

**CONSTRUCTION OF CINEMATOGRAPHIC ELEMENTS IN *SUPER
SEMA*: A KENYAN ANIMATED SERIES**

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SOCIAL SCIENCES**

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DECLARATION

This thesis is my original work and has not been presented for a degree at any other University.

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DEDICATION

This work is dedicated to my Lovely Mum, Magdaline Njeri, and my brothers and sisters, Simon Wachira, Sanford Imbali, Leah Musabi, and Veronicah Nyokabi.

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TABLE OF CONTENTS

DECLARATION	i
DEDICATION	ii
ACKNOWLEDGEMENT	iii
TABLE OF CONTENT	iv
TABLE OF FIGURES	viii
ABBREVIATIONS AND ACRONYMS	xii
ABSTRACT	xiv
CHAPTER ONE: INTRODUCTION	1
1.0 Introduction	1
1.1 Background of the Study	1
1.2 Statement of the Problem	5
1.3 Purpose of the study	6
1.4 Research Objectives	7
1.5 Research Questions	7
1.6 Research Assumptions	7
1.7 Significance of the Study	7
1.8 Scope and limitations of the study	8
1.9 LITERATURE REVIEW	9
1.9.0 Introduction	9
1.9.1 Composition and Cinematographic Elements.	9
1.9.2 Cinematographic Elements and Narrative	11
1.9.3 Communicative Values and Cinematographic Elements	14
1.9.4 Theoretical Framework	16
1.9.5 Conceptual Framework	18
1.9.6 RESEARCH METHODOLOGY	19
1.9.6.0 Introduction	19
1.9.6.1 Research Design	19
1.9.6.2 Population	19
1.9.6.3 Research location	20
1.9.6.4 Sampling	20
1.9.6.5 Data Collection	21
1.9.6.5.1 Methods of data collection	21
1.9.6.5.2 Primary Data	21
1.9.6.5.3 Secondary Data	22

1.9.6.5.4 Data Collection Tool	22
1.9.6.5.5 Data Analysis	22
1.9.6.5.6. Validity and reliability of the study	23
1.9.6.5.7. Ethical Consideration	25
1.9.7 CONCLUSION	25
CHAPTER TWO:	26
CINEMATOGRAPHIC ELEMENTS IN <i>SUPER SEMA</i>	26
2.0 Introduction	26
2.1 Camera Angles	27
2.2 Camera Movements	29
2.3 Camera Shots	31
2.4 Composition and Framing	34
2.1 CONCLUSION	37
CHAPTER THREE:	38
THE NEXUS BETWEEN NARRATIVE AND CINEMATOGRAPHIC ELEMENTS IN <i>SUPER SEMA</i>	38
3.0 Introduction	38
3.1 Episode one synopsis	39
3.2 Episode two synopsis	40
3.3. Episode three synopsis	40
3.5 Episode five synopsis	40
3.6 Episode six synopsis	41
3.7. Episode seven synopsis	41
3.8 Episode eight synopsis	41
3.1.1 Camera Angles	42
3.1.1.1 Low Angle	42
3.1.1.2 High Angle	53
3.1.1.3 Eye level	67
3.1.1.4 Knee level Angle	76
3.1.1.5 Dutch Angle	77
3.1.1.6 Ground level	80
3.1.1.7 Over head angle	81
3.2.1 Camera Shots	86
3.2.1.1 Close-up shot	86
3.2.1.2 Medium Close-up shot	99
3.2.1.3 Medium shot	107

3.2.1.4 Wide shot	121
3.2.1.5 Extreme Close up	145
3.2.1.6 Full Shot	148
3.2.1.7 Establishing shot	158
3.2.1.8 Over the shoulder shot (OTS)	160
3.2.1.9 Point of view Shot (POV)	164
3.3.1 Composition and Framing techniques	170
3.3.1.1 Symmetry composition	170
3.3.1.5 Fill the frame	188
3.3.1.7 Diagonal Framing	194
3.3.1.8 Rule of the thirds	197
3.3.2.0 Leading lines	204
3.3.2.1 Frame within a frame	215
3.3.2.2 Asymmetry composition technique	224
3.4.1 Camera Movements	230
3.4.1.1 Tilt Down	230
3.4.1.2 Tilt Down episode four	232
3.4.1.3 Pan episode one	233
3.4.1.4 Zoom In	236
3.4.1.5 Track camera movement	243
3.4.1.6 Random/Shaky camera movement	245
3.4.1.7 Tilt Up camera movement	246
3.4.1.8 Tracking shot	247
3.4.1.9 Zoom out	248
3.4.1.9 Whip Right	251
3.4.2.0 Pan	252
3.4.2.1 Zolly	253
3.5 CONCLUSION	254
CHAPTER FOUR:	256
COMMUNICATIVE VALUE OF CINEMATOGRAPHIC ELEMENTS IN SUPER SEMA	256
4.0 INTRODUCTION	256
4.1 GUIDING THE VIEWER	256
4.1.1 Guiding the Viewer through Camera Angles	258
4.1.2 Guiding the Viewer through Camera Shots	259
4.1.3 Guiding the Viewer through Camera Movements	260

4.1.4 Guiding the Viewer through Camera Composition and Framing	263
4.2 REVEALING VISUAL NARRATIVE INFORMATION	266
4.2.1 Revealing Visual Narrative Information through Camera Angles	266
4.2.2 Revealing Visual Narrative Information through Camera Shots	268
4.2.3 Revealing Visual Narrative Information through Camera Movements	270
4.2.4 Revealing Visual Narrative Information through Camera Composition and Framing	272
4.3 POWER DYNAMICS	273
4.3.1 Convey Power Dynamics through Camera Angles	273
4.3.2 Conveying Power Dynamics through Camera Shots	275
4.3.3 Conveying Power Dynamics through Camera Movements	276
4.3.4 Conveying Power Dynamics through Camera Composition and Framing	277
4.4 THEME	279
4.4.1 Conveying Theme through Camera Angles	280
4.4.2 Conveying Theme through Camera shots	281
4.4.3 Conveying Theme through camera movements	282
4.4.4 Conveying Theme through composition and framing techniques	283
4.5 EMOTIONS	284
4.5.1 Conveying Emotions through Camera Angles	284
4.5.2 Conveying Emotions through Camera Shots	285
4.5.3 Conveying Emotions through Camera Movements	288
4.4.4 Conveying Emotions through Camera Composition and Framing	289
4.6 CONCLUSION	291
CHAPTER FIVE:	292
SUMMARY, CONCLUSION AND RECOMMENDATION	292
5.0 INTRODUCTION	292
5.1 SUMMARY OF FINDINGS	293
5.2 CONCLUSION	299
5.3 RECOMMENDATIONS	301
5. 3. 1 Recommendation for Animators	301
5. 3. 2 Recommendation for Researchers	302
4.0. REFERENCES	304
1.0. OBSERVATIONAL GUIDE.	315

LIST OF TABLES

Table 1 Camera angles.....	29
Table 2 Camera Movements	31
Table 3 Camera Shots	33
Table 4 Framing and Composition	36
Figure 1 Low angle, establishing the setting.	42
Figure 2 Low angle, establishing the setting.	43
Figure 3 Low angle conveying visual narrative information.....	44
Figure 4 Low angle showing power dynamic.....	45
Figure 5 Low conveying power balances	46
Figure 6 Low Angle used to establish the setting to show the direction	47
Figure 7 Low Angle capturing Unique perspectives and expressions of a character	48
Figure 8 Low Angle showing a detailed scene	49
Figure 9 Low Angle expressing the balance of powers.....	50
Figure 10 Low Angle expressing Power.....	50
Figure 11 Low Angle establishing superiority.....	51
Figure 12 High Angle expressing hopelessness and powerlessness.....	52
Figure 13 High Angle expressing hopelessness and powerlessness.....	53
Figure 14 High Angle manifesting visual narrative information.....	54
Figure 15 High Angle conveying sense of height.....	54
Figure 16 High Angle giving access to more visual information	55
Figure 17 High Angle depicting more visual narrative information.....	56
Figure 18 High Angle depicting more visual narrative information.....	57
Figure 19 High Angle depicting the balance of powers	57
Figure 20 High Angle depicting the balance of powers	58
Figure 21 High Angle depicting the balance of powers	59
Figure 22 High Angle conveying more visual information	59
Figure 23 High Angle establishing visual narrative information.....	60
Figure 24 High Angle establishing visual narrative information.....	61
Figure 25 High Angle illustrating thematic aspect of science and technology.....	61
Figure 26 High Angle depicting establishment of a setting.....	62
Figure 27 High Angle showing balance of power	63
Figure 28 High Angle Depicting inferiority	64
Figure 29 High Angle showing visual information that establishes the scene	64
Figure 30 Eye Level conveying visual narrative information through facial and body language	66
Figure 31 Eye Level used to interpret body language for actions to understand emotions	66
Figure 32 Eye Level camera angles used to initiate connection through body language to express empathy.....	67
Figure 33 Eye-Level camera angle illustrates connection through facial expression.....	68
Figure 34 Eye Level used to humanise Sema as a character at the centre of the story.....	68
Figure 35 Eye Level employed to illustrate connection through facial expression.....	69
Figure 36 Eye Level enabling connection through facial expressions	70
Figure 37 Eye Level used to instantiate connection and breaking the fourth wall	70
Figure 38 Eye Level establishing connection with the character	71

Figure 39 Eye Level enabling connection with the viewer through depicting the character's body language	72
Figure 40 Knee Level camera angle exemplifying character superiority	73
Figure 41 Dutch Camera angle conveying imbalance	74
Figure 42 Dutch angle depicting confusion	75
Figure 43 Dutch Angle combined with low angle representing a state of disorientation	76
Figure 44 Ground Level camera angle used to show more details	77
Figure 45 Over head angle depicting vulnerability, tension and helplessness	78
Figure 46 Sema and MB flying on an automobile in the air	79
Figure 47 Sema and MB	79
Figure 48 Tobor	80
Figure 49	80
Figure 50 Tobor showing his defeat	81
Figure 51 Low angle shows a tree growing	82
Figure 52 Close up shot revealing tiny details	83
Figure 53 Close up shot conveying emotions	84
Figure 54 Close-up shot giving visual narrative information	85
Figure 55 close-up shot illustrating emotions through facial expressions	86
Figure 56 close-up shot conveying information about tiny details	87
Figure 57 close-up shot conveying information about tiny details	87
Figure 58 close-up shot conveying information about tiny details	88
Figure 59 close-up shot conveying information about tiny details	89
Figure 60 close-up shot illustrating the start of transmission of a little detail that propels the narrative forward	90
Figure 61 close-up shot conveying a little details that propels the narrative forward	90
Figure 62 Close up shot revealing tiny details to the viewer	91
Figure 63 Close up shot revealing tiny details to the viewer driving the narrative forward	92
Figure 64 medium close-up shot illustrating feelings and emotions through facial expressions	93
Figure 65 Medium close-up shot depicting emotions through facial expressions	94
Figure 66 Medium close-up shot conveying information through body language and facial expressions	95
Figure 67 medium close-up shot was used to convey information through body language and facial expressions	95
Figure 68 medium close-up shot was used to convey emotions through body language and facial expressions	96
Figure 69 Medium close up demonstrating feelings and emotions through facial expressions.	98
Figure 70 Medium close up conveying emotions through facial expression	98
Figure 71 Medium close up conveying emotions through facial expression	99
Figure 72 medium close-up shot communicating emotions through facial expression	99
Figure 73 Medium close up shot to conveying tiny details	100
Figure 74 medium shot introducing thematic elements of science	101
Figure 75 Medium shot used to depict body language that conveys emotions and the characters' state of mind	102
Figure 76 Medium shot used to enhance dialogue	103
Figure 77 Medium shot conveying information via body language	103
Figure 78 Medium shot conveying information via body gestures	104

Figure 79 Medium shot showing ownership through body language.....	105
Figure 80 Medium shot showing actions and details to intimate emotions through body language and facial expressions.....	106
Figure 81 Medium shot demonstrating action details and conveying emotions through body language and facial expressions.....	106
Figure 82 Medium shot demonstrating action details to show emotions through body language and facial expressions.....	107
Figure 83 Medium shot conveying information through body language and facial expression.....	108
Figure 84 Medium shot communicating information through body language and facial reactions.....	108
Figure 85 Medium shot conveying details of costumes and actions.....	109
Figure 86 Medium shot demonstrating enhanced dialogue.....	110
Figure 87 Medium shot demonstrating enhanced dialogue and character emotions.....	110
Figure 88 Medium shot demonstrating enhanced dialogue.....	111
Figure 89 Medium shot demonstrating enhanced dialogue.....	112
Figure 90 Medium shot depicting emotions via facial expression.....	112
Figure 91 Medium shot medium shot applied to disclose facial expressions and emotions.....	113
Figure 92 Medium shot conveying emotions via facial expression.....	113
Figure 93 Medium Shot conveying details which unveil facial expressions and body language.....	114
Figure 94 Medium shot conveying additional information about body language and facial expressions.....	115
Figure 95 Wide Shot depicting thematic aspects of science and technology.....	116
Figure 96 wide shot is employed to establish dramatic effect.....	117
Figure 97 Wide shot used to demonstrate focus on actions and fewer emotions.....	118
Figure 98 Wide shot used to demonstrate the character's emotions.....	119
Figure 99 Wide shot establishing the scene and conveying visual narrative.....	119
Figure 100 Wide shot t amplifying drama and raising tension for emotion.....	120
Figure 101 Wide shot communicating the people's feelings to the viewer through facial expression.....	120
Figure 102 Wide shot used to establish the shot.....	121
Figure 103 Wide shot used to establish the shot.....	121
Figure 104 Wide shot used to initiate visual narrative information.....	122
Figure 105 Wide shot demonstrating the establishment of the scene, time and location.....	123
Figure 106 Wide shot demonstrating the establishment of the scene and location.....	124
Figure 107 Wide shot demonstrating the establishment of the scene, time and location.....	124
Figure 108 Wide shot illustrating the establishment of the scene.....	125
Figure 109 Wide shot used to convey the setting.....	125
Figure 110 Wide shot illustrating thematic aspects.....	126
Figure 111 Wide shot illustrating the thematic aspect of science and technology.....	126
Figure 112 Wide shot illustrating the thematic aspect of science and technology.....	127
Figure 113 Wide shot used to exemplify scale.....	128
Figure 114.....	129
Figure 115.....	129
Figure 116.....	129
Figure 117 Wide shot establishing the thematic components of science and technology.....	129
Figure 118 Wide shot used to establish the setting.....	130

Figure 119 Wide shot used to establish the setting.....	130
Figure 120 Wide shot establishing the scene location and the characters	131
Figure 121 Long/Wide shot illustrating the thematic aspect of science and technology.....	131
Figure 122 Wide shot depicting establishment of the setting.....	132
Figure 123 Wide shot illustrating thematic aspect of science and technology	133
Figure 124 Wide shot establishing the setting and showing characters' actions	134
Figure 125 Wide shot establishing the setting	134
Figure 126 Wide shot establishing the setting providing visual narrative detail.....	135
Figure 127 long shots establishing the setting	136
Figure 128 Wide shot used to heighten the tension	137
Figure 129 long shot conveying the sense of scale.....	137
Figure 130 Wide shot depicting the theme of science and technology.....	138
Figure 131 wide shot introducing theme of science and technology.....	139
Figure 132 extreme close-up showcasing little details	141
Figure 133 Extreme Close up conveying tiny details	141
Figure 134 Extreme close up unveiling emotions.....	142
Figure 135 Full Shot to conveying emotions via body language.....	143
Figure 136 Full Shot to conveying emotions via body language.....	143
Figure 137 Full Shot to conveying emotions via body language.....	144
Figure 138 Full shot establishing balance of power through body language	145
Figure 139 Full shot illustrating balance of power	145
Figure 140 Full shot used to define and convey costume.....	146
Figure 141 Full shot demonstrating body language and facial expressions for emotions	146
Figure 142 Full shot initiating the Thematic aspect.....	147
Figure 143 Full shot establishing visual narrative information through body language to convey emotions	148
Figure 144 Full shot establishing visual narrative information through body language to convey emotions	148
Figure 145 Full shot establishing visual narrative information through body language to convey emotions	149
Figure 146 Full shot establishing visual narrative information through body language to convey emotions	149
Figure 147 Full shot establishing visual narrative information through body language to convey emotions	150
Figure 148 Full shot establishing visual narrative information through body language to convey emotions	150
Figure 149 Full shot conveying emotions through body language and facial expression	151
Figure 150 Establishing shot introducing the scene's location.....	153
Figure 151 Establishing Shot used to introduce the scene's location.....	154
Figure 152 Over the Shoulder used to enhance the dialogue and convey emotions.....	156
Figure 153 Over The Shoulder used to communicate the balance of powers between the characters	157
Figure 154 Over The Shoulder depicting character's emotions and reactions.....	157
Figure 155 Point Of View shot aiding the viewer to connect more with the character	159
Figure 156 Point Of View shot aiding the viewer to connect more with the character	159
Figure 157 People of Dunia dancing	161
Figure 158 Tobor talking to Moyo.....	162
Figure 159 Tobor talking to Sema	162

Figure 160 Sema talking to Tobor	163
Figure 161 Tobor and Moyo	163
Figure 162 Tobor and Moyo	164
Figure 163 Symmetry composition used to add more visual weight.....	165
Figure 164 Symmetrical composition demonstrating a balance of power.....	165
Figure 165 Symmetry composition initiating emotional connection and adding visual weight	166
Figure 166 Symmetry composition initiating emotional connection and adding visual weight	167
Figure 167 symmetric composition used to signify emotions and visual energy.....	168
Figure 168 Symmetrical composition illustrating the balance of power and emotions.....	168
Figure 169 Symmetrical composition adding more visual energy	169
Figure 170 Symmetrical composition expressing visual weight and emotional connection	170
Figure 171 Symmetrical composition adding more visual weight	170
Figure 172 Symmetrical composition adding more visual weight	171
Figure 173 Symmetrical composition adding more visual weight	172
Figure 174 Symmetrical composition adding more visual weight	173
Figure 175 Symmetrical composition signifying the balance of powers and superiority.....	173
Figure 176 Symmetrical composition depicting emotions and visual weight	174
Figure 177 Symmetrical composition demonstrating the balance of power and visual weight	175
Figure 178 Symmetrical composition depicting emotions and visual weight	176
Figure 179 Symmetrical composition depicting visual weight.....	176
Figure 180 Symmetrical composition depicting visual weight and thematic aspect	177
Figure 181 Symmetrical composition adding visual weight.....	178
Figure 182 Symmetrical composition adding visual weight.....	178
Figure 183 Symmetrical composition depicting visual weight and emotions	179
Figure 184 Symmetrical composition depicting visual weight and emotions	180
Figure 185 Symmetrical composition depicting emotions	180
Figure 186 symmetry composition employed to direct the audience's attention and to increase the visual appeal.....	181
Figure 187 Symmetrical composition enhancing visual energy and emotional expressiveness	182
Figure 188 Fill the frame guiding the viewer and to express emotions.....	183
Figure 189 Film the frame revealing some narrative information.....	184
Figure 190 Fill the Frame depicting balance of power	184
Figure 191 Fill the frame unveiling the thematic aspect of science and technology	185
Figure 192 Fill the frame showing water boiling in the pool	186
Figure 193 Fill the Frame directing the viewer's focus signifying visual narrative information	186
Figure 194fill-the-frame adding more visual energy	187
Figure 195 Fill the frame drawing the viewer's attention to crucial elements	188
Figure 196 Diagonal framing illustrating something is wrong.....	189
Figure 197 Diagonal Framing initiating dynamic tension.....	190
Figure 198 Rule of third depicting emotions	191
Figure 199 Rule of third depicting emotions	191
Figure 200 Rule of third depicting emotions	192
Figure 201 Rule of third depicting emotions	193

Figure 202 Rule of third depicting emotions	194
Figure 203 Rule of third depicting balance of power and superiority	194
Figure 204 Rule of third depicting emotions	195
Figure 205 Rule of third adding more visual weight	196
Figure 206 Rule of third adding more visual weight	196
Figure 207 Rule of third adding more visual weight	197
Figure 208 Leading lines guiding viewers direction.....	198
Figure 209 Leading lines illustrating the balance of power.....	199
Figure 210 Leading lines guiding viewers direction.....	199
Figure 211 Leading lines guiding viewers direction.....	200
Figure 212 Leading lines conveying the thematic theme of science and technology.....	201
Figure 213 Leading lines guiding viewers direction.....	201
Figure 214 Leading lines guiding viewers direction.....	202
Figure 215 Leading lines guiding viewers direction.....	203
Figure 216 Leading lines guiding viewers direction.....	203
Figure 217 Leading lines guiding viewers direction.....	204
Figure 218 Leading lines guiding viewers depicting visual narrative information	205
Figure 219 Leading lines creating emotional connection between the audience and the character.....	205
Figure 220 Leading lines directing the viewer's attention	206
Figure 221 Leading lines directing the viewer's attention	207
Figure 222 Leading lines directing the viewer's attention	207
Figure 223 Frame within a frame guiding the viewers attention	209
Figure 224 Frame within a frame adding more visual energy and guiding the viewer direction of focus	210
Figure 225 Frame within a frame adding more aesthetic energy.....	211
Figure 226 Frame within a frame adding more aesthetic energy.....	211
Figure 227 Frame within a frame adding more aesthetic energy.....	212
Figure 228 Frame within a frame adding more aesthetic energy.....	213
Figure 229 Frame within a frame adding more aesthetic energy.....	214
Figure 230 Frame within a frame adding more visual appeal	215
Figure 231 Frame within a frame adding more visual appeal	216
Figure 232 Frame within a frame adding more visual appeal	216
Figure 233 Asymmetric composition depicting emotions and adding more visual appeal .	218
Figure 234 Asymmetric composition demonstrating visual narrative information	219
Figure 235 Asymmetric composition initiating a balance of power.....	219
Figure 236 Two shot framing depicting characters' emotions and reactions	220
Figure 237 Sema, MB, Chege and Moyo looking at Tobor, who is entering the workshop .	221
Figure 238 Tobor being shown at the workshop entrance	221
Figure 239 Sema telling Dunia people to look at the sun showing the direction	223

ABBREVIATIONS AND ACRONYMS

CU - Close-up shot

LS-Long Shot

MS- Medium Shot

MCU- Medium close up

CE- Cinematographic Elements

CV- Communicative value

VNI -Visual Narrative information

2D – Two dimensional

3D – Three dimensional

OPERATIONAL DEFINITION OF TERMS

Animation film - Refers to the motion pictures animators create using computer software.

Cinematographic Elements (CE) - These cinematic techniques help communicate visually in animation films (framing & composition, camera movements, camera angles, and camera shots).

Communicative values (CV) – The overall meaning of cinematographic elements that an animator can convey, and a viewer can connote/interpret from what he/she views to create meaning.

Design elements – They are essential creative components of art and design in animation films that help them communicate visually, including Line, shape, colour, value, form, texture, and space.

Visual Metaphors - A metaphor compares something in the visual and something else, including its connotations and denotations. They are elements that possess a hidden meaning.

Technovating - a solution to a specific problem in the field of technology.

Aesthetic energy- is the energy obtained from attractiveness to something that is physically pleasing to perceive or has a physical appeal that will keep the viewer more vested in it for a long time.

Visual energy- refers to the power of attraction to make something the focal point or the point of attention.

ABSTRACT

The study explored the construction of cinematographic elements in *Super Sema*, a Kenyan animation film. The study intended to reconnoitre how cinematographic elements conveyed certain communicative values, which was done by investigating how the cinematographic elements were used to convey particular communicative values. Animation films use visual elements to convey various messages to the audience, and Cinematography is one of the most influential factors in communicating ideas to the audience visually. Cinematography is incredibly important in films, and a filmmaker has to understand different cinematographic methods and how to use them to tell a narrative effectively visually. This research aimed to determine whether *Super Sema* series animators employed cinematographic elements as visual metaphors with visual semantics to convey various communicative values. The study used *Super Sema* (2021) animated series as a case study. The following objectives guided the study: To determine the cinematographic elements in *Super Sema*, To analyse the nexus between the narrative and cinematographic elements in *Super Sema* and to establish the communicative value of the cinematographic elements in *Super Sema*. This study was qualitative in nature and exploratory design. Random sampling was employed to select the sample of the eight (8) episodes of the *Supa Sema* animated series. The study used Semiotic theory to explain the study's variables, relationships, and findings. The primary data was collected via observations-close reading, and secondary data was collected from the existing literary works. Content analysis was used to analyse the data collected. After conducting a content analysis through a close reading of the selected episodes, it was found that the *Super Sema* animated series used diverse cinematographic elements. It was found that there is a connection between the narrative and the cinematographic elements, where the narrative purpose determines which cinematographic element to be employed in a particular scene to help the viewer connect and understand what they are watching. The study found five communicative values associated with cinematographic elements to signify thematic aspects, emotions, power dynamics, guiding the viewer and revealing visual narrative information (VNI).

CHAPTER ONE: INTRODUCTION

1.0 Introduction

This chapter presents the background of the study, statement of the problem, study's objectives, research questions, assumptions, significance of the study, scope and limitation of the study.

1.1 Background to the Study

Vikiru (2009) notes that early animation developed circa 1910 and incorporated simple sketches photographed at a time. Vikiru adds that it was in 1928 when Walt Disney started adding sound to his animated films, which took animation to another level. Walt Disney is one of the world's largest Animation production studios that has borne other famous animation studios like Pixar. Disney wanted his animated characters to be different from other animated characters created by other companies, which he achieved by refining animated characters into fine art. His animators created characters that could express emotions like real actors, and his company advanced technical aspects like the multiplane camera. Kent (2017) opines that the cinematographer's role in a film is to convey the script visually to the viewer's mind. In animation, the animator has to keep in mind the aspect of cinematography to engage the audience's mind using visuals.

Vikiru (2009) asserts that the history and establishment of African animation have yet to be documented, making it seem like it never existed. Vikiru presupposes that African animation began back in 1916 in South Africa, and in the 1930s, there was animation in Egypt. Callus (2008) posits that in the 1950s, animation was witnessed in the Democratic Republic of

Congo. Vikiru opines that animation exists for children's animation in Africa and is a documentary of native storytelling, myths, social commentaries, and criticisms relating to politics.

There is misinformation in Kenya about animation, and the majority of people need help understanding what animation really is (NTV Kenya, 2019). There are many speculations about animation; according to Eamon Mullan, an animator who was interviewed on a tv program on NTV Kenya, the company's staff needs to recognise that some of their marketing strategies employ animation.

The animation industry in Kenya is still developing despite the increase of budding production companies that have emerged in recent years after the outbreak of the Covid-19 pandemic. The Covid-19 pandemic led to the country's lockdown, and according to Collins Busuru (K24, 2021), the lockdowns resulted in a worldwide digital village that impacted animation industries in Kenya to increase. Companies have now started to employ animation because they entertainingly inform people. Animators have also delved into comedy and music videos, and writers have also engaged animators to transform their works into other mediums (NTV Kenya, 2019). Busuru asserts that animation can transform imagination into life, which is not feasible in film.

In 2019, Kenya had its first animation films festival organised by Kenya Animation festival, including East African Countries. It received 35 entries after sixty days had elapsed (NTV Kenya, 2019). According to Eamon Mullan, a shortlisted participant in the festival, coming up with animation takes more time when planning and rendering. Lydia Mugure was also interviewed and shortlisted at the festival and asserted that animators always think of the

whole animation before starting the production. They have the whole concept on a storyboard to visualise the whole animated film (NTV Kenya, 2019).

Eamon Mullan did not fail to mention that planning for animation involves the thinking of a script and the shots to be used. He posited those animators need some basics of camera operation, which Lydia Mugure termed cinematography. Brown (2012) postulates that the term cinematography comes from Greek, meaning writing with motion. Animations are made or broken by the quality of their cinematography (Creative Bloq Staff Computer Arts, 2006). This study explored more on the various cinematographic elements used in *Super Sema* to understand why it is imperative for animators to consider cinematography when creating an animation. This was via exploring various cinematographic elements like camera angles, framing and composition, camera shots, and camera movements.

Muteti (2020) posits that computer animation transforms inanimate images to life by enhancing movement or action. Many animators overlook fundamental cinematography aspects, which is caused by the notion that the base of animation is the ability to make a character or object come to life. To animate something signifies bringing something to life. The animator can visualise what cannot be seen and bring it to life, which only exists in his/her mind. Nevertheless, once the animators have brought something to life by making it move, they must also communicate on a different level, visually. Cinematography is an aspect that can enhance communication in the narrative of animated films.

Although Kihima (2019) elucidates that the Kenyan animation industry has grown slowly, as evidenced by the small number of local animation productions that have been released over time, there has been an increase in the production of animated films due to the increased number of adverts and educational animated films in Kenya. In addition, in the entertainment sector, different animators like Alex Kirui et al., who have created *Makarao videos*, and Dennis Murage, who created *Jontenakabudaa*, are just a few to mention who have delved into animation films for social media entertainment contents. Other notable 2D animations are the ones that are used for adverts to promote *skiza* tunes on TVs and in music videos, as well as marketing videos for the promotion of business products. Although most of them only apply some CE, they qualify as 2D animations. A revamp in the animation industry in Kenya is a series called *Super Sema* (2021), which this study probed based on the assumption of its diverse use of cinematographic elements. Commonly, every shot in amateur animations is filmed from a single point of view. It is either because they do not know of any other possibilities or because drawing a character from numerous angles might be difficult (2d Animation 101, 2016). The other reason is that they may not know the communicative values of other cinematographic elements in animated films. On this basis, the study will seek to use *the Super Sema* animated series to explore cinematographic elements such as framing and composition, camera angles, camera shots, and camera movements, which are fantastic tools for enhancing the action or amplifying narrative in the animation.

Brown (2012) opines that the viewers experience the virtual environment through the camera. In live films, filmmakers use CE alongside dialogue music or have the actors express extreme feelings like screaming or crying to communicate emotions and other information like

themes, moods, and balance of power, to reference a few. In animated films, CE, like camera shots, angles, movements, framing, and composition, can communicate what sound and texts may communicate to viewers based on the notion that we show and not tell in films. While the cinematography is essential in animation and live-action, it is notable that the dynamics of cinematography are different for both kinds of films. One uses a physical camera to achieve various cinematographic elements in live-action films. On the other hand, animation has to use a virtual camera or keyframes to achieve the same. In animation, different subjects can express various emotions through anthropomorphism, where non-human-like characters are given human characters. Thompson & Bowen (2009) postulate that filmmakers use visual grammar to communicate with viewers. They define visual grammar as the basic rules that govern the presentation and construction of visual elements in motion pictures. They posit that these rules are accepted to determine how visual information should be conveyed to the audience. This study was stimulated by the need to set forth the effectiveness of the CE in communicating various communicative values, which are meanings that can be identified with them in the *Super Sema* animated series.

1.2 Statement of the Problem

Kidenda (2018), in her study on the *Nature of Televised Animated Cartoons Watched by Children aged seven to eleven years in Nairobi County, Kenya*, found that 95.3% of children liked watching animated films. She found out that children in Nairobi appear to watch many animated films on television, most of which are produced by Euro-American media companies like Walt Disney and Time Warner. According to the UNESCO report of 2005, as cited in (Allela, 2013), animation films in Africa for children's audiences still come from foreign countries, despite many stories in Africa that can be shared via animation films. For many years, most animated films on our Kenyan television stations and market have been from a foreign country, and most utilise a variety of CE. Gradually, the animation industry is growing, although most Kenyan animated films do not employ a variety of cinematographic elements. Failing to utilise the diverse CE effectively results in the audience failing to attain the traction of the narrative and preferring other alternatives.

In order to present how cinematographic elements can be utilised as visual metaphors to convey visuals with distinct communicative values in the animated series, there is a need to understand the communicative values of the cinematographic elements used in an animated film which has utilised them, which is *Super Sema*. This study established a requisite requirement for a textual analysis to explore the cinematographic elements to understand their relatable communicative values in *Super Sema* animated series. The study aimed to explore the CE and establish their nexus with their communicative values in the *Super Sema* animated series narratives. There is little empirical research on how cinematographic elements can communicate various communicative values in narratives of animated films vis-à-vis live-action films, which the study added to its findings.

1.3 Purpose of the study

The study aimed to answer whether CE encompass various communicative values identified with them in *Super Sema* animated series. Exploring the CE to understand their most relatable communicative value in animated films distinguished this study from others in the same area. The textual analysis helped to establish and justify identifiable communicative values of the selected cinematographic elements in the *Super Sema* animated series. The study was also stimulated by the need to add empirical research on cinematographic elements and their communicative values in *Super Sema* animated series narrative.

1.4 Research Objectives

1. To determine the cinematographic elements in *Super Sema*.
2. To analyse the nexus between the narrative and cinematographic elements in *Super Sema*.
3. To establish the communicative value of the cinematographic elements in *Super Sema*.

1.5 Research Questions

1. What cinematographic elements are present in *Super Sema*?
2. What is the nexus between narrative and cinematographic elements in *Super Sema*?
3. What communicative values do cinematographic elements have in *Super Sema*?

1.6 Research Assumptions

1. Cinematographic elements have been applied in *Super Sema*.
2. The cinematographic elements connect with the narratives of various episodes in *Super Sema*.
3. Cinematographic elements have been employed to convey particular communicative values in *Super Sema*.

1.7 Significance of the Study

The cinematographic elements' knowledge will help improve the quality of animated films in Kenya in terms of cinematography. This study will help future animators to understand the nature of cinematographic elements and their communicative values. This study will act as literature for future researchers who may want to investigate the topics relating to animation films, especially cinematography. This study will also create a nexus between the animators, researchers, and students who may want to understand the effects of cinematographic elements and their communicative values in animated film narratives.

1.8 Scope and Limitations of the Study

The study acknowledges the presence of other cinematographic elements like lighting, colour, lens choice, and other on-screen visual elements but chooses to focus on framing and composition, camera movements, camera angles, and camera shots. Since the selected elements are closely related in terms of how they are achieved, they have different communicative values. The study also recognises other animated films in Kenya like *Makaraao*, *Matopeni Express*, *Tinga Tinga*, *Ngong Hills*, and *Jonte na Kabudaa* to mention a few. However, because of their cinematographic elements, it focuses on *Super Sema* because

of its assumption to have a variety of CE. *Super Sema* airs on a national TV, Citizen TV, which has a wide range of viewership, and it is the first African kid superhero animated film. The study was limited to analysing the first eight episodes of the *Super Sema* (2021) animated film. The study did not look at the technicalities of creating the cinematographic elements but will focus on the constructed cinematographic elements and their communicative values in the animated series. This was because the technicalities of creating the cinematographic elements varied from one animator to another based on their software. Since different animators use keyframes to construct CE while others manipulate the virtual camera for the same, the study focused on the final created cinematographic elements and evaluated the communicative values.

1.9 LITERATURE REVIEW

1.9.0 Introduction

This chapter aims to analyse the body of the related literature review and probe the lacuna that this study will propose to fill. It will conclude with the theoretical framework.

1.9.1 Composition and Cinematographic Elements.

Azangalala (2014) conducted a study on *Cinematographic Techniques in Selected Kenyan Experimental Films*. He sampled four films and studied on-camera film technique. His findings indicated that it was necessary to add different camera shots and movements when shooting the scene since utilising a long shot to capture a moment that lasts for four minutes would have been monotonous for the viewer. The present study proposed to study how CE could be applied as a medium of conveying various meanings or communicative values to the viewers in animation values.

In research by Håkansson (2013) on *Re-examining the Traditional Principles of Cinematography of Modern Movies: A Case Study of Children of Men and Clerks II*, where the importance of cinematography principles for the visual output of a film are discussed, the results of Håkansson's study show that neglecting cinematography rules might lead to the spectators being directed away from the narrative. The study indicates that to grasp the importance of cinematography elements in modern films, it is necessary first to comprehend what they are and when they are applied. Håkansson employed live-action films to study cinematographic principles while this study wanted to investigate the animated films to determine the CE in the *Super Sema* animated film and how they have been used to convey diverse Communicative Values and their relation with the narrative.

Vikiru (2009), in his PhD thesis on *2D animation for effective communication with children in Kenya: A case of Githurai location, Kiambu County*, found that many people gain a better knowledge of the world by viewing visuals rather than words. Animation films are image-oriented, and comprehensively presenting them to the spectator will enhance gaining knowledge by understanding what is offered through visuals. As cited in Vikiru's (2009) PhD thesis, Whalen (1996:119) notes that "55 percent of the audience receives more visual information as opposed to 38 percent voice and 7% words only. Vikiru's study did not present how visuals, such as cinematographic elements, can help convey information; the presented study established that on its findings.

A study by Hodaie (2018) in a thesis titled *Writing with Light: An Exploration of Cinematography and visual storytelling* conducted at Oregon State University found that a fascinating film requires good writing and acting, but if the visual narrative is not so good, the narrative will fail to achieve its purpose. This is because films are largely visual narratives, in that even when the sound is turned off, the images in a film can typically make it apparent what is happening on the screen. Cinematographic elements are visual elements that inform the narrative, which informs the communicative values amended in the narrative. The study indicated that using visual narrative techniques to deliver narrative content visually and control viewers' thoughts and emotions is an important aspect of a filmmaker's task in making a film. The results of this study show that depending on how films are edited can express various meanings; this study proposed to establish the meanings that could be identified with CE, which are aspects of the visual element in the *Super Sema* animated series. Joon, Jong Sze, Hui, Soon Eu and Chan, and Yuen May (2008) researched *Understanding the Technicalities of Photorealistic 3D Environments to Support Cinematography and*

Composition for Film and Animation. It was conducted at Malaysia's 5th International Conference on Computer Graphics, Imaging, and Visualisation. Their findings show that composition is vital in film and animation. Their results indicate that the shot size is the basic unit of the composition, which helps the audience to understand the scale, scope, and importance of the image presented to them. This informs that every shot aims to communicate certain information to the viewer. The present study proposed investigating CE, which includes camera shots, angles, movements, framing, and composition, and establishing their purpose in communicating various information/meanings in the *Super Sema* animated series.

1.9.2 Cinematographic Elements and Narrative

Nakhumbi (2018) conducted a study on the *Substance and Structure of Animation Films in Kenya: A Study of Selected Films*, which was research to verify animators' statements about how content and structure in animation films are employed to communicate with their target audiences' intended concepts in Kenya. The study indicated that by emphasising the significance of animation films' narrative, visual forms, and methods of representation in Kenya, it is possible to identify any communication gaps that need to be bridged. Nakhumbi's research findings indicate that animated films have supplanted traditional oral narratives in many world regions. Narrative writers write screenplays, and animators turn them into visuals that animate, communicate, or generate sound in accordance with the narrative. The plots of some animated films are based on stories from fictional works. Narratives follow specific frameworks, and one of the most well-known is the Three-Act structure. The Setup, Confrontation, and Resolution all make up the three-act structure. This study explored how the CE connected with the narrative in *Super Sema* animated series.

According to Kidenda's (2018) findings, animated films have a noticeable impact on children in Nairobi, such that they alter the children's perspective and develop perceptions foreign to Kenya. Kidenda's study does not establish how the noticeable impact is transferred to the children through the visuals they view from the screen, which this study explored in its effort to fill that gap. As noted in Vikiru (2009), Animated Visual Displays (AVD) are gadgets that are used to grab attention and keep the spectators engaged (Reed, 1985; Reiber, 1991). Animated visuals pertain to cinematographic elements that enhance the narrative in animated films in an attractive way.

According to Nakhumbi's (2018) survey, most animated films in Kenya employ a three-act narrative format. Nakhumbi's research results show a semiotic crevice between what the audience views, which translates to the animated film, and what animators can deliver concerning how they construct their animation films to communicate to their viewers. The present study was stimulated by the need to explore that crevice encompassing a nexus with CE, which the animators present to the audience in their animated films narratives to convey various information. This study explored the semiotic relationship between the two variables: CE and their communicative values in narratives of *Super Sema* animated films.

Kevin & Robert (2002) conducted a research on *Planning Animation Cinematography and Shot Structure to Communicate Theme and Mood*; the results of their study show that when creating an animation, various aspects of narrative like theme, emotions, plot, and character motivation must be considered in the audiovisual medium of communication. They assert that by employing excellent effects, any person making a film can engage the emotional

susceptibility of the audience. Their study influenced the present study to investigate how other cinematographic elements can also be used to convey various communicative values to the audience to engage their reactions. Kevin & Robert note that computer cinematographers must know cinematography and learn how to apply it to manipulate films to convey multiple information and meanings. This study aimed to study the various cinematographic elements' meanings. The findings bridged the gap of the need to apply other cinematographic elements to convey diverse information and meanings to the viewers of animation films.

Thompson & Bowen (2009), in the second edition of their book *Grammar of the Shot*, report that viewers must consume the images and digest then comprehend them. They add that the audience may not respond to the narrative if bad film language or improper visual grammar is used because it will confuse them to understand the narrative. To comprehend the narrative, cinematographic elements can be presented diversely to convey certain information to the audience, and such meanings are what the study intends to reveal. Sound and images are intricately intertwined in filmmaking, as (Kelly, 2020) alludes. However, speech, sound effects, and music play an important role in film production, and visuals are at the core of the art, the film itself. When CE are well organised in what Vikiru (2009) in his study calls visual design, they can relay various information that the viewers can interpret well. As Mullet (1995) mentions, effective communication is when the visual information is well presented and correctly interpreted to be understood by the receiver. In that context, the animators with a comprehensive knowledge of what various CE can convey, which this study assumed to probe, can use them to tell their narratives while still communicating various meanings which the audience can connote to experience the animated film as the animators intend.

1.9.3 Communicative Values and Cinematographic Elements

Perez (2017), in his review of the most stunning shots of 42 Disney animated films from 1937 to 2016, posits that for many years, Disney studio has perfected the art of animation cinematography. Because of the great cinematography, Disney films are captivating to watch and easy to follow the narrative and comprehend the message and values embedded in them. The research by Hodaie (2018) indicates that the person responsible for cinematography is a narrative professional who uses the visual aspects to tell a story, transmit meaning or ideas, or portray a particular emotion that determines the audience's interpretation of what is occurring on screen, without their realisation. The present study proposed that the animator who is a responsible artist in animation to construct cinematographic elements should utilise them to tell a narrative while still creating meanings. The study refers to the meanings as communicative values within the narrative of animated films. The results of Kevin & Robert's (2002) study show that an animator can ask a computer to construct a communicative plan for an actual animated film that employs cinematography approaches to strengthen the animation's message in the narrative or establish new interpretations that would otherwise be interpreted differently. Albeit, they do not respond to how various CE, such as camera shots, movements, angles, framing, and composition, contribute to the other communicative values apart from mood and theme when used in animated films. They note that the computer software can reason uniformly about characters' emotions, and the animator's communication aims according to the approach of carefully arranging communicative functions and keeping knowledge and understanding of cinematography approaches. In that line, the present study explored CE and presented how they can convey various communicative values through a close reading of *the Super Sema* animated film.

Siegel (2015) researched *Language: Using Language as Cinematic Structure*, which indicates that language in writing is composed of letters, words, sentences, and paragraphs to communicate the narratives, while cinema comprises shots and shot sequences that communicate various information. The results of Siegel's findings inform that in the language of cinema, a shot is the smallest unit, like a letter in written language; however, the two cannot be compared since a shot is closer to the word because it can communicate more information than a letter. The current study proposes that cinematographic elements are components of cinema language. It sorts to investigate what they communicate, which is the meaning interpreted from them in the narrative; the communicative values.

Brown (2012), in his book on *Cinematography theory practice: Image making for cinematographer and director* (second edition), indicates that visual elements in the narrative aim to communicate meaning to the audience in methods other than sounds and create layers of meaning to the spoken dialogue and actions. According to Sunil et al. (2016), cinematography is an intricate area of acquaintance that calls for more than theoretical knowledge. It needs familiarity and continuous work and research to comprehend how the connection of visualisation and communication can be used to engage the viewers and entertain them. The present study proposed to explore CE through and practically investigate their connection with the communicative values in the narrative and presented them in the findings.

1.9.4 Theoretical Framework

According to Statistics Solutions (2021), a theoretical framework is a representation of the theory about a specific topic that one can construct after reviewing the previously tested

understanding of the relevant variables. In addition, it establishes a strategy for examining and interpreting the results of a study. It represents well-supported reasoning and is structured so the reader can comprehend and evaluate the researcher's viewpoint. A theoretical framework shows that the proposed correlations are established from analysis of data collected from authors of prior studies rather than on intuition or assumptions of the researcher.

The study employed Semiotic Theory for the examination and interpretation of results. Ferdinand de Saussure (1857-1913) and Charles Sanders Peirce (1839-1914) were popular figures of Semiotic Theory in the 17th century (Britannica, T. Editors of Encyclopaedia, 2020). Although they came from different continents, Europe and America, they both desired to develop a field of signification to search for meaning from signs and symbols. The two key figures are the pioneers of Semiotic Theory (Halina et al. 2014). Halina et al. (2014) assert that semiotics comes from the Greek term *semesion*, which means a sign, *Semainon* means signifier, and *semainomen* means signified or indication. Semiotics relate to anything seen and interpreted as a sign representing another thing. According to Umberto (1979), a sign refers to anything that can represent something else. The theory is based on the basic tenet proposed by Saussure that a sign has two components: the signifier and the signified. The signifier is the physical part that can be seen, heard, and distinguished by the human senses. On the other hand, signified is the concept or thought that equals the signifier's outcome or interpretation.

The study relied so much on Christian Metz's *Film Language* approach to Semiotic theory on film, which is a popular aspect of semiotic film theory. Metz (1975) notes that the hidden truth of the film is that it can produce images with a significant level of realism while still

being recognised as images. He adds that poor visuals do not keep the world of the imagination alive long enough for it to take on a life of its own. Halina et al. (2014) opine that signs result from the mind's imagination expressed through language codes and comprehended by persons involved in a communication process. Metz (1974) opines that, in general, "short" films and "feature" films have the same fundamental elements of cinematic semiotics, such as montage, camera movements, shot size, and interactions between the image which relates to the arrangements and placement of objects and subjects within frame and speech, sequences, and other significant syntagmatic units. Metz (p. 56) adds that the film's message is coded, implying that the viewer has to decode their view to get the information embedded. To Saussure, a sign is delivered with a purpose and a specific meaning.

Metz (p. 62) opines that film is composed of numerous pictures that create meaning concerning each other when displayed in a whole interplay of common connotations. He posits that film is a "cinematographic language" in which the signifier and the signified are given a greater distance from each other. The semiotic theory focuses on structuring and employing the sign structure in communicating, which refers to how symbols are constructed and interpreted. In that context, the cinematographic elements were to refer to the signifier, and their communicative values in the animated film under scrutiny were referred to as the signified for this study. Since the Semiotic theory is not limited to studies that analyse only what is commonly referred to as a sign in everyday life but to everything that stands for something else (Chandler 2007), this theory was crucial for this study in the effort to explain that different cinematographic elements represented various communicative values in *Super Sema* animated series. Cinematographic elements like camera angles, shots, movements and

framing, and composition were identified as the signifiers. The interpreted information was analysed as the signified, which was considered the communicative value.

1.9.5 Conceptual Framework

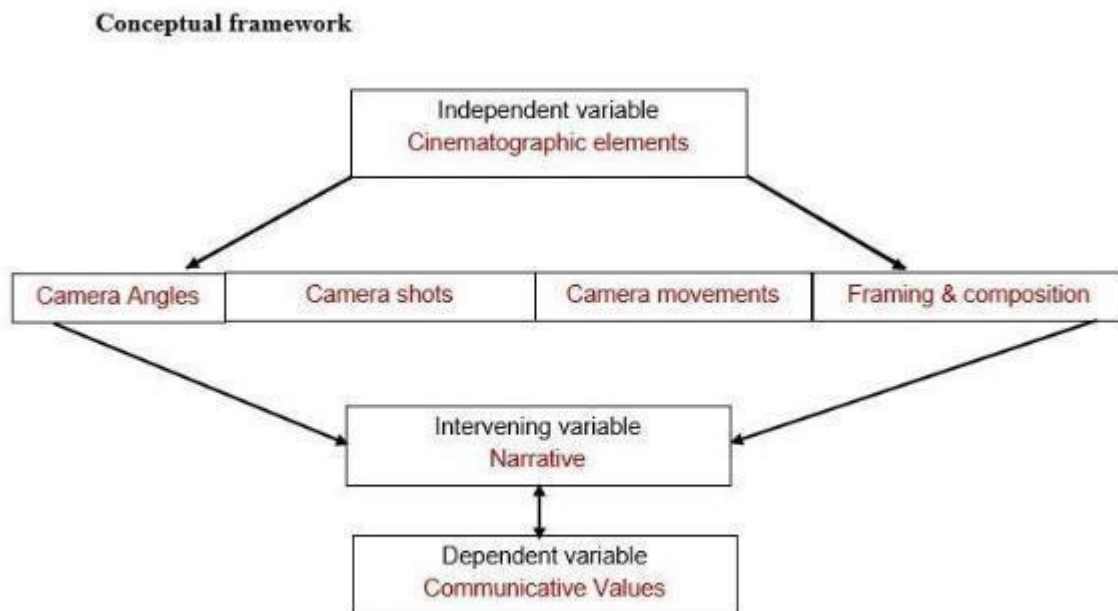


Figure 1 Conceptual framework

The Independent variable is cinematographic elements, which inform the narrative and act as the intervening variable. Out of how the cinematographic elements are used in the narrative, different communicative values are found, which act as the dependent variable

1.9.6 RESEARCH METHODOLOGY

1.9.6.0 Introduction

This chapter covers the methodology used in carrying out the research. The research design, sample, population, sampling, data collection method, tool, and data analysis are discussed.

1.9.6.1 Research Design

The present study employed a qualitative research approach using an exploratory design, where the researcher conducted a textual analysis of the *Super Sema* animated series. Frey, Botan, & Kreps (1999) asserts that communication scholars use textual analysis to characterise and interpret the elements of a recorded and visual message. Textual analysis, according to Jensen and Jankowski (1991), maybe a valuable research method for extracting meaning from one or more texts through interpretation. Kothari (1990) implies that the primary emphasis of qualitative research is to explore and discover insights and understand ideas around the problem under study. In this qualitative research, the researcher observed and interpreted cinematographic elements' meanings in the narrative and established their communicative values. Because the study attempted to understand the sentiments, values, and perceptions that underpin and affect animators' usage of diverse cinematographic elements to convey extra information pertaining to communicative values, the qualitative textual analysis was appropriate for this qualitative research since most of the components were subjective in nature.

1.9.6.2 Population

The population is the entire group from which some information required for the study is ascertained (Banerjee & Chaudhury, 2010). This study population is the season one, twenty *Super Sema* animated series episodes. According to Nzyoka, (n.d.), Kashyap, (2021), and

Musyimi, (n.d) *Super Sema* is the first African kid superhero animated series. Being one of an African animated series with a global audience and massive traction amongst kids and having diverse cinematographic elements made it suitable for this study. This animated series was yet to be studied before on cinematographic elements. Other animated series on the same platform, like *Jonte Na Kabudaa*, *Makarao*, *Matopeni Express*, which have not been studied before, were all not selected because of their length, inconsistency, and the choice of language and cinematographic elements needed to be more diverse.

1.9.6.3 Research location

This research was within the animation genre, specifically animated films produced in Kenya and other parts, to substantiate the findings.

1.9.6.4 Sampling

When conducting research, it is not feasible to study the whole population; in that light, selecting a small group of individuals or subjects to represent the entire population under study would be effective. That selection of a subset of the population of interest is called sampling (Turner, 2020). Simple Random sampling, which gives all population subjects a chance to be selected, was used to select *Super Sema* series episodes. Since this study sought to study a variety of visual cinematographic elements, this sampling method was effective when selecting the eight episodes out of 20 that comprise diverse cinematographic elements. The eight episodes were adequate for the study since they went beyond the 10 percent of the population as proposed by Mugenda and Mugenda (2003); that 10% sample of a population is considered appropriate for a study.

1.9.6.5 Data Collection

Data collection began after selecting the eight episodes of the selected animated series, followed by the secondary data collected from various literary sources.

1.9.6.5.1 Methods of data collection

Data collection is the process of gathering precise data from numerous sources and evaluating it to identify patterns, possibilities, and solutions to research problems as well as to assess potential consequences.

1.9.6.5.2 Primary Data

Observation is a creative way of collecting first-hand data visually. Masibo (2019) opines that animation is image-driven, making observation suitable for this study. The observation method was used to collect primary data where the selected eight episodes of *Super Sema* were keenly closely read through repetitive watching, and notes were recorded to identify the CE, their connection to the narrative, and their communicative values. The researcher first watched the episodes without analysing them to understand the narrative essence. Using a free download VLC application, the researcher was able to capture the frames of all scenes through an automatic snapshot. This made it easy to systematically jot down appropriately the notes of the cinematographic elements, the narrative description, and the communicative values of each cinematographic element while still watching the various episodes. The whole process included repeatedly watching the episodes to read them as text first to identify camera angles, camera shots, camera movements, framing, and composition. An observational guide guided the whole observation process. The relationships between cinematographic elements, narrative and communicative values were searched through a close reading of the all-selected episodes of the *Super Sema* animated series.

1.9.6.5.3 Secondary Data

Secondary data in research is information previously gathered from primary sources and made readily available for use by research studies in their study. It is a form of data that has previously been obtained. Secondary data was collected from the relevant existing literature review body. Various sources like books, the internet, scholarly journals, relevant scholarly articles, and video sources were studied to justify and add to the collected primary data in an effort to answer the research questions.

1.9.6.5.4 Data Collection Tool

The observational guide was employed as the data collection tool in conjunction with the study's objectives. For the analysis to stay within the objectives' confines, the observation guide served as the checklist to ensure that only the camera angles, camera movements, camera shots, framing, and composition were studied in the animated series.

1.9.6.5.5 Data Analysis

Stevens (2021) asserts that data analysis evaluates and analyses collected data to develop meaningful insight. Data analysis helped the study make inferences based on the analysed data. This study used content analysis to analyse the data collected. It involved combining primary and secondary data notes and transforming them into inferences supported by the appropriate notes. The eight episodes were closely read repeatedly through observation to comprehend the narrative, and then the data analysis required viewing again while determining the different cinematographic elements and capturing screenshots. Then, watched it again, taking notes on the different cinematic components that supported the relaying of the narrative. The cinematographic aspects connected to the communicative

values were also put aside, and the reoccurring communicative values obtained from the narrative were separated from the ones that did not occur frequently. The findings were supported by secondary data from the literature study that was gathered from the library, the internet, and videos.

Flick (2009) propounds that films and their various practices can be interpreted differently on various levels of meaning. He adds that realistic interpretations regard a film as an accurate depiction of concepts, the meaning of which may be fully explored by a deep analysis of the contents and meaningful elements of the visuals. In that context, the study utilised relational content analysis to derive the link between cinematographic components and their communicative values in animated film narratives to present the appropriate communicative values of various CE. Relational content analysis is mainly concerned with the semantics of relationships between variables, also referred to as semantic analysis (Palmquist, Carley, & Dale, 1997). The presentation method is discursive, where necessary image illustrations and tables with quasi-statistics are used to substantiate the data presentation and interpretation.

1.9.6.5.6. Validity and reliability of the study

Creswell (1998) proposes that the validity and reliability of qualitative studies are more criticised because of their subjective interpretation vis-à-vis quantitative studies. He adds that for the findings to be credible, they should be plausible and precise to be valid. The confirmation of the measuring tool to what it is designed to measure can also be referred to as validity (Tejumaiye, 2003). For validation of the collected data, the study followed the theoretical framework and focused on answering the research question ensuring the study did

not exceed the boundaries of the study's research questions and assumptions. The research was able to lessen its bias towards only one outcome by including a variety of cinematographic elements and a large number of sample episodes, which resulted in valid findings. Existing literature was used to justify the findings and validate them.

The study was also guided by a Professor and Doctor of philosophy who are both well-versed in the study's objectives, and they acted as consultants to ensure that the study will maintain its validity. The consistency of a research instrument is measured by its reliability (Mugenda and Mugenda, 1999, as cited in Omuyoma, 2016). In terms of maintaining reliability, implementing an observation guide with a grid table for recording observations allowed the researcher to swiftly evaluate the findings based on the documentation of each cinematographic element and track the study's progress. The guide aided in the succinct formulation of the study parameters' inferences. The selected animated film, *Super Sema*, is also available for free on YouTube and will also provide a reliable text (animated film), where anyone can validate anything that this study proposed.

1.9.6.5.7. Ethical Consideration

The selected animated film understudy is uploaded on YouTube for public consumption; therefore, there were no restrictions to access, and all the data obtained were not for personal gain but for the purpose of the study. Any relevant information from the animated series, especially pictorial, was used appropriately for the research. The study was approved, and the researcher was given the necessary permissions from the Graduate School. It was then approved, and a certificate to conduct it was given by the National Commission for Science, Technology, and Innovation (NACOSTI). All the substantive, relevant information from

other scholars was properly cited to avoid plagiarism, and the images captured were preserved only for the purpose of the study and not for personal gain.

1.9.7 CONCLUSION

The chapter covered the background of the study and introduced the research objectives, questions, assumptions and problem statement of the study. It presented the significance of the study and the, scope, and limitations of the study. It covered the theoretical and conceptual framework and the research methodology the study employed to collect and analyses the data. It presented the studies related to the current study on the literature review and concluded with the ethical consideration the study adhered upon, in the process of the research.

The next chapter covers the application of cinematographic elements in *Super Sema* animated series. It presents the types and categories of the cinematographic elements in terms of their use and distribution in various *Super Sema* episodes that the study covered.

CHAPTER TWO: CINEMATOGRAPHIC ELEMENTS IN *SUPER SEMA*

2.0 Introduction

In this chapter, the study presents the cinematographic elements: camera angles, camera shots, camera movements, and composition and framing techniques identified in the *Super Sema* animated series. The chapter presents the cinematographic elements determined in the *Super Sema* animated series episodes observed during the data collection.

Junaedi, Hariadi, & Purnama (2018) posit that an animator or a photography director often controls the positioning or movement of the camera during the creation of an animation or video game. This is usually done during the storyboarding process, where the shots, angles, movements, composition, and framing are planned in connection to the narrative to be conveyed and in line with the message intended to be relayed to the viewer. Here, the animator can know the number and the diversity of cinematographic elements needed for a specific animated video.

The position of a camera and the size of the shot is also a factor to consider since a virtual camera must be manually placed or manipulated in the virtual setting, which necessitates modelling and computations that must be done for every scene to meet the narrative aspects expected to be conveyed to the viewer. Through observation methods, the researcher observed the various episodes and determined a variety of cinematographic elements used in the series under study using the VLC software. He was able to break the scenes into frames for easy observation of shots as frames or images and notes were taken for analysis of the cinematographic elements determined. This helped to answer the first guiding objective for

this research, which was to determine the cinematographic elements in *Super Sema* animated films.

Numbers, according to Becker (1970) and Hammersley (2008p.3), help support statements about the frequency, quantity, or typicality of certain occurrences, as described in Maxwell (2010). In that context, the study applied the use of tables to present the determined cinematographic elements as complementary to the statement that *Super Sema* utilised diverse cinematographic elements. This is justified by Maxwell (2010), who asserts that when numbers are utilised to complement an overall process approach to the study, using statistics becomes a valid and beneficial method for qualitative researchers to evade more generalisation.

2.1 Camera Angles

The definition of camera angles varies among scholars but is simply the camera's position concerning the subject. Camera angles are used for various specific purposes in animation and live-action films. Over the years, camera angles have commonly conveyed various meanings to viewers of cinema, and Kraft (1987) notes camera angles can influence the viewer's connotative meaning of the photographic image. Lannom (2020) asserts that camera angles can change the meaning of the shot; if one wants to make the character powerful, weak, or neutral, confused, then the camera angle's power cannot be overlooked. During the observation, it was noted that according to the frequency of occurrences of diverse camera angles, the *Super Sema* animated Series employed one hundred and twenty-three camera angles that were determined with various connotative meanings. Amongst the determined camera angles include the following six categories:

1. Eye Level

2. High Angle

3. Low Angle

6. Overhead

4. Dutch Angle

7. Ground level

5. Knee level

In terms of distribution per episode, the *Super Sema* animated series employed a variety of camera angles that were determined, and they were noted as shown in table. 1 table below.

Table 1 Camera angles

	<u><i>Super sema</i></u> <u>Episode</u>	<u>Camera Angles</u>							
		<u>Eye Level</u>	<u>High Angle</u>	<u>Low Angle</u>	<u>Dutch Angle</u>	<u>Knee level</u>	<u>Groun d level</u>	<u>Over head Angle</u>	<u>Total Frequen cy</u>
1	<i>Episode 1</i>	8	8	11	1	1	0	1	30
2	<i>Episode 2</i>	1	8	5	1	0	0	0	15
3	<i>Episode 3</i>	4	3	6	0	0	0	0	13
4	<i>Episode 4</i>	2	8	5	0	0	0	0	15
5	<i>Episode 5</i>	4	5	8	0	0	1	0	18
6	<i>Episode 6</i>	6	1	3	0	0	0	0	10
7	<i>Episode 7</i>	6	5	1	0	0	0	0	12
8	<i>Episode 8</i>	4	3	3	0	0	0	0	10
	Total	35	41	42	2	1	1	1	123

2.2 Camera Movements

Camera movement may as well refer to the change or shift of the camera's position or rotation within a scene inside a frame. In the same context, camera movement can be referred to as the shifting of the camera to visually narrate and shape the audience's perspective of the scene (NFI, n.d). This technique is employed by filmmakers for various purposes not limited to engaging the viewer physically and psychologically and conveying specific visual narrative information, as it shall be expounded in the following chapters in-depth. A camera movement must be driven by how it advances the narrative to be effective, which is supported even in craft literature, where the narrative drive is often cited as the primary driving force for camera movement (Nielsen et al., 2007). Cameras, in that regard, should be used purposely as opposed to arbitrarily in the essence of adding up meanings to the narrative and conveying information to the viewer.

Diverse camera movements may possess varying communicative values, slowly and smoothly moving cameras may give viewers a sense of epicness, and shaky camera movements can give them a sense of unease and even a sense of danger (Morgan, 2013). One hundred and forty-five camera movements from different categories were determined in the *Super Sema* animated film.

In *Super Sema*, it was determined that different camera movement categories present, were pertinent to convey various messages to the audience, including

1. Panning camera movement
2. Tilting camera movement
3. Zooming camera movement
4. Tracking camera movement

5. Whip camera movement
6. Random/ shaky camera movement
7. Dolly Zoom/ Zolly camera movement

In terms of distribution and frequency of occurrences per episode, the *Super Sema* animated series employed a variety of camera movements that were determined, and they were noted as shown in table. 2, the table below.

Table 2 Camera Movements

<i>Episodes</i>	Camera Movements							Total Frequency
	Zoom	Tilt	Pan	Random	Whip	Track	Zolly	
1	8	5	3	0	0	0	0	16
2	8	4	2	1	1	1	0	17
3	5	1	2	0	1	0	0	9
4	12	3	7	0	0	2	4	28
5	8	1	3	0	0	4	0	16
6	11	2	3	0	0	5	2	23
7	10	2	9	0	5	0	0	26
8	8	0	2	0	0	0	0	10
TOTAL	70	18	31	1	7	12	6	145

2.3 Camera Shots

Many scholars may agree that a shot is primarily an uninterrupted, continuous view from when the camera is turned on to record to when it is pressed to stop. This simple definition may fit well in live-action films since the actual camera is used to record. Studiobinder (2020) avers that a camera shot is made up of a string of frames that are taken continuously from the start of the camera's roll until it ends. In animation films, however, a camera shot may equate to the amount of space the viewer can see in a specific frame to convey information about a character, setting, scene, or theme to the audience. Similarly, multiple camera positions may be used to highlight connections and emotions of the audience to engage them, communicate to them, or even make them think of something which can connect them to the context of what is happening inside the frame.

Animators may convey distinct meanings and emotions for various scenarios by blending camera shots. Choosing the shots is one of the most enjoyable parts of filmmaking, but it is also a significant choice since the size of the shot you select can affect the surrounding images and how the viewer will interpret them (Lannom, 2020). During the observation, it was noted that in terms of frequency of occurrences, the *Super Sema* animated Series employed one hundred and ninety-two camera shots that were determined with various connotative meanings.

In *Super Sema*, it was determined that considering the frequency of occurrences, there were different camera shot categories pertinent to convey various messages to the audience, including

Close-up (CU)

Extreme Close-up (ECU)

Medium Close-up (MCU)

Medium shot (MS)

Wide shot/ long shot (L.S/W.S)

Extreme Long shot (ELS)

Full Shot (FS)

Over The Shoulder (OTS)

Establishing shot (EST)

Point of View Shot (POV)

In terms of distribution and frequency per episode, the Super *Sema* animated series employed a variety of camera movements that were determined.

They were noted as shown in the table. 3 table below

Table 3 Camera Shots

Episode	<u>Camera Shots</u>									<u>No.</u>
	<u>C.U.S</u>	<u>E.C.U.</u> <u>S</u>	<u>MC</u> <u>US</u>	<u>MS</u>	<u>WS</u> <u>ELS</u> <u>LS</u>	<u>FS</u>	<u>OTS</u>	<u>EST</u>	<u>POV</u>	<u>Total</u> <u>1</u> <u>Freq</u> <u>uenc</u> <u>y</u>
1	6	2	1	8	9	2	1	0	0	29
2	3	2	3	5	7	5	0	1	5	31
3	4	0	8	6	4	1	2	0	0	24
4	4	0	0	4	12	2	0	0	0	21
5	2	0	3	4	4	2	0	1	0	16
6	4	0	1	8	3	6	1	0	0	24
7	6	1	5	5	3	2	0	0	0	22
8	1	0	1	12	9	1	0	0	0	24
Total	30	5	22	52	51	21	4	2	5	192

2.4 Framing and Composition

According to Cassidy (2019), the technique of placing and organising or arranging subjects and objects in a frame is called composition. People find specific alignments and forms to be pleasant in shots as they view the films as live-action films or animation films. A film narrative must also be told through the film's composition to have a good effect on the viewer. Positioning your subjects and objects within a frame might enhance your storytelling. You achieve this by giving some subjects and objects more emphasis while giving others less. Filmmaking relies heavily on composition.

Mccullagh (2018) posits that Film composition is crucial because it helps focus the audience's attention. The second reason composition is significant is that it enables us to produce aesthetically attractive pictures that are distinctive to the filmmakers' style. It instructs viewers to focus on a particular subject among many others or a single area within a cluttered scene. Beyond all of the practical and individualised goals of composition, however, it also enables us to express information and subtext immediately.

According to Lannom (2020), the placement and positioning of your subjects in your photo can be referred to as camera framing. Composing a photograph is more important than just aiming the camera at the subject. The number of subjects included in the frame and their spatial relationships with one another and the camera should be taken into account while framing images for filmmakers and animators. The framing process is influenced by the set design, how performers are positioned in the scene, and how they change position with the setting. The framing mostly tells a visual story of the image within a frame to connote meaning to the viewer. A camera will simply be pointed towards a group of performers by

an amateur cinematographer, who will then capture the scenario and consider it acceptable. However, skilled filmmakers not only point and shoot what is in front of them but also use framing and composition of images and subjects to tell a narrative. The difference is significant for beginners and professional filmmakers. In animation, animators without explicit knowledge of visual cinematographic elements like framing and composition may disregard them in their narrative and fail to compose visuals that convey visual narrative meaning, like guiding the viewers and balancing powers. During the observation, it was determined that the *Super Sema* animated Series employed three hundred and sixty-two composition and framing techniques within the various categories that frequently occurred in various episodes, with various connotative meanings. In *Super Sema*, it was determined that different framing and composition categories were pertinent to convey various messages to the audience, including:

1. Single Shot
2. 2 Shots
3. 3 Shots
4. Symmetrical
5. Leading Line
6. Fill The Frame
7. Rule Of Third
8. Frame Within a Frame
9. Asymmetrical
10. Diagonal Framing

In terms of distribution and frequency of occurrences per episode, the *Super Sema* animated series employed various framing and composition techniques that were determined, and they were noted as shown in the table. 4, the table below.

Table 4 Framing and Composition

Composition and Framing											
Epis odes	Framing			Composition							
	Single shot	2 shot	3 shot	Symm etrical	Leading line	Fill the frame	Rule of Third	Frame within a frame	Asym metri cal	diagona l framing	Total Freque ncy
1	18	17	2	14	4	3	16	1	0	0	75
2	13	1	0	10	1	2	8	5	0	0	40
3.	10	3	1	3	0	0	8	1	1	0	27
4	6	2	4	9	2	1	6	6	1	0	27
5	14	4	2	15	3	1	6	6	0	0	51
6	18	10	1	19	7	1	6	2	3	1	68
7	20	1	1	2	4	1	6	1	0	0	36
8	12	1	1	11	3	0	5	4	0	1	38
Tota l	101	39	12	83	24	9	61	26	5	2	362

2.1 CONCLUSION

This chapter covered the study presented the cinematographic elements: camera angles, camera shots, camera movements, and composition and framing techniques determined in the *Super Sema* animated series during the data collection. It was noted that the *Super Sema* animated Series episodes that were sampled for the study employed One hundred and twenty-three camera angles, One hundred and forty-five camera movements, One hundred and ninety-one camera shots, and Three hundred and sixty-two composition and framing techniques that were determined with various connotative meanings signifying a variety of communicative values. The animator used seventy zoom camera movements, where most movements did not inform the narrative or had a recognizable communicative value but helped the viewer to be engaged while watching. In terms of framing and composition, the animators used ninety-one single shots that were determined, more than other framing techniques. The main characters in many times are framed alone as they convey various dialogues and do various actions. Symmetry composition techniques amounting to eighty-three were determined from the studied episodes, which was more than other techniques even in places where a rule of thirds would be appropriate, especially in dialogue scenes. Forty-two eye-level camera angles were used, which was the highest number in the angles category.

The next chapter covers the narratives of *Super Sema series* observed episodes and how the Camera Angles, Camera Shots, Camera Movements, and Composition and Framing techniques determined helped to enhance the narrative. It helps to present how the narratives of the *Super Sema series* observed episodes connect with the cinematographic elements.

CHAPTER THREE:
THE NEXUS BETWEEN NARRATIVE AND CINEMATOGRAPHIC ELEMENTS
IN *SUPER SEMA*

3.0 Introduction

In this chapter, the study focuses on the narratives of *Super Sema series* observed episodes and how the cinematographic elements: (Camera Angles, Camera Shots, Camera Movements and Composition, and Framing techniques) determined helped to enhance the narrative so as to present the nexus between the narrative and the cinematographic elements. The chapter presents how the techniques of cinematographic elements were used to tell narratives of all eight studies episodes.

Metz (1974), talking about the narrative, elucidates that literalist interpretations of a narrative are the primary component of "cinematographic language." He adds that even though the narrative and the "cinematographic language." Are essentially indistinguishable from the semiotic act through which the film communicates its narrative, artistic effects represent a different level of signification from an inference process. Through the Cinematographic elements with various effects on the viewer, the narrative can be effectively conveyed to the viewer as they signify various means within the narrative to understand effectively.

The *Super Sema* animated series narrative is about a superhero character named *Sema*. Like all other superheroes in animated films, *Sema* carries on her mission to defend her African community of Dunia from the villain Tobor. The animation series is the worldwide adventures of amazing characters, including a young girl, *Sema*, and her twin brother, MB, Babu, Moyo, Tobor, and Bongolalas. *Sema* knows that anything is possible with

determination, creativity, and the support of the incredible world of science and technology. *Tobor* is a robotic character and the antagonist in this animated series. He is depicted as a powerful character who can do whatever he wants in Dunia village. *On* the other hand, Sema is the protagonist who has to save the village from the villainous acts of *Tobor* and his *Bongolalas*. In most cases, in different episodes using visual cinematographic elements, *Sema* is portrayed as weak, emotional, and helpless. However, in the end, with the help of her twin brother *MB*, they use the power of technovating to triumph over *Tobor*, who always promises her and the Dunia people that one day AI (Artificial Intelligence) will triumph forever. The series is divided into various episodes, structured to have different narratives per episode. As discussed in this chapter, cinematographic elements have been used to enhance the narrative in different episodes.

3.1 Episode one synopsis

This episode's plot revolves around *Tobor's* abduction of *Sema's* cherished pet goat, which reveals how heartless he is. On the other hand, *Sema* is inconsolable. She needs to find *Moyo*. *Sema* looks to the skies for guidance as she uses a Goat Positioning system to find *Tobor* and save *Moyo* (GPS). In the end, she triumphs with the aid of her twin brother, and together, they save *Moyo* and compel *Tobor* to concede defeat. In the *Super Sema* animated series, the low angle was used in various ways in the narratives of the eight episodes. Various angles have been used to enhance the narrative and convey important visual information to the audience.

3.2 Episode two synopsis

This episode of *Super Sema* starts with a meteorite crashing close to Dunia. Tobor is the first person to access the crashing site of the meteorite and wants to create a massive sculpture of himself so that Dunia might bow down before him.

Sema opposes Tobors move suggesting that the meteorite can be of more critical use in science. The episode ends with Sema uplifting others using the tiny meteor she discovers on Moyo's ear.

3.3. Episode three synopsis

Sema and her pals discover more about trees in the Forever forest as the episode opens. She worries when they discover that Tobor is cutting all the trees to construct his wooden palace. Through employing MB Technovate's drone to replant trees, Sema and her brother first capture the evil Tobor in his palace and restore Dunia to its former grandeur.

In this episode, Tobor takes all of Dunia's power to heat his private swimming pool. He then exhausts all the power until there is a blackout in Dunia. Sema is enraged and devises a method to transform the local garbage dump into electricity, an idea Tobor adopts after facing a power outage too.

3.5 Episode five synopsis

The episode begins with an announcement on television of the annual upcycling spectacular "Upcycle Mania", which was to be bigger and better than ever that year. Anyone is allowed to participate, and Sema with her friends prepare to participate. Tobor has never lost, but this time Sema and her brother MD present an extraordinary show which makes them the winners of the Upcycle Mania.

3.6 Episode six synopsis

In this episode of Super Sema, Tobor is determined to destroy Dunia by flooding completely. On the other hand, Sema is not having it and dares the despot Tobor to a virtual race. They then agree that If Tobor wins, Dunia will be swamped, and if Sema wins, Dunia will be saved. The narrative ends with Sema winning the virtual race and saving Dunia.

3.7. Episode seven synopsis

The episode's narrative starts with Sema and her friends walking from school, and they decide to pass by Peter's pizza shop to have their favourite pizzas. They reach Peter's pizza only to find Tobor's Bogalalas confiscating Peter's shop to make his pizzas. Tobor later declares deleting pizza from Dunia after unsuccessfully tasting pizza, a move that inspires Sema to make a pizza 3D printing machine for the people of Dunia.

3.8 Episode eight synopsis

A horrible virus is circulating throughout Dunia. Sema wakes up with spots, and the rest of the school follows suit. Suddenly, Dunia is bedridden, and everyone has spots. Sema immediately finds the cure for the spots, saving Dunia when Todor prepares for the invasion of Dunia.

3.1.1 Camera Angles

3.1.1.1 Low Angle

Episode one begins with a low angle showing Chege's workshop and some people walking in different directions in Dunia. Low Angle is where the camera is positioned facing up toward a subject or an object in a film set. This angle is used to orient the viewer to the setting, informing them about where the scene unfolds and showing actions and characters (Lannom, 2020). In this episode one, Low Angle serves as an establishing shot to introduce the viewer to the setting showing Dunia street and some characters and focusing on Chege's workshop where scene one occurs. A low-angle establishing shot in the narrative introduces the viewer to a new setting, character, or other overarching storyline aspects low-angle establishing shot may highlight the size of the surroundings when used in conjunction with other cinematographic elements like shots.



Figure 1 Low angle, establishing the setting.

Even when photographing a tiny subject, shooting it from a low angle makes the subject seem enormous. The low angle is the best choice if you want the subject to seem to be the dominant figure of the scene. Low angles depict a character as having more power than the character shown using high angles. Balance of power has been conveyed in the narrative of episode one through a Low angle that was used when Sema finally located Tobor at Mt. Mbali Sana and when she gets to the top of the Mountain ready to rescue Moyo, she is shown to appear bigger although smaller in most of the other scenes, and this angle empowers her as a hero. The angle depicts her as a powerful character for succeeding in tracking Tobor and Moyo and also getting to the top of the mountain to rescue Moyo.



Figure 2 Low angle, establishing the setting.

In the same episode, when Tobor enters the workshop, he finds MB, Moyo, Sema and only Chege and imitates how they say they love each other. He continues to tell them that love causes pain, and he takes Moyo away to prove to them the same. Tobor is shown through a

Low angle, dominating the scene while also being the focal point, and the low angle empowers him to appear powerful amongst the other characters. This low angle depicts his villainy character of taking Moyo away from Sema, MB, and Chege. After looking for Tobor and Moyo and not finding them anywhere, Sema is so hopeless, and she is just looking at the sky, at the stars, to get ideas on how to find Tobor and save her beloved Moyo. Low angle makes the viewer have sympathy for her as she is portrayed to be needing help in the context of the scene, and it also conveys some Visual Narrative Information; the stars help her to get an idea of wave signals to locate Tobor who discovers is a walking wave transmitter. This angle directs the viewer to the stars to comprehend the narrative and the scenes's context.



Figure 3 Low angle conveying visual narrative information

Low angle is used when Sema tells Tobor that the meteor belonged to science. However, he refuses to listen, alluding that it belonged to him. This shot empowers Sema and her friends, having been placed atop the frame, and it makes the viewer anticipate to see the next thing they shall do to stop Tobor. This angle depicts them as the people with the power to stop the evil and selfish doings of Tobor.



Figure 4 Low angle showing power dynamic

When Sema is getting Moyo from down the cliff where it had fallen and was trapped by Tobor, she is shown at a low angle trying to reach Moyo and rescue it. This angle is used to convey more visual information empowering Sema as the saviour of Moyo as she hangs in the air, ready to rescue it. This angle also introduces the scenes happening to the viewer as they can see more narrative visuals like her hanging and MB and Baabu helping her inside their flying machine that would not have been noticed if other angles were used. In the same episode, after Sema successfully rescues Moyo and flies away, the Bongolalas are left looking at her as she flies away. Tobor is shown commanding them to get back to work. A low angle is used to show his authority and empowers him as the one in charge. It makes him superior to his Bongolalas, who are his subjects.

Although a low angle, in many cases, is used to depict power, it was also noted to enhance narrative when portraying the claustrophobic feeling to signify the vulnerability of a character. In episode two, this Low angle conveys how Moyo is vulnerable through the perspective of MB, Sema, and Babu. Through their facials and body language, it connotes what they are feeling for Moyo, and in the context of the episode, it is understood that Moyo is not in a good place, which is why the other characters are reacting in that manner. Through them, it is evident that Moyo is vulnerable, and this can also show their helplessness as they try to reach for something they cannot.



Figure 5 Low conveying power balances

Low camera angle has instituted a balance of power that portrays powerfulness and authoritativeness in a scene in episode three of *Super Sema*. Through a low camera angle, the viewer sees Mr Bobolon continuing to guide the children in the forest, and they reach the place he wanted to show them, the king and the Forever Forest.

This camera angle empowers Mr Bobolon and puts him in an authoritative position which signifies he is in charge of the group. In the same episode, a low angle is used in another scene to introduce the setting by which the viewer can see a pile of garbage shown at a low

angle. The showing of the pile of garbage gives the viewer a hint of their use later in the context of the film, as shown in the image that follows.

In another scene of this episode, a low angle is used to establish the setting to show direction. The viewer can see the currents flowing from the garbage point to the power source as Sema and MB also run towards the power source. A low angle establishes the setting and gives more visual information to drive the narrative forward. Through this angle, the viewer can clearly and easily tell the direction in the currents displayed as they move to the powerhouse.



Figure 6 Low Angle used to establish the setting to show the direction

A low angle has been used to express the balance of powers to add more majesty in episode five of *Super Sema*. In a scene where Tobor is looking at his many trophies in the cabinet before the 'Upcycle Mania' contest, the camera is set at a low angle, and it empowers Tobor by giving more narrative information visually about the trophies he had won in the past contests. This makes him appear mightier and exceptional, having won all those awards.

Through the high perspective used to depict the character, as seen on the screen, the spectator may better comprehend the scene's context.

Another scene in episode five of *Super Sema* where the low angle is used to depict power, and visual narrative information, shows how Tobor recaps his earlier winnings through his pictures. Through the camera at a low angle, the viewer can see how Tobor is majestic and a superior character with great taste in fashion. The angle adds more significance to his appearance, leading the viewer directly to him inside the frame.

Unique perspectives and authentic expressions of a character can be captured when the camera is at a low angle. As illustrated in a scene in episode five of *Super Sema*, where the MC is welcoming the audience in Upcycle competition, viewers can perceive the uniqueness and position of the podium through the low angle perspective. The low-angle perspective outputs the scene as unique and exciting, as seen on the screen.



Figure 7 Low Angle capturing Unique perspectives and expressions of a character

This episode of *Super Sema* starts with a low angle showing Dunia Street. Through low angle, the viewer can see a detailed scene that includes more ordinary aspects of the surroundings that would not have been noticed from other angles.



Figure 8 Low Angle showing a detailed scene

A low angle has been used to express the balance of powers in a scene of episode six of *Super Sema*. The moment in which Sema wins the game and discovers Tobor hanging from a weak tree branch, unable to climb up, and she asks Tobor to admit defeat and vow not to flood Dunia in exchange for a helping hand, demonstrates how low angle illustrates the demonstration of supremacy in this episode. The moment in which Sema wins the game and discovers Tobor hanging from a weak tree branch, unable to climb up, and she asks Tobor to admit defeat and vow not to flood Dunia in exchange for a helping hand, demonstrates how low angle illustrates the demonstration of supremacy in this episode. Todor is on the lower end, which diminishes him as a loser, and he's looking up to Sema, who is on top as the angle empowers her to be superior as a winner, as seen on the screen.



Low angle camera shot is applied in a scene of episode seven of *Super Sema* to illustrate the balance of power.

In the image below, the viewer sees a scene where Tobor connects to TV sets in Dunia, and at Sema's home, they watch Tobor announce that he will ban pizza for humans since he cannot taste it. A low angle in this scene empowers Tobor and puts him in a powerful position. It also helps the viewer to connote his power, even in the scene where he says no more pizza for humans.



Figure 10 Low Angle expressing Power

One scene in this eighth episode uses a low angle to convey the balance of power and superiority. In the image below, which depicts Tobor addressing the Bongolalas in advance of an invasion of Dunia, the low angle establishes his superiority. When Tobor tells the Bongolalas that AI will win forever, the audience can also perceive him as superior and powerful. However, the virus infects his face before he can even finish.



Figure 11 Low Angle establishing superiority

The audience may observe how a low angle establishes a setting at the beginning of the same episode. The opening scene of Super Sema's eighth episode is a low-angle view of Dunia Street and several individuals going about their daily business. As in this episode, the buildings would have been missed if other standing angles had been utilised; as a result, a low angle helps to reveal the height of a structure.

3.1.1.2 High Angle

According to Studiobinder (2021), when the camera is positioned to face down on the object or subject from a high vantage point, that camera technique is called a 'high angle' shot. This is often accomplished by raising the camera above the subject and angling it to capture them from below. This may be at any angle, up to and including immediately above the subject, shallow angles just above eye level, and so on. A high angle is commonly associated with

demeaning the character to appear weak. However, other communicative values can be connoted from the high angles as presented in this chapter. This angle is used in this episode of *Super Sema* to express how Sema is powerless and helpless in the scene where she is looking up to Tobor to hear her plea to let Moyo go unharmed.

High angle in this setting enables the viewer to perceive the hopelessness and powerlessness Sema has when pleading for Moyos' release.



Figure 12 High Angle expressing hopelessness and powerlessness

Another scene where a high angle combined with a Dutch angle is used to convey a balance of power and disorientation is when Sema heads to Tobor's place looking for Moyo only to find the Bongolalas playing around. She is shown asking them where Tobor is, and they tell her that they do not know his whereabouts. Sema is depicted as confused and shown looking up to them, but they offer no help to her. Through these angles, her helplessness and uneasiness are interpreted from the shot, and a viewer can have sympathy and pity for her.

In this scene, the viewer interprets the visual presented and feels her powerlessness and hopelessness through the high angle. Her confusion and uneasiness are depicted by the unbalanced shot, which is a dutch angle to mean something is not alright with her.



Figure 13 High Angle expressing hopelessness and powerlessness

High angle has been applied in a scene of episode one of *Super Sema* to manifest visual narrative information. A cinematographer can use a high angle to show other elements that would be hard to show using other angles. Sema and MB had already created a radio wave receiver from the scene in the following image to search for Tobor and Moyo. They are shown going to the top of the building to position it to get the signal. This angle helps show that Sema and MB are on top of the building to help the viewer get the scene's context by giving visual information.



Figure 14 High Angle manifesting visual narrative information

High angles have also been used in another scene of the same episode to convey some sense of height resulting in a visceral feeling to the viewer. In the scene, the viewer can see Sema moving down, and MB is waiting for them at the bottom of the mountain. They are shown going down the mountain at a high angle. Through high angle, the viewer can interpret the height Sema and Moyo have to go down. The viewer also gets to be shown more visual narrative information of the setting that aids them in comprehending the narrative very well. The shot also helps to establish the height of the mountain.



Figure 15 High Angle conveying sense of height

High angle gives the viewer access to more visual information, as further depicted from episode two of *Super Sema*, in a shot where Tobors gets out to see what has occurred outside immediately. From the shot at a high angle, the viewer can see Tobor standing outside the balcony, enabling the understanding of the context of the scene according to the visual information presented. The following image shows a scene in episode two of *Super Sema* where a high angle has been used to give the viewer more visual information to understand the context of the narrative.



Figure 16 High Angle giving access to more visual information

In episode two of *Super Sema*, Sema uses a tiny piece of meteorite crystal to display a colorful show when exposed to sun rays which make the people of Dunia happy. The high angle of the camera in this shot is used to depict more visual narrative information that enables the viewer to understand the magnitude of the rays better, as shown in the following image below.



Figure 17 High Angle depicting more visual narrative information

Another scene where a high angle is used to capture more visual information about the scenery is available in a shot of episode two of *Super Sema*. Episode two starts with the camera being at a high-angle shot of Dunia just after a meteorite had just entered the earth and was shaking it. The viewer can access and understand the location and context of the scene as more visual information is established by the shot being at a high angle, as shown in the image below.



Figure 18 High Angle depicting more visual narrative information

Another scene in episode three of Super Sema conveys the idea of a balance of power by portraying Sema as weak and demeaning. At the same time, Tobor is shown as the scene's dominant figure from a high angle through an OTS. This is evident in the scene where Sema confronts Tobor, telling him that if he cuts all the trees in the Forever forest, he will eventually kill the planet and all the people, as shown in the *figure* below.



Figure 19 High Angle depicting the balance of powers

High angle is also used in another scene of episode three of *Super Sema* to depict the balance of powers in a scene where Tobor is trapped in his wooden palace with trees. Tobor is trying to figure out what is happening in Dunia and tries to remove the trees without success. Viewers can get Tobor's inferiority through the high angle, as shown in the scene. A high angle is used in this scene to diminish him as a weak character.



Figure 20 High Angle depicting the balance of powers

There is a clear depiction of the balance of power, illustrating how high angle portrays helplessness, and hopelessness in another setting of episode four of *Super Sema*. The scene shows Sema, MB and Moyo walking home, thinking of the next thing after finding out Tobor was stealing their power for his swimming pool. The viewer gets the feeling of helplessness

Sema, MB and Moyo are enduring through the high angle shown in the image below.



Figure 21 High Angle depicting the balance of powers

In *Super Sema* episode four, the high angle effectively connected the viewer and the scene's context by conveying more visual information. In a scene where Sema and MB had finished creating some power source through the garbage, the camera at a high angle shows the strobes getting currents from the rubbish. A high angle sufficiently connects the viewer to the scene's context. It shows visual narrative information which connotes that the currents were being converted to power, as seen on the screen.



Figure 22 High Angle conveying more visual information

High angle has also been used in episode four of *Super Sema* to show how it aids in establishing visual narrative information and the entire action of what is occurring in the scene. The scene where Noah's friends are shown surrounding him, and his cake, happily singing birthday songs for him as he blows out candles, reveals more visual information about the setting. The viewer gets more visual information about the scale of people who had come as the high angle captures Noah, the cake and Noah's friends singing together.



Figure 23 High Angle establishing visual narrative information

High angles can also show more visual narrative information and amplify the drama. Visual narrative information helps the viewer comprehend what is happening inside the frame. In episode four of *Super Sema*, a high angle is used to show visual narrative information in a scene where Todor and his Bongolalas are having fun around and inside the swimming pool. The high angle makes the viewer able to relate to the feeling of enjoyment and entertainment in the scene as the Bongolalas play in and around the swimming pool, amplifying the drama.



Figure 24 High Angle establishing visual narrative information

High angle is also employed in a scene of episode four of *Super Sema* to illustrate the thematic aspect of science and technology. The viewer can see Sema, MB and Moyo realise that the decomposing garbage is generating heat from which they can tap power. A high angle gives more visual information about the setting to the viewer. Also, it is used to establish the rubbish, a pertinent thing in the scene's context, to bring the solution to them by generating power from the rotting garbage, as seen on the screen.



Figure 25 High Angle illustrating thematic aspect of science and technology

The 'Upcycle Mania' competition happens in episode five of *Super Sema*. The viewer can see the MC welcoming and introducing competitors at the event. From the high angle of the camera shown below, there is an establishment of a setting to show more visual narrative information that would not be easily noticed if other angles were used. This camera angle gives the viewer more details about the scale of the people who had attended the show and helps understand the scene's context better, as shown in the following image.



Figure 26 High Angle depicting establishment of a setting

High angle establishes a setting and gives more visual information about the scene to the viewer, as shown in episode five of *Super Sema*, where Babu is shown with his bottles as he thinks of what to do with them to come up with his 'Upcycle mania' outfit. This helps the viewer to understand more context of the scene, as shown in the following image. Through this angle, the setting elements are visible such as the props Babu wants to use to make his outfit. Via his facial expression, it can be interpreted as his body language scratching his head, which signifies he is in deep thought since he has no idea of what to do with them, as confirmed by his dialogue.

In episode seven of *Super Sema*, when Peter's pizza outlet has been damaged, the high angle is again employed to show the balance of power. The spectator can see and feel Peter's helplessness and powerlessness in this scene. He is shown lying down, crying, and not knowing what to do. A high angle is used in this scene to elicit the viewer's sympathy for Peter.



Figure 27 High Angle showing balance of power

Depiction of inferiority through high angles is also shown in a scene of episode seven of *Super Sema* in a scene where Bongolala is taking a pizza to Tobor so that he can taste it. The Bongolala is shown holding a plate and a pizza on it. With three high angles in this scene, the viewer can depict how Bongolala is inferior to Vis a Vis Tobor, the superior character. Being a servant shows some power imbalance, and this angle is used to demonstrate the balance of power; thus, the character appears small and less significant.

Another instance in episode eight of *Super Sema*, elaborates further on how high angle shows



visual information that establishes the scene is shown in a scene where the Bongolalas are
Figure 28 High Angle Depicting inferiority

armed and waiting for Todors' orders. They start seeing spots appearing on Tobor's face. A high angle also helps the viewer to know the balance of power difference between them and Tobor and to get the visual narrative information established in the scene.



Figure 29 High Angle showing visual information that establishes the scene

3.1.1.3 Eye Level

When your camera is levelled with the characters' eyes in your frame, this is referred to as an "eye-level shot." A shot may be judged at eye level even if the actor is not looking straight into the camera or if the audience cannot see the actor's eyes.

Shots at eye level mimic normal human vision and provide visual information from a recognisable angle (Lannom, 2019).

According to Hellerman (2019), in both cinema and television, several methods exist to use eye-level shots. The audience's perspective is among the most crucial considerations while creating a film or tv show. Your audience's attention must be captured in creative and distinctive ways if your objective is to connect with them. Inserting an image at eye level is one approach to achieving that objective. Viewers with the same view as a character are more likely to connect emotionally with them (Kelly, 2020).

Eye level angle connects the audience with the subjects inside the frame in a natural or neutral perspective. An eye-level view is one of the most often utilised camera angles in filmmaking to create a feeling of objectivity between a character and their surroundings. The subject's face is directly in front of the camera, suggesting that neither the subject nor the surrounding dominates.

The eye-level camera angle is demonstrated in a scene of episode one of Super Sema to convey visual narrative information through facial and body language. Through eye level angle, the viewer can see Chege holding the tag showing Sema and MB after he had finished making it. This angle is a neutral shot that allows the viewer to focus on the character's facial expressions and body language that show their actions to interpret narrative information. Through visuals and without perspective manipulation, the angle helps the viewer to see Chege's actions and also gives an impression that he knows what the character is thinking, probably to give Sema the tag which can be connoted from his gaze to her, which he does later.



Figure 30 Eye Level conveying visual narrative information through facial and body language

Eye-level has also been used in another scene to interpret body language for actions to understand emotions. As shown in the following image, the eye-level camera angle lets the viewer see Moyo jump to hug Sema after putting a tag on it to signify its happy feeling. This angle puts a character in its fundamental nature without any manipulation towards the view with an unusual perspective. Through the body language, the viewer can connote Moyo's feelings of excitement and also other characters through their interactions with each other.



Figure 31 Eye Level used to interpret body language for actions to understand emotions

In episode two of *Super Sema*, an eye-level camera angle is employed in a scene to initiate the connection through body language to express empathy. This shot creates some empathy as the viewer can see Sema waking up due to the terrifying tremor caused by the crash-landed meteorite. This shot aids in capturing what is happening on the scene. From the character's expression, the viewer can comprehend the scene's context.



Figure 32 Eye Level camera angles used to initiate connection through body language to express empathy

In the same episode, the eye-level camera angle illustrates connection through facial expression. In a scene where the viewer sees Sema seated outside at night, trying to think of how she can protect the favourite tree from Tobor, the eye level is used, as seen in the following image. She is seen as lonely and in deep thought. Eye-level camera position enables the viewer to connect with the character to feel what the character is feeling without manipulation using other camera angles as it tells us more about the character's emotions from a personal level.



Figure 33 Eye-Level camera angle illustrates connection through facial expression

In episode six of *Super Sema*, the camera at eye level is used in a scene to help humanise Sema as a character at the centre of the story, allowing the viewer to keep vested in her struggles and also her feelings. After MB has finished creating the VR game, the viewer sees MB encouraging Sema to go to the area the game was to be played and win for the people of Dunia, as shown below.



Figure 34 Eye Level used to humanise Sema as a character at the centre of the story

Another scene in episode seven of *Super Sema* where eye level has been employed to illustrate connection through facial expression is seen by the viewer in the scene where Tobor finds pizza not tasty after trying to taste it. He then gets irritated and spits it away, as illustrated below. The angle aids in showing Tobor as a relatable character, enabling the viewer to develop a connection with him by focusing on his facial expression to know how he is feeling in the scene's context.



Figure 35 Eye Level employed to illustrate connection through facial expression

Eye level angle connects the viewer and the character emotionally and also enables the viewer to find connection through facial expressions. In episode five of *Super Sema*, a scene where Peter is shown agitated, not knowing what to do after Tobor has announced that he had banned pizza as pizza was his daily job. The people are annoyed and express different reactions. This angle is employed so that the audience may concentrate on the characters' facial expressions and, as a result, empathise with their deep feelings of hopelessness and helplessness.



Figure 36 Eye Level enabling connection through facial expressions

Eye-level camera shot has also been instituted in a scene of episode one of *Super Sema* to instantiate connection and break the fourth wall. Through eye-level shots, the viewer sees Tobor wonder emotionally about the human pizzas' taste, saying that anyone would think it tastes of something. This angle helps the character to break the fourth wall by communicating directly with the viewer. Here Tobor is saying, "Anyone would think pizza is tasteful of something", and as/ shown in this angle, the viewer is included in "everyone" since the character is looking directly at the viewer. It helps to bring more connection between the viewer and the character.



Figure 37 Eye Level used to instantiate connection and breaking the fourth wall

Viewers can observe Sema waking up with the virus known as Spoti Maspoti in episode eight of Super Sema, as seen on the screen, which was shown from a frame within a frame shot. She notices that her face has gotten some blue spots all over it as she looks in the mirror.

By allowing the spectator to concentrate on the character's facial expression, which expresses her feelings, the eye-level viewpoint helps the viewer establish a connection with the character. Without changing other views, this angle helps the viewer comprehend the scene's context from the character's face.



Figure 38 Eye Level establishing connection with the character

Eye level angle has been used to connect the viewer more with the character through the character's body language so that the viewer can feel the characters' emotions through facial expressions and gestures. As shown in the image below, the viewer can see Tobor is excited that humans are weak and says that robots can be more robust as they cannot get the virus. These facial expressions and gestures of communication arouse some emotions inside the viewer.



Figure 39 Eye Level enabling connection with the viewer through depicting the character's body language

3.1.1.4 Knee level Angle

A knee level is an angle achieved when the camera is positioned at a height that is about equal to the subject's knees. When used with a low viewpoint, it can accentuate a character's supremacy. Despite being less intense than a shot from the ground, i.e., the low angle, it conveys the same emotion (Lannom, 2020). Knudsen (2021) elucidates that when a character's size has to be conveyed without actually revealing their whole body, this technique is used, especially when combined with a low viewpoint because it works well to highlight a character's dominance.

Knee level camera angle has been used to exemplify character superiority in a scene of episode one of *Super Sema* in the shot where Sema is shown at the top of the building from her leg and the radio wave receiver. Knee-level camera angles, particularly when paired with low-angle camera angles, are utilised to emphasise character superiority, according to studio binder (2020). In the scene shown below, the viewer can see Sema has just gotten an idea, and together with MB, they have created a receiver for Radio waves Receiver, which they use to locate Tobor. The Radio Receiver, created by Sema Na MB, also depicts the theme of science and technology, evident from some setting images of objects that connote some aspects of science and technology. This angle also documents the radio wave receiver, but her standing next to it as framed at a low angle emphasises her superiority.



Figure 40 Knee Level camera angle exemplifying character superiority

3.1.1.5 Dutch Angle

Lannom (2020) asserts that a camera angle known as a Dutch angle has a pronounced tilt on the "x-axis" of the camera. This makes the shot appear tilted, presenting a unique angle that is also called a Dutch tilt, canted angle, or oblique angle. This angle is not precisely from Dutch countries; instead, it is a camera technique utilised by the German Expressionists circa the 1920s. Cinematographers often use Dutch angles to indicate to the audience that something is off, perplexing, or unnerving. Canted shots make spectators nervous, reflected in the subject's psychological tension and state of mind. Dutch angle can create some sense of disorientation and confusion that a character is experiencing. It can be used to amplify emotion or a mental state that a character is experiencing. A Dutch angle is applied in a scene of episode one of *Super Sema* to convey imbalance, uncertainty, and disorientation. Through this angle, the viewer can connote some disorientation and an impression that something is wrong with Sema. It shows that Sema is not happy with the coming of Tobor to the workshop. The imbalance of the shot also hints that there is a latent miss or uncertainty, which later manifests when Moyo is taken away by Tobor.



Figure 41 Dutch Camera angle conveying imbalance

According to Jirsa (2022), Dutch angles might be uncomfortable to look at. Dutch angle views have been employed to great success by filmmakers like Alfred Hitchcock, frequently to convey a sense of suspense or fear. Due to the reaction, it is vital to apply the composition technique. Dutch angles elicit in the audience. If used too frequently, it will either have the opposite effect and draw viewers away from the story or lose its power. Jirsa opines that acting as a potent visual cinematographic element should be employed sparingly yet in a context that makes sense to the spectator from what they watch in the narrative. In episode two of Super Sema, the Dutch angle is used to institute confusion in a scene where the viewer sees Tobor in a confused state of mind after Sema successfully rescues Moyo. This angle shows how Tobor is confused and portrays his feeling of defeat and weakness in the scene's context, as shown below.



Figure 42 Dutch angle depicting confusion

Dutch angles combined with low angles are used in this episode when Sema falls from the sky after jumping and then looks down, making her lose her balance. This Dutch angle

presents an imbalanced frame tilted on one side that signifies uncertainty and uneasiness in the viewer's subconscious. A feeling of danger that raises tension in the viewer is evident even from her facial expression. This connotes that something is not all right, and thus the viewer feels sympathy and pity for the character not to get hurt. Due to the character's apparent hovering in midair in the image below, the Dutch Angle represents a state of disorientation. Her facial expression also communicates her feelings of fear and helplessness from a low-angle perspective.



Figure 43 Dutch Angle combined with low angle representing a state of disorientation

3.1.1.6 Ground level

When the camera is at a ground-level angle, the resulting shot attracts more attention as it shows more details. In episode five of Super Sema, there is a scene where Tobor is coming to the 'Upcycle Mania' competition, and he is shown from the legs at a ground-level angle. This camera angle allows the viewer to see more details of Tobors legs to display his fashion

style that edifies the tiny details to be more prominent, which would have been unnoticed if other angles were used, as shown in the following image.



Figure 44 Ground Level camera angle used to show more details

3.1.1.7 Overhead angle

In order to enhance the intended effect of your images, overhead shots may be utilised on both characters and objects. They can also combine techniques such as camera movement or a racking focus to guide the viewers' perspective (Lannom, 2020). An overhead camera angle using a canted angle places the camera above the object or subject's top portion, which is mostly the head. Here the camera is at a higher degree than the typical high angle that goes slightly above eye level. Although primarily used to show the setting, this angle makes a character seem so small that it has the same effects as the other high angle despite its main focus being the setting. In the same episode, the viewer sees Sema, who finally decides to jump but falls after looking down and losing balance. This camera angle shows vulnerability, tension and helplessness. As seen on the screen, the above angle places Sema in an odd

position that heightens the tension and elicits a visceral horror sensation in the spectator, who fears she may fall into the valley, and something horrible might very well happen to her.



Figure 45 Over head angle depicting vulnerability, tension and helplessness

There were scenes in episode one where the angles flow did not follow the common way of depicting characters in a dialogue scene. This is evident in the scene whereby if a character is up and the other is low, the commonly used angles are mostly high and low to show the relationship between the two conversing characters. In *Super Sema*, they combined different angles, such as eye level, in places where the low and high angles would have served the scene to convey other information relating to power balances and show the character's initial positions. In a scene where Sema had trapped Tobor in his own castle, and she is on a flying automobile with MB hanging in the air, there are higher positions.

When Sema and MB are conversing with Tobor, the animator ought to have used a high angle to show Tobor and a low angle to show Sema and MB. This is missing when displaying the scene and it shows them to be on a same angle which contrasts with the context of the scene and their initial positions as shown in the figures below.



Figure 46 Sema and MB flying on an automobile in the air



Figure 47 Sema and MB



Figure 48 Tobor

The same thing reoccurs in episode four, where Sema is talking to Tobor after generating power, and Tobor expects to be given some power. The angles presented to show them as they converse do not signify that they are at different positions. This could have been brought out in a better way if the low angle was used to show Tobor, who is at his castle, as shown in figure 48 and the high-level angle to show Sema is down to the ground, as shown in figure 47. Contrary to that, both characters are shown to be at eye level, although the rule of thirds is observed.

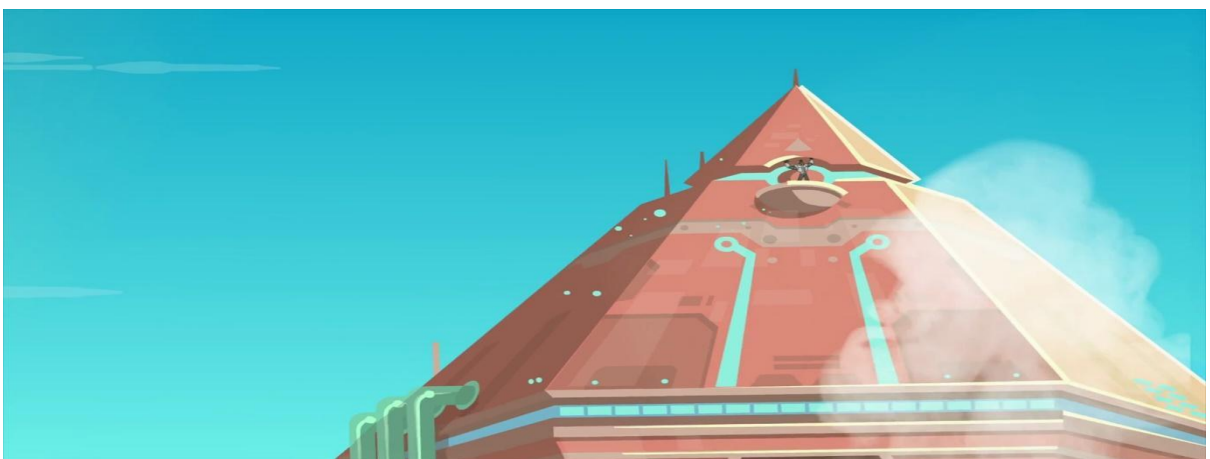


Figure 49

Some angles do not relate to the scene's context, and the dialogue must be relied upon to understand the context. In Episode two, minute 5:27 of the animated series *Super Sema*, Tobor shows his defeat but is portrayed as the winner from the angle's perspective. He is delivered from a low angle, and he concedes his defeat. In the scene context, Sema would be the one shown at a low angle and Tobor at a high angle. The absence of visually communicative angles led the viewer to rely on the dialogue to convey something the angles could have conveyed effectively.

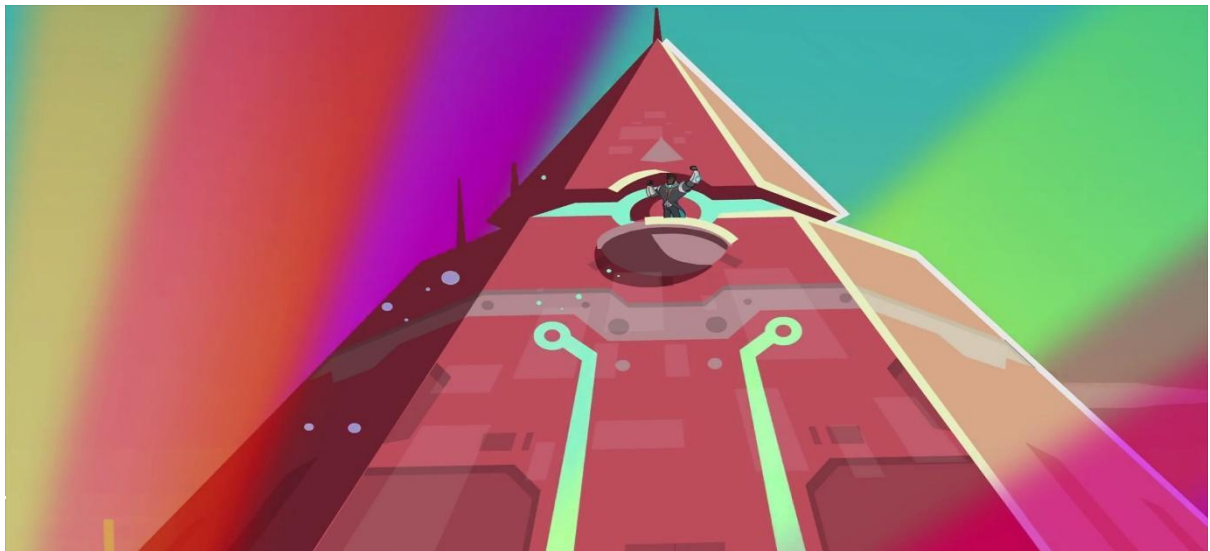


Figure 50 Tobor showing his defeat

Different shots were not identified to be amongst the common shots universally known, but the camera was intentionally put where the animator wanted the viewer to focus. The low angle shows a tree growing after MB and Sema had decided to trap Tobor, thus conveying growth. The same shot can be used to express different emotions depending on the scene's context.



Figure 51 Low angle shows a tree growing

3.2.1 Camera Shots

3.2.1.1 Close-up shot

According to Lannom (2020), when you want to show the emotions and reactions of a subject, you know it is time for a close-up image. The close-up camera shot fills in a portion of your subject. It is frequently their face if your subject is a person. A close-up is the ideal camera shot size for critical moments from all the films used. The close-up shooting distance is just right to capture minute emotions without impairing the ability to see.

The advantage of the close-up is that it provides a comprehensive and close-up view that we may otherwise overlook if other shots are used. A revolutionary new method of acting and performing was made possible by the close-up in cinema and television because even the slightest glance or facial movement could transmit meanings to the viewer. Before a close-up, every performance took place on a set and required more dramatic motions to convey any meaning, especially the emotions expressed. Close-ups provide excellent camera shots for speeches as well. They enable the viewer to go up close and closely observe your character's

facial expressions. Close-ups of people's faces are frequently employed to increase a scene's emotional impact. It can be incredibly moving for viewers when directors employ close-ups to help viewers feel more personally linked to the feeling and sensation being conveyed on screen (Matt, n.d).

A close-up shot has been employed in episode one of Super Sema to reveal tiny details in the scene; the viewer sees the tag made for Moyo is shown as Chege is writing the details as shown in the *image14*. This shot is applied to show minor details of the text that says, '*Moyo if lost contact some* that may have gone unnoticed if another shot was used. This is visual narrative information that helps to drive the narrative forward.

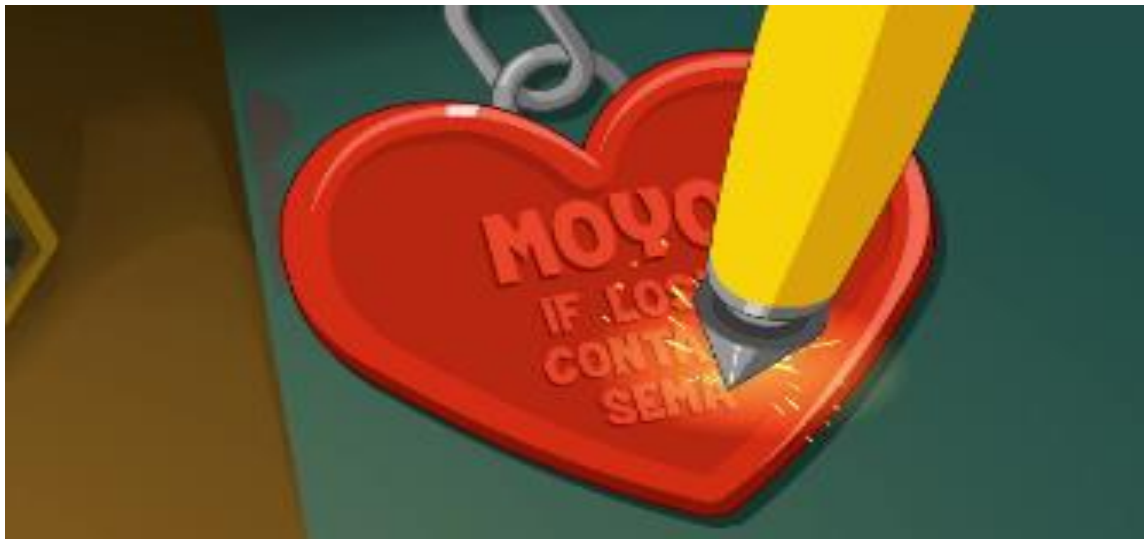


Figure 52 Close up shot revealing tiny details

In the same episode, a close-up shot was applied in another scene of episode one to convey emotions. Through a close-up shot, the viewer sees Sema being surprised that Tobor would come to Cheges' workshop at such a time. This shot is utilised to show the viewer the

character's facial details, thus revealing the character's emotions and reactions, as shown in the *image*. From the image, Sema is not pleased by Tobor's visit to the workshop.



Figure 53 Close up shot conveying emotions

Another instance where a close-up shot is applied in another scene of episode one of *Super Sema* to heighten tension and drama and convey reactions that can connote certain emotions is when the viewer sees Tobor uttering how he would love to delete all humans in Dunia. This shot has been employed to draw more attention to his facial expressions, which are more important at that point and also to heighten the drama in the context of the scene, which irritates the other characters.

A close-up shot is used to give visual narrative information in another scene of the same episode two. This is clear when Sema removes the tiny bit of meteorite stuck on Moyo, and MB informs her that they cannot change the world with it since it's so tiny. Sema affirms her confidence that they would use the crystal for something wonderful, nonetheless. The purpose of this shot is to elicit the character's facial expression, to signify emotions and belief in what she is saying about using the tiniest crystal from the meteorite to transform the world. As a result, the audience is given the impression that this would change the world, which helps to guide the narrative.



Figure 54 Close-up shot giving visual narrative information

A close-up shot has been used in a scene of episode three of *Super Sema* to illustrate emotions through facial expressions. In the scene, as shown in the image below, the viewer sees Sema upset with Tobor for his actions and insolence towards her, by which she tells Tobor that he needs to be taught a lesson. A close-up shot is used to show Sema's details on the face and brings the viewer close to her. The close-up shot also lets the viewer feel Sema's emotions towards Tobor.



Figure 55 close-up shot illustrating emotions through facial expressions

A close-up shot is also applied in another scene of the same episode in the scene where the viewer sees Sema excited after MB informs her that they could use drones to plant trees and pour water on them, as shown in the following image. This shot is used to connect the viewer with the character and also reveal Sema's emotions through her facial expressions after getting a way of stopping Tobor from cutting down more trees. A close-up shot conveys information about tiny details in a scene of episode three of Super Sema.

The viewer sees Sema making a solution by adding different ingredients to make the final solution, as seen on the screen. This shot is used to guide the attention and focus of the viewer to more important things that the animator wants them to look at, leaving out less important things. This aids in registering small details that could have gone unnoticed if other wide shots were applied.



Figure 56 close-up shot conveying information about tiny details

Close-up shots have also been applied in a scene of the same episode to convey information about tiny details in the scene where MB is shown controlling the drone as directed by Sema. She then instructs him to activate the tree planter by which MB presses the activate button to plant them, as illustrated in the following image. The close-up shot is used to aid the viewer in seeing more important tiny details that might also portray anticipation or raise eagerness in viewers.



Figure 57 close-up shot conveying information about tiny details

A close-up shot has been used in a scene of episode four of *Super Sema* to convey tiny details, as illustrated in the image. In the Scene, the viewer sees Tobor asking his robots to add more and heat the water to make it hotter. Close-up shots enhance visual storytelling by showing more details that would have gone unidentified. The button the robot is pressing is the most important thing at the moment as it signifies the information of heat increase to the viewer, creating anticipation of what will happen next. A close-up shot adds to the main action for the secondary action response.



Figure 58 close-up shot conveying information about tiny details

A close-up shot has also been applied in another scene of *Super Sema* to convey tiny details. Through a close-up shot, the viewer sees Tobor sitting inside the water dish while some bubbles are shown close up. This shot shows more details that convey to the viewer that the water is super-hot. The bubbles in the water give a sense that the water is boiling and the viewer can connect with the character and relate with how the character is feeling.

In a scene from *Super Sema* episode five, Tobor is fitted with a new magnifying portion of the eye by Simona, the robot, as seen on the screen. This scenario uses a close-up picture to establish additional details about his spectacular eye. A close up shot has been applied to show the viewer more small details of the remarkable magnifying eye Tobor had.



Figure 59 close-up shot conveying information about tiny details

In episode six of *Super Sema*, Close up shot is utilised in a scene where MB is showing Sema a microchip that, when injected into the Virtual Reality helmet, transports one into the new world. The viewer can comprehend tiny details that drive the narrative plot forward through the close-up shot, as seen on the screen. Another instance in the same episode where a close-up shot has been used to start the transmission of a little detail that propels the narrative forward is when the viewer witnesses helmets being transported to the venue where the game would take place and placed on the table. Another instance in the same episode where a close-up shot has been used to start the transmission of a little detail that propels the narrative forward is when the viewer witnesses helmets being transported to the venue where the game would take place and placed on the table. The shot is used to show the narrative visuals that aid in conveying the theme of technology and the most important thing for the game to be played: the helmet that transfers the characters to a new world.



Figure 60 close-up shot illustrating the start of transmission of a little detail that propels the narrative forward

A close-up shot has also been applied in another scene of the same episode to convey tiny details that drive the plot ahead in a scene where the viewer sees Sema in the game falling inside the valley. Sema then earns a beat while falling, which gives her special abilities on her feet. This shot is applied to show details on Sema's feet that convey that she could fly with gas. Close-up shots aid the viewer also to understand the context of the scene.



Figure 61 close-up shot conveying a little details that propels the narrative forward

The close-up shot has also been effectively applied in a scene in episode seven of *Super Sema* to reveal tiny details to the viewer. Through a close-up, the viewer sees Sema telling MB to press Print Ctrl + P to print the pizza after she has completed preparing the machine for printing pizza, as shown below. This shot is utilised to aid the viewer in registering tiny details that would have been hard to notice if larger shots were used. The pressing of Ctrl +P for printing creates anticipation in the viewer to see the next thing.

In the same episode, tiny details are revealed in another scene through close-up shots to emphasise actions and drive the plot forward. In this scene, the viewer sees MB after printing one pizza. He presses the buttons more frequently, making the machine jam. The shot also conveys to the viewer how MB presses Ctrl +P more than once, which informs them why the machine jams. This essential minor detail is conveyed via visuals to the viewer.



Figure 62 Close up shot revealing tiny details to the viewer

In the start revealing tiny elements in a scene, close-up shots were used in episode eight of *Super Sema*. The spot vanishes, as shown in the image below, as the spectator watches Babu attempting to massage Sema's remedy to treat the Spoti Maspoti virus on the spot on his skin.

This image is signify to suggest to the audience that the treatment was effective. The spectator needed to know that the remedy was effective and working. Hence the seemingly tiny detail of eradicating the spot was crucial to move the narrative forward.



Figure 63 Close up shot revealing tiny details to the viewer driving the narrative forward

3.2.1.2 Medium Close-up shot

According to Lannom (2020), an actor's emotions and facial expressions may still be seen in a medium close-up picture while maintaining part of the backdrop. Shekar (2015) presumes that the character is shown from the chest moving up in the Medium Close-Up. It fosters a sense of closer communication and directs the audience's focus on the speaker's facial expression and a little background. Through facial expressions, a viewer may interpret certain emotions about the character. Sarfaraz (2021) presupposes that the spectator may see the subject's face more clearly without getting so close and personal by using medium close-ups. The medium close-up shot highlights some of the surroundings and aids the viewer in recognising the subject's thoughts and facial expressions.

Additionally, the Medium close-up allows the cinematographer to have the ability to add drama. These symbols can be enjoyable from the characters' facials and important illustrative details in the background depicted. Compared to other shots, excluding CU and ECU, with more visual components, MCU allows the viewer to form a direct and deeper emotional relationship with the characters because they dominate the frame, making just a little section of the backdrop visible.

A medium close-up shot is used in a scene in episode six of *Super Sema* to initiate feelings and emotions through facial expressions. Through this shot, the viewer sees Todor hanging helplessly on a feeble branch after Sema has just won the game. A close shot in this scene has been applied to show Todor's facial expression, which aids in revealing his fear of falling into the valley.



Figure 64 medium close-up shot illustrating feelings and emotions through facial expressions

A medium close-up shot is in a scene from Super Sema episode seven, where Mr Bobolon is shown smiling after receiving a round of applause from the pupils. A close-up shot is used to depict emotions through facial expressions. The Medium close-up shot brings his facial details closer to the viewer to reveal his happiness.



Figure 65 Medium close-up shot depicting emotions through facial expressions

Another scene in episode seven where a medium close-up shot has been implemented to convey emotions through facial expressions is where the viewer sees Sema being emotional for Peter's situation of being harassed by Tobor's Bongolalas as she says it is terrible. The shot was used to babble Sema's emotions which may make the viewer feel sorry for Peter.

In episode one, a medium close-up shot was used to convey information through body language and facial expressions, as seen by the viewer in the scene where Tobor is perplexed to see Sema hanging on to a rope to save Moyo after he had previously prevented them from doing so because Moyo had fallen into the meteorite crater. This shot reveals

Tobor's solid view that displays his facial details that communicate his amazement and disbelief about Sema coming back to save Moyo.



Figure 66 Medium close-up shot conveying information through body language and facial expressions

Medium close-ups have also been used in another scene of the same episode to channel information via facial expression and body language in a scene where Tobor is seen upset with his Bongolalas when Sema was saving Moyo and commands them to sculpture five faces of him on the meteorite with his facial image. The shot shows more details of the character. His gestures and facial expression emphasise his emotions to convey he is upset in the scene's context, as shown below.



Figure 67 medium close-up shot was used to convey information through body language and facial expressions

Medium close up has been used in a scene in episode three to convey emotions through facial expressions. Through a medium close-up in a scene of this episode, the viewer can see Tobor

very disgusted after telling his Bongolalas to bow for him, but they fall over, which makes him say that he will deprogram all of them. This shot is used to focus the viewers' attention on the character's facial expression by which they can see his anger and disgust.



Figure 68 medium close-up shot was used to convey emotions through body language and facial expressions

Medium close up has also been used in a scene in the same episode to heighten drama through dialogue. This is evident in the scene where Tobor tells Sema that he needs to be respected as he is superior to all other people. As shown in the following image, the shot emphasises his actions of pointing himself to edify his ego and heightens the drama making other characters feel demeaned in the scene's context. It communicates the insolent audacity of Tobor when addressing Sema in the scene's context.

Medium close-ups have also been used in the same episode to initiate a balance of powers. Through a medium close-up of the scene where the viewer sees Tobor asking how Sema was going to teach him a lesson for cutting down trees in the Forever forest, this shot is applied to show more body language and facial expression of Tobor that signify how he is demeaning

Sema as he thinks Sema can do nothing to stop him as illustrated below. This gives the viewer more anticipation about what Sema has to do next to stop him from cutting the tree, which helps to drive the narrative forward.



Figure 69 Medium close-ups have also been used to initiate a balance of powers

A medium close-up has been applied in another scene of episode five of Super Sema to demonstrate feelings and emotions through facial expressions. Through a medium close-up shot, the viewer sees a character expressing reactions after Tobor shows his costumes. A medium close-up shot emphasises the characters' emotions through facial expressions. Thus, the character is again shown as unhappy towards Tobor in the contest.



Figure 70 Medium close up demonstrating feelings and emotions through facial expressions.

A medium close-up shot has been used in a scene in episode seven of *Super Sema* to convey emotions through facial expression in a scene where the viewer sees Tobor being given pizza to taste by his robots to know if it tastes something, but he gets disgusted after he fails to taste it. This shot has been applied to show Tobor's facial details that convey to the viewer his emotions. Through this shot, the viewer knows Tobor is upset for failing to taste the pizza in the scene's context. In the same episode's scene, when Peter is visibly irritated and contemplating his next move after Tobor forbids people from eating pizza successfully elicits sentiments and emotions from the audience. A medium close-up shot gets him closer to the viewer to see his emotions through facial expression, as he is frustrated and worried, not knowing his next move, which reveals desperation.



Figure 71 Medium close up conveying emotions through facial expression

Another moment in this episode used a medium close-up to illustrate emotions through facial expressions, as shown in the image below, where the spectator can see that MB has already bitten the pizza and had it in his mouth. The image is used to show his facial expression and to illustrate how happy he is after biting the pizza and discovering how delicious it is.

The scene where Tobor is seen disturbed after realising that his robots had gone to take free pizza from Dunia residents is depicted in the following image and is another example of the



Figure 72 Medium close up conveying emotions through facial expression

use of a medium close-up shot to communicate emotions through facial expression. This shot ups the intensity of the scene and helps the spectator understand Tobor's rage because they can see his facial emotions.



Figure 73 medium close-up shot communicating emotions through facial expression

Through a medium close-up shot from the same episode, the audience can see Tobor getting spots on his face, and the Bongolalas inform him, as seen in the following image. Tobor's facial features, which indicate that he had caught the virus from the spots that had developed on his face, can be seen in this image since it has been added to the scene to convey the tiny details that could have gone unnoticed if other scenes were used like a long shot.

Another scene in Super Sema uses a medium shot to introduce thematic elements of science.



Figure 74 Medium close up shot to conveying tiny details

As seen in the following image, the scene shows Sema, MB, and Babu developing a treatment for the virus they received while adding various components to complete it. This shot emphasises the scientific theme while still displaying character details like props and costumes, facial expressions, and specifics of occurrences on the screen of various ingredients to do with science.



Figure 75 medium shot introducing thematic elements of science

3.2.1.3 Medium shot

Aldredge (n.d) avers that a medium shot extends from a subject's waist (or occasionally knees) to their head. It is neither too close nor too broad (from the feet or lower up), just the right size (which would be only from the chest up). According to Studiobinder (2020), a waist shot, also known as a medium shot (MS), in addition to showing nonverbal cues and more of the setting around the character, is employed for dialogue situations. It frequently frames many things, including a section of the scenography and the general area around the character. The medium shot is beneficial for action scenes and humorous performances when we need to observe a character's body language and facial expressions that signify meanings. Although medium shots can appear to be the most common camera shot, any shot size you select will impact the spectator as they will try to interpret meaning from them.

In the first episode, a medium shot is employed in a scene to show body language that conveys emotions and the characters' state of mind. Through a medium shot, the viewer sees Sema being given the tag. She is happy as she puts the tag on Moyo, which is also exciting, as seen in the *image below*. This shot is applied to demonstrate the body language of the character. It helps the viewer understand how the characters interact with each other and their environment. The characters embracing each other means they have a connection/relationship.



Figure 76 Medium shot used to depict body language that conveys emotions and the characters' state of mind.

The medium shot technique has also been used in this episode's other scene, where Sema asks Tobor whether he has ever loved, and Tobor responds that he would love to eliminate all people. This medium shot plays a vital role in enhancing the dialogue for this scene by giving the viewer a solid view of the character while still showing a little of his surroundings. Through Tobor's body language, it can be connoted that he does not care about humans at all.



Figure 77 Medium shot used to enhance dialogue

Visual narrative information has also been exemplified in a scene of the same episode through the application of medium shot, in a scene where Tobor is seen telling Moyo he would love to have a heart since no one understands him because he is heartless. The Shot is used to show more details of Tobor where his chest is open, and the viewer can see the space where there is no heart. This gives more narrative information to the viewer about the context; the fact that Tobor has no heart makes it easy to comprehend why he cannot love or get emotions.



Figure 78 Medium shot conveying information via body language.

The medium shot has been applied in a scene of the same episode to convey information via body language. In this scene, the viewer sees Tobor explaining to his Bongolalas that a meteorite had been crushed. Through medium shots, Tobor's body language is captured, helping the viewer connect with him in the scene's context. The medium shot establishes the character details, which communicates to the viewer more information about his excitement. The medium shot has also been applied in the same episode to show ownership through body language in a scene where Sema is seen trying to stop Tobor from making a sculpture from the meteorite, claiming it belongs to scientists. This shot helps to communicate Tobor's tone, details, and urge for the meteorite. Through his gesture, the viewer signifies a sense of ownership when he says it belonged to him.



Figure 79 Medium shot conveying information via body gestures

Another scene where the medium shot has been used to convey information via body gestures is seen when the viewer watches Sema getting ready to present the meteorite in the sun so that the people of Dunia could see the amazing and colourful rays, and pulls off the sheet to unveil the meteorite crystals in the sun. This shot is used to create anticipation in the viewer through the body language illustrated by Sema, as shown below.



Figure 80 Medium shot showing ownership through body language

The medium shot has been used in a scene of episode four of *Super Sema* to exemplify actions and details to intimate emotions through body language and facial expressions. The use of medium shot has aided in the manifestation of characters and their actions, which signifies their details and surroundings and aids the viewer in understanding the context of the scene, in a scene where MB and Sema are discussing how the garbage would absorb heat and convert it to power to generate power for the Dunia people. Medium shots have helped viewers see Sema's costume and props and her emotions of joy and determination to come up with a solution to bring power back to Dunia. The strobos and her glasses signify some aspects of science and technology in that they are tapping heat from rotting garbage to make power.



Figure 81 Medium shot showing actions and details to intimate emotions through body language and facial expressions

In the same episode, the medium shot was played in another scene to demonstrate action details and convey emotions through body language and facial expressions. In this scene, the viewer sees Tobor freezing after touching cold water. This shot has been employed to express Tobor's body gestures and reactions that portray his frozen state to the viewer, as shown in the image below.



Figure 82 Medium shot demonstrating action details and conveying emotions through body language and facial expressions

A medium shot has been implemented in another scene of the same episode to demonstrate action details to show emotions through body language and facial expressions in a scene where the viewer catches sight of Noah ready to blow out the candles. The medium shot is applied in this scene to show more details and the characters' facial expressions and emotions. The cake is shown with four candles representing the four years Noah is turning, and he is also seen as very happy and excited, as illustrated in the following image.



Figure 83 Medium shot demonstrating action details to show emotions through body language and facial expressions

The spectator can notice it in the shot where Babu, Sema, and MB join together and unanimously agree not to "abuse only reuse phrases as illustrated in the following image that a medium shot is used in a scene of episode five of Super Sema to convey information through

body language and facial expression. The shot communicates their unity because it shows their gestures and body language, including facial expressions.



Figure 84 Medium shot conveying information through body language and facial expression

In a different scene from the same episode, where people applaud Sema and MB after presenting their amazing ideas, the medium shot communicates information through body language and facial reactions, as seen in the illustration below. The medium shot has been used to emphasise the Dunia people's body gestures, actions and facial expressions, which convey their joy and appraisal towards Sema and MB.



Figure 85 Medium shot communicating information through body language and facial reactions

The medium shot has also been applied in another scene of episode five of Super Sema to convey details of costumes and actions. The audience can observe Tobor getting clothed by his robots while attaching various objects to his shoulders. The medium shot is used to guide the viewers' attention to the character's action details, facial expressions and the character's costumes are also established here.



Figure 86 Medium shot conveying details of costumes and actions

Another instance in episode six where the medium shot is used in a scene to facilitate improved dialogue can be seen in a shot when Tobor is explaining to the Dunia people why he wants to release the floodgates and flood the entire region of Dunia, as depicted in the image below. The medium shot is used to enhance conversation and display character facial expressions and body movements that reflect the inner sentiments of the characters that the

spectators may sense, strengthening their relationship with him. He refers to himself as an authoritative figure who can do whatever he wants in the land of Dunia.



Figure 87 Medium shot demonstrating enhanced dialogue

A medium shot has been used in another scene of the same episode to demonstrate enhanced dialogue and character emotions in a scene where the viewer sees Sema telling MB that they shall make the game that they shall play with Tobor. MB is scared, but Sema boldly tells MB that he will do it and holds MB's shoulder while looking at him, as shown in the following image. This shot shows Sema's dialogue, actions and facial expressions that tell more of her consolidation and the heartening she was giving MB.



Figure 88 Medium shot demonstrating enhanced dialogue and character emotions

A medium shot has been applied in another scene of the same episode to initiate enhanced dialogue in a scene where the viewer sees MB, Babu, and Moyo are happy for Sema winning in the Virtual Reality game, as shown in the following image. The medium shot focuses the viewer on the character's facial expressions and gestures, which signifies their emotions of joy and excitement.



Figure 89 Medium shot demonstrating enhanced dialogue

Another scene where the medium shot has established enhanced dialogue in episode six is where the viewer watches Sema and MB are happy to have accomplished the mission to rescue the people of Dunia, as shown in the following image. The shot is applied to show Sema and MBs' facial expressions and body language that signifies their emotions of happiness. Their gestures show a sign of achievement and completion of a challenge. The

medium shot establishes their relationship and shows some parts of the background consisting of wires and equipment that emphasise science and technology's thematic aspect.



Figure 90 Medium shot demonstrating enhanced dialogue

The medium shot has been employed in another scene in episode seven of *Super Sema* to divulge emotions via facial expression in a scene where the viewer sights Sema thinking of the next thing she should add to the 3 Dimensional pizza printer, as illustrated in the following image. The medium shot has been utilised to portray Sema's body actions and facial expressions, conveying to the viewer that she is in deep thought, thinking of what to add to the printer.



Figure 91 Medium shot depicting emotions via facial expression

In another scene of the same episode, a medium shot has been applied to disclose facial expressions and emotions in a scene where MB is shown whipping his sweat after Sema had removed power from the source and the machine stopped printing. This shot signifies MB's relaxation after the pressure the machine had put on him, as shown in the illustration below. His facial expression and body language complement his emotions in the scene's context.



Figure 92 Medium shot medium shot applied to disclose facial expressions and emotions

The medium shot has also been implemented in another scene of episode seven of *Super Sema* to convey emotions as the viewer sees in a scene where Sema is excited to have brought the solution to Dunia about pizza, and she invites all people for free pizza, as shown below. This shot exhibits her details and facial expressions that convey her joy and excitement.



Figure 93 Medium shot conveying emotions via facial expression

The medium shot has also been applied in another scene of episode eight of *Super Sema* to convey details which unveil facial expressions and body language. This is evident in the scene where Tobor is shown happy that he cannot contract the virus between him and his robots. As illustrated in the following image, the Medium shot allows the viewer to see Tobor's facial expression and body language. The viewer can interpret Tobor's gestures as revealing his excitement as he cannot contract the virus. The medium shot technique was skillfully used in the same episode to depict precisely the detail of facial expression and body language in a moment when the audience watches Babu testing the cure and is overjoyed to discover that it works, as illustrated in the image below. The image reveals more of Babu's body language, his joyful facial expression, and the cure on his fingers, which signifies his joy at the cure's success.



Figure 94 Medium Shot conveying details which unveil facial expressions and body language

In another moment in the same episode, a medium shot was employed to communicate additional information about body language and facial expressions. As observed by the viewer in the scene where MB and Moyo are removing spots, they are getting cleaned and excited with the process as it is enjoyable to them. The shot reveals the characters' body language and details.



Figure 95 Medium shot conveying additional information about body language and facial expressions.

3.2.1.4 Wide shot

According to Studiobinder (2019), a wide shot (WS), sometimes known as a long shot, is a camera angle that captures the complete subject or object and its placement concerning their surroundings. Matt (n.d) elucidates that the film regularly employs wide shots to convey a feeling of depth, scale, and perspective. A scene which includes all of the action is a wide shot in film production. It is used in motion pictures, television shows, and animations. It is often used to show the setting, a kind of opening scene meant to convey much without doing so much at once.

Directors might utilise a wide shot to convey to their viewers that they are embarking on a vast adventure or that something peculiar is happening at a particular moment. Wide shots can be used to demonstrate the size of an object and are frequently employed as establishing

shots, although there is another shot called an establishment shot. Many things happen in a wide shot because it often includes additional people and actions simultaneously.

A wide shot has been applied in a scene in episode one of *Super Sema* to illustrate the establishment of the setting in a scene where the viewer sees the episode starting with a wide shot showing Chege's workshop. This shot helps to establish the workshop and the setting elements, such as the people and buildings. This gives an idea of where the location is and where the scene is unfolding.

Another instance where a wide shot has been employed in a scene in the same episode to encapsulate thematic aspects of science and technology is where the viewer sees Chege, MB,



Figure 96 Wide Shot depicting thematic aspects of science and technology

and Moyo inside the workshop. It is through this shot that the theme of science and technology is depicted. The shot is utilised to illustrate the elements of the setting and actions within the frame. These elements give the viewer some information about the scene's context, and other visuals, like the machine Chege is using, can convey aspects of science and technology within Dunia.

A wide or long shot is employed to present the entire scene. It is beneficial when illustrating a character feeling overwhelmed by their surroundings or circumstance and understanding how little they are in the setting. The wide view will convey the entire narrative setting, with the character serving as only one little component. When used in animation, wide shots must have a purpose in the narrative disposition. They should convey the feelings and ways the narrative elements, characters, and scenery come together while accurately capturing the specifics of the character's current position in the setting. A wide shot may be appropriate for an effective way to depict your characters and their relationship to the scene's overall setting.

A wide shot has also been applied in another scene in this episode to establish dramatic effect to make the scene more cinematic. Through a wide shot, the viewer sees Tobor approaching Cheges' workshop, and Sema, MB, Moyo, and Chege are amazed. The wide shot is used to make the moment more cinematic, giving the viewer an idea of the setting and the atmosphere of the scene, enabling them to comprehend the scene's context and know that the characters were surprised by Tobor's visit to the workshop. These characters are surprised to see Tobor coming to the workshop.



Figure 97 wide shot is employed to establish dramatic effect

A wide shot has also been applied in another scene of the same episode to demonstrate focusing on actions and fewer emotions in a scene where Tobor mimics Sema, Chege, and MB about how they keep conversing about love, as shown in the subsequent image. The shot includes all the characters in the frame and covers more action, which helps the viewer to comprehend the narrative better since the viewer can see the characters' body language. Tobor is sarcastically imitating other characters; through his body language, he demonstrates how they interact, which conveys his dislike of their way of loving each other. This creates a conflict among the characters, which later gets Moyo Kidnapped, and the narrative moves forward as Sema gets to find Tobor to save Moyo.



Figure 98 Wide shot used to demonstrate focus on actions and fewer emotions

A wide shot was employed in another scene of episode one to demonstrate the character's emotions. This shot is applied to show a character at a distance and establishes the context and tone of the scene. Through a wide shot, the viewer sees Sema's loneliness after she fails to find Tobor and decides to go alone and stay outside at night, thinking of the next thing.



Figure 99 Wide shot used to demonstrate the character's emotions.

Wide shot has been applied in a scene of episode two of *Super Sema* to establish the scene and convey visual narrative in the scene where by the viewer sees Sema, MB and Moyo are sleeping when the earthquake happens due to the meteorite crashing on Dunia. This shot communicates to the viewer the scene settings elements, which give the visual information of the scene's location and the subjects as it shows all the actions as illustrated below.



Figure 100 Wide shot establishing the scene and conveying visual narrative

A wide shot has also been employed in another scene of the same episode to amplify the drama and raise tension for emotion in a scene where the viewer sees Tobor's Bongolalas lose balance and starts falling after the meteorite has crashed. This wide shot helps to depict

the whole action to the viewer and is used to communicate the scene's atmosphere. It is also used to establish the theme of science and technology in Tobor's house through Tobor's robots and machines on the walls, as seen in the following images.



Figure 101 Wide shot t amplifying drama and raising tension for emotion

A wide shot has also been used in another scene of the same episode where the viewer sees all people of Dunia happy to see the meteorite crystals as shown on their faces. This wide shot communicates the people's feelings to the viewer through their faces and actions as they express their joy.



Figure 102 Wide shot communicating the people's feelings to the viewer through facial expression

A wide shot has been applied in a scene of episode three of *Super Sema* to establish the shot as it communicates the setting where the characters are and where the action is taking place.

A wide shot has been used in a scene where the viewer sees the episode start with a wide shot showing Mr Bobolan and the kids going into the forest, as shown below.



Figure 103 Wide shot used to establish the shot

The establishment of the shot is initiated through a wide shot in a scene of episode three of *Super Sema* whereby the viewer sees Tobor's robots cutting down trees, chopping them into pieces, and heading to the next one as commanded by Tobor. This shot establishes the setting and communicates to the viewer the activities happening on the scene. Seeing the robots cutting down trees shocked students, and Mr Bobolan was amazed, as shown in the following image.



Figure 104 Wide shot used to establish the shot

In episode three of *Super Sema*, a wide shot is applied in one of the scenes to initiate visual narrative information expressing loneliness and helplessness. This wide shot gives a narrative distance, with Sema making her very small, which helps communicate her loneliness and helplessness, which makes the viewer sympathise with her. In the scene, the viewer sees Sema alone at night, seated on a swing seat, thinking of how she could stop Tobor from cutting her favourite tree that gives Dunia shelter.



Figure 105 Wide shot used to initiate visual narrative information

There is the application of a wide shot in a scene of episode four of *Super Sema* to demonstrate the establishment of the scene, time and location. Wide shot establishes the scene, conveys to the viewer the actions happening in the setting, and introduces the viewer to the location, actions taking place, and the world of the scene. The viewer sees through the

wide shot as the episode shows Sema and other people collecting garbage and putting it in sacks.



Figure 106 Wide shot demonstrating the establishment of the scene, time and location

A wide shot has also been employed in another scene of episode four of Super Sema to instantiate the establishment of the scene in a scene where the viewer sights Peter taking some rubbish where the other trash is heaped together, as illustrated below. This shot establishes the setting as it aids the viewer in sight of the massive pile of garbage collected. This helps to emphasise the location and character actions within the frame.



Figure 107 Wide shot demonstrating the establishment of the scene and location

The establishment of the scene has been implemented through a wide shot in another scene of *Super Sema*, where the viewer sees Tobor commanding his Bongolalas to turn on the floodlights, and the place becomes lit, as shown below. This shot establishes the setting and communicates time to the viewer, in that the viewer perceives it is at night and the actions are happening outside and also emphasises the world of the scene.



Figure 108 Wide shot demonstrating the establishment of the scene, time and location

A wide shot has also been utilised in another scene of the same episode to instantiate the establishment of the scene in a setting where the viewer sees Tobor turning on the flood light,

and the whole Dunia loses light, as seen in the image that follows. This shot establishes the Setting and amplifies the immense effect of Tobor's action that causes the whole of Dunia to lose power.



Figure 109 Wide shot illustrating the establishment of the scene

Another employment of wide shots in episode four of *Super Sema* is in a scene where the viewer sees Noah having some cake and people singing a birthday song for him, as illustrated in the image below. This shot is used to convey the setting and the people in it and how they interact; it also makes the moment more cinematic and captivating.



Figure 110 Wide shot used to convey the setting

In episode four of *Super Sema*, thematic aspects are illustrated through the employment of a wide shot in a scene where the viewer sights Sema, MB and Moyo running towards the powerhouse to see what had transpired, as shown below. This shot is utilised to convey the

entire sense of location and aids in capturing the bodies of characters in motion. The wide shot also aids in showing setting elements that can convey the scene's theme. The well-presented cables and poles of power have established the technological theme, and this shows technological advancement.



Figure 111 Wide shot illustrating thematic aspects

The wide shot has also been applied in another scene of the same episode to institute the thematic aspect of technology and science. After setting up strobes inside the pile of garbage to collect and convert the heat into electricity, Sema and MB run towards the powerhouse. The strobes are shown absorbing heat and converting it to power. This shot is used to establish the theme of science and technology. The interconnection between the wires and the strobes indicates the incorporation of science and technology in this shot.



Figure 112 Wide shot illustrating the thematic aspect of science and technology

Thematic aspects of science and technology are implemented through a wide shot in a scene of the same episode, where the viewer sees the scene where power is restored, and the whole of Dunia is lit again. The wide shot has been utilised to establish the setting and amplify the effect of power restoration. The theme of science and technology is emphasised in the scene as strobes are also shown absorbing heat and converting it into power.



Figure 113 Wide shot illustrating the thematic aspect of science and technology

A wide shot has also been applied in a scene of episode four of *Super Sema* to exemplify scale. Through longshot, the viewer sees Noah's birthday scene where people gather outside Tobor's swimming pool to celebrate with him. A wide shot has been applied to identify the scene's location and show the scale of people who had come for the party. The shot aids in

conveying the excitement and shows the scene's tone as the people are having fun, as illustrated in the image below.



Figure 114 Wide shot used to exemplify scale

In another scene of episode five, a wide shot has been applied to institute visual narrative information that also shows actions and characters. Through a wide shot, the viewer sees Tobor celebrating himself for having won the ‘Upcycle Mania’ competition. This shot is used to give the viewer a better idea of the setting, and the viewer can tell that Tobor has won many awards that amplify his success in terms of winning.

The wide shot has also been applied in other scenes of episode five of *Super Sema* to establish visual narrative information, which steers the plot forward as the shot keeps the character in the frame. Through Wide shot, the viewer sees a scene where Aziza, Noah and Babu are shown presenting their dressing fashion as shown in the following images. This shot is used to show the characters performance while still establishing the setting and the scale of people who had attended the competition.



Figure 115



Figure 116



Figure 117

In the same episode, long/wide shots were also employed to establish the thematic components of science and technology. This is particularly clear when Sema and MB are making their prop for the upcycle mania. This shot aids in establishing the theme of film science and technology and also helps in showing the characters' actions.



Figure 118 Wide shot establishing the thematic components of science and technology.

A wide shot has been used in a scene of episode six of *Super Sema* to establish the setting. The wide shot shows the scene's location and the settling elements, the action taking place, and the subjects within. In the image below, the viewer sees a wide shot scene where Sema, MB, Babu and Moyo are playing the Virtual Reality game.



Figure 119 Wide shot used to establish the setting.

A wide shot is further applied to demonstrate the setting in another scene of *Super Sema*, as displayed below, where the viewer can see Sema and Tobor running across the forest. This shot is used to convey the setting elements and show where actions are taking place, and the characters aid in establishing the setting, as shown in the following image.



Figure 120 Wide shot used to establish the setting.

Another scene from episode six of *Super Sema* shows Tobor at Dunia Street speaking to the locals and threatening them with flooding in a wide shot that effectively establishes the

scenario's location. Apart from this shot establishing the scene location and the characters, it also shows the actions happening in the scene, as shown in the following image.



Figure 121 Wide shot establishing the scene location and the characters

A long shot has also been utilised in a scene of the same episode to illustrate the thematic aspect of science and technology. Through Wide shots, the viewer can visualise the scene where Tobor is practising for the game, and his robots surround him. The wide shot lets the viewer see Todors' backup batteries and the number of times he had walked around the wall. This shot establishes the location, subjects, and action taking place. It signifies the thematic aspect of technology, showing the robots, batteries on the wall and the wall screen, all demonstrating the technological advancement.



Figure 122 Long/Wide shot illustrating the thematic aspect of science and technology

A wide shot has been employed in a scene in episode seven to instantiate the establishment of the setting in a scene where, through the wide shot, the viewer sights the beginning of episode seven, where children are playing at Dunia school as illustrated. Long/wide shot has been used to establish the location and inform the viewer of the setting.



Figure 123 Wide shot depicting establishment of the setting

A wide shot has also been implemented in another scene of the same episode to encapsulate the thematic aspect of science and technology in a scene where the viewer sees Sema creating a 3D pizza printer, as shown in the image that follows. This shot is used to show character and establish the setting as it shows the scene's action. Sema is shown operating various machines that aid her in coming up with the complete 3D printer after Tobor banned pizzas

since he could not taste them. The wide shot shows the scene's action and establishes the science and technology theme.



Figure 124 Wide shot illustrating thematic aspect of science and technology

A long/wide shot has been employed in another scene of the same episode to manifest actions in that it amplifies drama and signifies aspects of science and technology. This shot establishes the setting and characters' actions, and the view can tell that something is incorrect. In this episode, the viewer sees Sema very frustrated with the machine not stopping to print, as seen on the screen. The viewer can see their confusion and frustrations and wander through the character's body language and facial expressions. Technology is also established here to express how it can sometimes fail.



Figure 125 Wide shot establishing the setting and showing characters' actions

In episode eight of *Super Sema*, a wide shot is utilised to portray the setting established in a scene when Dunia and her inhabitants are first seen wandering, as seen in the image below. A wide shot has been employed to set the scene and offer visual cues about the time and weather of the action's location. Through this shot, the viewer may well comprehend the narrative since they are already oriented to the narrative's universe.



Figure 126 Wide shot establishing the setting

In another scene of episode eight, the spectator observes pupils in class and how they contract the virus. At the same time, the instructor continues to teach them about the virus, a wide

shot has also been utilised to demonstrate the establishment of a setting. This image depicts the location, providing visual narrative details about the scenes' setting. The spectator can see from broad perspectives that some pupils had the infection while others did not.



Figure 127 Wide shot establishing the setting providing visual narrative detail

Utilising long shots, the spectator can see Sema and Babu approaching Mr Safi and pleading with him to allow them to assist the people by using his car wash to have them washed off the spots. This scene from episode eight similarly uses long shots to establish the setting. This image provides details regarding the exchange between Mr Safi and Sema. A wide shot

effectively establishes the scene's setting and aids in understanding how Sema would use the car wash to treat the virus-infected individuals.



Figure 128 long shots establishing the setting

To heighten the tension, wide shots were also used in another scene in the same episode.

The following image demonstrates how the wide shot reveals how the virus had affected and infected people in Dunia, who were bored in their rooms just looking through their windows.

The visual narrative information enhanced by the shot introduces the Dunia people and shows that they had been infected, as can be seen through the spots on their faces, and it also heightens the drama of the scene. The wide shot effectively conveys their boredom as they can just peep from the window since they cannot go out.



Figure 129 Wide shot used to heighten the tension

Another scene in episode eight of Super Sema uses a long shot to convey the sense of scale. Long shots in this scene reveal Dunia people waiting in line to receive treatment for the spoti maspoti virus, as shown in the following image. With the help of a mass of people, this image establishes the scene and gives viewers a sense of the magnitude of the gathering that had travelled to get the cure



Figure 130 long shot conveying the sense of scale

A wide shot was also used in a scene from Super Sema episode eight to emphasise the theme of science and technology. Wide shots allow the spectator to easily see the scene where Tobor

gathers the robots and explains how special and immune to the virus they are. This is further demonstrated in the image that follows. The long shot emphasises the idea of science and technology while also capturing the setting and its components. The spectator can also see Tobor in the wide shot sitting on a swing chair in the wide shot, indicating that his home is equipped with cutting-edge technologies.



Figure 131 Wide shot depicting the theme of science and technology

Another scene in episode eight uses a wide shot to introduce the theme of science and technology, as shown in the image below, where the spectator can see people in Dunia cheering. The background of the shot provides further information about the technological theme and reveals the people's moods via their body language and expressions of enjoyment. The shot is utilised to depict people's behaviours through body language to help the viewer signify their emotions which helps to drive the narrative forward.



Figure 132 wide shot introducing theme of science and technology

3.2.1.5 Extreme Close up

Studiobinder (2020) posits that when a subject's portion occupies the entire frame, it is said to be an extreme close-up. It frequently depicts lips, eyeballs, and gun triggers. Smaller items receive excellent detail and become the main point in close-up pictures.

Shekar (2015) mentions that when a character in a scenario is referencing the object, and the viewer has to see it visually. Extreme Close-Up scenes may be beneficial to enhance that. Shekar adds that an extreme close-up intensifies the attention of subjects and objects within a frame.

According to Shotkit (n.d), "extreme close-up" refers to a close-up image that focuses intensely on a particular subject or an object feature. The viewer is so close to the characters' expressions, such as a tear, with an extreme close-up image. It is worth noting that ECU is sometimes employed only with individuals or subjects. However, it may also be applied to an object or non-living nonliving as a watch that is shot in extreme close-up to depict the passage of time or other tiny details that can drive the narrative forward. MasterClass (2021)

proffers that the use of an extreme close-up can result in a variety of various effects. The shot might heighten the audience's sentiments of grief, humour, contempt, or suspense, or it can help to accentuate a particular emotion like desire or fear. To highlight more information, extreme close-ups are frequently combined with standard close-ups. For instance, a zoom shot may move from a close-up to an extreme close-up, drawing the viewer closer to the action and emotion portrayed.

Matt (n.d) mentions that directors use extreme close-ups to build suspense and tension, intensify emotions, present the spectator with fresh viewpoints, or draw attention to critical elements. Extreme close-ups are cinematic devices directors use to draw the audience's attention to a specific scene element. By accentuating facial emotions, these shots separate the persons from their environment and foster an intimate atmosphere.

The extreme close-up was used in this episode to showcase little details in a scenario where the audience observes Moyo extending its leg to Sema, and Sema has a prime opportunity to save it, as depicted in the image below. This shot brings the viewer so close to the characters' details, which establishes the reunion and evokes some fulfilment for a successful rescue.



Figure 133 extreme close-up showcasing little details

An extreme close-up shot has been applied in a scene of episode one of *Super Sema* to convey tiny details, as seen in the scene where the viewer sees Sema spotting a piece of meteorite in Moyos' ear. This extreme shot has been employed to bring the character closer to give the viewer access to more tiny details that would have gone unnoticed. This shot has helped reveal the tiny meteorite.



Figure 134 Extreme Close up conveying tiny details

Extreme close-up has been implemented in another episode seven scene of *Super Sema* to unveil emotions. This shot has been applied to give the viewer more details of Tobor's facial expression to reveal his emotions. Through extreme close-up, the viewer can see Tobor seeing his robots getting pizza from Sema and decides to look closely to confirm, as illustrated in the image below.



Figure 135 Extreme close up unveiling emotions

3.2.1.6 Full Shot

According to Deguzman (2021), a full shot is a camera technique in which a character's entire body fills the frame as the whole, from top to bottom. This shot lets the viewer perceive a character's facial expressions, physique, nonverbal cues, and actions. Full shots, which can be utilised with one or more characters, can also show the setting and background of a character. Full shots are identified by how they frame a character from top to bottom.

The full shot has been employed in a scene of episode two of *Super Sema* to convey emotions via body language in a scene where the viewer sees Moyo fall down the cliff and get scared. It stands terrified on a rock, fearing to fall further as it waits for Sema to save it. This shot

illustrates the characters' full features, revealing the character's fearful emotions in this context. Through body language, the viewer connotes the characters' emotions of fear, as shown below.



Figure 136 Full Shot to conveying emotions via body language

A full shot has also been applied in another scene of the same episode where Sema says that they will change the world with the small tiny meteorite, and they all join to technovate and see how they would do that change. A full shot is used to bring all four characters in a single frame showing a bit of feeling, and this helps the viewer see actions and emotions in their gestures which allows to include more characters in the frame, as shown below.



Figure 137 Full Shot to conveying emotions via body language

Another scene in the same episode where a full shot has been applied to express emotions via body language is where the viewer sees MB, Moyo, and Babu are also amazed by the fantastic colours produced by the tiny piece of meteorite. This shot is applied to show the entire set and all the characters in full as their body gestures inform the viewer about their emotions and reactions as demonstrated in the image below.



Figure 138 Full Shot to conveying emotions via body language

A full shot has been used in a scene from episode four of Super Sema to establish a balance of power through body language. In the scene, as seen in the illustration below, the audience sees robots saluting Tobor after coming to understand them playing. A full shot has been used in a scene from episode four of Super Sema to establish a balance of power through body language. In the scene, as seen in the illustration figure 140, the audience sees robots saluting Tobor after coming to understand them playing. This shot is applied to show the characters' body language and physicality; thus, this scene conveys how the robots respect their master. The balance of power is illustrated through a full shot showing the robots saluting as if they are junior servants.



Figure 139 Full shot establishing balance of power through body language

The balance of power has also been illustrated through the full shot in another scene of the same episode where the viewer sees Tobor collecting trash with his Bongolalas. He is unhappy since humans are having fun. A full shot has been employed here to present Tobor's body language and show his facial expression and emotions of sadness for being given the condition to collect rubbish for power.



Figure 140 Full shot illustrating balance of power

The full shot has been used in a scene in episode five of super Sema to define and convey costume. The viewer watches Tobor in various outfits he has won in the last few years, as illustrated in the image below. The full shot has been used to show Tobors costumes, thus establishing the costumes.



Figure 141 Full shot used to define and convey costume

The application of a full shot in a scene of episode five of *Super Sema* has aided in demonstrating body language and facial expressions for emotions in a scene where the viewer sees Tobor emitting fire and his costumes that helped him do it, as shown below. The shot is used to show Tobor's body language and his costumes in his physicality, which defines his facial expression and his emotions of excitement as he is determined to win again.



Figure 142 Full shot demonstrating body language and facial expressions for emotions

In episode six of *Super Sema*, the Full shot has evidently aided in initiating the Thematic aspect, as seen in a shot where the viewer can see Sema practising and getting ready for the game competition with Tobor. The shot is used to illustrate Sema's actions and the background, which help to establish the theme of science and technology, showing various

things as props to do with technology. Sema's movements and actions are depicted, and a bit of her setting where some elements like machines are shown.



Figure 143 Full shot initiating the Thematic aspect

The full shot has also been applied in episode six of *Super Sema* to establish visual narrative information through body language to convey emotions. In this scene of episode six, as shown below, the viewer sees MB telling Sema to wear the virtual Reality helmet that transfers her into the virtual world, which is captured in the full shot. The shot helps the viewer see the subject's body language, which says something about her. Sema's body language communicated that the viewer was seeing other things that the viewer did not know or see.



Figure 144 Full shot establishing visual narrative information through body language to convey emotions

In the same episode, the full shot was used in another scene to initiate visual narrative information through body language to convey emotions. As portrayed in the image below, the viewer can see Sema happy and excited after getting the ability to fly. This shot shows Sema's actions, including her facial expression, body language and costumes. These elements help to convey her jovial feeling to the viewer.



Figure 145 Full shot establishing visual narrative information through body language to convey emotions

Another scene in episode six of super Sema has applied full shot to adorn visual narrative information through body language to convey feelings and emotions. In the scene shown below through full shot, the viewer sees Sema, Babu, and Moyo excited that Sema has gotten

the ability to fly. The shot establishes the setting, characters, movement and body language to convey their positive emotions. Gestures can signify something about characters, state of mind or emotions they are experiencing.



Figure 146 Full shot establishing visual narrative information through body language to convey emotions

As seen in the following image, in another scene from Super Sema episode six, a full shot has established visual narrative information using body language to portray emotions. Tobor is seen getting ready to jump across the valley to the other side in order to win the virtual game. A full shot has been applied to show Todors' body language, portraying his readiness revealed through body language as he is determined to jump and finish before Sema. Another shot, like an extreme close, may not convey the same narrative information; thus, a full shot served a role in the manifestation of his readiness to jump.



Figure 147 Full shot establishing visual narrative information through body language to convey emotions

A full shot of MB, Babu, and Moyo joyfully celebrating after Sema wins the game and Tobor decides not to open the floodgate to wipe out Dunia in episode six is another example of how a full shot has been used to portray illustration of visual narrative information through body language to convey emotions. The full shot has been used to focus the viewer's attention on the character's body expressions and gestures that convey their happiness, which connects both parties' emotions.



Figure 148 Full shot establishing visual narrative information through body language to convey emotions

The full shot has been utilised in a scene of episode seven of *Super Sema* to demonstrate emotions through body language and facial expression, in a scene whereby the viewer sees students applauding Mr Bobolan for being a super teacher. This shot is applied to express body language and physicality, which signifies the scene's tone, the students' excitement and facial expressions conveying their emotions of happiness.



Figure 149 Full shot establishing visual narrative information through body language to convey emotions

This shot is employed to show the viewer how Tobor is upset, even from his facial look, as shown in the following image. In the same episode, a full shot was used in a different scene to convey emotions through body language and facial expression. Tobor is shown to be furious since he cannot taste a pizza, so he proceeds to destroy all the other pizzas that his robots have prepared.



Figure 150 Full shot conveying emotions through body language and facial expression

This full shot was used in a scene from episode eight of Super Sema to show how emotions can be expressed through body language. In the following image, Sema and Babu are relieved that MB and Moyo have been freed from the virus in this scene. All four characters have been combined into a full shot so the audience can see their physique, body language, and other elements that express excitement. Moyo and MB automatically became clean from the spots after washing, indicating that their skin had been treated. However, Babu and Sema still have spots, signifying their skin has not been cured. This shot was able to show all this narrative information at once.



Figure 169 Full shot illustrating how emotions can be expressed through body language

3.2.1.7 Establishing shot

An establishing shot is used in film or television to introduce the scene's location and reveal to the audience where the action will occur, according to Alyssa (2019). LaJeunesse (2021) notes that establishing a shot has major responsibilities, including revealing to the spectator the scene's setting, the time and of the action, and the mood of the scene as a whole. An establishing shot helps to introduce a location to the viewer. Every frame of a film or television show is specifically created to drive the narrative forward, and that translates to the fact that the location or setting used for filming could not even resemble the visuals we see and understand onscreen. Others are created to move the narrative forward to help the viewer comprehend the film's universe. Without an establishing shot or associated shot like wide shots, the spectator will have difficulty figuring out where the scene's actions are happening. The establishing shot provides an immense and holistic perspective of the scene's setting and elements; standard shot sizes are used on individuals, groups, and faces in progressively tiny details.

A well-done establishing shot aids the audience's ability to foresee the emotional atmosphere of the characters within the scene.

Establishing shot has been employed in scene two of *Super Sema* to introduce the scene's location. This shot gives the complete view of Dunia and aids the viewer in knowing where the actions of the scene are happening and help to cover the entire action of the earth-shaking Dunia, which helps the viewer comprehend the context of the scene. This shot shows Dunia after the meteorite had entered the earth and it was shaking people's houses which were complimented by shaky camera movements to heighten the tension.



Figure 151 Establishing shot introducing the scene's location

Establishing shot has been utilised efficiently in a scene of episode five of *Super Sema* to set up the scenes' world. In this scene, the viewer watches Dunia people in Dunia watching television, as shown in the following image. Establishing shot aids in introducing the viewer to the location of the setting.



Figure 152 Establishing Shot used to introduce the scene's location

3.2.1.8 Over the shoulder shot (OTS)

Lannom (2020) posits that an over-the-shoulder shot (OTS) is one in which the actor who is "off-screen" is framed with the camera directly behind them, allowing you to see their shoulder while filming the coverage of the actor who is "on-screen." An over-the-shoulder shot will imply a link between the characters in your scene and help orient the audience to their reactions if you use a reverse shot. OTS shots may primarily be used for the practical objective of giving your audience a subliminal sense of orientation of the reactions between subjects with a particular connection or conflict. Through this shot, the viewers can pinpoint the character's exact location concerning the other subject while they can see them still within the frame but off-screen partly.

Woltmann (2022) avers that the OTS viewpoint is frequently employed in photography and drawing to entice spectators to engage visually with artistic themes, which may also relate to reactions to conflicts and relations between characters. The majority of camerawork in early

films simulated audience perspectives from a theatrical presentation. However, as cinema technology advanced, new methods and procedures emerged, and by the early to mid-20th century, various shots and angles were frequently employed to produce a variety of viewpoints. French film critic André Bazin coined the term "over-the-shoulder shot" to describe frames that display characters' perspectives and backs. The OTS image places the spectator in the proper context, whereas as opposed to straight Point of View shots, OTS include the off-screen character in the frame so that viewers can see their precise placement with respect to the on-screen character. Characters are connected with an over-the-shoulder shot even when one of the characters is offscreen. Framing them all in the same shot helps to establish a link between them.

Over the shoulder shot has been used in episode one of *Super Sema* to enhance dialogue which is evident in the scene where the viewer sees Sema and MB conversing and creating a signal receiver that they use to track Moyo and Tobor. This shot is applied to enhance the dialogue and convey emotions, and show more details of a character's facial expression to see and feel their emotions through their face, which can signify their feelings. Seeing one

character in focus makes the viewer pay more attention to them than in two shots framing a shot. Sema is happy they got an idea to track Tobor and save Moyo.



Figure 153 Over the Shoulder used to enhance the dialogue and convey emotions

Over the shoulder shot has been used in a scene of episode three of *Super Sema* to establish an emotional connection between the viewer and the character. Through an over the shoulder shot, the viewer sees Sema looking at Tobor, and she confronts him for destroying the forest, as illustrated in the following image. Balance of powers which signifies weakness, has also been established precisely through over the shoulder shot in the scene where the viewer sees Tobor asking Sema what she will do to stop him from cutting trees to build his castle. This shot is used to communicate the balance of powers between the characters. It puts Tobor in the foreground, making him more powerful, significant, and prominent, contrasting with Sema, who appears smaller and less influential in the background. This portrays Sema Sema as helpless, even from her facial expressions in the scene's context.



Figure 154 Over The Shoulder used to communicate the balance of powers between the characters

Over the shoulder shot has been used in a scene in episode six of *Super Sema* to manifest the character's emotions and reactions. This camera shot has been used to establish the confrontation interaction amongst the characters as in the scene shown below, whereby the viewer sees Sema confronting Tobor, telling him that he should not flood Dunia. However, instead, Tobor asks Sema what she could do about it. This shot also lets the viewer acknowledge the relationship between the characters in the scene and their emotions.



Figure 155 Over The Shoulder depicting character's emotions and reactions

3.2.1.9 Point of view Shot (POV)

Unnerstall (2022) elucidates that the term "point of view shot" (sometimes shortened as "POV shot") refers to a scene that depicts the setting through the viewpoint of a specific character.

Standard establishing shots such as wide shots, medium shots, and close-ups provide the audience with an objective viewpoint of the situation in a film.

However, a POV shot gives the audience a subjective point of view as if the viewer was in the character's shoes/place. By placing the camera where the character's eyes would be, point-of-view shots allow viewers to see the world from that character's point of view. POV shots are ubiquitous in TV shows and live-action films because they provide the impression of access to a character's inner existence for the nexus between the character and the viewer.

This episode uses a point-of-view shot in one scene to show the relationship between the spectator and the character and to give the viewer a sense of connection within that action.

Through a point-of-view shot, the viewer sees Tobor looking at the meteorite using his unique eye that magnifies objects, as shown in *figure 175* that follows. This shot aids the viewer to feel like they are within the scene as they can directly view what the character should be seeing while the character is offscreen. This aids the viewer to connect more with the character since they share the same viewpoint and can feel the same.



Figure 156 Point Of View shot aiding the viewer to connect more with the character

A Point of view shot has also been utilised in another scene of the same episode to enhance the connection between the viewer and the character and as well making the viewer feel like they are within the scene. In a scene where Sema and MB get to know what happened after the meteorite crash, they are shown looking at the meteorite site through a telescope and realise there has been a crash. The point of view shot puts the viewer at the scene and enables him or her to experience what the character on screen is feeling. It helps make the narrative more dynamic by giving an idea of what is happening at the scene from a clear perspective to the viewer breaking the fourth wall.

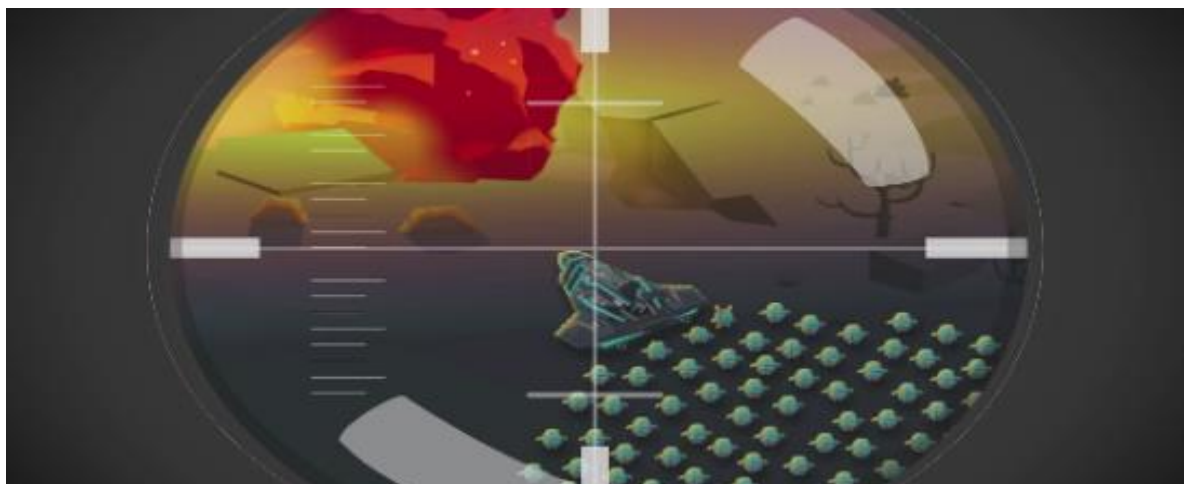


Figure 157 Point Of View shot aiding the viewer to connect more with the character

This shot enables the viewer to watch Tobor going to the crash site, which makes the viewer think of how Sema and MB would react in connection to that. It helps the viewer experience the character's emotions and connects both subjects easily. Point-of-view shots aid in illustrating a character's difficulty in dealing with a specific scenario from a personal perspective. These images aid in communicating viewpoints that are impossible to observe via other camera shots. Putting the audience in the subject's shoes/place will aid in comprehending the character's feelings easily from a subjective view.

Another instance where a Point of view shot has been employed in the same episode is where the viewer watches the people of Dunia dancing happily, and Tobor is still upset after seeing what his robots have made as his faces from the meteorite. He then sees his Bongolalas through his magnifying lenses, dancing with the people, as shown in figure 177 above. This shot is applied to show what Tobor sees from a very subjective view that makes the viewer feel like the one watching the action, thus connecting the character emotionally to experience his upsetness. Clipchamp (2021) notes that the POV shot is one of many distinct camera shots a filmmaker may utilise to develop a story and draw viewers. Ultimately, using various

camera and storytelling techniques in a film aid in developing more powerful and more complicated narratives.



Figure 158 People of Dunia dancing

Different shot sizes were not identifiable because the character was not dimensional to ascertain the kind of composition it could have been. MCU was used depending on what emotions or details the animator wanted to express to the viewer at a particular time. The rule of thirds was broken in Episode one, the scene where Tobor was communicating to Moyo, and he is given a more look room in the opposite direction of the other character. The short cannot signify where the other character is with respect to the rule of third. This was not understood whether it had another meaning to the animator or it was a style.



Figure 159 Tobor talking to Moyo

The animator disregarded the POV and perspective of the characters interacting in different scenes, which created a visual disconnect leading the viewer to rely upon the diegetic sound. In a scene of episode four of the animated series of *Super Sema*, Tobor and Sema are talking, but their positions cannot illustrate if they are talking to each other. The viewer has to rely on the dialogue to connect with the characters.



Figure 160 Tobor talking to Sema



Figure 161 Sema talking to Tobor

There was a lack of composition continuity in the episode of *Super Sema*, as shown in the following images. In the scene, no action shot shows Moyo being tied by Tobor. This confused the viewer as the action shot for the character tying the other one would have cleared the whole idea to make it easy to understand the scene's context.

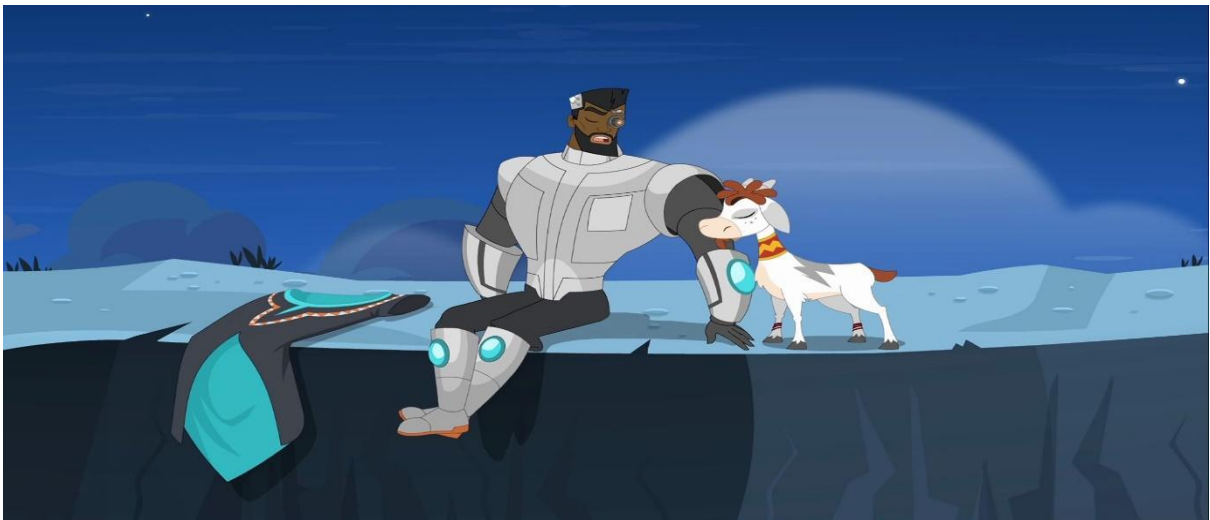


Figure 162 Tobor and Moyo



Figure 163 Tobor and Moyo

3.3.1 Composition and Framing techniques

3.3.1.1 Symmetry composition

According to Thonsgaard (2022), anything arranged symmetrically provides a feeling of oneness via repeating one or more parts. Although symmetry seems straightforward and well-known to balance the frame and make the subject or object the focal point, it's far more complicated and challenging to put into practice than one might imagine. Filmmakers who have mastered symmetry can communicate complicated ideas that are otherwise impossible to do visually via other composition techniques.

Symmetry composition has been included in a scene of episode one of *Super Sema* to add more visual weight, add emphasis and make the subject or object a centre of attraction. Through Symmetry composition, the viewer watches the scene, which starts with Chege making a tag for Moyo and the object; the tag is placed at the centre of the frame. The tag is written "Moyo, if lost contact Sema" as seen on the screen. This technique takes the viewer's

attention to the small details of the text and also makes the shot appealing for them to comprehend the scene's context easily.



Figure 164 Symmetry composition used to add more visual weight

Symmetry composition has also been applied in another scene of episode one of *Super Sema* to demonstrate a balance of power whereby the viewer sees Tobor telling Sema that he loves, which is sarcastic as he adds to say that he loves deleting people. Central framing has been used to guide the viewer to Tabor, as he appears powerful since he is dominant in the frame, as seen on the screen.



Figure 165 Symmetrical composition demonstrating a balance of power

In the same episode, Symmetry composition is used in another scene to initiate an emotional connection and add visual weight when the viewer sees Sema angry with Tobor for taking Moyo. She tells him to put Moyo down, as shown in the following image. Symmetry composition has been used to add more visual weight while a single shot has been applied to isolate her to focus on her emotions and feel that she felt bad for Tobor taking Moyo away.



Figure 166 Symmetry composition initiating emotional connection and adding visual weight

Another instance in the same episode where Symmetry composition has been utilised to illustrate emotional connection and add more visual weight is in the scene where the viewer sees Sema telling MB that it was not good since she had looked for Tobor and Moyo all over without finding them. As shown in the following image, Symmetry composition has been applied with a single shot to make Sema the focal point so that the viewer can only focus on her on the screen to connect with her, feel her emotions, and have sympathy for her and Moyo.



Figure 167 Symmetry composition initiating emotional connection and adding visual weight

Symmetry composition techniques have been applied in episode two to add visual weight and express emotional disposition; episode two starts with a crashing meteorite that makes the earth shake, and Sema wakes up wondering what had happened. Single-shot framing isolates Sema to add more visual weight and central framing to guide the viewer on where to focus the attention. A single shot also helps connect with the viewers' emotions as she is scared and wonders what is happening.

In episode two of *Super Sema*, the symmetric composition technique is employed to signify emotions and visual energy. In the scene, Sema feels bad after Moyo falls down the cliff, and she cannot help her. This is after Tobor blocks her and traps Moyo inside the valley. Single-shot framing has enabled her to be isolated, and the viewer can pity her through this. More visual weight guides the viewer to learn her emotions, as shown in the following image.



Figure 168 symmetric composition used to signify emotions and visual energy.

The symmetric composition technique has also been utilised in another scene of the same episode to illustrate the balance of power and emotions. In the scene, Tobor is upset after Sema successfully rescues Moyo. His robots are looking at Sema flying away, and he asks them what they are looking at and orders them back to work. Applying the Symmetric composition technique gives him more power to be positioned in front of the robots and also aids in conveying his mental state as he is upset.



Figure 169 Symmetrical composition illustrating the balance of power and emotions

The symmetrical composition technique has been used in a scene of episode three of *Super Sema* to exemplify adding more visual energy to make a character the focal point. In the

image below, Mr Bobolon is telling children about the importance of trees as he walks them towards the King and forever forest. Although there is movement, the Symmetrical composition technique has helped steer the viewers to focus on Mr Bobolon throughout the frame. The centred subjects remain the main thing in the frame, adding more visual energy to the character and making the viewer vested in them for extended periods.



Figure 170 Symmetrical composition adding more visual energy

Another scene in episode three, where the symmetrical composition technique has been solicited to express visual weight and emotional connection, is the scene where Sema embraces the tree for giving them shelter and the fresh air they breathe. Single-shot framing has been utilised to isolate Sema hugging the tree so that the viewer can connect with her emotions and add more visual weight to the image. As illustrated in the following image, the viewer can sympathise with Sema for her love of the tree.



Figure 171 Symmetrical composition expressing visual weight and emotional connection

Another application of the symmetrical composition technique is used in another scene of episode four to illustrate visual weight and emotional connection. In the scene, the viewer sees Tobor in his unique swimming pool, and he is just alone enjoying his Bongolalas. Symmetrical composition adds more visual weight steering the viewer to look and connect with him and his experiences and emotions, as illustrated below.



Figure 172 Symmetrical composition adding more visual weight

A symmetrical composition technique has also been applied in another scene of the same episode, in a shot where the viewer sees Dunia go into a blackout after Tobor tells his robots to add more power. The symmetrical composition has been employed to add more visual

weight to the scene; the viewer's eyes focus on the candle that emits light to make people visible. By applying the frame within a composition technique, as seen below, candlelight has been employed to frame this scene with the boundaries of light.



Figure 173 Symmetrical composition adding more visual weight

Symmetrical composition technique has also been employed in another scene of the same episode where Peter, who also, after the power comes back, is happy to find his pajamas. Peter has been isolated through a single shot to enable the viewer to focus on him, thus making him attract attention and enhancing visual weight in the scene. The symmetrical

composition technique has also aided the viewer to feel his joy as well; he is the focal point in the scene, as illustrated in the image below.



Figure 174 Symmetrical composition adding more visual weight

Intense visual weight, which makes the news reporter the main object to focus on in the frame in episode five, has been signified through the symmetrical movement technique. The reporter is shown addressing the people through the use of single-shot framing. Single-shot

framing employment has also enabled the viewer to focus on the character directly and fast as seen on the screen.



Figure 175 Symmetrical composition adding more visual weight

The symmetrical composition technique has been utilised in another scene of episode five to signify the balance of powers of superiority. This is illustrated in a scene where Tobor is clothed by his robots for the upcycle mania competition. Applying symmetrical composition makes Tobor the focal point in the scene and empowers him as he is shown as bigger making him superior to other characters, as illustrated below.



Figure 176 Symmetrical composition signifying the balance of powers and superiority.

In the same episode, a symmetrical composition technique is employed to exemplify emotions and visual weight in a scene where Babu is shown to have collected so many bottles and wants to use them to make his costume. Through the symmetrical composition technique, he is visualised, thinking of the best idea, and positioned at the centre to give him more visual weight, steering viewers to him than his surroundings. This expresses his mental state as he mulls over his finest bottle-related concept, as shown in the illustration below.



Figure 177 Symmetrical composition depicting emotions and visual weight

Symmetrical composition technique has also been utilised in the same episode to demonstrate the balance of power and visual weight in a scene where Tobor comes with his fire costume and scares everyone. The employment of symmetrical composition adds more visual energy to enable the viewer to see his costume on fire, and his position in front gives him more attention and power to add more visual weight. Tobor is portrayed to occupy more space within the frame to empower him to be superior to the other characters, as illustrated below.



Figure 178 Symmetrical composition demonstrating the balance of power and visual weight

Another instance in episode five where the symmetry composition technique has been implemented to signify visual weight and emotions is the scene where Tobor has lost the competition and is shown frowning. Tobor is isolated through single-shot framing to make him a centre of attraction. The symmetrical composition has enabled the addition of more visual weight to aid the viewer in connecting with Tobor's emotions of losing and feeling envious about it.



Figure 179 Symmetrical composition depicting emotions and visual weight

In episode six of *Super Sema*, the symmetrical composition technique, also known as central framing, has been included in another scene to make the image appealing and have more visual weight. This is seen by the viewer when Sema tells Tobor that she will challenge him to a game and that if she wins, he cannot flood Dunia, but if he wins, he can do it. The character is placed at the centre amongst other characters, making her the focal point and more appealing to viewers. She also occupies most of the space inside the frame to give her more visual weight, as seen on the screen.



Figure 180 Symmetrical composition depicting visual weight

The symmetrical composition technique has also been employed in another scene of episode six to instantiate the thematic aspect and to add more visual weight. Two-shot framing has

been employed where Sema is given the helmet to feel the new experience and enjoys it as she raises her hand to express her feelings. The subjects are placed close to the centre, adding more weight to them as the viewer can focus on them faster. As shown in the image below, the additional features in the negative space further develop the theme of technology in the frame.



Figure 181 Symmetrical composition depicting visual weight and thematic aspect

The symmetrical composition technique has also been applied in episode six to add more visual weight to the viewer, which has aided to add more visual weight to the scene, which aids the viewer to focus on the character. Through single-shot framing, the viewer sees Tobor deciding to fly high to get to the game's final and is positioned to seem approaching the viewer. This technique enables the viewers to establish a connection with Tobor by breaking the fourth wall to create an intimate connection emotionally, as illustrated below.



Figure 182 Symmetrical composition adding visual weight

The symmetrical composition technique has also been applied in another shot of episode six to instantiate visual weight and steer the viewer's direction of focus in the scene. In the image below, Tobor is seen moving to the end of the finishing point of the game by flying. He is put on the central part to add more visual weight to focus on Tobor by applying a single shot. The various clouds shown horizontally also guide the viewer in the direction he is leading to. The smoke behind Tobor also conveys the direction he is moving towards.



Figure 183 Symmetrical composition adding visual weight

The symmetric composition technique has been utilised in a scene of episode seven to signify emotions and visual energy, which makes the viewer focus on a character. From the scene, Peter is desperate and does not know what to do since pizza is his only job. The symmetrical composition technique adds more visual weight, making the viewer focus on him as he attracts attention to the scene. Three-shot framing also helps the viewer convey his helplessness and sympathy for him, as the other characters in the scene feel sorry for him.



Figure 184 Symmetrical composition depicting visual weight and emotions

In the same episode seven of Super Sema, the symmetric composition technique was used to depict emotions and visual energy. The use of symmetrical composition techniques increases the aesthetic appeal and helps the spectator easily identify with the character. The spectator can see in the image below that Sema is perplexed that the printer is not responding, and the scene's extra visual weight helps the viewer connect with Sema and interpret the difficulty she is encountering.



Figure 185 Symmetrical composition depicting visual weight and emotions

Another scene from episode eight uses the symmetrical composition technique to express emotions. Sema's unusual facial spots startle Babu at the moment, and he asks not to attend a school that day. In order to draw the viewer's attention to a particular area of the frame, symmetrical framing has been used. Babu has been captured in a single frame, and his position in the middle reveals more about his feelings and astonishment through his expression. Due to the peculiar circumstance in the setting of the scenes, the symmetrical composition technique also aids the viewer in empathising with the character.



Figure 186 Symmetrical composition depicting emotions

In a different scene from episode eight, the symmetry composition technique is employed to direct the audience's attention to the scene and increase the visual appeal. The viewer can witness Mr Bobolan interacting with his students in class. The use of symmetrical composition techniques draws the viewer's eye and helps him narrow their focus to the character. Being in the middle of the class indicates that Mr Bobolon is in command and that the balance of power is in his favour. Since every character is aimed at him, leading lines catch his attention.



Figure 187 symmetry composition employed to direct the audience's attention and to increase the visual appeal

Applying the symmetry composition technique to a scene in episode eight where Babu is scratching his beard enhanced the visual energy and emotional expressiveness. After there is no treatment for the illness after a lengthy period of time, as shown in the image below, Babu is singled out and is seen scratching his head as a way of expressing his discomfort with the spots as they gave him pain. The use of symmetrical composition techniques helps direct the viewer's attention to a particular subject. It also helps establish a connection between the spectator and the character so that the viewer may experience the character's emotions.



Figure 188 Symmetrical composition enhancing visual energy and emotional expressiveness

3.3.1.5 Fill the frame

According to Mishra (n.d), "filling the frame" refers to giving considerable subject space in your image. This implies that you should approach your subject close to make sure they fill the four boundaries of the frame. You may decide what your audience will perceive in your image as a cinematographer by limiting what people can see within the frame with the use of filling the frame composition technique. This composition technique helps the cinematographer to direct the audience's attention to certain features of a subject at a particular time to understand the narrative much better.

Fill the frame composition technique has been applied in episode one of *Super Sema* to guide the viewer and to express emotions. The viewer watches Sema, not so happy to see Tobor coming to the shop at that time. A single shot has been used to isolate her to guide the viewer's eye to the character to only look at her. This conveys her state of mind and

emotions as she is not happy and the diagonal framing as well shows her confusion that arouses some tension to rise in the viewer.



Figure 189 Fill the frame guiding the viewer and to express emotions.

Film the frame is used in this episode to reveal some narrative information that would have gone unnoticed if other shots were used. After Sema and MB had seen the meteorite crash site, they decided to go there with Babu and Moyo, and on the way, Babu told Moyo to press the button that would make their vehicle move faster, and Sema pressed it. This shot is used to show the button that makes their car emit gas and move faster, the viewer is shown the button, which would not have been so visible if other techniques were used, and they understand the narrative much better.



Figure 190 Film the frame revealing some narrative information

The balance of power showing powerfulness has been illustrated in another scene of episode three through the application of the fill-the-frame composition technique whereby size has signified more power. In this scene, the viewer sees Tobor telling Sema and other characters that he should be respected and worshipped, which is why he cuts trees to build a castle. As seen on the screen, Tobor's size elevates and majestifies him to appear more potent. At the same time, Sema and MB are portrayed as small to signify weakness, as illustrated in the following image.



Figure 191 Fill the Frame depicting balance of power

Fill the frame composition technique has also been implemented in another scene of episode three to unveil the thematic aspect of science and technology and focus the viewer on the most critical thing and isolating other things. From the scene, Sema and MB decide to make a solution to make the tree grow fast to trap Tobor. Filling the frame has aided the viewer to focus only on the most important thing at the time, which is the solution. Two-shot framing aids the viewer in seeing the characters and the solution they have just prepared to grow a tree instantly and trap Tobor in his own castle. This also shows the thematic aspect of science that Sema and MB had adapted into the film.



Figure 192 Fill the frame unveiling the thematic aspect of science and technology

This Fill the frame composition technique was used when Tobor had just told the robots to heat the swimming pool to make the water hotter used to show the viewer the water and the bubbles, which signify the hotness. The technique isolates all other things within the frame and directs the viewer to the immediate thing they should focus on at that moment. This helps to connote the effects of the earlier actions of the robots adding more power to make the water hotter, and even Tobor says that he could feel every part loosening because of the hotness of the water, as shown in the image below.

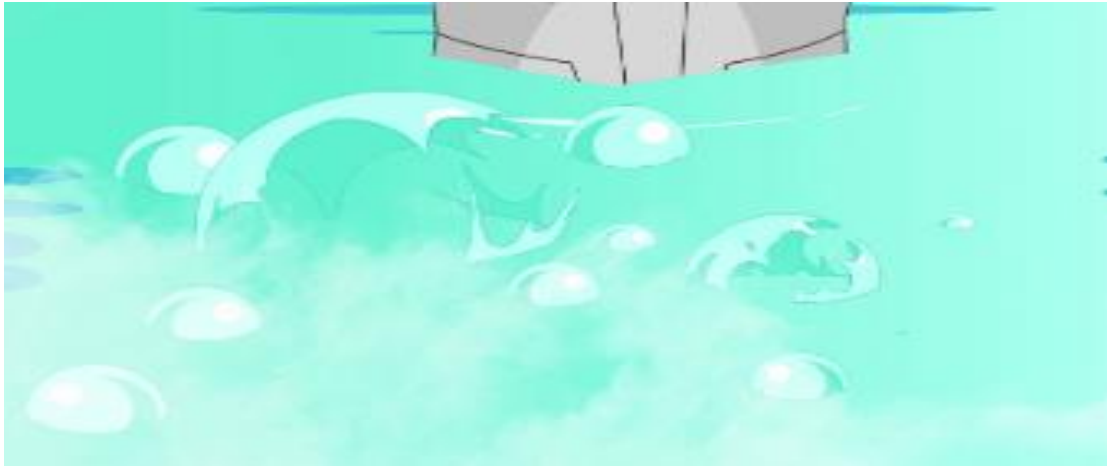


Figure 193 Fill the frame showing water boiling in the pool

Fill the frame composition technique has been utilised in episode five of *Super Sema* to direct the viewer's focus to a specific section of the scene to signify visual narrative information. From the scene, the viewer sees Sema press the button that makes their pride of African lion, as shown below, transform into another form as it lifts them while people cheer them. Fill the frame composition technique has been applied to focus the viewer towards the button that makes the viewer anticipate more action on the screen, which helps them to remain focused on the narrative.



Figure 194 Fill the Frame directing the viewer's focus signifying visual narrative information

Application of the fill-the-frame composition technique is evident in episode six to initiate a balance of power. Single-shot framing is used in the scene where Tobor is telling the people of Dunia that he will wipe Dunia with floods, as illustrated in the following image. In the shot, his position almost at the central part adds more visual weight, and his size signifies his power over the Dunia people.

Another fill-the-frame composition technique is used to add more visual energy in a frame in episode six when Sema gets more hearts and another thing that makes her fly. This framing is employed to steer the viewer's eye to immediately focus on Sema's legs, which are most important in the scene, to help her get out of the valley. The viewer here worries if Sema could win but is relieved when her boots get the power to fly.



Figure 195 fill-the-frame adding more visual energy

A scene from episode seven uses the fill-the-frame composition technique to draw the viewer's attention to the scene's most crucial elements. In order to print additional pizza, MB presses the print button once again from the scene, as shown below. The spectator connects with MB and anticipates seeing more pizza being printed due to the filling-the-frame technique.



Figure 196 Fill the frame drawing the viewer's attention to crucial elements

3.3.1.7 Diagonal Framing

Tanaka (2019) asserts that in a diagonal composition, the picture's parts are arranged along a diagonal line. This line may be implied or decoded by a viewer from what they can see. Such a composition may highlight perspective, create dynamism, and give the picture a feeling of depth. This composition can also be used to convey some tension since it is associated with a Dutch angle which is usually tilted to show some imbalance in a shot. According to Tanaka, crossing diagonal lines may direct and concentrate a viewer's attention on a specific point. Dunlop (2022) asserts that cinematographers might employ diagonal lines to draw the viewer's attention to a particular area of a picture. Crossing a diagonal line establishes tension, drawing attention to the intersection or the end.

A viewpoint's diagonal lines have a decreasing impact and give the impression of depth. Cinematographers frequently use them to increase contrast and dynamic tension in a scene where no one would not typically feel it. Since diagonal lines are not thought to be very sturdy because we do not expect to find them in structures when included in an image, they signify instability. Adding diagonal perspectives makes the image appear shaky and unstable or weak.

Diagonal framing has been applied in another scene of episode one to demonstrate dynamic tension and signify her weakness and helplessness. The diagonal shingle shot conveys uncertainty that generates tension and confusion; thus, when Sema asks robots where Tobor is, they reply that they do not know. She is seen as confused and helpless since, again, she is positioned from a high-angle perspective. Diagonal framing illustrates that something is wrong and causes dynamic tension.



Figure 197 Diagonal framing illustrating something is wrong

The diagonal composition technique has been employed in a scene of the same episode to initiate dynamic tension. As shown in the image below, Sema loses balance when she looks down and starts falling into the valley. This kind of framing aids in conveying the dynamic

tension that Sema will fall. It also gives the viewer some uncertainty to generate more tensions and stakes. The diagonal composition leads the viewer's eye to see Sema's facial expression, which confirms danger and emotions, as illustrated below.



Figure 198 Diagonal Framing initiating dynamic tension.

3.3.1.8 Rule of the thirds

Dunham (2020) presupposes that the Rule of Thirds divides a picture into thirds by employing two horizontal and two vertical lines. This imaginary grid breaks down into nine segments with four crossing spots. The most crucial components of your image are placed at these intersections to create a more organic-looking image appealing to the viewers.

The application of the rule of thirds to guide the viewer and also to show emotions has been used in a scene of episode one. Tobor is showing Moyo that he has no heart, and he is showing an empty space in his chest. The rule of thirds has made the empty space, the most important part of the frame, to be on the focal point. Filling the frame has aided the viewer to only focus on an essential space in the frame, the empty chest, and Moyos' reaction, as illustrated below.



Figure 199 Rule of third depicting emotions

The rule of thirds has also been employed in another scene of the same episode to guide the viewer and to express emotions. Through this single shot framing, Tobor is isolated, showing him upset after Moyo had tried to run away, and he pulls it back to him. The rule of thirds guides the viewers' attention to his facial expression, which is placed on the intersections to show facial expressions, which convey his anger.



Figure 200 Rule of third depicting emotions

The rule of thirds composition technique has been employed in another scene of episode two to express appeal and emotional convention. From the scene, Tobor is surprised how Sema

could have come to rescue Moyo after trapping it inside the valley and blocking Sema, MB, and Babu. Through single-shot framing, the viewer can see Tobor is isolated so that the viewer can get his facial information as he is seen to wonder and his mental state. As seen on the screen, the rule of thirds makes Tobor appealing, and he is positioned in Power Points as the focal point.



Figure 201 Rule of third depicting emotions

Another application of the rule of thirds in a scene of episode two is seen when Tobor is upset with his robots for making ugly sculptures of him. He is isolated through single-shot framing to make him appealing, to show his facial gestures, and to convey his anger, as illustrated below.



Figure 202 Rule of third depicting emotions

The rule of thirds composition technique has been utilised in another scene of episode three to manifest emotions and to create an appealing effect in the shot. In the scene, Single shot framing shows Mr Bobolon not comprehending how the forest got destroyed. The shot isolates him as he wonders how there are no trees in the King forever forest. The rule of the thirds technique creates an appealing image by placing the character on power points to connect with the viewer to see his facial expression to signify his emotions.



Figure 203 Rule of third depicting emotions

Another scene in episode three where the rule of thirds composition technique has been implemented to show the balance of power to signify superiority is where the viewer watches Tobor telling his robots to bow before him as their king. Tobor is positioned at an intersection to make him appealing in the image, and also, his size is more prominent than other characters to majestify him.



Figure 204 Rule of third depicting balance of power and superiority

The rule of thirds has been employed in a scene in episode four to exemplify emotional connection and visual appeal. From the scene, the viewer sees Aziza upset, asking why they should clean Dunia while Tobor and his robots are having fun. She is positioned on the right side of the frame, which utilises the rule of thirds to make her appear attractive while she is put on the power points of intersection. The viewer can connect with her directly to feel her emotions as her facial expressions depict sadness, as illustrated below.



Figure 205 Rule of third depicting emotions

The rule of thirds composition technique has been applied in a scene in episode five of *Super Sema* to signify visual aesthetics and add more visual weight. From the scene, the viewer sees the news anchor isolated through a single shot frame when announcing the upcycle mania.

The rule of thirds is applied when she is placed on the right side, leaving many negative spaces on the left, which makes her the focal point making the viewer focus on her.



Figure 206 Rule of third adding more visual weight

The rule of thirds composition technique has been efficiently illustrated in a scene of episode six to add visual weight, which makes the scene more appealing to the viewer. In the scene, the viewer sees Tobor waiting to hear what Sema has to say to stop him. Tobor is positioned on the side and given a look-room through single-shot framing. The negative space on the left provides the viewer with a symmetrical balance adding more visual weight, which portrays Sema on the other side and Tobor looking at her as illustrated by leading lines. The rule of thirds also puts Tobor at an intersection point, making the image appealing to viewers.



Figure 207 Rule of third adding more visual weight

In a scene from episode seven, the rule of thirds is creatively used to demonstrate visual appeal. Moyo and the robot are seen pulling over a pizza together in the scene. They are set up at the intersections of the rule of thirds grids to make it seem they are in direct conflict. Moyo, the pizza, and the robot's hands are the points of intersection. It is indeed simple to interpret this to signify that there is a conflict.



Figure 208 Rule of third adding more visual weight

3.3.2.0 Leading lines

According to MasterClass (2021), the leading line is an imaginary or implied line that emerges in a shot that the filmmaker has framed and positioned a subject or an object to draw the viewer's attention. These lines usually draw the viewer's attention toward a particular direction or to a specific component of the image or shot. Leading lines are among the best and least used compositional techniques in cinematography and help draw the viewer's eye to certain areas of a shot or an image. Leading lines provide dynamic compositions by identifying the focus of concentration inside a shot, conveying some visual narrative information. They make your shots more captivating to the viewer when employed in film as a compositional technique. One emphasises crucial parts within a frame, like a stunning mountain or an ocean sunset, by strategically placing leading lines in the frame facing them.

In other words, you can utilise leading lines to direct the viewer's attention to regions he/she wants them to see while avoiding others.

Leading lines can also give a composition fluidity or dynamism. Leading lines naturally guide the viewer through the image, keeping their attention for longer.

Additionally, leading lines are a fantastic method to give a picture depth and three-dimensionality (McKinnell, 2022).

In episode one of Super Sema, leading lines have been applied to guide the viewer to a particular direction within the frame. From the scene, MB and Sema are happy about getting the signals, and they are ready to join the dots to see the actual location of Tobor.

The rule of thirds has made the scene appealing, and two-shot framing has enabled the expression of emotions of both characters; happiness for finding Tobor is illustrated below.



Figure 209 Leading lines guiding viewers direction

The leading lines composition technique has also been utilised in episode two to illustrate the balance of power to show authoritativeness. In this scene, Tobor tells his robots to sculpt his face on the meteorite, and he looks at them as they do the work. He is positioned alone, and

the other characters are working. He is facing them, which signifies he is supervising them. The position adds more power to him as the leader/supervisor/authority figure.



Figure 210 Leading lines illustrating the balance of power

Another application of leading lines in episode two is employed in another scene of the episode to guide viewers. From the scene, the viewer sees Sema tell people to wait until the sun's rays hit the crystals. Central framing has made the shot appealing while leading lines are conveyed when she is pointing in the sun's direction. The Viewers can get curious and start anticipating what she is pointing in that direction.



Figure 211 Leading lines guiding viewers direction

The leading lines composition technique has been applied in a scene of this episode to guide the viewer's focus on the screen/in a frame. From the scene, the viewer sees Sema and MB looking at the pile of rubbish and MB pointing at the rubbish to show Sema. The asymmetric framing makes the rubbish's size much more prominent, giving it more aesthetic energy and significance. The loading lines composition technique aids the viewer in looking at the direction being pointed by MB through the aid of two-shot framing, as illustrated below.



Figure 212 Leading lines guiding viewers direction

The loading lines composition technique has also been applied in episode four of *Super Sema* To convey the thematic theme of science and technology and to guide the viewer. As seen in the illustration below, Sema and MB attach the stromes from the scene and sprint to the power plant, waiting for the currents to begin flowing. The direction of the current guides the viewer on where to focus and also shows them where they are heading too. This also conveys the theme of science and technology portrayed by MB and Sema to generate power from rotting rubbish.



Figure 213 Leading lines conveying the thematic theme of science and technology

The leading lines composition technique has been employed in another scene of episode five to steer the viewer's focus when looking at the scene. The scene's positioning of the characters draws the viewer's attention away from themselves and toward what they are looking at within the scene. The leading lines composition technique creates curiosity in the viewer's mind, which makes the viewer try to interpret what is occurring in the scene in the direction the characters are facing, as illustrated in the image below:



Figure 214 Leading lines guiding viewers direction

The leading lines composition technique has been used in another scene of episode five to direct the viewers' focus as they look to a certain point in a scene to convey a particular message to the viewer. From the scene, through three-shot framing, the viewer sees Sema and MB surprised that Babu will also join the upcycle mania competition. This signifies that Babu had done something surprising, which makes them look at him surprised and also guides the viewer to focus on him, as shown below.



Figure 215 Leading lines guiding viewers direction

From the image above, the leading lines composition technique has been applied in the scene where the viewer sees Sema, MB, Moyo and Babu playing a game while focusing on the TV screen. The characters are positioned facing the TV screen to create an appealing image that has been portrayed through imaginary lines that something is happening on the TV, although not within the frame.



Figure 216 Leading lines guiding viewers direction

The leading lines composition technique has been utilised in another scene of the same episode to steer the viewer's direction of focus. From the scene, two-shot framing has been applied to the image shown below, where MB introduces Sema to the game she was to play with Tobor, and he shows the various things she will find. The viewer can interpret that the headroom is big to include more visual narrative information about the scenes' context.



Figure 217 Leading lines guiding viewers direction

In another scene of episode six, the leading lines composition technique is applied through three-shot framing and the other use of the third to guide the viewer's focus direction. In the image below, Sema is being encouraged by MB and Babu to jump over to save Dunia. The viewer finds the image attractive through central framing and the intersection points, which enables them to see the gestures that connote their motivation. Being put at the centre, Sema has more visual weight, which makes her the focal point.



Figure 218 Leading lines guiding viewers direction

In order to guide and direct the audience where to focus their attention and to help transmit visual narrative information, the leading lines composition method has been used in a scene in episode seven of Super Sema. The scene shows Sema, MB, Aziza, and Noah walking home from school while being escorted by Mr Bobolon. The characters are facing away from their

house. As seen on the screen, the leading lines composition method involves drawing fictitious lines through a scene to indicate the direction the characters are moving.



Figure 219 Leading lines guiding viewers depicting visual narrative information

In order to imply an emotional connection between the audience and the character, leading lines have also been used in another scene of episode seven. When Sema, Aziza, Noah, and MB come by and comfort Peters, his pizza outlet has been ravaged by Tobor's robots, and he is seated hopelessly on the ground. Peter becomes the centre of attraction because their eyes are drawn to him in the leading lines. As a result, the audience is drawn in and more likely to empathise with him since he is now the centre of attention, in the foreground and more dominant, as seen on the screen.



In the same episode, the leading lines composition technique was used to direct the viewer's attention and let the viewer feel a connection to what was happening in the scene. Due to his inability to taste the pizza, Tobor is singled out in a single shot and shown to be extremely unhappy, leading him to destroy everything and even forbid pizza. The character is positioned to the right and destroys objects with a laser beam. Since the beam has more visual weight and is used as the leading line, it conveys the idea that the character is causing destruction even off-screen and makes the viewer more intrigued. See the image below.



Figure 221 Leading lines directing the viewer's attention

Super Sema's eighth episode features a scene where the leading lines composition technique has been used to guide the viewer's attention. When Sema awakens in the scene and notices that she has some blue spots that signify she has contracted the virus, she wonders what is wrong with her.

Three-shot framing technique is used to frame the scene, positioning the people at various positions in the frame to help guide the viewer's gaze. The foreground shot of MB directs the

viewer's attention to the backdrop shot where Sema and Moyo are since he is looking at them. Additionally, it facilitates the viewer's understanding of the scene's setting.



Figure 222 Leading lines directing the viewer's attention

Leading lines were used in the same Super Sema episode eight to direct the audience's eye inside the frame and actualise science and technology's thematic elements. Tobor is positioned in front of his robots, giving him authority and allowing all the other characters to face him, which steers the viewer to also look at him. This help demonstrates the balance of power, making him appear superior. The background features, such as his swing seat and the batteries attached to the wall, are visible to the spectator, as seen below, to reveal the technological theme.



Figure 223 Leading lines directing the viewer's attention

3.3.2.1 Frame within a frame

According to Newton (n.d.), a cinematographer may create a "frame within a frame" composition technique by simply framing the main subject inside another frame. Framing is putting something enclosed within the four walls of the frame that will appear inside your screen. A frame inside a frame may interest even the most uninteresting subjects or objects within the setting, and it aids in drawing the viewer's attention to the focal point of the picture. It is also used effectively to give your images some background and depth. One of the key benefits of using a frame within a frame is drawing the viewer's attention to a specific area of the image. Frame within a frame has been used to add a subject/character/object more aesthetic energy to capture more attention from the viewers because it can make even the most uninteresting things more exciting and appealing.

Frame within a frame composition technique has been employed in episode two to add aesthetic energy and guide the viewer to a specific part within the frame.

In this scene, the viewer sees Tobor viewing the crashed meteorite using his magnifying eye, and the meteorite frame is within his eye lens, which becomes the focal point. Frame within a frame guides the viewer on what is more important in the frame; the meteorite. The meteorite also makes the shot look appealing to the eye. Although the shot is a POV which makes the viewer more connected to the scene, the composition technique makes the shot looks more aesthetically pleasing to the viewer, which makes the viewer spend a long time looking at it since it has more visual energy.



Figure 224 Frame within a frame guiding the viewers attention

Frame within a frame has been utilised in a scene in episode two of *Super Sema* to add more visual energy and to guide the viewer to focus on an immediate thing within the frame. From the scene, MB looks at the small meteorite and finds it dividing many colours, making him wonder. He is looking at it through a microscope. Fill the frame technique adds aesthetic energy to guide the viewer to the main thing inside the frame. It shows the tiny details to the viewer to feel like they are within the frame. Through the frame within the frame, the viewer can see the tiny meteor found in Moyo's ear multiplying colours that amaze the characters when they look through the microscope lens. Frame within a frame plays a role in guiding the viewer to the meteor and making the shot more aesthetically pleasing to the viewer's eye, which makes him keep vested in it for a longer time.



Figure 225 Frame within a frame adding more visual energy and guiding the viewer direction of focus

Frame within a frame composition technique has been used in episode three of *Super Sema* to add more aesthetic energy so as to lead the viewer to the focal point. In the scene, Tobor is seen trapped in his castle by Sema and MB whereby he is framed between two blocks of wood. He is seen gripping the woods, trying to free himself, but he cannot as he is completely trapped inside his castle. Frame within a frame guides the viewer on what to focus on; Tobor and adds more aesthetic energy and also conveys his emotions of being upset.



Figure 226 Frame within a frame adding more aesthetic energy

The application of frame within a frame in episode four of *Super Sema* is used in a scene where Tobor is alone in his unique swimming pool, enjoying the hot water. Frame within a frame composition technique adds aesthetic energy to the shot as Tobor is put at the centre of both frames to give it more visual weight. The viewer focuses on him for a long as he makes the focal point.

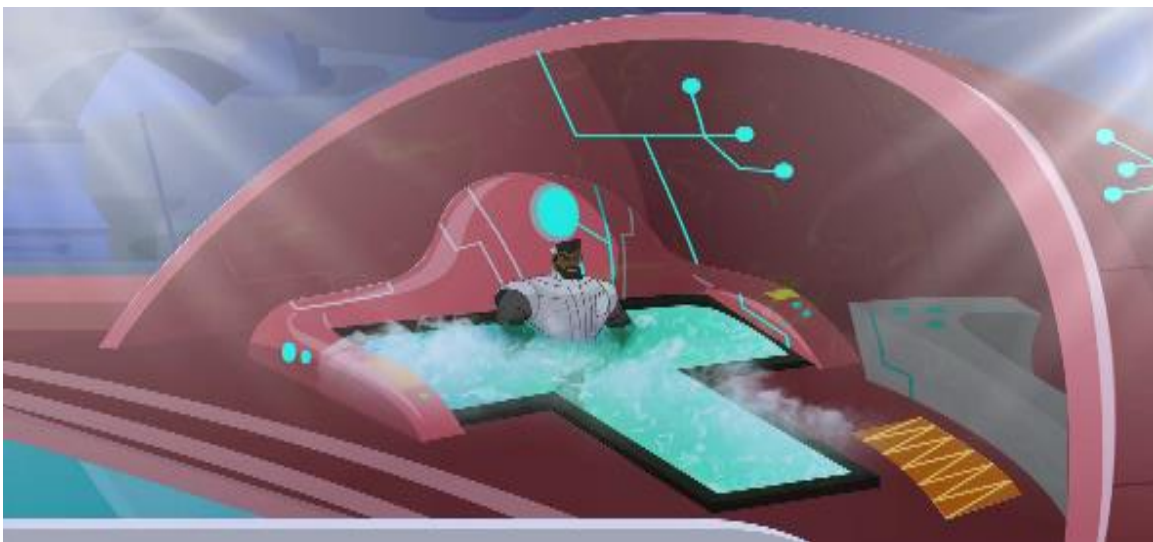


Figure 227 Frame within a frame adding more aesthetic energy

Frame within a frame composition technique is applied in episode four in a scene where Sema and MB are pleased to have brought back the power to Dunia, and they greet each other to express their excitement. Through two shot frames, aesthetic energy has been achieved to steer the viewer to focus on them, so they relate with their emotions of joy and experience for restoring power.



Figure 228 Frame within a frame adding more aesthetic energy

The application of frame within a frame has also been utilised well in another scene of the same episode for aesthetic beauty, adding more visual weight to the viewer's focus on the character. In the scene, the reporter is shown inside the TV frame, saying anyone can enter the competition to participate. Through single-shot framing, she is isolated from the character, only to focus on her actions, gestures, and voice. Frame within

a frame composition aids more aesthetic energy that makes the image appealing, as illustrated below.



Figure 229 Frame within a frame adding more aesthetic energy

Frame within a frame composition technique has been effectively employed in another scene of episode five to exemplify aesthetic energy. The viewer can focus on the character for extended periods as fill within a frame adds aesthetic beauty to the character shown. In the scene illustrated below, the viewer sees the MC on stage as she introduces the show. The character is positioned using the frame within a frame technique by paying attention to the

rule of thirds in the frame, which makes her appealing due to the asymmetrical balance of her frame within the main frame, as seen below.



Figure 230 Frame within a frame adding more aesthetic energy

Frame within a frame composition technique has been used in a scene of episode six to encapsulate the balance of power and visual aesthetics. From the scene, the viewer sees Tobor doing some exercises for the game and is surrounded by his robots. The robots surrounding him show that he is the master and majestifies him to portray a balance of power. The position of the timer on the wall at the centre also has more visual weight to tell the viewer how long Tobor has practised. This technique adds emphasis and also establishes technology in his house. The position of Tobor being surrounded by robots signifies a balance of power; he is the one in power, and they are his subjects.

In episode seven of Super Sema, a scene in which Tobor is seen on TV warning Dunia residents that they would not be eating pizza if he cannot taste it is used as an example of how to use the frame within a frame composition method to create an appealing visual composition. He is displayed in the middle of a symmetrical composition of a TV frame for

added visual appeal. Frame within a frame is a technique used in the visual narrative to draw the viewer's eye and express meaning. Tobor is rendered the main point of the single shot, making it clear that he is furious and emphasising his greater power because he could prevent people from eating pizza.



Figure 231 Frame within a frame adding more visual appeal

A frame-inside-a-frame composition method was used to add more aesthetic energy to a scene from episode eight so that the audience could concentrate on the character being framed. The single-shot framing of the scene allows the audience to concentrate on Sema while she examines herself in the mirror. The character is the focal point since she is positioned in the middle of the frame. Characters who are framed inside frames are more visually appealing, which helps the audience focus on and relate to them.



Figure 232 Frame within a frame adding more visual appeal

In episode eight, a frame-within-a-frame composition technique was utilised to enhance the visual attractiveness of the scene's picture. The people were framed via their homes' windows to keep the viewer's attention for a longer period of time and make it simpler to recognise them in a long shot. This makes it easier for the spectator to concentrate on the people in the frame and guides them as to what to look at instead of absorbing everything within the frame.



Figure 233 Frame within a frame adding more visual appeal

3.3.2.2 Asymmetry composition technique

One of the design elements is space; in a design or inside a frame, we have positive and negative space. The positive space is where the artist places the main object or the subject, and the negative space is the space left unoccupied to allow the viewer to concentrate on the positive space, which is the focal point. In composition, when a cinematographer uses the space within a frame equally, where mostly they place a character or an object at the central part of the frame, that is said to be a symmetrical composition or central framing. When the cinematographer decides to be creative, leaving an imbalanced frame by arranging subjects and objects to occupy either side of the frame, leaving more negative space, then that is said to be an asymmetrical composition.

Limano (2018) avers that asymmetry composition tends to be more fascinating than symmetry because it generates more complicated interactions between the elements. Thus, it can be utilised to grab attention because of this imbalance. Limano notes that the area surrounding the asymmetrical shapes is more appealing, and the viewer can look at it for a longer time than the other things. Asymmetry composition produces unpredictable patterns and often allows for greater individual expression than symmetry. Symmetry and asymmetry may be made to stand out more in the composition by using the contrast between them through manipulation of the space within the frame and how the subject and objects are arranged. According to Deguzman (2022), modern artists are driven to the asymmetrical balance due to their lack of restrictions and capacity to convey more information in a single image.

Asymmetry involves imbalance composition, thus using negative space to give more attention to positive spaces for emotional connections and creating appealing images

enhanced by the attraction added by the asymmetry composition. In a scene of episode three, an asymmetric composition technique is applied where Sema is wondering what she should do to stop Tobor from cutting trees. Sema has been isolated in a single shot and placed in an imbalanced frame leaving more negative space that conveys imbalance and adds more attention to her as the positive space. From the image below, Sema is the frame's focal point, which helps the viewer to connote her loneliness, hopelessness and helplessness.



Figure 234 Asymmetric composition depicting emotions and adding more visual appeal

Asymmetrical composition technique pertained in a scene of episode six of *Sema Super* to instantiate visual narrative information. Sema and Tobor, who are intended to jump to the opposite side of the valley, are depicted in the image below. They are positioned on the left, leaving an asymmetrical balance, and the look room aids the viewer in elucidating how far they need to jump over the valley. This is used to convey visual narrative information, as illustrated in the image below.



Figure 235 Asymmetric composition demonstrating visual narrative information

The asymmetry composition technique is also used in another scene of episode six to initiate a balance of power. As seen in the scene, the left side shows a negative space that connotes emptiness and exemplifies that he needs some help; otherwise, he will fall into the deep valley. Through single-shot framing and an asymmetrical composition technique, the balance of power has been illustrated to show Tobors weakness and hopelessness.



Figure 236 Asymmetric composition initiating a balance of power

The two-shot framing technique has been implemented to manifest the characters' reactions and simultaneously establish their relationship. In the scene, the viewer sees Sema and MB

so happy for succeeding in making a chemical that grows trees super-fast. Two shots enable the viewer to tell the characters' emotions and reactions to each other and, at the same time and also to establish their relationship.



Figure 237 Two shot framing depicting characters' emotions and reactions

Putting the characters together signifies their interaction which can aid the viewer in interpreting that the characters have a certain relationship.

In episode one of Super Sema, some shots were not ascertained because they were undesirable in reference to the known shots globally, thus breaking 180⁰ rule. This episode broke the 180⁰ rules in minute 01:01, as illustrated in the image that follows. Tobor gets into Chege's workshop, but the characters are shown looking inside (in opposite directions) away from the door where he is supposed to enter from, as shown in fig 259. This creates an impression that he is 'entering from inside, which is not feasible



Figure 238 Sema, MB, Chege and Moyo looking at Tobor, who is entering the workshop

In the next scene, Tobor is shown to be on the other side, which confuses the viewer and breaks the 180° rules. The composition of the character and the position of the character is not in line with what we are meant to see through the composition technique used in the scene. Tobor is shown at the door side where he enters, confirming the breaking of the 180° rule of the composition.



Figure 239 Tobor being shown at the workshop entrance

Some shots could not be identified due to character differences in size. In most of the scenes Tobor is depicted to dominate the scene with his bigger size, and the viewer has to rely on the diegetic sound; dialogue to understand the context of the scene. An observation was made where the animator used composition techniques arbitrarily, which interferes with the viewer's visual perception and has to rely on the sound to comprehend the context of the scene. The latter could have also come out clearly if the composition rules and shot sizes were followed in some instances where they were applied.

The rule of thirds has been used in the animated series of *Super Sema* to add visual and aesthetic energy and tension and to make the film appealing to the viewer. The rule of thirds has also made images more enticing in *Super Sema* animated series through the utilization of positive and negative space. The viewer looks at the intersecting points placing points of interest to one of the points balancing the image. The animator opted for central framing instead of the rule of third in many animated series *Super Sema* scenes. The certain scene would have been effectively displayed via the rule of thirds since the look room gives the viewer a certain sense of direction. Such scenes include the one shown in the following image showing Sema telling the people to wait for the sun and showing them the direction to look

at to see the sun.



Figure 240 Sema telling Dunia people to look at the sun showing the direction

In this analysis, it was noted that a film animator in the animated series *Super Sema* changed the framing and composition as the scene unfolds depending on the emotions present and theme that should be shown to the viewer and any message that need to be controlled by the framing and composition. All these elements complement each other to pass the desired message of the animator.

3.4.1 Camera Movements

3.4.1.1 Tilt Down

Matt (n.d) opines that Robert Frank invented the tilt shot method in the 1950s. It is a cinematographic technique that calls for an angled camera, which may be accomplished by using a tripod or resting the camera on something like a plane and then rotating up and down. The objective of this kind of camera movement is to draw the spectator in close enough to demonstrate the numerous shots and angles present all around them in a film.

Stennett (2022) claims that tilting is equivalent to visualising your camera as your head moves up and down. As a "reveal" approach, tilts are helpful for either revealing anything from top to bottom or the opposite. According to Studiobinder (2019), in a tilt shot, the camera is stationary but rotates up and down on a vertical plane. In live-action films, this vertical camera motion is possible due to tools like tilt-shift lenses. However, in animation, they can be achieved by various computation methods like manipulating the virtual camera or using the keyframes to achieve various camera moves. Panning and tilting are both frequently utilised for imaginative and valuable reasons, although tilting is less frequent than panning. However, it varies depending on the narrative being conveyed. This upward and downward movement causes the viewer's focus to change from one place to another, vertically expanding the visual perspective.

Tilt-down camera movement has been applied in this episode from minute 00:35-00:37 to adorn the establishment of the setting, which includes time, the specific location, and the weather. From the time stated, the viewer is introduced to the setting through a tilt-down movement that shows a tree then moving down and then settling down to show Chege's workshop and other Dunia buildings and some people moving around but from a far distance. Through this camera movement, the viewer can automatically know where the scene will unfold from, and they can tell that it is daytime. They can also have some sense of the weather, which can tell it is not raining or something of the sort.

Tilt down has also been employed from minute 02:28-02:30 via a long shot to demonstrate the balance of power to demean and show helplessness. The period stated occurs after Sema

has been looking for Tobor to find Moyo but fails to find him, and she is seen telling MB that it is not all right since she has not found Tobor and Moyo anywhere.

Sema is seen alone sitting outside at night. Tilting down at her from a tall tree outside Dunia and settling on her, to look down at her expresses her powerlessness, helplessness, hopelessness, and loneliness, which creates empathy in the viewer, and they can have pity for her.

Tilt-down camera movement has been applied in episode two through a long shot from minute 00:37 - 00:39 to give some sense of height and also guide the viewer in the direction to focus on the scene. In the scene, the meteorite is falling into the earth, and the movement is used to show how it drops down to the earth showing a sense of height which is one of the visual narrative information that can drive the plot forward.

Tilt-down camera movement has also been applied in episode two from minute 02:20 - 02:22 to manifest a sense of height and to guide the viewer in which direction to focus in the scene. From the time stated, the viewer sees Moyo slide and fall toward the cliff. Tilt-down is employed to show the cliff's height and reveal the slope's height. Here the viewer's attention is directed towards the cliff, and it also gives the height information to arouse some visceral emotions in the viewer as they pity Moyo not to fall farther.

3.4.1.2 Tilt Down episode four

Tilt-down camera movement has been employed from minute 00:38-00:42 via a long shot to encapsulate some sense of height. From the context, the viewer sees robots inside the tubelike water slide moving down and falling inside the water. This movement is used to emphasise the height of the tube from where they are starting to jump to the swimming pool, and it also shows the direction they are moving vertically towards the swimming pool.

In the scene when Peter has just had all of his pizza and cooking supplies stolen by the robots and is sobbing while sitting on the ground as displayed on a high angle, appearing little, Tilt Down has been used to bespeak a balance of power, indicating weakness and helplessness. This movement has portrayed a state of powerlessness and helplessness.

In the same episode, the employment of tilt-up has implemented the balance of power from minute 01:12-01:13, where the scene settles to a medium shot. From the time stated, Tobor is bending down and then stands upright when talking to Sema, MB Moyo, and Chege in the workshop. The movement is applied to manifest his height to emphasise that he is tall and edify him because the other characters are looking up to him, which signifies superiority amongst other characters he is looking down to.

3.4.1.3 Pan episode one

Nielsen (2007) opines that the panning camera movement was introduced circa 1897 after the invention of the panning head, which was done to enhance the establishment of the primary setting and guide the audience to the physical core of the drama. This was two years after Lumiere Brothers introduced their camera, and the panning movements later were now used to set the scene while still capturing the action of moving things within a scene to engage the viewer. Studiobinder (2020) defines a pan as a horizontal camera movement involving the camera's right-to-left movement around a horizontal axis. The pan name came from the term "*panorama*," which means that the camera is in the actual position and fixed.

Conversely, "panning" refers more to a fixed location swivelling from left to right. The audience may view more of the scene with a pan. The location can be determined through a Pan movement, and the camera pans can be used to follow the motion of the subjects or objects in that setting.

Switching between characters while panning may heighten the suspense more than a rapid cut. The spectator can experience the scene attributable to this kind of camera movement. Another way to convey meaning through movement and heighten suspense is by using a gradual and slow but balanced camera pan to convey the scene's atmosphere.

From minute 01:54-01:56 of episode one of *Super Sema*, pan camera movement has been employed to add tension and increase the scene's visual energy. The pan camera movements show the viewer Tobor moving away with Moyo after kidnapping her to prove that love only causes pain to Sema, MB, and Chege. This camera movement reveals his action and guides the viewer in his direction, adding more tension to the scene.

Pan left has been well utilised from minute 04:30-04:31 so as to guide the viewer's direction on what to look inside the frame to add more visual energy. From the time mentioned, MB points on the screen their position on Mt. Mbali after they had found Tobor and Moyo after a long time of tracing them without success. This movement directs the viewer to look at the left inside the frame where MB is pointing. Through this gaze, the viewer's gaze is channelled to where the animator wants them to look to understand the narrative better.

Panning left and a POV shot have been used in episode two from minute 04:27 - 04:30 to convey emotions. From the time indicated, Tobor is seen using his special magnifying eye to look at the sculpted faces made by his robots. He expresses his dissatisfaction and disappointment by looking at his sculpted faces that were sculpted. This camera movement is meant to put the viewer in the character's consciousness to feel and experience the character's feelings.

Pan left has been sufficiently utilised via a long shot from minute 01:19-01:25 in episode three to show the viewer the scene's setting and convey narrative visual information that helps to drive the plot forward and establish it. In this scene, the viewer sees Tobor's robots cutting

trees with power saws. This camera movement is employed to show the area/location they had cut and the area they are continuing to cut down trees. This visual narrative information is vital to the viewers since it helps them to understand the narrative more.

Pan left has also been effectively applied in episode four from minute 00:42-00:45 via a long shot to guide the viewer on where to look within the frame. The viewer sees robots all aligned and moving upwards to jump into the water via the tube-like water slide. The panning movement is utilised to convey the direction the robots will jump from to enter the swimming pool.

Pan left has been efficiently utilised from minute 01:15-01:16 through medium and single shots to include more characters in the scene.

In the scene, MB is shown imagining Africa playing the game on Saturday when the upcycle mania will happen. The movement shows Sema as she responds to him that the game had been postponed since all players were taking part in the upcycle mania. Here the movement is applied to include the character being addressed in the scene without cutting.

Panning left in episode seven has been used from minute 00:36 - 00:39 through a long shot to unveil the location. In this movement, Sema and other kids go home from school, and Mr Bobolon escorts them along the way. Pan left establishes a more expansive location and puts the viewer in the context.

Another instance where panning left has been applied in the same episode is from minute 00:34 - 00:44, where Mr Bobolon is waving at the children as they go home. Panning left has been applied in this movement to direct the viewers' attention towards the character as they can focus on the direction of the children as they go home, which directs the viewer where to look.

In the same episode, Panning left was employed from minute 00:54 - 00:56 to include more characters while maintaining the actions and other character details. This movement shows Mr Bobolon telling Sema not to save the world that day and treat herself; thus, the movement shows who is talking while maintaining more details.

From minute 02:02 to 02:04, panning left has been effectively used in the medium shot to draw the viewer's gaze to the scene. The spectator sees MB arriving at home during this time and hears his claim that although the virus is widespread, he is immune to it. To provide movement, he moves and sits down next to Sema as the camera pan movement follows him. Through this movement, the viewer is vested in him as he moves across the frame, which helps in guiding the viewer on what to focus on within the frame.

3.4.1.4 Zoom In

Zooming can be termed an internal camera movement since the movement occurs within the lens. In live-action films, zooming is achieved when the camera lens changes the focal length to bring the image close or push it farther. In animation, zooming is achieved through manipulation of the virtual camera or via keyframes to achieve the same effects of bringing the image closer or farther. Matt (n.d) asserts that the term "zoom" has several meanings; he adds that it can indicate getting bigger or smaller, going closer to or further away from someone or something. They can create tense moments or be utilised to depict the character's feelings. Since they increase closeness and sensuality, zoom shots are frequently used in emotional moments. Zoom shots can be used as an establishing shot or to provide the viewer with detail of subjects and the happenings in the scene's setting.

Renée (2017) avers that zooming enlarges the frame rather than moving the camera, which has distinct emotional and psychological implications. In another sense, live-action zoom alters the focal length of the camera lens. A zoom movement might make the audience focus on a single subject or object in a scene since it flattens the shot and compresses the background. He adds that zooming can also create a paranoid atmosphere for viewers. Renée concurs that track movements and zooms are potent tools for changing perspectives in a scene and navigating diegetic space while communicating visually with the audience. However, their emotional impact on viewers varies widely.

According to Mccullagh (2019), zooming reroutes and concentrates the audience's attention. Zooming in and out may evoke distinct feelings and convey specific narrative information. However, when a character is in the centre of the zoom, we produce a different sensation, one of the character's points of view being hyper-focused, adding more visual energy for the audience to focus on them for a longer time. One can isolate a character by zooming in on him/her to guide the viewer to only focus on them and understand the narrative through them. It draws attention to the separation between them and the outside of the viewer. It can highlight a character in a crowd to make the viewer suggest several things, such as that they are unique, that they are just one of many, or that there are simply not enough people in the crowd to help them overcome their loneliness.

Studiobinder (2020) notes that moving the camera or framing a subject signifies something to the spectator. One of these methods is the zoom camera movement which adds a particular and subtle message. By "magnifying" the image or zooming, Studiobinder refers to the process of giving the appearance or illusion that the camera is moving in closer or farther

from the scene. This is done to add to the narrative and convey pertinent information to the viewers.

Emotion expression is instantiated through zoom camera movement in episode one from minute 01:02-01:05. Through the use of zoom-in camera movement, which settles to a close-up, the viewer sees Tobor coming into Cheges' workshop and finds Sema, Chege, Moyo, and MB and then shows Sema reaction to Tobor's visit. This movement brings the viewer closer to the character, Sema, physically and emotionally to express the character's feelings of worry, surprise, and fear. The movement isolates Sema from other characters, and the viewer can only see her facial expression, which conveys her emotions towards Tobor's entry to the workshop, which signifies her irritation.

Narrative information and establishment of the set have been illustrated through zoom out in another shot of the same episode from minute 03:56-03:59, which ends in a long shot and high angle. The camera movement shows us more details about the set and has a more comprehensive possible view, which helps to focus the viewer's attention on one shot, establishing the setting. Sema and MB have just successfully created a GPS, and they place it on the rooftop to position the GPS to the radio signal. This movement shows the location of the characters on a rooftop, and it conveys the height they are and the other buildings around. It also shows the sky, which would have been unnoticed if another movement like zoom-in was used. These visual narrative pieces of information have helped the viewer comprehend the scene's context better.

Zoom In has also been combined with a wide shot in the same episode from minute 05:24-05:30 to express a character's emotions. From the time stated, Tobor wakes up and finds that

Sema has won again, rescuing Moyo, framed with a tv frame. He is zoomed in as he admits Sema's defeat. The zooming-in camera movement has been used to bring the character closer to the audience both physically and emotionally to connect with the character's feelings and feel like him to sympathise with him.

Zoom-in camera movement has been employed in episode two to bring the audience closer to reveal many details from minute 01:57 - 01:58. In this movement, and the viewer watches Sema pointing at Tobor when they find Tobor making sculptures of his face from the meteorite. The shot unveils more details of what is being sculptured and some details of Tobor's face, like his unique eye, that are visible and noticeable. The visual narrative information is portrayed through this camera movement to signify that the robots were making his face and not anything else. This creates anticipation in the viewer to wait of the result of the complete sculpture, which helps to drive the narrative forward

Zoom-in has also been applied in the same episode to bring the character closer to the viewer to connect with them and feel their emotions. From minute 02:05 - 02:06, the viewer sees Sema asking Tobor to stop wasting the meteorite since it hosts many secrets that would change the world. Tobor answers her that he is not wasting it and that he is sculpting faces of himself. Here Tobor is so much referring to himself, and the camera moves from his medium shot to his close-up. The movement brings the character physically and emotionally closer to the viewer as they can connect very well in close proximity, and being isolated in a close-up, the viewer is given no choice but to focus on him and his reactions and emotions.

The application of zoom in camera movement is illustrated from minute 04:16 -04:19, where the viewer sees Tobor viewing his magnificent sculptures of faces of himself after the Bongolalas have finished sculpting them from the meteorite. Zoom-in camera movement has been applied to bring the viewer closer to what is occurring within the scene, especially the hidden image awaiting to be unveiled. Here the sculpting of Tobor's faces has been done, and he has covered them, ready to unveil his magnificent faces. Here the viewer is anticipating seeing the faces. When the zooming-in movement brings the image closer to the viewer, they feel like they are within the scene.

Because the movement has been combined with a POV, it has been implemented through the application of zoom in camera movement in a scene from minute 05:19 - 05:26. In this scene, Tobor looks through his magnifying eye and sees his robots dancing with Dunia people, something which he does not believe. He retakes a closer look and zooms in to see them. Here the shot is intimate as we are experiencing his viewpoint from a POV perspective. The movement is used here for clarity and to reveal visual narrative information as Tobor was confirming if he saw his robots dancing with horrible humans, as he called them. It was used to bring the image closer to the viewer for more understanding of the narrative.

Zoom-in camera movement has been applied from minute 00:35-00:38 through a long shot to emphasise direction and continuity. From the time indicated, the viewer sees Sema collecting garbage and Tobor's robots having fun jumping through water slides into the swimming pool. This camera movement has also been applied to intercut another movement that shows a continuation of the same action where robots are moving down through the water slides and fall into the pool, a new use of movement to enhance continuity.

From minute 02:04 to 02:07, a long shot uses zoom-in to bring the audience closer to the action on the scene and let them realise what is occurring. According to the context, Tobor commands his robots to turn on the floodlights, and as soon as they are switched on, Dunia experiences a total blackout, as shown by the lights abruptly turning off. This movement also illustrates Tobors actions of turning on his floodlights, causing a blackout in all the other areas, which brings the character and the viewer closer physically and emotionally.

Zoom-in has also been applied from minute 05:06-05:07 through a long shot to bring the viewer closer to the character physically and emotionally to experience his reaction to connection. In this context, Noah blows out the candles of his cake after being sung happy birthday, goes with Sema and MB to jump into the swimming pool through the tube-like water slide, and is very happy, as illustrated.

Zoom-In camera movement has been implemented from minute 00:39-00:41 in episode five of *Super Sema* to bring the viewer closer to what is happening on the scene. In the time indicated, the viewer sees Dunia residents watching TV on the street when the announcement about upcycle mania is presented. The locals are seen glancing in the direction of several TVs in that store to watch the anchor and follow along with what she is announcing.

In another scene of the same episode, the Zooming In movement has been applied from minute 05:10-05:11 through medium shot fast zoom-in to bring the viewer closer to the character emotionally and physically. From the scene, the viewer can see MB and Sema have just been announced as the winners, and the zoom-in movement shows them coming together to hug as they laugh.

From minute 01:08-01:12 of episode six, zooming in has been employed to bring the audience closer to the character physically and emotionally to feel the character's emotions. From the time stated, Tobor gathers all Dunia's villagers and tells them that he has decided to open floodgates and wipe out Dunia forever. Zooming in has been implemented here to exclude other people, and he is shown to have occupied the whole frame. This camera movement shows that Tobor is the one in power and the centre of attention in the scene.

The spectator can see Tobor on TV announcing to the residents of Dunia that he has forbidden pizza through a zoom-out. This action is shown in a long shot zooming in to a close-up to engage the audience emotionally and demonstrate authority and power, which is consistent with what he is doing to the Dunia residents.

In the same episode's movement where Tobor is informing the Dunia people that pizza is history since he could not taste it, zooming in from minutes 02:42 to 02:46 is used to depict the action. When paired with a low angle, a zoom-in draws the spectator close to the character and makes him the dominant part of the frame, giving him much power.

From minute 05:12 to 05:14, another zoom-in movement is employed in a long shot to emotionally link the audience and the character by drawing the character closer. In this sequence, Tobor is shown speaking from his castle and declaring that while Sema had previously triumphed, AI will eventually win. This image utilises the connection to draw the audience in and show more of Tobor, revealing his vulnerability and inability to react to his defeat.

In a sequence of episode eight from minutes 00:35 to 00:39, a zoom-in camera movement has been combined with a long shot and a close-up to establish the setting. The spectator observes the episode as it begins by displaying Dunia Street and the people leaving differently. The next step zooms into a close-up of Sema's home. The spectator is indicated the location of the following stop, Sema's home, by the zoom-in action. It helps build up the viewer's expectations of what will happen in Sema and MB's house.

To start revealing more information, a zoom-in technique has also been used in episode eight's scene from minute 01:37 to minute 01:39. In this scene, and the spectator can see Mr Bobolon writing on the chalkboard before turning around to see that the entire class has been infected by the virus and telling everyone to go home immediately. He is seen leading them to the door while instructing them to wash their hands frequently. Since the shot had changed from a long to a medium shot, the movement was employed to emphasise what he was saying and display more of his details in this scene.

In episode eight, the zoom-in is used again between minutes 05:12 and 05:15. By using medium and close-up shots, and this camera movement has been used to reveal more detailed aspects of the character on his face. The viewer observes Bongolalas lined up to hear Tobor speak to them at the time specified. He is shown proclaiming that AI will always win, and shortly after, he begins to develop the Spoti maspoti virus to the amusement of the robots. This movement brings the image close to the viewer to see the spots on his face, which signify that he has gotten the virus.

3.4.1.5 Track camera movement

According to Dunham (2020), track shots are a particular sort of tracking shot in which we follow a subject while using a device, also known as a tracking shot. In actuality or in live-action films, a track movement can also mean a vehicle with a camera attached to it that moves down a track made for dollies or on its wheels. In animation, a track is achieved through a virtual camera manipulation or through the keyframes, where it is set to follow a character inside the setting. Tracking movements can be used in conjunction with other camera motions, such as a pan or tilt, to emphasise the scene's subject or message.

Tracking camera movement has been employed in episode two to evince direction from minute 01:27 - 01:42. In this track movement, the camera seems to be floating as it follows the vehicle since it is moving from left to right. The tracking movement has been used to make the viewer be vested in the car as it moves to the right, which guides the audience on where to look within the frame.

Furthermore, it lets the viewer know where the meteorite crashed, which is important narrative information.

Track camera movement has been employed in episode four from minute 00:40-01:52 to make the viewer focus on the character for a longer time. As seen in the time stated, Sema and her pals are moving home, and Noah, who will be having his birthday the following day, is excited that he will have a massive cake when turning four years old.

From minute 03:02-03:15 of episode six, the track shot camera movement has been used to enhance the story's plot and inform the setting with rich details. In the shot, Sema and Tobor

had just started the gaming challenge and were running towards the right, as shown inside the game. This camera movement aids the characters in physically moving through the scene while following them, directing the viewer's attention. The viewer also feels like a particular character in the game.

Tracking shot has also been employed in the same episode from minute 04:15-04:41 via long shot to follow characters and make the viewer be vested in them for a longer time and feel like they are within the frame. As seen in the shot, Sema decides to jump the valley to win the game to save Dunia from being flooded by Tobor, whereby she is seen moving in the air, and when she starts falling, the camera is still following her. Tobor is also shown in the air, and the camera follows him until he hangs on a feeble tree branch.

3.4.1.6 Random/Shaky camera movement

According to Deguzman (2020), filmmakers frequently add unpredictable random movement to a shot through hand-held camera shakes in live-action films or via virtual cameras in animated films, known as shaky/random movements, through manipulating the virtual camera setting or keyframes setting. When paired with randomised close-ups, the random movement gives the film a subjective, natural feeling of uncertainty and some sense of danger. While recognising that it may be abused, Deguzman advises sparingly using random/shaky camera movement when required. The spectator will find the randomised camera movement inefficient if too many of them are in a film and if they are not adding to the narrative. The purpose of random movement should always be to advance the narrative by conveying specific communicative values associated with them. The random movement might give the audience a subjective experience when used more cautiously. Random camera

movement is widely used in films that are based on actual events to elicit different psychological responses from the audience.

From minute 00:40 - 00:50, Random or shaky camera movement has been utilised sufficiently to bespeak some sense of danger and uneasiness. After the meteorite has entered the earth, the people of Dunia are shown to have experienced uncoordinated movement from their respective premises. Sema, MB, and Moyo are shown in a shot that is panning left to right in a quick motion, and tabor robots are shown falling and colliding with each other. The random camera movement adds more tension and uncertainty to show that something is not all right, giving some sense of danger caused by the crashing meteorite.

In episode seven, random camera movements are used to build suspense and provide a sense of danger between minutes 04:06 and 04:07 when the printer is stuck and stops responding, prompting MB to peek at it quickly and be startled by what was occurring. These random camera movements create uneasiness and tension or show something that needs to be fixed.

3.4.1.7 Tilt Up camera movement

Effective application of tilt-up camera movement in episode two of *Super Sema*, has enabled it to steer the viewer to a certain direction within the frame, as seen from minute 03:31 - 03:33. Here, Moyo is given some drink, and Sema notices a piece of meteorite stuck in its ear. This tilting and zooming in helps to reveal tiny hidden details, but when brought closer to the viewer, they can be revealed in a more visible way to the audience and guides the viewer to the direction to look within the frame. These tiny details are part of the visual narrative information that helps to drive the narrative forward. The tiny meteor later brings joy to the whole of Dunia after Sema presents it to them, and it emits many colours after the sun's rays hit it, making Dunia people so happy at the end.

The application of tilt-up has been exemplified at a low angle from minute 04:30-04:35 to show height and balance of power. From the time stated, Tobor had been announced the winner, and Sema pressed the button that made their machine rise, and tilt-up movement was applied to show it was arising and lifting them. This lifting position to go up at a low angle shows the height and symbolises their power and superiority in winning the award.

Tilt-up has been employed in episode six from minute 02:13-02:14 to instantiate direction in the scene. The movement is used to direct the viewer's gaze so they may comprehend the context of what is happening in the scene framed on the screen. From the time indicated above, MB shows Sema how the game will be played, where they have heartbeats, and the hearts will aid the player in charging.

From minute 01:36 to 01:40, tilt up has been implemented well using Low Angle to signify balance of power and demonstrate powerfulness.

Sema had discovered that Tobor had deployed his robots to seize Peter's things during this movement when she saw them flying and heading toward his castle. By demeaning Peter, Tilt-Up demonstrates how Tobor is superior for treating anybody in whatever he pleases.

3.4.1.8 Tracking shot

Tracking shots have been effectively applied from minute 00:45-01:00 through the smooth pan and medium shot to follow the subject and keep the viewer vested in them. In this scene, the viewer watches Mr Bobolon on his way, taking the pupils to the forever forest, and they are walking towards the right in the scene. The shot is utilised here to follow them and also shows the direction they are moving.

Tracking shots have evolved throughout time as technology, and artistic efforts have progressed, and as Lannom (2021) suggests, the concept of a tracking shot has also altered.

He explains that a tracking shot is any shot in which the camera physically and continuously moves through the scene. Tracking shots usually follow a moving subject/ object, but they may also be employed to simply reveal or establish the scene. In animation, tracking shots can also be achieved, like a tracking shot, through manipulating the camera and keyframing to enhance movement and convey the desired effects.

From minute 02:49-02:54, Tracking shot camera movement has been utilised through long shots from right to left to steer the viewer in the direction to focus as the character is moving and follow the character to ensure that the viewer is vested to them throughout the scene. After finding that Tobor was stealing Dunia's power, Moyo, MB and Sema are shown walking to their home, and the camera follows them on their way. It also guides the viewer to the direction to follow within the frame.

Tracking from left to Right from minute 02:53-03:02 in episode five has manifested the directing of the viewer to be vested in a subject throughout. From the time stated, they watch the Imagine African football team being shown presenting their style, and they walk across, greeting attendants as they exit the stage.

3.4.1.9 Zoom out

Zoom out has been utilised from minute 01:35-01:38, moving from a medium shot to a full shot in episode three of *Super Sema* to reveal more information to the viewer. In the time stated, Sema, MB and Moyo are hiding, looking at Tobor as he tells his robots to cut more wood that would make his castle. Sema is peeping behind the trees, and Tobor cannot see them. In this scene, zoom-in camera movement has been applied to unveil what Tobor is doing since Sema, Moyo, and MB are hiding. The movement manifests what Tobor was doing and reveals that his action caused the absence of trees. This helps the audience connect

the narrative of why the students were amazed and why the trees were all cut down, revealing the area's location very well.

Zoom out has also been utilised in episode three from minute 03:22-03:23 to depict the actions to unveil happenings in the scene. From the time indicated, the viewer sees Sema creating some solution that boosts the trees to grow fast and puts the ingredients in the jar. The movement is employed to show the actions which unveil the scene's happenings that help the viewer understand the narrative well.

From minute 01:24-01:25, through the close-up and medium shot, zoom-out has been applied in episode four to reveal more visual information.

The viewer sees Tobor asking his robots to add more heat to the water while he is inside. When the water starts boiling, Tobor says he feels every part of his body loosening. The movement moves from a close-up of water to a medium shot of Tobor. Here, the camera is focused on Tobor as he expresses his feelings towards the water. A medium shot is applied, showing him saying he could feel everything loosening.

Another instance where zoom-out has been utilised effectively to demonstrate the balance of power is from minute 04:14-04:16 in the same episode. Through close up and long shots, this movement places the character in the background, making him inferior and not necessary. From the context, Tobor starts to question why humans had power while he did not after facing a blackout.

Through medium shot and long shot, zoom out has been employed from 02:50-02:51 to aid the viewer in understanding and connecting with what is occurring, thus releasing events on screen. The anchor is shown introducing the attendees to the event within the time mentioned, and a movement is made to reveal her as she stands at the podium.

Zoom out has also been applied in another scene of the same episode from minute 03:57-03:58 from close up to full shot to convey more information. The viewer sees Tobor arriving at the event, and he is shown from the legs, then the shot moves to the rest of his upper body to reveal more details.

Zooming out has been used in episode six of *Super Sema* from minute 02:17-02:18 via close-up and full shot to unveil more visual narrative information. From the shot, MB still explains to Sema how the game shall be, and the bonus of shoes that will aid her to fly is shown and then zoomed out to show other things.

The movement has been applied to steer the viewer on what to focus on to understand the scene.

Zoom out was used in *Super Sema* episode seven from 04:26 to 04:28, when Sema unplugged the printer's power cable, causing the machine to cease printing and switch off.

After being uncertain about what to do, MB is shown while being comfortable and soothed by the zooming out. This movement produces a sense of tranquillity in the spectator. It exposes additional details of the printer being turned off after causing difficulties, revealing more narrative information and signifying emotions to help the viewer better understand the scene's context.

In episode seven, zooming out was also used to incorporate additional individuals into the scene. More particular information was released between minutes 04:35 and 04:37 when Sema and MB moved the pizza printer outdoors, and Dunia residents waited to receive free printed pizza. Pizza is printed on the printer, which is then fully visible after being zoomed out. This movement has helped other participants divulge extra information to the viewers.

Another scene from episode seven has a zoom-out applied to it to demonstrate a large area and different movements from minute 04:38 to 04:43 to convey what is occurring in the scene. In addition to Sema being seen by the viewer printing pizzas for Dunia residents at the specified time, Peter also looks to be having a great time. The action is intended to demonstrate how delighted people are regarding the printed pizza.

Another episode eight sequence, which runs from minute 02:36 to 02:37, utilises zoom-out camera movement from a close-up to a medium shot. Tobor saw that a virus had infected Dunia people at the time mentioned while watching television. He appears excited and calls people "pathetic" for contracting the virus he thought he was immune against.

Tobor's deeds of delight make more of his details evident through this zooming-out movement. The settling to a medium shot emphasises his action in order to convey emotions of excitement.

3.4.1.9 Whip Right

According to Lannom (2020), whip shots, often known as whip pans or swish pans, are wonderful tools for delivering seamless transitions and striking effects to your films. A whip pan is a purposeful camera movement on the x-axis that is so quick that it frequently produces an unsettling blur effect. A tripod, track, stabiliser, or handheld camera can create a whip pan or swish shot in the live-action film. In animation, the virtual camera or keyframes must be

manually set to achieve these camera movements. The same method may also be applied when the camera is swiftly rotated on the y-axis, although it is known as a whip tilt.

From minute 01:11-01:16, whip camera movement to the right has been employed in episode three to encapsulate intense drama and steer the viewer in which direction to look in the scene. From the time stated, the viewer watches Mr Bobolon, and his pupils reach the King Forever forest, where he welcomes them to see the trees. The students are shocked about getting into the forest and finding the trees have been cut down. Mr Bobolon then turns to look at what had amazed the students, which is shown in a quick whip camera movement. This movement was applied to raise tension and reveal visual narrative information that helped explain the narrative as to why the students were amazed, surprised and looked in disbelief at what they saw.

In another scene of episode seven, from minute 00:59 to 01:00, the whip camera movement left camera movement is utilised as a transition. The spectator sees children excitedly stating they were heading to Peter's Pizza outlet, and then Moyo is shown making a forward flip to change from one scene to the next. From one scene to the next, this movement is employed. From minute 01:26 to 01:19 of episode seven, whip movement to the right is effectively used to heighten the suspense and foster a sense of danger. At this point, viewers witness Sema discover robots stealing Peter's possessions. She grabs one robot and tosses it away. The whip movement to the right shows the distance where the Robot was going to fall.

3.4.2.0 Pan

In episode four, pan right to left has been applied between minutes 01:37-01:39 to manifest more information and steer the viewer's direction. From the period stated, one of Tobor's

robots is scrubbing his body and is shown moving from one part of Tobor's shoulder to the other.

Panning right to left has been employed sufficiently in episode six from minute 00:56-00:57 to encapsulate some tension.

From the time indicated above, the viewer sees Noah running to Sema's home to inform Sema that Tobor will flood Dunia. Panning right to left aids the viewer in experiencing the moment in real-time and shows the direction, guiding the viewer where to look within the frame.

To provide more information and keep the audience invested in the characters and the acts they are performing, panning right has been used in episode seven from minute 01:40 to 01:50. At Tobor's residence, the Bongolalas have been making pizza from the period given, and they are shown going through the process.

Another scene from the same episode uses panning right to direct the viewer's attention and provide additional context for what is occurring on the screen. Panning right camera movement from minute 03:37 to 03:38 reveals Sema, MB, and Moyo developing a viral treatment. Moyo, who is seen in the scene through movement, adds soap to the coconut cream that MB is carrying. As the characters combine different elements to create a curative, indicating they are well-versed in scientific knowledge, the movement also reveals the scenes' components that assist in expressing the theme of science.

3.4.2.1 Zolly

According to Lannom (2020), a zolly or "dolly zoom" entails moving the camera in the opposite direction as it is zoomed closer to or farther away from the subject. This camera movement, sometimes known as a zolly, creates the idea that space is warping. It may shorten

or lengthen distances depending on which way it is pointed within the frame, and it may shorten or lengthen distances. Considering how extensively and well it was utilised in Alfred Hitchcock's film *Vertigo*, the shot is frequently referred to as a "vertigo shot" or "vertigo effect." Amidi (2014) postulates that a zolly shot is not made to be seen but to be felt, as it is used in the animated movie *Ratatouille* (2007).

The dolly zoom illustrates how a particular filmmaking technique might be utilised to symbolise supernatural powers in the narrative. Zolly's camera movement portrays a supernatural feeling associated with positive emotional feelings. From minute 05:00 to 05:09, during the virtual game between Sema and Tobor, Sema is framed in a composition of symmetry in the centre. When she receives the final heartbeat that helps her obtain the Africa tag and move it to the winning position, this zolly shot demonstrates the in-game superpowers that allow her to win the virtual game.

3.5 CONCLUSION

The study focused on the nexus between narratives of *Super Sema series* observed episodes and the cinematographic elements: (Camera Angles, Camera Shots, Camera Movements and Composition, and Framing techniques). It presented occurrences within the episodes of *Super Sema series* via images where the CE enhanced the narratives and conveyed diverse communicative values and instances where they were not applied accordingly.

Camera movements were utilised to display a lot of visual narrative information in various scenes and episodes, guiding the viewer's view. However, there were multiple scenes where the movements were shaky and fast even when the tension was calm, and there was a jarring effect which could have been avoided if the smooth movements could have been used in the scenes where the tension was low. In episode three, when Bongolalas is cutting down the

tree, a long past panning movement creates a jarring effect. A slow camera movement could have served well to convey the same narrative information.

The next chapter discusses the communicative values that were found to be associated with the various CE. It also presents a range of academic viewpoints on how CE is often applied or have been used before in other films to substantiate and justify the findings.

CHAPTER FOUR: COMMUNICATIVE VALUE OF CINEMATOGRAPHIC ELEMENTS IN SUPER SEMA

4.0 INTRODUCTION

This chapter discusses the communicative values that were found to be associated with the various cinematographic elements and a range of academic viewpoints on how those cinematographic elements are often applied or have been used before will be referenced to justify the findings. According to Hall (1980), different theorists and scholars have agreed that films do not have a singular meaning but may be interpreted differently by various viewers based on their preferences, ideologies, and social context. Therefore keeping that in mind, an animator must modify the way they construct visuals and present them through cinematographic elements so that the viewer will effectively comprehend the intended meaning. Through that consideration, the viewer will understand various visuals based on the presentation by the animator within the narrative; in that context, this study has found five communicative values that have been executed in the animation under study to help the viewer comprehend the narrative effectively. The communicative values to be expounded on include; Guiding the viewer, Revealing Visual Narrative Information (VNI), Emotions, Themes and Power Dynamics.

4.1 GUIDING THE VIEWER

Hutson *et al.* (2017) researched the effects of narrative comprehension and viewing tasks on gaze control in film. Hutson *et al.* discovered that little is known about the mechanisms that direct viewers' attention when watching cinema narratives. According to their research, scene perception and reading comprehension studies have found a strong correlation between eye movements within the frame and comprehension of the narrative. In that regard, what the

viewers are presented within the frame affects their comprehension of the narrative. The animator may mislead the spectator in their interpretation due to a lack of visual cues when they are provided with too many things in the frame and are not given any direction on what to focus on. According to Hall (1980), viewers try to find meanings everywhere when this happens, which may mislead them from the main narrative idea. By directing their eyes, viewers can follow the story effectively and without misinterpretations that might cause them to miss the point being made. In animated films, animators may efficiently direct the audience's gaze by using a variety of cinematographic elements.

Commonly, everything in an animated film is generated from scratch, which implies that everything is designed to play a specific function in the narrative, unlike live films where certain things will just be there naturally, like trees, birds, rivers, and mountains, to name a few. As a result, the animator determines where, when, why and what the spectator should focus on in the frame at a given time. According to this study, the act of guiding a viewer's attention and focus to a specific region within a frame at a specific time in order for them to view what the animator wants them to see at that specific moment to understand a piece of certain narrative information is referred to as "guiding the viewer" as a communicative value.

According to Boone (2020), a skilled film director understands how to grab and hold an audience's interest while watching a film. The eye of the spectator is drawn to a certain region of the screen through the employment of techniques by a great director. Such techniques as cinematographic elements and other film techniques can either advance a narrative or aid in delivering dramatic effects. Various cinematographic elements have been used for this purpose in the animation studied, as elaborated in the section below.

4.1.1 Guiding the Viewer through Camera Angles

In *Super Sema* animation films, camera angles have been used for various purposes, and amongst them has been to diverge the viewer's perspective to a particular point at a particular time. The viewer is directed where to look in a scene from episode four by the direction the currents are moving from the garbage to the powerhouse, which helps them understand that the currents are heading to the powerhouse and that, in the context of the narrative, they signify the restoration of power in Dunia. Through this angle, the viewer can clearly and quickly tell the direction the currents are heading since they are displayed in a way that can guide the viewer's gaze within the frame to connect with the narrative easily.

After Sema utilises the tiny piece of meteorite crystal to create a colourful show that cheers up the inhabitants of Dunia when exposed to sunlight in episode two, a high angle is employed to point the audience in the direction of Dunia within the frame, the meteorite distributes a variety of colours after being struck by the sun's rays, making Dunia the source of the rays and the centre of attention.

A high angle is employed to direct the viewers' perspective down to the audience and the MC from a high view in episode five of the *Super Sema* during a moment during the "Upcycle Mania" competition as the MC is welcoming the viewers to the show. This camera perspective helps the spectator better grasp the scene's narrative by providing additional information about the number of showgoers in attendance. This information on the scale informs the viewer that the show was well attended.

The animator employs camera angles to guide the viewer's eyes to a particular region at a specific moment to help them better understand the context of the scene and the narrative.

Camera angles alter the shot's perspective by changing the position and degree of height.

4.1.2 Guiding the Viewer through Camera Shots

One of the many functions of camera shots in animation is to direct the viewer's gaze. The camera shot size determines what is seen within the frame at a specific moment to transmit the narrative to the viewer. In several situations in *Super Sema*, the camera shots gave the images in the frame more incredible visual energy and increased their appeal to viewers. A close-up camera shot isolates other aspects of an item or subject, drawing the viewer's attention to the one thing displayed inside the frame, such as the face. The spectator can be enticed to concentrate on additional characteristics of a people or object if the other shots are used.

In episode one of *Super Sema*, one scene uses a close-up view to display Moyo's tag after Chege has completed creating it. This shot isolates the tag from other characters and the background within the frame, giving the spectator just one choice: the tag, which will direct them to focus on it and see the information written on it.

A close-up shot was also employed in a *Super Sema* episode four scene to draw attention to a button that robots were meant to press to heat up Tobor's swimming pool. The observer witnesses Tobor instructing his robots to boil the water up much further. Since there is nothing else in the frame for the viewers to focus on, the animator isolates the other parts of the robots and just displays the button and a small section of the finger in this instance. The viewer is guided to focus on the button to see the robot press it and anticipate what will happen next. In this context, the effect caused the blackout of the whole of Dunia because Tobor was stealing power from the Dunia people. In that regard, showing the viewer the act of pressing the button was essential information in the narrative.

The third episode of Super Sema forces the audience to pay attention to the tiniest aspects of MB and Sema's plan to capture Tobor inside his castle. The purpose of this shot is to draw the viewer's attention and concentration on the solution and ingredients that the animator wants the viewer to focus on while ignoring less significant elements outside the frame. There were several close-up shots, including a few where the animator isolated specific items and subjects to bring the scene closer and direct the viewer's attention to certain areas of the frame to comprehend the narrative effectively.

4.1.3 Guiding the Viewer through Camera Movements

Thompson & Bowen (2009) imply that camera movement direction can have meaning within a narrative. Animators with a comprehensive savvy of cinematographic elements can use the camera motions to lead the audience to what to look at next and what to experience at that moment. Camera movement is subtle, notably the virtual movement of the camera itself. According to Sobchack (1982), the camera is seen on screen as a movable frame and altering spatial viewpoint.

Unfortunately, camera movement has eluded the interpretive understanding of the narrative convention. However, camera movements remain the type of motion most crucial to our initial understanding of the cinema narrative as a semantically symbolic way of communicating and guiding the viewer. This phenomenon of leading the viewer through movement is congruent with what Hutson et al. (2017) refer to as the visual search, which assists the viewer in finding what they are looking for on the screen in a straightforward manner. Sobchack contends that audiences detect and comprehend camera movement on screens before it is exposed to the often monotonous, impersonal, and static reflections

present in most cinema theories. In the *Super Sema* animated series, diverse camera movements have been used to effectively guide the viewers' eyes in various scenes to comprehend the narrative.

To show the spectator where the meteorite was coming from, Tilting down camera movement was used in the episode from minute 00:37 to 00:39. The movement is utilised to depict how the meteorite descends into the earth when it hits the earth in the scene. This aids in directing the viewer's gaze within the frame in a manner that strengthens the narrative atmosphere.

In another scene of the same episode, after saving Moyo from Tobor, Sema discovers a little meteorite on its ear, from minute 03:31 to 03:33. Before she even realises it, the camera is tilted to point the viewer toward Moyo's ear, and this camera movement serves as a simple guide to point the viewer toward the little meteor that helps to drive the narrative forward when used to bring joy to the whole Dunia.

In episode six, from minute 02:13-02:14, Tilt-up has been employed to again instantiate direction to look at within the frame in a particular scene. Human eyes are sensitive to movement and track any movement, no matter how slight, without difficulty. As MB demonstrates to Sema how to play the game, in which they must gather *heartbeats* in the virtual game, the camera moves to direct the audience where to look on the screen MB is showing Sema things through. The players can charge and gain power as they continue the race to the finish line to win the virtual game with the help of their *heartbeats*. Without really looking at the character, the spectator can follow the narrative through camera

movement as MB demonstrates to Sema what she will discover in the game through the visuals displayed on the screen inside the frame.

The viewer can also be directed to a particular area of the frame by using tracking camera movements, which frequently follow the character and keep the audience invested in them for a longer period. Track shot camera movement is employed in a scene to follow the character as they go around the frame in the virtual game from minute 03:02 to 03:15 of episode six. As the scene unfolds, the audience is directed to follow the character as they rush across the frame. Due to their immediate connection to the character, Tracking makes the spectator feel like another character in the game.

From minute 02:49 to minute 02:54, tracking camera movement has been used, moving from right to left to direct the viewer's attention to the character's movement and keep them in the frame the entire time. Sema and MB return home after Dunia experiences a blackout caused by Tobor overheating his pool, making them realise that Tobor was the one who had reduced all their electricity. The animator directs the audience to follow the characters while using the tracking camera movement to disregard the fixed things. In order to help the audience become more invested in the character, tracking camera movements were employed in this episode of the *Super Sema* animated series.

Panning camera movements were another type used to direct viewers in the studied animation. The panning motion in episode four, from minute 00:42 to 00:45, guides the spectator where to look within the picture. Robots are seen aligned and heading higher into the swimming pool through the water slide that resembles a tube. The viewer is guided to the

robot's jumping direction and falling into the water guided by the panning movement. Since the eyes are directed to focus on the moving subjects, the viewer is deterred from looking at other stationary subjects and things, resulting from this panning movement.

4.1.4 Guiding the Viewer through Camera Composition and Framing

Compositions can be utilised to draw the viewer's attention to a certain point or point, according to Dellario (2018). Through framing, a compositional technique, the viewer is directed to what to look at one moment and what not to focus on at another moment. Framing specifies the subjects and objects inside the frame at a time. Dellario adds that the viewer's attention is drawn into and around a picture by structures like circles, triangles, and L shapes which can be found within the frame. Framing and composition techniques, including the rule of thirds, leading lines, symmetry, fill the frame, and asymmetrical composition techniques, were also used to direct the spectator better. When Tobor reveals to Moyo that he is heartless and displays a space in his chest in episode one, the animator uses the rule of thirds to direct the spectator. By placing the focal point (space in Tobor's chest) at the intersection point, the rule of thirds makes the vital portion of the frame more attractive and visually compelling, drawing the viewer's attention to it right away. The image filling the frame also provides the viewer with few things to concentrate on and directs them to the most important parts of the frame the empty chest and Moyos' facial reactions.

The rule of thirds was used in another moment in the same episode, one to direct the viewer's attention to the face. Tobor is framed in a single shot using the Rule of Thirds and placed at the intersection point. This creates an asymmetrical composition that makes him appealing and draws attention to the frame. Moyo had already attempted to flee at this point, and he pulled it back. When displaying his emotions, the Rule of Thirds draws attention to his face

rather than the other portions of the body. The animation under review makes use of the rule of thirds to direct the viewer's gaze by making the most critical features appear at the intersections or power points in an asymmetric composition to increase the appeal and visual energy.

Leading lines composition technique can be implied or shapes or natural things that appear in the set Boone (2020) that align within the frame to guide the viewer to a particular thing an animator may want the spectator to view at a particular time. Leading lines are utilised through Super Sema to help the spectator follow along, such as when Tobor kidnaps Moyo and Sema, and MB follows him to save it. Sema and Mb create a radio receiver they call Goat Position System-GPS that detects Tobor in his hideout at Mt. Mbali Sana after realising that

Tobor is a walking wave transmitter. Happy to have received the signals from Tobor. MB and Sema are prepared to connect the dots and determine the true position. The audience is directed toward Tobor's hideout within the frame by the leading lines that MB and Sema connect, which reveals he is at Mountain Mbali Sana.

Character-looking direction creates an imagined line for the viewer because their eyes steer the viewers' perspective when looking at a character. According to Boone (2020), a character's eye line is another efficient technique to capture the audience's attention. When you notice someone staring intensely at something, your first instinct is to turn and follow their eyes to find out what they are focusing on. When you view someone on TV, the same applies. According to Boone, a spectator will want to find out what is causing the character to look in a specific direction. In that context, the eyeliner alerts the observer that something

significant is located in this specific direction the eyes are looking at, creating an imagined leading line in the viewer's subconscious.

In episode five, the viewer's attention is drawn to the direction of the characters' gaze through the use of the implied leading lines composition technique. When characters are positioned so they are facing away from the audience, the focus shifts to whatever the characters are looking at. The characters in this scene are all fixated on the televisions that are broadcasting the announcement of the "Upcycle Mania competition," which causes the audience to fixate on the television as well and not on the characters' backs. In situations where the audience cannot see where a character's eyes are, those characters often direct the viewer's attention by concentrating it on particular parts they are looking at within the frame.

In the Super Sema animated film, the symmetry composition technique was used to direct the viewer's attention. Placing the character in the middle of the frame gives it greater visual weight, which makes it more attractive and the main focus. The animator draws the viewer's attention to a subject or object by placing it in the centre of the frame as the first thing to look at in the frame. In episode three of Super Sema, where Mr Bobolon is teaching students about the value of trees as he leads them toward the King and Forever forest, the symmetrical composition technique is employed to guide the viewer to focus on him. Even though the shot is a tracking shot, the symmetrical composition technique has benefited in directing viewers to focus on Mr Bobolon in the frame rather than the other setting components. Since Mr Bobolon has more incredible visual energy and keeps the viewer's attention for an extended time, he remains the shot's main subject.

4.2 REVEALING VISUAL NARRATIVE INFORMATION

In this study, visual narrative information (VNI) is defined as any message delivered through visuals of whatever the animator displays in an animation film that viewers detect with their eyes to comprehend the narrative better. These visuals include people and animals, objects, buildings and other architectural structures, as well as natural features like hills, mountains, and rivers, to name a few. It goes without saying that with pure computer animation, every visual is made from scratch and has a specific function in the narrative. Since the viewer's interpretation of the meaning will depend on how the visuals are structured and presented to them, the visuals may not always convey the same information.

When presented in a long shot, a page of a written note is only a piece of paper and will not serve the same function as the (same paper) now presented in a close-up displaying the writings on it that may aid the spectator in better comprehending the narrative. In that given context, when used in a certain way, visuals presented through diverse cinematographic elements will transmit various visual narrative information that the audience will interpret when presented to them. In the animation studied, it was noted that the presentation of visuals through the diverse cinematographic elements conveyed various visual narrative information in scenes of various episodes of the *super Sema* animated series.

4.2.1 Revealing Visual Narrative Information through Camera Angles

In episode one of the *Super Sema*, A high angle and an establishing shot are employed to provide the audience context by letting them know where exactly the scene is taking place, in this case, Dunia. High angle and other related angles, such as the overheard shot angle, convey much VNI because, when used, the camera is positioned above the subjects and objects. This notion is supported by an article by the Photography Concentrate Team (2021),

which mentions that the low angle counters the influence of the high angle. In this Super Sema, the animator sets the scene by portraying where the action is taking place, what time of day it is, and even a general feeling of the atmosphere or weather.

When the camera is at a ground-level angle, the resulting view draws greater attention since it reveals more of the character's lower body, including their legs and other parts of their anatomy. It has a similar impact to the low-angle power dynamic of powerfulness or superiority. However, in the five episodes where Tobor is arriving at the "Upcycle Mania" competition, he is shown from the legs at a ground-level position, providing a spectator with a unique perspective that transmits significant VNI about the character's attire, such as shoes.

The audience is able to see more of Tobor's legs because of this camera angle, which also emphasises the minor details of his performances and reveals a lot about his sense of fashion. A high angle was once more employed in episode five to depict the impact of the meteorite's crash, which caused the earth to shake. The spectator can interpret the VNI to symbolise the crash's impact. At the moment when Noah is celebrating his birthday in episode four, the high angle informs the audience about the VNI of the setting. The angle establishes all of the activities within the scene, intensifying the scene's powerful dramatic effect. The number of guests attending the gathering is also clear to the viewer since they can see from a high perspective. Again in episode five, Babu is shown from a high perspective staring as he deliberates over what to make out of all the bottles he has gathered for the Upcycle Mania competition. As he is positioned in the middle of the bottles, the spectator can understand his profound thinking as he seeks inspiration for his outfit through a high angle. When paired with a long shot, the low angle is another technique used to communicate some VNI. A low

angle depicts Tobor's Castle when he tells Sema he should be worshipped and adored. The angle also gives a general idea of his castle's height, a crucial VNI.

4.2.2 Revealing Visual Narrative Information through Camera Shots

Revealing VNI through camera shots was witnessed in the animation studied. A close-up shot was used in episode one to depict minor details on the tag created for Moyo by Chege and the writing on it, which the spectator needed to know to grasp the narrative better. The visual information informs the spectator that anybody may have noticed the tag and notified Sema if Moyo had gone someplace and got lost. However, if alternative shots, such as a wide shot, were utilised, the viewer might not have observed this narrative information and might have overlooked the VNI contained in the tag's text.

Small details that express VNI that connote unity have been used through a close-up shot in episode one, as Sema saves Moyo after it falls into a cliff. Sema is seen grasping Moyo's leg in the scene as she takes off with it. They signify their reunion by Sema holding its leg.

In the same episode, close-up shots were also used to communicate information about tiny details in a scene when MB is shown operating the drone under Sema's instruction. She then tells him to activate the tree planter, and MB presses the activation button to plant the trees. The close-up shot is employed to direct the audience's focus to more significant tiny features that may also express VNI that builds suspense or increases curiosity to understand what will transpire once MB presses the button. The audience anticipates seeing the trees grow and Tobor confined to his castle.

The spectator can tell that the water is boiling in episode four due to a close-up shot of some tiny bubbles. Tobor is shown sitting in the water dish as a close-up of several bubbles is displayed. The water's bubbles signify the impression that it is boiling. The spectator may

connect with the character and understand how he feels because of this shot inside the boiling water. In another scene from episode five, when Tobor is seen coming at the "Upcycle Mania" competition, and his legs are seen as he comes in, the close-up is employed to provide visual narrative information by revealing tiny details to the audience. The spectator can see the features of his legs in this shot, which is meant to show them by emphasising the fashion style of his shoes and the attached gas nozzles, which distinguishes him from other characters. In episode seven, a close-up shot is also effectively employed in a scene where MB uses the 3D printer they created with Sema to print pizza by pressing Ctrl + P on the keyboard. In a close-up, the spectator observes Sema instructing MB to print the pizza by pressing Print Ctrl + P after she has finished assembling the ingredients. This image is used to help the viewer to recognise tiny details in VNI that signify pressing Ctrl + P to indicate printing. Additionally, it makes the audience want to see what will happen next, keeping them vested in the narrative for longer.

Through a medium shot in a scene in the same episode. In episode seven, a medium shot is employed to further illustrate VNI by focusing on Tobor's opened chest, allowing the audience to see the empty area where the heart should be. Tobor tells Moyo that he would like a heart because no one can comprehend him. This gives the audience more character-related narrative information, which helps them to connect with them.

A wide shot has been applied in a scene in episode one of Super Sema to illustrate the establishment of a setting in a scene where the viewer sees the episode starting with a wide shot showing Chege's workshop, as shown in the following image. This shot helps to

establish the workshop and the setting. This gives an idea of the location of Dunia and the time of the day.

Episode four of *Super Sema* uses a wide shot in one moment to show how the setting of the scene, time, and place has been established. A wide shot sets the scene, communicates the actions occurring in the location, and exposes the spectator to the scene's setting, events, and the scene's universe. The episode depicts Sema and other individuals gathering rubbish and placing it in sacks, as the spectator can see from the wide shot.

Another scene from episode five uses a wide shot to establish visual narrative information that also depicts characters and events. From a wide angle, the audience can see Tobor congratulating himself on his victories in the "Upcycle Mania" contests, which are displayed among his other awards on his wardrobe. The audience can see that Tobor has received several accolades, which adds to his accomplishment in terms of taking home the Upcycle Mania trophies, which empowers him as a superior character in the scene.

In another scene of episode eight, the audience observes pupils in class, and they are acquiring the virus. At the same time, the instructor Mr Bobolon continues to teach them about the virus, a wide shot has also been utilised to emphasise the establishment of the setting. The wide shot of the pupil developing the blue spots one by one in this VNI assists the spectator in signifying that the infection was spreading quickly.

4.2.3 Revealing Visual Narrative Information through Camera Movements

Our eyes move up to five times every second so that the light from the portion of the scene we are interested in is projected onto the most sensitive section of the retina inside the eye,

according to Mital, Smith, Hill, and Henderson (2010). In that context, it is pertinent to note that when the eyes settle on a specific point, the information that is the focus of attention is processed visually and stored in memory. Any movement can influence a human, and in animation moving objects or subjects tend to attract them more than ones that are still. In films, camera motions frequently have the same effect on viewers' attention, exposing numerous visual details about the scene and the narrative.

The camera movements in *Super Sema* have been utilised to reveal various VNI. When Sema discovers several robots stealing utensils from Peter's Pizza in a scene from episode seven, she grabs one of the robots and throws it away. From minute 01:26 to minute 01:19, a whip camera movement is used to indicate where the robot falls, creating suspense for the audience and a sense of expectation for the effect it will have after falling.

In order to communicate additional information, zoom out has also been used in a different scene in the same episode from minute 03:57 to 03:58 from close up to full shot. Tobor is first revealed from the legs as he enters the venue; the camera zooms to the rest of his upper body to reveal more of him. Through camera movement, the audience can see more of his attire and sense of style in this scene. That character's lower body is highlighted through movement, so the spectator may notice the style.

When the robots bake the pizza for Tobor to taste in episode seven of the series, from minute 01:40 to 01:50, the entire baking process is displayed through panning. This movement has made it easier to transmit more narrative information about the whole process while keeping the spectator involved across several characters simultaneously.

4.2.4 Revealing Visual Narrative Information through Camera Composition and Framing

Dellario (2018) asserts that artists have been creating 2D drawings like paintings and sketches for a very long time and have found several compositional elements that appeal to viewers and transmit different information about the narrative. The two-shot framing method is used in episode three to show characters' reactions and develop their bond simultaneously. By using this framing technique, Sema and MB can convey their joy in creating a chemical that grows trees extremely quickly. Using two shots, the spectator interprets the characters' feelings and behaviors at once and establishes their twin status based on their actions through body language. By grouping the characters together, the spectator can signify that they have a certain relationship since it shows how they interact.

In any artistic, literary or audio-visual work, suspense is considered essential to driving the narrative forward. It serves to cue the viewers to follow the narrative and acts as a hook. In episode five of Super Sema, the fill-the-frame composition technique was used to draw the viewer's attention to a particular area of the scene and deliver narrative information visually that creates suspense to drive the narrative forward. The spectator can see Sema pushing the button that causes their Pride of Africa Lion to change into a different form as it stands up as people applaud them. The viewer sees the button pushing as a guiding force to the subsequent event. After pressing the button, a fill frame composition technique creates suspense for what will come next for the spectator.

4.3 POWER DYNAMICS

When different people or groups of people interact with one another when one side is stronger than the other, power dynamics become evident. Power dynamics in animation films may refer to the balance of power between characters in the narrative that the spectator may signify as the powerful and weakest characters in the frame through a representation of visuals depicted via diverse cinematographic elements. Brine (2020) opines that a character may appear weaker and more vulnerable when viewed from a high perspective. He adds that Low-angle shots give people and objects a stronger, more impressive, and occasionally frightening impression. Various episode scenes in *Super Sema* used various cinematographic elements to inform the viewer of the power dynamics among characters.

4.3.1 Convey Power Dynamics through Camera Angles

When Tobor visits the workshop in the first episode of the animation and comes upon MB, Moyo, Sema, and Chege, he imitates them. He keeps telling them that love only hurts, and he takes Moyo away to show them that it is true. Tobor is depicted from a low angle, enlarging him and giving him the power to dominate the scene. This angle gives him greater authority and makes him seem more villainous. As he takes Moyo away, the angle puts him in a position of power where he can do anything he pleases since he is the most powerful and significant figure in the scene, as seen by his size concerning the other characters.

In the opening scene of episode one, as Sema looks up to Tobor to ask him to spare Moyo, a high angle is employed to convey her helplessness and helplessness. Through this perspective, the character is shown as being smaller, which diminishes her portrayal of weakness compared to the other, more strong character, Tobor. When Sema checks on Tobor

at his home and discovers that he is not there and that only robots are having a good time, the exact same angle is employed. When Sema asks the robots where Tobor is, and they reply that they are unsure, the viewpoint portrays her as weak and vulnerable. She is once more made small by the angle, especially when paired with a canted angle that adds to her confused state of mind.

A high angle is also utilised to portray Tobor's helplessness and claustrophobic feeling in a scene from episode three where MB and Sema had confined him in his wooden castle by trees as punishment for cutting all trees. He is shown attempting, unsuccessfully, to pull away the trees so that he can flee. The audience may interpret Tobor's inferiority from this position since it portrays him as a weak character.

Although they may be horrifying if the view indicates that a character is in danger, high-angle views tend to seem more detached and provide a more objective picture of both the arrangement of people and things as well as the action taking place (Brine, 2020). After the robots destroyed his pizza outlet, the high angle technique was utilised once more in episode seven to represent Peter's powerlessness and helplessness. He is shown sobbing on the ground and being at a loss on what to do next.

A low viewpoint was employed in episode two to depict the dynamics of power that are in any way related to authority. After the robots look at Sema as she takes off after saving Moyo, the angle makes Tobor appear more powerful and the one in command. They are shown with Tobor glaring at them angrily and ordering them to resume their job from a low-angle perspective. This angle demonstrates his dominance and gives him more confidence in his

ability to command them. It elevates him above the Bongolalas, who serve as his subjects in the scene.

When Tobor bans pizza in episode seven, he is seen from a low angle on a screen informing the Dunia people that he did so because he was unable to taste it. Because of the angle, he commands attention in the scene and causes others to look up to him, giving him authority. Additionally, it aids the spectator in understanding his authority when he states, "no more pizza for humans" in a scene.

4.3.2 Conveying Power Dynamics through Camera Shots

In the third episode, when Tobor asks Sema what she would do to stop him from cutting trees for his castle, the spectator observes the perfect balance of powers, which depicts weakness, through an over-the-shoulder shot. By placing Tobor in the foreground, which makes him more prominent, strong, and large in contrast to Sema, who seems smaller and less powerful in the background, this shot conveys the balance of powers between the characters. Even given the context of the situation, this shot presents Sema as powerless at time-bound and Tobor as powerful.

The full shot was used in Super Sema episode four to establish a balance of powers through the characters' body language. When Tobor enters, the spectator notices robots saluting him after discovering them playing. The purpose of this shot is to convey the characters' body language and physicality, which in this situation, represents how the robots respect Tobor, their master. A full shot of the robots saluting as if they were subordinate servants, empowering Tobor as their master, demonstrates the power dynamics in that scene.

The full shot in another moment of the same episode, where the audience sees Tobor gathering rubbish with his Bongolalas and is angry because humans are having fun and he is not, also highlights power dynamics. Here, a full shot has been used to portray Tobor's body language and display his facial expression, reflecting his anguish while gathering trash to acquire power. His body language and facial expressions reveal his weakness, and the act of collecting trash while others have fun denigrates him and paints him as a helpless or weak character in the scene.

4.3.3 Conveying Power Dynamics through Camera Movements

The balance of power is implemented in episode one at minute 01:12–01:13, when Tobor enters the workshop and the camera tilts up to portray him, making the other characters look up to him. Since the other characters look up to him and he looks down on them, the movement is intended to elevate him to have more power compared to them.

From minute 02:28 to 02:30, tilt down was also used via a long shot to portray a balance of power to diminish and reveal weaknesses. The time mentioned occurs after Sema had searched for Tobor to locate Moyo without success and is heard informing MB that nothing is looking good. The tilting down camera movement to reveal her seated below a tall tree outside Dunia symbolises her helplessness.

From minute 04:30 to 04:35 of episode five, a tilt-up camera movement is achieved from a low angle to depict a power dynamic and empower characters. As soon as Tobor was declared the winner in the 'Upcycle Mania Competition', Sema hit the button that caused their Pride of Africa machine to ascend, using the tilt-up movement to illustrate that it was raising them up to the air. This titling-up camera movement to ascend at a low angle signifies their power and superiority in defeating Tobor to win the award.

Another sequence from episode seven uses a tilt down to represent a balance of power between minutes 01:03 and 01:04 to demonstrate weakness and helplessness. Peter is sobbing while sitting on the ground after the robots stole all his pizzas and cooking supplies. A tilt down at him demeans him and conveys his vulnerability and powerlessness.

In Super Sema episode six, from minute 02:17 to 02:18, zooming out is employed in both close-up and full-shot shots to portray thematic elements related to technology. From the time indicated, MB explains to Sema the rules of the game and the benefit of the shoes that will let her soar. Zooming out is employed in the scene to show the spectator the screen that MB utilises to provide Sema with all the game-related information. The virtual game itself and each of the wall-mounted displays are examples of scientific advances that can help the viewers understand the amount of technology that MB and Sema possess in their studio.

4.3.4 Conveying Power Dynamics through Camera Composition and Framing

The animator can visually communicate aspects relating to power dynamics through framing and composition. Gurney (2013) posits that according to the Hitchcock rule, the object size of an object in a frame should have equal importance in the narrative at the moment it is displayed to the audience. Although other elements may overrule the size of a subject in a frame, such as the colour, negative space, and leading lines, the size depicts a sense of dominance and power in the frame. In episode three, the fill-the-frame composition technique was used to highlight the balance of power, displaying powerfulness, with bigger characters being an indication of more power. The audience can see Tobor telling Sema and other

characters in this scene that he deserves to be respected and worshipped, which is why he was cutting trees to construct a castle for himself.

In another scene from episode six, the balance of powers is first established through the use of the fill-the-frame composition approach and a single shot framing. Tobor is telling the inhabitants of Dunia that he would wipe Dunia out with floods in this single-shot frame. His size, which implies his dominance over the Dunia people, allows him the boldness to act in whichever he pleases at the moment. While Sema and MB are represented as little to indicate weakness, Tobor's size elevates and majestifies him to look greater and more powerful than other characters. Another scene from the first episode similarly makes use of the symmetric composition approach to show how emotions and power are balanced. Tobor is shown to be unhappy when Sema successfully saves Moyo in the scene. He asks his robots what they are gazing at and tells them to get back to work as they watch Sema fly away. By positioning himself in front of the robots, which in the context of the scene signifies he is in command, the symmetric composition technique gives him additional power.

The leading lines composition technique has also been utilised in episode two to illustrate the balance of power and show authoritativeness. In this scene, Tobor tells his robots to sculpt his face on the meteorite, and he is looking at them as they do the work. He is positioned alone on one side, and the other characters are working on the other. He is facing them, which signifies he is supervising them. His positioned-facing them creates an imaginary line for viewers, which leads them to the direction he is looking at. Since the viewer can not see his eyes, they tend to look at what he is looking at, the robots. His position and placements add more power to him as the leader/supervisor/authority figure, which signifies superiority associated with power.

The audience sees Tobor commanding his robots to submit to him as their king in a scene in episode three where the rule of thirds composition technique has been used to demonstrate a balance of power to represent superiority. Tobor is placed roughly at the points of intersections inside the rule of thirds grid to make him appealing in the frame and draw the viewer's attention to him since he is larger than the other characters. In comparison to his tiny and submissive robots, he is elevated and empowered by them as their master, and his size makes him dominant within the frame signifying more power and significance.

4.4 THEME

The term "theme" is frequently used synonymously with "subject" and derives from the Greek word "thema," which means a subject (Matt, n.d). A theme is one of the literary elements in literature, and it is restricted to a page since it is the story's overall idea. However, it gets interesting when it comes to film since the theme can be communicated in two ways, visually and auditory. Moreover, according to Heckmann (2020), both ways should be blended to convey the themes and make sense to the viewers by impacting them. Hellerman (2019) & Matt (n.d) concur that in cinema studies, a theme is an overall message that unifies the narrative of a film or television show. Matt adds that in cinema, a theme becomes the basic concept or idea around which the film revolves.

According to an article by MasterClass (2021), a theme is referred to as the primary, overall idea of the movie. A theme might be expressed in a single word or a few words like *love*, or *coming of age* just to reference a few, and it invokes a universal human experience in real life. In film narratives, however, the themes are never expressed directly but through diverse film elements such as dialogue, cinematography, narrative, and music, all in harmony, serve

as representations of themes in the narrative. Heckmann (2020) alludes that everything in the film should point back to the central theme or themes of the narrative.

In the *Super Sema* animated series, various themes and subthemes were depicted via various film elements like colour, sound, and lighting, to reference a few. Since this study was visually oriented, the main theme that was observed and conveyed through visuals was the theme of science and technology, conveyed through various cinematographic elements.

4.4.1 Conveying Theme through Camera Angles

High perspective was successfully utilised in *Super Sema* episode four to convey the theme of science and technology. A high camera angle is used to show the strobes obtaining currents from the trash and then be directed to the source of electricity in a scene when Sema and MB have finished generating some power from the waste. High angle effectively connects the observer to the scene's context and provides visual narrative details that imply that the currents were being converted to power. The theme of science and technology is therefore made explicit through this angle, which allows the audience to understand the extent of technology Sema and MB used to transform the heat from rubbish to power.

A similar angle is utilised to represent the concept of science and technology in episode five, where the audience can see a variety of cutting-edge machinery that Sema and MB's characters used as their props for the "Upcycle Mania Competition " while welding them. This proves that they had incorporated science and technology into their workshop, which is why, as was subsequently demonstrated when they were done, they were producing gorgeous devices like their Pride of Africa lion machine, the Goat Position System, Drone and the virtual game Helmet all of which relate to technology.

4.4.2 Conveying Theme through Camera shots

Wide shots are used in episode four of Super Sema to emphasise thematic elements in a scene when Sema, MB, and Moyo are heading toward the power source to investigate the reason for the blackout in Dunia after Tobor stole the power to heat his swimming pool. A wide shot helps to display background details that express the scene's underlying theme. The well-presented power poles and cables demonstrate the location's technology theme and inform the advancement of technology in Dunia. The audience can infer from the visuals that the setting in the film was not ancient or before the invention of electricity; as a result, the concept of science and technology is clearly present in the scene.

A long shot was also used to emphasise the theme of science and technology in a scene from episode six. This creative shot establishes the scene's setting, subjects, and the action that is happening. Additionally, it illustrates the technological theme by displaying robots, batteries that are displayed on the wall, and a wall screen that all represent the advancement of technology.

Wide shots were also used in episode seven to emphasise the theme of science and technology in a scene when Sema is shown building a 3D pizza printer. Sema is seen managing different devices that help her create the full 3-D pizza printer after Tobor forbade pizzas because he could not taste them. A wide shot depicts the activity of the character in the scene. Also, it introduces the theme of science and technology through another element that is visible in the scene's backdrop and represents technological improvements in the workplace, such as the machinery Sema is working with. Even the 3D pizza printer machine made by Sema, shown through the wide shot, represents the theme of science and technology.

In order to emphasise the theme of science and technology, a wide shot was also used in a scene from episode eight. The scene in which Tobor gathers the robots and explains to them how they are unique and immune to the virus is best seen from a wide shot, and the Long shot emphasises the theme of science and technology while also capturing the scene and its features. In a broad picture, the spectator can also see Tobor sitting in a swing chair, indicating that his home was equipped with high-technology appliances.

4.4.3 Conveying Theme through camera movements

The entire information is communicated through some screens inside MB's studio, which are a representation of technological advancement that is shown through panning movements in episode six when MB is demonstrating how the virtual game will be played and illustrating Sema how she was supposed to gather more heartbeats in order to be able to run faster. In the same episode, the tracking shot utilised as the characters are racing in the game helps emphasise the technology component by displaying Tobor's home, which has a screen mounted on the wall and the robots praising him. Since Tobor is an artificially intelligent person, everything in his home reflects technology.

When the printer became stuck and unresponsive between minutes 04:06 and 04:07, MB hurriedly glanced at it and was surprised by what was happening. These uncontrolled camera motions can highlight something that needs to be corrected or elicit unease and anxiety. The observer could see the elements inside the frame that indicate that the workshop has achieved technological advancement due to the camera movement. Such components include computers and the many cables required to supply power to the 3D pizza printer. Panning right is used in another scene from the same episode to draw the viewer's attention and offer

more context to what is happening on the screen. From minute 03:37 to 03:38, the right camera pans to see Sema, MB, and Moyo creating a viral cure. The character Moyo, who can be seen moving in the scene, adds soap to the coconut cream that MB holds, and all these show aspects of science. The movement also shows the aspects of the scenes that help depict the idea of science as the actors mix different substances to produce a cure, demonstrating their mastery of scientific knowledge.

4.4.4 Conveying Theme through composition and framing techniques

The rule of thirds has been employed in another scene of episode eight to add visual appeal to the frame. Through a single shot, Sema is isolated and focused while watching TV and telling Moyo what the news is about the virus. The character is positioned at exciting points, making her appealing and attractive to the viewer. The rule of thirds composition technique gives Sema the look room that manifests how she looks at the TV to create balance within the frame. Placing the elements in a way the viewer can see the TV without so much struggle, the animator emphasises the theme of technology symbolised by the TV.

Another scene from episode three uses the fill-the-frame composition technique to highlight the technological theme, draw attention to the viewer the essential components, and isolate minor details. Sema and MB decided to create a solution based on the existing situation to make the tree grow quickly to confine Tobor to stop cutting trees.

With the use of two-shot framing, the audience can better observe the characters and the just-prepared chemical solution, which shows that they had used science and acquired the necessary knowledge to come up with such a complex chemical solution. Additionally, this contributes to the scene's overall scientific theme present in the scene.

4.5 EMOTIONS

According to Merriam-Webster. (n.d.) Emotions refer to a conscious mental reaction (such as rage or terror) that is felt as a strong feeling and is frequently accompanied by physical and behavioural changes in the body or any sensation or feeling. Uhrig (2019) claims that computer animation's characteristic artificiality makes it ideal for a wide range of subjects related to feelings and emotions because it enables one to transcend the constraints of the empirical "actual life," whether it be the portrayal of emotive characters in moving movies or the development of controllable emotional stimuli in scientific contexts. This allows the animators to emotionalise anything, even no living things. In *Super Sema*, anthropomorphism is present where the animal Moyo is given human characters and expresses emotions like humans. As discussed below, Super Sema's animated series conveyed diverse emotions through diverse cinematographic elements.

4.5.1 Conveying Emotions through Camera Angles

According to the famous filmmaker Alfred Hitchcock, a high angle makes characters look diminutive; a smaller image in a frame denotes weakness and less significance. The audience feels sorry for and empathises with weak characters. Super Sema's seventh episode features Peter losing his pizza outlet. The audience can see and feel his helplessness when robots demolish all of his possessions by seeing him from a high angle. He is shown sobbing, sitting on the ground, and being at a displacement about how to proceed. This scene employs a high angle to make the audience feel sorry for Peter.

Eye-level was also employed in episode one to establish character reactions and emotions through body language. The spectator can observe Moyo jump to embrace Sema after

attaching a tag to it due to the eye-level camera angle. The spectator can also use the actions of the character and their expressions on the screen to interpret what is happening to them on the screen. This is so that the characters' emotions may be reinforced by the facial expression, which is secondary to the overall body language expression. The eye level angle creates an emotional connection between the viewer and the character and also allows the audience to connect with the character through body language and facial expressions without being manipulated by strange perspectives like other angles.

When Sema is shown falling toward the cliff after jumping over it during the virtual game, the Dutch angle is utilised to depict emotions in the sixth episode. The Dutch angle creates an unbalanced, skewed frame that suggests some underlying unease and uncertainty to the spectator. Even through her expression of the face, which conveys nervousness, a sense of danger causes the audience to become anxious. This implies that something is not right, and as a result, the audience feels some sympathy and pity for the character if she is ultimately going to hit the ground and if she is able to avoid injury.

4.5.2 Conveying Emotions through Camera Shots

A close-up shot was used in a scene in episode one to convey emotions. The audience can see Sema being upset and perplexed as to why Tobor would visit Chege's workshop at that particular moment through a close-up shot. This image is used to highlight the character's feelings and reactions to Tobor by displaying the extremely fine details of the character's facial expression to the audience.

When Sema confronted Tobor when he was cutting down the tree in the forest, like in a scene from Super Sema episode three, the audience can see it from Sema's over-the-shoulder shot.

This viewpoint creates an emotional bond between the character and the audience. As the over-the-shoulder shot conveys the actors' relationships to one another, the audience may subtly perceive the emotions of other characters while watching the scenes unfold through the other character's shoulders.

In a scene from *Super Sema* episode six, an over-the-shoulder view was employed to show the character's feelings and emotions. The audience can clearly see Sema approaching Tobor and advising him not to flood Dunia in the scene where this camera shot has been employed to generate the confrontation interaction between the characters. Tobor asks Sema what she can do about it instead. This shot also helps the observer to understand Sema's feelings and to empathise with her efforts to act as the tribune of the Dunia people.

In a scene from *Super Sema* episode three, a close-up shot is utilised to show how facial expressions may convey emotions. The audience can observe Sema furious with Tobor for behaving impolitely toward her and warning him that he needs to learn a lesson. The close-up shot allows the audience to get a close-up look at Sema, notice the details on her face, and signify her emotions. The audience is also able to sense Sema's bad feelings for Tobor due to the close-up shot.

In a scene from *Super Sema* episode seven, the medium shot technique was effectively used to introduce the disclosure of emotions through body language and facial expression. Aziza can be seen in a medium shot, looking shocked as Tobor declares he would forbid people from eating pizza. She is in close proximity to the spectator during the shot, allowing the viewer to interpret her body language and see her shocked expression and emotion of

astonishment.

The use of a medium close-up shot in the same episode's scene when Peter is visibly irritated and contemplating his next move after Tobor forbade people from eating pizza successfully evokes sensations and emotions. He is portrayed in a medium close-up shot which enhances the expression of his emotions to the viewer.

In a scene in *Super Sema* episode six, a close-up shot is employed to elicit facial expressions to convey emotions and the character's reactions. The observer can see Tobor hanging desperately on a frail branch after Sema just defeated him in a virtual game. Tobor's facial expression, which helps to convey his dread of falling off the cliff, is shown in this scene through a close-up shot.

In a scene from *Super Sema* episode two, as the audience watches Moyo fall down a cliff, a full shot portrays emotions through body language. As it waits for Sema to save it, it stands afraid on a rock, terrified that it will fall even further. The character's whole body features are seen in this shot, which indicates that it is terrified in the context of the scene. The audience can signify the character's fearful feelings from the body language of shaking its legs and body parts.

This image was used in a scene from *Super Sema* episode eight to show how body language can convey emotions. Sema and Babu are seen in this scene smiling as they witness MB and Moyo being healed of the viral disease. All four characters have been combined into a full shot so that the audience can see their appearance, body language, and other elements that convey excitement and feelings.

A wide view is used in one of the sequences in Super Sema episode three to introduce visual narrative material that expresses helplessness and loneliness. With Sema isolated in this wide shot, the animator creates a narrative distance from the viewer that helps the audience understand the character's helplessness and loneliness. As a result, the audience is compelled to feel pity for the character. The scene shows Sema alone at night, sitting on a swing seat, unhappy and contemplating how she may prevent Tobor from down her favourite tree, which provides Dunia with shelter.

4.5.3 Conveying Emotions through Camera Movements

Camera movements were used in the animation under study for a wide range of purposes, and in the various scenes, they showed aspects that did symbolise science and technology to the viewer, which greatly added to the thematic component. These elements were present in the scene, and the audience could see them while the characters went about their daily activities, like creating tags for Moyo in episode one by Chege using an electric machine and Sema making her machine prop for Upcycle Mania competition, just to mention a few. All these characters are used to make different things in the scenes to drive the narrative forward, such as the GPS in episode one to track Moyo when again a tilt was used when positioning it to guide the viewer where Tobor was hiding Moyo, highlighting the technological theme within the various scenes. In episode four, Sema and MB combine strobes, springs, and cables to transform the decaying waste heat into electricity. Panning motions were used to direct the spectator to follow the entire process as they also saw numerous elements that indicated how technologically inclined Sema and MB were. When the 3D pizza printer jammed and stopped responding in minutes 04:06–04:07 of episode seven, random camera movements were used to build suspense and provide a sense of danger. This caused MB to look at the printer

quickly, astonished by what had happened. These uncontrolled camera movements can highlight that it is not working normally or elicit unease and tension. The situation involving the machine worries the characters, and tension is conveyed through the random/shaky camera movement.

Zooming in brings the character emotionally and physically closer to the audience, and it is used in episode one from minute 05:24 to 05:30 in a full shot to communicate the emotion of a character. From the specified time, Tobor awakens and discovers that Sema has triumphed by saving Moyo; he is then depicted conceding his defeat and lamenting. The use of zooming camera movement draws the audience closer to the character so that he or she may understand the character's emotions of failure and connect with him or her as if they experience similar emotions.

4.4.4 Conveying Emotions through Camera Composition and Framing

Mr Bobolon is seen in the episode three scene in a single shot frame as not understanding how the forest was destroyed since there was no tree and he had seen them before. He is left isolated by the shot as he wonders about the absence of trees in the King Forever Forest. The character is positioned on the power points using the rule of thirds technique, which also establishes a connection with the audience so they can see his expression and comprehend his emotions of astonishment and confusion.

When the spectator sees Sema furious with Tobor for grabbing Moyo, and she commands him to put Moyo down in another scene in episode one, the use of symmetry composition helps to elicit an emotional response and adds visual weight to the frame. A single shot has been employed to isolate her in order to concentrate on her feelings and give the impression

that she felt horrible about Tobor taking Moyo away. Symmetry composition has been used to make her the first thing to focus on in the frame since she is the focal point.

Another instance of symmetry composition used in the same episode to depict emotional connection and increase visual weight is when Sema tells MB that it was not good since she had searched everywhere for Tobor and Moyo without succeeding. Sema has been made the focal point of the composition using symmetry in a single shot so that the audience can only connect with her, experience her feelings, and feel pity for her and Moyo in the scene's context.

Another scene in episode three that makes use of the symmetrical composition method to convey intense emotion and add visual weight is when Sema hugs the tree that she believes provides them with shelter and oxygen since she was worried Tobor would come and cut it down, and she was worrying thinking of what to do to save it. Sema is seen embracing that tree, and the single-shot framing technique is used to isolate her so the spectator may empathise with her and connect with her emotions as well.

Because asymmetry includes an imbalance, negative space is used to draw attention to the positive areas, and this composition technique was used in episode three to foster emotional connections with visually appealing images occupying the positive space. An asymmetric composition technique is used in a scene when Sema deliberates how to stop Tobor from cutting trees. Sema is isolated in a single shot, positioned in an unbalanced frame. There is extra negative space to emphasise the further unbalance, adding more attraction to her in the frame for occupying the positive space. Sema is the shot's primary focus, which helps convey

her emotions of helplessness, hopelessness, and loneliness, making the observer feel sorry for her. The episode four scene, in which Sema and MB meet one another to express their joy after having restored electricity to Dunia, uses the composition technique of a frame within a frame. Aesthetic energy has been achieved using two shot frames to draw the viewer's attention to them and let them connect to their feelings of happiness of the experience with power restoration.

The use of single-shot framing technique has been utilised to convey the character's emotions in episode seven. In a scene where Tobor is shown as being very furious that he was unable to taste the pizza, this single shot isolates him to make the viewer see his and signify his fury, which makes him decide to destroy everything, even the pizza that his robot servants had prepared for him. The scene where Tobor loses the competition and is depicted frowning is another occasion in episode five where the symmetrical composition technique has been used to communicate emotions. Tobor is framed from single-shot to make him the centre of attention and draw the viewer's attention to his facial expression, which signifies his disappointment over losing the competition he had won for many years. To help the viewer relate with Tobor's emotions of losing and feeling envious of Sema, the symmetrical composition has enabled the addition of greater visual weight to make him the focal point within the frame.

4.6 CONCLUSION

The chapter discussed the communicative values that were found to be associated with the various cinematographic elements and a range of academic viewpoints on how those cinematographic elements are often applied or have been used before were referenced to

justify and substantiate the findings. The findings of this chapter presented that CE can be used to convey communicative values, which include theme, emotions, and power dynamics, guiding the viewer and revealing the visual narrative information (VNI).

The following chapter presents the summary of the study's findings, recommendations and conclusion. The study presents the summary of the finding of each objective of the study. It presents recommendations for further future researchers and animators.

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATION

5.0 INTRODUCTION

This chapter focuses on three things mentioned above, and it shall discuss the findings and conclusion summary. In the end, it will offer suggestions and recommendations for future researchers.

5.1 SUMMARY OF FINDINGS

This section includes a summary of the findings of objectives one, two, and three and a discussion supporting the inferences.

I. To determine the cinematographic elements in *Super Sema*.

Three significant objectives guided this research. The first was to determine the cinematographic elements in the selected animated film to answer the question of how many determinable cinematographic elements and the extent they occurred in the selected eight episodes. This was done to reinforce one of the recommendations made to animators in this study that it is essential to use a variety of cinematographic elements in animation in order to avoid monotony and to avoid relying too heavily on other elements like sound to tell viewers narratives that can be told through visuals.

After conducting a content analysis through a close reading of the selected episodes, it was found that the *Super Sema* animated series used diverse camera angles. To justify using Becker's quasi-statistics and prevent overgeneralization, it was determined that one hundred and twenty-three determinable camera angles were used in various episodes, where in terms

of episodes distribution, thirty-five of them were Eye levels, Forty-one were High angles, forty-two were Low angles, two were Dutch angles, one was a Knee level, one was ground level, and the other one was an Overhead camera angle.

It was noted that the *Super Sema* animated Series employed one hundred and ninety-one camera shots determined with various connotative meanings. In terms of episode distribution, thirty were close-ups, five were extreme close-ups, twenty-two were medium close-ups, fifty-two were medium shots, twenty-one were full shots, four were Over-the-shoulder shots, two were Establishing shots, five were Point-Of-View shots, fifty-one wide shots.

A good number of composition and framing techniques were determined in the *Super Sema* animated series, where three hundred and sixty-two composition and framing techniques were determined with various connotative meanings. In terms of distribution for framing, Ninety-one Single Shots, thirty-two two shots and twelve three shots were determined. For other composition techniques, eighty-three Symmetrical composition techniques, twenty-four Leading Lines composition techniques, nine Fill-the-Frame composition techniques, sixty-one Rule of Third composition techniques, twenty-six Frame-Within-a-Frame composition techniques, five Asymmetrical composition techniques and two Diagonal framing composition techniques were determined all with various narrative purposes.

Diverse Camera movements were used in the *Super Sema* animated series, and those determined were one hundred and forty-five camera movements with various connotative meanings. In terms of episode distributions, seventy zoom camera movements, eighteen tilt

camera movements, thirty-one pan camera movements, one random/shaky camera movement, seven whip camera movements, twelve track camera movements and six zolly movements were determined in the eight episodes that were analysed through close reading.

II. To analyse the nexus between the narrative and cinematographic elements in *Super Sema*.

The second objective was to analyse the nexus between the narrative and the cinematographic elements. This was done in order to understand how cinematography may be used to advance the narrative in animated films. The audience must be aware of what they are watching, feel and connect with the events taking place in the frame for the narrative to progress. Through that, they will not feel focused and understood by the visuals presented to them by the animator. It was found that there is a connection between the narrative and the cinematographic elements, where the narrative purpose determines which cinematographic element to be employed in a particular scene to help the viewer connect and understand what they are watching. This connection was well discussed in chapter three of this research.

Animation films employ a range of camera angles to provide the audience with a diversity of viewpoints or viewpoints, which helps prevent the boredom of watching only one view while still advancing the narrative's goal of communicating a diverse of communicative values. For camera movements, according to Browne (1975), a viewer has a variety of perspectives accessible to them at any one time that are not always congruent with the camera's or any fictional character's actual point of view. Camera movements, in addition to moving the narrative forth, can elicit strong emotions from viewers. However, depending on what the spectator sees on the screen, they may arouse different emotions. Arbitrariness in camera movements may mislead the viewer's perception of an animated film.

This study found that a deep understanding of the visual features of cinematography makes it possible for animators to employ camera movements to elicit emotions in addition to directing the audience's attention to the next object within the frame. It was noted that visual narrative and scene perspective might both be shaped by camera movement. Thompson and Bowen (2009) posit that camera movement should be planned, then designed and executed in relation to the overall character/mood of the film. They add that adding movement in the frame infuses the shot with visual energy.

Morgan (2013) avers that camera movements can evoke tension in the audience from what they see on the screen. While slow and smooth camera movements can create an epic feeling for the viewer, shaky camera movements can create a sense of uncertainty and danger for the viewer. Since the audience empathises with the character when they see themselves in his or her circumstances, the choice to position the camera in the character's confinement enhances the degree of subjectivity of the narrative (Kelly, 2020).

The effective use of camera shots in the film is one of the most important skills to learn, according to MasterClass (2021). It was found that to determine a film's visual direction, the animator should closely collaborate with the cinematographer if the animator is not a cinematographer in order to achieve the visual narrative aspect of the animated film. To ensure that the narrative will be properly communicated through visuals that will be complemented by other elements of the film, that necessitates carefully considering shot sizes, camera placement, and angles, as well as camera movements, composition, and framing techniques. A scene's visual appeal and ability to communicate a variety of

communicative values will both be enhanced by choosing the right type of cinematographic elements, such as shots for an animated film.

The usage of cinematographic elements is a crucial part of animation films because they allow the animator to stress particular feelings, concepts, and movements in each scene by mixing various types of camera shots, angles, and movements and composition and framing to drive the narrative forward and make viewers cognisant of everything they are watching.

The study found that many composition and framing techniques can be applied in a shot depending on what the animator wants the viewer to signify from the particular shot.

In the past, rich, upscale virtual settings and characters were made easy to be integrated into a range of interactive computer animation for both 2d and 3d, claim Christine et al. (2008).

This was made feasible by advancements in modelling animation and rendering. As time goes by, the animation industry has continued to evolve gradually, and numerous animation software capabilities have made it simple to employ new technology features like virtual cameras. Additionally, it was noted that the way a spectator experiences an animated setting, nevertheless, depends on the virtual cinematography, particularly the cinematographic elements such as camera shot sizes, movement, angles and composition and framing techniques in relation to the scene and the actions of characters. This signifies that the way cinematographic elements are employed and utilised in an animated film will affect how the viewer will receive the animators' desired information.

III. To establish the communicative value of the cinematographic elements in *Super Sema*.

The third objective was to establish the communicative value of the cinematographic elements in *Super Sema*. This study found five major communicative values of cinematographic elements that were explained in the fourth chapter of this study. The study found that through the use of cinematographic elements, an animator can guide the viewer to a specific place within the frame that he/she wants them to focus on at a particular time to understand the narrative effectively. Secondly, it was also found that through cinematographic elements, an animator can reveal visual narrative information to the viewer that will help them understand the narrative effectively and also not miss some small details that can go unnoticed if other cinematographic elements are used.

Thirdly, it was found that emotions can be conveyed through various cinematographic elements, which connect and make the viewer feel what the characters are feeling. It is also a way of engaging them and linking them with the characters they are watching inside the frame. The fourth communicative value is power dynamics which can be conveyed through cinematographic elements, and the viewer can be able to signify more powerful characters and the weak ones through visuals presented to them. This can make them understand the narrative better and also connect with characters well in a way they can applaud the powerful characters and sympathise with the weak ones depending on the context of the scene. The fifth communicative value was conveying themes. It was found that themes can be conveyed through cinematographic elements, and the viewer can interpret various thematic aspects within the narrative through visuals presented by the animator. In the animation film that was studied, the theme of science and technology was ubiquitous and well conveyed through diverse cinematographic elements, as discussed in the fourth chapter of this research.

Through the study, it was discovered that the cinematographic elements have a significant role in communicating the aforementioned communicative values, which, if the cinematographic elements are not successfully and creatively utilised, may be communicated by other film elements like sound. Through the use of cinematographic elements to convey the above and other communicative values conveyed by the other cinematographic elements like lighting and colour, to reference a few, the notion that in the film, we show and not tell is supported.

5.2 CONCLUSION

Cinematographic elements in animation are the ones that convey the world of the characters to the viewers, and they are also the tools the animators use to manipulate or modify the views of the viewers. Since in animation, everything is created from scratch, and nothing pretty much is usually created without a purpose. In that regard, the viewer will likely be led throughout by the animator using the virtual camera to where they want them to look. The camera perspective also dictates the viewer's experience at a particular time and as the narrative unfolds.

In this animated film that was studied, *Super Sema*, it was also noted that most cinematographic elements were used intentionally and arbitrarily to convey various communicative values, the setting, and the characters. Since the Italian film theoretician Ricciotto Canudo named cinema the seventh art in 1911 Estrella (2020), filmmakers have continued to use their freedom to express their creativity as they, please. Although it is well known that the size of the character should correspond to its importance within the frame, as echoed by the renowned director Alfred Hitchcock, some common cinematographic techniques did not apply in the animation studied in the *Super Sema* series, such as a flow of

shots during dialogue scenes. This was because of the size of the villain. Tobor was at times presented as big even when he had lost in the conflict or contest of the scene.

In other instances, like in episode four, when the character Tobor was having a dialogue with Moyo about his heartlessness, the rule of thirds was not adhered to in that single shot to give the character the appropriate look room to signify the direction of the other character he was talking to. It was unknown whether it was a style or a symbolic way to mean he was missing something and lonely. It was noted that this animation used many symmetry composition techniques compared to all other composition techniques. Most subjects were placed on the central part of the frame, which the researcher cannot conclude if it was just a composition technique or a creative animator's style.

Camera angles, in some scenes, did not convey the expected communicative value, and the viewer had to rely on dialogue to comprehend the narrative, as witnessed in episode seven when Tobor is conceding defeat but is shown at a low angle. This was considered the arbitrariness of using that angle to make the viewer follow the dialogue to connect the narrative context effectively. It was also noted that some shots were not ascertained because the characters were not dimensional, but it was understood that the animators were guiding the viewer to what they wanted them to see at a particular time.

In conclusion, it is typical to exclusively shoot subjects at eye level on cinematographic elements because when a character is seen from a high perspective, the observer may feel superior to them or perceive a sense of isolation. A low perspective view brings the camera underneath the character, highlighting how important they are. Tilting a camera any side from any angle can change the shot's meaning to a canted angle that signifies confusion or

disorientation. Camera movements can give a viewer various susceptible reaction depending on what the animator may want them to feel or where he/she wants them to look at.

Camera shots, framing, and compositions can be used for many reasons in animation to drive the narrative forward by communicating the various communicative values, as stated before. The study maintains that narrative should come first then the diverse cinematographic elements to be used should follow to convey diverse communicative values. The reason is that different cinematographic elements will be interpreted to signify different communicative values by the viewer if applied differently in animated films' narratives.

5.3 RECOMMENDATIONS

Since animation is a field that researchers are still exploring and there are many aspects that need empirical research with regard to animation films, the study provides recommendations for animators and future researchers.

5.3.1 Recommendation for Animators

The study suggests that the placement of objects and subjects within the frame, also known as framing in cinematography, is basically what is captured within the four boundaries of the screen to be placed within the frame to serve the narrative in the animation. This is because composition describes how the on-screen components, such as characters, setting, and elements like props, relate to one another within a frame.

This recommendation is supported by the fact that animators may swiftly and naturally cue the viewers' view on a deeper significance of the scene by manipulating both subjects and camera positions and changing the distances between crucial subjects or objects with the

frame to convey various communicative values through cinematographic elements. Since the cinematographic elements have the power to change the viewers' reactions from what they see on screen, the animator then has the mandatory duty to oversee the viewer's reaction and avoid arbitrariness in employing CE since he/she may fall into the trap of confusing the viewer and making them rely too much on dialogue and this may make them not feel engaged visually which propels them not to be vested too much in the animation they are watching.

In this situation, the animator should understand from the narrative which and when to use the cinematographic elements to move the narrative forward by providing the audience with a certain communicative value rather than ignoring them or overusing them without efficient and effective means.

This study conveys various ways the cinematographic elements have been used in the selected animation; *Super Sema* and reading it and other animation and cinematography research can help learn how various cinematographic elements can convey diverse communicative values.

5. 3. 2 Recommendations for Researchers

Film as art allows the animator to use creativity and devise styles when conveying their narratives. The styles used in animated films like *Super Sema* should be investigated, as the study had highlighted that it was discovered that this animated film used a lot of symmetrical composition techniques. The result recommends a study on why the animation used these composition techniques so much to understand whether it was about the target audience or for any other reason.

This study was majorly concerned with the four selected cinematographic elements; the camera shots, camera angles, camera movements and framing and composition. It is noted that cinematography has other elements like lighting and colour. The study further recommends that research in the same animation to establish the roles of colour and lighting in the narrative and their communicative values in the various episodes should be investigated.

In animated films, everything is made from scratch, including the audio, in contrast to live-action movies, where diegetic noises are present throughout the scene. To effectively convey information to audiences in animation films, visuals and audio must work harmoniously in this context. This study recommends research on sound effects in the same animated series to determine how sound has influenced the narrative themes of the *Super Sema* animation and different sound effects and their communicative values.

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APPENDIX 1.

1.0. OBSERVATIONAL GUIDE.

Episode no.			
Cinematographic element Used.	Time of CE:	Narrative Description	Communicative value conveyed
Camera Shots			
Camera Movements			
Camera Angles			
Camera Framing and Composition			

APPENDIX 2. FILMOGRAPHY

Super Sema season 1 (2021) episode: One
Super Sema season 1 (2021) episode: Two
Super Sema season 1 (2021) episode: Three
Super Sema season 1 (2021) episode: Four
Super Sema season 1 (2021) episode: Five
Super Sema season 1 (2021) episode: Six
Super Sema season 1 (2021) episode: Seven
Super Sema season 1 (2021) episode: Eight

Pinnochio (1940)
Makarao (2019)
Matopeni Express (2022)
Tinga Tinga (2014)
Ngong Hills (2008)
Jonte na Kabudaa (2018)