



The safe getaway

ACP Assignment 1 – Searching for the right way to draw – animate – evoke a performance

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Initial idea

Skit of a robber getting into a getaway car after a robbery, but the driver just got their license and is unreasonably beholden to the safety procedures before moving off.

The aim?

Use this scenario to experiment with communicating complex feelings through body language in an animated performance, playing with the various reactions the robber could have.

Through the windshield

I want this project to focus on providing a range of emotive, animated performances.

Does how a car's interior frame a character facilitate this focus?



Through the windshield

Looking through the windshield, the characters are automatically framed in a two-shot, medium close up.

...What?

Through the windshield

These are cinematographic methods of framing characters in a scene.

The two-shot

- A shot that frames two characters equally in a space



The medium close-up

- A shot that frames a character from head to mid-torso.



Through the windshield

So?

The two-shot

- Each performance gets an equal space in the frame for them to interact and provide the same value to a scene.

The medium close-up

- Perfect for capturing emotive performances and conversation as the actor's expressions and gestures are highlighted.

Through the windshield

Thus we can see how the interior of a car frames characters for a focus on the emotive qualities of their performance as they communicate.



- **Two shot** providing each character space for their performance and communication, the space between them an additional narrative tool
- **Medium close-up** highlighting their expressions and gestures, making reading them as they communicate a key focus of the scene

Talking faces and hands

Why use such a limited framing when focusing on body language?

- Facial expressions and upper-body gesturing (arms, shoulders, hands) are key aspects of emotive body language.
- When expressing layered emotions and thoughts, these are our primary tools when words don't suffice.



Talking faces and hands

A lot of our non-verbal communication comes from how we interact with our environment.

- Hitting, throwing, clenching, caressing, pulling, pushing; these are all actions we do to something that can be used to communicate.
- The extra space provided in the two-shot allows for the environment to be present in-between the characters for them to communicate with.



Talking faces and hands

What is this bonobo saying?



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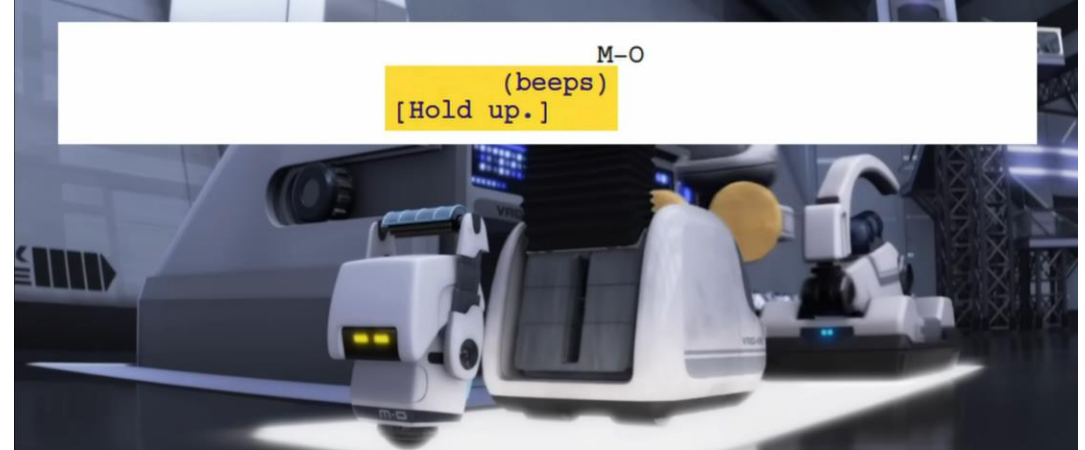
My different takes will be experimenting with the robber communicating a variety of complex emotions and thoughts as they're met with the metaphorical brick wall in their road to escape that is the driver.

- Each take starts the same, with the robber hurriedly getting in the car and urging the driver to go, it's when the driver starts their safety procedure that the reactions of the robber differ.

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For each take I would like to adopt a technique used in the production of Pixar's Wall-e

- Dialogue was created in the screenplay for non-speaking characters.
- Animators were then tasked with conveying this dialogue through an emphasis on body language.



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