

## 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,

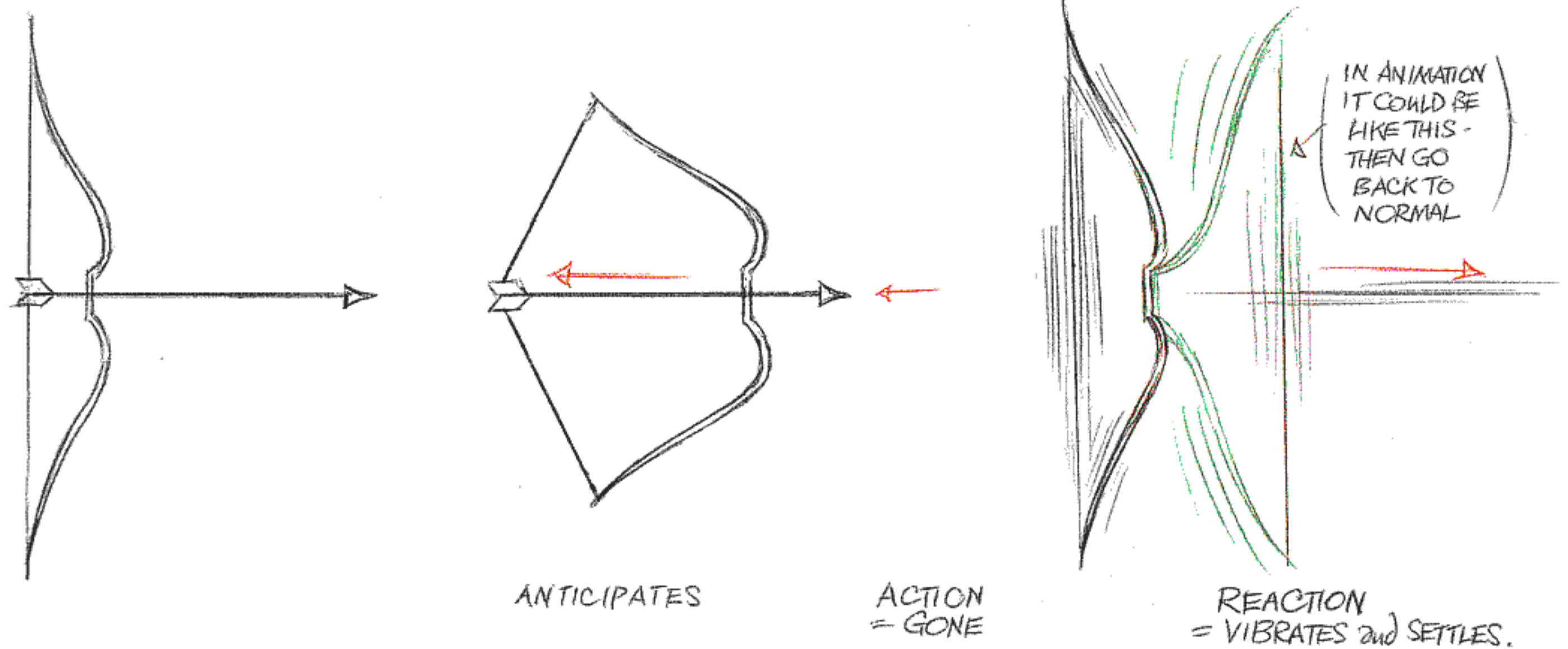
"USE BIG ANTICIPATION."

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.

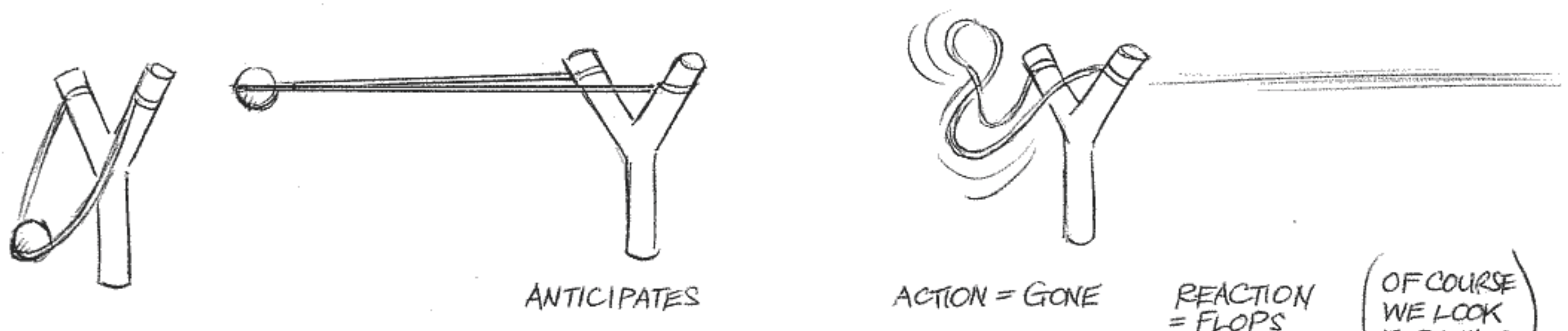
WHY? BECAUSE FOR ALMOST EVERY ACTION WE MAKE THERE IS AN ANTICIPATION.  
WE THINK OF THINGS FIRST - THEN DO THEM.

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.

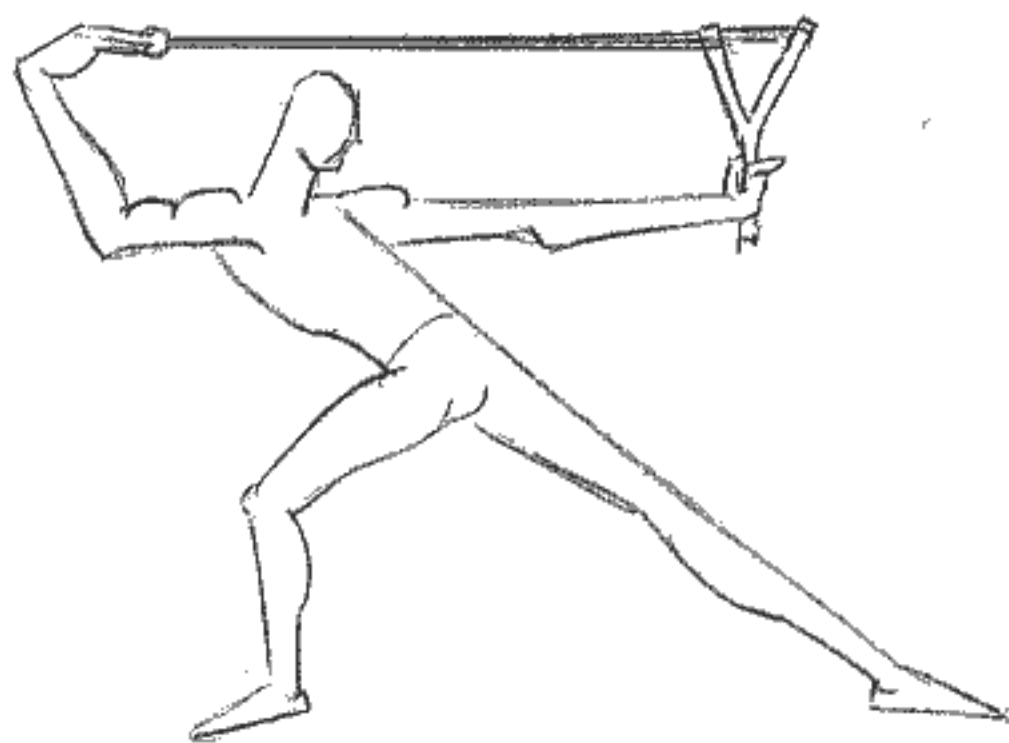


The ANTICIPATION IS ALWAYS IN THE OPPOSITE DIRECTION TO WHERE THE MAIN ACTION IS GOING TO GO.



ANY ACTION IS STRENGTHENED BY BEING PRECEDED BY ITS OPPOSITE.



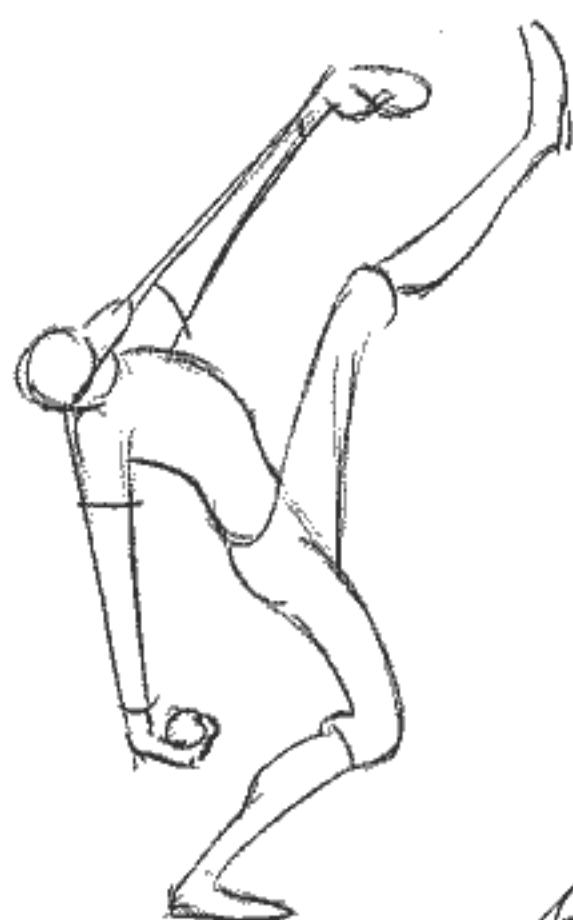


IF ACTION IS IN THE WHOLE BODY  
THEN WE HAVE ANTICIPATION OF  
TREMENDOUS LATENT FORCE.

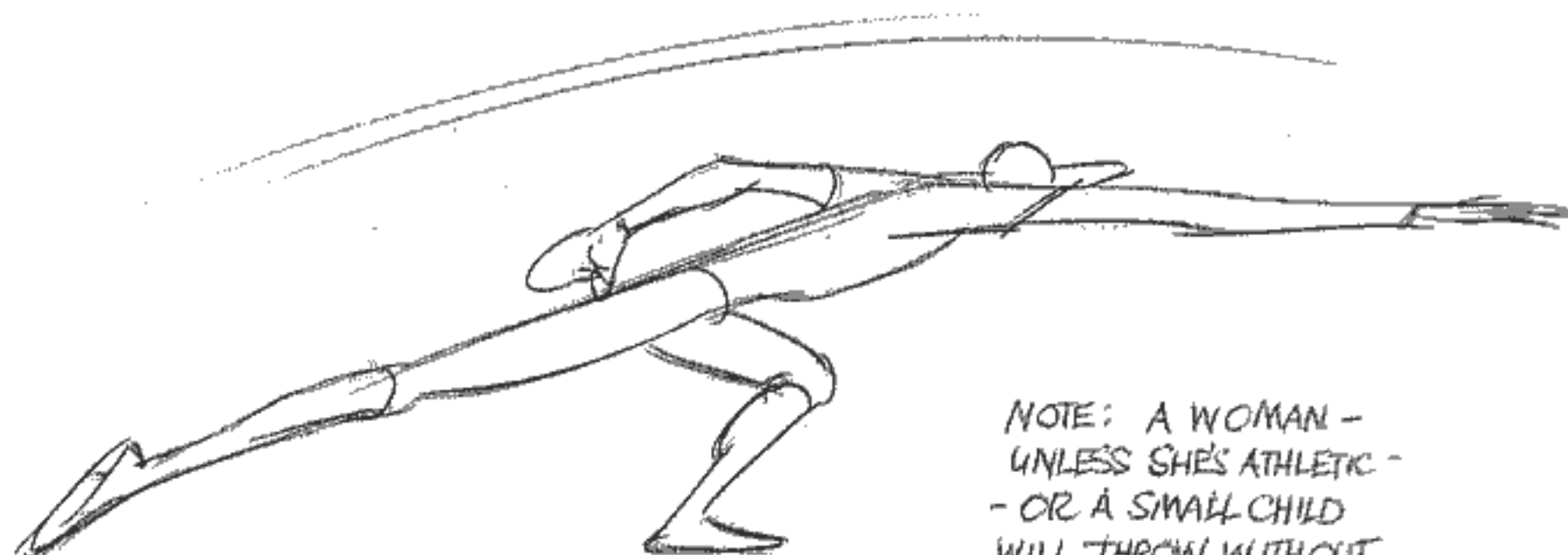
USUALLY THE ANTICIPATION IS **SLOWER** - LESS VIOLENT THAN THE ACTION  
SLOW ANTICIPATION..... **ZIP!** = FAST ACTION



STARTS SLOW WIND UP



THEN PUTS THE BODY INTO IT FOR



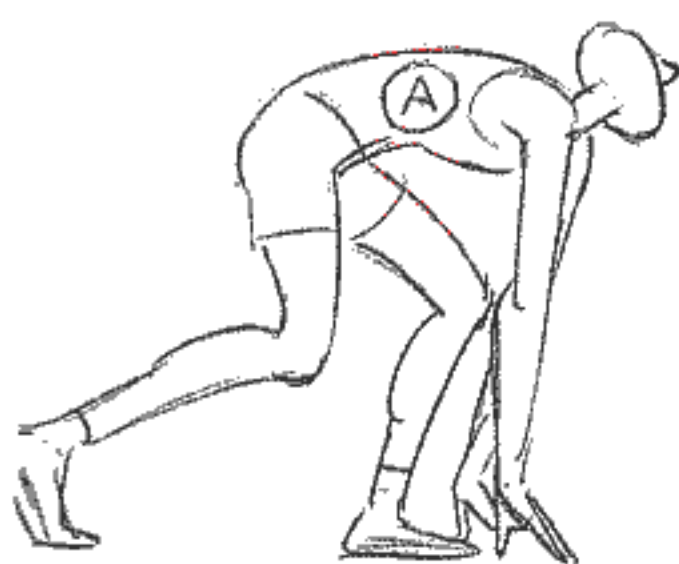
THE THROW

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

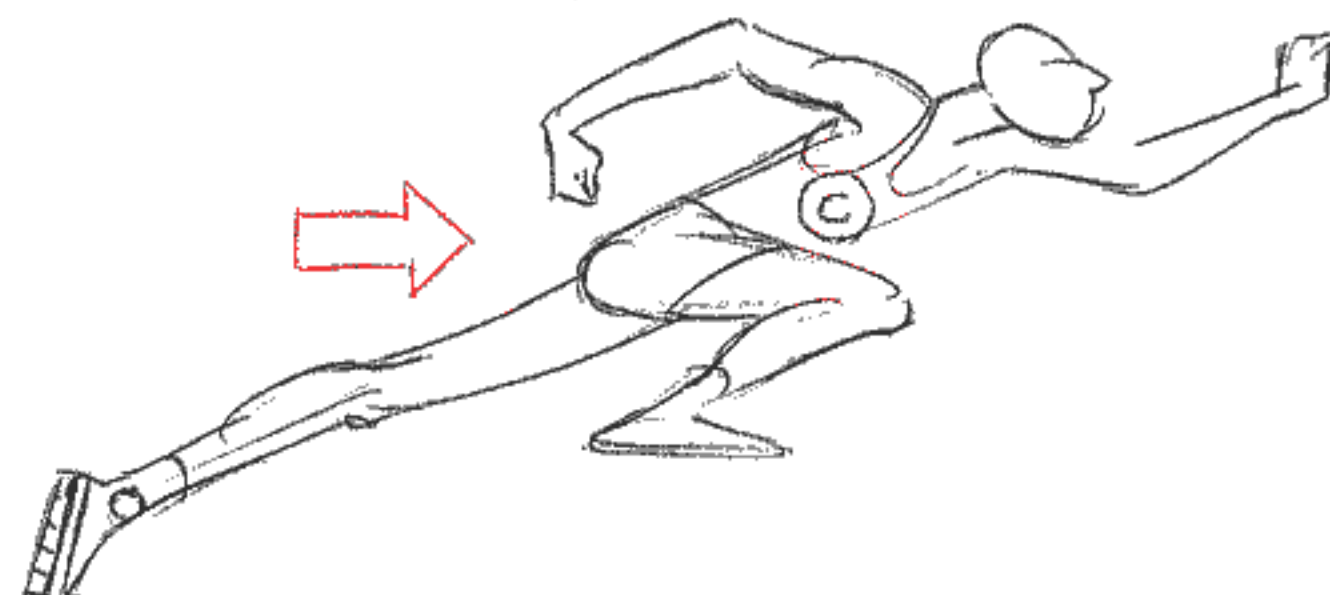
GOING FORWARD



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

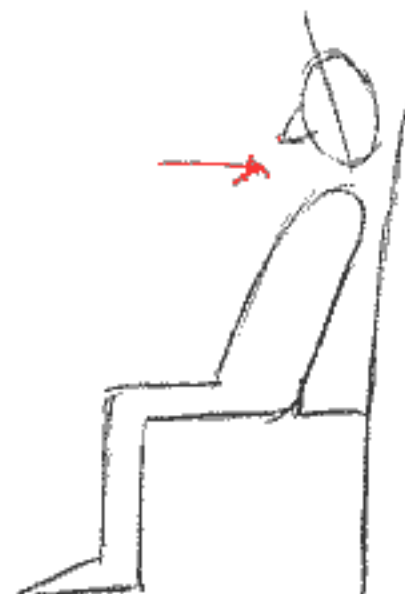


FEATHERS  
LINGER

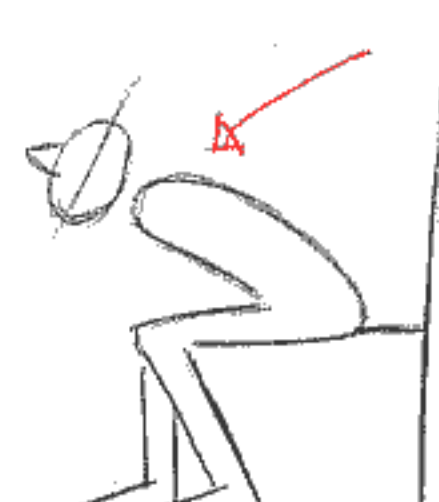
NO DRAWINGS GOING OUT — HE'S JUST GONE.

ANTICIPATION HAPPENS WITH SMALLER and UNDERSTATED MOVEMENTS.

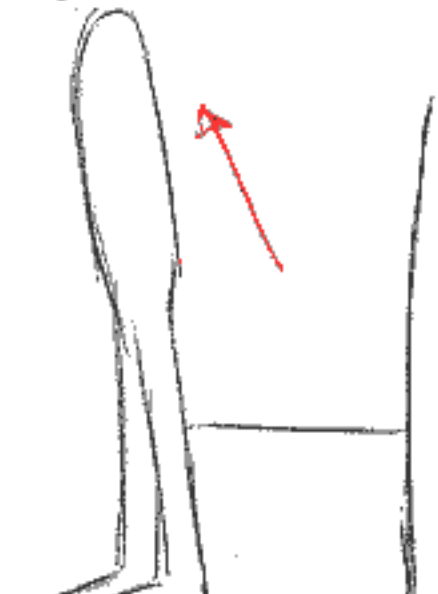
GETTING UP FROM A CHAIR, WE GO **BACK** BEFORE WE GO **FORWARD** and **DOWN** BEFORE WE GO **UP**.



ANTICIPATES BACK  
TO GO FORWARD



GOES FORWARD  
and DOWN TO GO



UP

SOMEONE MAKING A POINT -



WEAK ANTICIPATE



and WEAK POINT

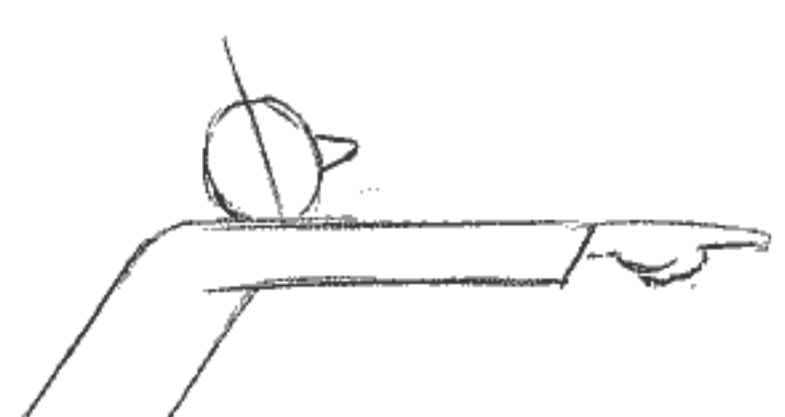
NOW, MAKING THE ACTION STRONGER -



PREPARING



BODY BACK SLIGHTLY

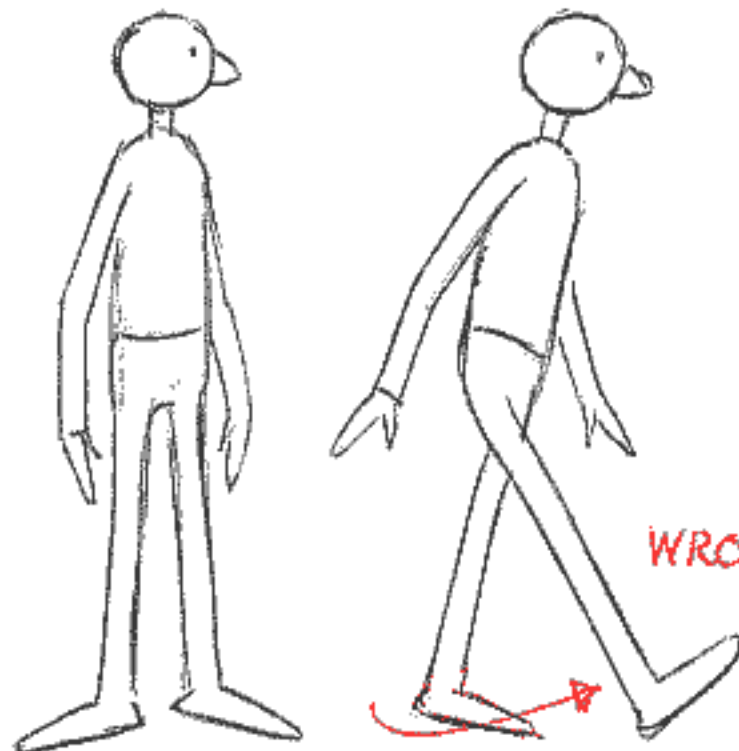


BODY FORWARD

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 -

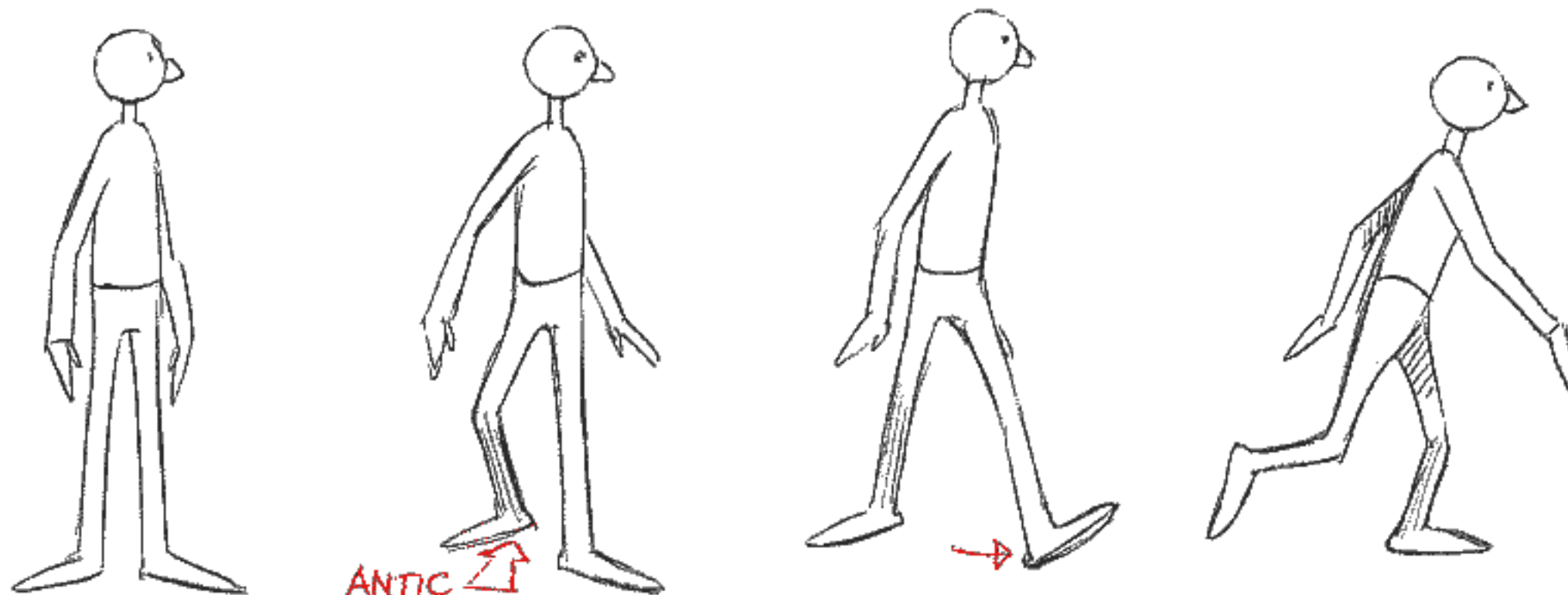


OK.



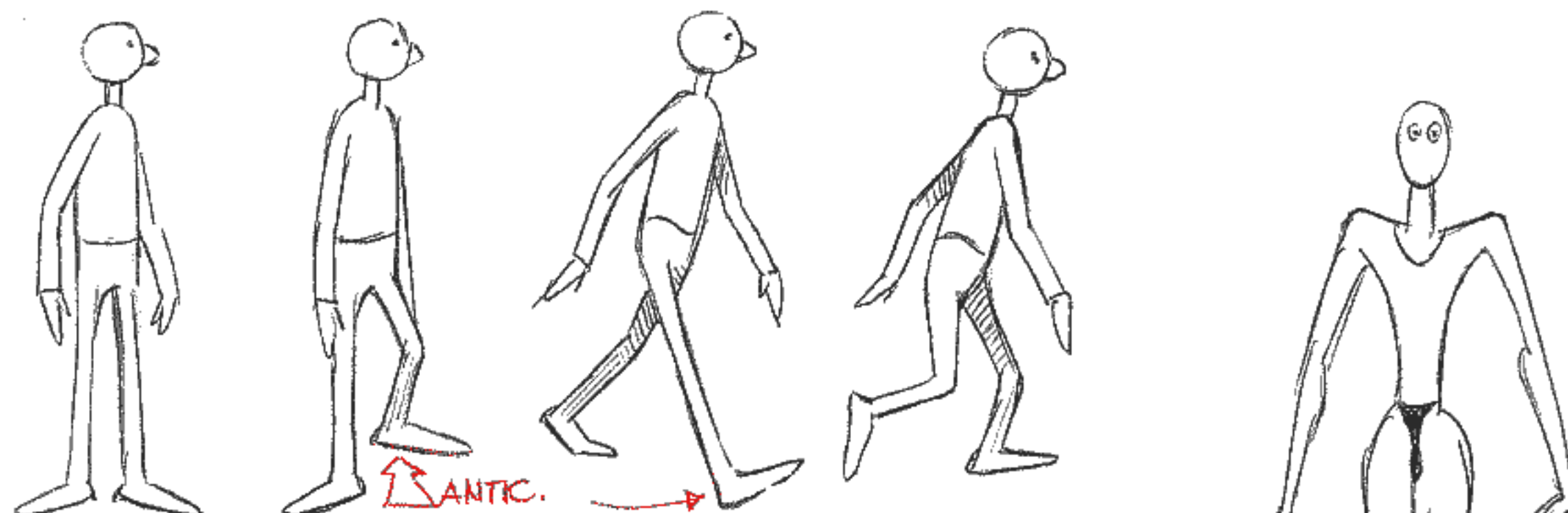
BUT HE COULD  
**ANTICIPATE**  
the WALK WITH  
HIS RIGHT FOOT  
LIKE THIS -

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 PLIÉ  
IS AN ANTICIPATION  
BEFORE JUMPING  
UP IN THE AIR  
TO DO AN ENTRECHAT  
= WIGGLING FEET



WE GO

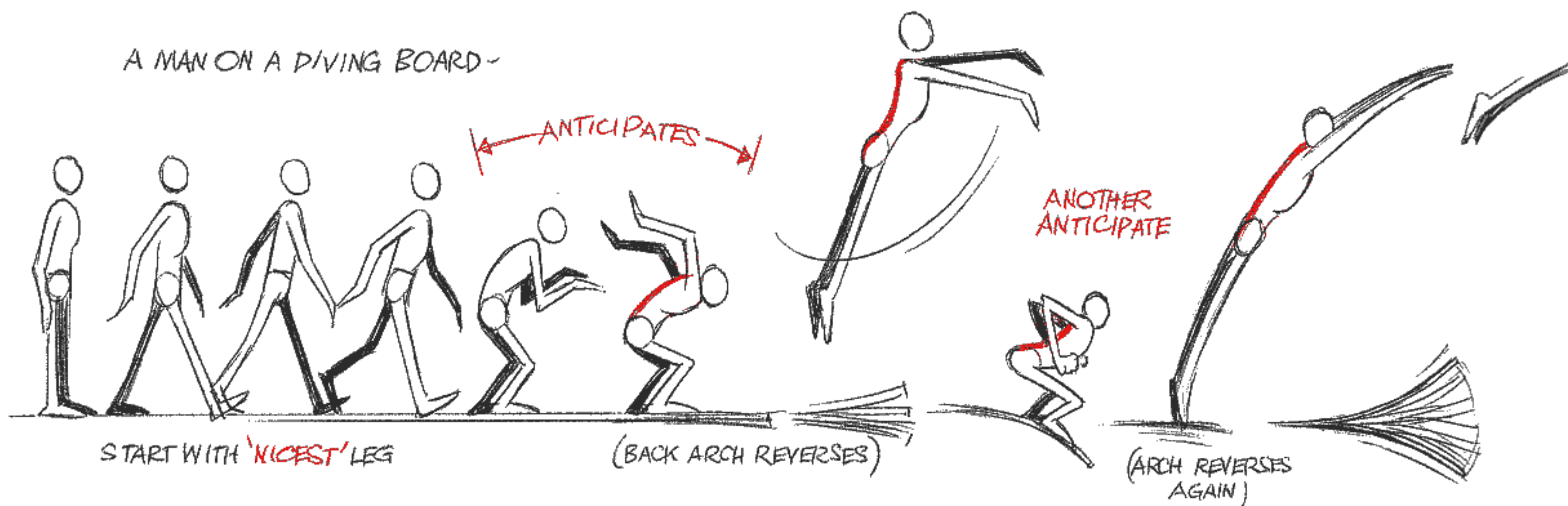


DOWN BEFORE WE GO UP

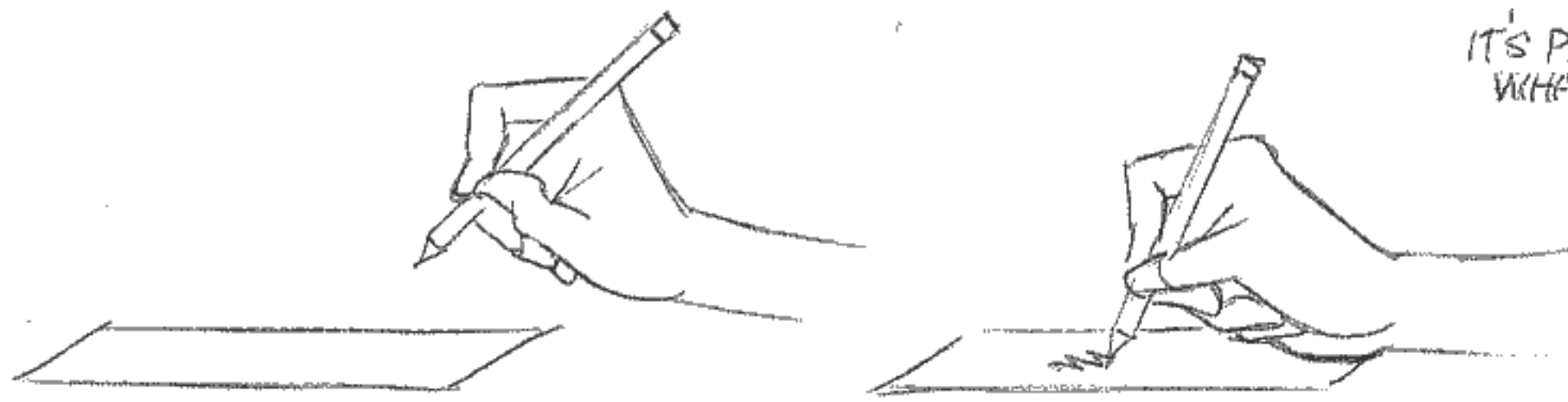


(IN ANIMATION  
FEET COULD  
DO A FIGURE 8)

A MAN ON A DIVING BOARD -

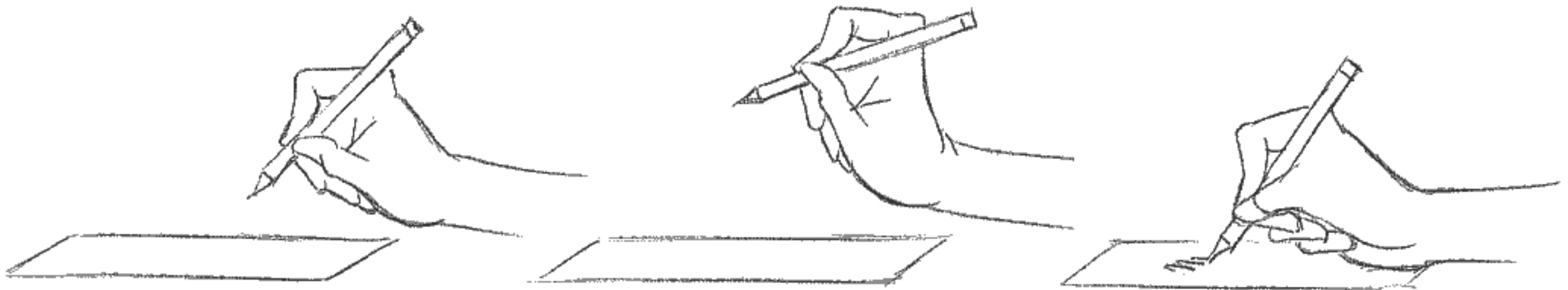


WITH SMALLER ACTIONS - TAKE A HAND WRITING -

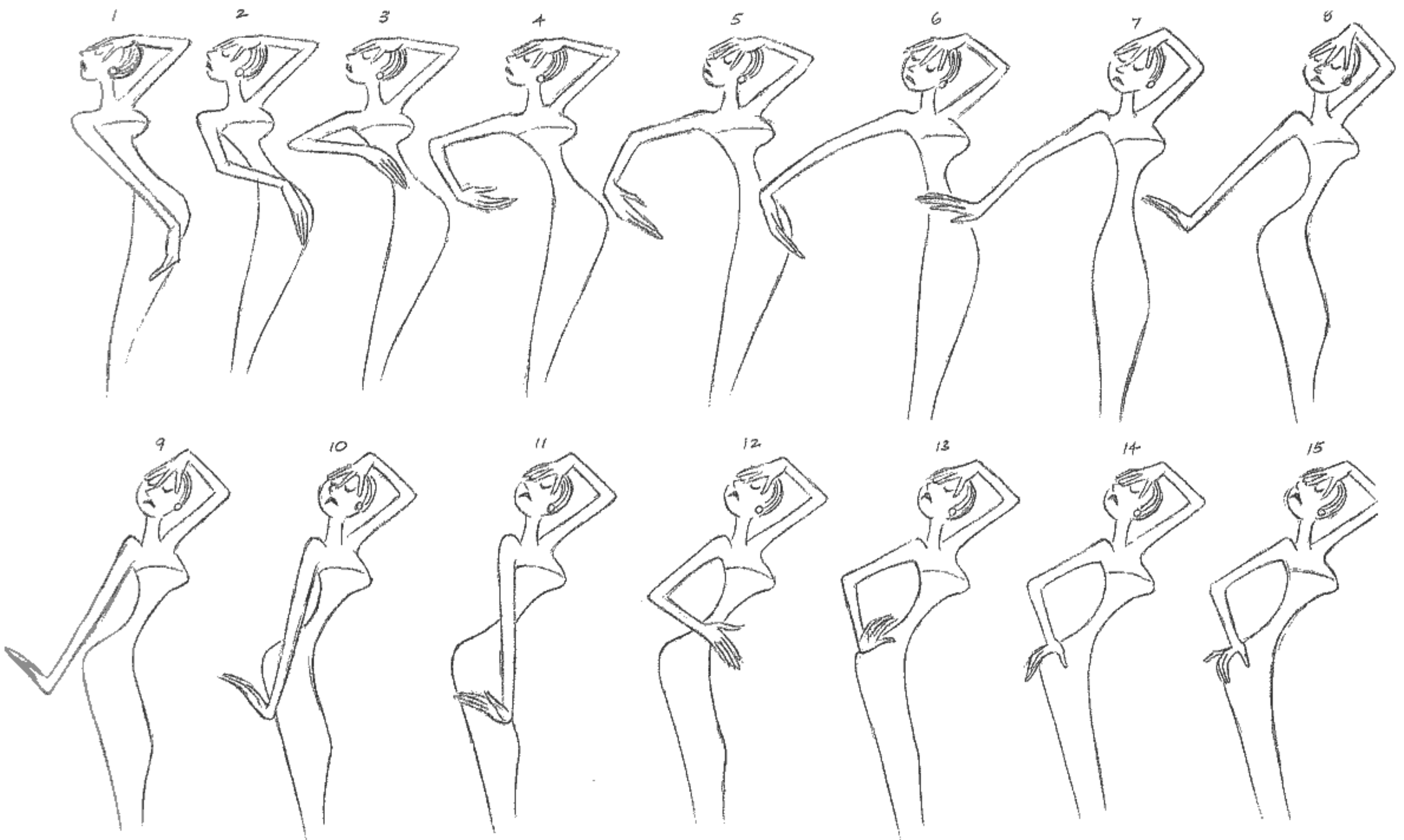


IT'S PERFECTLY CLEAR  
WHAT'S HAPPENING -

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

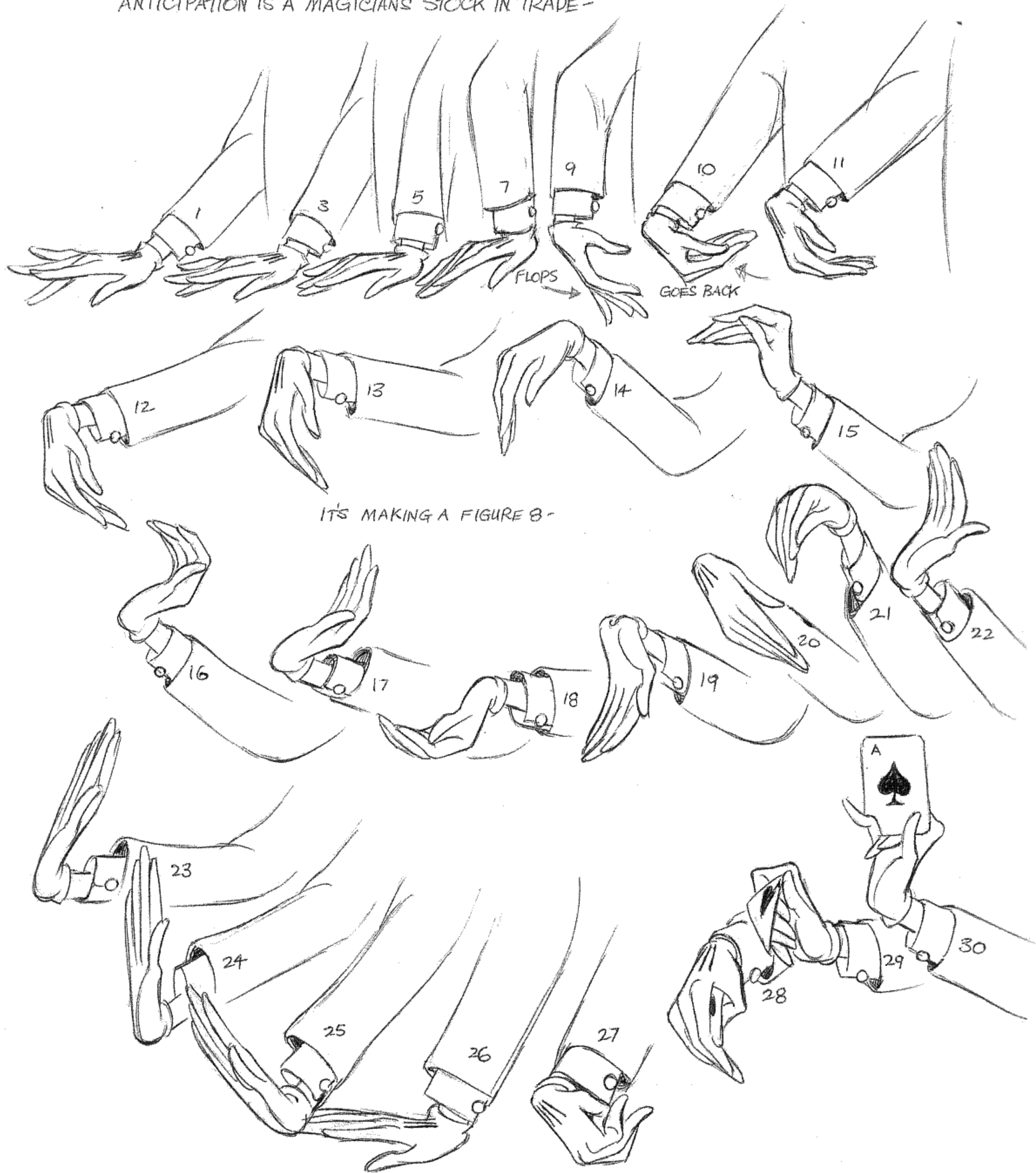


OR WE CAN USE FLAMBOYANT THEATRICAL GESTURES AS ANTICIPATION.  
SAY A SHOWBIZ WOMAN IS GOING TO PUT HER HAND ON HER HIP - (IT'S A FIGURE 8)

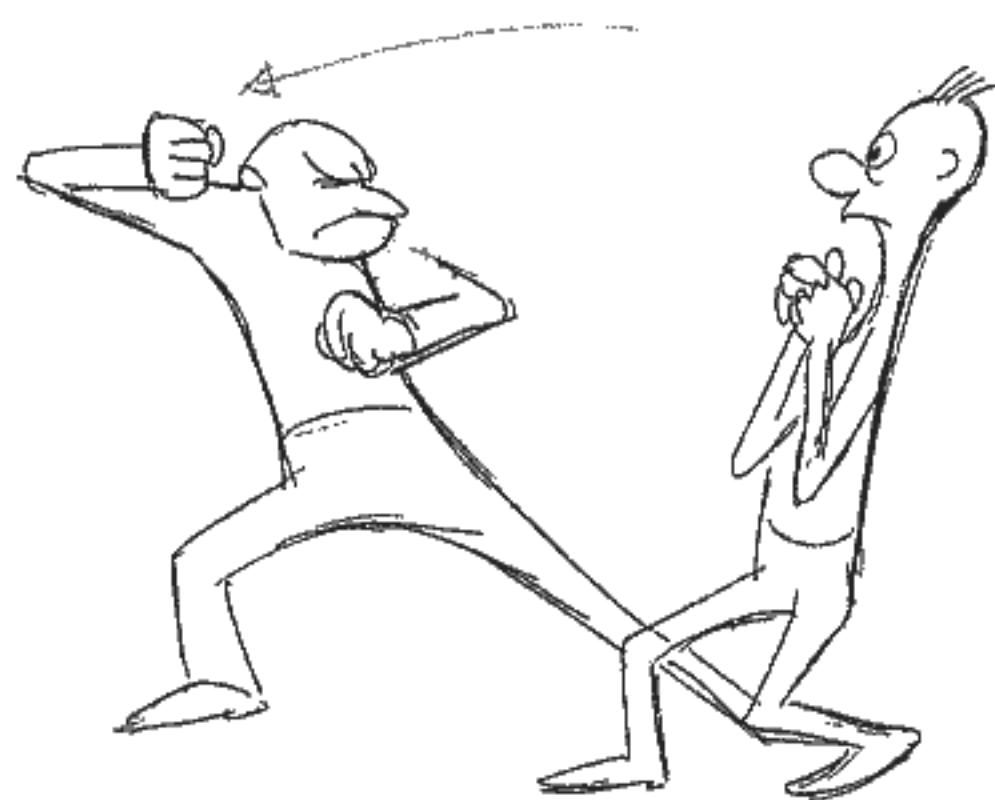




ANTICIPATION IS A MAGICIAN'S STOCK IN TRADE -



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 -

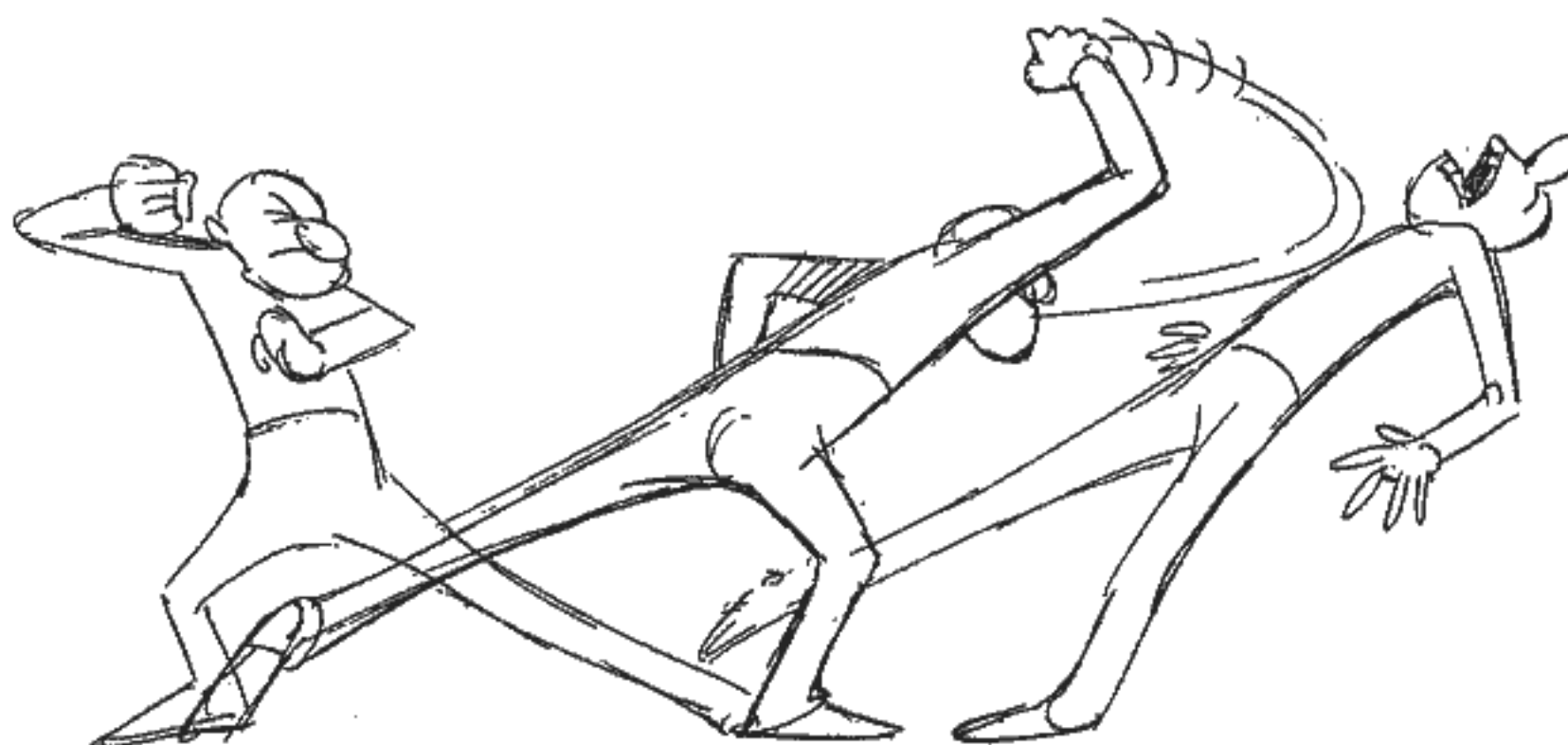


THE 'HIT' WAS USUALLY HELD FOR 4 FRAMES.

GRIM NATWICK SAID,  
"AT DISNEY'S I LEARNED HOW TO DELIVER A PUNCH FROM ART BARRITT.  
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



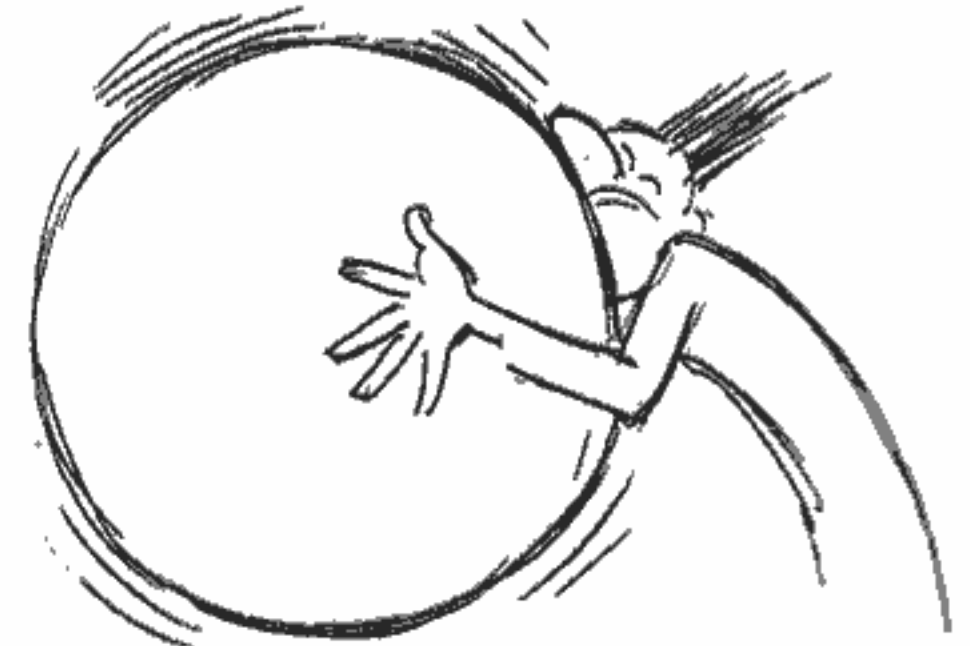
INHALE = ANTICIPATION



ACTION



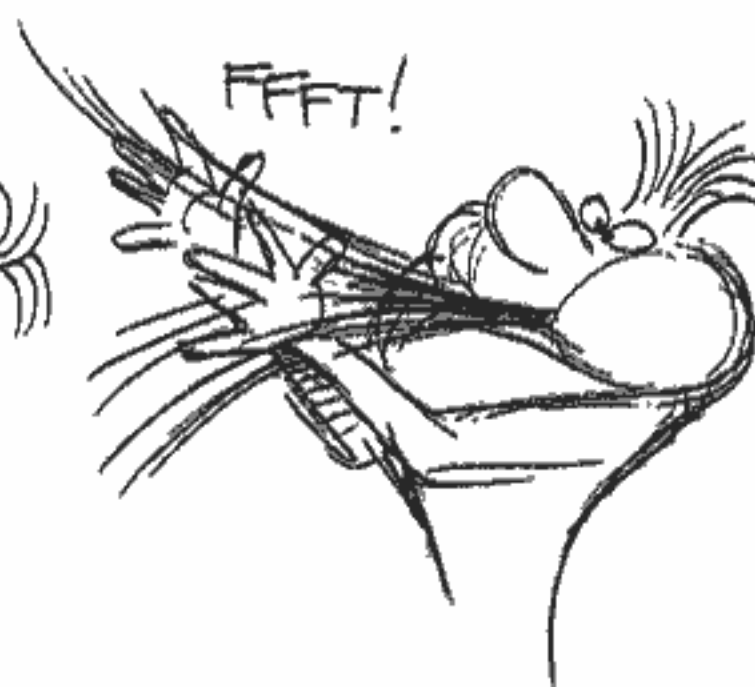
INHALE = MORE  
ANTICIPATION



MORE ACTION



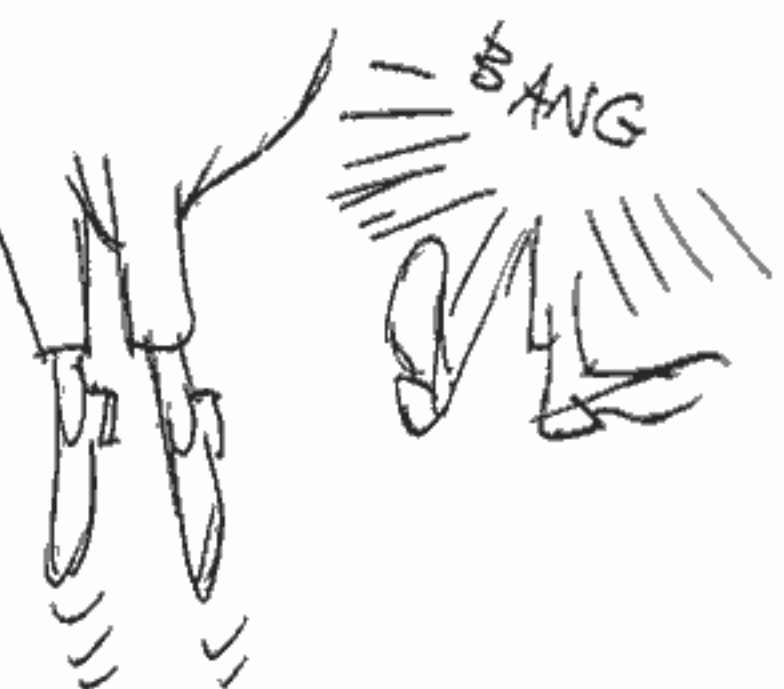
MORE INHALE  
= MORE ANTICIPATION



ACTION



REACTION  
OR RESULT



MORE  
REACTION

YET MORE  
REACTION.

# SURPRISE ANTICIPATIONS

ANTICIPATE

STRONGER  
ANTICIPATE

ACTION

WAIT FOR IT -

ANTICIPATE

RESULT

ANTICIPATE

RESULT

ANTICIPATE

ACTION

REACTION

ANTICIPATE

ACTION

REACTION



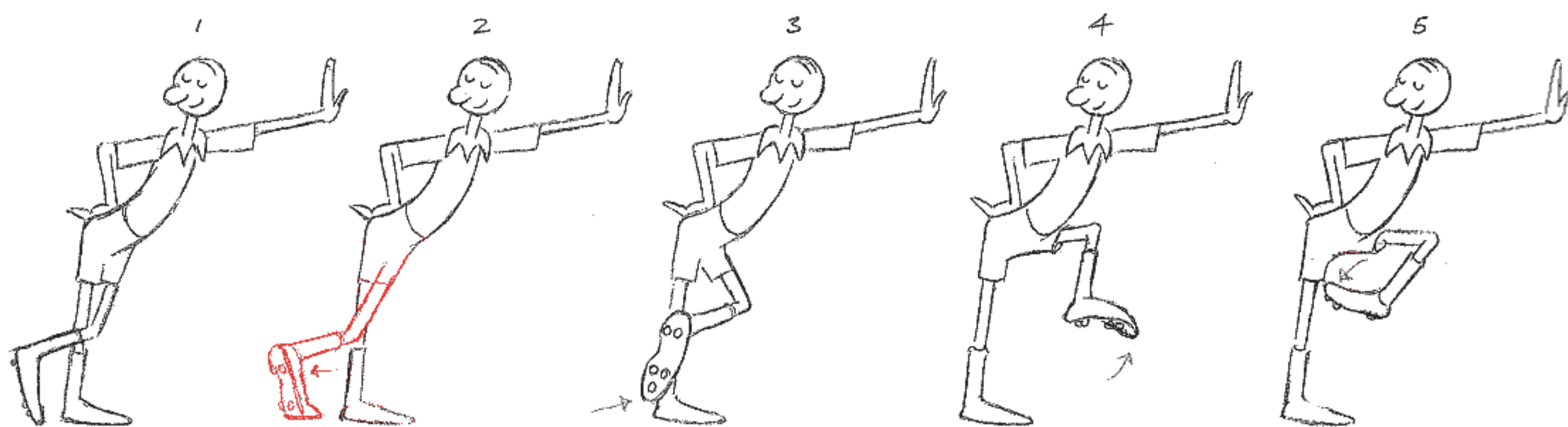
## INVISIBLE ANTICIPATIONS

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

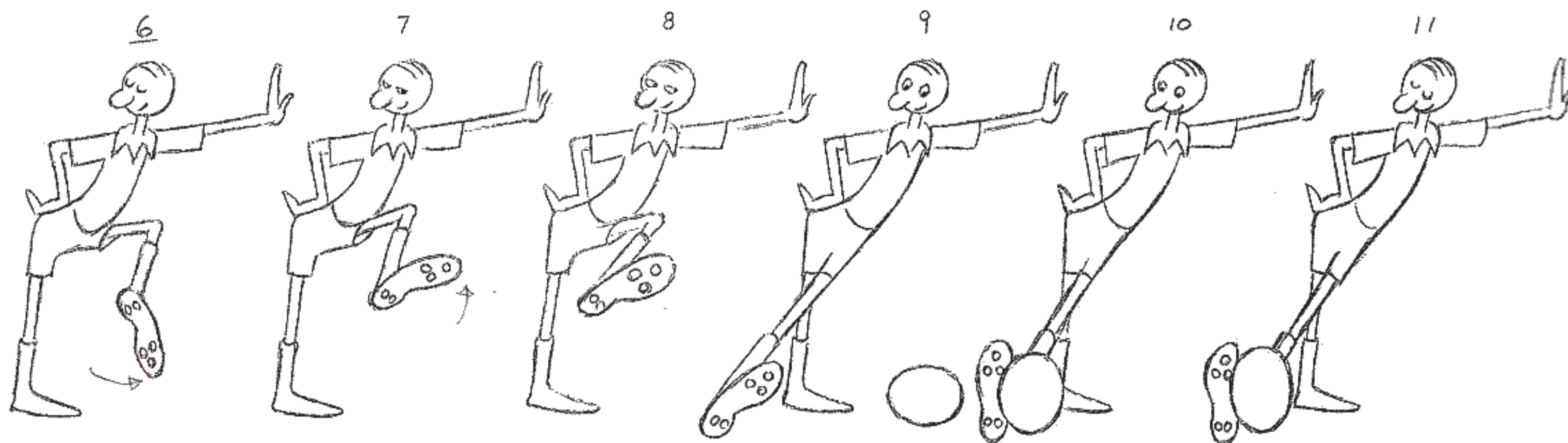


WE PUT IN A VERY FAST ANTICIPATION - A DRAWING OR TWO IN THE OPPOSITE DIRECTION FROM WHERE WE WANT TO GO. IT'S TOO FAST FOR THE EYE TO SEE IT - IT'S JUST FOR ONE OR TWO FRAMES - IT'S INVISIBLE TO THE EYE BUT WE FEEL IT. THIS GIVES IT THE SNAP.

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



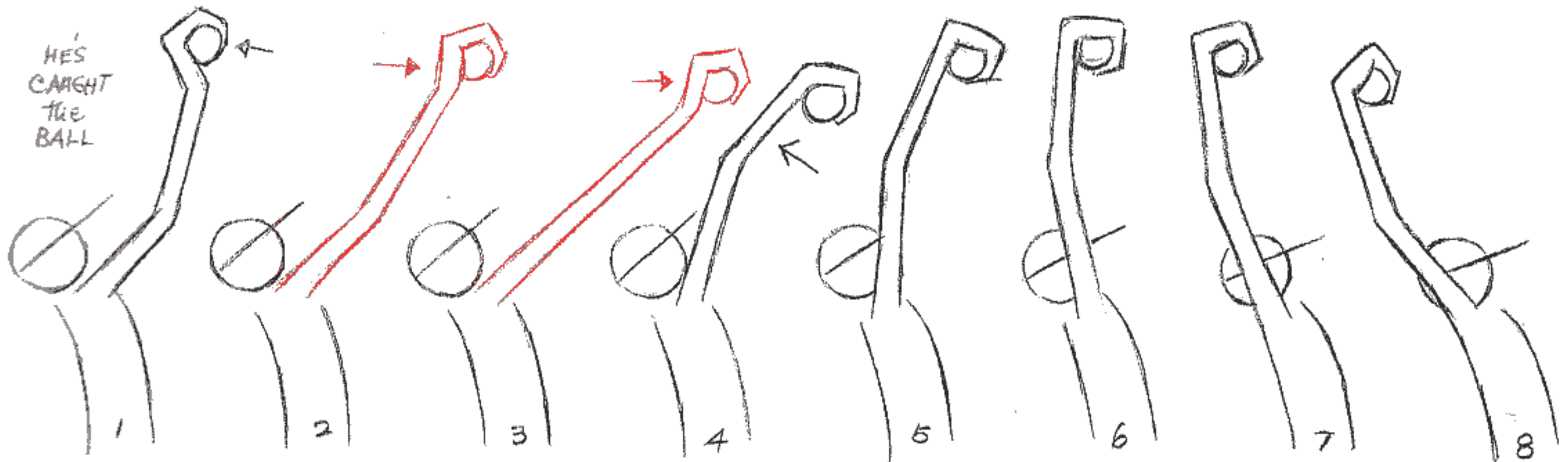
JUST A ONE FRAME ← ANTICIPATION WILL DO THE TRICK! THEN → MOVES IN OPPOSITE DIRECTION



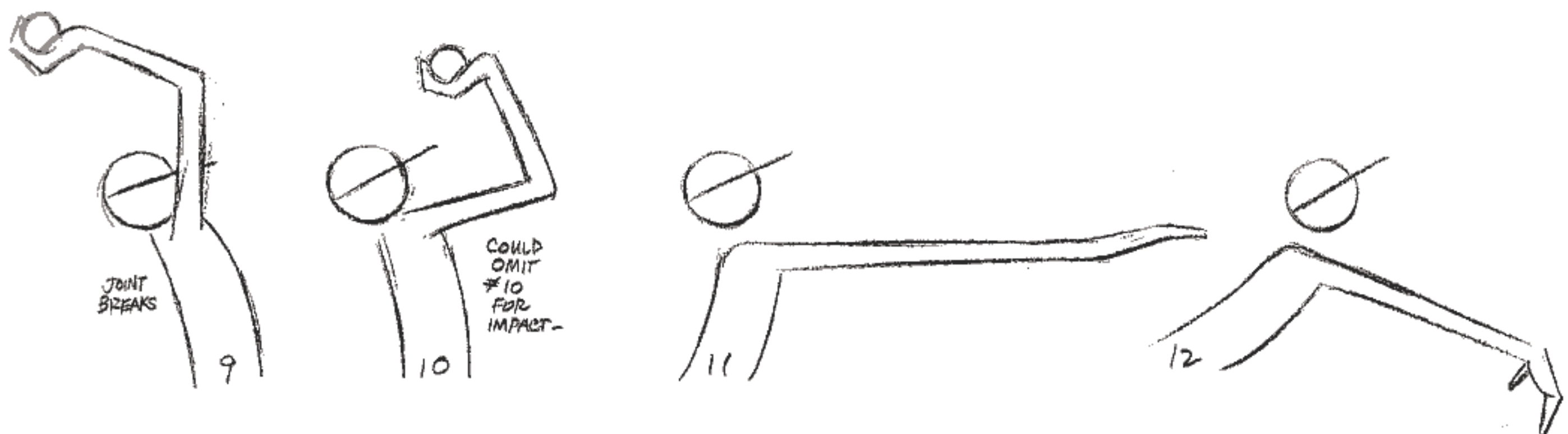
OF COURSE, THE FOOT FLOURISH IS ITSELF AN ANTICIPATION OF CATCHING THE BALL.

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.

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'