

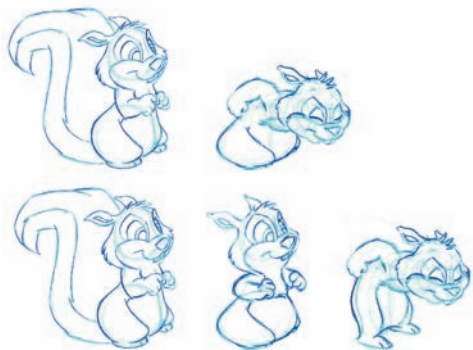


Points to Watch for In the Assignment

- Hold the character for about 24 frames at the beginning in the neutral standing position

- Be sure the arms and hands don't stay in the same spot as you anticipate down.

- The arms should help power the push up



- Look for arcs

- Try overlapping the action on the body during the anticipation down - not everything has to move at the same time.



- Arcs on the arms

- Be sure you allow enough time for the anticipation

- Look for push in the legs

- We should be able to see **these** elements in the execution of the jump:

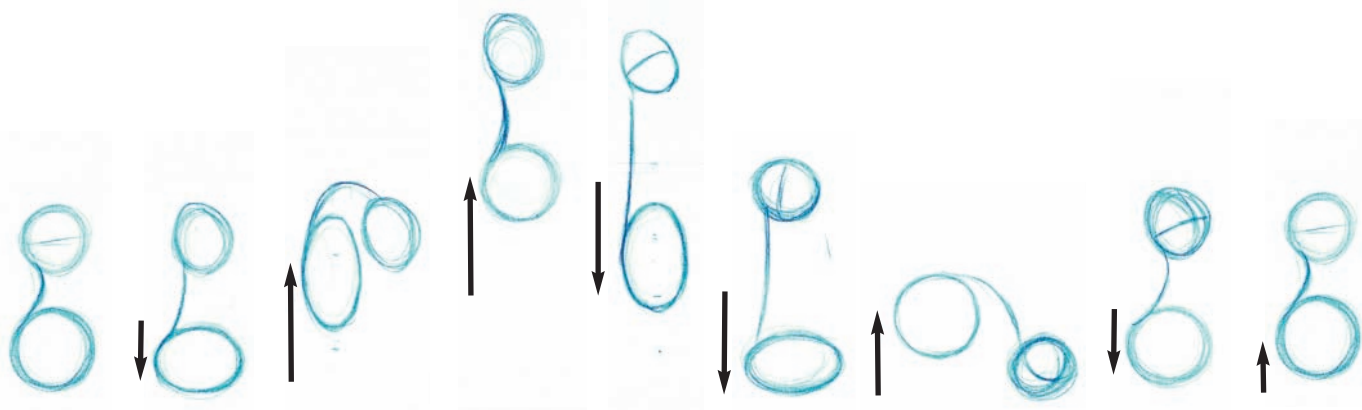
Overlapping action throughout

Anticipate

Action

Reaction

Recovery



Relax

Squash

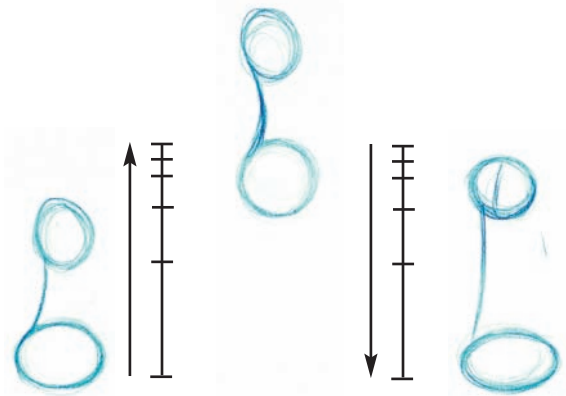
Stretch

Relax

Stretch

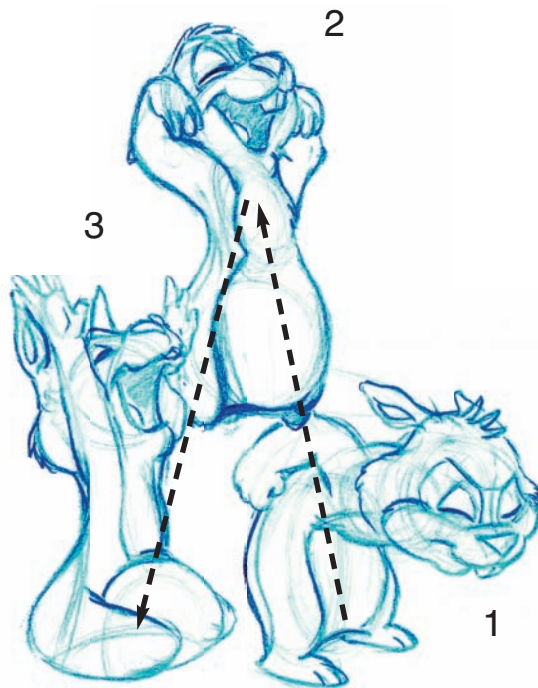
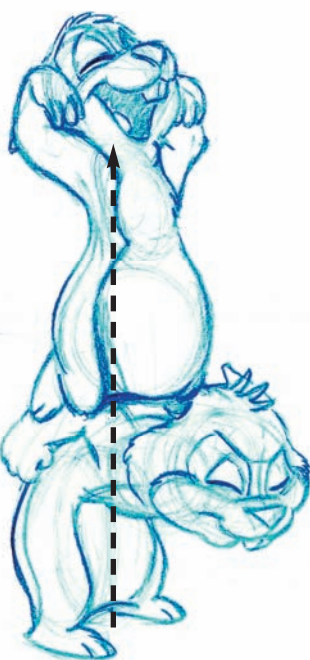
Squash

- Make use of slo-ins and slo-outs, especially at the top of the high point in the jump. This is called, “hang time”, or the “weightless moment”. It helps to contrast between this time and the heavy squash point.



- Consider the option of doing a variation in the arm and leg positions where you have one arm thrust up higher than the other and/or one leg (usually the same side as the arm that’s up) also doing a bit of a step in the air.

- Avoid doing “hinged” arms that move up and down at the same angle. Loosen up the shoulders and look for the opportunity to add in follow-through in the hands.



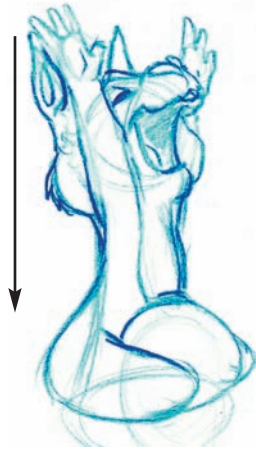
- Keep the path of action straight up and down just like in the “Perpetual” and “Double Ball Bounce” assignments. If you shift the character back at the high point it will look odd as they drop forward and down to regain the original foot positions.

The logical reaction to the character shifting back at the high point would be to have the character land even further back - behind the starting position.

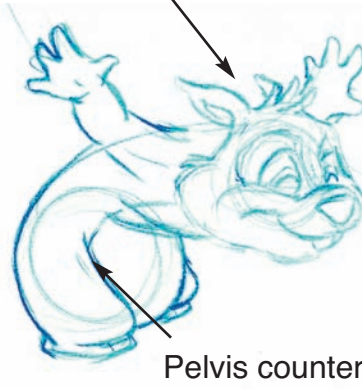
- Look for the “seaweed” or overlapping (secondary) action in the body as it lands. The forward and down motion of the body must be reversed, stabilized and finally stopped.



Down

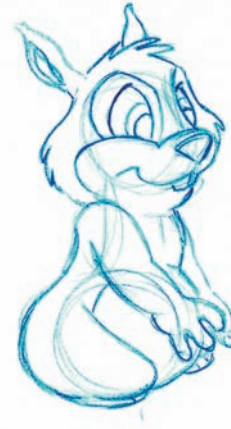


Forward & down



Pelvis counter balances up and back

Top recovers up and back



Pelvis goes down

Top recovers back down

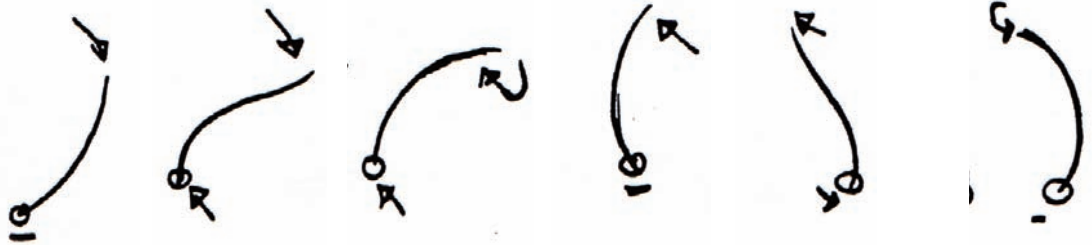


Pelvis goes up - then eases back down into final pose

Secondary action here



Primary action here



- Due to primary and secondary action and the nature of a body full of joints, When the body comes to a stop, not all the parts will stop at the same time... that’s the very definition of overlapping action. Look for follow-through at the end of the jump and stagger the completions of action for the various parts. Some things may need to be “traced back” in an animated hold as the other parts continue to settle to a stop.

This is the number one area that people seem to fail on this assignment.



- Avoid “twinning” which is the perspective distortion and shifting of the arms off the original horizon line for the character.



- Try to avoid jumping up with inactive arms. Use the arms to help power the motion upwards.