

## EXAMPLE for Project 1.1: One-Minute Animation Analysis for the Twelve Fundamental Principles of Animation

### Work Analyzed

*Brave* “The Prize” Trailer from DisneyPixar YouTube Channel

<http://www.youtube.com/watch?v=Y4EZULqhP2E>

#### **Solid Drawing—1:26**

Since Merida is a 3D model, she is consistently rendered across all angles of view. Since orthographic views of Merida were probably used to create the 3D model, solid drawing was needed for the character model sheet.

#### **Appeal—1:26**

Merida’s most notable feature is her wild, curly red hair, which matches her vibrant and defiant personality. She is petite, but her large, expressive eyes and mouth craft her as a spirited heroine rather than a damsel in distress. Her assertive and tomboyish movements further accentuate this.

#### **Squash and Stretch—1:40**

As Merida struggles with her confining dress, there’s a moment of squash down and then stretch up as she literally bursts the seams of her cotehardie.

#### **Timing—1:06**

When the third suitor goes to shoot his arrow, he is metaphorically and literally slow. As his arrow slowly slides off his hand and away from the target, his eyes follow its movement a sluggish beat later. This is contrasted by his quick release and rapid look of alarm (and accidental bull’s-eye) when Merida’s father, King Fergus, impatiently snaps at him.

#### **Staging—1:08**

When Fergus snaps at the third suitor, the camera frames Queen Elinor on the left, looking calm and regal. Fergus, in contrast, clasps his hands to his face in exasperation as he says, “Oh, come on!” His body then lurches forward, right hand extended and spread, and head thrust forward as he yells, “Shoot, boy!”

**Secondary Action—1:44**

As Merida shoots arrow after arrow into the bull's-eyes, her mother quickly approaches her, chastising the girl. Queen Elinor's skirt and sleeves move in secondary animations to the walk, bouncing along with each stride.

**Exaggeration—0:50**

When the second suitor doesn't hit the bull's-eye, he isn't just a little frustrated—he has an all out temper tantrum! He throws his bow into the crowd, lurches up in agony, and then crumbles to the ground in utter defeat.

**Straight Ahead and Pose to Pose—entire work**

This is difficult to gauge since the work is CGI, but it is likely that all movements were animated pose to pose using digital tweening.

**Arcs—1:30**

King Fergus moves his head in a sloping, downward arc as he turns and speaks to Merida (who has been replaced by a wolf hound). As he looks back at the archery range in alarm, his head travels along a shorter and straighter path.

**Anticipation—1:56**

As Merida gets ready to shoot, her eyes narrow and she exhales. It is a small, focused anticipatory action, but still an example of anticipation.

**Follow Through and Overlapping Action—1:56**

As Merida releases the arrow, her fingers recoil backward, demonstrating the release's follow through. The movement of her hair as she turns to glower at her mother demonstrates overlapping action: her hair swings in to rest just a moment after her head turn is complete.

**Slow In and Slow Out—1:51**

Merida's draw hand gradually slows to a stop as she finds her anchor and begins aiming.