

Advanced Character Performance

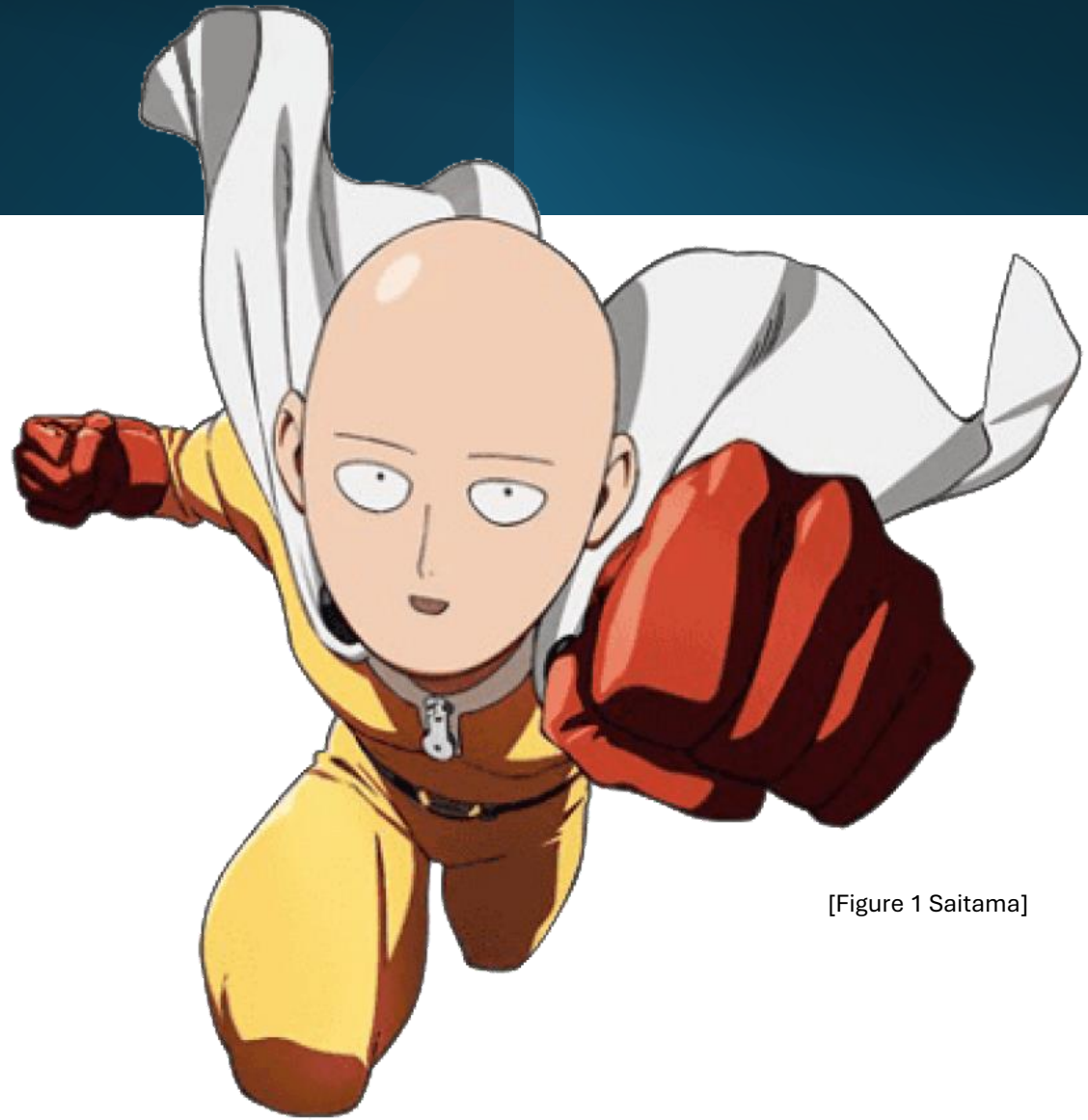
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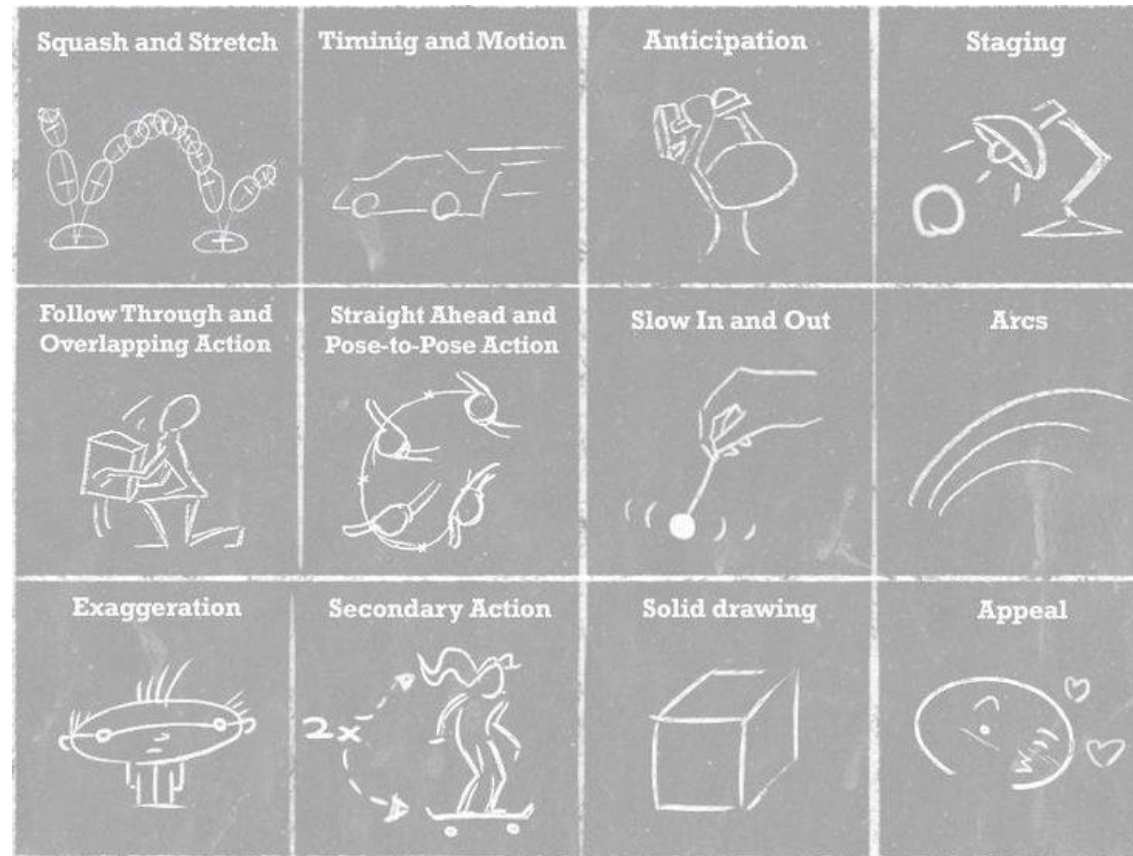


[Figure 1 Saitama]

12 Principles of Animation

1. Squash and stretch
2. Anticipation
3. Staging
4. Straight-ahead action and pose-to-pose
5. Follow through and overlapping action
6. Slow in and slow out
7. Arc
8. Secondary action
9. Timing
10. Exaggeration
11. Solid drawing
12. Appeal

[1]



[Figure 2 Animation Principles]

Introduction to the Protagonist

ONE PUNCH MAN

- **One Punch Man** follows several of the 12 principles of animation, even though its style may differ from traditional animation techniques like those from Disney [1].
- **Central Theme:** One Punch Man explores themes of heroism, the absurdity of strength, and the search for meaning [2][3].
- **Specific Element:** Focusing on **Saitama's existential crisis**—his struggle with boredom and lack of challenge despite being the most powerful hero [2][3].

[Figure 3 Saitama's existential crisis]



Sakuga Animation

The word “sakuga” is a Japanese term that means “drawing pictures”. Used in the anime industry to refer to moments in an anime that exhibit exceptional animation quality. These scenes are often characterized by their fluid motion and detailed effects [4][5].



[Figure 4 Demon Slayer]



[Figure 5 Fate]



[Figure 6 Kabaneri of the Iron Fortress]



[Figure 7 Beastars]



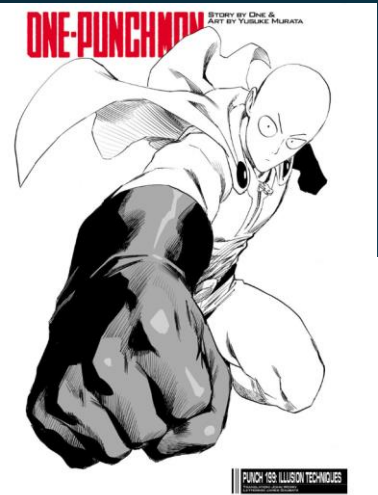
[Figure 8 Dead and Alive Jin]

- There are several key principles to Sakuga animations.
- Fluidity of motion, this is achieved using a high number of frames per second and by carefully designing the timing and spacing of the animation.
- Realistic Effects, to help with immersion, this would include lighting, shadowing, and particle effects.
- Expressive Character Movements, done by putting more emphasis on designing poses and movements for characters. [5]

Examples



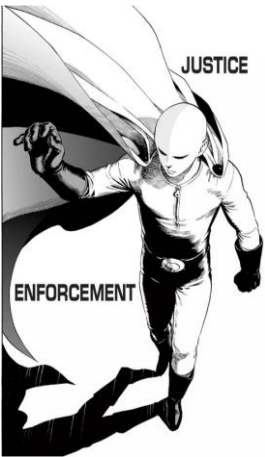
[Figure 11 Cover Art for episode 200]



[Figure 12 Cover Art Episode 199]



[Figure 16 One Artwork]



[Figure 15 Yusuke Murata artwork]



[Figure 14 Chapter 1 One]



[Figure 13 Chapter 1 Yusuke Murata]



[Figure 10 Example of Sakuga animation]



[Figure 9 simple drawing style]

Power & Speed through Exaggeration



[Figure 17 Speedo Sonics fight scene with Saitama]



[Figure 18 Serious Sideways Steps]

The animation amplifies the effect by showing Saitama jumping in straight, rigid motions, in contrast to the usual fluid, dynamic action of fight scenes.

This **exaggeration** of simplicity in the face of extreme speed highlights both the absurdity of Saitama's power and the comedic tone of the show, making it clear that no matter how skilled or powerful his opponents are, Saitama is on a completely different level [1][6][7].

Straight-Ahead **Action** Pose



[Figure 19 Saitama v The deep Sea King]

A prime example of **Straight-Ahead Action** is seen during the battle between Saitama and the Deep Sea King.

When the Deep Sea King launches into a flurry of rapid, continuous attacks, the animation flows fluidly from one punch to the next [3].

The movements are spontaneous and dynamic, with each strike flowing naturally into the next.

This gives the sequence a sense of chaotic energy and intensity, as if it's unfolding in real-time.

The fast-paced nature of this straight-ahead approach makes the action feel unpredictable and visceral [1][6][7].

Slow In & Out

In this fight, Saitama delivers his "**Serious Punch**" to Boros. As the punch is about to land, the animation slows down significantly, creating a moment of suspense. You can see the gradual buildup, with Saitama's fist moving slowly toward Boros.

This **slow in** effect emphasizes the sheer power of the punch. Then, once the punch connects, the animation suddenly speeds up, showing Boros's body being obliterated, and the surrounding environment being torn apart at lightning speed (**slow out**) [1][6].

The slow motion before the impact heightens the tension and drama, making the moment much more powerful and impactful.

This technique also contrasts with the usual fast-paced action of the rest of the fight, making the scene stand out as a climactic moment [5].



[Figure 20 Saitama v Boros]

Pose To Pose

On the other hand, **Pose to Pose** is often used for Saitama's signature movements, especially during his comedic or climactic moments. For example, during his battle with **Boros** in Season 1, Episode 12, when Saitama launches his **Serious Punch**, the action is built up through key poses [1]. First, you see Saitama preparing with a determined look, then a dramatic wind-up, and finally the punch itself, followed by the explosion of energy. Each important moment is carefully choreographed with specific poses to highlight the impact and significance of the punch. This structured approach allows the animators to capture the weight and importance of the attack.

Both approaches are used in different contexts throughout *One Punch Man* to maintain a balance between fluid action and key dramatic moments.



[Figure 21 Start of the Counter]



[Figure 22 Emphasis on the punch wind up]



[Figure 23 The final punch]

Staging

In this moment, the staging is perfectly executed to emphasize the sheer force and speed of Saitama's attack. The camera focuses solely on Saitama's fists as he launches his series of punches. The framing, the lack of distractions in the background, and the clear contrast between Saitama's calm demeanour and the violent barrage of punches all draw the viewer's attention to the main action: his rapid, devastating strikes [1].

Boros is also positioned centrally in the shot, with the environment and background kept relatively simple, so the focus remains on the two characters. The impact of each punch is shown through clear visual cues—explosions of energy, Boros's body being pummelled, and the destruction around them—making sure the viewer understands the gravity of the moment.

This use of **staging** ensures that the audience's eyes are always drawn to the key action (Saitama's punches) while keeping everything else secondary to maintain the clarity and impact of the scene [6]. It effectively highlights the intensity and focus of the battle.

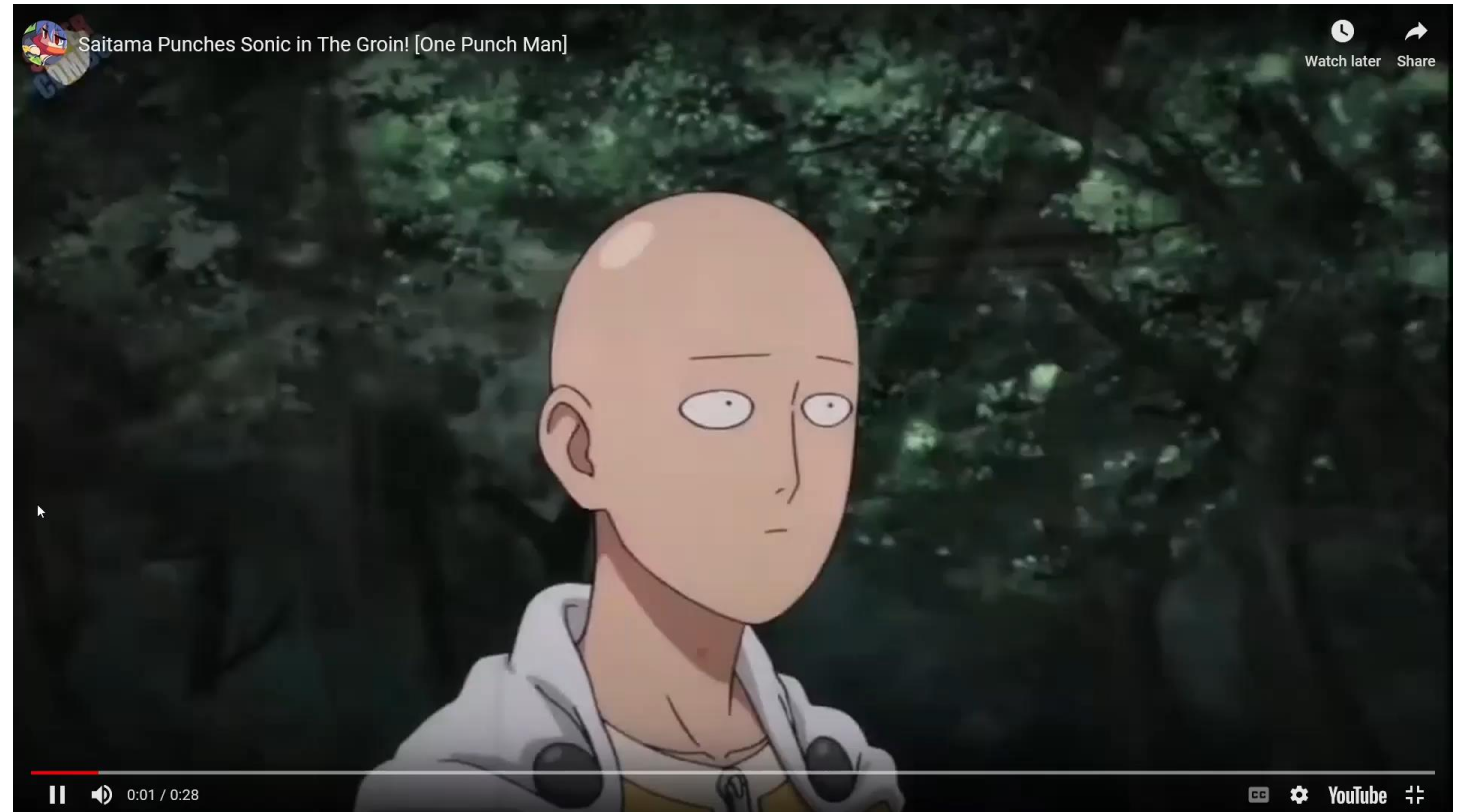


[Figure 24 Boss fight focused on the main character and Boros]

Follow Through & Overlapping Action

When Sonic attempts to attack Saitama at high speed, Saitama casually counters by simply moving his fist in Sonic's path. As Sonic rushes into the punch, his entire body continues to move forward after the contact due to his momentum, which is an example of **follow-through** [1]. You can see his body twist and jerk after the impact, with his hair and clothes still reacting even after the punch lands. This creates a realistic sense of inertia.

Additionally, **overlapping action** is evident in the way Sonic's long hair and scarf continue to flow and move independently after his body has been hit [7]. The secondary motion of these elements adds fluidity and emphasizes the impact of Saitama's punch, even though the punch itself is relatively simple and casual. This combination of follow-through and overlapping action makes the motion look more dynamic and adds realism, despite the comedic tone of the scene.



[Figure 25 An example of follow through and overlapping action in motion]

Squash & Stretch



[Figure 26 Extreme Squash and Stretch]



[Figure 27 Genos hair is distorted due to the amount of power]

- When Saitama effortlessly dodges Genos's attacks and finally counters with a punch (though he stops just before hitting him), you see the extreme squash and stretch effect on Genos's face and body. His face stretches dramatically as the force of Saitama's punch blows past him, emphasizing the sheer power and speed of the attack [1]. This extreme elongation of Genos's face and hair as the wind pressure pushes him back is a classic use of squash and stretch to create exaggeration and intensity.
- The **squash** happens as Genos tries to brace himself against the force, with his body tensing and his facial features compressing slightly before the punch almost connects. Then, the **stretch** occurs as his body and face are pulled and distorted by the wind, showing how powerful Saitama's almost-punch was without him even needing to land it [7].
- This adds a comedic effect while also making the motion look more dynamic and impactful.

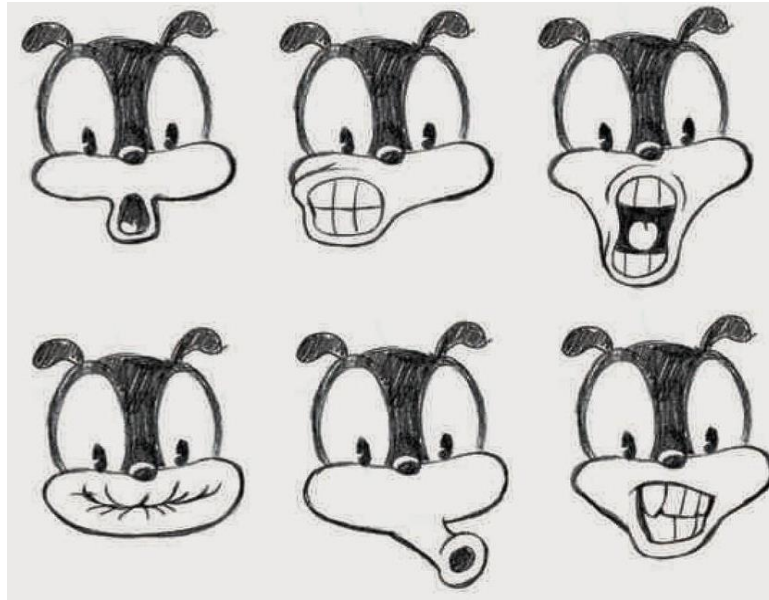
Dialogue Animated

Portraying emotion through dialogue and body language.

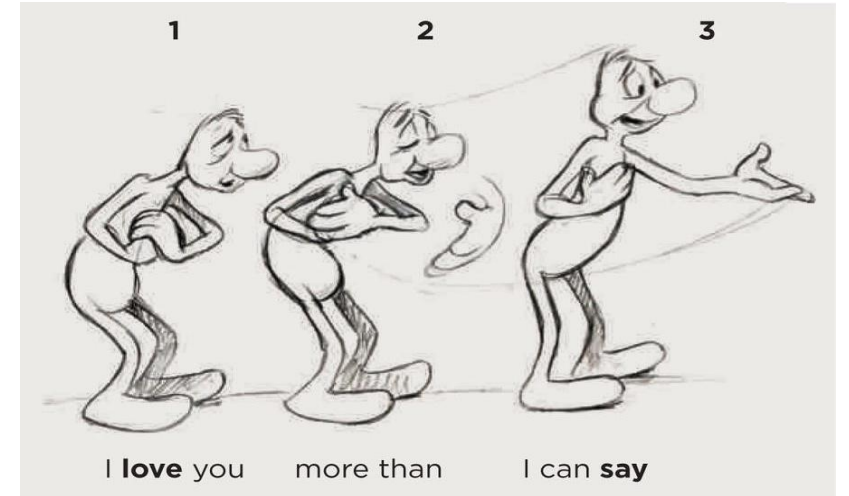
In the late 20's there was a great period of trial and error for animators replicating mouth movements for dialogue.

With unnatural, exaggerated expressions that didn't look right.

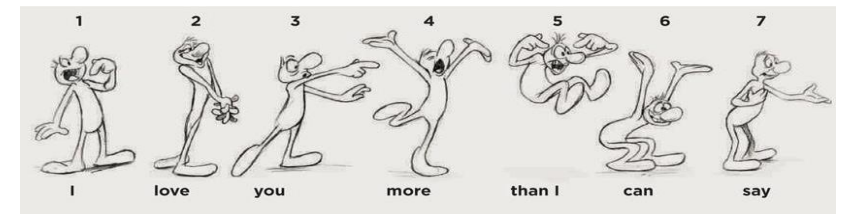
Disney yet again revolutionizing the way forward, knowing that it's more secondary action that dialogue performance is enhanced by body movement and attitude [6][7].



[Figure 28 Dialogue animated during the '20s]



[Figure 29 Disney's take on advancing body and attitude]



[Figure 30 Over animation leading to frantic action confusing the audience]

Proposal

Create a short animation, using Sakuga style Animation, conveying different emotions to the audience within the scene, using the previously mentioned principles [1][5].

Sketch out ideas and story boards to develop using dynamic poses with an emphasis on facial expressions and the Golden Pose using previous research methods [8][9].



[Figure 34 Example Art style proposed for project]

“Represent your figures in such action as may be fitted to express what purpose in their minds; otherwise, your art will not be good.” Leonardo Da Vinci

[7]

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