

Appendix 1. Table of data Tabulation of Hiro's Characterizations

No	Characterizations	Frequency	Sequences
1	Religious	3	10a, 10b, 10c.
2	Honest	19	1c, 1e, 2g, 5b, 5c, 5e, 7a, 8d, 8f, 11f-, 11g-, 11l-, 13a, 14a-, 14b-, 14e, 16d-, 16g, 19j.
3	Tolerant	4	5b, 16d, 17d, 18m-.
4	Discipline	5	1c-, 3a, 6b, 6d, 6h.
5	Hardworking	33	1e, 2g-, 4c-, 4e-, 7c, 6a, 6d, 6h, 6i, 7d, 7g, 11k, 11m, 12b, 12e, 12f, 14h, 15a, 15b, 15c, 17a, 17b, 17c, 17d, 17e, 18d, 19n, 20d, 20e, 20k, 20m, 21f, 21g.
6	Creative	9	6g, 6h, 7d, 15a, 15b, 17b, 17c, 20f, 20g.
7	Autonomous	5	1g, 11m, 13a, 14h, 17b.
8	Democratic	13	16h, 17a, 17b, 17c, 18c, 18d, 18m-, 19l, 19n, 20f, 20g, 20m, 20n.
9	Curious	19	5a, 5b, 5c, 6b, 8c, 11h, 11i, 11m, 12a, 12b, 12c, 12d, 14g, 16a, 16c, 17a, 17d, 18b, 19m.
10	Nationalistic	4	20h, 20k, 20m, 21g.
11	Patriotic	7	16d, 18d, 18e, 20h, 20i, 20k, 21g.
12	Appreciative achievement	4	5b, 5c, 17c, 20f.
13	Friendly/communicative	27	1f, 5a, 5b, 5c, 5d, 6i, 7a, 7d, 8a, 13a, 14f, 15e, 16d, 16g, 17a, 17b, 17c, 17d, 18b, 18c, 18d, 19l, 20d, 20f, 20g, 21a, 21b.
14	Peace-loving	6	8a, 8c, 19i, 21a, 21b, 21g.
15	Bibliophile	9	4b, 6b, 6g, 6h, 11a, 11b, 15a, 15b, 17d.
16	Nature-loving	3	20c, 20d, 21g.
17	Social Care	15	3d, 9b-, 11m, 12e, 20c, 20d, 20f, 20h, 20i, 20k, 20m, 20n, 20r, 20u, 21g.
18	Responsible	16	6f, 11k, 11m, 12b, 12e, 12f, 13c, 14h, 20e, 20f, 20i, 20k, 20m, 20n, 20r, 21g.
19	Adventurous	8	1c, 11m, 12a, 12b, 16a, 17e, 18a, 18b.
20	Affectionate	6	3c, 3d, 19i, 20r, 21c, 21f.
21	Intelligent	22	1e, 2g, 4d, 5b, 5c, 6a, 6g, 6h, 7d, 8d, 11i, 12c, 14g, 15a, 15b, 17b, 17c, 17d, 19m, 20d, 20g, 21f.

Appendix 1. Table of data Tabulation of Hiro's Characterizations

No.	Description
1	<p>The bot-fight in a back-alley of San Fransokyo.</p> <p>1a. Introduction to Yama and his robot Little Yama.</p> <p>1b. Yama's win on the bot-fight.</p> <p>1c. Hiro's involvement on the match between his self-built robot and Little Yama.</p> <p>1d. Hiro's broken robot following to his lose on the bot-fight.</p> <p>1e. Hiro's wish on another round of fight.</p> <p>1f. Hiro's surprising win on the fight.</p> <p>1g. The coming of several men, most probably Yama's people, in a threatening manner intending to give Hiro the 'lesson' regarding to his win against Yama.</p>
2	<p>The help from Tadashi.</p> <p>2a. Sudden appearance of Tadashi in a red scooter, helping Hiro to get out from the men, making it a perfect timing.</p> <p>2b. Hiro's robot on Yama.</p> <p>2c. Hiro's attempt to get the robot back.</p> <p>2d. Tadashi's attempt to get away from Yama and the men as they block the way.</p> <p>2e. Tadashi's success on escaping from Yama and the men.</p> <p>2f. Tadashi's advice to Hiro that bot-fight is illegal.</p> <p>2g. Hiro's protest that bot-fight is not illegal but betting on bot-fight is illegal and lucrative at the same time.</p>
3	<p>The arrest of Hiro and Tadashi.</p> <p>3a. The arrest of Hiro and Tadashi.</p> <p>3b. The appearance of Aunt Cass outside the police station waiting for Hiro and Tadashi.</p> <p>3c. The release of Hiro and Tadashi.</p> <p>3d. Aunt Cass's lecture on how worried she is because of Hiro and Tadashi.</p>

	3e. Hiro and Tadashi's apology to Aunt Cass as she scolds them along the way home.
4	<p>Hiro's ambition to rejoin the bot-fight.</p> <p>4a. Tadashi's advice on Hiro to stop making Aunt Cass angry otherwise she will eat everything as the result of stress-eating.</p> <p>4b. Tadashi's words on Hiro not to be involved in a bot-fight again.</p> <p>4c. Hiro's plan to join the bot-fight.</p> <p>4d. Hiro's ignorance on Tadashi's advice about doing something better than bot-fight with his genius brain he has.</p> <p>4e. Tadashi's decision to take Hiro to the bot fight because he insists to go.</p>
5	<p>Hiro and Tadashi's arrival on Tadashi's 'nerd' school.</p> <p>5a. Introduction to the 'nerd' lab.</p> <p>5b. Introduction to Tadashi's friends and their technology inventions; Go Go, Wasabi, Honey Lemon and Fred.</p> <p>5c. Introduction to Tadashi's robotic nurse, Baymax.</p> <p>5d. Introduction to Professor Callaghan.</p> <p>5e. Professor Callaghan's invitation for Hiro to apply for the university despite of his age.</p> <p>5f. Tadashi's explanation to Professor Callaghan that Hiro is not interested in applying for university but bot-fight.</p> <p>5g. Professor Callaghan's words on Hiro that his program is not for bot-fight.</p>
6	<p>Hiro's decision to get in to San Fransokyo Institute of Technology.</p> <p>6a. Hiro's final decision to join the university.</p> <p>6b. Tadashi's explanation about how to get in to the university.</p> <p>6c. Tadashi's advice to Hiro to come up with something that can impress Callaghan at the showcase.</p> <p>6d. Hiro's brainstorming for ideas to create the invention.</p> <p>6e. Hiro's dissatisfaction over his own ideas, signaling to just give up.</p> <p>6f. Tadashi's reassurance that he is not giving up on Hiro.</p> <p>6g. Tadashi's help for Hiro to look for a new angle and get the ideas.</p> <p>6h. Hiro's restless days and sleepless nights due to the preparation for the showcase.</p> <p>6i. The help from Tadashi and his friends.</p> <p>6j. Hiro and Tadashi's satisfaction over the finished tech.</p>

7	<p>The showcase.</p> <p>7a. Hiro's confidence on presenting at the showcase despite of having a lot of great competitors.</p> <p>7b. Tadashi's friends' mockery on Hiro, saying that he looks nervous and tense regarding to the showcase.</p> <p>7c. Hiro's determination to get in to the university.</p> <p>7d. Hiro's impressive presentation of microbots.</p> <p>7e. Introduction to Alistair Krei.</p> <p>7f. Krei's attempt to make Hiro sell the microbots to the Krei Tech.</p> <p>7g. Hiro's decision not to sell the microbots.</p> <p>7h. Callaghan's invitation for Hiro to officially enter the university.</p>
8	<p>Celebration after the showcase</p> <p>8a. Everyone's happy reaction regarding to the successful showcase.</p> <p>8b. Aunt Cass's treat to everyone (Tadashi's friends).</p> <p>8c. Tadashi and Hiro's decision to catch up later for Aunt Cass's treat.</p> <p>8d. Tadashi and Hiro's moment of two.</p> <p>8e. Tadashi's welcome to Hiro on the 'nerd' school.</p> <p>8f. Hiro's gratitude to Tadashi for not giving up on him, for always supporting him.</p>
9	<p>The fire.</p> <p>9a. Tadashi's attempt to save Professor Callaghan who is still inside.</p> <p>9b. Hiro's rejection against Tadashi's attempt in saving Callaghan.</p> <p>9c. Tadashi's determination to help Callaghan.</p>
10	<p>Tadashi's death.</p> <p>10a. Memorial tribute to Tadashi and Callaghan.</p> <p>10b. Tadashi's friends and Aunt Cass's mourning over Tadashi's sudden death.</p> <p>10c. Hiro's grief of the death.</p>

11	<p>The days after Tadashi's death.</p> <p>11a. Hiro's sadness over the late Tadashi. 11b. Aunt Cass's attempt to cheer Hiro up and to make him eat. 11c. Aunt Cass's information about the university. 11d. The video message from Tadashi's friends. 11e. Hiro's decision not to enter the university as he put the letter into the bin. 11f. Accidental activation of Baymax as the response to Hiro's distress. 11g. Hiro's rejection to Baymax's care. 11h. Re-appearance of microbots. 11i. Hiro's confusion of the microbots for being attracted to other microbots. 11j. Baymax's help in finding where the microbots wants to go. 11k. Hiro's attempt to find Baymax but stopped by Aunt Cass. 11l. Aunt Cass's promise to make chicken wings for Hiro as the response to Hiro registering for the university. 11m. Hiro's action to catch Baymax, running all around the town.</p>
12	<p>The arrival of Baymax and Hiro in a seemingly abandoned building.</p> <p>12a. Baymax's help to let Hiro get in to the building by the window. 12b. Findings of the microbots factory. 12c. Hiro's realization that someone is using his microbots and reproduces it. 12d. Sudden emergence of the microbots at the building. 12e. Hiro's help to save himself and Baymax from the microbots. 12f. The appearance of a man in a mask and black suit controlling the microbots. 12g. Baymax's help to save Hiro from falling from the window.</p>
13	<p>The report to the police station.</p> <p>13a. Hiro's report to the police regarding to the incident at the building. 13b. The officer's decision to contact Hiro's parents. 13c. Hiro's attempt to run away from the officer and to bring Baymax to its recharching station.</p>

14	<p>The coming of Baymax and Hiro at home.</p> <p>14a. Hiro's briefing to Baymax to tell Aunt Cass that they are at school all day instead of the incident at the building.</p> <p>14b. Hiro's attempt to hide Baymax from Aunt Cass.</p> <p>14c. Hiro's lies to Aunt Cass about the school.</p> <p>14d. Hiro's memory of Tadashi as the result of Tadashi's name being mentioned by Baymax.</p> <p>14e. Hiro's explanation to Baymax about the fire.</p> <p>14f. Baymax's help to give treatment to Hiro's loss by contacting Tadashi's friends and giving Hiro a hug.</p> <p>14g. Hiro's realization of the fire accident.</p> <p>14h. Hiro's plan to catch the guy in a mask.</p>
15	<p>Upgrading Baymax.</p> <p>15a. Hiro's work on upgrading Baymax's with karate moves.</p> <p>15b. Hiro's work on making a new costume for Baymax.</p> <p>15c. Hiro's little hesitation on putting the new 'fighting' chip on Baymax as he sees the nurse chip with Tadashi's name written on it.</p> <p>15d. The insertion of the fighting chip on Baymax.</p> <p>15e. The try-outs of Baymax's karate moves.</p> <p>15f. Heading to the building to catch the masked man.</p>
16	<p>The mission to find the man behind the microbots.</p> <p>16a. The arrival of Hiro and Baymax at the building.</p> <p>16b. Baymax's care at preventing Hiro from falling into the water.</p> <p>16c. Sudden appearance of the man behind the microbots.</p> <p>16d. The appearance of Tadashi's friends at the location.</p> <p>16e. The attack from the man with the microbots.</p>

	<p>16f. Baymax's help at holding the container from falling at Wasabi.</p> <p>16g. Hiro, Baymax, and Tadashi's friends' escape from the man with the microbots.</p> <p>16h. Baymax's action at helping the rest to get out from the water.</p>
17	<p>The arrival of Hiro and friends at Fred's place.</p> <p>17a. Hiro's attempt to search for hint by drawing the symbol carried by the man with the microbots earlier.</p> <p>17b. Hiro's plan to upgrade Baymax's sensor to scan everyone in San Fransokyo on a mission to find the man with microbots.</p> <p>17c. Hiro's plan to upgrade Tadashi's friends with several abilities on a mission to reveal the man behind the microbots.</p> <p>17d. Hiro's work on some upgrades together with Tadashi's friends.</p> <p>17e. The try outs of Baymax and Tadashi's friends' abilities and moves.</p> <p>17f. The finding of a match between the man with microbots with someone on an island according to Baymax's sensor.</p>
18	<p>The arrival of Hiro and team in the island where the man with microbots supposedly lives at.</p> <p>18a. Sudden attack from Hiro and the team as a reaction of hearing something which turned out to be a bird.</p> <p>18b. The finding of a video of the Silent Sparrow Project simulation by Allistar Krei at the island.</p> <p>18c. The sudden appearance and attack from the man with microbots.</p> <p>18d. The team's action to get the man's mask.</p> <p>18e. The team's success at getting the mask.</p>

	<p>18f. The revelation of Callaghan, the masked man.</p> <p>18g. Callaghan's confession that he had the microbots with him at the fire accident so he survived and did not die.</p> <p>18h. Hiro's anger as the result of Callaghan's words that it was Tadashi's mistake when he tried to help Callaghan during the fire.</p> <p>18i. Hiro's command at Baymax to destroy Callaghan, throwing the healthcare chip away.</p> <p>18j. Tadashi's friends' effort to stop Baymax from destroying Callaghan.</p> <p>18k. The return of the mask to the man (Callaghan)</p> <p>18l. Honey Lemon's success at stopping Baymax from destroying Callaghan.</p> <p>18m. Hiro's anger at Tadashi's friends from stopping Baymax..</p> <p>18n. Hiro's ignorance of his team, leaving them on the island.</p>
19	<p>Arrival of Hiro and Baymax at Hiro's garage.</p> <p>19a. The re-upgrade of Baymax's sensor.</p> <p>19b. Hiro's anger at Baymax because he cannot take the healthcare chip away.</p> <p>19c. Baymax's rejection to let Baymax take the healthcare chip away.</p> <p>19d. Baymax's question to Hiro whether or not terminating Callaghan is what he really wants.</p> <p>19e. Hiro's hesitation over Baymax's question about terminating Callaghan.</p> <p>19f. Baymax's question to Hiro whether or not terminating Callaghan is what Tadashi wants.</p>

	<p>19g. Baymax's explanation that Tadashi's program is to help people with healthcare, not the opposite.</p> <p>19h. Hiro's denial and crying over Baymax's words "Tadashi is here"</p> <p>19i. Baymax's video "evidence" of Tadashi's try out of Baymax.</p> <p>19j. Hiro's apology to Baymax.</p> <p>19k. Sudden appearance of Tadashi's friends.</p> <p>19l. The team's promise to help Hiro to catch Callaghan but in the right way.</p> <p>19m. Revelation of the cctv recording behind the Krei's project accident.</p> <p>19n. The team's realization that the motive behind all those mess is Callaghan's revenge to Krei because the failed project causing the passing of his daughter.</p>
20	<p>Callaghan's revenge to Krei.</p> <p>20a. Callaghan's attempt to terminate Krei.</p> <p>20b. Activation of the teleportation portal by Callaghan as a revenge.</p> <p>20c. Sudden appearance of Hiro and the team at the location.</p> <p>20d. Hiro's attempt to stop Callaghan's revenge on Krei.</p> <p>20e. Callaghan's anger and attack towards Hiro and the team.</p> <p>20f. Hiro's encouragement to the team to look for a new angle in order to survive from Callaghan and the microbots.</p> <p>20g. Hiro's plan to make the microbots sucked by the portal.</p>

	<p>20h. Hiro and team's success at making the microbots sucked by the portal, also success at stopping Callaghan's revenge.</p> <p>20i. Hiro's words at everyone to leave the location because the portal cannot be deactivated.</p> <p>20j. Baymax's detection of Callaghan's daughter inside the portal.</p> <p>20k. Hiro's decision to save Callaghan's daughter.</p> <p>20l. Krei's warning to Hiro that the portal is unstable and that he will not be able to come back alive from it.</p> <p>20m. Hiro's final decision to enter the portal on a mission to save Callaghan's daughter, Abigail.</p> <p>20n. Hiro and Baymax's success at finding Abigail inside the portal.</p> <p>20o. Baymax and Hiro's attempt to escape from the portal.</p> <p>20p. The damage of Baymax's suit because he saved Hiro from crashing to a huge piece of wreckage.</p> <p>20q. Baymax's decision to get Hiro and Abigail out from the portal.</p> <p>20r. Hiro's refusal of Baymax's help because he wants to save Baymax too.</p> <p>20s. Baymax's assurance to Hiro that he will always be with Hiro.</p> <p>20t. Hiro's goodbye to Baymax.</p> <p>20u. Hiro's mixed feelings over escaping the portal with Abigail successfully and at the same time losing Baymax.</p> <p>20v. The arrest of Callaghan.</p>
21	<p>The days after the portal accident.</p> <p>21a. The news on tv about the heroes (Hiro and team) that saved the whole San Fransokyo from a big catastrophe.</p>

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| | <p>21b. The comeback of Hiro to the university with the team.</p> <p>21c. Aunt Cass's care for Hiro by giving him a packed lunch for school.</p> <p>21d. Hiro's reminiscent about Baymax.</p> <p>21e. The finding of Baymax's healthcare chip on Baymax's fist.</p> <p>21f. The re-formation of Baymax.</p> <p>21g. The formation of Big Hero 6.</p> |
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Appendix 3. table of Peirce's Triadic

1. Religious

No	Sequence	Description	Representamen	Object	Interpretant
1	10a	Memorial tribute to Tadashi and Callaghan.	<ul style="list-style-type: none"> - There were incense sticks, candles, flowers, pictures of Tadashi and Callaghan. - Eye level angle, long shot, camera zooming out showing memorial tribute to Tadashi and Callaghan in front of the university building. People put candles and flowers around the pictures of Tadashi and Callaghan. - Sad violin as the background music. - Dusk atmosphere: gloomy. 	Religious value of the film.	In this sequence, there is a representamen of incense sticks, candles and flowers around the memorial tribute of Tadashi and Callaghan which lead the audiences to think about the religious value of the film. There is also the use of eye level angle, long shot, camera zooming out which show people paid tribute to the death by putting candles and flowers around the pictures of Tadashi and Callaghan. It becomes the object to the audiences' mind that people mourned the death of Tadashi and Callaghan. With the representamen of sad violin as the background music and the gloomy dusk atmosphere, it highlights the sad feeling of losing someone which creates the object of religious beliefs of death to the audiences' mind. Although the film does not exactly show a certain religion or religious tradition of a certain religion, it still contains a religious value.
2	10b	Tadashi's funeral.	<ul style="list-style-type: none"> - Eye level angle, long shot showing the cloudy and rainy sky. - Eye level angle, medium long shot, camera still, showing black umbrellas opened one by one at Tadashi's funeral. - Eye level angle, extreme 	Religious value of the film.	In this sequence, the eye level angle and long shot help in exposing the gloomy, cloudy and rainy sky. It creates the interpretation that Tadashi was loved by many that everyone mourned his death, even the sky cried and rain poured down. There is also a representamen of eye level angle, medium long shot, camera movement still, showing black umbrellas opened one by one at Tadashi's funeral that creates the object of people paid respect to the

			long shot, exposing the gloomy atmosphere at the funeral.		dead. In this case, the color black from the umbrellas is associated with death. The eye level angle and extreme long shot expose the gloomy atmosphere at the funeral which creates the object in the audiences' mind that the film has a religious value.
3	10c	Tadashi's friends, Aunt Cass, and Hiro's grief of Tadashi's death.	<ul style="list-style-type: none"> - Eye level angle, medium long shot, camera tracking, showing the gloomy and rainy atmosphere outside Lucky Cat Café, where Aunt Cass, Tadashi, and Hiro lived. - There is a figurine of <i>Maneki-neko</i>. - Eye level angle, medium long shot, camera panning right, exposing Honey Lemon gave a cup of tea to comfort Aunt Cass. - All of Tadashi's nerd friends gathered together with Aunt Cass. - Low angle, medium long shot, camera panning then tracking, focusing on Hiro sitting alone upstairs, blurring on the reflection of pouring rain at the wall near the stairs. - Hiro's sad expression: head down. - Center-left key light, center-right fill light, exposing 	<ul style="list-style-type: none"> - Japanese belief of fortune. - Religious character. 	This sequence shows the representamen of eye level angle, medium long shot, and camera tracking help in exposing the gloomy and rainy atmosphere outside Lucky Cat Café, the place where Aunt Cass, Tadashi, and Hiro lived. As we know, the film takes place in San Fransokyo, a portmanteau of San Francisco and Tokyo which can lead to an interpretation that the film is made based on the two cultures. In relation to Japanese culture, there is the existence of <i>Maneki-neko</i> , a common Japanese figurine which people often believe as "lucky cat" that brings luck to the owner. The figurine is placed at the roof of the café. It creates the object to the audiences' mind that the film has the Japanese belief of fortune leading to the thought that the café was named Lucky Cat Café for a reason. The representamen of eye level angle, medium long shot, camera panning to right help in exposing all of Tadashi's friends gathered and mourned together with Aunt Cass. The low angle, medium long shot, camera panning to tight then tracking help the audiences to focus on Hiro who sat alone upstairs which creates the object that he was so sad that he did not want to meet the others. The blur effect on the reflection of pouring rain at the wall near the stairs emphasizes the gloomy atmosphere. Those representamen create the object that the film has

			Hiro's sad expression.		some religious values.
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2. Honest

No	Sequence	Description	Representamen	Object	Interpretant
1	5b	Introduction to Tadashi's friends and their technology inventions; Go Go, Wasabi, Honey Lemon and Fred.	<ul style="list-style-type: none"> - Hiro: "Whoa. Electro-mag suspension?" - Eye level angle, medium close up shot, camera still. - Soft lighting, top-side lighting. - Hiro: "I've never seen electro-mag suspension on a bike before." - Hiro: "Whoa. Laser-induced plasma?" - Hiro: "That's a whole lot of tungsten carbide." - Honey Lemon: "Ta-da! It's pretty great huh?" - Hiro: "It's so pink." 	<ul style="list-style-type: none"> - Hiro was being truthful about Tadashi's friends' inventions. - Honest character. 	There is a representamen in this sequence where Hiro said "Whoa. Electro-mag suspension? I've never seen electro-mag suspension on a bike before." to Go Go, the moment he saw her bike invention. It creates the object that Hiro was being truthful about the bike invented by Go Go which leads to an interpretation that it was his first time seeing electro-mag suspension on a bike. The representamen of eye level angle, medium close up shot with the addition of soft, top-side lighting help in emphasizing his truthful reaction about the bike. There is also the representamen of Hiro saying "That's a whole lot of tungsten carbide." which creates an object to the audiences' mind that he reacted truthfully and said the truth about the amount of Honey Lemon's tungsten carbide. The scene where Honey Lemon asked "It's pretty great huh?", Hiro answered "It's so pink." which also creates an object that he was being truthful about Honey Lemon's invention. Thus, those representamen create an object to the audiences' mind that Hiro was portrayed as an honest character.
2	13a	Hiro's explanation to the police regarding to the incident at the building.	<ul style="list-style-type: none"> - Officer: "All right, let me get this straight. A man in a kabuki mask attacked you, with an army of miniature flying robots" 	<ul style="list-style-type: none"> - Hiro was being truthful about the accident at the seemingly abandoned 	In this sequence, there is the representamen of eye level angle, medium close up shot, and camera still, showing Hiro's expression where his brows raised, eyes widened while telling the truth about the incident at the building. It becomes the object

			<ul style="list-style-type: none"> - Hiro: "Microbots." - Hiro's expression: brows raised, eyes widened while telling the truth about the incident at the building to the officer. - Eye level angle, medium close up shot, camera still. - Soft, top-center lighting, key light from the door. - Hiro: "He was controlling them telepathically with a neurocranial transmitter." - Officer: "Did you file a report when your robot was stolen?" - Hiro: "No, I thought they were all destroyed." Look, I know it sounds crazy, but Baymax was there too. Tell him!" 	<ul style="list-style-type: none"> - building. - Honest character. 	<p>of Hiro's honesty in the audiences' mind. The help from soft, top-center lighting, and key light from the office's door emphasize his expression while explaining the details of the incident. When the officer asked him whether or not he filed a report when his robot was stolen, he answered "No, I thought they were all destroyed." which triggers the audiences to think that he answered the question truthfully. Another dialogue "Look, I know it sounds crazy, but Baymax was there too. Tell him!" shows his effort to make the officer believe him. He implicitly asked Baymax to support his evidence of the incident by saying "Tell him!". Thus, those representamen create an object in the audiences' mind that Hiro was an honest character.</p>
3	16g	Hiro, Baymax, and Tadashi's friends' escape from the man with microbots.	<ul style="list-style-type: none"> - Go Go: "Hiro. Explanation. Now." - Hiro: "He stole my microbots. He started the fire. I- I don't know who he is!" - Eye level angle, medium shot, camera still, showing Hiro was being asked by Go Go about the microbots. - Hiro's expression: brows lowered, eyes widened while telling the truth to Go 	<ul style="list-style-type: none"> - Hiro was being truthful about the stolen microbots. - Honest character. 	<p>There is the representamen of a dialogue between Go Go and Hiro regarding to the attack from the masked man with microbots. When Go Go demanded an explanation, Hiro answered "He stole my microbots. He started the fire. I- I don't know who he is!" which create an object in the audiences' mind that Hiro was being truthful about the stolen microbots. The representamen of eye level angle, medium shot, with center fill light help in exposing Hiro's expression when he was being asked about the stolen microbots by Go Go. Thus, the object of Hiro's honest trait is created in the audiences' mind through those representamen.</p>

			Go. - Center fill light showing Hiro's expression.		
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3. Tolerant

No	Sequence	Description	Representamen	Object	Interpretant
1	5b	Introduction to Tadashi's friends and their technology inventions; Go Go, Wasabi, Honey Lemon and Fred.	<ul style="list-style-type: none"> - Eye level, over the shoulder angle, medium long shot, camera still, showing Hiro who paid attention to Fred and the things he said. - Hard lighting, top-center lighting. - Fred: "I've been trying to get Honey to develop a formula that can turn me into a fire-breathing lizard at will. But she says that's not science." 	Tolerant character.	In this sequence, there is the representamen of eye level, over the shoulder angle, medium long shot, and camera still, exposing Hiro who paid attention to Fred and the things he said. The hard, top-center lighting contribute in exposing Hiro who attentively listened to Fred. Fred talked about his wish for a formula that could turn him into a fire-breathing lizard at will but Honey Lemon said that was not science. Upon hearing that statement, Hiro still put his attention to Fred even when the others did not agree with the things Fred said. Those representamen create an object in the audiences' mind that Hiro possessed a tolerant trait within himself because he still paid attention to the things Fred said when the others did not agree with them and moreover, it was their first meeting.
2	16d	The appearance of Tadashi's friends at the location.	<ul style="list-style-type: none"> - Hiro: No, no! Get out of here!" - Hiro: "You guys need to go." - Honey Lemon: "No. Don't push us away, Hiro. We're here for you. That's why Baymax contacted us." - Baymax: "Who would like 	Hiro was being tolerant.	In this sequence, there is the representamen of eye level angle, long shot, and camera still then zooming in, showing Hiro who turned head to be able to listen to Fred. Although at the first time, Hiro was surprised at the appearance of his friends and told them to go, he ended up listening to Fred because he was asked by Baymax to share his feelings. It creates an object in the audiences' mind that despite of the tense atmosphere at the

			<p>to share their feelings first?”</p> <ul style="list-style-type: none"> - Fred: “Ooh. I’ll go. Okay. My name is Fred, and it has been 30 days since my last...” - Eye level angle, long shot, camera still, then zooming in. 		<p>location where the masked man was supposedly at, he still managed to listen to the things Fred said and even turned head to paid attention to Fred. From those representamen, it can be concluded that Hiro was portrayed as a tolerant character in the film.</p>
3	17d	Hiro’s work on some upgrades together with Tadashi’s friends.	<ul style="list-style-type: none"> - Eye level angle, long shot, camera panning to right showing how Hiro worked in collaboration with Honey Lemon, soft, top-center green lighting from the monitors. - Eye level angle, long shot, camera panning to right showing Hiro worked in collaboration with Go Go, natural lighting, backlight from the sunlight. - Eye level angle, long shot, camera panning to right showing Hiro worked in collaboration with Wasabi, top left, center lighting with mint green lighting from the laser induced plasma. - Over the shoulder angle, long shot, camera panning to right showing Hiro worked in collaboration with Fred, soft lighting, backlight from the sunlight. 	<ul style="list-style-type: none"> - Hiro was being tolerant about his friends’ inventions. - Tolerant character. 	<p>This sequence has the representamen of eye level angle, long shot, and camera panning to right help in showing how Hiro listened and worked in collaboration with Honey Lemon. The soft, top-center lighting with green lighting from the monitors emphasizes Hiro’s expression when working together with Honey Lemon. It creates an interpretation to the audiences’ mind that despite of having different capabilities and type of invention, he still listened and worked together with Honey and ended up creating an invention based on their capabilities combined together. The representamen of eye level angle, long shot, camera panning to right, with the sunlight as the natural lighting help exposing Hiro who worked in collaboration with Go Go. The eye level angle, long shot, camera panning to right, with the addition of top-left, center mint green lighting from the laser induced plasma help in showing his work on collaboration with Wasabi. The over the shoulder angle, long shot, camera panning to right, with soft backlight contribute in showing his work with Fred. The long shot, camera panning to right with soft backlight contributes in showing his work with Fred. Those representamen create an object that Hiro was</p>

					being tolerant while working on to upgrade his friends with abilities because there must be acceptance and tolerance during the process or the upgrades.
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4. Discipline

No	Sequence	Description	Representamen	Object	Interpretant
1	6b	Tadashi's explanation about how to get in to the university.	<ul style="list-style-type: none"> - Eye level angle, medium long shot, camera still, focuses on Hiro with right hand on his chin. - Hiro's expression: brows lowered, eyes widened. - Tadashi: "Every year, the school has a student showcase. You come up with something that blows Callaghan away, you're in. But, it's gotta be great." - Eye level angle, close up shot, camera still then panning to right his confidence to start creating the invention. 	<ul style="list-style-type: none"> - Hiro was being discipline with the regulation to apply for the university. - Hiro was being discipline with his own choice. - Discipline character. 	This sequence has the representamen of eye level angle, medium long shot, camera still that focuses on Hiro with his right hand on his chin while listening to Tadashi about the rules to apply for the university. It creates the object in the audiences' mind that he paid attention to what his brother said about the requirement to apply for the university. Tadashi told Hiro to come up with something that could amaze Callaghan in order to be able to get in to the university. The eye level angle, close up shot, camera still then panning to right help in emphasizing Hiro's confidence to start making something that could amaze Callaghan. It triggers the audiences to think that Hiro obeyed the rules to get in to the university by his action of starting inventing something. Thus, those representamen create an object in the audiences' mind that Hiro was being discipline about the regulation to apply for the university and also being discipline about his own determination to apply for the university.
2	6d	Hiro's brainstorming for ideas.	<ul style="list-style-type: none"> - Hiro: "Trust me." - Eye level, close up shot, camera still. 	Hiro's discipline character.	In this sequence, there is the representamen of eye level angle, medium shot, and camera panning to right which show Hiro's passion to

			<ul style="list-style-type: none"> - Hiro: "It will be." - Eye level, medium shot, camera panning to right. - Hiro's expression: curve of left brow raised, nearly smirking. - Eye level angle, extreme long shot, camera still, showing Hiro exercised his hands, opened the drawer and picked a pencil. 		<p>invent something that could blow Callaghan away. It triggers the audiences to think that Hiro was being discipline about making something to amaze Callaghan. The representamen of Hiro's expression where curve of his left brow raised, nearly smirking, show his confidence on making something great to be able to apply for the university. Another representamen is the eye level angle, extreme long shot, and camera still, exposing Hiro exercised his hands opened the drawer, picked a pencil. It creates an object in the audiences' mind that Hiro possessed a discipline trait within himself.</p>
3	6h	Hiro's restless days and sleepless nights due to the preparation for the showcase.	<ul style="list-style-type: none"> - Hiro's excited expression: brows raised, widened eyes, cheeks up while pulling up the garage's rolling door. - Eye level angle, long shot, camera still then zooming out. - Soft lighting, top-center lighting from the daylight, showing Hiro's excited expression. - Morning atmosphere: bright. - Eye level angle, extreme long shot, long take, showing Hiro's restless days and nights due to preparation for the showcase. 	Hiro's discipline character.	<p>In this sequence, there is the representamen of Hiro's excited expression. His brows raised, eyes widened and cheeks up while pulling up the garage's rolling door. It triggers the audiences' to think that Hiro was excited to invent something to be presented at the showcase. The eye level angle, long shot, camera still then zooming out with soft, top-center lighting from the daylight help in showing Hiro's excited expression. Another representamen is the eye level angle, extreme long shot, and long take which shows how Hiro spent days and nights with little rest due to the preparation for the showcase. Although his hardworking side is shown more in this sequence, he still can be categorized as a discipline character because if he was not discipline, he would have not spent restless days and nights to finish making tech. There must be a deadline and he was being discipline</p>

					to stick with the deadline and finished the tech on time. Thus, it can be concluded that Hiro possessed a discipline trait.
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5. Hardworking

No	Sequence	Description	Representamen	Object	Interpretant
1	6a	Hiro's final decision to join the university.	<ul style="list-style-type: none"> - Hiro's excited expression: both brows raised, eyes widened. - Hiro: "I have to go here. If I don't go to this nerd school, I'm gonna lose my mind. How do I get in?" - Eye level angle, medium shot, camera still. - Soft lighting, practical lights from the building. 	<ul style="list-style-type: none"> - Hiro did not want to continue bot-fight. - Hiro's realization to finally use his brain for something important. - Hiro's determination to apply for the university. - Hiro's hardworking character. 	In this sequence, there is the use of eye level angle, medium shot, camera movement still, showing Hiro's expression and gesture that trigger the audiences to think that Hiro did not want to continue bot-fight. His words "I have to go here. If I don't go to this nerd school, I'm gonna lose my mind" emphasizes his realization to finally use his brain for something way more important than bot-fight. The soft lighting and practical lights from the building help illuminate Hiro's excited expression where both of his brows raised and eyes widened. His expression creates an object in the audiences' mind that he was determined to apply for the university which leads to the representamen "How do I get in?". Thus, the object of Hiro's hardworking character is created in the audiences' mind.
2	6h	Hiro's restless days and sleepless nights due to the preparation for the showcase.	<ul style="list-style-type: none"> - Hiro's excited expression: brows raised, widened eyes, cheeks up while pulling up the garage's rolling door. - Eye level angle, 	Hardworking character.	The use of the representamen of eye level angle, long shot, camera movement still then zooming out help in exposing Hiro's excited expression. He had his brows raised, eyes wide opened, and cheeks up while pulling up the garage's rolling door. It triggers the audiences to think of the beginning of his preparation for the showcase. The eye level angle, extreme long shot and long take show his work from one computer to another to invent something for the showcase. It creates an object to the audiences' mind that he

			<p>long shot, camera still then zooming out.</p> <ul style="list-style-type: none"> - Soft lighting, top-center lighting from the daylight. - Morning atmosphere: bright. - Eye level angle, extreme long shot, long take, showing Hiro's restless days and nights due to preparation for the showcase. 		<p>worked hard in order to be able to enter the university which leads to the representamen of soft, top-center lighting from the daylight showing how he worked for days with little rest. Thus, the object of Hiro as a hardworking person is created because he spent days of hard work to invent something to apply for the university.</p>
3	15a	Hiro's work on upgrading Baymax's moves with karate moves.	<ul style="list-style-type: none"> - Hiro: "Before we catch that guy, you need some upgrades." - Eye level angle, long shot, camera still, then camera panning left, showing Hiro's work on upgrading Baymax. - Hiro: "Let's work on your moves." - Hiro's excited expression: brows raised, eyes widened, mouth 	Hardworking character.	<p>In this sequence, there is a scene when Hiro upgraded Baymax with moves and armors which trigger the audiences to think about his determination in catching the guy in a mask. It leads to the representamen where he said "Before we catch that guy, you need some upgrades." The eye level angle, long shot, camera movement still then panning left help showing Hiro who worked on his computer resulting to the representamen where he said "Let's work on your moves." It creates the object into the audiences' mind that whenever Hiro was being determined of his decision, he would work it out, as in sequence 6a when he determined to apply for the university and sequence 6h when he spent restless days to create something which could enable him to get in to the university. The soft, blue frontal lighting from Hiro's monitor help in showing his excited expression where he raised his eyebrows, widened his eyes widened, slightly opened his mouth. Not only working on Baymax's moves, he also worked on its armors which indicate his hard work in upgrading Baymax. The object of Hiro's hardworking character is</p>

			<ul style="list-style-type: none"> - slightly opened. - Soft lighting, blue frontal lighting from Hiro's monitor. - Hiro downloaded karate moves database and made it as a fighting chip for Baymax. - Hiro upgraded Baymax with armors. 		then created into the audiences' mind.
4	17d	Hiro's work on some upgrades together with Tadashi's friends.	<ul style="list-style-type: none"> - Hard lighting, top-center lighting with green lighting from Hiro's monitor. - Eye level angle, long shot, camera panning to right showing how Hiro worked in collaboration with Honey Lemon, soft, top-center lighting with mint green and navy blue lighting from the monitors. - Eye level angle, long shot, camera panning to right showing Hiro worked in 	Hardworking character.	<p>This sequence has the representamen of eye level angle, long shot, and camera panning to right that help in showing how Hiro worked in collaboration with Honey Lemon. The soft, top-center lighting with green lighting from the monitors emphasizes Hiro's expression when working together with Honey Lemon. It creates an interpretation to the audiences' mind that despite of having different capabilities and type of invention, he was capable to work with Honey and ended up creating an invention based on their capabilities combined together. The representamen of eye level angle, long shot, camera panning to right, with the sunlight as the natural lighting help exposing Hiro who worked in collaboration with Go Go. The eye level angle, long shot, camera panning to right, with the addition of top-left, center green lighting from the laser induced plasma help in showing his collaboration work with Wasabi. The over the shoulder angle, long shot, camera panning to right, with soft backlight contribute in showing his work with Fred. The long shot, camera panning to right, with soft backlight, contribute in showing his work with Fred. Those representamen create an object that Hiro worked hard to upgrade each of his friends with abilities based on their previous invention.</p>

			<p>collaboration with Go Go, natural lighting, backlight from the sunlight.</p> <ul style="list-style-type: none"> - Eye level angle, long shot, camera panning to right showing Hiro worked in collaboration with Wasabi, top left, center lighting with mint green lighting from the laser induced plasma. - Over the shoulder angle, long shot, camera panning to right showing Hiro worked in collaboration with Fred, soft lighting, backlight from the sunlight. 		
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6. Creative

No	Sequence	Description	Representamen	Object	Interpretant
1	6g	Tadashi's help for Hiro to look for a new angle and get the ideas.	<ul style="list-style-type: none"> - Hiro's pessimist expression: brows at rest. - Tadashi: "Use that big brain of yours" 	Hiro as a creative boy.	In this sequence, there is the representamen of Hiro's expression where his brows at rest which trigger the audiences to think that he was being pessimist after brainstorming ideas for the showcase. But when Tadashi said "Use that big brain of yours to think your way out." The camera focused on his Megabot, the robot he previously

			<p>to think your way out.”</p> <ul style="list-style-type: none"> - Eye level angle, long shot, camera tracking, focusing on his Megabot. - Hard lighting, top-center lighting showing Hiro's expression. 		<p>used to bot-fight, with the eye level angle, long shot, and camera tracking. At this scene, the hard, top-center lighting helps in emphasizing his facial expression when he looked at the Megabot, before the camera moved to the next scene which is the making of the tech. It triggers the audiences to think that there must be some creative processes happened in his brain because he ended up making Microbots, slightly similar tech with Megabot, but with different purposes. He got the idea to make Microbots with the help of Tadashi and his own creativity. Thus, those representamen create an object of Hiro as a creative boy in the audiences' mind.</p>
2	17d	Hiro's work on some upgrades together with Tadashi's friends.	<ul style="list-style-type: none"> - Hard lighting, top-center green lighting from Hiro's monitor. - Eye level angle, long shot, camera panning to right showing how Hiro worked in collaboration with Honey Lemon, soft, top-center green lighting from the monitors. - Eye level angle, long shot, camera panning to right showing Hiro worked in collaboration with Go Go, natural lighting, backlight from the sunlight. - Eye level angle, 	Hiro's creative character.	<p>This sequence has the representamen of eye level angle, long shot, and camera panning to right which help in showing how Hiro worked in collaboration with Honey Lemon. The soft, top-center green lighting from the monitors emphasizes Hiro's expression when working together with Honey Lemon. It creates an interpretation to the audiences' mind that despite of having different capabilities and type of invention, he was able to turn those differences into an inventive and collaborative work. He ended up creating an invention based on their capabilities combined together. The green lighting can be the representamen that lead the audiences to think of Hiro's creativity as the color green has been shown as the color that can improve creativity. The same thing applied for his other friends. The representamen of eye level angle, long shot, camera panning to right, with the sunlight as the natural lighting help exposing Hiro who worked in collaboration with Go Go. The eye level angle, long shot, camera panning to right, with the addition of top-left, center green lighting from the laser induced plasma help in showing his collaborative work with Wasabi. The over the shoulder angle, long shot, camera panning to right, with soft backlight contribute in showing his work with Fred. The long shot, camera panning to right, with the addition of soft backlight, contribute in showing his work with Fred. It can be concluded that those representamen create an object of Hiro as a creative boy because he was able to create creative and unique inventions as the result of his collaborative work</p>

			<p>long shot, camera panning to right showing Hiro worked in collaboration with Wasabi, top left, center lighting with green lighting from the laser induced plasma.</p> <ul style="list-style-type: none"> - Over the shoulder angle, long shot, camera panning to right showing Hiro worked in collaboration with Fred, soft lighting, backlight from the sunlight. 		with each of his friends.
3	20f	Hiro's encouragement to the team to look for a new angle in order to survive from Callaghan and the microbots.	<ul style="list-style-type: none"> - Hiro: "Listen up! Use those big brains of yours and think your way around the problem. Look for a new angle." - Eye level angle, medium long shot, camera still. - Soft lighting, light blue top lighting from the portal. - Hiro's expression: brows lowered, 	Hiro's creative character.	In this sequence, there is the representamen of eye level angle, medium shot, and camera still that expose Hiro's expression when he was hanging on a building's wreckage. The soft, light blue top lighting emphasize his expression when he looked up at the teleportation portal that sucked the microbots little by little while all his friends called his name for help. It creates an interpretation to the audiences' mind that he probably remembered the things Tadashi said about "looking for a new angle" just like in sequence 6d. This interpretation leads into the representamen of Hiro's dialogue: "Listen up! Use those big brains of yours and think your way around the problem. Look for a new angle" which is exactly the same thing as what Tadashi said to encourage him in sequence 6d. He ended up having the plan to make the microbots sucked into the portal and successfully stopped Callaghan in sequence 20h. Thus, those representamen can create an object of Hiro as a creative boy in the

			eyes widened.		audiences' mind.
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7. Autonomous

No	Sequence	Description	Representamen	Object	Interpretant
1	11m	Hiro's action to catch Baymax, running all around the town.	<ul style="list-style-type: none"> - Eye level angle, extreme long shot, camera zooming out then trucking to right showing Hiro who ran quickly to catch Baymax. - Hiro: "Baymax!" - Hiro ran all around the town despite of the crowded streets 	Hiro's autonomous character.	In this sequence, there is the representamen of eye level angle, extreme long shot, and camera zooming out then trucking to right which show how Hiro ran quickly to the street to catch Baymax. Before, in sequence 11k, Hiro was stopped by Aunt Cass and instead of telling that he wanted to catch Baymax, he told that he wanted to register for school. It creates an object in the audiences' mind that Hiro, regardless of his lie to Aunt Cass about registering for school, he did that because he wanted to solve his problem by himself. The problem here started when he found his microbot on his jacket in sequence 11h. Baymax saw it and told him that it wanted to go somewhere. He then asked Baymax to find out where it was trying to go and that was shy Baymax went out to find where the microbot wanted to go. He probably thought Baymax would not do it for real, that was why he ran all around the town despite of the crowded streets to catch Baymax. Thus, those representamen create an object in the audiences' mind that Hiro was being autonomous in solving his problem.
2	13a	Hiro's report to the police regarding to the incident at the building.	<ul style="list-style-type: none"> - Hiro's expression: brows raised, eyes widened while telling the truth about the incident at the building to the officer. - Eye level angle, medium close up shot, camera still. 	Hiro as an autonomous boy.	In this sequence, there is the representamen of Hiro's expression while explaining the incident at the building to the officer. There is also the use of eye level angle, medium close up shot, and camera still as the representamen that emphasize his expression while explaining the incident. His brows raised and eyes widened. It triggers the audiences to think that Hiro tried hard to explain the thing happened at the building to the officer in order to know the real identity of the masked man that stole and reproduced his microbots. When the officer said "Kid, how about we call your parents and get them down here?" he went out and left the office immediately. Those representamen can trigger the audiences to

			<ul style="list-style-type: none"> - Soft, top-center lighting, key light from the door. - Officer: “Kid, how about we call your parents and get them down here?” 		have interpretations that Hiro wanted to solve the mystery about the masked man by himself and he also wanted to charge Baymax as he probably thought he was the reason why Baymax went to the building and made it running out of battery. Those interpretations create an object of Hiro as an autonomous character.
3	14h	Hiro’s plan to catch the guy in a mask.	<ul style="list-style-type: none"> - Hiro: “He’s responsible for Tadashi.” - Eye level angle, medium long shot, camera still, showing Hiro’s back facing the camera while bumping his hands on the table. - Eye level angle, medium shot, camera still. - Hiro: “We gotta catch that guy!” - Hiro’s expression: brows lowered, frowning. - Fill light from the right. 	Hiro’s autonomous trait.	In this sequence, as the continuation of sequence 13a, there is the representamen of Hiro’s dialogue “He’s responsible for Tadashi.” the moment he realized something about the fire accident. The eye level angle, medium long shot, and camera still contribute in exposing Hiro’s back that faced the camera while he bumped his hands on the table. It creates an interpretation in the audiences’ mind that he wanted to solve the mystery behind the fire accident that took away his brother. It leads to the representamen where Hiro said “We gotta catch that guy!” The fill light from the right help in emphasizing his facial expression: brows lowered and frowning. Those representamen create an object of Hiro’s autonomous trait in solving the mystery behind the fire and masked man by himself into the audiences’ mind.

8. Democratic

No	Sequence	Description	Representamen	Object	Interpretant
1	17c	Hiro's plan to upgrade Tadashi's friends with several abilities on a mission to reveal the man behind the microbots.	<ul style="list-style-type: none"> - Hiro: "Actually, if we're gonna catch this guy, I need to upgrade all of you." - Honey Lemon: "Hiro, we want to help, but we're just us" - Hiro: "No. You can be way more." - Go Go: "Tadashi was our best friend. We're in" - Eye level angle, medium shot, camera panning to left. - Hard lighting, top-center lighting showing Hiro's excited expression. 	Hiro as a democratic boy.	In this sequence, there is the representamen of eye level angle, medium shot, and camera panning to left that help in showing Hiro when he made the decision not only to upgrade himself and Baymax but also to upgrade each of his friends with abilities in order to catch the masked man. The representamen of hard, top-center lighting contributes in emphasizing his excited expression when he said: "Actually, if we're gonna catch this guy, I need to upgrade all of you." It triggers the audiences to think that he made the decision together with his friends which leads to another representamen when Go Go said: "Tadashi was our best friend. We're in". It creates an interpretation in the audiences' mind that before deciding to upgrade each of his friends, he had discussions first and Honey Lemon said "We want to help but we're just us." Upon hearing the answer, Hiro encouraged her and said "No. You can be way more." Those representamen trigger the audiences to think about Hiro's democratic trait.
2	19n	The team's realization that the motive behind all those mess is Callaghan's revenge to Krei because the failed project causing the passing of his daughter.	<ul style="list-style-type: none"> - Hiro: "Callaghan? He was there?" - Honey Lemon: "He was such a good man. What happened?" - Eye level angle, medium long shot, camera still. - Fill light from Hiro's monitor. - Hiro: "I don't know. But the answer is 	Hiro's democratic trait.	In this sequence, there is the representamen of eye level angle, medium long shot, and camera still when Hiro found Callaghan in the cctv recording of Krei's project. There is the representamen of fill light from the monitor that emphasizes Hiro's lowered brows and widened eyes when he looked at the cctv recording. Later he knew the pilot for the simulation of Krei's portal project was actually Callaghan's daughter, Abigail. It leads to another representamen of Hiro's dialogue "Callaghan blames Krei." It creates an interpretation in the audiences' mind that Hiro finally realized the reason behind the mess Callaghan did was the revenge story between Callaghan and Krei because Krei's project took Abigail away from Callaghan. Another representamen is where Hiro said "So what are we waiting for?" to his friends. It creates an interpretation

			<p>somewhere here.”</p> <ul style="list-style-type: none"> - Hiro’s expression: brows lowered, eyes widened.” - Hiro: “Callaghan blames Krei.” - Fred: “This is a revenge story.” - Hiro: “So, what are we waiting for?” 		<p>to the audiences’ mind that Hiro took the decision to stop Callaghan’s revenge together with his friends. Those representamen create an object of Hiro as a democratic boy into the audiences’ mind.</p>
3	20m	Hiro’s final decision to enter the portal on a mission to save Callaghan’s daughter, Abigail.	<ul style="list-style-type: none"> - Krei: “The portal is destabilizing. You’ll never make it.” - Eye level angle, medium shot, camera still, showing Hiro’s expression: brows lowered, frowning. - Left fill light from the portal. - Hiro: “She’s alive in there. Someone has to help.” - Eye level angle, medium long shot, camera still, showing Hiro who looked at Baymax. - Hiro: What do you say, buddy?” 	Hiro’s democratic character.	<p>In this sequence, there is the representamen of eye level angle, medium shot, and camera still that help in showing Hiro’s frowning expression when Krei said “The portal is destabilizing. You’ll never make it.” It triggers the audiences to think of Hiro’s disagreement to what Krei said because he wanted to help Abigail who was still inside the portal. The representamen of left fill light from the portal emphasizes his facial expression when he said “She’s alive in there. Someone has to help.” It creates an interpretation in the audiences’ mind that although Callaghan intentionally stole the microbots and said something hurtful about Tadashi, he still made the decision together with Baymax to save Abigail. Those representamen create an object of Hiro as a democratic boy into the audiences’ mind.</p>

No	Sequence	Description	Representamen	Object	Interpretant
1	5a	Introduction to the 'nerd' lab.	<ul style="list-style-type: none"> - Hiro's surprised expression: raised brows, widened eyes, both hands on chest while holding his robot, flipped hair. - He observed everything on the lab. - "Hiro's focused expression: brows lowered, mouth slightly opened. - Hiro: "Wow. Electro-mag suspension?" - Go Go: "Hey. Who are you?" - Tadashi: "Go Go, this is my brother, Hiro." - Go Go: "Welcome to the nerd lab." 	Hiro as a curious character.	<p>In this sequence, there is the representamen of Hiro's surprised expression the moment he entered the nerd lab. His brows raised and eyes widened while holding his robot with both hands. His eyes observed the nerd lab thoroughly. It triggers the audiences to think of his curiosity of the nerd lab as it was his first time going there. His focused expression then becomes the representamen when he saw a bike and said "Wow, electro-mag suspension?" It can lead the audiences' to think that he was knowledgeable about the inventions on the nerd lab and that he wanted to know more. He stopped observing when he was asked by Go Go "Hey. Who are you?". Tadashi then answered "Go Go, this is my brother, Hiro." and just like that, he was welcomed to the nerd lab by Go Go. Those representamen are enough evidence for the audiences' to think of Hiro as a curious boy.</p>
2	12b	Findings of the microbots factory.	<ul style="list-style-type: none"> - Eye level angle, medium close up shot, camera still. - Fill light from the right. - Hiro's curious expression: brows lowered, eyes widened, mouth slightly opened. - Hiro: "My microbots?" - Hiro: "Someone's 	Hiro as a curious character.	<p>In this sequence, there is the representamen of eye level angle, medium close up shot, and camera still with fill light from the right that emphasize Hiro's curious expression when he walked in to the building. When he looked closely, he realized the things produced there were his microbots resulting to the representamen when he said "My microbots? Someone's making more." It creates an interpretation into the audiences' mind that he was being curious about the microbots factory because he thought all his microbots have already destroyed by the fire. It leads to another representamen of over the shoulder angle, camera focused on Hiro looking at the wall near the microbots factory. It triggers the audiences to think that he probably looked for hints or wanted to know a clue or two about the microbots factory. Thus, it creates an object of Hiro as a curious boy into the audiences' mind.</p>

			<ul style="list-style-type: none"> - making more.” - Over the shoulder angle, camera focused on Hiro looking at the wall near the microbots factory. 		
3	17a	Hiro's attempt to search for hint by drawing the symbol carried by the man with the microbots earlier.	<ul style="list-style-type: none"> - Eye level angle, medium shot, camera still, showing Hiro's curious expression. - Hiro: “Does this symbol mean anything to you guys?” - Hiro: “No. The guy in a mask was carrying something with this symbol on it.” 	Hiro as a curious character.	In this sequence, there is the representamen of eye level angle, medium shot, and camera still, showing Hiro's curious expression when he drew something on a piece of paper. It turns out he drew a bird symbol and said “Does this symbol mean anything to you guys?” It triggers the audiences to think of Hiro's curiosity for the bird symbol that leads to another representamen where he said “No. The guy in a mask was carrying something with this symbol on it.” Those representamen create an object in the audiences' mind that Hiro possessed a curious trait within himself.

10. Nationalistic

No	Sequence	Description	Representamen	Object	Interpretant
1	20h	Hiro and team's success at making the microbots sucked by the portal, also success at stopping Callaghan's revenge.	<ul style="list-style-type: none"> - Eye level angle, medium shot, camera zooming out, showing Callaghan's frightened gesture: left hand covering his face because of Baymax's fist. - Soft lighting, key light from the 	Nationalistic character.	In this sequence, there is the representamen of eye level angle, medium shot, and camera zooming out that help in showing Callaghan's frightened gesture. His left hand covered his face because of Baymax's fist was right in front of his face. It makes the audiences think Baymax probably hurt Callaghan because Callaghan expressed fear in his face. But the representamen of soft, key light from the portal shows Hiro's calm expression when he said: “Our programming prevents us from injuring a human being.” That action of Hiro represents his concern of Callaghan's safety regardless of the wrongdoings Callaghan had done. Even in a dangerous situation, Hiro still put others' safety first as it was also Baymax's protocol to help a lot of people. Those representamen

			<ul style="list-style-type: none"> - portal. - Hiro: "Our programming prevents us from injuring a human being." - Eye level, long shot, long take showing Hiro's calm expression. - Hiro's calm expression: eyebrows at rest. 		create an object in the audiences' mind that he possessed a nationalistic character within himself.
2	20m	Hiro's final decision to enter the portal on a mission to save Callaghan's daughter, Abigail.	<ul style="list-style-type: none"> - Krei: "The portal is destabilizing. You'll never make it." - Eye level angle, medium shot, camera still, showing Hiro's expression: brows lowered, frowning. - White fill light from the portal. - Hiro: "She's alive in there. Someone has to help." - Eye level angle, medium long shot, camera still, showing Hiro who looked at Baymax. - Hiro: "What do you say, buddy?" 	Nationalistic character.	<p>In this sequence, there is the representamen eye level angle, medium shot, and camera still that help in emphasizing Hiro's frowning expression when Krei said: "The portal is destabilizing. You'll never make it." It creates an interpretation in the audiences' mind that it was nearly impossible to get Abigail out from the portal. The representamen of white fill light from the portal shows Hiro's expression when he said: "She's alive in there. Someone has to help." It creates an interpretation in the audiences' mind that the first thing came out from his thought after looking at the portal and even upon hearing Krei's warning about the destabilized portal is his decision to save Abigail. The white fill light can also represent hope, that there was still hope and it was not impossible to get Abigail out from the portal. The representamen of eye level angle, medium long shot, and camera still expose Hiro's expression when he looked at Baymax and said: "What do you say, buddy?" It represents his action before going in to the portal to save Abigail. Those representamen are enough evidence of Hiro as a nationalistic character in the film.</p>
3	21g	The formation of	<ul style="list-style-type: none"> - Hiro: "The good 	Nationalistic character.	In this sequence, there is the representamen of Hiro's monologue when

		Big Hero 6.	<p>thing is, my brother wanted to help a lot of people, and that's what we're gonna do."</p> <ul style="list-style-type: none"> - Eye level angle, long shot, camera tracking, showing Hiro and the team's action as superheroes. 		<p>he said: "The good thing is, my brother wanted to help a lot of people, and that's what we're gonna do." It creates an interpretation in the audiences' mind that after the re-formation of Baymax, Hiro was determined to help a lot more of people as it was what Tadashi wanted when he invented Baymax. The representamen of eye level angle, long shot, camera tracking help in showing Hiro and his friends' action as superheroes under the name Big Hero 6. It creates an interpretation that Big Hero 6 aimed to make the society better. Those representamen create an object of Hiro as a nationalistic character into the audiences' mind.</p>
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11. Patriotic

No	Sequence	Description	Representamen	Object	Interpretant
1	20h	Hiro and team's success at making the microbots sucked by the portal, also success at stopping Callaghan's revenge.	<ul style="list-style-type: none"> - Eye level angle, medium shot, camera zooming out, showing Callaghan's frightened gesture: left hand covering his face because of Baymax's fist. - Soft lighting, key light from the portal. - Hiro: "Our programming prevents us from injuring a human being." - Hiro: "But we'll take that." 	Patriotic character.	<p>In this sequence, there is the use of eye level angle, medium shot, camera zooming out showing Callaghan's frightened gesture that trigger the audiences to think that Baymax hurt Callaghan but it actually did not. The representamen of soft, key light from the portal help in showing Hiro's expression when he said: "Our programming prevents us from injuring a human being." It triggers the audiences to think that Hiro was aware not to hurt Callaghan despite of the things he had done. He and Baymax then took away and destroyed the mask with the neurotransmitter that controlled the microbots. As the result, Callaghan could no longer control the microbots and he almost fell off from the sky. The representamen of low angle, extreme long shot and camera still show how Hiro and Baymax helped saving Callaghan from falling. It triggers the audiences to think that terminating Callaghan was not his choice regardless of the crime he had done. Instead, his action in saving Callaghan represents his belief that crime needs to go to trial. Thus, those representamen create an object in the audiences' mind that he possessed a patriotic character.</p>

			<ul style="list-style-type: none"> - Baymax took out Callaghan's mask. - Low angle, extreme long shot, camera still, showing Hiro and Baymax saving Callaghan from falling. 		
2	20i	Hiro's words at everyone to leave the location because the portal.	<ul style="list-style-type: none"> - Hiro: "We need to get out of here, now!" - Hiro's panic expression: brows raised, eyes widened, mouth fully opened, telling people to get away from the broken portal. - Eye level angle, medium shot, camera panning to left then zooming in, showing Hiro who came back to face the portal after telling everyone to get out. - Soft, back light from the portal. 	Patriotic character.	In this sequence, there is the representamen of Hiro's dialogue the moment after he knew the portal could not be deactivated. His face showed a panic expression, his brows raised, eyes widened and mouth fully opened while telling the others to run away from the broken portal. But the representamen of eye level angle, medium shot and camera panning to left then zooming in expose how he ran back to face the portal because Baymax was still there. It triggers the audiences to think of how he made sure the others were in a safe place already and that he did not want to leave anyone out. Those representamen create an object of Hiro as a patriotic boy into the audiences' mind.
3	20k	Hiro's decision to save Callaghan's daughter.	<ul style="list-style-type: none"> - Hiro: "Let's go get her." - Eye level angle, long 	Patriotic character.	In this sequence, there is the representamen of eye level angle, long shot and camera zooming in that help in showing Hiro's frowning expression when he said: "Let's go get her." to Baymax. It triggers the

			shot, camera zooming in. - Soft, right fill lighting form the portal, showing Hiro's concern with Abigail who was still in the portal. - Hiro's expression: brows lowered, frowning.		audiences that saving Callaghan's daughter was his choice he immediately made after Baymax told him about the sign of human life inside the portal. The soft, right side fill lighting form the portal emphasizes his frowning expression. It creates an interpretation in the audiences' mind that he showed his concern with Abigail who was still in the portal. Those representamen create an object of Hiro as a patriotic character in the film because he clearly put aside his safety and prioritized others first.
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12. Appreciate achievement

No	Sequence	Description	Representamen	Object	Interpretant
1	5b		-		
2	5c	Introduction to Tadashi's robotic nurse, Baymax.	- Hiro's witty expression: head of the brows raised, then right brow raised, eyes widened a bit, smirking. - Eye level angle, medium close up shot, blurred background, camera still. - Soft lighting, top-center lighting. - Hiro tested Baymax. - Hiro: "Whoa,	Appreciate achievement character.	In this sequence, there is the representamen of eye level angle, medium close up shot and camera still which expose how Hiro tested Baymax with some questions after it scanned him for injuries. Because of the duct tape Tadashi put on his arm, he got a slight epidermal abrasion which made Baymax suggested an anti-bacterial spray. Hiro then asked: "Whoa, whoa, whoa. What's in the spray, specifically?" It triggers the audiences to think that Hiro asked it to test Baymax whether or not Baymax was worth to call a robotic nurse. The representamen of soft, top-center lighting emphasizes his witty expression when he asked several questions to Baymax. There is also the representamen of Hiro's dialogue: "You've done some serious coding on this thing, huh?" to Tadashi after Baymax correctly answered his questions. It triggers the audiences to think that Hiro appreciated Tadashi for his hard work in making Baymax happened. Thus, those representamen create an object of Hiro as an appreciate achievement boy into the audiences' mind.

			<p>whoa, whoa. What's in the spray, specifically?"</p> <ul style="list-style-type: none"> - Hiro: "You've done some serious coding on this thing, huh?" - Tadashi: "Uh-huh. Programmed him with over 10,000 medical procedures. 		
3	17c	Hiro's plan to upgrade Tadashi's friends with several abilities on a mission to reveal the man behind the microbots.	<ul style="list-style-type: none"> - Hiro: "Actually, if we're gonna catch this guy, I need to upgrade all of you." - Eye level angle, medium shot, camera panning to left. - Hard lighting, top-center lighting showing Hiro's excited expression. - Honey Lemon: "Hiro, we want to help, but we're just us" - Hiro: "No. You can be way more." 	<p>Appreciate achievement character.</p>	<p>In this sequence, there is the representamen of eye level angle, medium shot, and camera panning to left which help in showing Hiro's excited expression when he said: "Actually, if we're gonna catch this guy, I need to upgrade all of you." It triggers the audiences to think that Hiro was aware of his friends' abilities that he felt confident and excited to upgrade them on a mission to catch the masked man. When Honey Lemon said: "Hiro, we want to help, but we're just us", there is the representamen of hard, top-center lighting that help in showing Hiro's excited expression when he said: "No. You can be way more." It triggers the audiences to think that Hiro knew very well each of his friends' abilities as he had worked together with them during preparation for the showcase at that time. Those representamen create an object in the audiences' mind that Hiro possessed an appreciate achievement character.</p>

4	20f	Hiro's encouragement to the team to look for a new angle in order to survive from Callaghan and the microbots.	<ul style="list-style-type: none"> - Hiro: "Listen up! Use those big brains of yours and think your way around the problem. Look for a new angle." - Eye level angle, medium long shot, camera still. - Soft lighting, light blue top lighting from the portal, showing Hiro's expression when he encouraged his team to survive from the microbots. - Hiro's expression: brows lowered, eyes widened. 	Appreciate achievement character.	In this sequence, there is the representamen of eye level angle, medium long shot and camera still that help in showing Hiro's expression when he encouraged his team to survive from the microbots. The soft, top-center lighting from the portal also emphasize his facial expression when he said: "Listen up! Use those big brains of yours and think your way around the problem. Look for a new angle." to his friends. It triggers the audiences to think that the way he encouraged his friends is appreciative. He was aware of each of his friends' ability and he believed they would be able to survive from the microbots with their own strength and power. Those representamen create an object in the audiences' mind that Hiro possessed an appreciate achievement character.
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13. Friendly/communicative

No	Sequence	Description	Representamen	Object	Interpretant
1	5b	Introduction to Tadashi's friends and their technology inventions; Go Go,	<ul style="list-style-type: none"> - He observed everything on the lab. - "Hiro's focused 	Friendly/ communicative character	There is a representamen in this sequence where Hiro said "Whoa. Electro-mag suspension? I've never seen electro-mag suspension on a bike before." to Go Go, the moment he saw her bike invention. It triggers the audiences to think that Hiro was being communicative

		Wasabi, Honey Lemon and Fred.	<p>expression: brows lowered, mouth slightly opened.</p> <ul style="list-style-type: none"> - Hiro: “Whoa. Electro-mag suspension?” - Eye level angle, medium close up shot, camera still. - Soft lighting, top-side lighting. - Hiro: “I’ve never seen electro-mag suspension on a bike before.” - Hiro: “Whoa. Laser-induced plasma?” - Hiro: “That’s a whole lot of tungsten carbide.” 		<p>about the bike invented by Go Go. The representamen of eye level angle, medium close up shot with the addition of soft, top-side lighting help in emphasizing his reaction about the bike. There is also the representamen of Hiro saying “That’s a whole lot of tungsten carbide.” which triggers the audiences to think that Hiro reacted to Honey Lemon’s invention in a communicative way. The scene where Honey Lemon asked “It’s pretty great huh?”, Hiro answered “It’s so pink.” which also creates an object that he was being friendly about Honey Lemon’s invention. Thus, those representamen create an object to the audiences’ mind that Hiro was portrayed as a friendly/communicative boy.</p>
2	17d	Hiro’s work on some upgrades together with Tadashi’s friends.	<ul style="list-style-type: none"> - Hiro: “The neurotransmitter must be in his mask. We get the mask, and he can’t control the bots. Game over.” - Eye level angle, long shot, 	Friendly/ communicative character.	<p>In this sequence, there is the representamen of Hiro’s dialogue when he told his friends how to beat the masked man. He said: “The neurotransmitter must be in his mask. We get the mask, and he can’t control the bots. Game over.” It triggers the audiences to think that the way Hiro told his friends was friendly. The representamen of eye level angle, long shot and camera panning to right help in showing how Hiro worked in collaboration with Honey Lemon. The soft, top-center green lighting from the monitors help in emphasizing Hiro’s friendly facial expression when he worked with Honey Lemon. The representamen of eye level angle, long shot, camera panning to right show the scene</p>

			<p>camera panning to right showing how Hiro worked in collaboration with Honey Lemon, soft, top-center lighting with green lighting from the monitors.</p> <ul style="list-style-type: none"> - Eye level angle, long shot, camera panning to right showing Hiro worked in collaboration with Go Go, natural lighting, backlight from the sunlight. - Eye level angle, long shot, camera panning to right showing Hiro worked in collaboration with Wasabi, top left, center green lighting from the laser induced plasma. - Over the shoulder angle, 	<p>when Hiro worked with Go Go. The natural backlight from the sunlight help in emphasizing Hiro's facial expression when he communicated with Go Go during the collaboration work. The representamen of eye level angle, long shot and camera panning to right show Hiro when he worked with Wasabi. The left, top-center lighting form the laser induced plasma emphasizes his friendly expression. The over the shoulder angle, long shot and camera panning to right show Hiro when he worked in collaboration with Fred. The soft backlight from the daylight help in emphasizing his friendly facial expression when he worked with Fred. Those representamen create an object in the audiences' mind that Hiro was a friendly/communicative boy because without his friendliness and a good communication, he would not be succeed in upgrading each of his friends with abilities.</p>
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			long shot, camera panning to right showing Hiro worked in collaboration with Fred, soft lighting, backlight from the sunlight.		
3	20f	Hiro's encouragement to the team to look for a new angle in order to survive from Callaghan and the microbots.	<ul style="list-style-type: none"> - Hiro: "Listen up! Use those big brains of yours and think your way around the problem. Look for a new angle." - Eye level angle, medium long shot, camera still. - Soft lighting, light blue top lighting from the portal, showing Hiro's expression when he encouraged his team to survive from the microbots. - Hiro's expression: brows lowered, eyes widened. 	Friendly/ communicative character.	In this sequence, there is the representamen of Hiro's dialogue when he encouraged his friends to get out from the microbots. He said: "Listen up! Use those big brains of yours and think your way around the problem. Look for a new angle." It creates an interpretation in the audiences' mind that he encouraged his friends in a friendly way, even though they were in a life crisis, he did not rush and encouraged his friends in a leading manner. The use of the words "use those big brain of yours" which he quoted from Tadashi represents his care and friendliness toward his friends. The representamen of soft, top light blue lighting from the portal emphasizes his facial expression when he encouraged his friends. The light blue color, as in the meaning of color, it represents one-to-one communication which can be related to how he talked to his friends in a friendly and communicative way. Those representamen create an object in the audiences' mind that he possessed a friendly/communicative trait within himself.

14. Peace-loving

No	Sequence	Description	Representamen	Object	Interpretant
1	8a	Everyone's happy reaction regarding to the successful showcase.	<ul style="list-style-type: none"> - Hiro's happy expression: both brows raised, eyes widened, smiling widely while putting his left hand up with the entrance ticket to the university. - Hiro looked at his friends' happy reaction. - Eye level, long shot, camera still. - Hard lighting, top-center lighting, showing everyone's happy reaction. 	Peace-loving character.	<p>In this sequence, there is the representamen of Hiro's happy reaction when he succeeded in applying for the university. Both of his brows raised, eyes widened, wide smile while putting his left hand up with the entrance ticket to the university. It indicates that he was happy with the result of the showcase. The representamen of hard, top-center lighting help in showing his friends, Tadashi, and Aunt Cass's happy reaction. The eye level angle, long shot and camera still emphasize Hiro's happy facial expression when he looked at his friends' happy reaction. Those representamen create an object of Hiro as a peace-loving boy into the audiences' mind because of how he looked happily into his friends' happy expressions.</p>
2	19i	Baymax's video "evidence" of Tadashi's try out of Baymax.	<ul style="list-style-type: none"> - Eye level angle, medium close up shot, camera still. - Soft, fill lighting from 	Peace-loving character.	<ul style="list-style-type: none"> - In this sequence, there is the representamen of eye level angle, medium close up shot and camera still that help in exposing Hiro's touched expression when he was shown a video of Tadashi when he created Baymax. The soft, fill lighting from Baymax's monitor show Hiro shedding happy tears while watching the video. His head of brows raised,

			<p>Baymax's monitor, showing Hiro's happy expression while watching Tadashi's try-outs of Baymax.</p> <ul style="list-style-type: none"> - Hiro's expression, head of brows raised, curve of brows at rest, cheeks up, smiling. - Late Tadashi: "Oh, man. Wait till my brother sees you." - Hiro cried while smiling. 		<p>curve of brows at rest, cheeks up and smiled. The representamen of late Tadashi said: "Oh, man. Wait till my brother sees you." It creates an interpretation that Hiro knew how happy his brother because after a total 84 trials, Tadashi finally succeeded in making Baymax. Those representamen create an object of Hiro as a peace-loving boy into the audiences' mind.</p>
3	21g	The formation of Big Hero 6.	<ul style="list-style-type: none"> - Hiro: "The good thing is, my brother wanted to help a lot of people, and that's what we're gonna do." - Eye level angle, long shot, camera tracking, showing Hiro 	Peace-loving character.	<p>In this sequence, there is the representamen of Hiro's dialogue in the formation of Big Hero 6. He said: "The good thing is, my brother wanted to help a lot of people, and that's what we're gonna do." It creates an interpretation in the audiences' mind that along with the re-formation of Baymax, he decided to help a lot more of people. Moreover, it was also what Tadashi wanted when he created Baymax. The representamen of eye level angle, long shot and camera tracking help in exposing Hiro and the team's action as superheroes. The hard, top-center lighting from the buildings' lights help in exposing Hiro's excited expression when he was in action with his friends as superheroes. Those representamen create an object of Hiro as a peace-loving boy into the audiences' mind because he decided to help people with the team and make the society a better place.</p>

			and the team's action as superheroes. - Hard lighting, top-center lighting from the buildings lights.		
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15. Bibliophilic

No	Sequence	Description	Representamen	Object	Interpretant
1	6h	Hiro's restless days and sleepless nights due to the preparation for the showcase.	<ul style="list-style-type: none"> - Eye level angle, long shot, camera still then zooming out. - Soft lighting, top-center lighting from the daylight, emphasizing the scene when Hiro worked on his monitors. - Eye level angle, extreme long shot, long take, showing Hiro's restless days and 	Bibliophilic character.	<p>In this sequence, there is the representamen of eye level angle, long shot and camera still that help in exposing Hiro's work in preparation for the showcase. The soft, top-center lighting from the daylight help in emphasizing the scene when Hiro worked on his monitors. It creates an interpretation that he did some research when he worked on his monitors. The representamen of eye level angle, extreme long shot and long take help in exposing how he spent days and nights with minimum rest for working in front his monitors. It creates an interpretation that he worked on his monitor to do research, read and design something to support his invention. Thus, it can be concluded that those representamen create an object of Hiro as a bibliophilic character into the audiences' mind. Although the sequence does not show the engagement of Hiro with books as in reading books, it still shows how Hiro had done a digital reading through his monitors. He graduated at the age of 13 because of his intelligence and it would not be possible without his reading habit. Those representamen create an object of Hiro as a bibliophilic character into the audiences' mind.</p>

			nights working in front of his monitors.		
2	11a	Hiro's sadness over the late Tadashi.	<ul style="list-style-type: none"> - Eye level angle, extreme long shot, camera still, exposing the messy bookshelf in Hiro's room. - Soft fill lighting from the window. - Over the shoulder angle, medium close up shot, camera still, showing Hiro who read bot-fight announcement on his computer. 	Bibliophilic character.	In this sequence, there is the representamen of eye level angle, extreme long shot and camera still that help in exposing the messy bookshelf in Hiro's room. The soft, fill lighting from the window emphasizes his sad expression over the death of his brother. The scene which shows the messy bookshelf in his room triggers the audiences to think that most probably he read some books to kill time and to entertain himself. The representamen of over the shoulder angle, medium close up shot and camera still that show Hiro when he read bot-fight announcement on his computer. Those representamen create an object into the audiences' mind that Hiro possessed a bibliophilic character.
3	15a		<ul style="list-style-type: none"> - Eye level angle, long shot, camera still, then camera panning left, showing Hiro's work on his monitor upgrading Baymax. 	Bibliophilic character.	In this sequence, there is the representamen of eye level angle, long shot and camera still then panning to left which show Hiro's work on his monitors to upgrade Baymax with moves. His brows raised, eyes widened and mouth slightly opened, which indicates that he was excited to upgrade Baymax with moves to support his mission in catching the masked man. The soft, blue frontal lighting from Hiro's monitor help in emphasizing his excited expression when he downloaded karate moves database and compiled it as a fighting chip for Baymax. It creates an interpretation in the audiences' mind that he browsed and read some digital references about karate moves before

			<ul style="list-style-type: none"> - Hiro: "Let's work on your moves." - Hiro's excited expression: brows raised, eyes widened, mouth slightly opened. - Soft lighting, blue frontal lighting from Hiro's monitor. - Hiro downloaded karate moves database and made it as a fighting chip for Baymax. - Hiro upgraded Baymax with armors. 		<p>downloading it. Those representamen create an object into the audiences' mind that Hiro was a bibliophilic character.</p>
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16. Nature-loving

No	Sequence	Description	Representamen	Object	Interpretant
1	20c	Sudden appearance of Hiro and the team at the location.	<ul style="list-style-type: none"> - Hiro: "Professor Callaghan, let him go." - Eye level, over the shoulder angle, long shot, 	Nature-loving character.	<p>In this sequence, there is the representamen of Hiro's dialogue "Professor Callaghan, let him go." The eye level, over the shoulder angle, long shot and camera zooming in show the sudden appearance of Hiro and his friends at the location of Krei's brand new university. It creates an interpretation to the audiences' mind that Hiro and his friends' action aimed to stop Callaghan's revenge to Krei. Hiro's words</p>

			<p>camera zooming in, showing sudden appearance of Hiro and the team at the location.</p> <ul style="list-style-type: none"> - Soft, natural lighting from the sunlight. 		<p>“let him go” indicates his attempt to stop the mess Callaghan did at the location. Those representamen create an object of Hiro as a nature-loving character because when he suddenly came to the location, it does not only mean he wanted to stop Callaghan’s revenge, but he also wanted to stop the mess Callaghan did. Callaghan activated the portal and little by little the building around the location was being sucked by the portal and caused not only chaos but damaged of the nature.</p>
2	20d	Hiro’s attempt to stop Callaghan’s revenge on Krei.	<ul style="list-style-type: none"> - Hiro: “Professor Callaghan, let him go.” - Hiro: “Is this what Abigail would’ve wanted?” - Hiro: “This won’t change anything. Trust me, I know.” - Eye level angle, medium shot, camera still. - Soft, natural lighting from the sunlight. - Hiro: “Go for the mask!” 	Nature-loving character.	<p>In this sequence, there is the representamen of Hiro’s dialogue when he talked to Callaghan “Is this what Abigail would’ve wanted? This won’t change anything. Trust me, I know.” It triggers the audiences to think that he tried to make Callaghan understand by convincing him that revenge would not make Abigail back but it only made bigger mess and harmed the nature. Unfortunately, Callaghan did not listen to what Hiro said and kept the revenge continued. The eye level angle, medium shot, camera still with the addition of soft, natural lighting from the daylight help in showing Hiro’s dialogue when he said “Go for the mask!” to his team. It creates an interpretation in the audiences’ mind that he failed to make Callaghan realize his mistake, so he finally led his friends to do some action to stop Callaghan. Those representamen create an object of Hiro as a nature-loving character into the audiences’ mind because of his action to stop Callaghan’s revenge which could lead to a major catastrophe.</p>
3	21g	The formation of Big Hero 6.	<ul style="list-style-type: none"> - Hiro: “The good thing is, my brother wanted to help a lot of people, and 	Nature-loving character.	<p>In this sequence, there is the representamen of Hiro’s dialogue in the formation of Big Hero 6. He said: “The good thing is, my brother wanted to help a lot of people, and that’s what we’re gonna do.” It creates an interpretation in the audiences’ mind that along with the re-formation of Baymax, he decided to be superhero to help a lot of</p>

			<p>that's what we're gonna do."</p> <ul style="list-style-type: none"> - Eye level angle, long shot, camera tracking, showing Hiro and the team's action as superheroes. - Hard lighting, top-center lighting from the buildings lights. 		<p>people and to save the nature from a bigger disaster. The representamen of eye level angle, long shot and camera tracking help in exposing Hiro and the team's action as superheroes. The hard, top-center lighting from the buildings' lights help in exposing Hiro's excited expression when he was in action with his friends as superheroes. Those representamen create an object of Hiro as a nature-loving boy into the audiences' mind because he decided not only to help a lot of people but also to save the nature from any disaster that could harm it.</p>
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17. Social care

No	Sequence	Description	Representamen	Object	Interpretant
1	12e	Hiro's help to save himself and Baymax from the microbots.	<ul style="list-style-type: none"> - Hiro: "Run!" - Hiro: "Come on!" - Eye level angle, medium close up shot, camera panning to left then zooming in, showing Hiro's worried expression. - Hiro's worried expression: eyes 	Hiro as s social care character.	<p>In this sequence, there is the representamen of eye level angle, medium close up shot and camera panning to left then zooming in which help in showing Hiro's worried expression when the microbots suddenly emerged and attacked him and Baymax. His eyes widened, head of brows raised, curve of brows at rest when he said "Run! Come on!" to Baymax. But Baymax could not run fast and said "I am not fast." Upon hearing that, Hiro who already ran first then ran back to reach Baymax who could not run fast. He grabbed Baymax's hand and tried to get away from the building. It creates an interpretation that Hiro cared for Baymax. Those representamen create an object in the audiences' mind that Hiro possessed a social care character.</p>

			<p>widened, head of brows raised, curve of brows at rest.</p> <ul style="list-style-type: none"> - Baymax: "I am not fast." - Eye level angle, medium long shot, camera still, showing Hiro who ran back to reach Baymax. 		
2	20f	Hiro's encouragement to the team to look for a new angle in order to survive from Callaghan and the microbots.	<ul style="list-style-type: none"> - The team: "Hiro! Help!" - Hiro: "Listen up! Use those big brains of yours and think your way around the problem. Look for a new angle." - Eye level angle, medium long shot, camera still. - Soft lighting, light blue top lighting from the portal, showing Hiro's expression 	Social care character.	<p>In this sequence, there is the representamen of eye level angle, medium shot, and camera still that expose Hiro's expression when he was hanging on a building's wreckage. The soft, light blue top lighting emphasize his expression when he looked up at the teleportation portal that sucked the microbots little by little while all his friends called him for help. It creates an interpretation to the audiences' mind that he was probably thinking a way to help his friends out. This interpretation leads into the representamen of Hiro's dialogue: "Listen up! Use those big brains of yours and think your way around the problem. Look for a new angle" It creates an interpretation that he helped his friends to get out from the microbots by encouraging him. It turned out that the team was able to escape from the microbots because of the things Hiro said. Thus, those representamen can create an object of Hiro as a social care boy into the audiences' mind.</p>

			<p>when he encouraged his team to survive from the microbots.</p> <ul style="list-style-type: none"> - Hiro's expression: brows lowered, eyes widened. 		
3	20k	Hiro's decision to save Callaghan's daughter.	<ul style="list-style-type: none"> - Hiro: "Let's go get her." - Eye level angle, long shot, camera zooming in. - Soft, right fill lighting form the portal, showing Hiro's concern with Abigail who was still in the portal. - Hiro's expression: brows lowered, frowning. 	Social care character.	<p>In this sequence, there is the representamen of eye level angle, long shot and camera zooming in which help in exposing Hiro's frowning expression when he said: "Let's go get her." to Baymax. It triggers the audiences to think that saving Callaghan's daughter was his choice he immediately made after Baymax told him about the sign of human life inside the portal. The soft, right side fill lighting form the portal emphasizes his frowning expression. It creates an interpretation in the audiences' mind that he showed his concern with Abigail who was still in the portal. Those representamen create an object of Hiro as a social care character in the film because he immediately decided to save Abigail after he knew that there was a life sign of her.</p>

18. Responsible

No	Sequence	Description	Representamen	Object	Interpretant
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1	11m	Hiro's action to catch Baymax, running all around the town.	<ul style="list-style-type: none"> - Eye level angle, extreme long shot, camera zooming out then trucking to right showing Hiro who ran quickly to catch Baymax. - Hiro: "Baymax!" - Hiro ran all around the town despite of the crowded streets. 	Responsible character.	<p>In this sequence, there is the representamen of eye level angle, extreme long shot, and zooming out then trucking to right showing Hiro who ran quickly to catch Baymax. It creates an interpretation in the audiences' mind that Hiro did that to save Baymax from the crowded streets. The representamen of Hiro who ran around the town despite of the crowded streets creates an interpretation in the audiences' mind that he did it because he thought he caused Baymax went away from home. Those representamen create an object in the audiences' mind that Hiro was a responsible character because of his action in searching for Baymax.</p>
2	14h	Hiro's plan to catch the guy in a mask.	<ul style="list-style-type: none"> - Hiro: "He's responsible for Tadashi." - Eye level angle, medium long shot, camera still, showing Hiro's back facing the camera while bumping his hands on the table. - Eye level angle, medium shot, camera still. - Hiro: "We gotta 	Hiro's responsible trait.	<p>In this sequence, as the continuation of sequence 13a, there is the representamen of Hiro's dialogue "He's responsible for Tadashi." the moment he realized something about the fire accident. The eye level angle, medium long shot, and camera still contribute in exposing Hiro's back that faced the camera while he bumped his hands on the table. It creates an interpretation in the audiences' mind that he felt the responsibility to solve the puzzle of the fire accident that caused the death of Tadashi. It leads to the representamen where Hiro said "We gotta catch that guy!" The fill light from the right help in emphasizing his facial expression: brows lowered and frowning. Those representamen create an object of Hiro's responsible character in solving the mystery behind the fire accident that took his brother away.</p>

			<p>catch that guy!”</p> <ul style="list-style-type: none"> - Hiro’s expression: brows lowered, frowning. - Fill light from the right. 		
3	20f	Hiro’s encouragement to the team to look for a new angle in order to survive from Callaghan and the microbots.	<ul style="list-style-type: none"> - Hiro: “Listen up! Use those big brains of yours and think your way around the problem. Look for a new angle.” - Eye level angle, medium long shot, camera still. - Soft lighting, light blue top lighting from the portal, showing Hiro’s expression when he encouraged his team to survive from the microbots. - Hiro’s 	Responsible character.	<p>In this sequence, there is the representamen of eye level angle, medium shot, and camera still that expose Hiro’s expression when he was hanging on a building’s wreckage. The soft, light blue top lighting emphasize his expression when he looked up at the teleportation portal that slowly sucked the microbots while all his friends called him for help. It creates an interpretation to the audiences’ mind that he was probably thinking a way to help his friends out. This interpretation leads into the representamen of Hiro’s dialogue: “Listen up! Use those big brains of yours and think your way around the problem. Look for a new angle” It creates an interpretation that he tried the best he could to help his friends because he felt responsible to them, most probably because he was the person who suggested to upgrade his friends and make them involved on a mission to catch Callaghan. It turned out that the team was able to escape from the microbots because of the things Hiro said. Thus, those representamen can create an object of Hiro as a responsible boy into the audiences’ mind.</p>

			expression: brows lowered, eyes widened.		
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19. Adventurous

No	Sequence	Description	Representamen	Object	Interpretant
1	1c		-		
2	11m	Hiro's action to catch Baymax, running all around the town.	<ul style="list-style-type: none"> - Eye level angle, extreme long shot, camera zooming out then trucking to right showing Hiro who ran quickly to catch Baymax. - Hiro: "Baymax!" - Hiro ran all around the town despite of the crowded streets. 	Adventurous character.	In this sequence, there is the representamen of eye level angle, extreme long shot, and zooming out then trucking to right showing Hiro who ran quickly to catch Baymax. It creates an interpretation in the audiences' mind that Hiro was not afraid of running all around the town to catch Baymax. The representamen of Hiro who ran around the town despite of the crowded streets creates an interpretation in the audiences' mind that he did it because he wanted to search for Baymax. Those representamen create an object in the audiences' mind that Hiro was an adventurous character because of his bravery to run all around the streets to chase Baymax.
3	12a	Baymax's help to let Hiro get in to the building by the window.	<ul style="list-style-type: none"> - Eye level, medium long shot, camera still showing Hiro's attempt to jump up a window at the building. 	Adventurous character.	In this sequence, there is the representamen of eye level angle, medium shot, and camera still showing Hiro's attempt to jump up a window at the building. It creates an interpretation in the audiences' mind that although it was his first time in such an abandoned building, he was brave enough to jump up a window at the building. The representamen of soft and natural backlight from the daylight emphasize his expression. His brows raised, eyes widened, and mouth closed. Baymax's dialogue: "Please exercise caution. A fall from this height could lead to bodily harm." emphasize his bravery in taking risk in order to enter the building. Thus,

			<ul style="list-style-type: none"> - Hiro's expression, brows raised, eyes widened, mouth closed. - Baymax: "Please exercise caution. A fall from this height could lead to bodily harm." - Soft, natural back light from the sunlight. 		those representamen create an object in the audiences' mind that Hiro possessed an adventurous character.
6	17e	The try outs of Baymax abilities and moves.	<ul style="list-style-type: none"> - Eye level to low angle, medium shot to extreme long shot, camera panning to right, showing Hiro who flew with Baymax. - Eye level, extreme long shot to medium close up shot, camera zooming in, showing Hiro's expression after flying around the town with Baymax. 	Adventurous character.	In this sequence, there is the representamen of eye level to low angle, medium shot to extreme long shot, and panning to right, showing Hiro who flew around the town with Baymax. It creates an interpretation in the audiences' mind that he was brave to fly with Baymax after he upgraded Baymax with flying ability. The representamen of eye level, extreme long shot to medium close up shot and camera zooming in help in showing Hiro's expression after flying around the town with Baymax. Those representamen create an object in the audiences' mind that Hiro was an adventurous boy.

20. Affectionate

No	Sequence	Description	Representamen	Object	Interpretant
2	3d	Hiro and Tadashi's apology to Aunt Cass as she scolds them along the way home.	<ul style="list-style-type: none"> - Hiro: "We love you, Aunt Cass." - Eye level angle, long shot, camera still. - Hard lighting, top-center lighting from the street lights. - Hiro's apologetic expression: frowning, looking at Aunt Cass. 	Affectionate character.	In this sequence, there is the representamen of eye level angle, long shot, and camera still which show Hiro's expression when he said "we love you Aunt Cass". It creates an interpretation in the audiences' mind that Hiro said that because he wanted to apologize to Aunt Cass for the trouble he made. The representamen of hard lighting and top-center lighting from the street light show Hiro's apologetic expression frowning and looking at Aunt Cass creates an interpretation in the audiences' mind that he did not want to make Aunt Cass worry. Thus, those representamen create an object in the audiences' mind that Hiro was a affectionate character.
4	20r	Hiro's refusal of Baymax's help because he wants to save Baymax too.	<ul style="list-style-type: none"> - Hiro: "No, no, no. wait. What about you?" - Eye level angle, medium close up, camera still. - Soft lighting, fuscina key light from inside the portal. - Hiro: "Stop! I'm gonna figure out..." 	Affectionate character.	In this sequence, there is a representamen of eye level angle, medium close up, and camera still that show Hiro dialogue: "No, no, no. wait. What about you?" It creates an interpretation in the audiences' mind that Hiro rejected Baymax's help to get him out of the portal. The representamen of soft lighting and fuscina key light from inside the portal that emphasizes Hiro's expression when he was confused because he could not save both Abigail and Baymax at once. The representamen of Hiro dialogue: "Stop! I'm gonna figure out..." creates an interpretation in the audiences' mind that he was thinking really hard to find a way to safe both Abigail and Baymax. The representamen of eye level camera, close up shot, and camera zooming in that emphasize Hiro's sad expression creates an interpretation in the audiences' mind that he did not want to lose Baymax. Thus, those representamen creates an object in the audiences' mind that Hiro was a affectionate character.

			<ul style="list-style-type: none"> - Baymax: "Are you satisfied with my care?" - Hiro: "No. There's gotta be another way. I'm not gonna leave you here. I'll think of something." - Hiro's panic expression: frowning, eyes widened. - Hiro: "Please! No" - Hiro: "I can't lose you, too." - Eye level angle, close up shot, camera zooming in, showing Hiro's sad expression. - Hiro's sad expression: nearly crying, mouth half opened, eyes closed, head down. - Hiro hugged Baymax for the last time and 		
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			cried.		
5	21c	Aunt Cass's care for Hiro by giving him a packed lunch for school.	<ul style="list-style-type: none"> - Aunt Cass: "Hey, sweetie." - Hiro hugged Aunt Cass - Eye level angle, long shot, long take. - Hiro: "Last hug." - Hiro hugged his aunt for the second time before going to school. - Hard lighting, high key lighting from the lighting inside the café and the natural lighting from the outside. 	Affectionate character.	In this sequence, there is the representamen of eye level angle, long shot, and long take that help in showing how Hiro hugged Aunt Cass when they arrived at home from the police station. It creates an interpretation in the audiences' mind that he worried. The representamen of hard lighting, high key lighting from the lighting inside the café and the natural lighting from the outside

21. Intelligent

No	Sequence	Description	Representamen	Object	Interpretant
1	1e	Hiro signaled for another fight.	<ul style="list-style-type: none"> - Hiro's surprised expression: looking down at his broken robot, then looking up at 	Hiro was being tricky.	The color of the scene when Hiro asked for another fight is mainly navy blue. It represents Hiro's confidence and intelligence. He was actually tricky because he was well aware of his robot's capability yet he intentionally let his robot to be defeated by Yama's. Although the medium shot with camera still and soft lighting from the top-center show his surprised expression of his lost, it was actually a trick so he could ask for another fight. He knew Yama would agree with his request

			<p>his opponent, Yama, raised eyebrows and half-opened mouth.</p> <ul style="list-style-type: none"> - Hiro: "That was my first fight. I... Can I try again?" - Medium shot, camera still, lighting from the top-center, soft lighting, showing Hiro's expression. - Navy blue as the main color of the background. - Hiro: "I've got my money." 		<p>because Yama would think he could easily win the match for the second time. The scene where he pulled out a bundle of money even after Yama mocked and told him to just go home indicates that Hiro came prepared to the bot-fight. He was confident he would win the match and all the money he bet.</p>
9	7d	Hiro's impressive presentation of microbots.	<ul style="list-style-type: none"> - Eye level angle, medium shot, long take. - Soft lighting, key light from the lighting at the showcase stage. - Hiro: "It doesn't look like much but when it links up with 	<ul style="list-style-type: none"> - Hiro was being eloquent while presenting his tech, microbots. - Hiro's intelligence 	<p>In this sequence, there is the representamen of eye level angle, medium shot and long take which help in showing how Hiro eloquently presented his tech, Microbots at the showcase. Although he was actually nervous at first, he gained his confidence after Tadashi encouraged him. He started the showcase by saying "It doesn't look like much but when it links up with the rest of its pals... things get little more interesting." It triggers the audiences to think that he knew how to gain attention. The soft, key light from the lighting at the showcase help in exposing Hiro's bright facial expression. Hiro continued the presentation by saying "The microbots are controlled with this neural transmitter" while he put on and off his neural transmitter as a simulation to make the audiences get the idea of his tech. Hiro's monologue "I think of what I want them to do... they do it" while he formed the microbots as a waving palm hand. He continued with "The applications</p>

			<p>the rest of its pals... things get little more interesting.”</p> <ul style="list-style-type: none"> - Hiro’s bright facial expression: raised eyebrows, widened eyes, cheeks up. - Hiro: “The microbots are controlled with this neural transmitter.” - Hiro: “I think of what I want them to do... they do it.” - Hiro: “The applications for this tech are limitless.” - Hiro: “Construction. What used to take teams of people working by hand for months or years, can now be accomplished 	<p>nt character.</p>	<p>for this tech are limitless. Construction. What used to take teams of people working by hand for months or years, can now be accomplished by one person.” It triggers the audiences to think that the way he explained the benefits of microbots was so communicative and eloquent. Another dialogue when he said “How about transportation? Microbots can move anything anywhere with ease. The only limit is your imagination” while demonstrating how he moved from one spot to another with ease by using microbots can trigger the audiences to think that it was a smart move to end the great presentation with something that could leave an impact to the audiences. Those representamen create an object of Hiro as an intelligent boy because he did great with his presentation and moreover, he succeeded in applying for the university.</p>
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			<p>by one person.”</p> <ul style="list-style-type: none"> - Hiro: “How about transportation? Microbots can move anything anywhere with ease.” - Hiro: “If you can think it, the microbots can do it.” - Hiro: “The only limit is your imagination.” 		
14	15a	Hiro’s work on upgrading Baymax’s with karate moves.	<ul style="list-style-type: none"> - Hiro: “Before we catch that guy, you need some upgrades.” - Eye level angle, long shot, camera still, then camera panning left, showing Hiro’s work on upgrading Baymax. - Hiro: “Let’s work on your moves.” - Hiro’s excited expression: 	Hiro as an intelligent young boy.	<p>In this sequence, there is a scene when Hiro upgraded Baymax with moves and armors which trigger the audiences to think that he was knowledgeable enough to upgrade Baymax due to his mission to catch the masked man. It leads to the representamen where he said “Before we catch that guy, you need some upgrades.” The eye level angle, long shot, camera still then panning to left help in showing Hiro who worked on his computer resulting to the representamen where he said “Let’s work on your moves.” The soft, blue frontal lighting from Hiro’s monitor help in showing his excited expression where he raised his eyebrows, widened his eyes and slightly opened his mouth. Not only working on Baymax’s moves, he also worked on its armors which indicate his intelligence put into work in upgrading Baymax. The object of Hiro’s intelligent character is then created into the audiences’ mind.</p>

			brows raised, eyes widened, mouth slightly opened. - Soft lighting, blue frontal lighting from Hiro's monitor. - Hiro downloaded karate moves database and made it as a fighting chip for Baymax. - Hiro upgraded Baymax with armors.		
20	20g	Hiro's plan to make the microbots sucked by the portal.	- Hiro: "Okay, new plan. Forget the mask. Take out the bots. They'll get sucked up into the portal." - Eye level angle, medium shot, camera still. - Front, center lighting, key light from the sunlight.	Intelligent character.	In this sequence, there is the representamen of eye level angle, medium shot and camera still that help in exposing Hiro's expression when he said "Okay, new plan. Forget the mask. Take out the bots. They'll get sucked up into the portal" to his friends. It triggers the audiences to think that despite of being in an emergency situation, he managed to think of a way out to stop Callaghan's action. The front, center key light from the daylight show Hiro's command to his friends to start doing the plan to make the microbots sucked into the portal. Those representamen are enough evidence of Hiro as an intelligent boy.