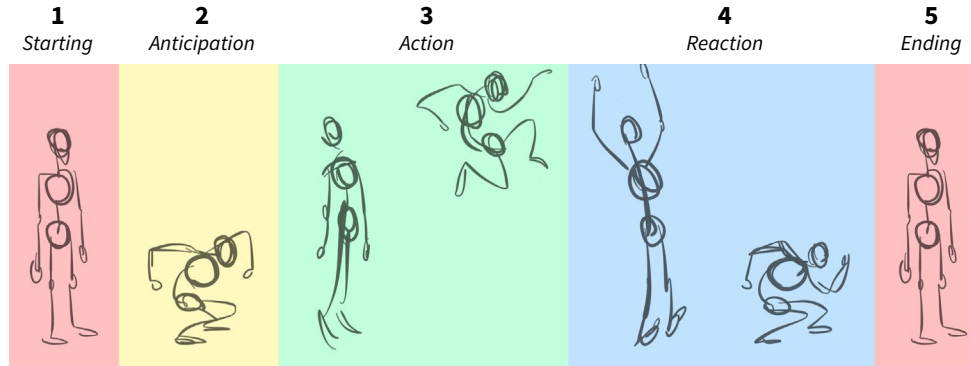




TRAIN CARS - INDIVIDUAL MOVEMENTS

As we've discussed, you can break down many individual human and animal movements to a loose pattern of "phases" than often follows this sequence...

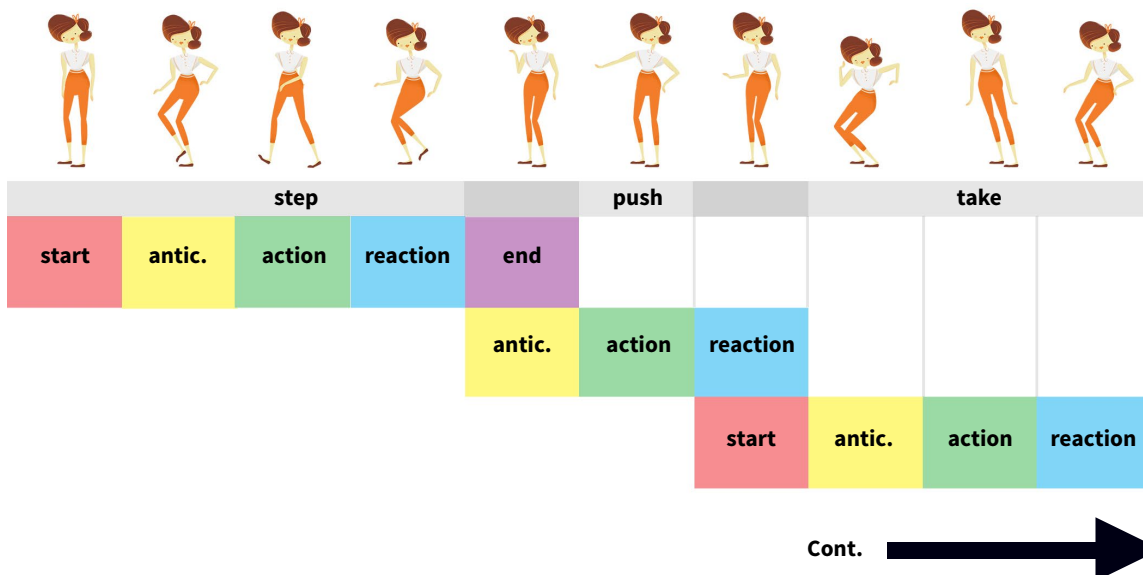


Keep in mind that each "phase" can contain one or more poses, and can even contain small "sub movements" or secondary actions within them. You do not necessarily need each "phase" for every motion, but it's good to start here and eliminate what you don't need as you plan your animations. Remember that this structure is a **tool not a rule!** It can help you plan, but also helps your audience to clearly read each movement **one at a time!**

HOOK 'EM UP!

These individual movements can be "linked" like train cars to create more complex sequences of animation. The recoil or end pose of one motion can be the starting or anticipation of the next. Because there's an almost infinite number of variations on the "structure" of movements, there's an almost infinite variety of ways these motions can be linked. This pattern provides clarity and begins to create a strong sense of rhythm in the animation.

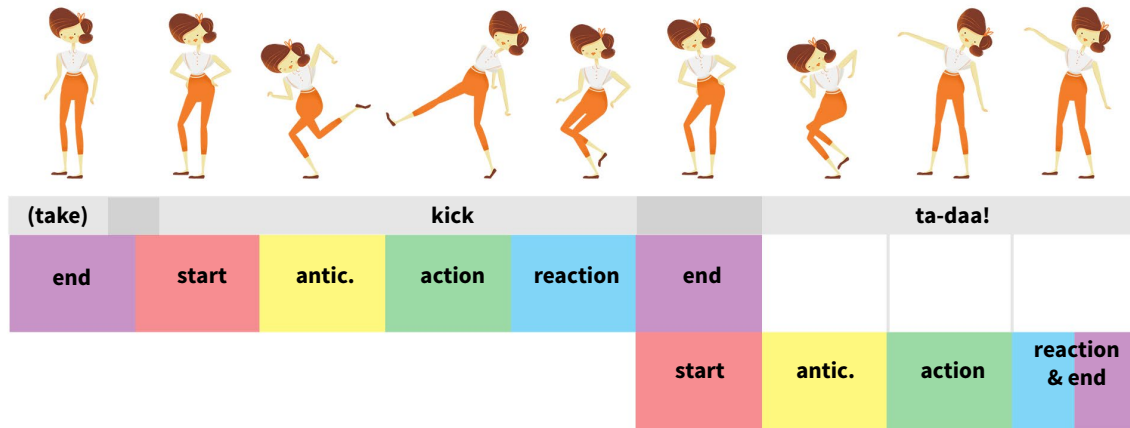
Here's the underlying structure of Dolly title sequence animation. Note how each movement links to the next...





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Even within this small number of movements, each “link” is unique; first end + antic, then reaction + start, the take and the kick are just butted up next to one another, and then end + start.

It’s about respecting the needs of each movement, and looking for the appropriate and serendipitous opportunities for linking one movement with another.

There are many parallels to writing and composing music! Written and musical phrases are much like individual movements in animation, connected so they “flow” from one to another, communicating clearly and rhythmically.