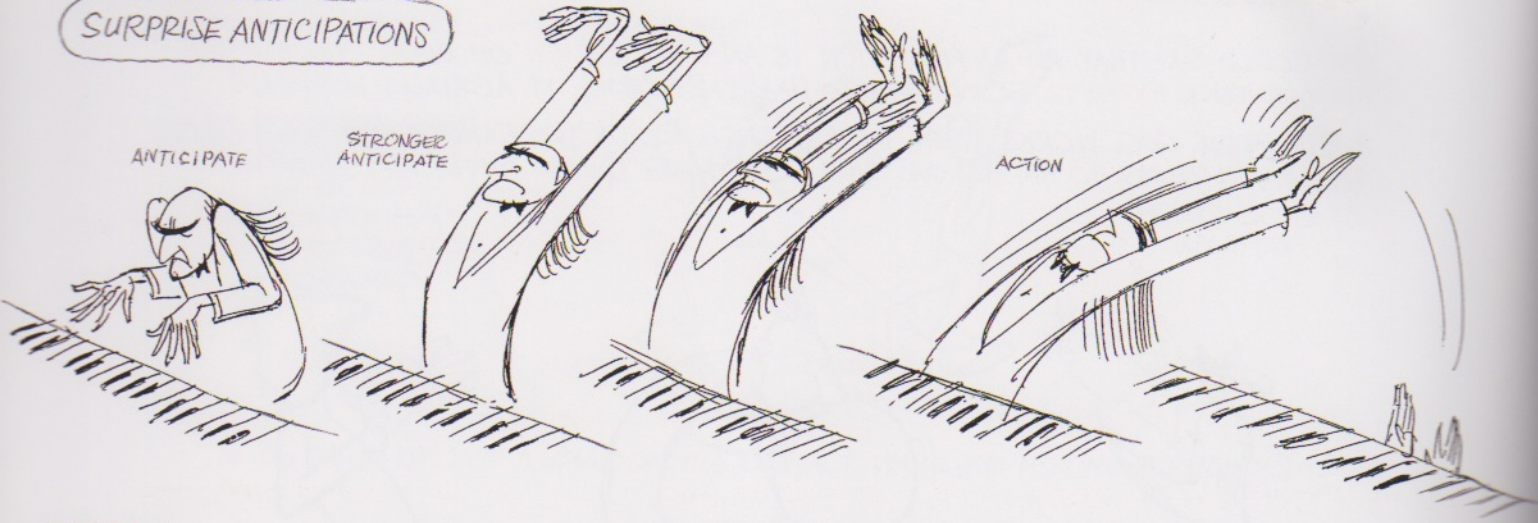
REACTION
 OR RESULT



MORE
 REACTION

YET MORE
 REACTION.

SURPRISE ANTICIPATIONS



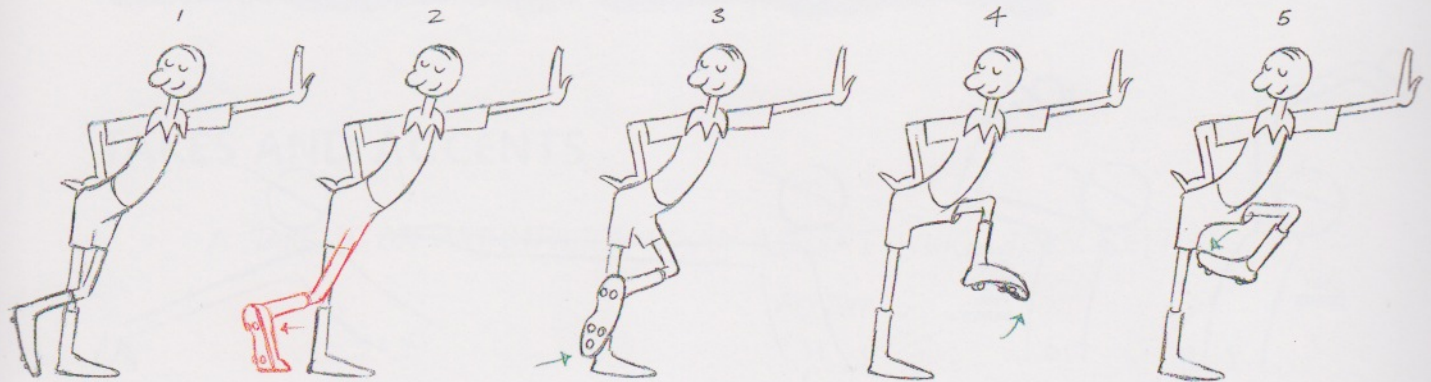
INVISIBLE ANTICIPATIONS

A WAY TO GET 'SNAP' WHICH ANIMATORS ARE ALWAYS TALKING ABOUT IS THIS: SAY A CHARACTER SEES SOMETHING MILDLY SURPRISING and LOOKS UP SLIGHTLY -

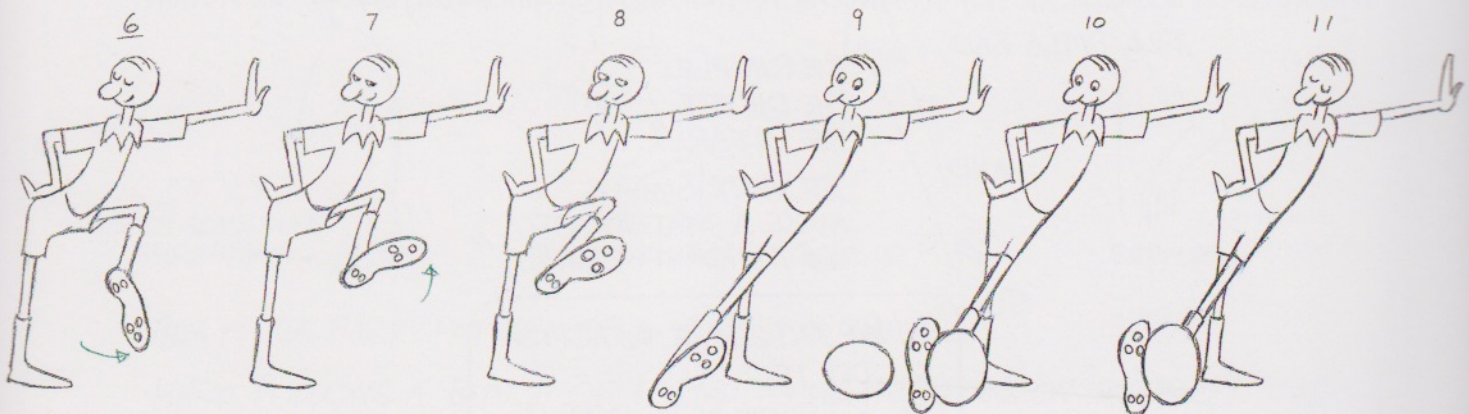


WE PUT IN A VERY FAST ANTICIPATION - A DRAWING OR TWO IN THE OPPOSITE DIRECTION FROM WHERE WE WANT TO GO. IT'S TOO FAST FOR THE EYE TO SEE IT - IT'S JUST FOR ONE OR TWO FRAMES - IT'S INVISIBLE TO THE EYE BUT WE FEEL IT. THIS GIVES IT THE SNAP.

SAY A SOCCER GOALIE IS GOING TO STOP A BALL WITH A CIRCULAR FOOT FLOURISH -



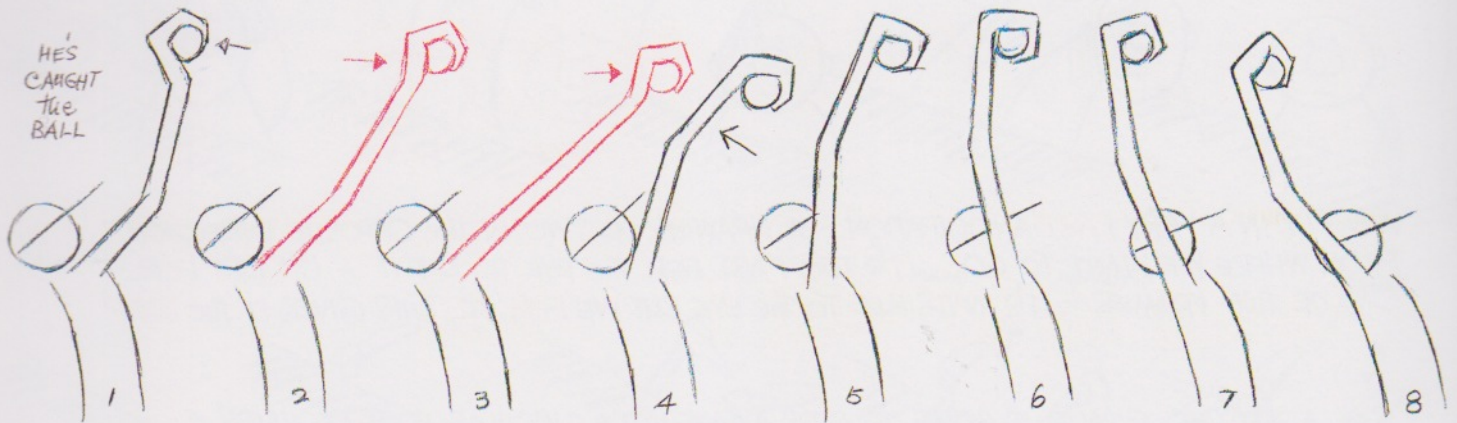
JUST A ONE FRAME ← ANTICIPATION WILL DO THE TRICK! THEN → MOVES IN OPPOSITE DIRECTION



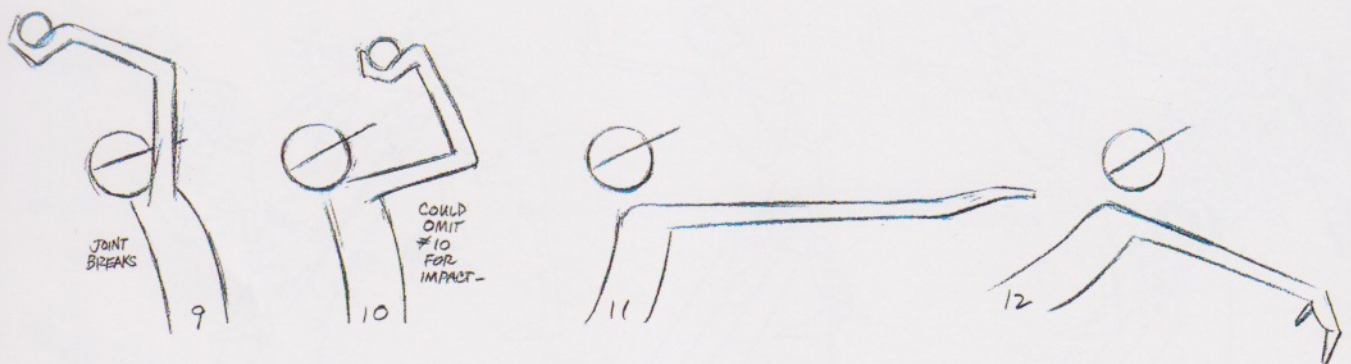
OF COURSE, THE FOOT FLOURISH IS ITSELF AN ANTICIPATION OF CATCHING THE BALL.

THIS DEVICE GIVES AN EXTRA PUNCH TO AN ACTION BY INVISIBLY ANTICIPATING ANY ACTION. IT'S THE SAME THING AS A 'NATURAL' ANTICIPATION - JUST GO THE OPPOSITE WAY FIRST - BUT ONLY FOR ONE, TWO OR THREE FRAMES.

A BASEBALL PLAYER HAVING CAUGHT A BALL COULD ANTICIPATE THE ANTICIPATION OF HIS THROW FOR JUST 2 FRAMES -



ANTIC. FORWARD FOR 2 FRAMES - NOW GO BACK INTO THE 'NORMAL' ANTICIPATION -



CONCLUSION:

WHENEVER POSSIBLE WE TRY TO FIND AN ANTICIPATION (OR ANTICIPATIONS) BEFORE THE ACTION.

BILL TYTLA SAID,

"BE SIMPLE.
BE DIRECT.
BE CLEAR."

AND

"BE VERY SIMPLE.
MAKE A STATEMENT -
and FINISH IT - SIMPLY."

SO,

- 1 WE ANTICIPATE THE ACTION
 - 2 DO IT
 - 3 and SHOW WE'VE DONE IT.

ANTICIPATION LEADS ON NATURALLY RIGHT INTO 'TAKES' and 'ACCENTS' →