

DISSERTATION – DOES ANIMATION PORTRAY FIGHT SCENES REALISTICALLY?

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3D Computer Animation

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“Submitted in partial fulfillment of the requirements for the
degree of BA (Hons) 3D Computer Animation, University of Wales
Trinity Saint David, Swansea, 13th December 2018.”

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Chapter 1

Introduction

This dissertation will cover whether Animation portrays a scene realistically.

The research will cover

1. Different types of Animation regarding 2D, 3D and Stop Motion
2. Editing Techniques used in animation
3. The use of storytelling
4. How each type of animation is used to portray a particular combat scene
5. Various martial arts and fight sequences within several 2D, 3D and stop motion scenes.

The topic of this dissertation is based on the author's studies on animation. The author also has an interest in the subject and has many favourite animated TV Shows and films that will be analysed in this study. There are also personal interests in that the author participates in the sport Kickboxing as a hobby. Through the completion of research the relationship between animation and fight sequences will be explored.

The dissertation will cover several different fight scenes and the analysis will look at how each character delivers a punch or a kick based on what the animator is trying to display to the target audience.

There are many books on animation that have been used to help with researching necessary information about animation and various other relevant techniques and the whether animation portrays fight scenes in a real life manner.

The research gathered is based on a large variety of books along with some online journals, magazines and a small amount of websites from the internet. Other sources of information used have come from different animated TV Shows and films.

The Internet is obviously a quick, easy and helpful way to locate information to be used for when it comes to writing up some research. However, if there is a library then that is even more helpful because when are in a library, there are lots of different published books.

Primary Research may be required for when it comes to analysis on an animated scene. The analysis can consist of lighting, staging, sound, and frame positions which can help make an animated scene appeal a lot more to the audience who may watch a particular animated scene.

Chapter 2

What types of animation are there?

There are lots of various types of animations which may be relevant for when it comes to a discussion about that type of animation and whether it does or does not portray a fight scene realistically.

There may be some good animated scenes, which show a good fight scene but there are lots of elements such as audio, drawing and computer skills that could make portray an animated scene differently compared to real life.

This first piece of animation to talk about is Stop Motion Animation. This is also known as stop frame or Claymation. It is the oldest form of animation, it is a technique that involves the movement of an object and captures lots of pictures of every small movement frame by frame so when somebody puts the frames together, the characters and scenery come to life (Cavalier, 2011).

2-D Animation is another type of animation that contains illustrations of animated scenery and characters (Hahn, 2008, pp. 79-99). Examples of 2D Animated scenes that will be analysed will be *The Lion King* and an episode from *Family Guy* (*Family Guy "Internal Affairs"*, 2012) and *Steamboat Willie*

Now to talk about 3D CGI. 3D CGI is a modern form of animation and in time, it took the place of 2D Animation as being the most common type of animation to be used (Cavalier, 2011) for production, a fight scene from the 3D Animated film *Kung Fu Panda* will be analysed later in this essay. It is being discussed because when it comes to looking at different animated scenes, different techniques need to be mentioned and used within a professional context to describe the scene.

Chapter 3

The use of Sound in Animation

Now to discuss the use of sound in animation, which is essential for the enhancement of the story in animation.

An interesting area when it comes to analysing sound in live action or even animation is the Audiovisual Contract (Chion, 1994, p. 7) as described by Michel Chion who explains it as the use of sound and visuals and how they work together.

When the The Audio-visual Contract within Audio Vision Sound on Screen, a film, Bergman's *Persona* is discussed. It mentions a clip from the film and suggests excluding the audio and viewing it without the sound to see how the audience would react without it present (Chion, 1994, p. 7).

Further, it then mentions the scene when a person's hand is impaled by a nail, then describes when the sound is included it really impacts the audience and gives a fright and considers both abstraction and reality. Also without the sound of dripping water that links the images together the other still images after that clip of the hand stabbed do not relate to each other, as seen by the audience (Chion, 1994, p. 7).

The book also talks about the value added by Music and the levels of empathy and the use of effects. Michel Chion suggests that music can be used to describe different feelings in a scene based on the rhythms, the tone of the music played and phrases (Chion, 1994, p. 7).

There are many other types of sound that is to be considered such as Score (O'Steen, 2009, p. 342) and Synchronised (O'Steen, 2009, p. 342).

Chapter 4

Peter Griffin vs Ernie the Giant Chicken



The first scene to be analysed will be Peter Griffin fighting Ernie the Giant Chicken from *Family Guy*. This fight can be found in *Internal Affairs* which is the 23rd episode of Season 10 (*Family Guy* "Internal Affairs", 2012) where the two characters have a big fight that causes severe destruction to the city along with lots of deaths and injuries.



The whole fight begins when Peter Griffin gets into his car and accidentally backs up and crashes into the green car behind him. Peter gets out and apologises to the driver and asks if he is okay (Family Guy "Internal Affairs", 2012).

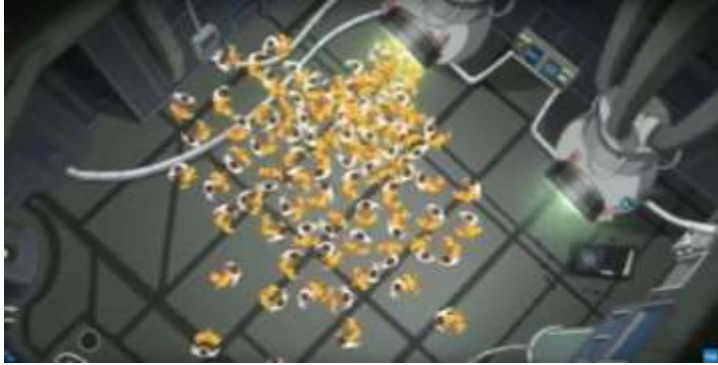


The chicken then gets out of the car and reveals himself to the audience. The Medium/Close Up shot focuses on the talons and reveals that the driver that Peter backed into was Ernie. The camera then zooms into Ernie's face and he squints his eyes showing his anger. As he does that, the start of the music begins. Already the viewer knows that Ernie is very angry by the look in his eyes and they know that a fight is about to begin based on the intro of the score as it starts to play (O'Steen, 2009).



The fight then begins, this is a Wide Shot frame (Paez & Jew, 2013), the Wide Shot frame helps explain the scene and what is in the background. The person watching the scene can see in the background that Peter and Ernie are fighting in the middle of the road on a street. In the background, there are some other cars and five other buildings. One of those buildings is a bar and the other is a pizza parlour.

Regarding the music, it is loud and dramatic which tells the viewer that a major fight is taking place and the punching sound effects describe how each character is taking a major blow in the fight. Score is used in these scene to help create the feeling of action in the scene (O'Steen, 2009).



These frames then indicate that the fight goes on from the ice cream van to going back in time, into a cloning facility. The audience sees a lot of exaggeration here and the purpose of the exaggeration is to make him or her tune into the action of the fight.



In this part of the fight, Peter and Ernie fight each other while they are in the space shuttle. The music has stopped fighting but all of the punching is now in slow motion which identifies the fact that the two characters are in space and there is a lack of gravity. Regarding synchronisation, when the two characters punch, a huge punch can be heard just as each character would punch each other (O'Steen, 2009).



Later on, the dramatic score (O'Steen, 2009) plays as a way to say that the shuttle is about to crash land into Earth. The shuttle crashes into Earth and lands on an oil rig, the wide shot (Freer & Gibbs, 2018) von the left picture is not just showing the oil rig and the shuttle crashing but it is also showing the fact that the sun is about to set which tells the viewer that the fight has gone on for quite a long time. The fight started in bright daylight and you can tell by the blue sky. Peter and Ernie then proceed fighting at the damaged oil rig.



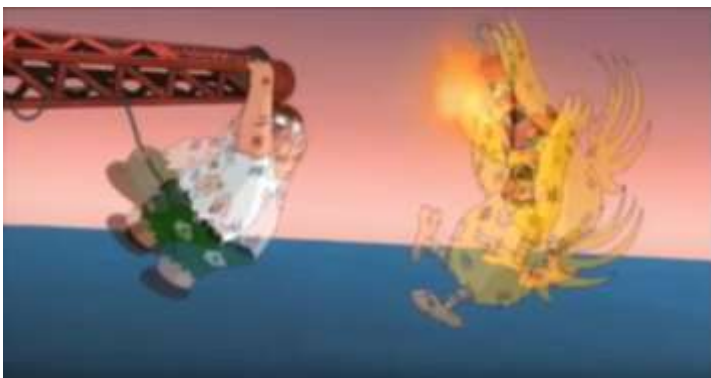
While at the oil rig, Ernie and Peter grab the chain with his fist showing the viewer that the characters can wield weapons.



Now Ernie is about kill Peter with some fire and he is holding the hook of the crane. The fire and hook tells the audience that this is a very dangerous weapon to use. The dark clouds indicate that the day is about to end.



Peter is then able to prevent himself from getting killed by pressing the on button for the crane's arm. It's a wide shot at first but then zooms in to become a close up frame, with the audience focus now in the controls.



Peter is able to move the crane's arm around and knock Ernie off the arm. He falls to the bottom of the rig and his arm on fire makes the shuttle's engine explode and destroys the rig. The dramatic music stops playing indicating that the fight is over.



As can be seen above, the fire from Ernie's hand that helped make the shuttle's engines create some fire, makes the entire rig tip over the edge and when it sinks, it explodes, the left frame is a Wide Shot so that way the viewer can see the oil rig tipping over and sinking into the bottom of the ocean.

The frame on the right is an Extreme Wide Shot (Freer & Gibbs, 2018) which shows that the sky is dark and that the day is over and that is how long the fight has lasted for.



This is the end of the fight scene, single noted simplistic piano music using sharp key notes is played in the last scene, there is no powerful and dramatic music in the background, however due to the notes uses the tension continues.

The first character to be shown is Peter. He escapes the destruction of the oilrig and he swims back to shore and walks away into the sunset, this shows that he is beaten up badly but he is victorious in the fight.



At first, it looks like Ernie is dead. He is shown to still be in the water stabbed by the spear on his back and burnt by the fire that comes from the shuttle's engines and then floats around deep under water, with the appearance of a roast chicken. The music is played quietly when Ernie's in the frame but then the camera zooms into his eyes as an Extreme Close Up (Paez & Jew, 2013). Simultaneously loud drums play which indicates that he is still alive and there could be another fight that involves him and Peter in the future.

Chapter 4

The Lion King



This chapter will be analysing a conflict between two lions from *The Lion King* (Hahn, 1994)

In comparison, an analysis of the fight scene from *The Lion King* takes place at the end of the film with the two lions Simba and his evil uncle Scar. Like the *Family Guy* episode, this is Drawn and Cel Animation (Wells, 2006) but it is good to take a look at how Drawn and Cel Animation can help give life and motion to this hand drawn scene.



The fight begins near a rocky mountain, which can be seen as a dark background with no greenery. The background suggests that the maroon and red used along with the dark lighting is to create drama for the audience who is watching.



When Simba sees his enemy Scar, he chases him and then calls him a murderer, which is dialogue. In the Wide Shot of Scar, the frame shows some of the background and where he plans to run off. The audience can see that he is scared, however, Simba catches up with him.

The camera zooms in towards Simba and becomes a Close Up frame so that way the audience is focused on Simba and the dialogue. The lighting is dim to make the scene have a negative emotion.



When Simba confronts Scar, he tries to act innocent and blames the Hyenas for his actions. The top left frame is a Medium Frame because it shows Scar and the scenery around him. A member of the audience can see that he is on the edge of a cliff and there is a lot of fire in the background that indicates he is in trouble. There is a good use of Staging (Dean, 2017) because of how the viewer can tell that Scar is in danger, because there is a lot of fire in the background and the lighting is dark to create some mood and tension.

As Scar shifts the blame, the camera turns its focus on to the Hyenas so the audience view their reaction to their betrayal.



This part of the scene takes place right before the fight commences. Simba tells Scar to leave and to never return. Scar says yes and pretends that he is sorry for his actions. The third frame shows Simba looking very suspicious of Scar. This is a way of telling the audience that Simba may not be buying what Scar is saying. Scar then gets some fire and throws some cinders at Simba.



The fight between Simba and Scar then begins. As can be seen at first, Scar is beating Simba by biting him in the neck and throwing him around which shows that Scar has the upper-hand within the fight scene at this point.



Eventually, Simba is able to hold his own and fight Scar. This is a very dramatic scene, there is some music playing to help create tension for the audience and to heighten concern regarding who is going to survive.

The staging is applied by the two characters being in focus and they are staged within a Medium Shot so you can see them clearly and there is a lot of fire in the background which helps with creating the emotion in the scene. There is also very good usage of Solid Design (Dean, 2017) by the way the characters move very easily from different angles to create some realism.

This part of the fight is also in Slow Motion. The slow motion is there so the audience can see how the two characters fight and what sorts of punches and kicks they deliver.



Near the end of the fight, Simba gets thrown through the fire and he looks up terrified. This is speculation that this could be the end of Simba.



In these three shots, Scar emerges from the fire ready to kill Simba. This is very terrifying because when he jumps, he is in a Wide Shot and then when he is ready to kill, he is in a Medium Shot. It is scary because of the anger in his face and eyes and the claws on his paws, which are emphasised in scale. It gives a very good impression that he ready to annihilate.



Just as Scar is about to kill Simba, Simba is able to grab him. Simba then kicks Scar with his back paw, then throws him off the edge of the cliff and all the way down to the bottom.



As Scar falls from the cliff and the flames, the very angry Hyenas emerge to greet him.



Scar is pleased to see the Hyenas but they are not pleased to see him. Scar smiles and greets them, a Wide Shot is used and the viewer can see the rocky background but then when Scar gets terrified, the viewer then sees a Close Up of his eyes as a way to say that he is extremely frightened of what could happen to him, this acts to personalise the emotional content of the scene.



As the Hyenas surround Scar, they attack him and as the camera pans up to the mix of both Scar and the hyenas' shadows, the viewer can see the shadows of the Hyenas as they attack Scar. The fire indicates that he has been killed and burned.

Chapter 5

Wallace and Gromit and the Wrong Trousers



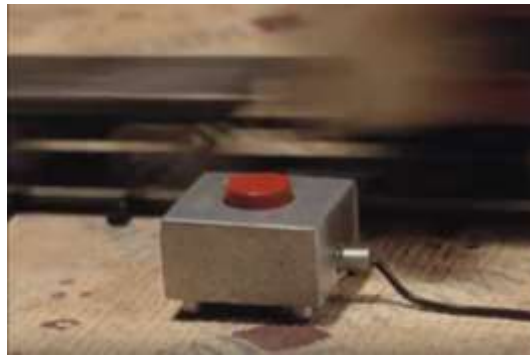
This chapter will now look at a conflict from *Wallace and Gromit and the Wrong Trousers* (Park, 1993). This is the second Wallace and Gromit film and this chapter will look at a train chase, which takes place at the end of the film. As can be seen, this is Stop Motion Animation as it uses models (Cavalier, 2011) and to be more precise, this type of Stop Motion is Claymation (Cavalier, 2011).



The penguin escapes from upstairs in Wallace and Gromit's house with a bag. He slides down the stairs and on to a train. The music starts playing as he slides in to the train and rides it as if he is the driver.



The penguin also has a gun and he shoots an upstairs lamp that Gromit is holding on to and he falls on to the train on top of the carriages.



The camera shows the end of the line, Gromit switches the points and the train then goes down a different route.



Wallace then steps on to a flat truck on the back of the train. There is some dialogue where he tells Gromit not to worry and that he is right behind him.



The penguin switches Wallace on to a different track. Wallace is able to snatch the gun of the penguin but then he crashes on to the trolley.



Wallace then joins Gromit at the back of the train. Gromit tries to catch the penguin but he decouples from the rest of the rest of the train and escapes.



The penguin switches some more points and makes Wallace and Gromit go towards a dead end. Wallace shouts out that they're doomed. One frame shows Gromit's surprised face when he sees the end of the line and another frame shows the viewer what he is seeing. This is a unique way of showing the viewer what is ahead for the two characters.



A Close Up frame shows a spare track box, Gromit picks up the box and starts to lay more track. When Wallace warns Gromit to mind the table, the camera shows the table from Gromit's view.



The penguin is on the main engine when all of a sudden Wallace and Gromit arrives and grabs the engine so the penguin on now only the coal supply engine.



Gromit races to the penguin and from ahead, the viewer can see the wrong trousers and the penguin collides with them. He then flies up to the ceiling.



The conflict comes to an end. This scene is exaggerated (Dean, 2017) because of what is on the wallpaper in the background which is sky blue with clouds and wind is howling to match the background. It looks like the penguin is in the sky when in reality, he is only in the kitchen and is about to fall.

At the same time, Gromit is about to catch the penguin. He crashes into a cupboard, and captures the penguin in a glass bottle. There is no music playing as the conflict is over.

Chapter 6

Po vs Tai Lung



This is a fight scene from *Kung Fu Panda* (Osbourne, Stevenson, & John, 2008) which takes place near the end of the film. It involves a fight scene between Po who is the Panda bear and a Snow Leopard who is Tai Lung. The reason why the two of them fight is to gain the property of a very important scroll. This is 3D Animation (Cavalier, 2011) so this is a different type of animation to explore and analyses.



The scene begins when Po walks into the room and introduces himself to Tai Lung as the Dragon Warrior



Tai Lung mocks Po and asks him what he will do to him. Po shows him a scroll saying that he will use it.



Tai then punches Po very quickly. To create some exaggeration (Dean, 2017), Tai hits Po at a really fast rate and then Po bounces off the column and grabs the scroll back from him.



Po then laughs at Tai. At first the shot frame is a Wide Shot so the audience can see the damage that has just been caused by the two characters and then the camera zooms in towards Po's face.

Po then goes into a fighting stance and he pulls a very silly face as a way to taunt Tai.



Tai then charges at Po. This time, it is recorded in slow motion as a way to make the audience concerned about what Tai might do to Po as he has just made him very angry.



Tai punches Po so hard that they fly out of the temple and they start falling down towards the town. To show the scenery in the background, this frame is an Extreme Wide Shot (Paez & Jew, 2013).



As the characters descend, the camera pans down to follow where the characters are going and so the audience can see how far they have fallen. There is a Wide Shot, followed quickly by another showing the characters from above as a way to create more action and show it from two different views.



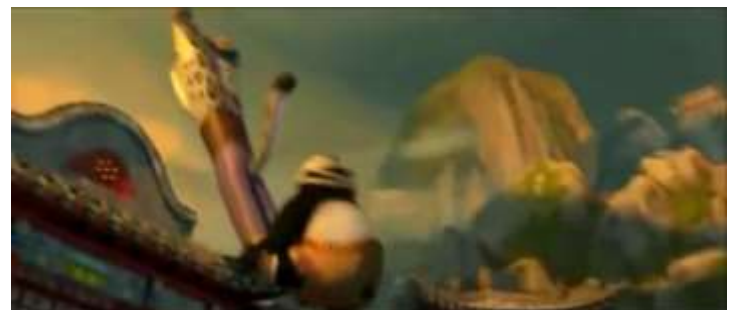
The frame emphasises the faces as a way to show some of the damage on Tai that is caused by Po and then the Slow Motion sequence comes in again as Po sits on Tai and squashes him.



Po then falls down and lands into a pot of noodles. The camera makes a turn to the left to see Po from a different angle.



When Tai is after the scroll, the camera zooms out so the viewer can see the action but just as Tai is about to grab the scroll, Po catches it with a noodle, which creatively conveyed.



Unfortunately, the scroll flies into the air but Po grabs Tai and then stretches as he is dragged down to the ground. The principle used is Squash and Stretch (Hahn, 2008, p. 140)



The scroll then falls into a small lantern. There is an Extreme Wide Shot (Paez & Jew, 2013) of Po in flight in the background which indicates how far away he is from the scroll.



Po then emerges out of the forest and uses some bamboo shoots as stilts



Po then uses the woks to hide the scroll so Tai would not be able to find it.



While the two fighters race for the scroll, Po rides on a stall and uses fireworks to help him fly and catch up with Tai.



When Tai jumps down and crash lands on to Po, this causes a huge impact, which is exaggerated (Dean, 2017) for the use of drama.



There is more exaggeration (Dean, 2017) when Po is able to hit Tai and sends him in flight across the street. There is some slow motion in the dialogue so that way, the audience can feel the pain from Tai when he gets hurt.



Here is some anticipation (Dean, 2017), as Tai is about to strike Po, the camera zooms into Po's face so the audience can see in his eyes and how he plans to defend himself. As Tai is about to hit him, he sticks his belly out and makes Tai fly in the air.



Here is a good part of the scene where the camera shots and the dialogue work together well. Tai, who is being beaten badly by Po tries to hit him and calls him a big fat panda, Po then says "I'm not a big fat panda, I'm the big fat panda." He is in a Wide Shot (Paez & Jew, 2013) when he says he is not a big fat panda but then the Close Up (Paez & Jew, 2013) shot shows Po's full face when he says that he is the big fat panda.



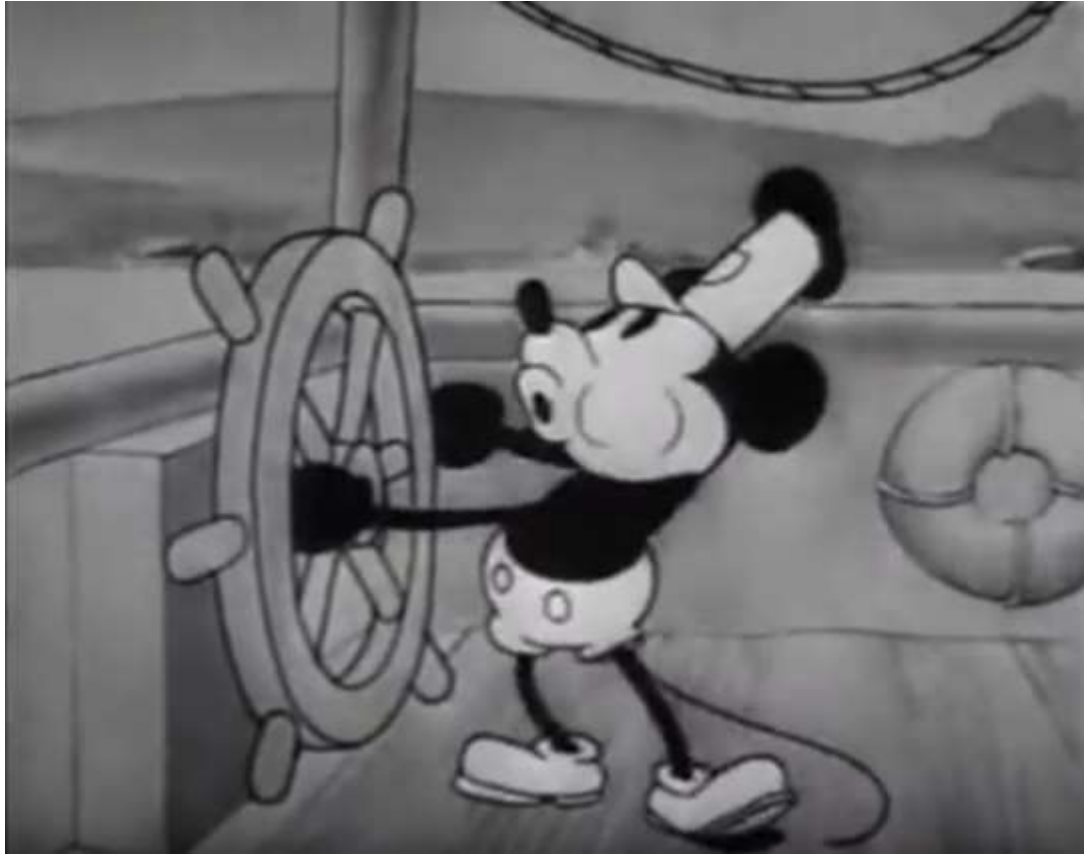
The fight comes to an end when Po unveils a ring that scares Tai and there is Exaggeration when Po then says “Skadoosh” when he closes his figure.



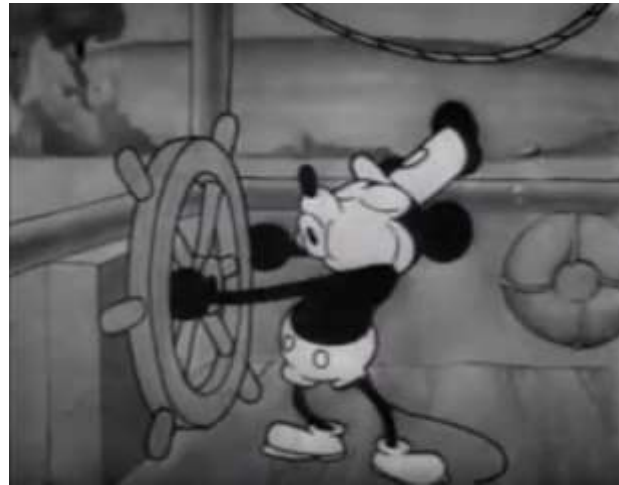
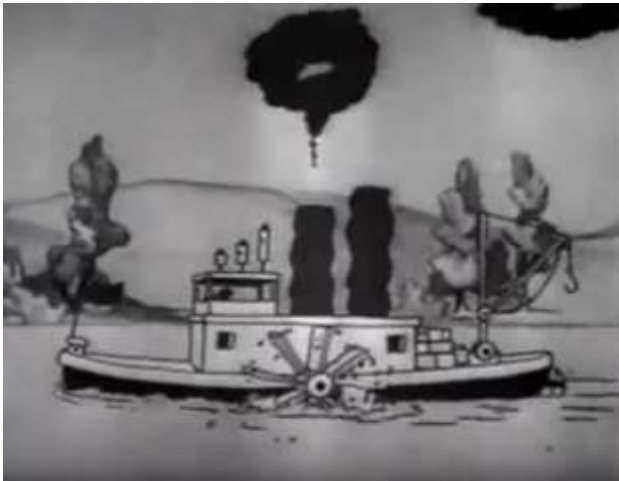
That move creates gold visuals that seems to vaporise Tai Lung, at the end Po is greeted by the residents of the town who now call him the Dragon Warrior.

Chapter 7

Steamboat Willie



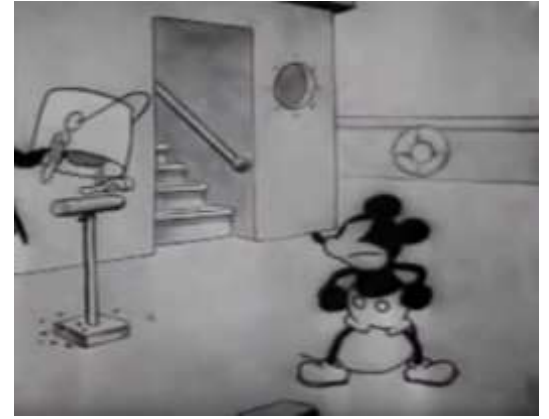
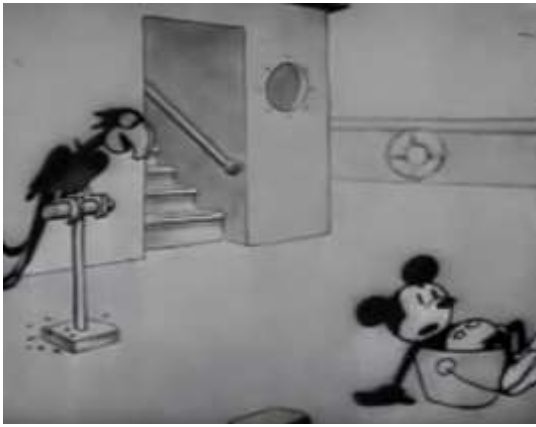
Steamboat Willie (Iwerks & Disney, 1928) is an Disney animated film from 1928. It was the first ever animated film to ever feature sound (Wells, 2006). This film is relatively short and contains conflict between Mickey Mouse and other animals on the boat.



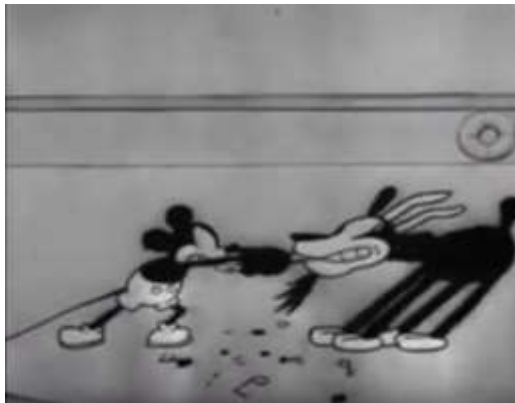
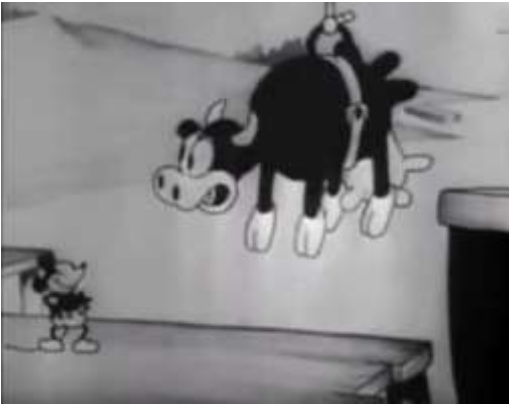
The film begins on a steamboat and Micky Mouse is steering the ship. There is no dialogue, only Micky who whistles a tune. There are sound effects and that is the boat which makes a toot.



Then the horrible captain of the ship comes aboard and grabs Micky by his torso and stretches him back, this illustrates the Squash and Stretch principle. Later Micky blows a raspberry at the captain.



Micky then lands in a bucket and a nearby parrot starts laughing at him which makes Micky angry and he throws the bucket at the parrot.



Micky shows some aggressive behaviour towards other animals, he makes a cow get fatter so it could fit on to the steamboat's crane, he fights a goat because it ate some musical notes and instruments, and he grabs a goose and forces it to make musical sounds come out of it'se beak.



While Micky has some fun, he gets into trouble again with the captain and is sent to peel some potatoes.



The parrot then makes fun of Micky, the first shot focuses on the parrot so that people can see him laugh. Micky gets very cross, this shot has both of the characters in the frame so the viewer can see both the parrot who laughs and Micky who is very annoyed. There is some Secondary (Dean, 2017) action because there are two characters in the scene.



Micky then throws a potato at the parrot and he falls out of the window. Micky then laughs and that is the end of the film.

Chapter 8

Achilles versus Hector



This is a fight scene from the film Troy (Peterson, 2004). This is a Live Action scene this time but some of the methods in animation are relevant like the use of sound effects (O'Steen, 2009), scoring (O'Steen, 2009) and framing (Paez & Jew, 2013) .



The fight begins when Hector walks towards Achilles outside the walls of the city of Troy, from above, his family and some citizens watch the fight.



Hector and Achilles then start a dialogue. Hector offers to make a pact with Achilles, in response Achilles takes off his helmet and angrily answers back and calls Hector a fool.



The music then starts to play which means that the fight now commences, the first shot is an Extreme Wide Shot as it shows the environment the two characters are fighting in which is outside Troy's city walls in an open space.



Throughout the fight, there are a lot of long shots (O'Steen, 2009) of Achilles and Hector so that they are both in focus and that the audience can see both characters fight and the physical action that takes place. There are some camera movements, the camera completes a fast zoom into a Close Up of Achilles' face which intensifies the anticipation for a possible move he will demonstrate.

When the music plays, it is quiet but the drums are loud in order to create tension. There are sound effects from the bangs and clashes from the swords, shields and spears and there are grunts and groans from the characters.



From above, Hector's family and some Trojan citizens watch the battle as way to show there is more than one piece of action going on, they observe the battle but get worried when they realise that Hector will lose the battle.



To make the audience aware that Hector is about to die, his wife no longer watches the battle out of distress, Helen quickly sits by her to comfort her.



The battle comes to end as Achilles grabs a severed spear and stabs Hector wounding him. The original score (O'Steen, 2009) stops and is interrupted by a chanting female vocal singer, through her song the viewer is led to Hector imminent death. Achilles points his sword at



The camera shows two different shots of Achilles killing Hector. One from his back and other from his front. This is a way to show the viewer that he has stabbed Hector but to make it not so visually graphic.

Chapter 9

A Boxing Fight



This chapter will now look at a real life fight (Look4Trick , 2018) which may be portrayed differently rather than in real life as it is not animated and there are no schedules or time to edit the scene.



The Boxing Match fight begins when the two competitors are walking up to the Boxing Ring ready to fight each other. There is some music that plays and the sound of the audience's cheers can for their fighters can be heard in the background.



During the fight, there are some various camera movements just like in animation to give the fight some more entertainment and action. There is no dialogue but to help describe the scene, the radio presenters can be heard commenting on the action of the characters. As for sound, there is are no sound effects for the punching and the cheers of the audience are heard in the background as it is filmed live and there obviously no time to edit the video. The crowd's applause does help to create the tension and atmosphere for the audience though (Chion, 1994, p. 7).

Chapter 10

Does animation portray fight scenes realistically?

After much research and analysis on animation, various animated and live action scenes, there is now an answer to this question.

Animation does not completely portray fight scenes realistically, the reason being is that whilst it does show various moves and techniques, there has to be a way to make the scene appeal more to the audience of that scene.

Examples are from all of the animated sight scenes that have been analysed in this dissertation, animators can easily create many characters and use many creative methods to help describe the story in the scene in a fun way.

The same thing occurs with Live Action, some of these methods for animation apply for Live Action to make the viewer more interested the fight scene being displayed.

Chapter 11

Conclusion

This dissertation has asked the question, “Does Animation portray fight scenes realistically?” In order to answer the question, there had to be some research applied to see whether animation does portray a fight scene in a realistic manner.

The research covered looking at different types of animation that there is in order to comprehend how animation helps tell a visual story and how it has always told a story but there were other elements of research that had to be included as they help enhance the animated to make it appeal more to the viewer.

When all research was completed, it was time to look at some animated scenes and some live scenes as well to help look at how each of those scenes describe a certain fight scene in a real manner.

The answer to the question was that animation does not completely portray fight scenes realistically as despite there being actual moves, various methods of animating, sound and editing are used to help interest the audience who may watch that scene.

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