COMMUNICATIVE VALUE OF CINEMATOGRAPHIC ELEMENTS IN *SUPER SEMA ANIMATED SERIES*

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ABSTRACT

Background: 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.

Methodology: The study used Super Sema (2021) animated series as a case study. The following objective guided the study: To establish the communicative value of the cinematographic elements in Super Sema. This study was qualitative in nature. Random sampling was employed to select the sample of the eight (8) episodes of the Super 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 Super data was collected from the existing literary works. Content analysis was used to analyse the data collected.

Conclusion: After conducting a content analysis through a close reading of the selected episodes, 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).

Key words: *Cinematographic elements, Communicative value, Narrative*

1.0 BACKGROUND OF 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 have 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 not been 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 do not understand 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 need 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 organized 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 (2012) 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. 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 shots 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 cinematography elements in live-

action films. In animation, one has to use a virtual camera and 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.

2.0 LITERATURE REVIEW

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) titled *Writing with light: An exploration of cinematography and visual storytelling* 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 realization. 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 meaning. The study refers to the communicative values within the narrative of animated films.

Kevin and Robert (2002) conducted a study on *Planning Animation Cinematography and Shot Structure to Communicate Theme and Mood*; the results of their 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 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 sorted 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 present them in the finding. This was done through a close reading of the selected animated film

3.0 COMMUNICATIVE VALUES AND CINEMATOGRAPHIC ELEMENTS

This section 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 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 and 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 realize 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 utilized 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 utilized 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 realizing 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 emphasizes 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 emphasizing 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 recognize 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 utilized to emphasize 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, stronger 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 utilized 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 symbolizes 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 utilizes 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 cannot 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 utilized 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 emphasize 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 emphasize 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 emphasize 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 emphasize 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 utilized as the characters are racing in the game helps emphasize 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 (2018) 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 empathizes 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 empathize 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.

4.5.4 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).

4.7 RECOMMENDATION

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.

The study suggests that the placement of objects and subjects within the frame, which is also known as framing in cinematography, basically what is captured within the four boundaries of the screen, to be placed within the frame for the purpose of serving 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 position 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 in 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.

4.7.1 Recommendation 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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