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Development of Film Expression

Single Shot Analysis

"American Psycho"

This is the analysis of "American Psycho" directed by Mary Harron. Starring (Christian Bale) as Patrick Bateman a disgruntled Harvard Grad/Wall Street Millionaire. He has a seemingly perfect life with a fiancé, played by (Reese Witherspoon). But at night he enters his own plagued world becoming a psychopath with a lust for murder. In this scene Bateman has picked up several hookers and taken them to his apartment. He murders one, and then chases the other around the apartment with a chainsaw. This scene is the chase sequence through the halls and down the stairs happening right before he drops the saw down the spiraled staircase to kill her.

ASPECT RATIO: Widescreen 16x9 (DTV) Standards.

Shot #: 1 Duration: 5 seconds and 9 frames.

SHOT SIZE: Medium long shot moving to a close shot.

SOUND: Foreground horror music, violins. The pounding of bare feet on carpeting is heard, along with heavy breathing. Ending with a scream.

SCREEN QUADRANTS: Character sprints from door in the center quadrant and ends in the left quadrant.

CONTRAST DOMINANTS: Very dark shadows in both outer thirds leading the eye down the boxlike hallway to the point of greatest light coming from the left at the end of the hall. Also the character is framed by the doorway and lit from above creating a silhouette that leads the eye out as she enters the light. As she runs down the hall in the center quadrant your eye is led by her shadow on the left wall that leads you to the first door she bangs on.

CHARACTER MOVEMENT: Character runs out of door on the Z axis, coming toward us then slightly down and left. She is running from a nude man with a chainsaw.

CHARACTER PROXEMICS: She is alone, centered in frame and running toward us. She runs up to an intimate distance to us then curves toward frame left to pound on a door.

CAMERA MOVEMENT: The camera dollies back then to a quick pan left. This intensifies the chase as well as leading the eye to the next shot of her hitting the door.

CAMERA ANGLE: Eye level. It appears that she may almost run into the camera.

LENS USED: Wide angle lens use accentuates z axis movement towards us.

DEPTH OF FIELD: Follow focus on the running woman to accent her emotion, fear.

LIGHTING: Low key lighting coming from the left and the normal hall lights acting as fills. Gives impression she is alone with no one to help.

COLOR USAGE: Mostly gray shadow on white walls, this expands the z axis. She wears a white teddy to contrast with the red blood.

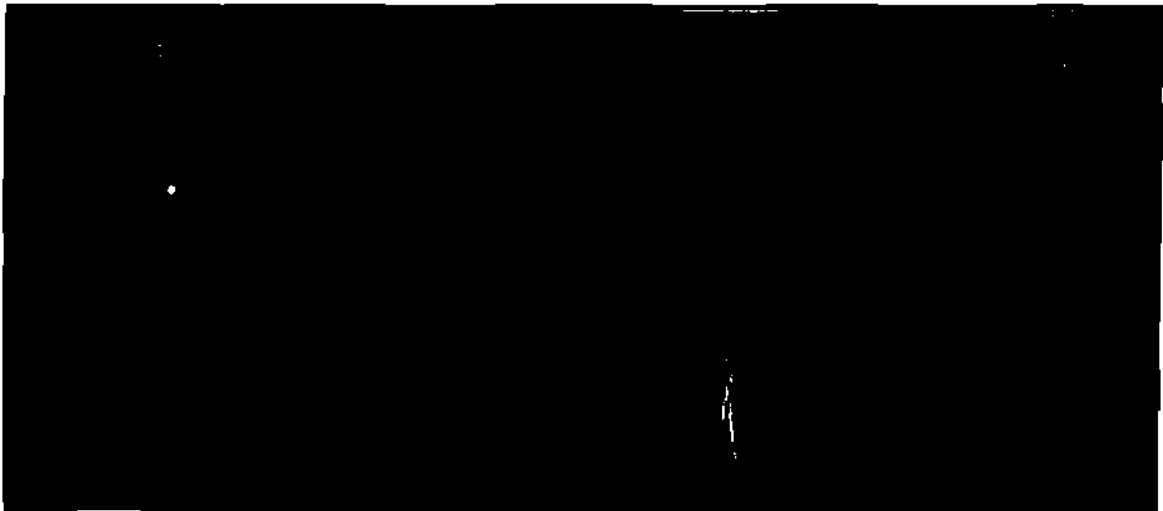
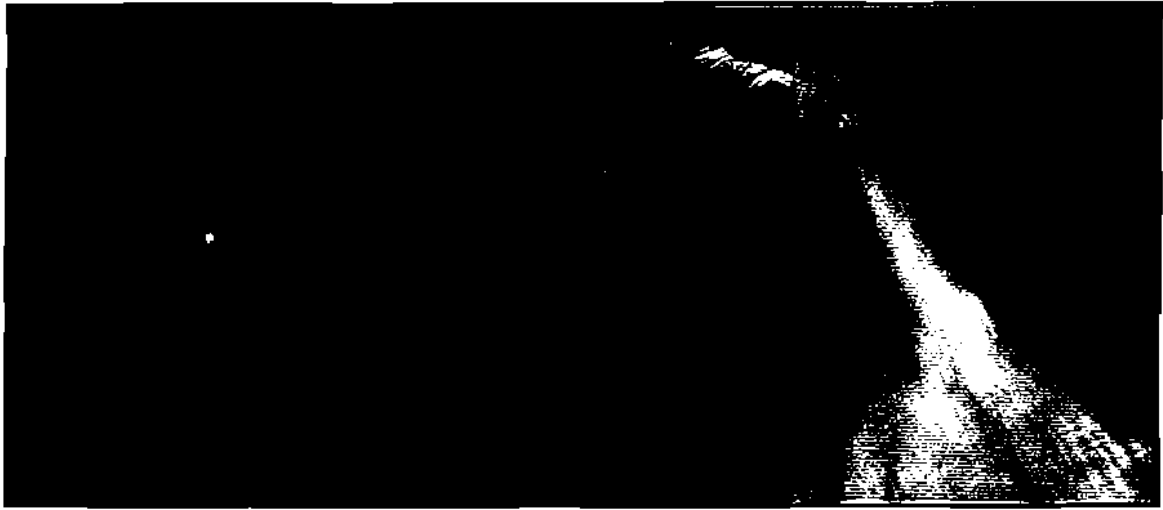
SCREEN GRAPHICS/COMPOSITION: The main geometric patterns in this shot are squares. Almost as if a tunnel of squares lead your eye to the character. Lots of hard edged lines direct your eye to the character in the center quadrant, and then rack focus causes the eye to follow the woman down the hallway. There's a complexity in the first few frames from a lot of hard edged shadowing on the walls.

EDITING STYLE: This shot is made up of two straight cut transitions and the woman is in frame the whole time. Also it's one of the longer takes in a quick cut sequence. I would say the emphasis for this shot would be mise en scene. The spooky lighting of the hallway combines with geometric patterns and puts emphasis on the character in the center of the shot. This shot is A-roll, and establishes dramatic editing rhythm that builds upward

towards a climax when Bateman kills the hooker, this
Combined with musical score creates a curve to the Scene.

TIME: I would say the shot takes place in real time, but
some slight time expansion occurs in later shots to add
dramatic emphasis on the kill.

SUBTEXT: In my opinion the emotion being signaled to the
audience is fear. Fear is what drives our emotion and gives
us our thrills at the same time. All the elements analyzed
hold the viewer's attention through quick cuts, intense
score, and bizarre lighting patterns. Thus capturing our
imagination, and taking us deeper into the film without
even knowing. I think sound most indicates subtext in this
scene as well as for the rest of the film. The intricately
orchestrated violin score plays at almost a subconscious
level. The score for this film was edited fantastically to
match the story line, its one of my favorites.



Aspect Ratio: 16x9 widescreen.

Shot#: 2

Duration: 5 seconds 4 frames

Shot Size: Full close up

Sound: Heightening background music. The character is screaming and pounding on a door.

Screen Quadrants: Character is in the center quadrant. Her hands are more in the left.

Contrast Dominants: a dark wood door in the left quadrant contrasts with the light coming from the right. This illuminates the back of the woman's blond hair.

Character Movement: She is centered in frame and pounds on a door and shaking violently, screaming the whole time.

Character Proxemics: She is at an intimate range, facing screen left and slightly away from us. No other characters in frame.

Camera Movement: a slight side to side shaking is the only camera movement.

Camera Angle: This is a straight forward, close up and eye level shot.

Lens Used: Appears to be a normal lens. Space doesn't seem to be compressed.

Depth of Field: because of the closeness of the shot all elements are in close shallow focus. However the character

is blurry because of her jarring movements as she tries's to find help.

Lighting: Strongest point of light is coming from the high right of the frame. Also a low angle fill is added on the left, the side she turns to after pounding on the door. This gives her a pale, creepy, desperate look.

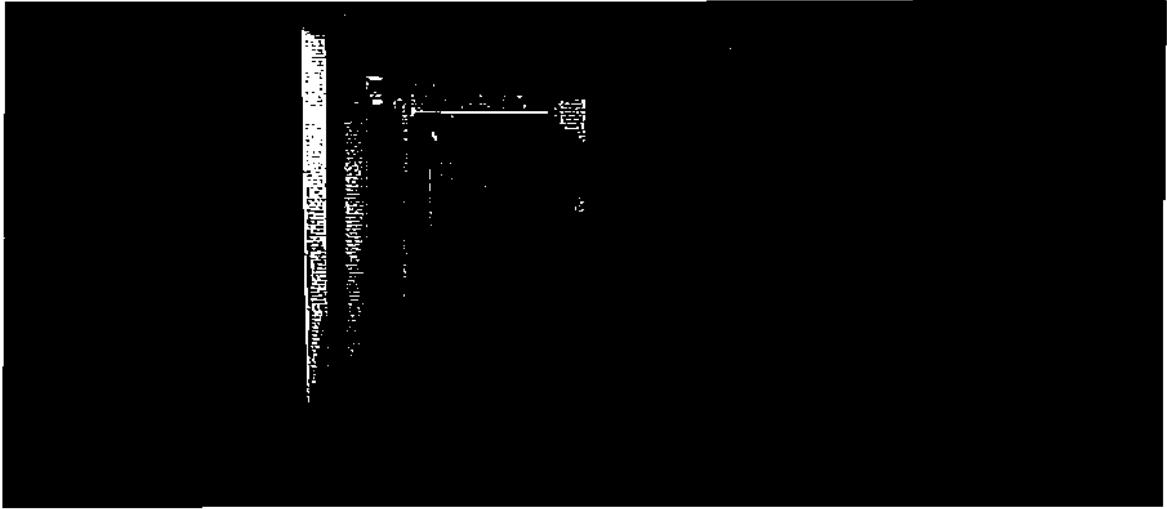
Color Usage: A dark wood door on the left really outlines the character wearing a light blue nighty. Also her violent movements are accentuated. A white wall on the right acts as a sort of bounce board, lighting her back and acting as a neutral area.

Screen Graphics/Comp: A single vertical line from the door jam runs through the center of the frame. She stands directly in front of this which sort of cuts her into two frames just like the chainsaw will in a few minuets.

Editing Style: Straight cuts lead in and out of the shot. This shot feels slightly quick in comparison to the other more lengthy ones.

Time: Real time. The director wants you to feel the build up of intensity. This also sort of gives the feeling of drawing out the murder.

Subtext: The emotions seen here are immense fear, panic and pain. Everything from the slight shaking of the camera to the intense orchestra score heightens the tension.



SWAP



Aspect Ratio: 16x9 widescreen

Shot#: 3

Duration: 6 seconds 2 frames

Shot Size: medium long

Sound: This is mostly the same as the first two shots.

Intense violins. Her feet pounding as she runs frantically, and her desperate screaming.

Screen Quadrants: She moves down the hall in the center quadrant, and moves into the left quadrant to pound on any door she passes. She begins to turn slightly towards the right quadrant as the cut is made but doesn't fully enter it.

Contrast Dominants: Framing and more framing. All the way down the hall there are many vertical light and dark shadowed areas, caused by doorways and windows casting an eerily dull glow. This along with the ceilings glow and a door jam she runs under cause a cube like frame that gets bigger and leads the eye down the hall. The outer limits effect.

Character Movement: She runs towards us, down the hall in the center quadrant on the z axes, banging on doors she passes. Also her shadow creates a silhouette on the wall just behind her on the left. This could subconsciously be her killer, no matter how fast she runs he is at her heels.

Character Proxemics: She runs toward us at social distance.

She turns towards screen left once to knock on a door.

Camera Movement: Is intense and fast here with a quick dolly backwards down the hall and slightly above the character who runs towards us the whole time. We see her from a dominant position, making her even more a victim.

Camera Angle: Camera appears to be coming from straight on. This is an eye level shot.

Lens Used: At first I thought this was a telephoto shot, however after watching the shot over and over I believe this is good dolly work and a normal lens.

Depth of Field: A wide and long DOF. In this shot we follow focus on the girl. This is done so we can clearly see her panic. This also keeps her as the only center of interest

Lighting: I think low key lighting was used for this shot. There seems to be a lot of pooled shadows. Light doesn't seem to come from a specific area on either side, it's all spread out hotel hall lighting. Also it continues to get darker and darker until she is just a silhouette in center frame, right before the cut.

Color Usage: there's not a whole lot of color in this shot. A lot of grayish shadow from the white walls is about all we see surrounding her. She wears a light blue nightgown that almost looks white. The most intense color in the shot is

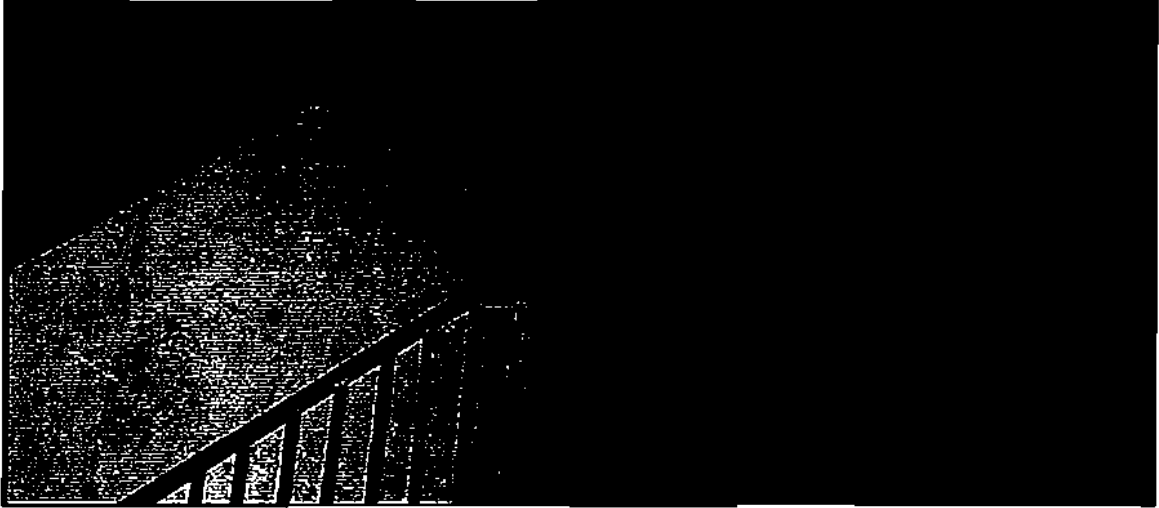
in the last frames, it comes from the exit sign above her head. The color (or lack there of) in this shot gives a clean tidy feeling as dose much of the rest of the movie.

Screen Graphics/Comp There seem to be a lot of soft edged lines in this shot that frame her as she runs towards the stairs. The shadows from a window in the right quad^{ant} pointes to the door she bangs on, leading the eye along. The hard edges of the walls seem to close in on her as she try's to escape.

Editing Style: Led in and out with straight cuts, this shot puts emphases on mise en scene. I say this because of all the shaped patterns which lead the audience's eye. Also the woman is in frame the whole time; she never enters or exits the frame.

Time: This is real time. However I feel that the murderer's time may be slowed through the whole scene, giving him that Friday the 13th type of stalking.

Subtext: I think the subtext here is portraying her feelings of being trapped. It's as if she were running through a maze looking for the lucky door to exit.



Aspect Ratio: 16x9 widescreen

Shot#: 4

Duration: 7 seconds 1 frame

Shot Size: a medium close up

Sound: The violins in the background are now playing in a downward spiral of notes that accompany her down the stairs. Her screaming has stopped and now her heavy wheezing is heard as she tries to regain her breath. You also hear her feet rushing down the stairs.

Screen Quadrants: Starting out of frame, she runs in from frame right and down the stairs through the center and left quads. Because of the spiraling design of the stairs she passes back through the middle and right quads until she disappears at the bottom of the center frame.

Contrast Dominants: The point of greatest light starts when she enters frame at the top of the stairs. She is fully lit from above. As she runs down the stairs she passes under the flight above her and is consumed by the shadows. This continues down the stairs until she is almost blacked out with shadow. As she rounds the corner of the next set of stairs she is low in the frame and her face becomes lit from below, literally the light at the end of the tunnel.

Character Movement: the woman runs in from frame right, and down the stairs. Both her hands grip the handrail as she

almost pulls herself down the flight. It's almost as if she were falling down them instead of running.

Character Proxemics: she is very close to us in this shot, almost to the point of hitting the camera as she rounds the bend of the stairs. We see all sides of her as she runs down the stairwell. It's as if she were spiraling downward towards the end of her life.

Camera Movement: the immense jerkiness of this shot leads me to believe that it is a hand held shot. There is a lot of movement as the camera follows her down two flights of stairs. It starts from a low angle (shooting up at her) and follows her motions as she runs down and past the camera continuing to follow her movement until she runs out of frame. This adds a jarring effect.

Camera Angle: As I said above, we start at a low angle almost beneath the woman. As she runs past us and down, there is a shift and we are now above her. Yet we are still low to the stairs because we see her through the rungs of the handrail.

Lens Used: I think this shot is done with a normal lens. The character is being shot in a very confined amount of space.

Depth of Field: in this shot the woman remains in focus the whole time. I think the point of this is to keep emphasizes on her facial features and terrified movements.

Lighting: This shot has very low key lighting, which gets even darker as she descends the stairs. There is no indication of day or night evident from the lighting, however the earlier scenes have established it as being night.

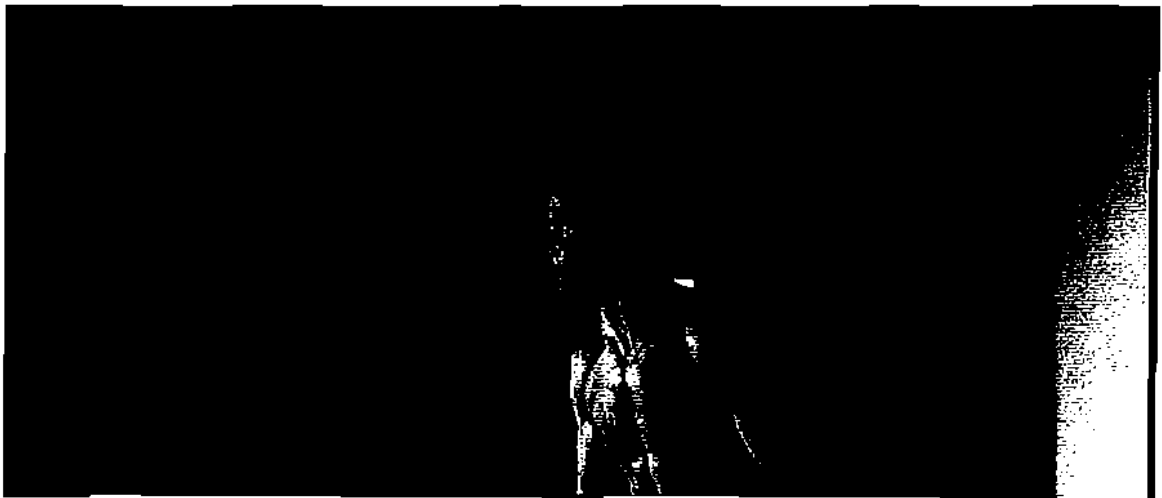
Color Usage: Once again not a lot of bright color. All the walls are a gray concrete, the hand rail is merely a black silhouette. Even her bloodied hands and knees are not visible as color in this scene.

Screen Graphics/Comp: the first noticeable leading line in this shot is the handrail which leads the eye down the stairs where the woman will run. Also, the slant of the ceiling leads the viewer's eye right along with her when she enters frame and descends.

Editing Style: This is a straight cut in and out shot. The woman's shadow is only visible upon the cut in, then she enters frame right to descend the stairs. The emphasis here is most likely editing because the camera movements are too shaky to observe much of her surroundings.

Time: done in real time however the whole stairway sequence may be slightly drawn out for a build of tension.

Subtext: she is spiraling downwards out of control. Her death is eminent at the bottom.



Aspect Ratio: 16x9 widescreen

Shot#: 5

Duration: 4 seconds 3 frames

Shot Size: long shot moving to a medium long

Sound: the orchestra background music still plays. The sound of a chainsaw overpowers all other noise.

Screen Quadrants: This is the first shot the killer appears in. he pursues her down the hall remaining in the center quadrant.

Contrast Dominants: The contrast here is almost exactly the same as when the woman runs down this same hall. Two great points of light from both sides of the hall illuminates him. It then gets darker the further down the hall he gets, until he enters the second hall where it becomes brighter.

Character Movement: He is running after the woman with a chainsaw, which moves slightly from side to side. He looks once toward the left of the screen.

Character Proxemics: he starts at a public distance, and runs forward facing us to end up in almost an intimate range. We are slightly below him as he comes forward, putting him in a dominant position.

Camera Movement: Camera dollies back as he runs forward.

Camera Angle: Camera is lower than the man, shooting up slightly.

Lens Used: This is a very wide shot. The sides of the frame are slightly bowed or fish eyed.

Depth of Field: I think this is deep focus, wide DOF. All elements of the shot are in focus.

Lighting: The shot is brightly lit at the beginning then tapers off to almost silhouette him in the center of the hall. He then breaks into a brighter hall, yet it still looks kind of low key.

Color Usage: in this shot the man is nude. His skin tone contrasts against the white walls. Also his blood covered limbs and face are the only intense color in this one.

Screen Graphics/Comp: there is a very box like framing happening here from the lines in the hall.

Editing Style: Led in and out with straight cuts, this shot is "A role", principal talent. The emphasis is on mise en scene. I say this because this is not a difficult edit.

Time: real time.

Subtext: The subtext here for me is in the way he holds the saw as he runs. It's almost like the way a child holds a favorite toy. It's as if this were a natural thing for him.



Aspect Ratio: 16x9 widescreen

Shot#: 6

Duration: 5 seconds 0 frames

Shot Size: Full, then running to a long

Sound: The overpowering sound of the saw.

Screen Quadrants: this is just a reverse shot of the previous one. He is running down the center of the middle quadrant.

Contrast Dominants: the area is well lit this time. The further toward the stairwell he gets, the grayer the white walls become. At the end of this hall there is an open door, which blackness pours from.

Character Movement: This is almost the same as the previous shot. Upon the cut in he is looking to his right, he looks forward then runs faster down the hall toward the darkness at the end. The saw sways for side to side.

Character Proxemics: Starting in the center quad, and ending almost in the left.

Camera Movement: I believe this to be a jib right then up. This is done to follow the characters movements.

Camera Angle: This starts at a low angle, but jibs up to more of a straightforward shot.

Lens Used: A slightly wide lens may be in use here, however it looks pretty normal.

Depth of Field: all elements of this shot are in, and remain in focus for the entirety of this shot.

Lighting: High key lighting. Hard edges of light coming from many unmotivated sources, most likely the natural hall lights.

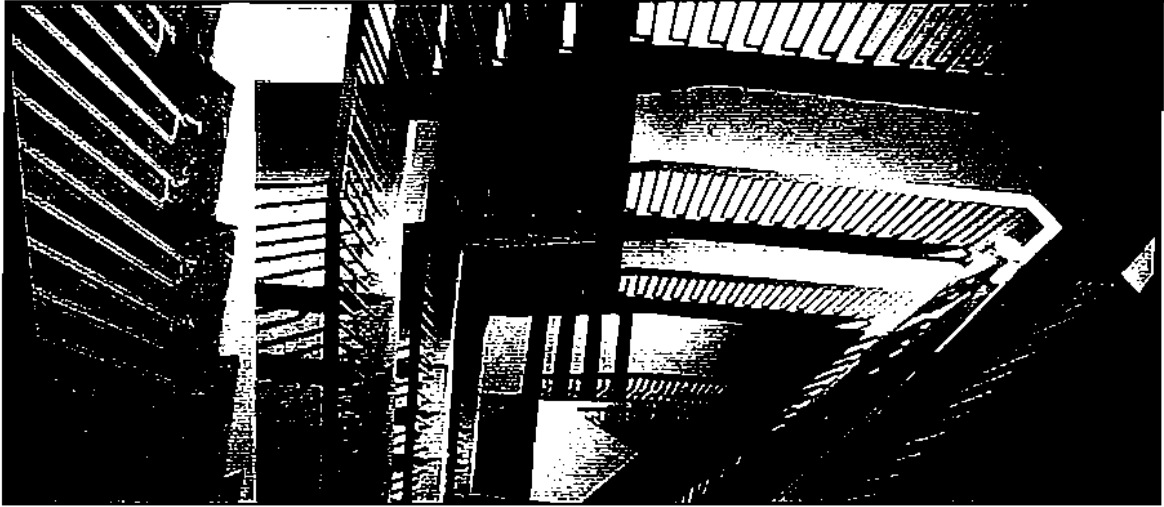
Color Usage: This is the same as the previous shot.

Screen Graphics/Comp: the first noticeable element here is the line joining the wall to the ceiling. This line leads the eye down and left towards the door where he will run to. Also the frame like construction of the hall is the same as the previous shot.

Editing Style: Straight cuts in and out. Mise en scene is the emphasis. His nude body covered in blood, the saw, and for some reason he only had time to put on his tennis shoes.

Time: Real time.

Subtext: See Shot 5.



Aspect Ratio: 16x9 widescreen

Shot#: 7

Duration: 8 seconds 2 frames

Shot Size: long and from above

Sound: At this point the background violin music has stopped. The sound of the woman breathing, and her feet pounding down the stairs is the only thing heard for about three seconds then as the killer enters frame to look over the railing, the saw overpowers all other noise.

Screen Quadrants: The woman is running down the stairs. It appears that she goes from bottom center, towards the upper right corner, then left across screen into the left quad and down again. She repeats this all the way to the bottom.

The killer however, enters in the bottom of the center frame and holds his chainsaw over the railing, pointing it at her while she runs.

Contrast Dominants: There are a lot of whites in this shot, however it gets darker contrasts the further down you look. Also the sets of stairs themselves have more shadowed areas because of the angles.

Character Movement: This view from above shows the woman, running in circles down the spiraling stairs. The killer comes from the bottom of the frame, into a very dominant position. He positions himself to drop the chainsaw on the girl when she reaches the ground floor.

Character Proxemics: He is at a dominant point above her on the stairs. She is running in a spiral towards her death.

Camera Movement: the only movement here is a slight shift up then back down.

Camera Angle: This shot is filmed from directly above. A bird's eye view.

Lens Used: This appears to be a normal lens.

Depth of Field: In this shot there is what appears to me to be a rack focus. It starts on the running woman, then pulls back as the man enters frame so we see him clearly in focus.

Lighting: light appears to come from all or at least many different points here. This is most likely just the lighting from each level mixing slightly, but it's difficult to tell from a birds eye view.

Color Usage: Not much. His hands and the tip of his saw are dyed red with blood.

Screen Graphics/Comp: There are a lot of leading lines in this scene. The shape of the staircase alone leads the eye into the abyss of the shot. The woman runs next to the handrail which also spirals down into the center, leading the eyes toward the final point where she will end up, but we don't know that yet.

Editing Style: Once again, straight cuts in and out. A roll talent. The focus is on mise en scene because there are a lot of leading edges in this shot. You are following the woman down to her death basically.

Time: Real time, possibly extended for an intensity build.

Subtext: The woman in a downward spiral toward her death. The killer in a godlike position above her just waiting to drop judgment on her when she descends the last staircase.



Aspect Ratio: 16x9 widescreen

Shot#: 8

Duration: 3 seconds

Shot Size: Medium close shot

Sound: The chainsaw revving.

Screen Quadrants: Character is centered in the shot.

Contrast Dominants: The ceiling is a dark gray which contrasts against the killer's bloodied skin. Also a lighting fixture that is not in use creates a dull white globe above his head. His back is shadowed and light appears to be coming from underneath.

Character Movement: His mouth opens and closes as if he were biting at the air. He also moves the saw in small circles as he contemplates dropping it.

Character Proxemics: I would call this a "larger than life" shot as the character towers above us, taking over the center frame and part of the left.

Camera Movement: A small clockwise motion is the only movement in this shot. This is done to accentuate the killer moving the saw around.

Camera Angle: this shot is done looking almost straight up at the killer, sort of the opposite of a bird's eye.

Lens Used: This shot could be done with a telephoto lens because the background space looks compressed, as if it were right behind his head.

Depth of Field: This is a shallow focus on the killer's body and saw. The background remains grainy and out of focus.

Lighting: Appears to be low key. However his face is brightly lit from underneath and to the left, creating a soft shadow on the left of his face and body.

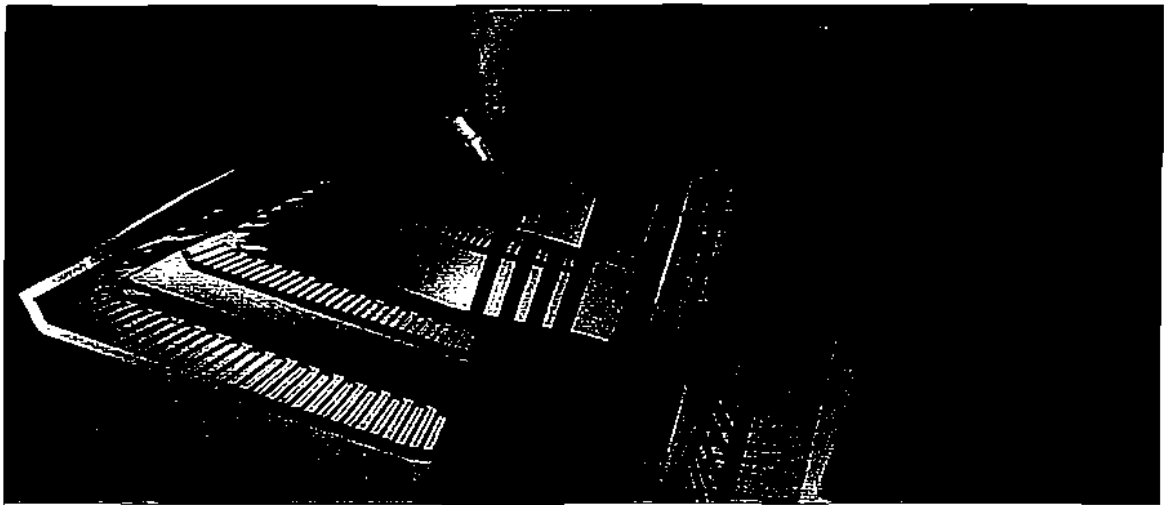
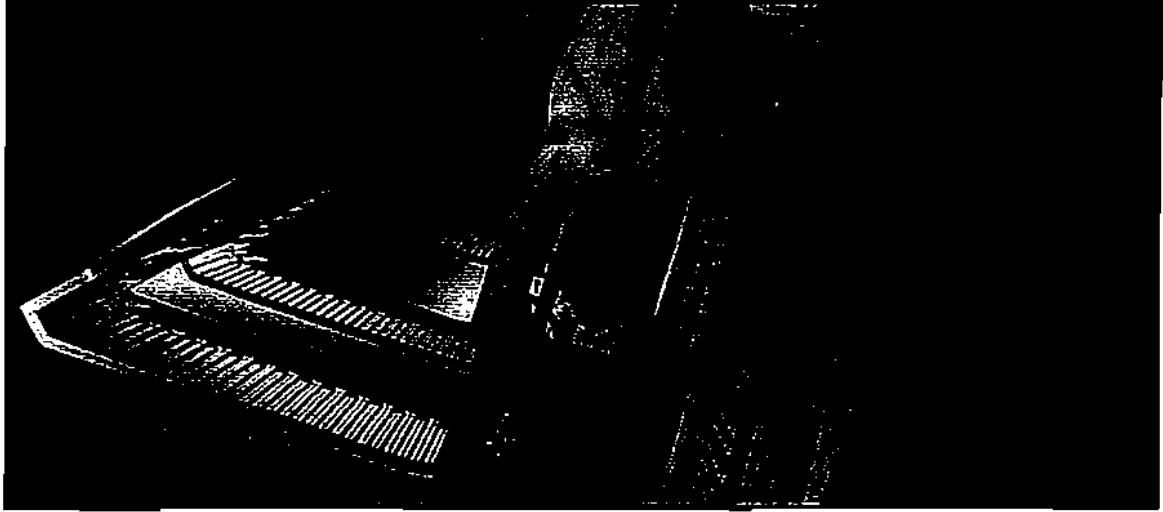
Color Usage: Blood red, and the white globe above.

Screen Graphics/Comp: A pattern on the ceiling kind of frames his head. Also the rail on his left leads the eye to his saw which is the main point of the shot.

Editing Style: Straight cut transitions in and out. A role talent. This shot continues the drawing out of the murder, and heightens intensity.

Time: Real time montage. The quick cuts from the woman to the killer intensify the chase sequence and draw out the kill.

Subtext: You can clearly see him get excited in this shot. Like a child anticipating eating candy, you can almost see his mouth water. This is his time.



Aspect Ratio: 16x9 widescreen

Shot#: 9

Duration: 4 seconds 1 frame

Shot Size: Second bird's eye view.

Sound: As he drops the saw, we hear an echoing of its motor as it falls. We also hear her struggling in the distance.

Screen Quadrants: He is centered in the middle frame, as she runs around the last corner in the right frame and through the center. The saw falls down the middle of the screen to hit her as she reaches the bottom.

Contrast Dominants: The Contrast here is almost identical to shot #8. The stairs and rails give us allot of shadowing and lines that seem to be identical on all three floors. This makes the left and top of the screen darker than the opposite sides, and the center the brightest.

Character Movement: The killer is definitely in his most dominant position here. He leans out and drops the saw, as it falls the woman rounds the last corner under him and is blocked out by his body. He completely consumes her in frame.

Character Proxemics: The killers back is to us and he is the foremost thing in frame. The woman is the furthest thing from us in frame. At this point they are three floors from each other putting them at a public distance, if not further.

Camera Movement: Completely static shot.

Camera Angle: A bird's eye view. The same as shot #7.

Lens Used: Normal or wide lens.

Depth of Field: this looks to be a deep focus, long DOF, because all the elements of this shot are in focus.

Otherwise we would not be able to see the woman's efforts to escape.

Lighting: Refer to shot #7 as the lighting remains the same.

Color Usage: Also much the same as shot #7, the only color other than his skin tone is the bloodied chainsaw blade and the blood covering his skin.

Screen Graphics/Comp: The leading lines within the frame direct the eye into the bottom level of the building where the saw will land on the girl. The complexity of patterns here is the same in shot #7.

Editing Style: Quick cuts are driving the action at this point. Each cut is straight in and out, and the speed and rhythm build to a climax in these last several shots.

Time: Real time.

Subtext: By this point the killer knows he's caught his victim. He releases his machine to do his dirty work for him, as if he knows he no longer needs to pursue her.



Aspect Ratio: 16x9 widescreen

Shot#: 10

Duration: 2 seconds 9 frames

Shot Size: full detail shot.

Sound: The chainsaw spinning creates a whirling sound as it falls.

Screen Quadrants: The chainsaw falls from the third floor, and remains in the center quadrant during the duration of the shot.

Contrast Dominants: the contrasts in this shot are a tad blurry as the camera follows the falling saw. However at the beginning of its flight the saw is more in darker areas at the top of the building. As it falls past the second and first floors the screen brightens tremendously and we notice the hall lighting whizzing by creating the brightness.

Character Movement: This is a detail follow shot of the chainsaw spinning and falling through the center of the stairwell.

Character Proxemics: The saw remains in the center of the screen through the entire shot, it gets larger as it falls closer to us but never leaves center screen. Also the saw is only out of focus at the very end of the shot.

Camera Movement: A jib straight down with the falling saw.

Camera Angle: Begins at a lower angle tilted up, and then levels out by the end of the follow jib.

Lens Used: normal lens used.

Depth of Field: A follow focus, narrow DOF, of the chainsaw falling. This accentuates the downward spiraling of the saw.

Lighting: The lighting looks all natural here, coming from the globe like lamps in the ceilings of the individual floors. There could be a fill coming from ground level.

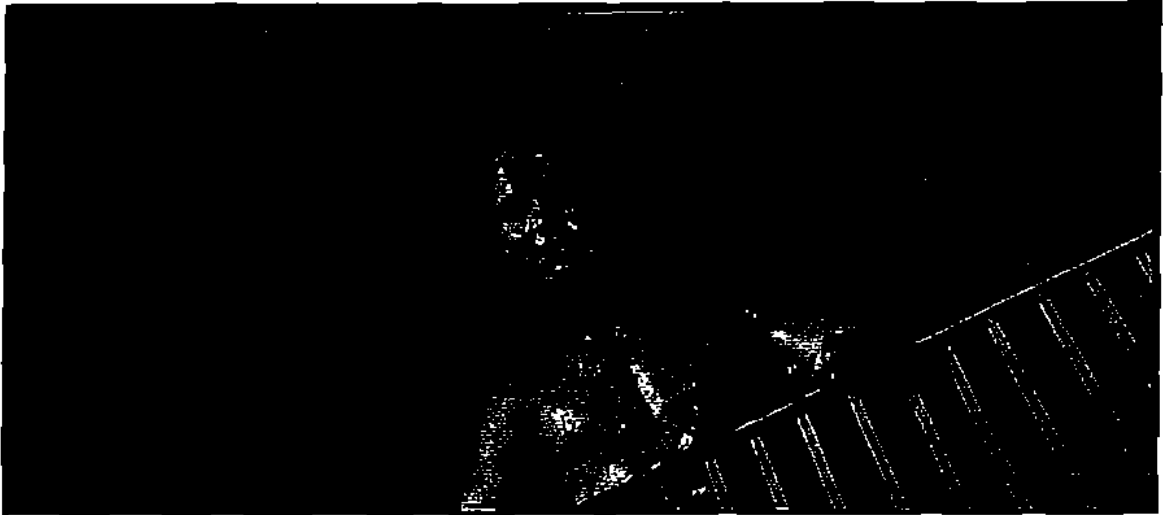
Color Usage: Gray concrete and white handrail bars. Also the blood red saw blade.

Screen Graphics/Comp: In this shot I noticed that the three railings running diagonally, accentuate the building up speed of the saw as it falls. But the vertical lines caused by the handrail supports, keep the transition smooth.

Editing Style: This is the first b roll shot. However the importance of the subject shows that it's not just an insert. The saw falling, alone in frame, emphasizes the act of dropping the saw.

Time: Time is slightly slowed down for this shot. This adds emphases and builds tension for the kill.

Subtext: The falling hammer of justice, or deaths sickle come immediately to mind.



Aspect Ratio: 16x9 widescreen

Shot#: 11

Duration: 6 seconds 3 frames

Shot Size: Medium close shot

Sound: the sound of the chainsaw's motor dying is the first sound we hear. This is shortly followed by the killer yelling in victory from the third floor. No background music at this time.

Screen Quadrants: The character stands in the center quadrant, holding on to the handrail with both hands.

Contrast Dominants: This shot has very little dominants of contrasting darkness, as it is pretty well lit. The ceiling is darker because of the blown light bulb, however the white globe covering lightens up the gray ceiling area. The primary light is coming from the lower left of the screen, giving a low key horror lighting contrast.

Character Movement: As he holds the handrail, the killer pulls himself forward and slightly downward. Leaning over the rail, he yells down at the corps.

Character Proxemics: He is alone in frame, having killed the only other talent in this scene. He is in a dominant position three floors above his victim, leaning forward to tower over her.

Camera Movement: a slight downward jib motion of only a few inches occurs as he leans in toward the camera.

Camera Angle: The camera shoots up at about a forty-five degree angle. This lower, submissive angle adds emphases on the main character's power struggle. He sees himself as above everyone.

Lens Used: To me this lens looks like it could be a telephoto, because the ceiling and background looks pulled forward, as if it were right behind him.

Depth of Field: We remain in shallow DOF, on the foremost objects, the handrail in the front and the character behind it stay in focus.

Lighting: The lighting appears to come from the lower left of the screen, with a possible low key fill from the right. The light in the hall above his is burnt out, and gives a dull look in the background, causing the foreground to pop out more.

Color Usage: The red blood on his pale pinkish skin, is the most contrasting color for this shot. Every thing else is just gray or black. Also I notice a smear of blood on the rail itself.

Screen Graphics/Comp: There are two main lines that I notice right at first. One is the black piping running diagonal along the ceiling behind the killer. The second is the top of the handrail in front of him, running diagonally the other direction. These criss cross in the right

quadrant, next to the characters hand. I feel that this has the effect of pushing all the screen content towards the left side.

Editing Style: This is a straight cut in and out, and we are back to our A-roll talent. There is little action for the character in this shot, however it is a little lengthier to emphasize the intensity he has. The tenseness of his muscles, the angry look on his brow and the loud yell of release as he completes his task all become relevant.

Time: Real time to emphasize the scream of the killer.

Subtext: His scream signifies the climax of his actions. He has completed another piece in his puzzle and for now has found release.



Aspect Ratio: 16x9 widescreen

Shot#: 12

Duration: 10 seconds 3 frames

Shot Size: Very long shot

Sound: This shot is absolutely silent.

Screen Quadrants: The dead corpse of the woman lies directly in the middle of the center quadrant.

Contrast Dominants: The bottom level of the building is the most lit, so that is the point of highest contrast. As the floors go up there are more and more shadowed areas, from steps, rails, and the overhanging ledges of the upper flights. The contrast causes you to look deeper and deeper into the frame, and the body on the ground looks highlighted.

Character Movement: None. She's dead.

Character Proxemics: She lies face down on the ground floor of the apartment. She is far away from us in frame, distanced in death. She's not hiding a thing, because she died.

Camera Movement: A slow zoom in towards the dead character from a birds eye view.

Camera Angle: Camera shoots from straight above, a birds eye.

Lens Used: Normal lens used.

Depth of Field: Deep focus is on the dead girl. All the objects closest to us start to get distorted and out of focus as we zoom forward. A long DOF.

Lighting: For this end shot, the light comes from the left of the screen to illuminate the dead girl. All the other lighting seen on other floors is from the dim ceiling lamps, and they just add contrast that pull the eye

Color Usage: The color red is once again the primary and pretty much the only color for this shot. The blood begins to pool around the body and our attention is drawn to the center of the shot. All of her surroundings are just contrasting grays and whites.

Screen Graphics/Comp: This birds eye view, much like shots 7 and 9, frame the dead character with a pattern of handrails and steps, that descend downward to the ground level.

Editing Style: The emphasis here is on mise en scene. The slow decent of the zoom, and the frame like patterns of the stairs really allow you to soak in the shot.

Time: Real time. The chase is over. She is dead.

Subtext: Silence, lifeless surroundings, death.