

Part 1: A Scene



In this scene, we are given the ending finale where India finally leaves her family home, ironically using her uncle's car, passed down from her father. She gets stopped for speeding by a policeman, and her original plan was to do so to get his attention, killing him in the end. The camera movement in this scene creates a range of contextual representations, whether it be the character's point of view, expression/or emotions. An example of this would be when the cop tries to escape with a shaky camera to convey the tension and fear, while the camera's movement on India is smoother to show her calm representation. The power dynamics can be seen in the start of the scene when the cop stops her, and the hero shot camera angle displays the power of the law as he looks down at India. As the scene comes to an end, we see a similar

angle, this time from the cop's POV as he watches India approach him, then draw her rifle towards him, her expression unchanged, knowing she has been above him the entire time.

What editing adds that a still frame cannot is the overall detail, whether its context, character representation, conveying emotion, story structure and overall expansion on the scene's idea. In one frame, we can guess why the cop is staring down at India: because she's getting arrested. Through editing, we get a bigger picture: different shots showing what happens next, what India looks like as she walks up to the cop, her lack of sympathy in a calming atmosphere, and her slow body language, all represented in different shots. While the editing of the cop show is shaky and fast-paced as he tries to survive, compared to the still shots and slow cuts when he catches up to her at the start.

Part 2: A Frame



What is shown in this frame is the policeman's blood splatter on a plant as part of his body shown in the background, conveying his death. Our eye would be drawn to the blood first due to its high-contrast colour, the camera's focus on the area with a blurry background, and its center alignment based on the rule of thirds, placed right in the middle of the frame. The overall composition draws our eye to the object, but it shapes the frame's emotion by blurring the depth of field, creating a feeling of isolation in our own thoughts. The entire space conveys a sense of frustration, where the plants offer a sense of peace, disrupted by death. This frame can tell a different story from the following scene: as it can suggest a comparison between life and death,

a cycle of life where one ends while another begins. Furthermore The single frozen moments, regarding the main story, communicate how India was more interested in blood rather than killing; her curiosity avoided the dying man in the background, but rather blood splatter as shown through a blurred background. However, from an outside perspective, this frame communicates a message not to judge a weak and vulnerable subject that, in reality, can be powerful or deadly.

Part 3: A Colour



The crimson colour of blood is what drives the entire scene; we see it in the beginning as the starting point of conflict, where it splatters on the road, later showing where it came from, being the policeman's neck and ends on the plants. The crimson colour is dominant because it does not fit in the space and interferes with the original atmosphere. There is a vibrant colour

palette throughout the scene, mainly the green field of grass, mixed with a few coloured flowers and trees. These greens also come in different shades, depending on the plant type and how the light falls on them. Other colours are more mundane, like the character's clothing, cars, roads, and rocks. High contrasting colors are mainly present in blood and yellow road lines. The emotional connections of these colours, as said before, have green evoking peaceful calmness and balance, but this balance is disrupted when red is mixed with it. The red created a sense of despair along with a combination of anger and fear. The mundane colours would be either irrelevant backgrounds, represent a lack of emotional presence, or both, based on the scene's context.

Part 4: A Summary

Ultimately, the notions of scene, still, and colour come together to visually communicate storytelling by structuring a composition of meanings, setting, observations, and psychology that creates a detailed visual narrative without relying on dialogue. The scene focuses on establishing context and composition, showcasing the main setting, story structure, and characters' emotions and appearances, while relying on cinematography and editing. This still narrows the story to a single moment that can be observed and serves as a symbol of the narrative.

The colour enhances elements such as psychological depth and the representation of present subjects/setting. If we were to remove one of these three elements from the equation, the narrative might become unbalanced or even change entirely. With no scene and only capturing the narrative through one frame, we get no emotional context of the characters, or it might change our perspective on them. A lack of colour might create a difference in time, mundane atmosphere and a flatter narrative structure, leaving the audience to misinterpret emotions or imagine their own. Furthermore removing a still would create a lack of importance on certain moments, which can create confusion.

Changing a variable can have a high impact, too: the scene's structure can tell a whole separate story, choosing a different still can create new meanings, and changing the colour can be confusing or generate a new setting/environment. This can exist separately from the plot of the film, where India was defending herself from the cop rather than intentionally killing him, framing his body rather than the plant to show weak vs strong and colour can change the time of day or a more grim emotional context. One movie I can think of that does this is the ending scene of *The Usual Suspects*, written by Christopher McQuarrie and directed by Bryan Singer, where a small-time disabled criminal accused of being a criminal mastermind revealed that he was the mastermind and was never disabled. This scene uses fast jump cuts to slowly reveal the true story, framing a broken mug to symbolize the final piece of evidence and juxtaposing highly contrasting colours with the dark contextual truth to create a shocking surprise.

