

The Cell  
Directed By Tarsem Singh .

Chantal Dengah

**Aspect Ratio:** 2.40:1

**Duration:** 11 seconds, 264 FPS

**Shot Size:** Close shot on the FBI Agent and the Missing Girl

**Sound:** There is an underlying violin/strings instrument. Sounds of water rushing out of the tank overlaps. The FBI agent is telling the Girl "It's okay", while the girl is hoarsely screaming. The space is cold, but the release of water makes the moment feel free. The Girl was trapped, but with the release of the water and her screams, she too is released from the proposed watery grave.

**Grid:**



**Contrast Dominant(s):** G1, G3, G4, and G7 are predominantly white. G2, G5, and G6 are the contrast. The actors against the white wall pulls the eye directly towards them because they stand out against the lighter sections. The contrast dominant is coupled with the only movement of the shot directing the eye even more so to the actors.

**Character Movement:** There is character movement in the shot. It is a frantic struggle as the Girl is struggling

*Handwritten signature*

with fear as the FBI Agent tries to hold her. There is movement on all axis. Movement is goal oriented because she wants to be free and he wants to help.

**Character Proxemics:** The FBI Agent's body faces forward as the Girl writhes in his arms. They are close as he embraces her, but she struggles to get free. They are at a social distance from us, but an intimate distance to each other. The characters are not hiding anything. The shot shows irony of the girls position. She is freed from the water only to be held by the Agent.

**Camera Movement:** A stagnant shot such as this accentuates the movement of the actors. Emotionally (is) keeps the audience as spectators rather than having chaotic movement of the camera which would bring the audience as more participants in the event.

**Camera Angle:** As an eye-level shot the audience has an unobscured, unbiased view of the action. It again makes the audience feel like spectators on the same level of the action rather than dominated by the action or dominating the action by low and high angles.

**Lens Used:** Wide angle is used here to accentuate the movement of the actors. It makes the movement fast and violent adding a stark contrast to the Girl's movements earlier in the film as she floats in the tank. It signals a release and a harsh breath of reality. This lens is chosen

to accentuate all of that.

**Depth of Field:** The shot is in deep focus. All aspects are sharply defined. This brings a sharpness to the shot that brings a feeling of harsh reality. There is no distortions or racks with the depth of field because the goal is to present a harsh reality and manipulating the depth of field would have an adverse effect.

**Lighting:** Lit in high key where the light source seems to come from a light fixture above the shot, the actors are lit with hard light. This brings the stark reality to the shot. Even though reality is sharp and distinct, it tells us the Girl is released and almost reborn into the world.

**Color Usage:** The shot <sup>(is)</sup> looks predominantly blue. There is a blue tint to everything. This color stretches to all portions of the shot. Even the white wall has a bluish tint. This expands the space making the actors movement even more accentuated. The contrast dominance separates the parts of frame, but the overcast of blue from the light unifies the shot. We are conditioned to equate blue with a feeling of coolness as well as calmness. It can also promote a feeling of distance and isolation. The blue in this shot gives the audience distance from the shot. We are pushed even more to the spectator seat.

**Screen Graphics/Composition:** The shot is weighted slightly to the right of the screen. The geometric patterns present

is from the tilling on the wall. These tiles provide horizontal and vertical lines. They do lead towards the actors because the flow of the lines. Are eyes take in the background tiles, but because of the contrast dominance coupled with other factors, our eyes remain on the actors. The shot is simple allowing the moment of the actors and the starkness of the situation to be shown as strongly as possible without being affronted by manipulative add-ins.

**Editing Style:** This shot opens and closes with a straight cut. It is part of a quick cut sequence. The emphasis is on mise en scene. This A-roll is part of a quick, parallel editing. The shot is cut with the characters already in frame.

**Time:** The shot is longer than the previous and following shots. It is shot in real time because the goal is to capture reality in present tense.

**Subtext:** A theme of this work is one of rebirth. The rushing of the water and the Girl struggling and crying is symbolic to the birth of a child in the world. She is symbolically reborn. The harsh reality offers a stark contrast to her previously floating body, but like a baby birthed into the world, those first few moments are harsh. The audience is watching the rebirth however we are not involved. The signal of color and conditioning with images of water equate the theme of birth. Composition is key.

*good*

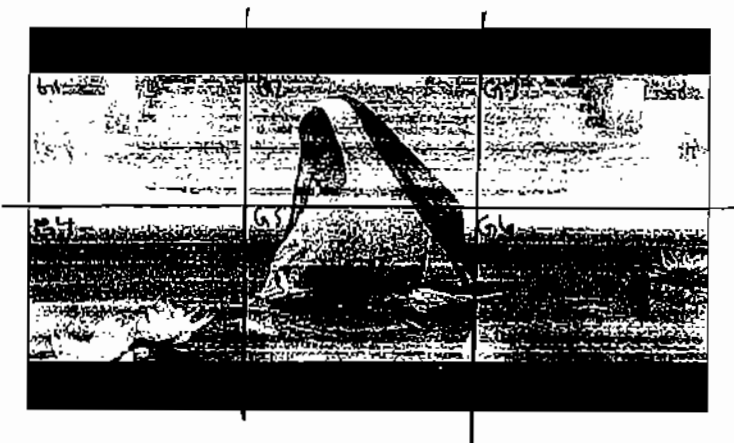
**Aspect Ratio:** 2.40:1

**Duration:** 2 seconds, 48 FPS

**Shot Size:** Medium shot of Catherine and Boy

**Sound:** It remains the same from the previous shot but strings subtly increase. It gives a sense of anticipation as the music crescendos.

**Grid:**



**Contrast Dominant(s):** The lighter areas constitute G1, G3, G4, G6, G7, and G9. The darker areas are G2 and G5. However, the area is not really dark. The screen is predominantly light. The red stands out very much in this light colored shot. Along with the blue at the bottom, our eyes are drawn down and to the center. It is contrast dominance that draws our eye, not movement. There are complimentary colors working here.

**Character Movement:** There is little character movement. The character Catherine is only looking down at the Boy as she baptizes him. She is directly center. Because she

holds the Boy, they are at an intimate proximity and move together though there is little movement. It is goal directed because she is saving the Boy.

**Character Proxemics:** The main character's head looks down at the Boy, but her body is open and facing the audience. The audience is at a social distance. There is nothing hidden to us.

**Camera Movement:** There is no camera movement, thus accentuating the moment and how important the act of saving the boy is. Emotionally it allows the audience to feel the importance and tenderness of saving the Boy.

**Camera Angle:** Shot at eye-level, this angle gives the audience a full un-obscured view of the moment where Catherine saves the boy.

**Lens Used:** Wide angle is used because the image is expanded. This choice fits the action of the shot because a wide angle opens the shot up and she too is opened up to us. That brings with it tenderness and somewhat of vulnerability.

**Depth of Field:** Shallow focus is implemented in this shot. The fence in the background is not in focus. This brings a softness to the shot and brings the focus even more so to the center of the shot. Our eyes follow the sightlines and character in the shot (however the character is relatively stagnant). This effects the audience because if it where in

sharp focus the moment would not seem as tender and vulnerable.

**Lighting:** In high key with light emanating from all over, the shot is soft. The time of day is a non-issue because time of day does not exist within Catherine's mind. There is just celestial light radiating. This tells us that the main character is equated with heaven and that the boy is being saved by baptism. It shows the passing into heaven.

**Color Usage:** Whites, light grays, and light blues make the shot seem celestial. The red of the veil Catherine separates the action of the character from the background. These complimentary light colors expand the shot and unify the shot.

**Screen Graphics/Composition:** The main focal point is directly center. The stairs are geometric patterns, and they lead our eyes down to the center where Catherine is with the Boy. Our eyes graze the shot, but are led by the color of red contrasting the light colors as well as the lines that lead our eyes center. The shot is complex and dynamic because of the use of sightlines as well as the color leads and lighting to convey tone.

**Editing Style:** See shot one.

**Time:** The time is in real time, but the actor movement makes the moment seem as if there is time expansion. This is because in a celestial setting time is a non-matter.

Time is endless and so the time seems to expand. This takes place in present tense.

**Subtext:** Catherine is saving the boy by baptizing him. She is giving him a chance to be reborn so he can pass to the next life into heaven. The allusion to the Grace of Mary is referenced by Catherine's garb. Also, the religious allusion are brought as she hold him in the water to baptize him. There is nothing menacing about this baptism. It is an acceptance and a welcoming. Mary does not judge but takes all unto her Grace. That is why this baptism is not scaring like that of the Boy's previous baptism. The signals and the techniques employed make the audience aware of this subtext and make the audience sympathetically and emotionally reach out to the boy and the grace of "Mary".

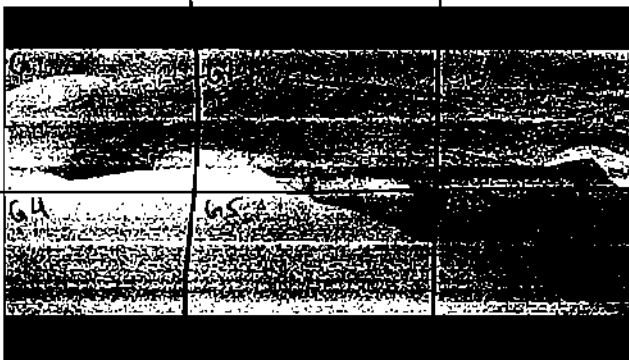
**Aspect Ratio:** 2.40:1

**Duration:** 1 second, 24 FPS

**Shot Size:** Wide close up on Boy

**Sound:** It remains the same from the previous shots but strings subtly increase. Like before as well, it adds tension and anticipation from the continual crescendo.

**Grid:**



**Contrast Dominant(s):** 1

**Character Movement:** There really is not any character movement. The only movement is the water. The act of baptism is moving the character towards the goal of being saved.

**Character Proxemics:** The character is not fully revealed to the audience. He appears almost shrouded by a veil. The audience is at a social distance from the Boy. It seems as though the boy is passing through the veil. He is on his way of rebirth and transition.

**Camera Movement:** See shot 2

**Camera Angle:** High angle from the Boy, the audience looks

down at him. This reveals that the character is vulnerable because the audience is in a more powerful position in relation to him. This perspective is chosen because it gives the illusion of the veil which symbolically works with the idea of passing into the next life as well as re-birth.

**Lens Used:** Wide angle is used because the image is stretched along the x-axis. This adds to the idea of heaven because it stretches on just as heaven stretches on to eternity.

**Depth of Field:** Shot in deep focus, the focus of the shot is unchanged. This is because the eye is already drawn to the Boy.

**Lighting:** See shot 2

**Color Usage:** The red from the blood and the boy's shirt stands out from the light blue of the water. The boy is in the horizontal middle grids. This helps expand the shot as well. The color red from the shirt and blood symbolize sin and the water washes it away as it bleeds off in the water.

**Screen Graphics/Composition:** The shot is mainly directed toward the horizontal middle grids because of the dominant color use and extreme highlight use. The audience's eyes are directed at the boy from the beginning. It is a simple shot that does not evolve overtime.

**Editing Style:** See shot 1

**Time:** See shot 2

**Subtext:** The boy is passing through the veil. He is being saved and commencing into the next life. He is vulnerable because the moments between this life and the next is delicate and seems endless like eternity. By seeing the Boy so helpless, the audience is empathetic to him. The angle seems most effective in conveying this feeling.

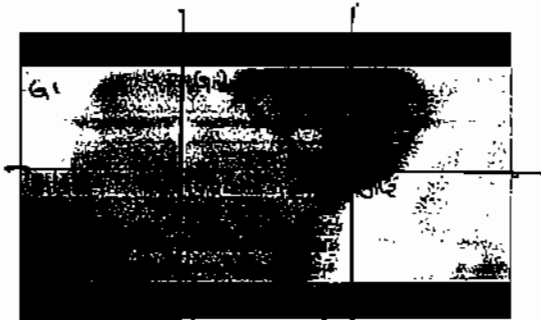
**Aspect Ratio:** 2.40:1

**Duration:** 2 seconds, 48 FPS

**Shot Size:** Medium shot through water

**Sound:** It remains the same from the previous shots but strings subtly increase. Like before as well, it adds tension and anticipation from the continual crescendo.

**Grid:**



**Contrast/Dominant(s):** G1 and G6 are predominantly light.

The remaining grids are darker. It directs our eye to the darker portions especially G2 and G3, especially because the image is blurred by the water distortion.

**Character Movement:** The person on the other side of the water puts up his hand on the left side of the screen. He is goal directed because he is performing his task of the baptism.

**Character Proxemics:** The audience is in the Boy's POV. The audience is at a public distance from the man above the water, especially because there is the barrier of water. The distortion of the images above makes the audience feel

that something is wrong. The evolution of the shot is the progression of the POV underwater to the upper right.

**Camera Movement:** The camera moves to the upper right.

Emotionally the audience is pulled even farther away from the man above the water.

**Camera Angle:** Low angle with a dutch tilt makes the shot seem unbalanced and uncertain. It also separates the audience from reality because everything is so distorted.

**Lens Used:** The lens used is a regular lens. This is because the only distortion is ~~form~~ being underwater. Besides that there is no barrel or pin cushion distortion, nor is there any emphasis of the z-axis. This lens was chosen because there is already a lot of distortion so there is no need to use a lens to distort.

**Depth of Field:** In shallow focus with out racking focus, the audience is further separated from the man above. The detachment is apparent.

**Lighting:** Shot in Extreme High Key lighting with light coming from above makes the audience feel the image is surreal. The light is hard lighting that plays extremely off against the deep contrast of the shadowed figure. It is daytime because of the radiating light from the heavens, but the time is not apparent. It could be anytime the sun is very bright and beating. Perhaps it is morning right before noon. There is a celestial emanation from above; however,

accompanied by the composition of the rest of the shot, the light adds an ironic underscore.

**Color Usage:** White and black deep contrast furthered by shadings of gold and gray composite the color palate of the shot. The white parts are overexposed and the effect against the dark shadow evoke an extreme separation that brings irony to the shot-- A baptism should be welcoming and cleansing, but the effect produces an alien detached suppression.

**Screen Graphics/Composition:** The shot is weighted more towards the left side. There is no patterns. The audience's eyes are drawn to the deeper shadow because when an image is so distorted, the eye tries to find a focal point and that becomes the darker area. The shot is simple. The evolution of the scene is a progression upwards where the end is a view of the arm and bible through the water. This is because the shot is a memory where the audience needs to feel unattached.

**Editing Style:** See shot 1. However, it is B-Roll instead of A.

**Time:** This shot has an alternate/dream time. This is used because it is a memory. The result is a further disorientation and separation.

**Subtext:** The man above seems uncaring and cruel, a major contrast to the baptismal feel emanated by Catherine. The

signals from the tools implemented are intentional because we are meant to relate to the boy, and we are meant to realize that each of us is in some way suppressed beneath the water like this boy. The lighting is the most crucial technique employed for this shot. The extreme contrast furthers that alienation and suppression from an unseen person.

**Aspect Ratio:** 2.40:1

**Duration:** 4 seconds, 96 FPS

**Shot Size:** Full close-up on Catherine

**Sound:** It remains the same from the previous shots but strings subtly increase with the addition of other string instruments. Both the additional strings and crescendo keep the tension and anticipation mounting.

**Grid:**



**Contrast Dominant(s):** G1 and G4 are light while the rest of the shot is darker. Audience's eyes are directed directly to Catherine because she stands out from everything. She's framed by the red which punches her out from the rest of the image.

**Character Movement:** Catherine just moves her head from left to right. All it does is bring the audience closer into that Grace of Mary.

**Character Proxemics:** The audience is at a social distance from Catherine. We are able to really read her face though.

There is pain because she feels the suffering of the boy. Catherine stays the same distance from the audience throughout the shot.

**Camera Movement:** See shot 2

**Camera Angle:** Shot at eye-level, this angle gives the audience a full un-obscured view of the moment where Catherine feels the suffering of the Boy.

**Lens Used:** See shot 2

**Depth of Field:** See shot 2

**Lighting:** See shot 2

**Color Usage:** See shot 2

**Screen Graphics/Composition:** The shot is weighted more towards the right side. Lines from the stairs help guide the eye to Catherine, even though her color sets her apart quite vividly. Our eye sees the left side of the screen, but immediately goes to Catherine. The shot has complexities because of the focus manipulation, sight lines, and color dominance.

**Editing Style:** See shot 2

**Time:** See shot 2

**Subtext:** Like the virgin Mary, Catherine feels the sorrow of the Boy. She cares with her Grace. The religious allusion is presented peacefully. It is the correct way for the boy to be saved. The signals of the shot work to make the audience feel for the boy because we can relate to

Catherine. The most effect tool in this is time.

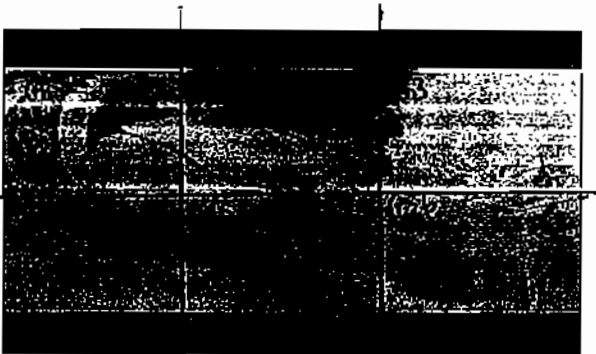
**Aspect Ratio:** 2.40:1

**Duration:** 3 seconds, 72 FPS

**Shot Size:** Medium close-up on arm and hand of Boy

**Sound:** It remains the same from the previous shots but strings subtly increase. An introduction of ambient underwater sound commences as the arm slips beneath the water. There is still a mounting anticipation. The underwater sound increases it.

**Grid:**



**Contrast Dominant(s):** G3 is the lightest point on the grid. The rest are darker. However, the peach skin against the blue makes the arm stand out. With the arm highlighted, the wound becomes apparent.

**Character Movement:** The arm submerges than reemerges. The progression mimics the act of baptism. The baptism of Christ.

**Character Proxemics:** The audience is intimate with the boy. There is the evolution of the arm submerging then emerging

from the water.

**Camera Movement:** See shot 3

**Camera Angle:** See shot 3

**Lens Used:** A normal lens is used in this shot because there is no lens distortion that would be apparent in a shot using other lenses. This lens was chosen to clearly show the wound without distortion so a clear correlation to Christ's wounds could be made.

**Depth of Field:** See shot 3

**Lighting:** See shot 3

**Color Usage:** See shot 3

**Screen Graphics/Composition:** See shot 3

**Editing Style:** See shot 3

**Time:** See shot 3

**Subtext:** The Boy is alluded to Christ. His wounds are symbolic of those of Christ. It shows that he has taken Christ upon him and has been saved, complementing the allusion to Mary. The Graphics work the best and bring the similarity between Christ and the Boy together. The signals in the piece are intentional.

**Aspect Ratio:** 2.40:1

**Duration:** 3 seconds, 72 FPS

**Shot Size:** Close shot on Man

**Sound:** It remains the same from the previous shots but strings subtly increase. The man begins gasping and coughing. Wires clink on metal. The shot ends with the sigh from the man. It is a sterile feeling space, but the sound makes the shot seem terminal for the man.

Anticipation and tension nears its climax.

**Grid:**



**Contrast Dominant(s):** G2, G5 and G6 are the contrast dominant portion of the shot. It brings our eye to the man. It remains on him because the rest of the shot is in shadow.

**Character Movement:** With the head moving with the hyperventilation, the character fights for breath. He is nearing the direction of death just as his other selves are in Catherine's mind.

**Character Proxemics:** At a social relation to the audience the man is alone in the shot. The shot acts as an anchor to the reality of what is going on in the real world.

**Camera Movement:** See shot 1

**Camera Angle:** The shot is at a high angle. This shows that he still put under. It also shows him as defenseless as to what will happen to him.

**Lens Used:** A normal lens is used because of the lack of distortion. This is chosen because the audience is now in reality and the lack of distortion makes the cut between reality and the mind distinct.

**Depth of Field:** Shallow focus further accents the man. There is no rack focus because the main point of the shot is to see the reality of what is happening to the man as he is passing away in Catherine's mind. Because of the importance, shallow focus is used accentuating the image.

**Lighting:** Low key lighting is found in this shot. The light comes from above and the blue light seen in the shot. The time of day is unspecified, but the lighting is hard lighting. The light tells us we are in reality.

**Color Usage:** Using darker colors off set by the red gives a nice focal point to the scene. The man is dying here.

**Screen Graphics/Composition:** The weight of the shot is predominantly to the right of the screen, the wires are leading lines to the body. There is really no evolution

over time. It is just an anchoring shot to reality.

**Editing Style:** See shot 1

**Time:** This shot is as long as the one which precedes it. However, the following shot is over twice as long. The shot is in real time. It works for the shot because the shot is of reality at the present time.

**Subtext:** As the Monster and the Boy pass away in Catherine's mind, so does the man in reality. He has healed his inner child while letting go of his demons. It is almost like an exorcism. The signals from the audio give the idea of what is happening to the man.

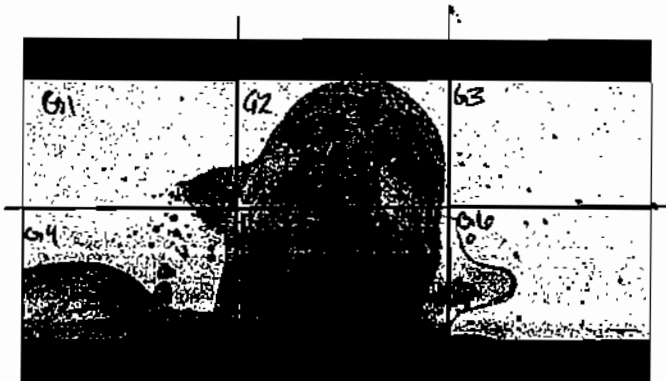
**Aspect Ratio:** 2.40:1

**Duration:** 7 seconds, 168 FPS

**Shot Size:** Medium close-up on bloody Monster/Man

**Sound:** It remains the same from the previous shots but strings subtly increase. There is an added intensity to the strings. The Monster/Man sighs at the end. The space along with the sound brings the shot to a culmination. There is a passing commencing.

**Grid:**



**Contrast Dominant(s):** G2, G4, and G5 are the dominant spaces in the grid. The eyes are drawn directly to the bloody face because the red starkly stands out from the white.

**Character Movement:** Head movement from left to right is slow. In a sense the Monster is moving to his goal because

he is headed for death and the movement of the head signifies a passing.

**Character Proxemics:** In an intimate relation to the audience, the Monster passes on. The effect this has is a correlation between the Man, the Monster, and the Boy.

**Camera Movement:** There is no camera movement because it is a critical moment where the subtle movement of the character needs to be accentuated. So, by a stagnant shot, the aforementioned is achieved.

**Camera Angle:** At a high angle, the audience looks down at the Monster. He is at the end of his time so mortality-wise, we are superior to him. He has also been reduced because he us beaten.

**Lens Used:** Wide Angle is used in this shot because the movement of the Monster needs to be accentuated. And, thusly, using wide angle captures that movement nicely.

**Depth of Field:** Deep focus is used with no racking or other manipulative tactics. This allows for the contrast between the white floor and the bloodied monster to be stark and distinct.

**Lighting:** Using high key and hard lighting, the distinction between the white floor and the bloodied monster is strongly presented. The source of light is all around because Catherine's mind is like heaven.

**Color Usage:** White and Red are the main colors. They are

of great contrast aiding the purpose of making that moment where the monster passes, pop.

**Screen Graphics/Composition:** The majority of the weight is born in the middle of the shot. The main focus of the eyes comes from the contrast of the blood on the white. But, some of the blood splatters act as sight lines leading the eye to rest on the Monster. It is a simple frame, with no real evolution save the movement of the head. This is because too much in the shot would detract from the Monster's passing.

**Editing Style:** See shot 1

**Time:** See shot 2

**Subtext:** The Baptism of the Boy eventually finished off the Monster. He [the Monster] stands for all which is seen as evil. Once the boy is cleansed, the final gasps from the Monster is taken. He too passes on. This allows the boy to be reborn and saved. The tool that really accentuated this subtext was the contrast dominance of the shot, allowing the image to stand out starkly against the white.

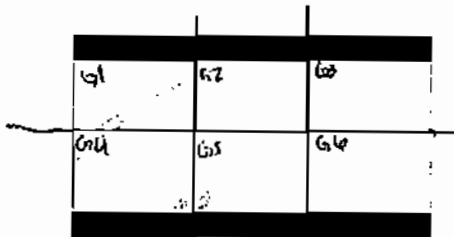
**Aspect Ratio:** 2.40:1

**Duration:** 3 seconds, 72 FPS

**Shot Size:** The shot consists of an underwater P.O.V. with a medium close-up on arms above water.

**Sound:** See shot 4

**Grid:**



**Contrast Dominant:** The dark areas constitute G1, G4, and G7 of the shot. The light areas constitute G2, G3, G5, G6, G8, and G9 of the shot. This directs the eye to the left side of the frame, because color/shadow is bolder and our eyes become naturally attracted to the contrast.

**Character Movement:** There is no character movement, just stagnant hands only animated by the refraction of the moving water. The effect is an even more surreal experience, an even more suppressed experience.

**Character Proxemics:** The audience is in the boy's P.O.V. He faces up towards the light and outstretched hands above the water. The hands from the baptism are separated from the audience by water that at this moment seems impenetrable. The only connection the audience has it with the boy because we are in his P.O.V.; the shot set up and composition allows the audience to experience the

psychological and thus consequently some physical effects the boy is experiencing. This experience links the audience with the boy because we, in part, experienced this event with him as participants rather than observers. The audience is intimate with the boy and public distance from the hands because of the barrier placed between the two. The distance of the hands above water further that feeling of alienation and suppression.

**Camera Movement:** There is no camera movement. The mean is for a greater isolated effect because the audience remains still while water moves bouncing the hands above water as it is refracted through. We are unable to control the water movement. This juxtaposition of a moving world and stagnate P.O.V. leads us to feel stuck in the situation-- apart from the world above and disassociate with the world below the water. No movement adds irony to the shot because the warm reflective light and uplifting hands is juxtaposed to the alien, helpless feeling the audience has from the effects of the contrast dominance and the lack of movement from the camera.

**Camera Angle:** Shot with a low angle looking up through the Boy's P.O.V. as he flashes through a particular image from his baptism. The effect makes the audience feel small and overpowered by the hands and immense radiating light from above. It produces a feeling like the audience is drowning

beneath the surface just out of reach from the surface.

**Lens Used:** A normal lens is used because there is no compressed space generally involved with using telephoto; nor is there any perspective fall off generally involved with wide angle lenses. The lens is chosen to further the irony of the shot.

**Depth of Field:** Shallow focus is enacted in this shot. The image is blurred and distortion, employing a feeling of alienation.

**Lighting:** Shot in Extreme High Key lighting with light coming from above makes the audience feel the image is surreal. The light is hard lighting that plays extremely off against the deep contrast of the shadowed hands. It is daytime because of the radiating light from the heavens, but the time is not apparent. It could be anytime the sun is very bright and beating. Perhaps it is morning right before noon. The light tells the audience that there is a rebirth about to happen to the character. There is a celestial emanation from above; however, accompanied by the composition of the rest of the shot, the light adds an ironic underscore.

**Color Usage:** White and black deep contrast furthered by shadings of gold and gray composite the color palate of the shot. Black and Gray is found in G1, G4, and G7; while, White and gold is found in G2, G3, G5, G6, G8, and G9. The

white parts are overexposed and the effect against the dark shadows of the hands evoke an extreme separation that brings irony to the shot-- A baptism should be welcoming and cleansing, but the effect produces an alien detached suppression.

**Screen Graphics/Composition:** Unbalanced by favoring the left side of the screen (G1, G4, and G7) the shot is comprised. There are no patterns involved. The eyes gravitate to the deep contrast set up. There is simplicity in the frame, and the only compositional evolution is a fade to white. There is little dynamics save the great contrast and movement of water. The reason for the simplicity is to add to the feeling of alienation and suppression. If the shot was complex, the feeling would evaporate.

**Editing Style:** The shot is a straight cut from the medium close up on the bloody man/monster. The effect of this bold juxtaposed shot is a discomfort which adds to the discomfort in this shot. The end is a fade to white. The effect is a phasing out which seems to feel as if the unattainable goal. This shot is part of a quicker cut sequence versus longer ones. Effectively, this technique connects all those shots together to form a realization and passing of a character. The emphasis is on *mise en scene*. This shot is a B-Roll shot (insert). The rhythm is one of parallel editing.

**Time:** An alternate/dream time is used because it evokes a

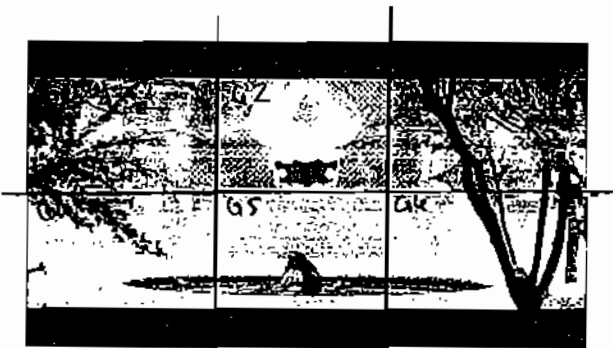
**Aspect Ratio:** 2.40:1

**Duration:** 8 seconds, 192 FPS

**Shot Size:** Long Shot of Catherine.

**Sound:** It remains the same from the previous shots but begins to ebb away. There is a strange 'onk' sound that sounds towards the end of the shot. The space and sound emanate a peaceful letting go; yet the 'onk' is unnerving shattering that peace the space held. The journey is still unfinished.

**Grid:**



**Contrast Dominant(s):** G1, G3, and G5 have the most dominant appeal to the eye. The effect draws the eye down towards Catherine and the boy. Color contrast is complimented by the boarder colors which help lead the eye to the actors.

**Character Movement:** See shot 2

**Character Proxemics:** See shot 2; however, the shot is pulled back. The audience is farther away from the characters. It backs away as the boy has already passed and so the view pulls away, passing as well.

**Camera Movement:** See shot 2

**Camera Angle:** See shot 2

**Lens Used:** See shot 2

**Depth of Field:** See shot 2

**Lighting:** See shot 2

**Color Usage:** See shot 2

**Screen Graphics/Composition:** See shot 2. Also, there are trees with reddish color that frame the whole shot narrowing and guiding the eye back to Catherine and the Boy in the middle.

**Editing Style:** The shot fades in from white and out with a straight cut. The emphasis relies on mise en scene with the A-roll used. This shot slows and ends the quick rapid fire of cuts. It is the end of the passing and "re-birth". It begins and ends with the characters in frame.

**Time:** See shot 2

**Subtext:** Re-birth has already come to pass. This shot is basically concluding the sequence. It provides an artistic exit out of the world inside the mind. It allows for a moment for all to accept what just happened. This is signaled to the audience because it works with instinct. The most effective part of this shot is the framing and sight lines provided by the contrast dominant.

This sequence is generally about the passing and rebirth. It can be seen in each shot from every vantage point. *The Cell* is a film that really takes an in depth look in the mind. It employs tactics that take advantage of the human senses.

11 seconds	21 2sec	24 1sec	41 2sec	51 4 seconds	61 3 seconds	71 3 seconds	81 7 seconds	91 3 seconds	101 8 seconds
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Total Time: 44 seconds  
Total FPS: 1144

Chantal:  
7-tim is an important well thought-out analysis. You see subtle shifts with the heavy subtextual implications. You clearly understand what's happening here.

GOOD WORK!

A