



## CONCEPT

- Ideas are as interesting, unusual and fun as possible. Clichés are avoided, broken or ironically used.
- There is something like **a change, result, decision and/or twist**.
- You know why you are doing this animation and what you want to achieve with it.**

## ACTING & CHARACTERS

- The audience can empathize** with the character, his viewpoints, reasoning and problem.
- Characters exist within a **context** (background story, previous and future life, world rules, habits, status,...)
- A character's **action pursues an objective** and must **overcome an obstacle** to be theatrically valid.
- Every step** in the character's behavior, feeling and thought process is **readable, justified and sufficiently held** (processing information takes time!). Blinks and eye darts make even small thoughts or reactions visible.
- The character **doesn't move or change a pose without a reason**. Small motions for small impulses, big motions for big impulses.
- There is **contrast and conflict** between characters.
- A character's **personality influences his motions** (speed, length of holds, narrow or wide gestures...).

## POSING

- Poses are **physically realistic** (center of gravity is above base of support, limbs and loose masses are dragged down by their own weight, etc.)
- Poses are **readable** (strong silhouette)
- Poses are **appealing** (line of action flows through the body, variety of angles and negative spaces, pleasant balance of shapes)
- Poses have **high contrast at important accents**, but **only slight contrast in calmer moments**

## TIMING

- The **rhythm patterns fit the scene** and the individual characters.
- The rhythm is never so **slow** that viewers **lose interest** and never so **fast** that they **cannot follow** the action.
- The **rhythm pattern varies**, builds up, slows down and is broken depending on what's happening.

## MOTION

- Most motions happen on soft C-, J- or S-shaped **arcs** (with appropriate exceptions)
- Most motions **accelerate and decelerate** (ease in and out) when changing their direction, except for motions interrupted or deflected by an obstacle (wall, the ground, a high five...). Curves in the graph editor should reflect this and only have sudden spikes and harsh edges for a good reason.
- Body parts don't get stuck** in the air (so avoid using IK in mid-air) or change speed for no reason.
- Nothing comes to a stop all at once**. Some parts are dragged behind, some overshoot and settle, some ease in and become still while others are still moving. You can use this to bring attention to the last moving body part.
- Anything placed firmly on a surface doesn't slide**.

## STAGING

- There is a sense of space and scale of the room and situation (Overlap of foreground, midground, background). Give an overview when needed, get closer for intense emotions.
- Framing strengthens feeling and atmosphere (looking slightly up or down, tilt, small or large framing and headroom)
- Position of characters to each other supports their feelings, relationships, and power status.