

Appendix 1. Synopsis of *Finding Nemo* (2003)

Marlin was a clown fish who had a lovely wife called Coral and they were about to be parents. Since Marlin knew that he would build new family, Marlin had prepared everything by choosing the house that had beautiful view and wonderful neighborhood. Marlin's house was surrounded by corals and nice neighbors. The anemone, where the place Marlin and Coral lived, was close to the drop-off, in which the house's position became a problem for the safety of Marlin's family. In the middle of Marlin's and Coral's happy moment, suddenly a barracuda was already in front of Marlin's house. Coral immediately swam to the cave where Marlin and Coral put all of their eggs. Marlin tried to prevent the vicious barracuda from attacking his family, unfortunately, Marlin was being hit by the barracuda's tail and he passed out.

When Marlin had opened his eyes, he immediately looked for Coral and his eggs to the cave and outside of the cave. Sadly, Marlin found nothing of Coral's existence. Marlin who was mourning since he thought that he already lost everything, suddenly, he saw the one last egg that was laid on the canyon. Marlin who saw the egg had fracture, made a vow that he would protect his child from everything and at the same time, Marlin gave the name for his child, who was called Nemo.

As the new day had started, Nemo was very excited because he really wanted to go to school. At the beginning, Marlin tried to persuade Nemo to go to school next year, but since Nemo kept asking his father, Marlin, he finally let Nemo has his first day at school. Nemo who was accompanied by Marlin, was very happy when they arrived at school. Marlin and Nemo met new friends at school. As Nemo left for school excursion with his teacher, Mr. Ray and his friends, Marlin got

worried, since Marlin found out that the class went to the drop-off area. And then, when Marlin arrived at the drop-off, Marlin found Nemo and his friends were playing at the edge of the canyon. Marlin was angry and unconsciously discouraged Nemo's swimming ability. Because of Marlin's utterance, Nemo swam towards the boat's stern and he touched it. Marlin who was very angry, ordered Nemo to come back, suddenly a couple of divers came and one of them took Nemo with small fishnet. While another diver tried to take a picture of Marlin and Marlin's sight was blurred by the camera flash.

Marlin who tried to have his normal sight, finally chased the boat that was owned by the divers. Marlin swam as fast as he could, yet he failed to follow the boat's trace. Marlin decided to ask other fishes and at that time, suddenly, bumped into Dory. Since Dory told Marlin that she saw a boat that had passed, Marlin followed Dory's direction. Eventually, Marlin found Dory's odd behavior which confused him a lot. When Dory confessed that she had short term memory lost, Marlin wanted to leave Dory, since Marlin considered Dory as a distraction.

When Marlin was about to leave Dory, suddenly a giant shark invited Marlin and Dory to come to a gathering with other sharks. It was located inside a dark-old shipwreck. Marlin was very afraid when he attended the gathering. Surprisingly, the sharks were very friendly and they also asked Marlin to tell them some jokes. When Marlin was telling the joke, suddenly Marlin saw a snorkeling mask that was worn by one of the divers. Marlin tried to understand the markings on the snorkeling mask's strap. When Dory tried to bring the snorkeling mask to the sharks, Marlin tried to take over the snorkeling mask from Dory, unfortunately, Dory got hit and

it caused Dory's bleeding. Because of the bleeding, the giant shark started to chase Marlin and Dory everywhere.

Marlin and Dory finally got away from the sharks and they fell asleep on the snorkeling mask that was hanging over a rotten shipwreck. When they got up from their sleep, Dory accidentally dropped the snorkeling mask and it fell into the deep trench. Marlin immediately swam deeper, yet he came back because he was afraid of the dark. Dory convinced Marlin to go to the trench and unluckily, they met a hungry lantern fish. When the lantern fish chased them, suddenly Marlin saw the snorkeling mask got stuck over a stone. Since the lantern fish kept chasing them, Marlin decided to become a bait for the lantern fish, meanwhile he ordered Dory to read the markings on the snorkeling strap.

After their success mission to beat the lantern fish and gain information from the snorkeling mask, Marlin and Dory together were looking for direction to Sydney. Marlin was annoyed by Dory's behavior and for the second time Marlin asked Dory to leave him. Since Dory became sad, suddenly a group of fish approached them and they try to make Dory happy. Marlin who kept being ignored by the group of fish, was being angry and he wanted to leave Dory right away. Marlin realized that Dory was the only fish who wanted to help and Dory did help Marlin by asking the group of fish the direction to Sydney. After the group of fish told them the direction, Marlin left earlier before they gave additional information about the trench.

Dory who was being told by the group of fish that they should swim through the trench, distracted by Marlin who insisted Dory to swim over the trench. When

Marlin saw the East Australian Current, Dory was being stung by a small jellyfish, in which at that time Marlin realized that they were trapped inside the bunch of jellyfish. Marlin knew Dory's reckless behavior, so he made a challenge to pass the jellyfish without touching its tentacles. Marlin who came out first from the group of jellyfish realized that Dory was still stuck inside. He immediately came back for Dory and they finally got out. Marlin and Dory who were fainted, saved by a kind turtle.

Meanwhile, Nemo and his friends, who were put inside an aquarium by a dentist, already had their plan to escape from the aquarium. However, Nemo was being doubtful because the plan could endanger his life. Nemo who felt discouraged, still wanted to try to run the escape plan with his friends at the aquarium.

When Marlin found himself that he was already inside the East Australian Current, he immediately looked for Dory. Luckily Dory was still alive and Marlin made a new friend with one of the turtle called Crush. In there, Marlin told the chronological story on the day he lost Nemo to the little turtles. Marlin's story was spread to other sea creatures and animals. When it was their time to exit the current, Marlin and Dory exited the current and they continued their journey to Sydney. When they were on their way to Sydney, Marlin was being worried. Dory had her idea to ask the direction to a stranger. The stranger was a giant whale who pulled in Marlin and Dory to his mouth. Marlin was being afraid that he was going to be eaten by the whale. Dory who understood the whale dialect, informed Marlin that they already arrived in Sydney. At first Marlin did not believe, but when they were

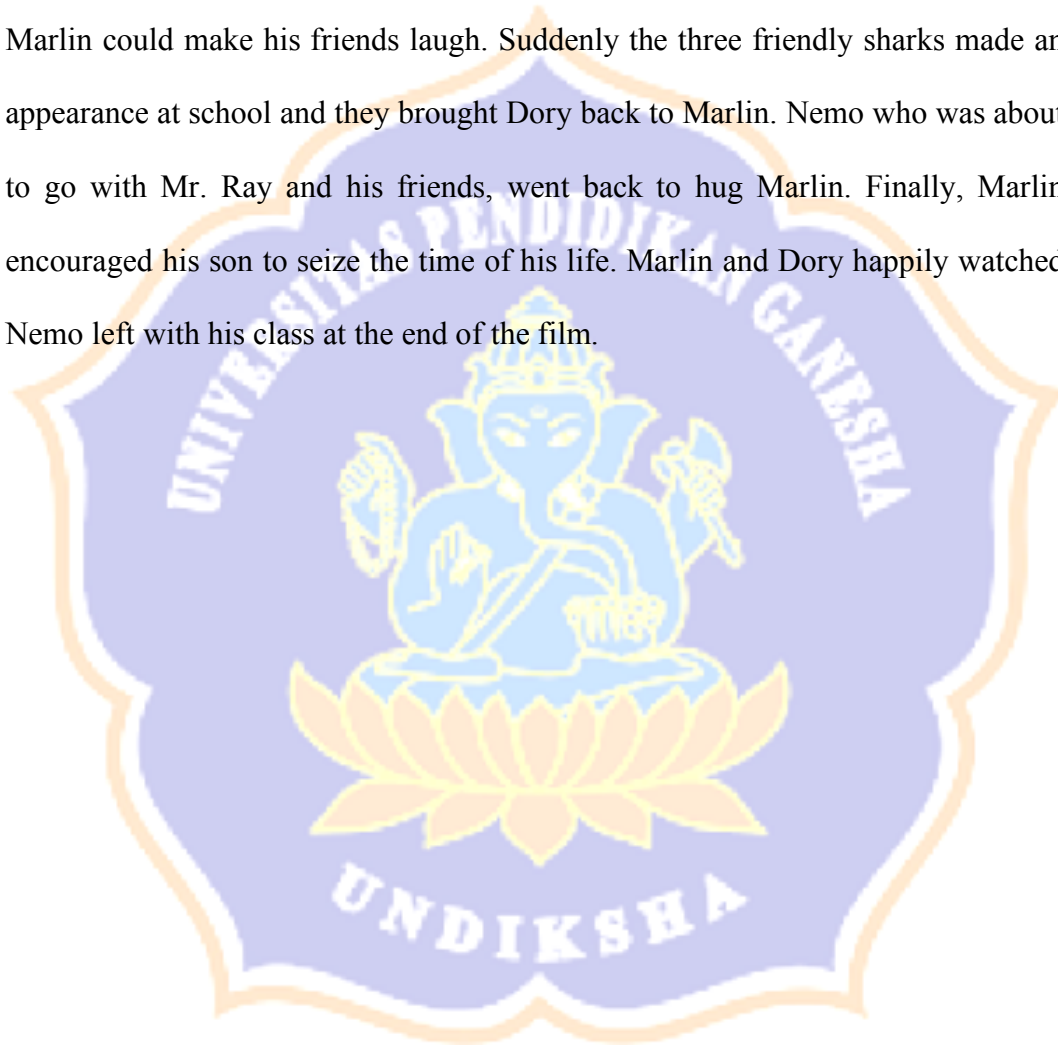
being tossed out by the whale, they finally arrived in Sydney safely. Marlin and Dory continued their journey to the harbor.

When Marlin and Dory finally arrived at the harbor, suddenly a pelican tried to eat both of them. Since Marlin showed his eagerness to meet Nemo again, Marlin fought from the inside of pelican's throat and Marlin and Dory were helped by Nigel, the friendly pelican who knew Nemo's location. Nigel took Marlin and Dory to the dentist who kept Nemo inside the aquarium. When Nigel, Marlin, and Dory had arrived, Marlin ordered Nigel to get inside. Yet Nigel rejected Marlin's request. Marlin pulled Nigel's tongue and he saw Nemo was being unconscious inside the plastic bag containing water. After the dentist cast away Nigel, Nigel went to the ocean, and put Marlin and Dory back into the ocean.

Nemo was already back to the sea because of Gill's help. However, Marlin still did not know that Nemo was still alive. Sadly, Marlin wanted to go back to his home and he really felt desperate. Dory who was left alone suddenly met Nemo. But Dory was a forgetful character, therefore he did not remember who Nemo was. Dory gained his memory back by reading markings on the pipe that was written 'Sydney'. Dory and Nemo immediately tried to find Marlin. Marlin who was on his way, finally saw Nemo again and they hugged each other. However, the problem did not stop right there. Suddenly a giant fishnet caught all of the fish at the fishing area, including Dory. Nemo immediately wanted to save Dory, but Marlin prevented Nemo since he did not want to lose him again. Nemo kept convincing Marlin and Marlin finally allowed Nemo to save Dory and the other fish. Because of Nemo's brilliant idea and help from Marlin as well, all fish was free from the fishnet. When Dory could go out, Marlin directly looked for Nemo. Marlin found

Nemo lying on the sea floor. When Nemo finally opened his eyes, Marlin immediately apologized to Nemo and they finally reunited.

In the early morning, Marlin was very excited to take Nemo to school. When Marlin was at school, Marlin met the parents who were not interested in Marlin's previous joke. However, after Marlin had been through experiences, somehow Marlin could make his friends laugh. Suddenly the three friendly sharks made an appearance at school and they brought Dory back to Marlin. Nemo who was about to go with Mr. Ray and his friends, went back to hug Marlin. Finally, Marlin encouraged his son to seize the time of his life. Marlin and Dory happily watched Nemo left with his class at the end of the film.



Appendix 2. Sequence of Segmentation of *Finding Nemo* (2003)

No.	Description
1.	<p>Introduction: Nemo's cracked egg survival after the barracuda attack</p> <p>1a. The moment when Marlin and Coral were having conversation about their new house and the neighborhood</p> <p>1b. The moment when Marlin and Coral were having conversation about names for the babies in front of their eggs</p> <p>1c. Marlin's and Coral's romantic nostalgia by recalling the memories of the first time they met</p> <p>1d. Coral's action in protecting the eggs from barracuda's attack</p> <p>1e. Marlin's immediate action to protect Coral and his eggs from the barracuda</p> <p>1f. The moment of Marlin passed out because he was hit by barracuda</p> <p>1g. The moment when Marlin was searching for Coral and his eggs after barracuda's attack</p> <p>1h. The moment when Marlin discovered one last egg on a canyon while he was crying for the loss of his wife and babies</p> <p>1i. The moment when Marlin approached the one last egg and then held it gently</p>
2.	<p>Nemo's preparation for first day of school</p> <p>2a. The moment when Nemo was waking up his dad on the first day of school</p> <p>2b. The situation when Nemo stuck in the coral tube which worried Marlin</p> <p>2c. Marlin's immediate help to get Nemo out of the coral tube</p> <p>2d. The discussion about first time school between Marlin and Nemo at home</p> <p>2e. The moment when Marlin ordered Nemo to brush his body towards the anemone's tentacles before they departed for school</p> <p>2f. The moment when Nemo and Marlin teased around at home before they went to school in the morning</p> <p>2g. Marlin's attitude in slowing down the school departure when Marlin and Nemo were about to depart to the school by doing forward and backward movement repeatedly</p> <p>2h. Marlin's and Nemo's discussion about sea creatures on their way to school</p> <p>2i. The moment when Marlin and Nemo were passing the crowded fish traffic as they were about to arrive at the school</p>

3.	<p>The arrival of Nemo and Marlin at school where they met new friends, other parents, and Mr. Ray</p> <p>3a. Marlin's and Nemo's observation when they had arrived at school</p> <p>3b. The discussion between Marlin and the parents whose children go to the same school with Nemo</p> <p>3c. The moment when Marlin failed to tell his joke to the parents while Nemo was also watching his father</p> <p>3d. The moment when Marlin prohibited Nemo to play tag with other kids at school</p> <p>3e. The discussion about Nemo's imperfect fin between Marlin, Nemo's new friends, and the parents' children</p> <p>3h. The moment when Mr. Ray arrived at school while he was singing as he landed on the sea floor</p> <p>3i. The conversation between Marlin and Mr. Ray, where Marlin tried to explain Nemo's condition to Mr. Ray</p> <p>3j. The moment when Mr. Ray and his class left, while Marlin was still watching Nemo from afar</p>
4.	<p>The tragedy at the drop off class where Nemo was taken away by one of the divers</p> <p>4a. Nemo's amazement at the beauty of sea life on the way to drop off class</p> <p>4b. The moment where Nemo and his friends paid attention to Mr. Ray explanation</p> <p>4c. The action of Nemo's friends to leave the class which distracted Nemo's attention</p> <p>4d. Nemo's and his friends' gathering to see the boat's stern</p> <p>4e. The moment when Nemo's friends challenged Nemo to swim further and touch the boat's stern</p> <p>4f. Marlin's arrival at the drop off as he saw Nemo and his friends were at the edge of the canyon</p> <p>4g. Marlin's doubt towards Nemo's swimming ability which upset Nemo</p> <p>4h. Marlin's concern about Mr. Ray's class supervision while Nemo was swimming towards the boat</p> <p>4i. Marlin's notice about Nemo swimming towards the boat's stern</p> <p>4j. The moment where Nemo was captured by the diver by catching him with a small fishnet</p>

	<p>4k. Marlin's blurry sight because of the diver's camera flash when he tried to get Nemo</p> <p>4l. Marlin's struggle to chase the boat that took Nemo away after he got his sight back</p> <p>4m. The moment where the diver's snorkeling mask fell into the ocean</p> <p>4n. The moment when Marlin still struggled to follow the boat by following its trace</p>
5.	<p>Marlin's effort to chase the boat which brought him together with Dory</p> <p>5a. The moment where Marlin screamed to look for Nemo in the middle of the ocean</p> <p>5b. The moment when Marlin asked about the boat to the fishes that passed along the way</p> <p>5c. The moment when Marlin and Dory accidentally bumped each other in the middle of the boat search</p> <p>5d. Dory's action on giving direction for Marlin to find the boat</p> <p>5e. Dory's confusing behavior that caused the argumentation between Marlin and Dory</p> <p>5f. Marlin's will to leave Dory for she has wasted Marlin's time</p> <p>5g. The moment where suddenly Marlin and Dory met the giant shark</p> <p>5h. The shark's invitation to a party for Dory and Marlin</p> <p>5i. Marlin's fear towards shark's invitation while Dory was excited about the invitation</p> <p>5j. Marlin's and Dory's attendance to the shark's party which was held at an old shipwrecked</p>
6.	<p>The Shark Party where Marlin and Dory were invited by one of the sharks</p> <p>6a. Marlin's fear about the appearance of three sharks when the sharks were about to start the session</p> <p>6b. The moment when the sharks made a vow not to eat fish which was led by Bruce</p> <p>6c. Introduction from Bruce as the opening of the session in front of Marlin, Dory, and other two sharks</p> <p>6d. Introduction from the brave Dory in front of Marlin and the three sharks</p> <p>6e. Marlin's self-introduction in front of the sharks and Dory which forced him to tell a joke</p>

	<p>6f. A memory of Marlin when Marlin saw the snorkeling mask which was hung on a rusty metal</p> <p>6g. The moment when Dory got bleeding because Marlin and Dory fought over the snorkeling mask</p> <p>6h. The moment when Marlin and Dory were being chased by the giant shark inside the shipwrecked</p> <p>6i. The moment when the snorkeling mask stuck in between the giant shark's fangs while the chasing was not over yet</p> <p>6j. The struggle of Marlin and Dory to take back the snorkeling mask from the shark's fang</p>
7.	<p>Nemo's arrival in aquarium where he met new friends and Nigel, the pelican</p> <p>7a. The moment when Nemo was shocked about his new environment</p> <p>7b. The meeting of Nemo and his new friends in the aquarium</p> <p>7c. Small talk between the fish tank residents about the dentist's patient</p> <p>7d. Nemo's introduction to a pelican, Nigel</p> <p>7e. The moment when Nemo was afraid of Darla which made him stuck inside the aquarium pipe</p> <p>7f. The incident when Nemo stuck inside the aquarium pipe</p> <p>7g. Gill's challenge for Nemo to get out from the pipe by himself</p> <p>7h. The moment when the aquarium residents were proud of Nemo, since he could get out of the pipe by himself</p>
8.	<p>The fight with lantern fish in order to take the snorkeling mask that fell into the trench</p> <p>8a. The moment when snorkeling mask fell into the deep trench</p> <p>8b. Marlin's immediate action to swim deeper in order to take the snorkeling mask back, in which the situation inside the trench made him frightful</p> <p>8c. Dory's Strengthening for Marlin to swim deeper</p> <p>8d. Dory's decision to swim deeper into the trench together by inviting Marlin to look for the snorkeling mask</p> <p>8e. The appearance of the little light below the deep trench while Marlin was trying to make a conversation with Dory</p> <p>8f. Marlin's and Dory's happiness to follow the light everywhere</p> <p>8g. The moment when the lantern fish chased Marlin and Dory below the deep trench</p>

	<p>8h. The moment when Marlin saw the snorkeling mask among the stones</p> <p>8i. Marlin's distraction by becoming a bait for the lantern fish while Dory was ordered to read the markings on the snorkeling mask's strap</p> <p>8j. Dory's struggle to read the words on the snorkeling mask's strap while the lantern fish was chasing Marlin around</p> <p>8k. The moment when Marlin set the trap for the lantern fish by pulling the snorkeling mask's strap out</p> <p>8l. The moment when Marlin celebrated his triumph while Dory was trying to remember the address which was written on the snorkeling mask's strap</p>
9.	<p>Nemo's welcoming ceremony which was planned by Nemo's new friends at the fish tank</p> <p>9a. Nemo's attendance to the traditional gathering with Jacques</p> <p>9b. Ceremony for Nemo which was prepared by Gill and friends</p> <p>9c. Gill's request for Nemo to pass the bubbling water that comes out from Mount Wannahockalooie</p> <p>9d. Nemo's official symbol as an aquarium resident by passing the bubbling water and giving a nickname for Nemo from his new friends</p> <p>9e. The discussion of Gill, Nemo, and friends about the escaping plan</p>
10.	<p>Dory's and Marlin's meet with the group of fish that gave them the direction to Sydney</p> <p>10a. The moment when Dory repeated the address in the middle of the journey</p> <p>10b. Marlin's effort in asking the direction to the group of fish when he saw the group of fish passed by</p> <p>10c. The moment when Marlin tried to talk to the group of fish that made him chasing the group</p> <p>10d. Marlin's doubt towards Dory's existence as a companion to find the place</p> <p>10e. Offensive Marlin's decision to leave dory that made Dory sad</p> <p>10f. The sudden appearance of the group fish where they tried to entertain sad Dory</p> <p>10g. The moment when Marlin was mad since the group of fish didn't respond Marlin's question seriously</p> <p>10h. The moment when Marlin was arguing with Dory about the problem in finding the direction</p> <p>10i. Dory's attempt to ask the direction to the group of fish when Marlin was about to leave</p>

	<p>10j. The moment when Dory made the group of fish explain about the direction that also made Marlin turned around</p> <p>10k. Marlin's appreciation towards Dory and the fish group help</p> <p>10l. Marlin's early depart while the group of fish was still explaining the direction to EAC</p> <p>10m. The warning from the group of fish to Dory about the trench as Marlin already departed earlier</p>
<p>11.</p>	<p>Marlin's and Dory's journey to swim over the trench which brought them into a group of jellyfish</p> <p>11a. Dory's strengthening to Marlin about swimming trough the trench</p> <p>11b. Marlin's doubt towards Dory's opinion by following his own desire</p> <p>11c. Intentional distraction by Marlin to distract Dory's attention</p> <p>11d. Decision to swim together over the trench</p> <p>11e. The moment when the jellyfish's sting towards Dory's fin which hurt her fin, while Marlin was looking at the East Australian Current</p> <p>11f. Marlin's immediate action to check Dory's hurtful fin after was being stung by the jellyfish</p> <p>11g. The moment when Marlin and Dory found out that they were trapped inside the group of jellyfish</p> <p>11h. The moment when Marlin told Dory about the game rules in order to keep Dory away from the jellyfish tentacle</p> <p>11i. The moment when Marlin and Dory passed the group of jellyfish by jumping on the top of the jellyfish</p> <p>11j. The moment when Marlin and Dory had fun with the competition</p> <p>11k. The moment of Marlin being the first one to escape from the group of jellyfish</p> <p>11l. Marlin's heroic action to rescue Dory by going back into the middle of the group of jellyfish</p> <p>11m. Marlin's action of bringing out unconscious Dory from the jellyfish group</p> <p>11n. The moment when Marlin and Dory were escaping together with so many stings</p> <p>11o. The help from a turtle for Marlin and Dory as they were about to faint</p>

<p>12.</p>	<p>Nemo's struggle to stop the aquarium fan by swimming into the pipe and bringing a small stone</p> <p>12a. The moment when Nemo stared at the sea which showed his feeling of missing his dad</p> <p>12b. Gill's explanation to Nemo about the step to stop the fan</p> <p>12c. Nemo's struggle to stop the fan with a stone by swimming doubtfully</p> <p>12d. The struggle of Nemo to swim into the pipe</p> <p>12e. Nemo's fear towards the moving fast fan</p> <p>12f. The help from Gill and friends for Nemo by giving the stem to hold on</p> <p>12g. Nemo's fear because of the accident which made him sad</p> <p>12h. Comfort for Nemo from his aquarium friends by hugging Nemo</p>
<p>13.</p>	<p>Marlin's and Dory's journey at the EAC where they met Crush and other turtles</p> <p>13a. The moment when Marlin was conscious after being stung by the jellyfish and found himself was already at the EAC</p> <p>13b. The moment when Crush, the turtle introduced himself to Marlin which made him worrying about Dory</p> <p>13c. The moment when Marlin looked for Dory by swimming to the lower sea level</p> <p>13d. Marlin's expression when he felt sorry for his doubt towards Dory</p> <p>13e. The moment when Dory suddenly woke up and actually she had already been playing hide and seek with the little turtles</p> <p>13f. The moment when Crush's son was being tossed out from the current that made Marlin worry a lot</p> <p>13g. The moment when Crush introduced his son to Marlin at the EAC</p> <p>13h. Marlin's and Crush's conversation about parenting</p> <p>13i. Dory's invitation towards her new little turtle friends to approach Marlin</p> <p>13j. The moment when Marlin told the chronology of the kidnapping to the turtles</p>
<p>14.</p>	<p>The story about Nemo and Marlin's struggle to find Nemo which was spread from mouth to mouth</p> <p>14a. The moment when the little turtle told the story about Nemo to three silver fish</p>

	<p>14b. The moment when a small fish told the story about Nemo to a big yellow fish</p> <p>14c. The moment when a lobster told the story about Nemo to his lobster friends</p> <p>14d. The moment when a swordfish shared the story about Nemo to his swordfish friend</p> <p>14e. The moment when a dolphin told the story about Nemo to his dolphin friend</p> <p>14f. The moment when a couple of bird listened the story about Nemo from others</p> <p>14g. The moment when a bird shared the story about the search of Nemo in a bird flock</p> <p>14h. The moment when a bird shared the story about Nemo from to a flock of pelicans</p> <p>14i. The moment when the flying birds discussed about Nemo and dedicated father</p>
15.	<p>Nigel's knowledge about Nemo's father by listening to his pelican friend's story</p> <p>15a. Enjoyment of Nigel towards his breakfast which then fell into the ocean</p> <p>15b. Discussion about Nemo's father by Nigel's pelican friends</p> <p>15c. Nigel's excitement to hear the story of Nemo's father</p> <p>15d. Information about recent location of Nemo's father to Nigel</p> <p>15e. Nigel's immediate action to fly to the dentist</p>
16.	<p>Nemo's spirit to see his daddy with his immediate action to stop the aquarium fan with a small stone</p> <p>16a. Nemo's sadness of his own failure by swimming weakly</p> <p>16b. The moment where Nemo's aquarium friends calmed Nemo down</p> <p>16c. Nemo's and Gill's regret about the escape failure by saying sorry to each other</p> <p>16d. The appearance of Nigel to see Nemo from the window of the dentist room</p> <p>16e. The moment Nigel told the story about Nemo's father looking out for Nemo</p> <p>16f. Nemo's proud feeling towards his dad's bravery after Nigel told the whole story about Marlin's effort, including the details</p> <p>16g. Nemo's action to retry putting the stone back into the aquarium fan</p> <p>16h. The immediate help from Gill and his friends for Nemo</p> <p>16i. The successful mission by Nemo by making the aquarium fan stop</p>

	16j. Gil's explanation about his plan to escape from the aquarium where other fishes gathered around him
17.	<p>Marlin's and Dory's exit from the EAC current where they were thrown away by their turtle friends</p> <p>17a. The moment when Crush and his son gave Marlin and Dory explanation and direction about the current exit to Sydney which made Marlin worry</p> <p>17b. Crush's child action to push Marlin and Dory out to the exit of the current</p> <p>17c. Marlin's appreciation for Crush since he had accompanied Marlin and Dory to exit from the EAC</p> <p>17d. Marlin's question about Crush's age as he and Dory were about to leave from the EAC</p> <p>17e. Marlin's and Dory's departure to Sydney after they said goodbye to Crush and other turtles</p>
18.	<p>Dory's and Marlin's search for the direction by meeting a helpful whale</p> <p>18a. The moment of Marlin and Dory were swimming together in the ocean to find the direction to Sydney</p> <p>18b. The moment when Dory played question and answer game with Marlin which annoyed him a lot</p> <p>18c. The moment when Marlin thought that they had been swimming in circle which made Marlin very confused</p> <p>18d. The action of Dory to calm Marlin down in facing the situation</p> <p>18e. The moment when Dory observed her surroundings which made her saw a whale from far</p> <p>18f. Dory's intention to ask the whale which generated argumentation between Marlin and Dory</p> <p>18g. The moment when Marlin forbade Dory in asking the direction to the whale</p> <p>18h. The moment when Dory tried to convince Marlin about asking the direction which made him looking at Dory's injury</p> <p>18i. The moment when Marlin accepted Dory's will to ask direction</p> <p>18j. Dory's attempt to communicate with the whale in different voices which made Marlin's doubt rising again</p> <p>18k. The moment when Marlin and Dory got into the whale's mouth as they saw krill swam away from the whale</p>

<p>19.</p>	<p>The dirty aquarium which was caused by Nemo and his friends</p> <p>19a. The dirty aquarium with moss</p> <p>19b. Schedule for the dentist tomorrow's appointment in order to clean up the fish tank</p> <p>19c. Nemo's belief about his father already waiting at the harbor</p>
<p>20.</p>	<p>The moment of Dory and Marlin inside the whale which took them to arrive in Sydney</p> <p>20a. The moment when Marlin struggled to get out from the whale since he worried about Nemo</p> <p>20b. The moment when Dory was enjoying the situation which annoyed Marlin</p> <p>20c. The moment when Marlin blame Dory by weakening Dory's ability to help Marlin in solving the problem</p> <p>20d. The moment when Marlin expressed his worry about Nemo inside the whale</p> <p>20e. Dory's attempt to calm Marlin down which opened Marlin's mind</p> <p>20f. The signal from the whale about their arrival by making a loud sound</p> <p>20g. Dory's attempt to speak whale by asking the whale's intention which raised Marlin's doubt again</p> <p>20h. Half empty water inside the whale's mouth that made Marlin frightened</p> <p>20i. The moment when Dory convinced Marlin that they had to take his fin off from the whale's tongue</p> <p>20j. The moment when Marlin took off his own fin from the whale tongue</p> <p>20k. The moment when Marlin and Dory were expelled from inside of the whale</p> <p>20l. The arrival of Marlin and Dory in Sydney by looking at the Sydney sign on boats</p> <p>20m. The moment when Marlin celebrated the moment for he and Dory already arrived in Sydney in which made Marlin became more excited</p> <p>20n. Marlin's appreciation for the whale by imitating whale's voice as the whale was about to leave</p>
<p>21.</p>	<p>The clean fish tank where the new aquarium device has been changed by the dentist</p> <p>21a. The moment when Peach, the starfish realized that the fish tank was already clean</p> <p>21b. The moment when the fish tank residents realized that the new aquarium device had been installed</p>

	<p>21c. Explanation from Peach about the description of the device</p> <p>21d. Gill's and friends' action to hide Nemo when the door opened</p> <p>21e. Gill and friends struggle to help Nemo that is going to be taken from the aquarium</p> <p>21f. The action of taking Nemo out from the aquarium by the dentist</p> <p>21g. Nemo's try to escape from the room by rolling towards the window</p> <p>21h. The action of the dentist to put Nemo on the tray</p> <p>21i. The sudden appearance of Darla by opening the door abruptly</p>
<p>22.</p>	<p>The meeting of Marlin and Dory with Nigel at the harbor by escaping from a flock of hungry birds</p> <p>22a. Marlin's and Dory's effort to look for the same boat which brought Nemo at the harbor</p> <p>22b. The moment when a pelican was about to grab Marlin and Dory out of the water</p> <p>22c. The moment when Marlin fought to get out from the pelican's throat which caught Nigel's and other pelicans' attentions</p> <p>22d. The moment when Nigel and his friends observed the pelican's strange behavior from the café's roof</p> <p>22e. Nigel's immediate action to help whose friend was in trouble</p> <p>22f. The moment when Nigel found out that Marlin and Dory were trying to get out from his friend's beak</p> <p>22g. The moment of Marlin and Dory fell onto the dock</p> <p>22h. The moment when Marlin stated about his purpose in finding his son, while Marlin was suffocating</p> <p>22i. The moment when Nigel remembered about Nemo and his father, Marlin</p> <p>22j. The moment when Marlin and Dory ran away from the pelicans by hopping on the deck</p> <p>22k. The moment when Marlin and Dory suddenly met other hungry birds at the harbor</p> <p>22l. Nigel's offer to ride together to meet Nemo by describing Nemo's physical body</p> <p>22m. Marlin's sudden move when he heard about Nemo which attracted the birds' attention</p> <p>22n. The moment when hungry birds were about to eat Marlin and Dory</p>

	<p>22o. Nigel's immediate action to take Marlin and Dory away from the dock</p> <p>22p. The chase between the hungry birds and Nigel at the harbor</p> <p>22q. The moment when Nigel successfully escaped from the hungry birds</p>
23.	<p>The moment of Nemo and his father almost met at the dentist which caused a noisy situation at the dentist room</p> <p>23a. Darla's appearance at dentist's room that frightened Nemo</p> <p>23b. Nemo's play in playing dead inside the plastic</p> <p>23c. The moment when Marlin, Dory, and Nigel arrived at the dentist where Marlin finally could see Nemo</p> <p>23d. Marlin's force to make Nigel fly into the dentist room by pulling Nigel's tongue</p> <p>23e. The moment when Marlin watched the 'unconscious' Nemo which made Marlin aghast for a short moment</p> <p>23f. The dentist's action in taking Nigel out of the dentist room by catching Nigel, the pelican</p> <p>23g. The moment of Marlin's calling his son's name which caused Nemo opened his eyes</p> <p>23h. The moment when Darla sarcastically shook the plastic that contains Nemo</p> <p>23i. The help from Gill and friends to distract Darla from Nemo by jumping out from Mount Wannahockalooie</p> <p>23j. The moment of the dentist's head hit the dental light because of the upsetting situation</p> <p>23k. The moment of Gill landed on the dentist's tool tray</p> <p>23l. Gill's help to throw Nemo out to the water drain by jumping towards one of the dentist's tools</p> <p>23m. The immediate action of the conscious dentist to put Gill back into the aquarium</p>
24.	<p>Nemo's return into the ocean by following the stream inside the pipe</p> <p>24a. The moment when Nemo got into the water pipe by following the water stream to the ocean</p> <p>24b. The moment when Nigel put back Marlin and Dory into the sea which made Nigel felt sorry</p> <p>24c. The moment when Marlin became desperate by giving up on the situation</p> <p>24d. Marlin's appreciation towards Dory's help when Marlin was about to leave Dory</p>

	<p>24e. Dory's attempt in calming Marlin down by telling her feeling towards Marlin</p> <p>24f. The moment when Marlin left Dory which made Dory felt lonely</p>
25.	<p>The process to find Marlin which united Nemo, Marlin, and Dory</p> <p>25a. The moment when Marlin swam alone among other fish at the fishing ground</p> <p>25b. A sudden appearance of Nemo from a pipe's hole</p> <p>25c. The moment when Nemo tried to look for Marlin by asking two fighting crabs</p> <p>25d. The moment when Nemo and Dory bumped each other</p> <p>25e. The moment when Dory didn't realize anything about Nemo, instead she helped Nemo to find his dad</p> <p>25f. Nemo's and Dory's decision to swim together in order to find Nemo's father</p> <p>25g. The moment that described the return of Dory's memory when he saw he 'Sydney' sign on the pipe</p> <p>25h. The moment when Nemo and Dory questioned about Marlin to the crabs that Nemo had met previously</p> <p>25i. The moment when the crabs gave information of Nemo's father after almost being given to the hungry birds</p> <p>25j. The moment when Marlin swam to the fishing ground with sad expression among other fish</p> <p>25k. The moment when Nemo called Marlin while Marlin was swimming back home</p> <p>25l. The moment when Marlin and Nemo finally met and hugged each other</p>
26.	<p>The fishing ground trouble which was solved by Nemo under Marlin's approval</p> <p>26a. An appearance of fisherman's boat to catch fish with the fishnet</p> <p>26b. The moment of the fishermen caught the fish with the net including Dory</p> <p>26c. Nemo's immediate help for Dory by swimming towards the fishnet that was full of fish</p> <p>26d. Marlin's fear of losing Nemo for the second time by forbidding Nemo to get into the fishnet</p> <p>26e. The moment when Nemo tried to convince his daddy while Marlin kept holding Nemo's fin</p> <p>26f. The moment when Marlin finally let Nemo to save Dory and other fish</p> <p>26g. Marlin's command on other fish to swim down together after Nemo ordered his father to do so</p>

	<p>26h. Nemo's and Dory's command on other fish to swim down together</p> <p>26i. The moment when Marlin kept giving motivation to other fish to keep swimming to the lower sea level</p> <p>26j. The moment when Marlin expressed proud feeling to Nemo</p> <p>26k. The moment when they finally succeed to save Dory and other fish by destroying the fishnet</p> <p>26l. The moment when Marlin made sure Nemo okay which brought Marlin to his old memory where he found the cracked egg on the canyon</p> <p>26m. The moment when Marlin and Nemo regretted their fault by holding Nemo's fin</p> <p>26n. The moment when Marlin told the turtle's age to Nemo while Dory was also listening to Marlin's explanation</p>
<p>27.</p>	<p>The new day for Nemo and Marlin where Nemo happily went back to school</p> <p>27a. The moment when Marlin enthusiastically woke Nemo up for school in the morning</p> <p>27b. The moment when Marlin accompanied Nemo to the school by trying to be the first to arrive at school</p> <p>27c. The moment when Marlin told his funny joke to other parents at school where suddenly the three sharks and Dory made an appearance</p> <p>27d. The moment when Crush's son introduced himself in front of Nemo and Mr. Ray</p> <p>27e. The moment when Bruce told his intention to take Dory back to Marlin while other parents were also paying attention</p> <p>27f. The moment when Dory expressed her gratitude to the sharks as the sharks were about to leave</p> <p>27g. The moment when Marlin waved his fin at Nemo as he was about to leave with Mr. Ray and his friends</p> <p>27h. The moment when Nemo went back to hug his father</p> <p>27i. The moment when Marlin wished Nemo to have a great adventure as Nemo and his friends leaving from school with Mr. Ray</p> <p>27j. The moment when Marlin and Dory waved at Nemo as he was getting further</p>

28.	Closing: Gill's and friends' moment of breaking out from the aquarium with their previous plan 28a. The moment when the dentist protested about the broken aquarium device by asking the problem to his assistant 28b. The moment when Gill and friends escaped from the dentist room by rolling down their own plastic 28c. Gill's and friends' arrival on the sea while they were still inside the plastic
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Appendix 3. Table of Data Tabulation of Marlin's Characterizations

a. Marlin's physical characteristics

Sequence	Physical Descriptions					
	Small-built	Bright-coloured	Wrinkled	Vulnerable	Ocellaris clownfish	Scarlet eyes
1a. The description of Marlin and Coral's conversation about their new house and the neighbourhood			√		√	√
1b. The moment when Marlin and Coral were having conversation about names for the babies in front of their eggs			√		√	√
1c. Marlin's and Coral's romantic nostalgia by recalling the memories of the first time they met			√		√	√
1d. Coral's action in protecting the eggs from barracuda's attack	√	√	√	√	√	√
1e. Marlin's immediate action to protect Coral and his eggs from the barracuda	√	√	√	√	√	√
1f. The moment of Marlin passed out because he was hit by barracuda	√	√	√	√	√	√
1g. The moment when Marlin was searching for Coral and his eggs after barracuda's attack			√		√	√
1h. The moment when Marlin discovered one last egg on a canyon while he was crying for the loss of his wife and babies			√		√	√

1i. The moment when Marlin approached the one last egg and then held it gently			√		√	√
2a. The moment when Nemo was waking up his dad on the first day of school			√		√	√
2b. The situation when Nemo stuck in the coral tube which worried Marlin			√		√	√
2c. Marlin's immediate help to get Nemo out of the coral tube			√		√	√
2d. The discussion about first time school between Marlin and Nemo at home			√		√	√
2e. The moment when Marlin ordered Nemo to brush his body towards the anemone's tentacles before they departed for school			√		√	√
2f. The moment when Nemo and Marlin teased around at home before they went to school in the morning			√		√	√
2g. Marlin's attitude in slowing down the school departure when Marlin and Nemo were about to depart to the school by doing forward and backward movement repeatedly			√		√	√
2h. Marlin's and Nemo's discussion about sea creatures on their way to school			√		√	√
2i. The moment when Marlin and Nemo were passing the crowded fish traffic as they were about to arrive at the school	√	√	√		√	√
3a. Marlin and Nemo arrival at school as they observing their surroundings	√	√	√		√	√

3b. The discussion between Marlin and the parents whose children go to the same school with Nemo	√	√	√		√	√
3c. The moment when Marlin failed to tell his joke to the parents while Nemo was also watching his father	√	√	√		√	√
3d. The moment when Marlin prohibited Nemo to play tag with other kids at school			√		√	√
3e. The discussion about Nemo's imperfect fin between Marlin, Nemo's new friends, and the parents' children			√		√	√
3h. The moment when Mr. Ray arrived at school while he was singing as he landed on the sea floor	√	√	√		√	√
3i. The conversation between Marlin and Mr. Ray, where Marlin tried to explain Nemo's condition to Mr. Ray	√	√	√		√	√
3j. The moment when Mr. Ray and his class left, while Marlin was still watching Nemo from afar	√	√	√		√	√
4a. Nemo's amazement at the beauty of sea life on the way to drop off class		√	√		√	√
4b. The moment where Nemo and his friends paid attention to Mr. Ray explanation		√	√		√	√
4c. The action of Nemo's friends to leave the class which distracted Nemo's attention		√	√		√	√
4d. Nemo's and his friends' gathering to see the boat's stern		√	√		√	√

4e. The moment when Nemo's friends challenged Nemo to swim further and touch the boat's stern		√	√		√	√
4f. Marlin's arrival at the drop off as he saw Nemo and his friends were at the edge of the canyon	√	√	√		√	√
4g. Marlin's doubt towards Nemo's swimming ability which upset Nemo		√	√		√	√
4h. Marlin's concern about Mr. Ray's class supervision while Nemo was swimming towards the boat		√	√		√	√
4i. Marlin's notice about Nemo swimming towards the boat's stern		√	√		√	√
4j. The moment where Nemo was captured by the diver by catching him with a small fish net	√	√	√		√	√
4k. Marlin's blurry sight because of the diver's camera flash when he tried to get Nemo	√	√	√	√	√	√
4l. Marlin's struggle to chase the boat that took Nemo away after he got his sight back	√	√	√		√	√
4m. The moment where the diver's snorkelling mask fell into the ocean		√	√		√	√
4n. The moment when Marlin still struggled to follow the boat by following its trace		√	√		√	√
5a. The moment where Marlin screamed to look for Nemo in the middle of the ocean	√	√	√		√	√

5b. The moment when Marlin asked about the boat to the fishes that passed along the way	√	√	√		√	√
5c. The moment when Marlin and Dory accidentally bumped each other in the middle of the boat search	√	√	√	√	√	√
5d. Dory's action on giving direction for Marlin to find the boat	√	√	√		√	√
5e. Dory's confusing behaviour that caused the argumentation between Marlin and Dory	√	√	√		√	√
5f. Marlin's will to leave Dory for she has wasted Marlin's time	√	√	√		√	√
5g. The moment where suddenly Marlin and Dory met the giant shark	√	√	√		√	√
5h. The shark's invitation to a party for Dory and Marlin	√	√	√		√	√
5i. Marlin's fear towards shark's invitation while Dory was excited about the invitation	√	√	√		√	√
5j. Marlin's and Dory's attendance to the shark's party which was held at an old shipwrecked	√	√	√		√	√
6a. Marlin's fear about the appearance of three sharks when the sharks were about to start the session	√	√	√		√	√
6b. The moment when the sharks made a vow not to eat fish which was led by Bruce	√	√	√		√	√

6c. Introduction from Bruce as the opening of the session in front of Marlin, Dory, and other two sharks	√	√	√		√	√
6d. Introduction from the brave Dory in front of Marlin and the three sharks	√	√	√		√	√
6e. Marlin's self-introduction in front of the sharks and Dory which forced him to tell a joke	√	√	√		√	√
6f. A memory of Marlin when Marlin saw the snorkelling mask which was hung on a rusty metal	√	√	√		√	√
6g. The moment when Dory got bleeding because Marlin and Dory fought over the snorkelling mask	√	√			√	√
6h. The moment when Marlin and Dory were being chased by the giant shark inside the shipwrecked	√	√			√	√
6i. The moment when the snorkelling mask stuck in between the giant shark's fangs while the chasing was not over yet	√	√		√	√	√
6j. The struggle of Marlin and Dory to take back the snorkelling mask from the shark's fang	√	√			√	√
8a. The moment when snorkelling mask fell into the deep trench					√	√
8b. Marlin's immediate action to swim deeper in order to take the snorkelling mask back, in which the situation inside the trench made him frightful					√	√

8c. Dory's Strengthening for Marlin to swim deeper	√				√	√
8d. Dory's decision to swim deeper into the trench together by inviting Marlin to look for the snorkelling mask	√				√	√
8e. The appearance of the little light below the deep trench while Marlin was trying to make a conversation with Dory	√				√	√
8f. Marlin's and Dory's happiness to follow the light everywhere	√				√	√
8g. The moment when the lantern fish chased Marlin and Dory below the deep trench	√				√	√
8h. The moment when Marlin saw the snorkelling mask among the stones	√				√	√
8i. Marlin's distraction by becoming a bait for the lantern fish while Dory was ordered to read the markings on the snorkelling mask's strap	√	√		√	√	√
8j. Dory's struggle to read the words on the snorkelling mask's strap while the lantern fish was chasing Marlin around	√	√			√	√
8k. The moment when Marlin set the trap for the lantern fish by pulling the snorkelling mask's strap out	√	√			√	√
8l. The moment when Marlin celebrated his triumph while Dory was trying to remember the address which was written on the snorkelling mask's strap	√	√			√	√

10a. The moment when Dory repeated the address in the middle of the journey	√	√	√		√	√
10b. Marlin's effort in asking the direction to the group of fish when he saw the group of fish passed by	√	√	√		√	√
10c. The moment when Marlin tried to talk to the group of fish that made him chasing the group	√	√	√		√	√
10d. Marlin's doubt towards Dory's existence as a companion to find the place	√	√	√		√	√
10e. Offensive Marlin's decision to leave dory that made Dory sad	√	√	√		√	√
10f. The sudden appearance of the group fish where they tried to entertain sad Dory	√	√	√		√	√
10g. The moment when Marlin was mad since the group of fish didn't respond Marlin's question seriously	√	√	√		√	√
10h. The moment when Marlin was arguing with Dory about the problem in finding the direction	√	√	√		√	√
10i. Dory's attempt to ask the direction to the group of fish when Marlin was about to leave	√	√	√		√	√
10j. The moment when Dory made the group of fish explain about the direction that also made Marlin turned around	√	√	√		√	√
10k. Marlin's appreciation towards Dory and the fish group help	√	√	√		√	√

10l. Marlin's early depart while the group of fish was still explaining the direction to EAC	√	√	√		√	√
10m. The warning from the group of fish to Dory about the trench as Marlin already departed earlier	√	√	√		√	√
11a. Dory's strengthening to Marlin about swimming trough the trench	√	√	√		√	√
11b. Marlin's doubt towards Dory's opinion by following his own desire	√	√	√		√	√
11c. Intentional distraction by Marlin to distract Dory's attention	√	√	√		√	√
11d. Decision to swim together over the trench	√	√	√		√	√
11e. The moment when the jellyfish's sting towards Dory's fin which hurt her fin, while Marlin was looking at the East Australian Current	√	√	√		√	√
11f. Marlin's immediate action to check Dory's hurtful fin after was being stung by the jellyfish	√	√	√		√	√
11g. The moment when Marlin and Dory found out that they were trapped inside the group of jellyfish	√	√	√		√	√
11h. The moment when Marlin told Dory about the game rules in order to keep Dory away from the jellyfish tentacle	√	√	√		√	√

11i. The moment when Marlin and Dory passed the group of jellyfish by jumping on the top of the jellyfish	✓	✓	✓		✓	✓
11j. The moment when Marlin and Dory had fun with the competition	✓	✓	✓		✓	✓
11k. The moment of Marlin being the first one to escape from the group of jellyfish	✓	✓	✓		✓	✓
11l. Marlin's heroic action to rescue Dory by going back into the middle of the group of jellyfish	✓	✓	✓	✓	✓	✓
11m. Marlin's action of bringing out unconscious Dory from the jellyfish group	✓	✓	✓	✓	✓	✓
11n. The moment when Marlin and Dory were escaping together with so many stings	✓	✓	✓	✓	✓	✓
11o. The help from a turtle for Marlin and Dory as they were about to faint	✓	✓	✓		✓	✓
13a. The moment when Marlin was conscious after being stung by the jellyfish and found himself was already at the EAC	✓	✓	✓	✓	✓	✓
13b. The moment when Crush, the turtle introduced himself to Marlin which made him worrying about Dory	✓	✓	✓		✓	✓
13c. The moment when Marlin looked for Dory by swimming to the lower sea level	✓	✓	✓		✓	✓
13d. Marlin's expression when he felt sorry for his doubt towards Dory	✓	✓	✓		✓	✓
13e. The moment when Dory suddenly woke up and actually she had already been playing hide and seek with the little turtles	✓	✓	✓		✓	✓

13f. The moment when Crush's son was being tossed out from the current that made Marlin worry a lot	√	√	√		√	√
13g. The moment when Crush introduced his son to Marlin at the EAC	√	√	√		√	√
13h. Marlin's and Crush's conversation about parenting	√	√	√		√	√
13i. Dory's invitation towards her new little turtle friends to approach Marlin	√	√	√		√	√
13j. The moment when Marlin told the chronology of the kidnapping to the turtles	√	√	√		√	√
14a. The moment when the little turtle told the story about Nemo to three silver fish						
14b. The moment when a small fish told the story about Nemo to a big yellow fish						
14c. The moment when a lobster told the story about Nemo to his lobster friends						
14d. The moment when a swordfish shared the story about Nemo to his swordfish friend						
14e. The moment when a dolphin told the story about Nemo to his dolphin friend						
14f. The moment when a couple of bird listened the story about Nemo from others						
14g. The moment when a bird shared the story about the search of Nemo in a bird flock						
14h. The moment when a bird shared the story about Nemo from to a flock of pelicans						

14i. The moment when the flying birds discussed about Nemo and dedicated father						
17a. The moment when Crush and his son gave Marlin and Dory explanation and direction about the current exit to Sydney which made Marlin worry		√	√		√	√
17b. Crush's child action to push Marlin and Dory out to the exit of the current		√	√		√	√
17c. Marlin's appreciation for Crush since he had accompanied Marlin and Dory to exit from the EAC		√	√		√	√
17d. Marlin's question about Crush's age as he and Dory were about to leave from the EAC		√	√		√	√
17e. Marlin's and Dory's departure to Sydney after they said goodbye to Crush and other turtles		√	√		√	√
18a. The moment of Marlin and Dory were swimming together in the ocean to find the direction to Sydney		√	√		√	√
18b. The moment when Dory played question and answer game with Marlin which annoyed him a lot		√	√		√	√
18c. The moment when Marlin thought that they had been swimming in circle which made Marlin very confused		√	√		√	√
18d. The action of Dory to calm Marlin down in facing the situation	√	√	√		√	√

18e. The moment when Dory observed their surroundings which made her saw a whale from far	√	√	√		√	√
18f. Dory's intention to ask the whale which generated argumentation between Marlin and Dory	√	√	√		√	√
18g. The moment when Marlin forbade Dory in asking the direction to the whale	√	√	√		√	√
18h. The moment when Dory tried to convince Marlin about asking the direction which made him looking at Dory's injury	√	√	√		√	√
18i. The moment when Marlin accepted Dory's will to ask direction	√	√	√		√	√
18j. Dory's attempt to communicate with the whale in different voices which made Marlin's doubt rising again	√	√	√		√	√
18k. The moment when Marlin and Dory got into the whale's mouth as they saw krill swam away from the whale	√	√	√		√	√
20a. The moment when Marlin struggled to get out from the whale since he worried about Nemo	√	√	√		√	√
20b. The moment when Dory was enjoying the situation which annoyed Marlin	√	√	√		√	√
20c. The moment when Marlin blame Dory by weakening Dory's ability to help Marlin in solving the problem	√	√	√		√	√
20d. The moment when Marlin expressed his worry about Nemo inside the whale	√	√	√		√	√

20e. Dory's attempt to calm Marlin down which opened Marlin's mind	√	√	√		√	√
20f. The signal from the whale about their arrival by making a loud sound	√	√	√		√	√
20g. Dory's attempt to speak whale by asking the whale's intention which raised Marlin's doubt again	√	√	√		√	√
20h. Half empty water inside the whale's mouth that made Marlin frightened	√	√	√		√	√
20i. The moment when Dory convinced Marlin that they had to take his fin off from the whale's tongue	√	√	√		√	√
20j. The moment when Marlin took off his own fin from the whale tongue	√	√	√		√	√
20k. The moment when Marlin and Dory were expelled from inside of the whale	√	√	√		√	√
20l. The arrival of Marlin and Dory in Sydney by looking at the Sydney sign on boats	√	√	√		√	√
20m. The moment when Marlin celebrated the moment for he and Dory already arrived in Sydney in which made Marlin became more excited	√	√	√		√	√
20n. Marlin's appreciation for the whale by imitating whale's voice as the whale was about to leave	√	√	√		√	√
22a. Marlin's and Dory's effort to look for the same boat which brought Nemo at the harbour	√	√	√		√	√

22b. The moment when a pelican was about to grab Marlin and Dory out of the water	✓	✓	✓		✓	✓
22c. The moment when Marlin fought to get out from the pelican's throat which caught Nigel's and other pelicans' attentions	✓	✓	✓		✓	✓
22d. The moment when Nigel and his friends observed the pelican's strange behaviour from the café's roof	✓	✓	✓		✓	✓
22e. Nigel's immediate action to help whose friend was in trouble						
22f. The moment when Nigel found out that Marlin and Dory were trying to get out from his friend's beak	✓	✓	✓		✓	✓
22g. The moment of Marlin and Dory fell onto the dock	✓	✓	✓	✓	✓	✓
22h. The moment when Marlin stated about his purpose in finding his son, while Marlin was suffocating	✓	✓	✓	✓	✓	✓
22i. The moment when Nigel remembered about Nemo and his father, Marlin	✓	✓	✓		✓	✓
22j. The moment when Marlin and Dory ran away from the pelicans by hopping on the deck	✓	✓	✓	✓	✓	✓
22k. The moment when Marlin and Dory suddenly met other hungry birds at the harbour	✓	✓	✓	✓	✓	✓
22l. Nigel's offer to ride together to meet Nemo by describing Nemo's physical body	✓	✓	✓		✓	✓

22m. Marlin's sudden move when he heard about Nemo which attracted the birds' attention	√	√	√	√	√	√
22n. The moment when hungry birds were about to eat Marlin and Dory	√	√	√		√	√
22o. Nigel's immediate action to take Marlin and Dory away from the dock	√	√	√		√	√
22p. The chase between the hungry birds and Nigel at the harbour	√	√	√		√	√
22q. The moment when Nigel successfully escaped from the hungry birds	√	√	√		√	√
23a. Darla's appearance at dentist's room that frightened Nemo	√	√	√		√	√
23b. Nemo's play in playing dead inside the plastic	√	√	√		√	√
23c. The moment when Marlin, Dory, and Nigel arrived at the dentist where Marlin finally could see Nemo	√	√	√		√	√
23d. Marlin's force to make Nigel fly into the dentist room by pulling Nigel's tongue	√	√	√		√	√
23e. The moment when Marlin watched the 'unconscious' Nemo which made Marlin aghast for a short moment	√	√	√		√	√
23f. The dentist's action in taking Nigel out of the dentist room by catching Nigel, the pelican	√	√	√		√	√
23g. The moment of Marlin's calling his son's name which caused Nemo opened his eyes	√	√	√		√	√

23h. The moment when Darla sarcastically shook the plastic that contains Nemo	√	√	√		√	√
23i. The help from Gill and friends to distract Darla from Nemo by jumping out from Mount Wannahockalooogie	√	√	√		√	√
23j. The moment of the dentist's head hit the dental light because of the upsetting situation	√	√	√		√	√
23k. The moment of Gill landed on the dentist's tool tray	√	√	√		√	√
23l. Gill's help to throw Nemo out to the water drain by jumping towards one of the dentist's tools	√	√	√		√	√
23m. The immediate action of the conscious dentist to put Gill back into the aquarium	√	√	√		√	√
24a. The moment when Nemo got into the water pipe by following the water stream to the ocean	√	√	√		√	√
24b. The moment when Nigel put back Marlin and Dory into the sea which made Nigel felt sorry	√	√	√		√	√
24c. The moment when Marlin became desperate by giving up on the situation	√	√	√		√	√
24d. Marlin's appreciation towards Dory's help when Marlin was about to leave Dory	√	√	√		√	√
24e. Dory's attempt in calming Marlin down by telling her feeling towards Marlin	√	√	√		√	√
24f. The moment when Marlin left Dory which made Dory felt lonely	√	√	√		√	√

25a. The moment when Marlin swam alone among other fish at the fishing ground	√	√	√		√	√
25b. A sudden appearance of Nemo from a pipe's hole	√	√	√		√	√
25c. The moment when Nemo tried to look for Marlin by asking two fighting crabs	√	√	√		√	√
25d. The moment when Nemo and Dory bumped each other	√	√	√		√	√
25e. The moment when Dory didn't realize anything about Nemo, instead she helped Nemo to find his dad	√	√	√		√	√
25f. Nemo's and Dory's decision to swim together in order to find Nemo's father	√	√	√		√	√
25g. The moment that described the return of Dory's memory when he saw he 'Sydney' sign on the pipe	√	√	√		√	√
25h. The moment when Nemo and Dory questioned about Marlin to the crabs that Nemo had met previously	√	√	√		√	√
25i. The moment when the crabs gave information of Nemo's father after almost being given to the hungry birds	√	√	√		√	√
25j. The moment when Marlin swam to the fishing ground with sad expression among other fish	√	√	√		√	√
25k. The moment when Nemo called Marlin while Marlin was swimming back home	√	√	√		√	√

25l. The moment when Marlin and Nemo finally met and hugged each other	√	√	√		√	√
26a. An appearance of fisherman's boat to catch fish with the fish net	√	√	√		√	√
26b. The moment of the fishermen caught the fish with the net including Dory	√	√	√		√	√
26c. Nemo's immediate help for Dory by swimming towards the fish net that was full of fish	√	√	√		√	√
26d. Marlin's fear of losing Nemo for the second time by forbidding Nemo to get into the fish net	√	√	√		√	√
26e. The moment when Nemo tried to convince his daddy while Marlin kept holding Nemo's fin	√	√	√		√	√
26f. The moment when Marlin finally let Nemo to save Dory and other fish	√	√	√		√	√
26g. Marlin's command on other fish to swim down together after Nemo ordered his father to do so	√	√	√		√	√
26h. Nemo's and Dory's command on other fish to swim down together	√	√	√		√	√
26i. The moment when Marlin kept giving motivation to other fish to keep swimming to the lower sea level	√	√	√		√	√
26j. The moment when Marlin expressed proud feeling to Nemo	√	√	√		√	√
26k. The moment when they finally succeed to save Dory and other fish by destroying the fish net	√	√	√	√	√	√

26l. The moment when Marlin made sure Nemo okay which brought Marlin to his old memory where he found the cracked egg on the canyon	√	√	√		√	√
26m. The moment when Marlin and Nemo regretted their fault by holding Nemo's fin	√	√	√		√	√
26n. The moment when Marlin told the turtle's age to Nemo while Dory was also listening to Marlin's explanation	√	√	√		√	√
27a. The moment when Marlin enthusiastically woke Nemo up for school in the morning	√	√	√		√	√
27b. The moment when Marlin accompanied Nemo to the school by trying to be the first to arrive at school	√	√	√		√	√
27c. The moment when Marlin told his funny joke to other parents at school where suddenly the three sharks and Dory made an appearance	√	√	√		√	√
27d. The moment when Crush's son introduced himself in front of Nemo and Mr. Ray	√	√	√		√	√
27e. The moment when Bruce told his intention to take Dory back to Marlin while other parents were also paying attention	√	√	√		√	√
27f. The moment when Dory expressed her gratitude to the sharks as the sharks were about to leave		√	√		√	√

27g. The moment when Marlin waved his fin at Nemo as he was about to leave with Mr. Ray and his friends		√	√		√	√
27h. The moment when Nemo went back to hug his father	√	√	√		√	√
27i. The moment when Marlin wished Nemo to have a great adventure as Nemo and his friends leaving from school with Mr. Ray		√	√		√	√
27j. The moment when Marlin and Dory waved at Nemo as he was getting further		√	√		√	√



b. Marlin's personal characteristics

No.	Characterizations	Frequency	Sequences
1.	Receptive	14	1a,1b, 2d, 3i, 4h, 8i, 10j, 11h, 13h, 18i, 20l, 26f, 26g, 26j
2.	Sedulous	35	1a, 1e, 2h, 4l, 4n, 5a, 5b, 5c, 5d, 5e, 6j, 8b, 8i, 8j, 8k, 10b, 10c, 10l, 11e, 11l, 11m, 11n, 14i, 17e, 18a, 18c, 20n, 22a, 22c, 22h, 22j, 23d, 26g, 26i, 26k
3.	Truthful	15	3e, 3i, 4h, 5f, 6f, 6g, 10d, 10e, 13d, 13j, 20d, 22h, 24f, 26m, 26n
4.	Inquisitive	14	1a, 3a, 3b, 5b, 5c, 6f, 10b, 13a, 13b, 13h, 17a, 17d, 22a, 23c
5.	Innovative	19	1a, 3c, 3j, 5b, 6e, 6h, 6i, 6j, 8i, 8j, 8k, 10b, 10c, 11h, 17d, 20n, 22c, 23d, 27c
6.	Independent	23	1i, 2c, 2h, 3a, 4j, 4l, 4n, 5a, 5b, 5f, 6j, 8b, 10b, 10c, 10d, 10e, 11l, 11m, 11n, 22j, 24f, 27a, 27b
7.	<i>Augophilia</i>	4	1a,2a, 2g, 27a
8.	Thoughtful	21	1a, 1e,1i, 2c, 2h, 2i, 4f, 6g, 11f, 11l, 11m, 11n, 13b, 13d, 13f, 26g, 26i, 26k, 26l, 27h
9.	Understanding	16	1a, 1b, 1i, 2b, 2c, 2d, 3e, 3j, 6e, 8d, 10i, 18h, 20j, 26f, 26m, 27j
10.	Grateful	13	1a, 2d, 3e, 5c, 10j, 11f, 17b, 17c, 20m, 20n, 24d, 25k, 26l
11.	Sociable	28	3b, 3c, 3e, 3i, 4h, 4f, 5b, 5c, 5e, 6e, 6f, 10b, 10c, 10j, 13a, 13b, 13g, 13h, 13j, 17a, 17c, 17d, 18j, 20n, 22h, 23c, 26g, 26i, 27c
12.	Harmonious	10	1a, 1b, 3c, 3e, 11e, 13f, 13g, 13i, 27e, 27g
13.	Spiritual	4	3j, 5a, 8i, 20k
14.	Careful	10	2e, 2g, 2i, 4e, 4f, 11f, 11h, 11i, 17a, 27a
15.	Dedicated	30	1a, 1b, 1i, 2h, 2i, 4j, 4l, 5a, 5b, 5c, 5d, 5e, 6f, 6j, 10b, 10c, 17d, 17e, 20a, 20d, 20n, 22a, 22h, 23c, 26d, 26l, 26n, 27a, 27b, 27g
16.	Heroic	8	1e, 8i, 11l, 23d, 26g, 11m, 11n, 26i
17.	Fearless	11	1a, 1e, 11e, 20n, 22c, 23d, 26g, 26i, 27b, 27e, 27i
18.	Brave	24	4k, 4l, 5a, 5b, 5i, 5j, 6e, 6h, 6i, 6j, 8b, 8d, 8i, 8j, 8k, 11g, 11h, 11j, 17b, 18i, 20j, 22g, 22h
19.	Inclusive	14	1b, 6h, 6i, 6j, 8i, 8j, 10k, 18i, 20m, 22f, 24d, 26f, 26j, 23d
20.	Exclusive	12	6g, 8b, 10b, 10c, 10g, 10l, 18c, 18f, 18g, 20a, 20c, 22j
21.	Stubborn	11	1b, 4g, 6g, 10h, 11a, 11b, 18g, 18f, 20c, 20i, 22j
22.	Apprehensive	40	1b, 2a, 2b, 2d, 2g, 2h, 2i, 3d, 4f, 4g, 5a, 5h, 5i, 5j, 6a, 6e, 8b, 8c, 8g, 8i, 8k, 11a, 11b, 11g, 13f, 17a, 18c,18g, 18j, 18k, 20a, 20b, 20c, 20d, 20f, 20g, 20h, 20i, 22j, 22l, 26d
23.	Deceptive	2	8e, 11c
24.	Offensive	9	2c, 4f, 4g, 10h, 18j, 20c, 20f, 20g, 20h
25.	Tedious	8	3c, 5e, 6e, 8c, 10h, 10f, 11g, 18b, 20b
26.	Playful	11	1c, 2f, 3c, 6e, 8f, 11j, 11k, 17b, 26n, 27b, 27c
27.	Resistant	12	1b, 4g, 6g, 8c, 11b, 18f, 18g, 18j, 20c, 20g, 20h, 22l, 26d
28.	Restrained	11	2d, 2g, 2h, 3d, 4g, 5i, 8c, 17a, 18g, 20h, 26d
29.	Adventurous	20	5b, 5j, 8d, 8i, 10c, 11j, 11i, 17b, 17c, 20j, 20n, 22a, 22c, 22j, 23d, 26i, 26g, 27b, 27e, 27i
30.	Settled	3	1a, 24b, 27a

Appendix 4. Table of Data Tabulation of Marlin's Values of Character Education

No.	Characterization	Values of Character Education	Frequency	Sequences
1.	Receptive	Democratic	14	1a,1b, 2d, 3i, 4h, 8i, 10j, 11h, 13h, 18i, 20l, 26f, 26g, 26j
2.	Sedulous	Hard-working	35	1a, 1e, 2h, 4l, 4n, 5a, 5b, 5c, 5d, 5e, 6j, 8b, 8i, 8j, 8k, 10b, 10c, 10l, 11e, 11l, 11m, 11n, 14i, 17e, 18a, 18c, 20n, 22a, 22c, 22h, 22j, 23d, 26g, 26i, 26k
3.	Truthful	Honest	15	3e, 3i, 4h, 5f, 6f, 6g, 10d, 10e, 13d, 13j, 20d, 22h, 24f, 26m, 26n
4.	Inquisitive	Curious	14	1a, 3a, 3b, 5b, 5c, 6f, 10b, 13a, 13b, 13h, 17a, 17d, 22a, 23c
5.	Innovative	Creative	19	1a, 3c, 3j, 5b, 6e, 6h, 6i, 6j, 8i, 8j, 8k, 10b, 10c, 11h, 17d, 20n, 22c, 23d, 27c
6.	Independent	Autonomous	23	1i, 2c, 2h, 3a, 4j, 4l, 4n, 5a, 5b, 5f, 6j, 8b, 10b, 10c, 10d, 10e, 11l, 11m, 11n, 22j, 24f, 27a, 27b
7.	<i>Augophilia</i>	Loving-nature	4	1a, 2a, 2g, 27a
8.	Thoughtful	Social Care	21	1a, 1e, 1i, 2c, 2h, 2i, 4f, 6g, 11f, 11l, 11m, 11n, 13b, 13d, 13f, 26g, 26i, 26k, 26l, 27h
9.	Understanding	Tolerant	16	1a, 1b, 1i, 2b, 2c, 2d, 3e, 3j, 6e, 8d, 10i, 18h, 20j, 26f, 26m, 27j
10.	Grateful	Appreciative	13	1a, 2d, 3e, 5c, 10j, 11f, 17b, 17c, 20m, 20n, 24d, 25k, 26l
11.	Thoughtful	Friendly/Communicative	28	3b, 3c, 3e, 3i, 4h, 4f, 5b, 5c, 5e, 6e, 6f, 10b, 10c, 10j, 13a, 13b, 13g, 13h, 13j, 17a, 17c, 17d, 18j, 20n, 22h, 23c, 26g, 26i, 27c
12.	Harmonious	Peace-loving	10	1a, 1b, 3c, 3e, 11e, 13f, 13g, 13i, 27e, 27g
13.	Spiritual	Religious	6	3j, 5a, 8i, 20k, 25k, 26l
14.	Careful	Disciplined	10	2e, 2g, 2i, 4e, 4f, 11f, 11h, 11i, 17a, 27a
15.	Dedicated	Responsible	30	1a, 1b, 1i, 2h, 2i, 4j, 4l, 5a, 5b, 5c, 5d, 5e, 6f, 6j, 10b, 10c, 17d, 17e, 20a, 20d, 20n, 22a, 22h, 23c, 26d, 26l, 26n, 27a, 27b, 27g
16.	Heroic	Patriotic	8	1e, 8i, 11l, 23d, 26g, 11m, 11n, 26i
17.	Settled	Nationalistic	3	1a, 24b, 27a
18.	Heroic		8	1e, 8i, 11l, 23d, 26g, 11m, 11n, 26i

Appendix 5. Table of Peirce's Triadic Model

a. Marlin's Characterizations

1. Marlin's fearless character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1a	The moment when Marlin and Coral were having conversation about their new house and the neighborhood	- The content of the scene: Marlin's house on the edge of the canyon, Marlin's house next to the high seas	Fearless character	Marlin and Coral were enjoying the view in front of their new house. The background of this scene shows the position of Marlin's house that is on the edge of the sea canyon. And Marlin's house is next to the high seas where nobody lives in the high seas because there is no canyon or giant sea mushroom and Marlin's house is far from the sea floor. The content of the scene is the <i>representamen</i> of an object that Marlin is not afraid of living in the drop-off area. The first object that acts as the second <i>representamen</i> creates the second object that Marlin does not mind to raising his family in the drop-off area.
2.	111	Marlin's heroic action to rescue Dory by going back into the middle of the group of jellyfish	- Marlin's immediate action to save Dory	Fearless character	Marlin's immediate action to go back into the group of jellyfish is a <i>representamen</i> of an object that Marlin has made a decision to help Dory. This object that acts as the second <i>representamen</i> for the second object that Marlin is not afraid to go back into the group jellyfish.

			<ul style="list-style-type: none"> - Marlin's facial expression - Marlin's shouts - Marlin's movements 		<p>The long shot shows Marlin's facial expression that he wrinkles his face and closes his both eyes.</p> <p>Marlin also shouts in pain. Marlin's facial expression and shout are the <i>representamen</i> for an object that Marlin is holding his pain from the sting. Marlin's action in taking Dory out of the jellyfish's tentacles is the <i>representamen</i> for an object that Marlin dissolves his fear to save Dory. Through the process of thinking, these objects that imply Marlin shows his bravery in a difficult situation.</p>
3.	22c	The moment when Marlin fought to get out from the pelican's throat which caught Nigel's and other pelicans' attentions	<ul style="list-style-type: none"> - Marlin: "<i>No! I didn't come this far to be breakfast.</i>" - Marlin's action: pulling the pelican's tongue - Marlin's voice intonation 	Fearless character	<p>When Marlin and Dory were already inside the pelican's throat, Marlin yells loudly, "<i>No! I didn't come this far to be breakfast.</i>" Marlin's utterance is a <i>representamen</i> of an object that Marlin has strong determination to fight back. The long-medium shot shows that Marlin and Dory pull the pelican's tongue together by using their fins.</p> <p>Marlin's action is a <i>representamen</i> of an object that Marlin is trying his best not to be eaten by the pelican. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is not afraid to fight back.</p>
4.	26i	The moment when Marlin kept giving motivation to other fish	<ul style="list-style-type: none"> - Marlin's utterance: "<i>Keep</i> 	Fearless character	<p>In the scene, Marlin keeps yelling to the fishes, "<i>Keep swimming! Just keep swimming!</i>" Marlin's utterance is a <i>representamen</i> of an object that Marlin is able to</p>

		to keep swimming to the lower sea level	<p><i>swimming! Just keep swimming!"</i></p> <ul style="list-style-type: none"> - Extra-long shot, low key lighting - The content of the scene: the big group of fish, giant fishnet - Staging position: Marlin is under the giant fishnet 		<p>command the group of fish. The first object that also acts as the second <i>representamen</i> implicates the second object that Marlin is not afraid to deal with the situation and the group of fish. The extra-long shot with low key lighting shows a big group of fish inside the giant fishnet swimming downward and Marlin is below the giant fishnet giving commands.</p> <p>The content of the scene and the lighting technique are the <i>representamen</i> for an object that Marlin is facing a big problem. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin has no doubt to deal both with the problem and the big group of fish.</p>
5.	27i	The moment when Marlin wished Nemo to have a great adventure as Nemo and his friends leaving from school with Mr. Ray	<ul style="list-style-type: none"> - Marlin's utterance: <i>"Now go have an adventure."</i> - Marlin's facial expression: Marlin smiles widely, raises the head of his eyebrows, and 	Fearless character	<p>As Nemo is about to leave, Marlin yells in happy voice intonation, <i>"Now go have an adventure."</i> Marlin's utterance was a <i>representamen</i> for an object that Marlin finally let Nemo enjoy his day at school. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin supports Nemo's growing development that is to experience new things. The long-medium shot shows Marlin's facial expression that he smiles widely, raises the head of his eyebrows, and the pupils of his eyes are smaller. Marlin's fin also waves at</p>

			<p>the pupils of his eyes are smaller.</p> <ul style="list-style-type: none"> - Marlin's gesture: Waving at Nemo 	<p>Nemo who is about to leave with his classmates. Marlin's facial expression and his gesture are the <i>representamen</i> for an object that Marlin was happy to see Nemo with his friends and join class again. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not feel afraid anymore about Nemo's condition.</p>
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2. Marlin's brave character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	8b	Marlin's immediate action to swim deeper in order to take the snorkeling mask back, in which the situation inside the trench made him frightful	<ul style="list-style-type: none"> - Marlin's utterance: "Get the mask! Get the mask! Get it!" - Marlin's repetitive utterance - Marlin's action: swimming 	Brave character	<p>In this scene, Marlin tries to chase the falling snorkeling mask and he yells loudly, "Get the mask! Get the mask! Get it!" Marlin's utterance is a <i>representamen</i> for an object that Marlin urgently needs the mask. The first object that acts as the second <i>representamen</i> forms the second object that Marlin puts the snorkeling mask in his head as his main focus when he is about to swim deeper. The second object is the third <i>representamen</i> for the third object that Marlin's repetitive utterance helps him to focus on his purpose. In figure 4.6, the low-key lighting shot makes the main background color get</p>

			<p>deeper into the trench</p> <ul style="list-style-type: none"> - Low-key lighting, darker main background 		<p>darker. The low-key lighting and the color of the main background are the <i>representamen</i> for an object that Marlin is swimming deeper into the trench. The long shot also shows Marlin moves his fins and tail and Marlin swims downward. Marlin's movements are the <i>representamen</i> that creates the object that Marlin fights for the snorkeling even though he might be failed. The first object is the second <i>representamen</i> forms the second object that Marlin is being brave for he still wants to try to take the snorkeling mask into the deep trench.</p>
2.	11j	The moment when Marlin and Dory had fun with the competition	<ul style="list-style-type: none"> - Marlin: "So, we are cheating death now. That's what we're doing. We are having fun at the same time. I can do this, just be careful." - Marlin's fast movements - Marlin's humming - Marlin's facial expression 	Brave character	<p>Marlin's utterance is a <i>representamen</i> of an object that Marlin is trying to convince himself so that he can pass the problem that he faces.</p> <p>The tracking shot with bird's eye angle shows Marlin who moves fast and keeps jumping on the top of the jellyfish. Marlin's fast movement and action are the <i>representamen</i> of an object that he does not have any doubt in moving forward. Marlin is also humming cheerfully when he passes the group of the jellyfish. Marlin's hum was a <i>representamen</i> for an object that Marlin is enjoying his moment. This first object that was also the second <i>representamen</i> forms the second object that Marlin does not mind the jellyfish surrounding him. The medium shot shows Marlin's excited voice intonation and his facial expression show that both of Marlin's eyebrows raises and he has wide smile.</p>

			<ul style="list-style-type: none"> - Marlin's voice intonation 	<p>Marlin's facial expression and voice intonation are the <i>representamen</i> for an object that Marlin is enjoying the moment. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is not afraid of the situation that can endanger himself.</p>
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3. Marlin's settled character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1a	The moment when Marlin and Coral were having conversation about their new house and the neighborhood	<ul style="list-style-type: none"> - Marlin's utterance: "Wow" - Marlin's action: staring at the under-ocean view - Coral's utterance: "You did good and the neighborhood is awesome." - Marlin's voice intonation - Marlin's utterance: 	Settled character	At the beginning of the film, Marlin says 'wow' twice while he is staring at the under-ocean view. Marlin's utterance is a <i>representamen</i> for an object that Marlin is amazed by the beauty of the place where he stays. The object that also acts as the second <i>representamen</i> forms the second object that Marlin shows the love to the place where he is going to build his family. The extreme-long shot shows Marlin was staring at the view. Marlin's activity in staring at the ocean view is a <i>representamen</i> for an object that Marlin shows his interest towards the view that is in front of his house. And then, Coral praises Marlin's choice for the new house by saying, "You did good and the neighborhood is awesome." Coral's utterance is a <i>representamen</i> that generates an object inside the spectators' minds that Marlin is being considerate over his family. This object that also acts as the second <i>representamen</i> triggers the second object

			<p><i>“Coral, honey, these our kids we’re talking about. They deserve the best.”</i></p> <ul style="list-style-type: none"> - Marlin’s utterance: <i>“They’ll wake up, poke their little heads out and they see a whale!”</i> - Marlin’s action: Demonstrating his imagination 	<p>inside the audience’s minds that Marlin is a responsible husband for the comfort and welfare of his own species.</p> <p>Marlin is having a conversation with Coral about the neighborhood. Marlin in enthusiastic voice intonation says to Coral, <i>“Coral, honey, these our kids we’re talking about. They deserve the best.”</i> Marlin’s voice intonation and utterance are the <i>representamen</i> for an object that Marlin is being thoughtful for his children. The object that automatically acts as the second <i>representamen</i> creates the second object that Marlin intends to raise his family in the comfortable neighborhood. The long-medium shot shows Marlin demonstrating his imagination about his children who possibly will enjoy watching the view from the house.</p> <p>Marlin’s action in demonstrating his imagination is a <i>representamen</i> for an object that Marlin is a visionary father. In addition, Marlin with his excited voice intonation says, <i>“They’ll wake up, poke their little heads out and they see a whale!”</i> Marlin’s utterance and voice intonation are the <i>representamen</i> for an object that Marlin is very accommodating for his family. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin has prepared a decent house for the well-being of his own species and Marlin intends to live in his new house for a long time.</p>
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2.	24b	The moment when Nigel put back Marlin and Dory into the sea which made Nigel felt sorry	<ul style="list-style-type: none"> - Marlin's facial expression: Marlin flattens his mouth, looks down, and raises the head of his brows a little bit. - Marlin's voice intonation - Marlin's utterance: <i>"It is over, Dory. We were too late. Nemo's gone, ..."</i> - Marlin's utterance: <i>"I'm going home now."</i> 	Settled character	The long-medium shot shows Marlin's facial expression where he flattens his mouth, looks down, and raises the head of his brows a little bit. Marlin's facial expression is a <i>representamen</i> for an object that Marlin is showing sorrowful behavior for he cannot bring Nemo back. The first object that is also the second <i>representamen</i> builds the second object inside the spectators' minds that Marlin shows his sympathy for he loses his own species. As it can be seen the colors of the main background are grey, sage green, and dark green. Dory tries to stop Marlin from leaving. However, Marlin still wants to go and says to Dory with depressed voice intonation, <i>"It is over, Dory. We were too late. Nemo's gone, ..."</i> Marlin's voice intonation and utterance are the <i>representamen</i> of an object that Marlin is being disappointed in himself. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin knows that he has failed to keep his own species or descendant safe. And then Marlin continues by saying, <i>"I'm going home now."</i> Marlin's utterance is a <i>representamen</i> for an object that Marlin does not want to stay at his recent location for a longer time. This first object that is also the second <i>representamen</i> forms the second object that Marlin wants to spend the rest of his life at the place where he raises Nemo.
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3.	27a	The moment when Marlin enthusiastically woke Nemo up for school in the morning	<ul style="list-style-type: none"> - Low-angle shot - Content of the scene: There are purple, hash brown, and pink corals, sea mushroom, blue ocean, sunshine from the top, and peach tentacles of the anemone. 	Settled character	The long shot with low-angle shot shows the content of the scene, where there are purple, hash brown, and pink corals, sea mushroom, blue ocean, sunshine from the top, and peach tentacles of the anemone. The content of the scene is the <i>representamen</i> of an object that is the location of Marlin's house where he raises Nemo since he was a little baby. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin brings Nemo back to his hometown. The second object that also acts as the third <i>representamen</i> forms the third object that Marlin wants Nemo to grow and live in that hometown.
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4. Marlin's spiritual character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	3j	The moment when Mr. Ray and his class left, while Marlin was still watching Nemo from afar	<ul style="list-style-type: none"> - Marlin's facial expression: Marlin little bit frowns and he raises the head of his brows, and also Marlin's eye 	Spiritual character	the long-medium shot shows Marlin's facial expression where he little bit frowns and he raises the head of his brows, and also Marlin's eye focus where he glances up. Marlin's facial expression and his eye focus are the <i>representamen</i> for an object that Marlin is thinking of Nemo. The object that automatically acts as the second <i>representamen</i> creates the second object that Marlin is hoping for Nemo's safety and well-being. It is also

			<p>focus where he glances up.</p> <ul style="list-style-type: none"> - Marlin's utterance: "Be safe." - Marlin's voice intonation 		<p>supported by Marlin's utterance by faithfully saying, "Be safe." Marlin's faithful voice intonation and utterance become the <i>representamen</i> for an object that Marlin sends up the prayer for Nemo. The object that also acts as the second <i>representamen</i> creates the second object that Marlin is hoping that the power of providence would keep Nemo safe.</p>
2.	5a	The moment where Marlin screamed to look for Nemo in the middle of the ocean	<ul style="list-style-type: none"> - Long shot, eye-level shot - Marlin's actions: Marlin lifts his head, looks at the sky, and looks around his surroundings. - Marlin's utterance: "No. Please, no." - Marlin screams 	Spiritual character	<p>The long shot with eye-level shot shows that Marlin lifts his head, looks at the sky, and looks around his surroundings. Marlin's activities become the <i>representamen</i> for an object that Marlin is hoping to see the boat that took Nemo away. It is also supported by Marlin's utterance by screaming, "No. Please, no." Marlin's utterance becomes a <i>representamen</i> of an object that Marlin does not ever want to lose Nemo. The object that also stands as the second <i>representamen</i> creates the second object that Marlin is begging the universe for he wanted Nemo back. The second object that also acts as the third <i>representamen</i> creates the third object that Marlin sends up his prayer to the universe.</p>
3.	20k	The moment when Marlin and Dory were	<ul style="list-style-type: none"> - Long shot, key lighting falls upon Marlin - Marlin's facial expression: 	Spiritual character	<p>The long shot that shows the key lighting from the top-center falls upon Marlin represents the power of providence itself. Moreover, Marlin's facial expression where he laughs and raises his brows, and his eyes focus in which he is looking up. His facial expression and eye</p>

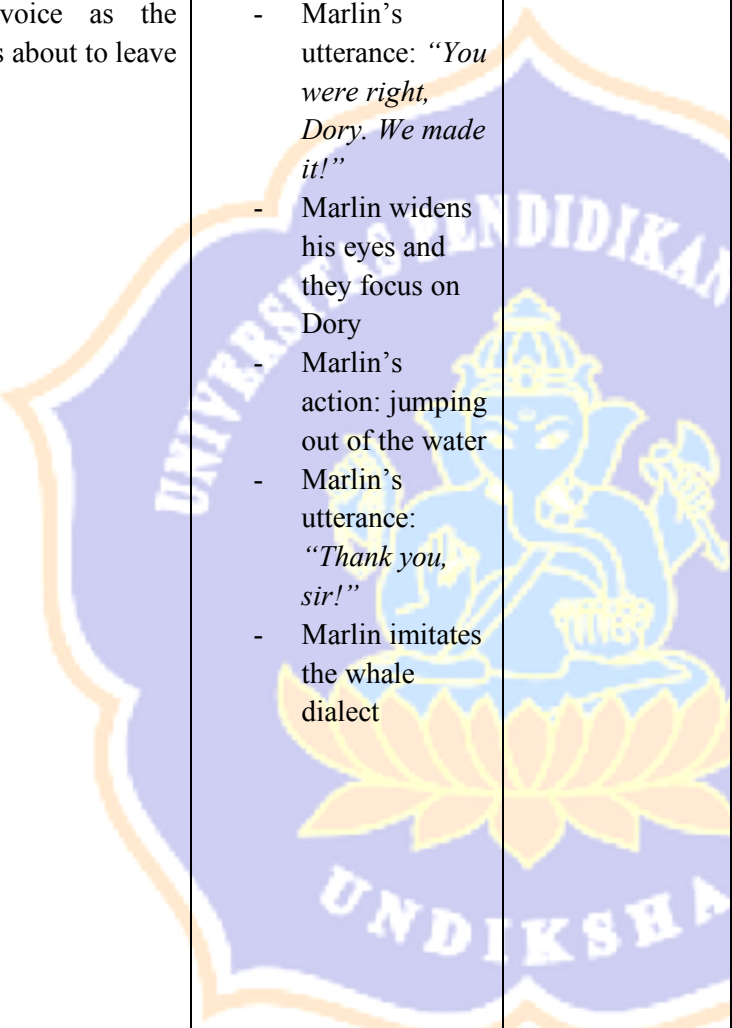
		expelled from inside of the whale	<p>Marlin raises his brows and his eyes focus in which he is looking up</p> <ul style="list-style-type: none"> - Marlin's laugh - Marlin's utterance: "We're alive!" 		<p>focus are the <i>representamen</i> for an object that Marlin is overjoyed because his wish has been granted by the providence. The object that also acted as the second <i>representamen</i> creates the second object that Marlin believes in the power of the providence for it already guides him. It is supported by Marlin's utterance where he gladly shouts, "We're alive!" Marlin's utterance becomes a <i>representamen</i> for an object that Marlin feels grateful for as he is still alive.</p>
4.	25k	The moment when Nemo called Marlin while Marlin was swimming back home	<ul style="list-style-type: none"> - The long shot - Marlin's facial expression: smiles widely, raises his brows, and closes his both eyes. - Marlin's utterance: <i>Nemo! Oh, thank goodness."</i> - Marlin's action: hugging Nemo 	Spiritual character	<p>The long shot shows Marlin's facial expression where he smiles widely, raises his brows, and closes his both eyes. Marlin's facial expression is a <i>representamen</i> for an object that Marlin finally can hug Nemo again. The object that is also the second <i>representamen</i> creates the second object that Marlin feels relieved and grateful. It is also complemented by Marlin's utterance where he shouts, "Nemo! Oh, thank goodness." Marlin's utterance is a <i>representamen</i> for an object that Marlin expresses his gratitude to the providence for he finally gathers with his son. This object that is also the second <i>representamen</i> creates the second object that Marlin believes in power of the providence. The background music with a slow tempo in soft tone represents Marlin's grateful feeling for he had found his son again.</p>

5.	261	<p>The moment when Marlin made sure Nemo okay which brought Marlin to his old memory where he found the cracked egg on the canyon</p>	<ul style="list-style-type: none"> - The long shot - Marlin's facial expression: Marlin raises the head of his brows, smiles, and closes his both eyes; in the scene, Marlin rolls his eyes before he closes his both eyes. - Marlin's utterance: "<i>Oh, thank goodness.</i>" - Marlin's stress on the word 'goodness' 	<p>Spiritual character</p>	<p>The long shot shows Marlin's facial expression where he raises the head of his brows, smiles, and closes his both eyes; in the scene, Marlin rolls his eyes before he closes his both eyes. Marlin's facial expression becomes a <i>representamen</i> for an object that Marlin is relieved for Nemo was awake. The object that also stands as the second <i>representamen</i> forms the second object that Marlin is immensely grateful for his son is still okay. This is also supported by Marlin's utterance where he says, "<i>Oh, thank goodness.</i>" Marlin's utterance as a <i>representamen</i> forms an object that Marlin expresses his gratitude to the power of providence for it has been keeping Nemo safe. The object that is also positioned as the second <i>representamen</i> generated the second object in spectators' minds that Marlin professes the existence of the power of providence. When Marlin stresses the word 'goodness' in his expression that has been mentioned above, the stress represents Marlin's emphasis on his gratitude towards the power of providence itself that really has protected Nemo from unfortunate events. Therefore, the background music with a slow tempo in softer tone in this film, is indicated as Marlin's grateful feeling after he worried about Nemo's condition previously.</p>
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5. Marlin's grateful character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	5c	The moment when Marlin and Dory accidentally bumped each other	<ul style="list-style-type: none"> - Marlin's voice intonation - Marlin's utterance: "Thank you, thank you. Thank you so much." 	Grateful character	When Marlin followed Dory from behind her, Marlin expressed his gratitude cheerfully to Dory by saying, "Thank you, thank you. Thank you so much." Marlin's utterances are the <i>representamen</i> for the object that Marlin feels grateful for Dory wants to help him to find the boat. Marlin also says 'thank you' three times to Dory in that scene, in which it also becomes the <i>representamen</i> for an object that Dory's help is really meaningful for Marlin. The object becomes the new <i>representamen</i> for the second object that Marlin greatly appreciates Dory's kindness.
2.	10j	The explanation from the group of fish about the direction which made Marlin turned around	<ul style="list-style-type: none"> - The extreme-long shot - Marlin's excited movements - Marlin's utterance: "Great! That's Great!" - Marlin's voice intonation 	Grateful character	As the fish finished their explanation, the extreme-long shot shows that Marlin is moving with excitement. Marlin's excited movement is the <i>representamen</i> that stands for an object where Marlin is happy since he has the clue to find his son. This also means that Marlin accepts the help from the group of silver fish. It is also supported by Marlin's line where he says, "Great! That's Great!" Marlin's utterance as a <i>representamen</i> generates an object that Marlin compliments the group of fish's explanations.

			<ul style="list-style-type: none"> - Marlin's utterance: <i>"Dory, you did it!"</i> - Long-medium shot - Marlin's action: hugging Dory - Marlin's utterance: <i>"Well, listen fellas, thank you."</i> - Marlin's action: staring at the fish 		<p>Marlin expressed his happiness in the cheerful intonation by saying, <i>"Dory, you did it!"</i> Marlin's statement is a <i>representamen</i> of an object that Marlin compliments on Dory's effort in asking the direction to the group of fish. The object that also becomes the new <i>representamen</i> creates the second object that Marlin admits Dory as a meritorious helper for he cannot get any answer if it is not because of Dory. The long-medium shot shows that Marlin embraces Dory, in which it is a <i>representamen</i> that creates an object where Marlin shows his warmth for Dory. This also generates the second object that Marlin expresses his gratitude by showing an affection towards Dory.</p> <p>As Marlin is going to leave the group of fish, he delivers his gratitude happily to the group of fish by saying, <i>"Well, listen fellas, thank you."</i> Marlin's utterance stands as a <i>representamen</i> for an object that Marlin feels grateful for the help that he got from the group of fish. It is also supported by Marlin's attitude where he stares at the fish when he says 'thank you'. Marlin's attitude as a <i>representamen</i> creates an object that Marlin respects his interlocutors that has already given him help.</p>
3.	20n	Marlin's appreciation for the whale by imitating	<ul style="list-style-type: none"> - Marlin's cheerful voice intonation 	Grateful character	Marlin and Dory finally arrived in Sydney at night since the whale had given them a ride to Sydney. Dory knew that they had arrived when she could identify the

		<p>whale's voice as the whale was about to leave</p>	<ul style="list-style-type: none"> - Marlin's utterance: "<i>You were right, Dory. We made it!</i>" - Marlin widens his eyes and they focus on Dory - Marlin's action: jumping out of the water - Marlin's utterance: "<i>Thank you, sir!</i>" - Marlin imitates the whale dialect 		<p>'Sydney' signs that were written on the passing boats. Marlin talked to Dory in cheerful intonation, "<i>You were right, Dory. We made it!</i>" Marlin's utterance and voice intonation becomes the <i>representamen</i> of an object that Marlin positively admits Dory's encouragement which previously Marlin shows his disagreement. It is supported by Marlin's attitude in which his widened eyes focus on Dory, in which it becomes the <i>representamen</i> for an object that Marlin appreciates his interlocutor that has given him encouragement. The long shot shows Marlin jumps out of the water after he talks to Dory. Marlin's action in jumping out of the water is a <i>representamen</i> of an object that Marlin is overjoyed for they have made it to Sydney. The object that also acts as the second <i>representamen</i> creates the second object that Marlin feels grateful.</p> <p>As the whale was leaving, Marlin immediately talked to the whale, "<i>Thank you, sir!</i>" Marlin's utterance becomes the <i>representamen</i> of an object that Marlin feels grateful for the whale has given them a ride to Sydney. When Marlin said 'thank you' to the whale, he also imitated the whale dialect which had been uttered by Dory previously. Marlin's voice imitation in imitating the whale dialect becomes the <i>representamen</i> that creates an object where Marlin wants the whale to understand his utterance too. This object that becomes</p>
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					the second <i>representamen</i> generates the second object that Marlin shows his grateful attitude towards the whale that has helped him and Dory.
4.	24d	Marlin's appreciation towards Dory's help when Marlin was about to leave Dory	<ul style="list-style-type: none"> - Long-medium shot - Marlin's facial expression: the head of his brows raises, his mouth tends to be flat, and he also tends to look down - Color of the background: dark gree and olive green - Marlin's utterance: <i>"Dory. If it was not for you, I never would have even made it here. So, thank you."</i> 	Grateful character	<p>The long-medium shot shows Marlin's facial expression where the head of his brows raises, his mouth tends to be flat, and he also tends to look down. Moreover, the color of the background is dark green and olive green which makes the scene look gloomy. These <i>representamen</i> indicate an object that Marlin is sorrowful.</p> <p>Then Marlin talks to Dory, <i>"Dory. If it was not for you, I never would have even made it here. So, thank you."</i> Marlin's utterances as the <i>representamen</i> create an object in spectators' minds that Marlin admits Dory as the only loyal companion who would help Marlin along the way. This object that also acts as the second <i>representamen</i> generates the second object that Marlin feels grateful for Dory's existence. Marlin talked in low voice intonation when he expressed his gratitude towards Dory. Marlin's voice intonation as a <i>representamen</i> forms an object that Marlin is really sad. When Marlin talks to Dory, Marlin also stares at Dory, in which this becomes the <i>representamen</i> that forms an object where Marlin appreciates Dory's presence at that time. All of the mentioned objects form an <i>interpretant</i></p>

					in the audience's thoughts that Marlin still can express his gratitude even though he is failing.
5.	25k	The moment when Nemo finally found Marlin at the fishing ground while Marlin was swimming back home	<ul style="list-style-type: none"> - Background color: dark gray and dark turquoise - Dim lighting - Marlin's actions: approaching Nemo, hugging Nemo - Medium shot - Marlin's facial expression: Marlin smiles widely, raises the head of his brows, and closes his both eyes - The lighting falls on Marlin - Marlin's utterance: "Nemo! Oh, 	Grateful character	<p>Then Marlin directly approached his son, Nemo. As the content of the scene is shown, especially for the background color, the colors are dark gray and dark turquoise and also the lighting, where the dim lighting is presented in that scene. These <i>representamen</i> form an object that this scene creates a despondent atmosphere. And then when Marlin finally sees Nemo again, he directly hugs Nemo. The medium shot shows Marlin's facial expression where he smiles widely, raises the head of his brows, and closes his both eyes. This is also supported by the white lighting where it falls right on Marlin's face.</p> <p>These <i>representamen</i> create an object that Marlin is very pleased to meet his son. This object that also acts as the second <i>representamen</i> forms the second object that Marlin feels relieved. He also expresses his relieve statement by saying, "Nemo! Oh, thank goodness." This is also supported by background music that is played in medium tempo with a bright tone.</p>

			<p><i>thank goodness.”</i></p> <ul style="list-style-type: none"> - Background music: medium tempo with a bright tone 	
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6. Marlin’s receptive character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	1b	The moment when Marlin and Coral were having conversation about names for the babies in front of their eggs	<ul style="list-style-type: none"> - Marlin’s facial expression: Marlin smiles and his eyes focus on Coral - Marlin’s nice behavior - Marlin’s utterance: <i>“Well, we will name one Nemo, ...”</i> 	Receptive character	<p>Marlin’s facial expression in which Marlin smiles and his eyes focus on Coral. Marlin’s facial expression and eye focus are the <i>representamen</i> that form an object inside the spectators’ minds that Marlin agrees to Coral’s idea. Moreover, Marlin also responds to Coral’s opinion nicely and says, <i>“Well, we will name one Nemo, ...”</i> Marlin’s response is a <i>representamen</i> of an object that Marlin shows an agreement to his wife’s idea while they are discussing the name for their babies. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin still wants to listen to another opinion, that is Coral’s opinion. These objects bring the spectators’ minds into an interpretation that Marlin is a receptive husband.</p>

2.	18i	The moment when Dory tried to convince Marlin about asking the direction which made him looking at Dory's injury	<ul style="list-style-type: none"> - Marlin's utterance: "<i>It is a fish we don't know, ...</i>" - Marlin stops talking and Marlin moves his eyeballs to the left and to the right - The close-up shot - Dory's injury - Marlin's utterance: "<i>All right.</i>" - Long shot - Marlin's actions: opening the way for Dory 	Receptive character	<p>Actually, Marlin didn't agree with Dory's idea at all. Then Marlin expressed his disagreement by saying, "<i>It is a fish we don't know, ...</i>" Marlin's utterance is a <i>representamen</i> that builds an object that Marlin still wants to express or discuss his opinion to Dory. After they argue, Dory convinces herself to Marlin. He suddenly stops talking. The medium shot shows that Marlin moves his eyeballs to the left and to the right. Marlin's decision to stop talking and his eyeball movements are the <i>representamen</i> of an object that Marlin is trying to consider Dory's idea. Moreover, the close-up shot shows Dory's injury. Dory's injury was a <i>representamen</i> for an object that Marlin considers Dory's idea thoroughly.</p> <p>This first object that also acts as the second <i>representamen</i> forms the second object that Marlin realizes the previous mistake that he made to Dory. The second object that also acts as the third <i>representamen</i> forms the third object that Marlin tries to listen to Dory more instead of making decisions based on his own thoughts. Eventually, Marlin accepts Dory's idea by saying, "<i>All right.</i>" Marlin's utterance is indicated as a <i>representamen</i> of an object that Marlin listens to Dory's idea.</p>

					The long shot showed Marlin's movement in opening the way for Dory. Marlin's movement is a <i>representamen</i> that creates an object where Marlin emphasizes his agreement towards Dory's plan.
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7. Marlin's understanding character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1b	The moment when Marlin and Coral were having conversation about names for the babies in front of their eggs	<ul style="list-style-type: none"> - Marlin's utterance: "Nemo?" - Long-medium shot - Marlin's facial expression: Marlin raises the head of his right brow and lowers his left brow, then he opens his mouth, and he also glances up - Marlin's utterance: "We'll name one Nemo, but I'd like most of them to be Marlin Jr." - Long-medium shot 	Understanding character	<p>Coral and Marlin are talking about names for their babies. Marlin had his idea about the names, however Coral proposed a name that she liked. She proposed 'Nemo' as the name for one of their babies. And then Marlin responded Coral's opinion by saying, "Nemo?" Marlin's utterance is a <i>representamen</i> for an object that Marlin is thinking about Coral's idea, whether it is a good or bad name for a baby. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin listens to Coral's idea. The long-medium shot shows Marlin's facial expression where he raises the head of his right brow and lowers his left brow, then he opens his mouth, and he also glances up. Marlin's facial expression is a <i>representamen</i> for an object that Marlin is considering Coral's idea inside his head.</p> <p>And then he continued again by saying, "We'll name one Nemo, but I'd like most of them to be Marlin Jr."</p>

			<ul style="list-style-type: none"> - Marlin's facial expression: Marlin smiles and raises his brows and his eye focusing on Coral 		<p>Marlin's utterance is a <i>representamen</i> of an object that Marlin agrees to Coral's idea and tells his own to Coral. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin wants to be fair between him and his wife, Coral. The long-medium shot shows Marlin's facial expression in which he smiles and raises his brows and his eye focusing on Coral. Marlin's facial expression and eye focus are the <i>representamen</i> of an object that Marlin shows his agreement to his wife's idea. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin shows some respect towards Coral as his interlocutor and partner.</p>
2.	2d	The discussion about first time school between Marlin and Nemo at home	<ul style="list-style-type: none"> - Marlin's utterance: "How's the lucky fin?" - Marlin's joyful voice intonation - Marlin's utterance: "Let's see." - Marlin's facial expression: Marlin smiles and his eyes focus on Nemo's fin. - Long-medium shot 	Understanding character	<p>After that Marlin asked about Nemo's fin with joyful voice intonation by saying, "How's the lucky fin?" Marlin's utterance is a <i>representamen</i> for an object that Marlin is proud of Nemo's physical appearance. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not mind about Nemo's fin which is smaller than his other fin. After Nemo responded Marlin's question, Marlin said to Nemo, "Let's see." Marlin's utterance is a <i>representamen</i> that creates an object that Marlin does not feel ashamed of Nemo's special condition. The medium shot shows Marlin's facial expression in which he smiles and his eyes focus on Nemo's fin. Marlin's facial expression and eye focus are the <i>representamen</i></p>

			<ul style="list-style-type: none"> - Marlin's gesture: giving high five to Nemo 		<p>for an object that Marlin is happy to see Nemo in good health. After that, Marlin and Nemo give high five to each other. The long-medium shot shows Marlin's gesture where he gives high five to Nemo and his facial expression in which he smiles and his eyes focus on Nemo. Marlin's gesture, facial expression, and eye focus are the <i>representamen</i> for an object that Marlin is happy to see Nemo in great spirit even though Nemo has smaller fin. This object that also acts as the second <i>representamen</i> forms the second object that Marlin accepts Nemo as the way he is.</p>
3.	18h	The moment when Dory tried to convince Marlin about asking the direction which made him looking at Dory's injury	<ul style="list-style-type: none"> - Marlin's gesture: Marlin widens his fins - Marlin's facial expression: Marlin raises the head of his brows, opens his mouth, and stares at Dory - Close-up shot with point-of-view shot - Dory's injury - Marlin's utterance: "All right." - Long-medium shot 	Understanding character	<p>In the scene, Marlin argues that Dory's idea is risky. However, Dory keeps convincing Marlin. The long-medium shot shows Marlin's gesture where he widens his fins and his facial expression where he raises the head of his brows, opens his mouth, and stares at Dory. At that moment, Marlin also does not say anything towards Dory's encouragement. Marlin's gesture, facial expression, and his speechlessness are the <i>representamen</i> for an object that Marlin does not have anything else to say. This first object that is also the second <i>representamen</i> forms the second object that Marlin is reconsidering Dory's risky idea. And then Marlin looks at Dory's fin. As in the close-up shot with point-of-view shot shows Dory's injury that was previously caused by the jellyfish.</p>

			<ul style="list-style-type: none"> - Marlin's facial expression: Marlin lowers the curve of his brows, flattens his mouth - Marlin's action: opening the way for Dory - Marlin's gesture: widening his fin 		<p>Dory's injury is a <i>representamen</i> for an object that Marlin uses Dory's condition as a consideration. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to make the second mistake as he made earlier when he didn't listen to Dory's opinion about passing the way through the trench. Finally, Marlin allows Dory to ask for directions to a stranger by saying, "All right." Marlin's utterance is a <i>representamen</i> for an object that Marlin shows an agreement towards Dory's idea. The long-medium shot shows Marlin's facial expression where he lowers the curve of his brows, flattens his mouth, and looks down. Marlin's facial expression is a <i>representamen</i> that forms an object that Marlin actually disagrees with Dory's idea. Marlin opens the way for Dory and widens his fin. Marlin's action in opening the way for Dory and his gesture in widening his fin are the <i>representamen</i> for an object that Marlin gives Dory a chance to ask for directions to a stranger. The first object that is also the second <i>representamen</i> forms the second object that Marlin tries to decrease his personal interest.</p>
4.	26m	The moment when Marlin and Nemo regretted their fault by holding Nemo's fin	<ul style="list-style-type: none"> - Medium shot - Marlin's facial expression: Marlin stares at Nemo's fin with flattened 	Understanding character	<p>The medium shot shows Nemo raises his smaller fin him towards his dad. Marlin stares at Nemo's fin with flattened brows, opened mouth, and his eyes focus on Nemo's smaller fin. Marlin's facial expression and eye focus are the <i>representamen</i> of an object that Marlin is</p>

			<p>brows, opened mouth, and his eyes focus on Nemo's smaller fin</p> <ul style="list-style-type: none"> - Medium shot - Marlin's facial expression: Marlin raises the head of his brows, smiles softly, his eyes focus on Nemo's fin - Marlin's gesture: holding Nemo's fin gently 		<p>thinking about Nemo's fin. This first object that also acts as the second <i>representamen</i> generates the second object that Marlin feels compassionate towards Nemo. The medium shot shows Marlin's facial expression where he raises the head of his brows, smiles softly, his eyes focus on Nemo's fin, and Marlin holds Nemo's fin. Marlin's facial expression, eye focus, and his gesture that he holds Nemo's fin gently are the <i>representamen</i> for an object that Marlin accepts Nemo's difference positively. This first object that is also the second <i>representamen</i> generates the second object that Marlin does not feel Nemo's smaller fin as an ultimate weakness, instead as a special gift.</p>
5.	27j	The moment when Marlin and Dory waved at Nemo as he was getting further	<ul style="list-style-type: none"> - Marlin's voice intonation - Marlin's utterance: "Nemo." - Long-medium shot - Marlin's facial expression: his brows do not move 	Understanding character	<p>When Nemo expressed his farewell, Dory called Nemo with an incorrect name. Marlin, who was next to Dory, gave her the correct name to Dory by calmly saying, "Nemo." Marlin's utterance and his calm voice intonation are the <i>representamen</i> for an object that Marlin understands Dory's weakness that she easily forgets things. This first object that also acts as the second <i>representamen</i> generates the second object that Marlin takes Dory as the way she the long-medium shot shows Marlin's facial expression when he tells Dory</p>

			<ul style="list-style-type: none"> - Marlin's attitude: he acts usual in front of Dory. 	<p>the correct name of Marlin's son, where his brows do not move and he acts usual in front of Dory.</p> <p>Marlin's facial expression and his usual attitude are the <i>representamen</i> that triggers an object that Marlin is not annoyed when Dory calls his son with the wrong name. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not take Dory's mistake seriously.</p>
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8. Marlin's sociable character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	3i	The conversation between Marlin and Mr. Ray, where Marlin tried to explain Nemo's condition to Mr. Ray	<ul style="list-style-type: none"> - Marlin's utterance: <i>"Just so you know, he has got a little fin. If he is having trouble swimming, let him take a break. 10-15 minutes."</i> - Marlin's voice intonation: Marlin talks nicely and slowly - Long-medium shot 	Sociable character	Marlin talks to Mr. Ray, <i>"Just so you know, he has got a little fin. If he is having trouble swimming, let him take a break. 10-15 minutes."</i> Marlin's utterance is a <i>representamen</i> for an object that Marlin wants to tell an information about Nemo's condition to Mr. Ray. The object that also acts as the second <i>representamen</i> creates the second object that Marlin wants Mr. Ray to give an excuse to his son if there will be something happen to Nemo. It is also supported by Marlin's voice intonation in which he talks nicely and slowly. Marlin's voice intonation is a <i>representamen</i> that creates an object where Marlin wants his utterances to be understood by Mr. Ray. This object that becomes the second

			<ul style="list-style-type: none"> - Marlin stares at Mr. Ray 		<p><i>representamen</i> generates the second object that Marlin shows his politeness when he talks to Nemo's teacher. The long-medium shot shows Marlin staring at Mr. Ray while he is talking to Mr. Ray, in which it stands as a <i>representamen</i> for an object that Marlin shows his interest in talking to Mr. Ray. The object that also stands as the new <i>representamen</i> generates the second object where Marlin respects his interlocutor.</p>
2.	6e	Marlin's self-introduction in front of the sharks and Dory which forced him to tell a joke	<ul style="list-style-type: none"> - Long-medium shot, low key-lighting from the top-right - Marlin's facial expression: the head of his brows raises and he frowns. - Marlin shakes - Marlin's utterance: "Okay. Uh, hello. My name is Marlin. I'm a clownfish." - Marlin's voice intonation and he speaks gently - Marlin's eyeballs focus where he looks at all of his friends 	Sociable character	<p>The long-medium shot with low key-lighting that comes from the top-right, shows Marlin's facial expression where the head of his brows raises and he frowns. In that scene, Marlin is also shaking when he introduces himself. These <i>representamen</i> indicate an object that Marlin is very frightened. And then, Marlin opens his speech by saying, "Okay. Uh, hello. My name is Marlin. I'm a clownfish." Marlin's utterances raise an object that Marlin is doing a short introduction to himself. The object that equals to the second <i>representamen</i> forms the second object that Marlin wants others to know about him. It is followed by Marlin's voice intonation where he speaks gently yet doubtfully and Marlin's eyeballs focus where he looks at all of his friends. These mentioned <i>representamen</i> represent an object that Marlin still wants to talk to all of his friends. All of the mentioned objects form an <i>interpretant</i> inside the audience's mind that Marlin still behaves nicely even</p>

			<ul style="list-style-type: none"> - Marlin's utterance: "Well, I actually do know one that's pretty good." - Marlin's chuckle - Long shot - Marlin's facial expression: Marlin's brows raise and he also smiles. - Marlin continues his joke: "There was this mollusk and he walks up to a sea cucumber. Normally they don't talk, sea cucumbers, but in a joke, everyone talks. So, the sea mollusk says to the cucumber..." - Marlin speaks nicely and unhurriedly 	<p>though he is nervous. Marlin's attitude was changing when the sharks asked Marlin to tell some joke since they knew that Marlin was a clownfish. He directly responded by saying, "Well, I actually do know one that's pretty good." Marlin's utterances that are identified as a <i>representamen</i> create an object that Marlin willingly tells the joke he knows to his friends. The mentioned object that is equivalent as the second <i>representamen</i> creates the second object that Marlin wants to make his friends happy. This is supported by Marlin's chuckle and his facial expression. The long-medium shot shows that Marlin's brows raise and he also smiles. These are the <i>representamen</i> for an object that Marlin shows his interest in telling jokes to his friends. This object that also acts as the second <i>representamen</i> generates an object that Marlin enjoys his talk in front of his friends. Then Marlin continues his joke and says, "There was this mollusk and he walks up to a sea cucumber. Normally they don't talk, sea cucumbers, but in a joke, everyone talks. So, the sea mollusk says to the cucumber..." Marlin's utterances as a <i>representamen</i> indicates an object that Marlin wants his friends to laugh at his joke. The object that is the same as the second <i>representamen</i> creates the second object that Marlin loves to tell his joke to his friends. It is supported by Marlin's voice intonation where he speaks nicely and unhurriedly. This <i>representamen</i></p>
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					forms an object that Marlin wants his friends to be able to listen to his joke very well.
3.	13j	The moment when Marlin told the chronology of the kidnapping to the turtles	<ul style="list-style-type: none"> - Marlin's utterance: "<i>I don't want to talk about it.</i>" - Marlin's voice intonation: Marlin speaks gently and kindly - Marlin is being silent and he stares at the sea turtles - Marlin's utterance: "<i>Well, okay.</i>" - Marlin is nodding - Marlin's focus where his eyeballs move to the right and to the left. - Marlin's utterance: "<i>I live on this reef, a long, long way from here. And my son, Nemo. He was mad at me. And maybe he wouldn't have done it if I had not</i> 	Sociable character	At first, when the little sea turtles asked Marlin to tell them his problem, Marlin rejected the kids' request by saying, " <i>I don't want to talk about it.</i> " Marlin's statement becomes the <i>representamen</i> of an object that Marlin delivers his refusal decently. This is also supported by Marlin's intonation where he speaks gently and kindly. Marlin's voice intonation stands as a <i>representamen</i> for an object that Marlin is being polite in front of the kids and Dory. However, little sea turtles beg Marlin to tell him his problem. There is a gap where Marlin is being silent and he stares at all of the sea turtles, in which they become the <i>representamen</i> for an object that Marlin is considering the kids' curiosity. The object equals the second <i>representamen</i> generates the second object that Marlin still has his will to tell his problem to the kids and Dory. Without taking much time, Marlin accepts the kids' wish by saying, " <i>Well, okay.</i> " Marlin's utterance as a <i>representamen</i> represents Marlin's interest to have more conversation about his problem. It is supported by Marlin's nodding that becomes the <i>representamen</i> of an object where Marlin emphasizes his approval. The long-medium shot with over-the-shoulder shot shows Marlin who is telling his problem chronologically. The over-the-shoulder shot

			<p><i>been so tough on him. I don't know."</i></p> <ul style="list-style-type: none"> - Marlin continues: <i>"Anyway, he swam out in the open water to this boat and when he was out there, these divers appeared and I tried to stop them. But, the boat was too fast, so we swam out in the ocean ..."</i> - Marlin tells his story slowly with soft intonation 	<p>stands as a <i>representamen</i> for an object that Marlin is dominating the conversation at that time. It is supported by Marlin's focus where his eyeballs move to the right and to the left. Marlin's eyeballs movement becomes a <i>representamen</i> for an object that Marlin wants to tell his problem to all of the listeners. The object that also stands as the second <i>representamen</i> generates the second object that Marlin shows his interest in talking to all of the listeners.</p> <p>Marlin opens his speech by saying, <i>"I live on this reef, a long, long way from here. And my son, Nemo. He was mad at me. And maybe he wouldn't have done it if I had not been so tough on him. I don't know."</i> Marlin's utterances as a <i>representamen</i> create an object that Marlin is being open about his problem and his feelings. The object that equals the second <i>representamen</i> forms the second object that Marlin wants the listeners to know about the details of the problem, especially about his feelings towards his son. And then Marlin continues his story by saying, <i>"Anyway, he swam out in the open water to this boat and when he was out there, these divers appeared and I tried to stop them. But, the boat was too fast, so we swam out in the ocean ..."</i> Marlin's utterance as a <i>representamen</i> generates an object that Marlin tells the incident chronologically. This object that also acts as the second <i>representamen</i> generates the</p>
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					second object that Marlin wants the listeners to understand the story very well. Moreover, Marlin tells his story slowly with soft intonation, in which they become the <i>representamen</i> of an object that Marlin wants the little sea turtles and Dory listens clearly to his story. The object that equals as the second <i>representamen</i> forms the second object that Marlin shows his seriousness in telling the story to the little sea turtles and Dory.
4.	17d	Marlin's question about Crush's age as he and Dory were about to leave from the EAC	<ul style="list-style-type: none"> - Long-medium shot - Marlin's gesture: he raises one of his fins - Marlin's facial expression: he raises his both brows and he shapes his mouth in round shape. - Marlin's utterance: "Hey, oh!" - Marlin continues: "Hey, Crush. Crush, I forgot. How old are you?" - Long-medium shot - Marlin's facial expression: Marlin 	Sociable character	<p>The long-medium shot shows Marlin's gesture where he raises one of his fins and facial expression where he raises his both brows and he shapes his mouth in round shape. In that scene, Marlin also utters, "Hey, oh!". Those mentioned <i>representamen</i> create an object that Marlin tries to call Crush. This object that is equal to the second <i>representamen</i> forms the second object that Marlin intends to talk to Crush.</p> <p>Marlin then delivers his question by saying, "Hey, Crush. Crush, I forgot. How old are you?" Marlin's utterance is a <i>representamen</i> for an object that Marlin wants to know something about Crush. This object that also stands as the second <i>representamen</i> forms the second object that Marlin tries to find more information about Crush.</p>

			<p>gives his wide smile, raised his both brows, and widened his eyes</p> <ul style="list-style-type: none"> - Marlin swims forward - Marlin's eagerness - Marlin raises his voice intonation but he speaks in cheerful intonation 		<p>Crush that already swam a bit far from Marlin and Dory, caused Marlin had to swim forward a bit. The long-medium shot shows Marlin's facial expression where he gave his wide smile, raised his both brows, and widened his eyes. Marlin's movement in swimming forward and also his facial expression become the <i>representamen</i> of an object that Marlin shows his eagerness in asking his question to Crush. In this scene, Marlin also has to raise his voice yet he speaks in cheerful intonation, in which they become the <i>representamen</i> for an object that Marlin wants Crush to be able to catch his question very well. The object as the second <i>representamen</i> forms the second object that Marlin behaves nicely towards Crush even though he has to raise his voice.</p>
5.	27c	<p>The moment when Marlin told his funny joke to other parents at school where suddenly the three sharks and Dory made an appearance</p>	<ul style="list-style-type: none"> - Long-medium shot - Marlin's excited gesture - Marlin's facial expression: Marlin smiles and raises his brows while he is having conversation with the parents. - Over-the-shoulder angle 	Sociable character	<p>The long-medium shot shows Marlin's excited gesture and his facial expression where he smiles and raises his brows while he is having conversation with the parents. Marlin's gesture and facial expression become the <i>representamen</i> for an object that Marlin is happy to be able to talk with the parents. The object that also acts as the second <i>representamen</i> generates the second object that Marlin shows the warmth towards the parents. It is also supported by over-the-shoulder angle, in which it becomes the <i>representamen</i> of an object that Marlin dominated the conversation at that time. Marlin is telling his joke to the parents and says, "So just then, the sea</p>

			<ul style="list-style-type: none"> - Marlin's utterance: "So just then, the sea cucumber looks over at the mollusk and says, "with fronds like these who needs anemones?" - Marlin's voice intonation: he sounds expressive and cheerful - Marlin's eyeballs move to the right and also the left. 	<p><i>cucumber looks over at the mollusk and says, "with fronds like these who needs anemones?"</i>, Marlin's utterances as the <i>representamen</i> create an object that Marlin wants to make his friends happy. The object that is also the second <i>representamen</i> creates the second object that Marlin loves to see his friends laughing. It is supported by Marlin's voice intonation where he sounds expressive and cheerful, in which it becomes the <i>representamen</i> for an object that Marlin shows his eagerness in having conversation with the parents. While Marlin is delivering his joke, Marlin's eyeballs move to the right and also the left. Marlin's eyeballs movements become the <i>representamen</i> for an object that Marlin talks to all of his friends. The first object that also stands as the second <i>representamen</i> forms the second object that Marlin respects his interlocutors.</p>
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9. Marlin's playful character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1c	Marlin's and Coral's romantic nostalgia by recalling the memories of the first time they met	<ul style="list-style-type: none"> - Marlin teases Coral affectionately - Marlin's utterance: "Excuse me, miss. Can 	Playful character	Marlin starts to tease Coral by impersonating his voice that came out when Marlin met Coral for the first time, "Excuse me, miss. Can you check if I have a hook in my lip?" Marlin's voice impersonation and utterance are the <i>representamen</i> for an object that Marlin tries to make

			<p><i>you check if I have a hook in my lip?"</i></p> <ul style="list-style-type: none"> - Marlin's voice impersonation - Coral's laughs - Marlin and Coral are affectionately chasing each other inside their house 		<p>fun of in their first-sight moment affectionately towards Coral. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin wants to make Coral laugh. In this scene, Coral's laughter is loud. Coral's laugh is a <i>representamen</i> of an object that Coral is happy because of Marlin's affectionate teasing. The first object that also acts as the second <i>representamen</i> forms the second object that Coral is amused by Marlin's voice impersonation. The long-medium shot shows Marlin and Coral are affectionately chasing each other inside their house. Marlin's and Coral's activity are the <i>representamen</i> for an object that Marlin and Coral are enjoying their moment together. The first object is the second <i>representamen</i> of the second object that Marlin's affectionate teasing is contagious for both of them.</p>
2.	27b	The moment when Marlin accompanied Nemo to the school by trying to be the first to arrive at school	<ul style="list-style-type: none"> - Dialogues between Marlin and Nemo - Long shot - Marlin's facial expression: Marlin smiles widely, his eye pupils are smaller, and he raises his eyebrows 	Playful character	<p>The dialogue between Marlin and Nemo is a <i>representamen</i> of an object that they had fun with in the racing game. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin enjoys to play fun games with his son, Nemo and so does Nemo. The long shot shows Marlin's facial expression that Marlin smiles widely, his eye pupils are smaller, and he raises his eyebrows. Marlin's facial expression is the <i>representamen</i> of an object that Marlin expresses his happiness when Marlin has raced together with his son.</p>

			<ul style="list-style-type: none"> - Marlin and Nemo are racing together to school 		In this scene, Nemo is also laughing when he arrives first at school.
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10. Marlin's harmonious character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1a	The moment when Marlin and Coral were having conversation about their new house and the neighborhood	<ul style="list-style-type: none"> - The long shot with camera movement in panning to the right - Scene's content: the whole neighborhood situation where the neighbors are having fun with their own family and there is also laughter - Long-medium shot - Marlin's facial expression: Marlin's eyeballs that focus on the view of the neighborhood and his facial expression 	Harmonious character	<p>The long shot with camera movement in panning to the right, shows the whole neighborhood situation where the neighbors are having fun with their own family and there is also laughter. These are the <i>representamen</i> that represent the happiness of the neighbors.</p> <p>The long-medium shot that shows Marlin's eyeballs that focus on the view of the neighborhood and his facial expression where he smiles and raises his brows. These are the <i>representamen</i> of an object that Marlin is happy to see all of his neighbors. The object that is also the second <i>representamen</i> creates the second object that Marlin joins in or felt the same happiness that is also experienced by his neighbors. It is supported by the background music that is played in fast tempo with bright tone. It is supported by, the background music as</p>

			<p>where he smiles and raises his brows</p> <ul style="list-style-type: none"> - Background music: fast tempo with bright tone 		<p>a <i>representamen</i> that represents Marlin's feeling where he is cheerful at that time.</p>
2.	11e	<p>The jellyfish's sting towards Dory's fin which hurt her fin</p>	<ul style="list-style-type: none"> - Marlin's utterance: "Dory, that's a jellyfish!" - Marlin's facial expression: the head of his brows raise and he grinded his teeth - Marlin tries to warn Marlin - Marlin approaches Dory - Marlin tries to keep Dory away from the thing that disturbs her - Marlin's exclamation: 'shoo' 	<p>Harmonious character</p>	<p>Marlin shouted to Dory, "Dory, that's a jellyfish!" Marlin's utterance is a <i>representamen</i> of an object that Marlin gave a warning to Dory. The object that also stands as the second <i>representamen</i> creates the second object that Marlin cares about Dory. It is supported by Marlin's facial expression, where the head of his brows raise and he grinded his teeth. Marlin's facial expression becomes a <i>representamen</i> for an object that Marlin worries about Dory's condition.</p> <p>Dory is angry at the jellyfish while Marlin is trying to warn her. Then Marlin immediately approaches Dory. The long shot shows Marlin tries to cast out the little jellyfish by using his tail. Marlin's action in casting out the little jellyfish becomes the <i>representamen</i> for an object that Marlin tries to keep Dory away from the thing that disturbs her. The object that is also the second <i>representamen</i> creates the second object that Marlin wants Dory to be calm. It is supported by Marlin's utterance where he uses the exclamation word 'shoo' to cast out the little jellyfish. Marlin's exclamation</p>

					becomes the <i>representamen</i> for an object that Marlin emphasizes his desire to drive away the little jellyfish.
3.	13f	The moment when Crush's son was being tossed out from the current that made Marlin worry a lot	<ul style="list-style-type: none"> - Long-medium shot - The contents of the scene: little turtles and the adult turtle laughing and smiling - Long shot - Marlin's eyeballs that focus on the little turtles - Marlin's chuckle - Marlin's facial expression: Marlin smiles and his brows raised - Long shot - The contents of the scene: A couple of turtles were playing with their child and they are all smiling - Long shot - Marlin's eyeballs that focus on the 	Harmonious character	<p>The long-medium shot shows the little turtles and the adult turtle laughing and smiling, in which they become the <i>representamen</i> for an object that they are having a good time. This object that also stands as the second <i>representamen</i> creates the second object that they are really happy.</p> <p>the long shot shows Marlin's eyeballs that focus on the little turtles, in which it becomes the <i>representamen</i> that represents Marlin's interest in watching the little turtles' activities. It is also supported by his chuckle and facial expression where he smiles and his brows raised. Marlin's chuckle and facial expression becomes a <i>representamen</i> to an object that Marlin is pleased to see the turtles have some fun.</p> <p>The long shot also shows a couple of turtles were playing with their child and they are all smiling. These are the <i>representamen</i> for an object that the turtle family is delighted by their togetherness. This object that is also the second <i>representamen</i> builds the second object that they love to spend their time together as a family.</p> <p>The long shot shows Marlin's eyeballs that focus on the turtle couple above him. This was a <i>representamen</i> that</p>

			<p>turtle couple above him</p> <ul style="list-style-type: none"> - Marlin's facial expression: his brows raise and he smiles wider than the previous scene - Long shot - The contents of the scene: the little turtles and the adult turtles are playing games and they all cheer and smile - Marlin's eyeballs movements - Marlin's facial expression: Marlin raises his brows and he smiles widely - Music background: fast tempo and bright tone 	<p>creates an object where Marlin is interested to see the couple with their child. It is supported by Marlin's facial expression where his brows raise and he smiles wider than the previous scene. Marlin's facial expression becomes a <i>representamen</i> for an object that Marlin is happy to see the couple playing with their child. This object that also stands as the second <i>representamen</i> creates the second object that Marlin does not get jealous of, even though he already lost his wife and has not had his son with him yet.</p> <p>Still in the same sequence used the long shot in order to show the moments where the little turtles and the adult turtles were playing games and they all cheered and smiled, in which they were the <i>representamen</i> of an object that they were all having fun. The object that also acted as the second <i>representamen</i> formed the second object that they were happy to spend their time together. Marlin shows the movements on his eyeballs. The eyeballs' movements are the <i>representamen</i> for an object that Marlin is looking at his surroundings. The object that also acts as the second <i>representamen</i> builds the second object that Marlin is interested in the turtles' activities. It is supported by his facial expression where Marlin raises his brows and he smiles widely, in which it becomes the <i>representamen</i> that builds an object inside the spectators' minds that Marlin is happy to see</p>
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				<p>the adult turtles who have some fun with the little turtles. This object that is also the second <i>representamen</i> forms the second object that Marlin does not show any jaundiced behavior since he cannot spend a delightful moment with his son at that time. The music background that is played in fast tempo with bright tone also becomes the <i>representamen</i> that represents Marlin's feeling where he finds contentment in the atmosphere that is full of togetherness and happiness.</p>
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11. Marlin's truthful character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	5f	Marlin's will to leave Dory for she has wasted Marlin's time	<ul style="list-style-type: none"> - Marlin's utterance: "You're wasting my time. I have to find my son." - Over-the-shoulder shot with long-medium shot - Marlin's facial expression: 	Truthful character	<p>Marlin was being honest to Dory when Dory's behavior became Marlin's distraction in finding his son, Nemo. Marlin says to Dory with firm voice intonation, "You're wasting my time. I have to find my son." Marlin's voice intonation and utterance are the <i>representamen</i> that lead to an object where Marlin tells his current situation as what it is. This first object that is also the second <i>representamen</i> forms the second object that Marlin is being honest to a stranger that he meets. The over-the-shoulder shot with the long-medium shot shows Marlin's serious facial expression and glare. Marlin's serious facial expression and glare are the <i>representamen</i> of an</p>

			glaring and looks serious		object that Marlin shows his true emotion towards Dory. This first object that is also the second <i>representamen</i> forms the second object that Marlin does not pretend in front of Dory.
2.	10d	Marlin's doubt towards Dory's existence as a companion to find the place	<ul style="list-style-type: none"> - Marlin's utterance: "Okay. Alright. Here's the thing. I think it is best if I just carry on from here by myself." - Over-the-shoulder shot with medium shot - Marlin's sincere facial expression - Marlin's gentle voice intonation - Marlin continues: "I don't want to 	Truthful character	<p>Marlin said to Dory "Okay. Alright. Here's the thing. I think it is best if I just carry on from here by myself." Marlin's utterance was a <i>representamen</i> that creates an object that Marlin was trying to express the truth towards Dory. The over-the-shoulder shot in medium shot shows Marlin with his sincere facial expression. And then, Marlin said his words gently. Marlin's facial expression and the way to tell his feelings are the <i>representamen</i> of an object that Marlin wants to show his honest feeling towards Dory.</p> <p>Then Marlin continues his sentence by saying, "You know. Alone. Well not without you, but I don't want you with me." Marlin's utterance is a <i>representamen</i> of an object that Marlin is emphasizing on telling the truth of his feelings.</p> <p>However, Marlin still keeps trying to clarify his feelings towards Dory and says, "I don't want to hurt your feelings." Marlin's utterance is a <i>representamen</i> of an object that Marlin is being polite towards Dory. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin wants to tell the fact of his</p>

			<p><i>hurt your feelings.</i>"</p> <ul style="list-style-type: none"> - Marlin clarifies: "<i>I don't want to hurt your feelings.</i>" 	<p>feelings to Dory. The second object that is also the third <i>representamen</i> forms the third object that Marlin shows his openness towards Dory that he wants to tell the truth without being offensive towards Dory. The explanations above show Marlin's character as an honest friend. It can be understood that Marlin has put an effort to clarify his feelings as the way it is.</p>
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12. Marlin's thoughtful character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1a	The moment when Marlin and Coral were having conversation about their new house and the neighborhood	<ul style="list-style-type: none"> - Marlin's utterance: "<i>Coral, honey, these are our kids we're talking about. They deserve the best.</i>" - Marlin's cheerful voice intonation - Marlin's utterance: "<i>They'll wake up, poke their little heads out and they see a whale!</i>" 	Thoughtful character	<p>Marlin and Coral were talking about their lovely environment in front of their new house. Coral was thinking that the house was excessive for their family. However, Marlin had his own thinking for their children and he said, "<i>Coral, honey, these are our kids we're talking about. They deserve the best.</i>" Marlin's sentence is a <i>representamen</i> that forms an object inside the people's mind in which Marlin is portrayed as a loving father. This second object that also acts as the second <i>representamen</i> produces the second object that Marlin cares about his children. The way Marlin says his words, wherein Marlin says it in a cheerful way, is a <i>representamen</i> of an object that Marlin is happy to prepare for everything.</p>

			<ul style="list-style-type: none"> - Marlin's actions: demonstrating his visions 		<p>Marlin demonstrated his plans that he had been planning on for his children. He talked to Coral and said, "<i>They'll wake up, poke their little heads out and they see a whale!</i>" Marlin's utterance is a <i>representamen</i> for an object that Marlin is a thoughtful father. This object is also the second <i>representamen</i> which forms the second object that Marlin, in the future, wants his children to see the beautiful sea life as he sees it every day. Marlin also says his sentence excitedly. The way he delivers his expression is a <i>representamen</i> for an object that Marlin wants his children to be happy as he is. The way he demonstrates his visions and imaginations is a <i>representamen</i> of an object that Marlin wants his plans to be realized when his children will be around.</p>
2.	2c	Marlin's immediate help to get Nemo out of the coral tube	<ul style="list-style-type: none"> - Marlin's action: helping Nemo to get out of the coral tube - Long shot - Marlin's facial expression - Marlin's utterance: "<i>All right, where's the break? You feel a break?</i>" 	Thoughtful character	<p>Marlin's action in helping Nemo is the <i>representamen</i> for an object that Marlin does not want Nemo to be in trouble. The first object that also acts as the second <i>representamen</i> creates the second object that Marlin cares about Nemo. The long shot shows Marlin's expression when he helps Nemo. Marlin's expression as a <i>representamen</i> creates an object that Marlin tries so hard to pull Nemo out and this can create the second object that Marlin wants to give all his power to prevent Nemo from injury. And then Marlin asks Nemo's condition by saying, "<i>All right, where's the break? You feel a break?</i>" Marlin's question is a <i>representamen</i> that can generate an object inside the audience's mind that</p>

					Marlin worries about Nemo. The first object that is also the second <i>representamen</i> forms the second object that Marlin really cares about Nemo. From the objects that have been mentioned above, it can be concluded that sequence 2c describes Marlin's portrayal as a thoughtful father.
3.	6g	The moment when Dory got bleeding because Marlin and Dory fought over the snorkeling mask	<ul style="list-style-type: none"> - Marlin's utterance: "I'm so sorry. Are you okay?" - Long shot - Marlin's facial expression: Marlin raises the head of his brows and he also frowns - The movements from Marlin's fin 	Thoughtful character	Marlin said, "I'm so sorry. Are you okay?" Marlin's question becomes the <i>representamen</i> of an object that Marlin feels guilty about his mistake. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin concerns about Dory's condition. And then Marlin also approaches Dory. Marlin's action of approaching Dory is a <i>representamen</i> that Marlin wants to make sure whether Dory is injured or not. The long shot shows Marlin's expression where he raises the head of his brows and he also frowns, and his fin's movements. Marlin's expression and his fin's movements are the <i>representamen</i> of an object that Marlin does prove his concern towards Dory.
4.	11f	Marlin's immediate action to check Dory's hurtful fin after was being stung by the jellyfish	<ul style="list-style-type: none"> - Marlin's utterance: "Come here. Let me see that." - Marlin continues: "I'm not going to touch it. I just want to look." 	Thoughtful character	Marlin said to Dory, "Come here. Let me see that." Marlin's utterance is a <i>representamen</i> that indicates an object that Marlin wants to know the condition of Dory's fin. And then Marlin continued saying, "I'm not going to touch it. I just want to look." Marlin's line is also a <i>representamen</i> that forms an object in which Marlin is being careful towards Dory's injury. This first object that

			<ul style="list-style-type: none"> - Long-medium shot - Marlin is holding Dory's fin - Dolly shot - The condition of Dory's fin - Marlin's utterance: "It does not look bad. You're going to be fine." - Marlin's facial expression 	<p>also acts as the second <i>representamen</i> triggers the second object that Marlin does not want anything serious to happen to Dory.</p> <p>the long-medium shot shows Marlin holding Dory's fin. This <i>representamen</i> formed an object inside the people's mind that Marlin wants to examine Dory's condition. And then this first object that is also the second <i>representamen</i> creates the second object that Marlin does not want Dory to be in more serious condition. The way Marlin examined Dory by checking on Dory's both fins is a <i>representamen</i> of an object that Marlin is being thorough about Dory's fin's condition.</p> <p>Then the dolly shot shows the condition of Dory's fin. In this scene, Marlin still examines Dory's fin. Then Marlin tells the result of his observation by saying, "It does not look bad. You're going to be fine." Marlin's utterance is a <i>representamen</i> for an object that Marlin is being thoughtful towards Dory. The first object that also acts as the second <i>representamen</i> links to the second object that Marlin does not want anything bad to happen to Dory.</p> <p>Marlin shows his facial expression which becomes the <i>representamen</i> for an object that Marlin concerns about the accident that has just happened to Dory. The first object that is also the second <i>representamen</i> becomes the</p>
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					<p>second object that Marlin is being sympathetic towards Dory's injury.</p> <p>Then Marlin continued his sentence and said, "<i>But now we know, don't we? That we don't want to touch these again.</i>" Marlin's utterance becomes the <i>representamen</i> for an object that Marlin gives friendly advice for Dory. The first object that also acts as the second <i>representamen</i> becomes the second object that Marlin wants to keep Dory safe from any trouble.</p>
5.	261	<p>The moment when Marlin made sure Nemo okay which brought Marlin to his old memory where he found the cracked egg on the canyon</p>	<ul style="list-style-type: none"> - Marlin's utterance: "Nemo?" - Marlin's voice intonation - Long shot - Marlin's facial expression: Marlin raises the head of his brows, frowns, and his eyes focus on Nemo - Marlin's utterance: "It is okay. Daddy's here. Daddy's got you." 	<p>Thoughtful character</p>	<p>When Marlin saw Nemo lying down on the sea floor, with worried voice intonation Marlin said, "Nemo?" Marlin's voice intonation and utterance are the <i>representamen</i> for an object that Marlin wants to make sure whether Nemo is still alive or not. This object that also acts as the second <i>representamen</i> triggers the second object that Marlin is really afraid of losing Nemo again.</p> <p>The long shot shows Marlin's facial expression in which he raises the head of his brows, frowns, and his eyes focus on Nemo.</p> <p>Marlin's facial expression and his eye focus are the <i>representamen</i> for an object that Marlin is being concerned towards Nemo's condition. The first object that is also the second <i>representamen</i> forms the second object that Marlin is sympathizing for Nemo. And then with gentle voice intonation Marlin continued saying,</p>

				<p>“It is okay. Daddy’s here. Daddy’s got you.” Marlin’s voice intonation and utterance are the <i>representamen</i> for an object that Marlin is empathizing for Nemo’s condition. This first object that also acts as second <i>representamen</i> forms the second object that Marlin shows his presence as a faithful father who will never leave Nemo alone.</p>
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13. Marlin’s *augophilia* character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1a	The moment when Marlin and Coral were having conversation about their new house and the neighborhood	<ul style="list-style-type: none"> - The content of the scene: colorful corals, green seaweeds, turquoise-navy for the color of the main background and calm wave - Soft lighting from the top-center - Marlin’s utterance: <i>The fish can breathe out here.</i>” 	<i>Augophilia</i> character	The content of the scene that contains colorful corals, green seaweeds, turquoise-navy for the color of the main background and calm wave, is the <i>representamen</i> of an object that Marlin lives in a beautiful and peaceful environment. Moreover, the soft lighting from the top-center also becomes the <i>representamen</i> of an object where it depicts Marlin’s preference to live peacefully with sufficient lighting. Marlin then talks to Coral, “ <i>The fish can breathe out here.</i> ” Marlin’s utterance is a <i>representamen</i> of an object that the location of Marlin’s house is fresh and less boisterous. These objects then generate an interpretation that Marlin loves to live in the peaceful and lovely neighborhood.

			<ul style="list-style-type: none"> - Coral's compliment to Marlin: "<i>You did good and the neighborhood is awesome.</i>" 		<p>In another scene, Marlin and Coral look around at their neighbors and the neighborhood. Coral really loves the place and she compliments Marlin by saying, "<i>You did good and the neighborhood is awesome.</i>" Coral's utterance becomes the <i>representamen</i> that implies Marlin's personality that he likes to live in the area where his family can grow together. The panning shot with the long shot shows the situation around the neighborhood which is lovely and full of a variety of sea plants; there are also neighbors who have children and are building their young family.</p> <p>The content of the scene that has been mentioned previously, becomes the <i>representamen</i> that forms an object in which Marlin has chosen a suitable environment for his new family since Marlin and Coral are expecting. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin shows his preference to live in a suitable environment and comfortable area.</p>
2.	1b	The moment when Marlin and Coral were having conversation about names for the babies in front of their eggs	<ul style="list-style-type: none"> - The content of the scene: Marlin has put his eggs inside a clean and roomy place with sufficient lighting 	<i>Augophilia</i> character	<p>The content of the scene is the <i>representamen</i> which generates an object that Marlin has put his eggs inside a clean and roomy place with sufficient lighting intensity for the babies. Moreover, the eggs arrangement put on the cave floor, are also the <i>representamen</i> for the object that Marlin prefers everything to be neat and presentable. The mentioned objects imply Marlin's personality as a</p>

			<p>intensity for the babies</p> <ul style="list-style-type: none"> - The content of the scene: the eggs arrangement put on the cave floor 		<p>thoughtful father. Marlin's thoughtfulness proves that Marlin is an <i>Augophilia</i> character.</p>
3.	2a	<p>The moment when Nemo was waking up his dad on the first day of school</p>	<ul style="list-style-type: none"> - The longer angle with long shot - The content of the scene: the giant sea mushrooms, hash brown corals, and soft peach tentacles anemone. - Sun as the key lighting - Background color: cerulean blue ocean water - Calm wave - Content of the scene: sufficient lighting and various sea plants 	<p><i>Augophilia</i> character</p>	<p>The lower angle shot with the long shot shows the giant sea mushrooms, hash brown corals, and soft peach tentacles anemone. The sun is used as the key lighting for this scene shows the cerulean blue ocean water and calm wave above Marlin's house.</p> <p>The content of the scene and the key lighting are the <i>representamen</i> for an object that Marlin chooses for the location of his house with sufficient lighting and a nice environment with various sea plants. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin prefers to live in a bright and comfortable environment.</p>

4.	2g	Marlin's attitude in slowing down the school departure when Marlin and Nemo were about to depart to the school by doing forward and backward movement repeatedly	<ul style="list-style-type: none"> - Extra-long shot - Content of the scene: Marlin's house is surrounded by various and colorful sea plants and all of the sea plants are touched by the sunshine, Marlin's house position is a bit cloistered because of the sea plants 	<i>Augophilia</i> character	The extra-long shot shows Marlin's new neighborhood. Marlin's house is surrounded by various and colorful sea plants and all of the sea plants are touched by the sunshine. Even though Marlin's house position is a bit cloistered because of the sea plants, the sunshine which is the source of the key lighting of this scene, still illuminates Marlin's house and his neighborhood. The content of the scene and the lighting technique are the <i>representamen</i> for an object that Marlin loves to live among various sea plants with the sunshine still brightens his house and his neighborhood. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin always considers the lighting sufficient and the neighborhood situation.
5.	27a	The moment when Marlin enthusiastically woke Nemo up for school in the morning	<ul style="list-style-type: none"> - Long shot with low angle shot - The content of the scene: the ocean view from Marlin's house, where there are pink, purple, and hash brown corals, the color of ocean water which was blue, and the 	<i>Augophilia</i> character	The long shot with low angle shot shows the ocean view from Marlin's house, where there are pink, purple, and hash brown corals, the color of ocean water which was blue, and the sunbeam from the top-center. The mentioned scene's contents are the <i>representamen</i> of an object that Marlin lives in an area where there are a variety of sea plants and sufficient sunshine to brighten his house. The first object that is also the second <i>representamen</i> forms the second object that Marlin still shows his preference to live in a decent and comfortable house.

			sunbeam from the top-center		
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14. Marlin's inclusive character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	24d	Marlin's appreciation towards Dory's help when Marlin was about to leave Dory	<ul style="list-style-type: none"> - Marlin's utterance: "Dory, if it wasn't for you, I never would have even made it here." - Long-medium shot - Marlin's facial expression: Marlin raises the head of his eyebrows and he also frowns - Marlin's eyeballs focus on Dory 	Inclusive character	<p>Marlin talks to Dory before he leaves her, Marlin says, "Dory, if it wasn't for you, I never would have even made it here." Marlin's utterance is a <i>representamen</i> for an object that Marlin admits Dory's effort and her loyalty in helping him find Nemo. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin includes Dory in solving problems, even though Marlin often doubts Dory's ability. The long-medium shot shows Marlin's facial expression that Marlin raises the head of his eyebrows and he also frowns. Marlin's eyeballs focus on Dory as his interlocutor.</p> <p>Marlin's facial expression and his eye focus are the <i>representamen</i> for an object that Marlin respects Dory as the only friend who would help Marlin even though Marlin is terribly miserable. The first object that is also the second <i>representamen</i> forms the second object that</p>

					Marlin acknowledges Dory as his companion and interlocutor.
2.	26j	The moment when Marlin expressed proud feeling to Nemo	<ul style="list-style-type: none"> - Marlin's utterance: "You're doing great, son." 	Inclusive character	Marlin talks to Nemo while he is directing the group of fish that is trapped inside the giant fishnet and Marlin says, "You're doing great, son." Marlin's utterance is a <i>representamen</i> for an object that Marlin praises Nemo's idea on saving the group of fish. The first object is also the second <i>representamen</i> that creates the second object that Marlin includes Nemo in solving the problems. The second object that also acts as the third <i>representamen</i> forms the third object that Marlin acknowledges Nemo's ability in helping the group of fish and finding an effective solution.

15. Marlin's careful character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	2e	The moment when Marlin ordered Nemo to brush his body towards the anemone's tentacles before they departed for school	<ul style="list-style-type: none"> - Long-medium shot - Marlin narrows his body and stares at Nemo for a moment - Marlin's utterance: "Uh, uh, you have to brush. Do you want 	Careful character	The long-medium shot shows Marlin narrows his body and stares at Nemo for a moment. Marlin's action in narrowing his body and staring at Nemo are the <i>representamen</i> for an object that Marlin wants Nemo to follow his order. Moreover, Marlin also says to Nemo, "Uh, uh, you have to brush. Do you want this anemone stings you?" Marlin's line as a <i>representamen</i> generates

			<p><i>this anemone stings you?"</i></p> <ul style="list-style-type: none"> - Marlin continues: "<i>Brush.</i>" - Marlin's firm voice intonation 		<p>an object inside the spectators' minds that Marlin is in the process of applying a disciplined practice towards Nemo.</p> <p>For the second time, Marlin orders Nemo again with firm voice intonation by saying, "<i>Brush.</i>" Marlin's voice intonation and his utterance are the <i>representamen</i> for an object that Marlin emphasizes the point of his order. The object that also creates the second <i>representamen</i> builds the second object inside the spectators' minds that Marlin wants Nemo not to ignore his order.</p>
2.	2g	Marlin's attitude in slowing down the school departure when Marlin and Nemo were about to depart to the school by doing forward and backward movement repeatedly	<ul style="list-style-type: none"> - Marlin's utterance: "<i>Now, what's the one thing we have to remember about the ocean?"</i> - Long shot - Marlin narrows his body to the left - Marlin's facial expression: Marlin raises the head of his brows, glances up with opened mouth. 	Careful character	<p>When Marlin and Nemo are still in their house, Marlin talks to Nemo and asks, "<i>Now, what's the one thing we have to remember about the ocean?"</i>" Marlin's question is a <i>representamen</i> for an object that Marlin has adjusted a rule on his son, Nemo before he can go to school. This object that also acts as the second <i>representamen</i> creates the second object that Marlin wants Nemo to obey Marlin's rule.</p> <p>The long shot shows that Marlin narrows his body to the left and shows Marlin's facial expression where he raises the head of his brows, glances up with opened mouth.</p> <p>Marlin's action in narrowing his body to the left and his facial expression are the <i>representamen</i> for the object that Marlin listens to Nemo's response towards his</p>

					question. This object that automatically acts as the second <i>representamen</i> generates the second object that Marlin makes sure Nemo has already remembered the rule.
3.	11f	Marlin's immediate action to check Dory's hurtful fin after was Dory being stung by the jellyfish	<ul style="list-style-type: none"> - Marlin's utterance: <i>"But now we know, don't we? That we don't want to touch these again."</i> - Marlin with gentle voice intonation and slow speaking tempo said to Dory 	Careful character	When Marlin runs a check on Dory's fin, Marlin with gentle voice intonation and slow speaking tempo said to Dory, <i>"But now we know, don't we? That we don't want to touch these again."</i> Marlin's voice intonation, speaking tempo, and utterance act as the <i>representamen</i> that triggers an object inside the audience's minds that Marlin sincerely wants Dory not to approach a jellyfish again. This object that is also the second <i>representamen</i> forms the second object that Marlin applies a rule on Dory for the sake of her safety.
4.	17a	The moment when Crush and his son gave Marlin and Dory explanation and direction about the current exit to Sydney which made Marlin worry	<ul style="list-style-type: none"> - Marlin's utterance: <i>"You're really cute, but I don't know what you're saying. Say the first thing again."</i> - Long-medium shot - Marlin's facial expression: Marlin raises the head of his brows and tends to flatten his mouth 	Careful character	After Crush's son gives the instructions to Marlin and Dory, Marlin responds by saying, <i>"You're really cute, but I don't know what you're saying. Say the first thing again."</i> Marlin's utterance is a <i>representamen</i> for an object that Marlin needs to know the detail of the instructions since he is panicking. This object that also acts as the second <i>representamen</i> creates the second object that Marlin wants to follow all the instructions for the sake of his safety. The long-medium shot shows Marlin's facial expression where he raises the head of his brows and tends to flatten his mouth while he is talking to Crush's son. Marlin's facial expression is a

			while he is talking to Crush's son.		<i>representamen</i> of an object that Marlin is being serious about the situation that he was about to face. This object that also acts as the second <i>representamen</i> creates the second object that Marlin wants to be clear about the instructions from Crush's son.
5.	27a	The moment when Marlin enthusiastically woke Nemo up for school in the morning	<ul style="list-style-type: none"> - Long-medium shot - Marlin jumps on Nemo - Marlin's utterance: "Time for school! Time for school! Get up! Let's go! Let's go!" - Long-medium shot - Marlin pushes Nemo to get up from his sleep 	Careful character	<p>The long-medium shot shows Marlin jumps on Nemo, who is still asleep. Marlin's action is a <i>representamen</i> for an object that Marlin wants Nemo to wake up from in his sleep. The object that also acts as the second <i>representamen</i> creates the second object that Marlin wants Nemo to be active in the morning. Marlin then shouts to Nemo, "Time for school! Time for school! Get up! Let's go! Let's go!" Marlin's utterance is a <i>representamen</i> for an object that Marlin obliges Nemo to go to school. The object that is also the second <i>representamen</i> forms the second object that Marlin encourages his son, Nemo to get knowledge at school.</p> <p>The long-medium shot shows that Marlin pushes Nemo who still enjoys his sleep. Marlin's action on pushing Nemo's body is a <i>representamen</i> that triggers an object inside the audience's minds that Marlin really wants Nemo to get up from his sleep. This object that automatically acts as the second <i>representamen</i> generates the second object that Marlin wants Nemo to be prepared for school.</p>

16. Marlin's dedicated character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	1i	Marlin's promise to keep Nemo safe by holding the cracked egg gently	<ul style="list-style-type: none"> - Medium shot - Marlin approaches the eggs - Marlin uses his both fins as if he wants to protect the egg - Marlin's utterance: "It is okay. Daddy's here. Daddy's got you." - Medium-close-up scene - The content of of the scene: the cracked egg is on Marlin's fin - Marlin's utterance: "I promise I will never let anything happen to you, ..." - A pause moment - Marlin continues: "..., Nemo." 	Dedicated character	<p>The medium shot shows Marlin approaches the egg and uses his both fins as if he wants to protect the egg. Marlin's action in approaching the egg and the way he uses his fins to protect the egg were the <i>representamen</i> for an object that Marlin shows his warmth and presence as a father towards his child. Moreover, Marlin also talks to his egg and says, "It is okay. Daddy's here. Daddy's got you." Marlin's utterance is a <i>representamen</i> for an object that Marlin provides his protection for his child. The medium-close-up shot shows the cracked egg is on Marlin's fin. The scene that shows Marlin holding the egg with his fin is a <i>representamen</i> for the object that Marlin shows his role as a father that is to rearing his child up. Then Marlin continues to make vow by saying, "I promise I will never let anything happen to you, ...". Marlin's vow is a <i>representamen</i> for an object that Marlin fully intends to protect his child from dangers. This object that also acts as the second <i>representamen</i> forms the second object that Marlin shows his readiness to be a father for his child. Then, after Marlin pronounces his vow, there is a pause for a moment and then he continues saying, "..., Nemo." Marlin's utterance is a <i>representamen</i> for an object that Marlin already gives a</p>

					name for his son. This object that is also the second <i>representamen</i> creates the second object that Marlin shows his basic dedication as a new parent.
2.	2h	Marlin's and Nemo's discussion about sea creatures on their way to school	-	Dedicated character	The long shot shows that Marlin is together with Nemo. They are on their way to the school. Marlin's activity in accompanying Nemo to go to school is a <i>representamen</i> for an object that Marlin intends to prevent dangers from Nemo. This object that automatically acts as the second <i>representamen</i> forms the second object that Marlin is carrying out his duty as a father. As it can be seen in figure 4.74, the long shot shows Marlin's position that is on the left side of Nemo. Marlin's position is a <i>representamen</i> for an object that Marlin is trying to keep Nemo away from the corals. The object that also acts as the second <i>representamen</i> triggers the second object inside the spectators' minds that Marlin shows his action in protecting his son.
3.	10c	The moment when Marlin tried to talk to the group of fish that made him chasing the group	-	Dedicated character	When Marlin meets the group of fish, Marlin tries to ask by saying, "Can you tell me... Hey! Hold it!" Marlin's utterance is a <i>representamen</i> for an object that Marlin really wants to get information about the direction to Sydney. The object that is also the second <i>representamen</i> forms the second object that Marlin still searches for Nemo.

					<p>The long shot shows Marlin tries to chase the group of fish that ignores his question. Marlin's action on chasing the group of fish is a <i>representamen</i> for an object that Marlin takes an effort in order to get the information. The object that also acts as the second <i>representamen</i> forms the second object that Marlin eagerly wants to try any way to get his son back.</p>
4.	20a	<p>The moment when Marlin struggled to get out from the whale since he worried about Nemo</p>	<ul style="list-style-type: none"> - Marlin's utterance: "I have to get out. I have to find my son." - Medium-close-up - Marlin hits himself against the whale's baleen - Marlin's utterance: "I have to tell him how old sea turtles are!" - Marlin shouts - Marlin cries 	<p>Dedicated character</p>	<p>Marlin shouted, "I have to get out. I have to find my son." Marlin's utterance is a <i>representamen</i> that created an object that Marlin shows his desire to meet his son again. This object that also acts as the second <i>representamen</i> creates the second object that Marlin will never stop to find Nemo until he can meet him. The medium-close-up shot shows Marlin hit himself against the whale's baleen. Marlin's action on hitting himself against the baleen is a <i>representamen</i> for an object that Marlin forces himself to get out of the whale. The object that also acts as the second <i>representamen</i> generates the second object that Marlin will do anything that seems possible to him to see Nemo again. Marlin continues shouting, "I have to tell him how old sea turtles are!" Marlin's utterance is a <i>representamen</i> that generates an object that Marlin wants to fulfill his promise that he makes earlier for Nemo. The object that also acts as the second <i>representamen</i> forms the second object that Marlin is showing his sincere desire for how Marlin</p>

					really wants to tell the sea turtle to Nemo. After he shouts, Marlin cries as he is falling downward. Marlin's cry is a <i>representamen</i> for an object that Marlin is sad for he fails to keep Nemo safe. The object is also the second <i>representamen</i> generates the second object that Marlin sincerely tries to fulfill the vow that he has made at the beginning of the film.
5.	27a	The moment when Marlin enthusiastically woke Nemo up for school in the morning	<ul style="list-style-type: none"> - Long-medium shot - Marlin jumps on Nemo's body - Marlin's utterance: <i>"Time for school! Time for school! Get up! Let's go! Let's go!"</i> 	Dedicated character	The long-medium shot shows Marlin jumping on Nemo's body. Marlin's activity where he jumps on Nemo's body is <i>representamen</i> for an object that Marlin tries to wake Nemo up. The object that also acts as the second <i>representamen</i> forms the second object that Marlin wants Nemo to prepare himself for school. Marlin also shouts to Nemo, <i>"Time for school! Time for school! Get up! Let's go! Let's go!"</i> Marlin's utterance is a <i>representamen</i> for an object that Marlin wants Nemo to go to school. The object that is also the second <i>representamen</i> formed the second object inside the spectators' minds that Marlin, as a father, is dedicated to Nemo's progress in educational matters.

17. Marlin's sedulous character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	4n	The moment when Marlin still struggled to follow the boat by following its trace	<ul style="list-style-type: none"> - Long shot with tracking shot - The content of the scene: the passing-boat's mark left that forms small waves and vertical bubbles and the lower level shot makes the boat's track visible - Long-medium shot - Marlin's tail that flaps fast and there are white bubbles around Marlin that resembles white striped line - Marlin swims fast - Marlin's panting and the sound of growling water 	Sedulous character	<p>The long shot with tracking shot shows that there is only the passing-boat's mark left that forms small waves and vertical bubbles and the lower level shot makes the boat's track visible. The tracking shot with the long shot is the <i>representamen</i> for an object that Marlin struggles to chase the boat that has taken Nemo away. The long-medium shot with tracking shot shows Marlin's tail that flaps fast and there are white bubbles around Marlin that resembles white striped line. Marlin's tail movement and the white bubbles are the <i>representamen</i> of an unstoppable movement is supported by the voice or sound that Marlin produces, where the spectators can hear Marlin's panting and the sound of growling water from Marlin's movements. Marlin's panting and the sound of the growling water are the <i>representamen</i> that forms an object that Marlin shows a strong desire to find that boat.</p>

			from Marlin's movements		
2.	5b	The moment when Marlin asked about the boat to the fishes that passed along the way	<ul style="list-style-type: none"> - Long angle with long shot - Marlin looks in a random direction - Marlin swims to the left and to the right - Marlin swims to the lower sea level - Marlin starts to ask other fishes - Marlin's utterance: <i>Has anybody seen a boat? Please! Please!</i> 	Sedulous character	The low angle shot with the long shot shows Marlin's eye contact where he looks in a random direction. Marlin's eye contact is a <i>representamen</i> for an object that Marlin is trying to look for help. In addition, Marlin also shows some movements where he swims to the left and then to the right. Marlin's movements are the <i>representamen</i> for an object that Marlin tries to make a decision about where he is supposed to go. This object also acted as the second <i>representamen</i> that Marlin has not stopped to look for the boat. In the next scene, Marlin immediately swims into the lower sea level and asks some fishes that pass along. Marlin's action on asking fishes that pass him was a <i>representamen</i> for an object that Marlin puts his efforts in finding the boat that took his son away. The long shot shows Marlin swimming among the fishes and asking them by saying, " <i>Has anybody seen a boat? Please! Please!</i> " Marlin's utterance is a <i>representamen</i> for an object that Marlin uses every chance when he meets other fish to find the boat. The object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to stop to look for Nemo.

3.	10b	<p>Marlin's effort in asking the direction to the group of fish when he saw the group of fish passed by</p>	<ul style="list-style-type: none"> - Long shot - Marlin chases the group of fish - Marlin's utterance: "Excuse me, excuse me. Hi! Do you know how to get to..." - Marlin keeps chasing the group of fish - Extreme-long shot - Marlin does not stop to chase the fish - Staging position: The group of fish's positions is at the back and Marlin's position is more on the center 	<p>Sedulous character</p>	<p>The long shot shows Marlin tried to chase the group of fish. His immediate action is a <i>representamen</i> for an object that Marlin really needs to know the direction to Sydney. Then Marlin greets the group of fish and says, "Excuse me, excuse me. Hi! Do you know how to get to..." Marlin's utterance is the <i>representamen</i> which creates the object that Marlin tries to get reliable information from the group of fish. Unfortunately, the group of fish has not given Marlin an answer, they leave him instead. However, Marlin keeps chasing them. The extreme-long shot shows Marlin's intention to keep chasing the group of fish. Marlin's action on chasing the group of fish is the <i>representamen</i> of an object that he shows his sincerity to ask the direction to the group of fish. Yet again, the group of fish still ignores Marlin's question. The group of fish goes away but Marlin keeps chasing them and wants to follow them. The group of fish's positions is at the back and Marlin's position is more on the center. Marlin's position is a <i>representamen</i> of an object that Marlin does not stop trying to ask the direction to the group of fish, even though they keep ignoring him. This first object that is also as the second <i>representamen</i> builds the second object that Marlin shows his effort by asking the direction while he is chasing the group of fish. From the thinking process it can be understood that Marlin is a sedulous father.</p>
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4.	11m	Marlin's action of bringing out unconscious Dory from the jellyfish group	<ul style="list-style-type: none"> - Tracking shot in circle - Marlin tries to find an exit - Marlin also turns around and looks at any direction - Marlin swims while he is also bringing the unconscious Dory - Marlin shouts in pain - There is the sound of Marlin's body touching the jellyfish's tentacles 	Sedulous character	<p>The tracking shot in circle is a <i>representamen</i> for the object that Marlin tries to find a way out since Marlin and Dory are surrounded by the jellyfish.</p> <p>Marlin also turns around and looks at any direction. Marlin's action on looking in any direction is a <i>representamen</i> for an object that Marlin tries to find any gap, so that Marlin can bring Dory out of the group of jellyfish. Then Marlin finally finds the way out. Marlin immediately swims while he is also bringing the unconscious Dory. When Marlin tries to escape, there are obstacles that Marlin faces. In this scene, there is the sound of Marlin's body touching the jellyfish's tentacles and Marlin shouts in pain. Marlin's shouting is a <i>representamen</i> that creates an object that Marlin struggles to fight the pain that he feels. Moreover, in the scene, Marlin keeps swimming until he makes it out with Dory. Marlin's action on struggling to get out from the group of fish is a <i>representamen</i> that forms an object that Marlin is able to manage to get out with unconscious Dory beside him. This first object that is also as the second <i>representamen</i> forms the second object that Marlin wants to do anything to get out of the situation where it is entirely dangerous. The signs can be interpreted through the process of thinking that Marlin had a sedulous personality.</p>
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5.	23d	Marlin's force to make Nigel fly into the dentist room by pulling Nigel's tongue	<ul style="list-style-type: none"> - Marlin's utterance: "<i>Nigel, get in there.</i>" - Long-medium - Marlin pulls out Nigel's tongue 	Sedulous character	Marlin's slashing action was triggered by Nemo that was going to be put inside the trash by the dentist. Marlin ordered Nigel to get into the room by saying, " <i>Nigel, get in there.</i> " Marlin's utterance is a <i>representamen</i> of an object that Marlin wants to save Nemo with help from Nigel. But then Nigel rejects Marlin's request. The long-medium shot shows Marlin who immediately pulls out Nigel's tongue. Marlin's immediate action on pulling Nigel's tongue is a <i>representamen</i> that Marlin has an intention to distract the dentist. This first object that also acts as the second <i>representamen</i> leads to the second object that Marlin wants to do anything, including endangers himself and his friends to get his son back.
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18. Marlin's heroic character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1e	Marlin's immediate action to protect Coral and his eggs from the barracuda	<ul style="list-style-type: none"> - Long shot - Marlin immediately wants to catch Coral up that already went to the cave - Long shot 	Heroic character	The long shot shows that Marlin immediately wants to catch Coral up that already went to the cave. Marlin's immediate action is a <i>representamen</i> for an object that Marlin wants to prevent the barracuda attack from Coral. The first object that is also the second <i>representamen</i> creates the second object that Marlin wants to protect his wife and his descendants from dangers. The long shot also shows that Marlin is trying to fight the barracuda

			<ul style="list-style-type: none"> - Marlin is trying to fight the barracuda - The key lighting that falls on Marlin and Marlin's action on fighting the barracuda 		<p>and the focus of the key lighting falls on Marlin. The key lighting that falls on Marlin and Marlin's action on fighting the barracuda is the <i>representamen</i> for an object that Marlin is in the process of defending his own family or his species from the threat. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want his wife and the descendants of his species to vanish.</p>
2.	8i	Marlin's distraction by becoming a bait for the lantern fish while Dory was ordered to read the markings on the snorkeling mask's strap	<ul style="list-style-type: none"> - Marlin's utterance: "<i>Read it!</i>" - Long shot - Staging position: Marlin is chased by the lantern fish from behind, Meanwhile Dory's position is on the right side, looking at Marlin is being chased by the lantern fish - The key lighting that falls on Marlin 	Heroic character	<p>When the lantern fish turns over, Marlin immediately screams to Dory, "<i>Read it!</i>" Marlin's utterance is a <i>representamen</i> of an object that Marlin wants to give some time for Dory to read all the information that is written on the snorkeling strap. The first <i>representamen</i> that also acts as the second object implies that Marlin wishes Dory to get the information without any distraction from Marlin. The long shot shows Marlin is chased by the lantern fish from behind, Meanwhile Dory's position is on the right side, looking at Marlin is being chased by the lantern fish. The staging position is a <i>representamen</i> for an object that Marlin is sacrificing himself to be chased by the lantern fish. This first <i>representamen</i> that also acts as the second object implies that Marlin wants Dory to be safe and Marlin does not want Dory to get distracted by the lantern fish while reading the information. The key lighting that falls on Marlin shows his terrified facial expression in the scene,</p>

			<ul style="list-style-type: none"> - Marlin's terrified facial expression: his eyebrows raise, eyes' pupils are bigger, and Marlin opens his mouth widely - Long shot - Marlin is swimming by moving his fins and tail 		<p>his eyebrows raise, eyes' pupils are bigger, and Marlin opens his mouth widely. Marlin's facial expression is a <i>representamen</i> that forms an object that Marlin is afraid of the hungry lantern fish. The long shot also shows that Marlin is swimming by moving his fins and tail. Marlin's action is a <i>representamen</i> to an object that Marlin wants the lantern fish chasing him. The combination of two objects creates an interpretation that Marlin would make Dory safe, even though Marlin is in great danger.</p>
3.	111	The moment when Marlin and Dory passed the group of jellyfish by jumping on the top of the jellyfish	<ul style="list-style-type: none"> - Marlin's utterance: "Oh, no." - Marlin's desperate voice intonation - Long-medium shot - Marlin immediately swims by moving his tail and his fin - Long shot, Dory. The camera moves 	Heroic character	<p>When Marlin realizes that Dory is not with him, Marlin in desperate voice intonation says, "Oh, no." Marlin's voice intonation and utterance are the <i>representamen</i> of an object that Marlin knows something wrong is happening on Dory. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin starts worrying about Dory's condition. The long-medium shot with still shot shows Marlin's immediate movement by moving his fins and his tail. Marlin's immediate movement is a <i>representamen</i> of an object that Marlin wants to get inside the group of jellyfish. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin wants to save Dory. The camera moves fast to any</p>

			<p>fast to any direction</p> <ul style="list-style-type: none"> - Content of the scene: many blurry pink jellyfishes in the background of the scene - Marlin's utterance: "Dory! Dory! Dory!" - Marlin shouts loudly - Extreme-long shot - Staging position: Marlin's staging position that is in the middle-right and Dory's position is in the back-middle 	<p>direction and the long shot also shows many blurry pink jellyfishes in the background of the scene. The camera movement and the content of the background are the <i>representamen</i> to an object that Marlin looks at every direction. This first object creates the second <i>representamen</i> for the second object that Marlin checks everything thoroughly. The second object that also acts as the third <i>representamen</i> forms the third object that Marlin shows his sincerity in looking for Dory. In the process of finding Dory, Marlin also yells loudly, "Dory! Dory! Dory!" Marlin's utterance is a <i>representamen</i> to an object that Marlin sends signals to Dory. The object that also contributes as the second <i>representamen</i> forms the second object that Marlin wishes Dory to answer Marlin's summon. The extreme-long shot shows Marlin's staging position that is in the middle-right and Dory's position is in the back-middle. The extreme-long shot also shows the unconscious Dory is among the jellyfish's tentacles and Marlin's left fin, body, and tail. The staging position and the content of the scene are the <i>representamen</i> that form an object that Marlin has an attempt to save Dory. The first object that acts as the second <i>representamen</i> creates the second object that Marlin is ready to face the electrified jellyfish's tentacles that can hurt Marlin's body.</p>
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4.	23d	Marlin's force to make Nigel fly into the dentist room by pulling Nigel's tongue	<ul style="list-style-type: none"> - Long shot - Marlin pulls Nigel's tongue - Long shot - Marlin's facial expression: Marlin raises his eyebrow, eye pupil is bigger, and he opens his mouth widely - Music background: fast tempo is getting louder with higher notes 	Heroic character	<p>The long shot shows Marlin who is still inside Nigel's beak, pulling Nigel's tongue by using his fins so that Nigel would enter the dentist's room. Marlin's action is a <i>representamen</i> of an object that Marlin wants to save Nemo. This first object acts as the second <i>representamen</i> and creates the second object that indicates Marlin would do anything to save Nemo even though he endangers himself and the plan possibly will fail. The second object that also acts as the third <i>representamen</i> forms the third object that Marlin uses the chance that he has to see Nemo again.</p> <p>The long shot also shows Marlin's facial expression that shows Marlin raises his eyebrow, eye pupil is bigger, and he opens his mouth widely. Marlin's viable facial expression is a <i>representamen</i> for an object that Marlin has a full desire to save Nemo. The first object that also acts as the second <i>representamen</i> creates the second object that Marlin is ready to face the situation ahead. The music background with fast tempo is getting louder with higher notes. The music background is the <i>representamen</i> of an object that represents Marlin's brave desire and action in a critical situation.</p>
5.	26g	Marlin's command on other fish to swim down together after Nemo	<ul style="list-style-type: none"> - Long-medium - Marlin's facial expression: Marlin 	Heroic character	The long-medium shot shows Marlin's facial expression that Marlin clenches his teeth, wrinkles his face, as the pupil of his left eye is getting smaller and the pupil of his

		<p>ordered his father to do so</p>	<p>clenches his teeth, wrinkles his face, as the pupil of his left eye is getting smaller and the pupil of his right eye is getting bigger, but both of his eyes are fixed on the group of fish</p> <ul style="list-style-type: none"> - Marlin yells loudly - Marlin's utterance: "<i>Don't give up! Keep swimming!</i>" - Lower angle shot with an extra-long shot - Staging position: Marlin's position is on the bottom-right side and the group of fish's positions is on the upper-center 	<p>right eye is getting bigger, but both of his eyes are fixed on the group of fish. And Marlin also makes movements by wagging both of his fins. Marlin's facial expression, eye focus, and his fins' movements are the <i>representamen</i> for an object that Marlin shows his strong eagerness to save the group of fish that is trapped inside the giant fishnet. The first object that is also the second <i>representamen</i> forms the second object that Marlin is striving for the independence of Dory, Nemo, and the group of fish. Marlin also yells loudly, "<i>Don't give up! Keep swimming!</i>" Marlin's utterance is a <i>representamen</i> that creates an object that Marlin does not only help with actions, but Marlin strengthens fish's spirit verbally. The lower angle shot with an extra-long shot shows Marlin's position is on the bottom-right side and the group of fish's positions is on the upper-center. The staging position is a <i>representamen</i> of an object that Marlin is leading the fish to keep swimming downward. This extra-long shot also shows Marlin's physical appearance that he is a small-built animal, the substantial fisherman's boat, and a big group of fish inside the giant fishnet. Marlin's physical appearance and the content of the scene are the <i>representamen</i> of an object that Marlin is up against problems that are bigger than the physical size of his body that could endanger himself. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is able to cope with the</p>
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			<ul style="list-style-type: none"> - Marlin's physical appearance: Marlin is a small-built animal - Marlin's utterance: "<i>Almost there! Keep Swimming!</i>" 	<p>tense situation in order to succeed the independence of the fishes inside the giant fishnet. Then, Marlin also yells loudly, "<i>Almost there! Keep Swimming!</i>" Marlin's utterance is a <i>representamen</i> of an object that Marlin keeps accompanying the group of fish until they get their freedom. The first object that also works as the second <i>representamen</i> forms the second object that Marlin never stops giving verbal encouragement until the problem finishes.</p>
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19. Marlin's stubborn character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	6g	The moment when Dory got bleeding because Marlin and Dory fought over the snorkeling mask	<ul style="list-style-type: none"> - Marlin's utterance: "<i>No, no, no, Dory. No, Dory.</i>" - Marlin yells at Dory - Marlin's utterance: "<i>Dory, cut it out.</i>" - Marlin's action in trying to 	Stubborn character	<p>Dory suggests finding a fish who can read the markings, but Marlin yells to Dory by saying, "<i>No, no, no, Dory. No, Dory.</i>" Marlin's utterance is a <i>representamen</i> of an object that Marlin does not want the sharks to be involved in his problem. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to listen to Dory's suggestion. And then Marlin yells again to Dory by saying, "<i>Dory, cut it out.</i>" Marlin's utterance is a <i>representamen</i> that forms an object that Marlin does not want to change his mind about Dory's suggestion. The first object that also acts as the second <i>representamen</i> creates the second object</p>

			snatch the snorkeling mask from Dory		<p>that Marlin enforces his own desire. The long-medium shot shows Marlin and Dory are fighting over the snorkeling mask.</p> <p>Marlin's action in trying to snatch the snorkeling mask from Dory is a <i>representamen</i> that forms an object that Marlin shows his strong determination to reject Dory's suggestion. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to change his mind at all.</p>
2.	11b	Marlin's doubt towards Dory's opinion by following his own desire	<ul style="list-style-type: none"> - Dialogues between Marlin and Dory - Marlin debates with Dory 	Stubborn character	<p>Marlin's utterances are the <i>representamen</i> of an object that Marlin does not want to consider Dory's suggestion. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is strongly standing on his own thinking. The second object can also act as the third <i>representamen</i> forms the third object that Marlin does not want to change his mind at all towards Dory's strong feeling.</p>
3.	18f	Dory's intention to ask the whale which generated argumentation between Marlin and Dory	<ul style="list-style-type: none"> - Dialogues between Marlin and Dory - Marlin keeps debating with Dory 	Stubborn character	<p>Marlin's utterances are the <i>representamen</i> of an object that Marlin keeps standing on his own thinking and opinions. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to listen to or accept any opinion from Dory. The second object that also acts as the third <i>representamen</i> creates the third object that Marlin will not change his mind towards Dory's suggestions.</p>

4.	20i	The moment when Dory convinced Marlin that they had to take his fin off from the whale's tongue	<ul style="list-style-type: none"> - Dialogues between Marlin and Dory - Marlin's utterance: "No, you can't. You think you can do these things, but you can't, Nemo." - Marlin yells at Dory - Marlin's higher voice intonation - Low-key-lighting with medium shot - Marlin hold Dory's fin, Marlin's right fin is holding onto the whale's tongue 	Stubborn character	<p>Marlin's utterances are the <i>representamen</i> for an object that Marlin does not believe in anything that Dory has said to him. The first object also acts as the second <i>representamen</i> creates the second object that Marlin often stands on his own thinking or understanding without considering others' helpful suggestions. The second object that also can act as the third <i>representamen</i> forms the third object that it is hard for Marlin to change over to someone's opinion or to acknowledge someone's ideas or expressions. Especially Marlin's utterance that he yells with higher voice intonation to Dory by saying, "No, you can't. You think you can do these things, but you can't, Nemo." Marlin's utterance is a <i>representamen</i> of an object that Marlin emphasizes on the things that he believes do not exist, then they do not. The first object also acts as the second <i>representamen</i> that generates the second object that Marlin generalizes each Nemo's and Dory's ability that he thinks that they are not able to show their impossible abilities. The low-key lighting that comes from the top right with the long-medium shot shows Marlin holding Dory's fin meanwhile, Marlin's right fin is holding onto the whale's tongue.</p> <p>Marlin's action in holding Dory's fin is a <i>representamen</i> that forms an object that Marlin shows a strong determination that he does not want to change the way</p>
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					he thinks. The first object also acts as the second <i>representamen</i> , then it forms the second object that implies that Marlin's thinking will not be changed by Dory's thoughts or actions.
5.	22j	The moment when Marlin and Dory ran away from the pelicans by hopping on the deck	<ul style="list-style-type: none"> - Dialogues between Marlin and Nigel - Long shot - Marlin's facial expression: Marlin flattens his eyebrows, he frowns, wrinkles his face a bit, and his eyeballs focus on his eyebrows - Marlin's utterance: 'yeah, right.' 	Stubborn character	Marlin's utterances are the <i>representamen</i> of an object that Marlin generalizes strangers for he thinks strangers are very dangerous for the sake of his safety. The first object also acts as the second <i>representamen</i> that creates the second object that Marlin's mind is not opened for any kind of stranger, even though the stranger knows the story between Marlin and Nemo. Therefore, for the final interpretation, Marlin strongly stands on the way he is thinking. The long shot shows Marlin's facial expression when he says, 'yeah, right.' that he flattens his eyebrows, he frowns, wrinkles his face a bit, and his eyeballs focus on his eyebrows. Marlin's facial expression is a <i>representamen</i> for an object that Marlin is annoyed by Nigel's statements for Nigel said that he knows about Nemo. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to listen to Nigel's words. The second object acts as the third <i>representamen</i> creates the third object that Marlin does not care about everything that Nigel has said.

20. Marlin's restrained character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	2d	The discussion about first time school between Marlin and Nemo at home	<ul style="list-style-type: none"> - Long shot - Marlin's facial expression: Marlin raises the head of his eyebrows, frowns, and his eyes are focused on Nemo - Marlin's gesture: Marlin holds Nemo's face by using both of his fins - Marlin's utterance: "Now, you sure want to go to school this year? Because there's no problem if you don't. You can wait five or six years." 	Restrained character	The long shot shows Marlin's facial expression that he raises the head of his eyebrows, frowns, and his eyes are focused on Nemo. Marlin's facial expression and his eye focus are the <i>representamen</i> for an object that Marlin is worried about Nemo if he goes to school. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is not ready to let Nemo go to school. The long shot also shows Marlin's gesture that he holds Nemo's face by using both of his fins. Marlin's gesture is a <i>representamen</i> of an object that Marlin wants Nemo to be by his side all the time. This first object acts as the second <i>representamen</i> and creates the second object that implicates Marlin still hinders Nemo's freedom as a child who wants to experience school life. And then Marlin also says, "Now, you sure want to go to school this year? Because there's no problem if you don't. You can wait five or six years." Marlin's utterance is a <i>representamen</i> of an object that Marlin hasn't supported Nemo's freedom to get to know about the life outside their house. The first object that also acts as the second <i>representamen</i> forms the second object that implicates Marlin still wants to control Nemo for a long period of time until Marlin feels ready to release Nemo.

2.	4g	Marlin's doubt towards Nemo's swimming ability which upset Nemo	<ul style="list-style-type: none"> - Long shot - Marlin's gesture: Marlin holding Nemo's fin - Marlin and Nemo are swimming away from the edge of the canyon - Marlin's utterance: <i>"Okay, I was right. You know what? You'll start school in a year or two."</i> - Marlin's utterance: <i>"Clearly you are not ready. And you're not coming back until you are."</i> - Long-medium - Marlin's facial expression: Marlin lowers the head of 	Restrained character	<p>The long shot shows Marlin holding Nemo's fin and they are swimming away from the edge of the canyon. Marlin's gesture and Marlin's action are the <i>representamen</i> of an object that Marlin wants to bring Nemo home. The first object that also acts as the second <i>representamen</i> implicates an object that does not want to give Nemo a chance to experience school life.</p> <p>In this scene, Marlin says, <i>"Okay, I was right. You know what? You'll start school in a year or two."</i> Marlin's utterance is a <i>representamen</i> for an object that Marlin still stands on his thoughts that Nemo is not ready to go outside without Marlin's supervision. The first object that is also taking position as the second <i>representamen</i> forms the second object that Marlin desires Nemo to be at home for most of the time.</p> <p>Marlin speaks to Nemo, <i>"Clearly you are not ready. And you're not coming back until you are."</i> Marlin's utterance is a <i>representamen</i> for an object that Marlin insists Nemo not to go to school until Marlin feels ready for Nemo. The first object is the second <i>representamen</i> for the second object that Marlin will not take any risk for Nemo's safety.</p> <p>The long-medium shot shows Marlin's facial expression that Marlin lowers the head of his eye brows and he frowns. Marlin's facial expression is a <i>representamen</i> of</p>
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			his eye brows and he frowns		an object that Marlin expresses his insistence on Nemo that he strongly prevents Nemo's freedom.
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21. Marlin's resistant character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	11b	Marlin's doubt towards Dory's opinion by following his own desire	<ul style="list-style-type: none"> - Marlin's utterance: "Are you even looking at this thing? It's got death written all over it." - Long-medium shot - Marlin's facial expression: Marlin raises his eyebrows, his eye pupils get bigger, and Marlin widens his mouth as he is talking to Dory - Marlin's utterance: "And I'm really, really, really done" 	Resistant character	<p>Marlin answers Dory, "Are you even looking at this thing? It's got death written all over it." Marlin's utterance is a <i>representamen</i> for an object that Marlin does not agree with Dory's opinion. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to listen to Dory's opinion.</p> <p>The long-medium shot shows Marlin's facial expression that he raises his eyebrows, his eye pupils get bigger, and Marlin widens his mouth as he is talking to Dory. His facial expression is a <i>representamen</i> of an object that Marlin is emphasizing his opinion to Dory. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin demands Dory's attention towards Marlin's opinion.</p> <p>Dory tries to convince Marlin with her opinion. However, Marlin answers Dory by saying, "And I'm really, really, really done talking about this. Over we go." Marlin's utterance is a <i>representamen</i> for an object</p>

			<p><i>talking about this. Over we go.”</i></p> <ul style="list-style-type: none"> - Long-medium shot - Marlin’s facial expression: Marlin’s left eyebrow goes upper and his right eyebrow goes lower and Marlin flattens his mouth - Over-the-shoulder shot 		<p>that Marlin does not want to listen to Dory’s opinion anymore. The first object that also acts as the second <i>representamen</i> creates the second object that Marlin insists Dory to only follow his direction. The long-medium shot shows Marlin’s facial expression that his left eyebrow goes upper and his right eyebrow goes lower and Marlin flattens his mouth. Marlin’s facial expression is a <i>representamen</i> for an object that Marlin expresses dislike towards Dory’s opinion. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to accept Dory’s opinion.</p> <p>The over-the-shoulder shot is the <i>representamen</i> of an object that Marlin is dominating the conversation. The first object acts as the second <i>representamen</i> that creates the second object that Marlin is the character who likes to dominate the conversation, in other words Marlin’s opinion wants to be listened to by the interlocutor.</p>
2.	18f	Dory’s intention to ask the whale which generated argumentation between Marlin and Dory	<ul style="list-style-type: none"> - Marlin’s utterance: <i>“Okay. Now, it’s my turn. I’m thinking of something dark and mysterious. It’s a fish we don’t know, and if we ask</i> 	Resistant character	<p>Then Marlin responds to Dory by saying, <i>“Okay. Now, it’s my turn. I’m thinking of something dark and mysterious. It’s a fish we don’t know, and if we ask directions, it could ingest us. And spit out our bones!”</i> Marlin’s utterance is a <i>representamen</i> of an object that Marlin wants to dominate in the process of solving the problem. The first object that also acts as the second</p>

			<p><i>directions, it could ingest us. And spit out our bones!”</i></p> <ul style="list-style-type: none"> - Marlin’s utterance: <i>“Oh, I don’t want to play the gender card right now. Let’s play the “let’s not die” card.”</i> 	<p><i>representamen</i> forms the second object that Marlin does not want Dory to be involved in solving. The second object that also acts as the third <i>representamen</i> creates the third object that Marlin wants his ideas or opinions to be listened to.</p> <p>And then, Marlin responds to Dory again by saying, <i>“Oh, I don’t want to play the gender card right now. Let’s play the “let’s not die” card.”</i> Marlin’s utterance is a <i>representamen</i> of an object that Marlin unconsciously is using his position as a male by disagreeing with Dory’s opinion. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to listen to Dory’s opinion as a female.</p>
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22. Marlin’s tedious character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	3c	The moment when Marlin prohibited Nemo to play tag with other kids at school	<ul style="list-style-type: none"> - Over-the-shoulder shot - Facial expressions: Bob (the seahorse) lowers the head of his eyebrows and 	Tedious character	The over-the-shoulder shot shows the facial expressions of the parents that Marlin meets at school. Bob (the seahorse) lowers the head of his eyebrows and he also frowns, meanwhile Ted (the flapjack octopus) raises the head of his eyebrows and curves his lips, and Bill (the longnose butterflyfish) raises both of his eyebrows and opens his mouth. Their facial expressions are the

			<p>he also frowns, meanwhile Ted (the flapjack octopus) raises the head of his eyebrows and curves his lips, and Bill (the longnose butterflyfish) raises both of his eyebrows and opens his mouth</p> <p>- Marlin's utterance: <i>"There's a mollusk. See and he walks up to a sea— Well, he doesn't walk up, he swims up. But, actually, the mollusk isn't moving. He's in one place. And the sea cucumber— Well, they— I'm</i></p>	<p><i>representamen</i> of an object that Marlin's joke is not clear at all. The first object that also acts as the second <i>representamen</i> forms the second object that Bill, Ted, and Bob are not amused by Marlin's joke.</p> <p>In his conversation with the parents, Marlin explains his joke, <i>"There's a mollusk. See and he walks up to a sea— Well, he doesn't walk up, he swims up. But, actually, the mollusk isn't moving. He's in one place. And the sea cucumber— Well, they— I'm mixed up. There was a mollusk and a sea cucumber. None of them were walking—"</i> Marlin's utterance is a <i>representamen</i> for an object that Marlin's joke is serpentine and his story has no direction. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is not able to make a funny joke.</p>
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			<p><i>mixed up. There was a mollusk and a sea cucumber. None of them were walking—"</i></p>		
2.	8c	Dory's Strengthening for Marlin to swim deeper	<ul style="list-style-type: none"> - Long-medium shot - Marlin's facial expression: Marlin raises the head of his brows, opens his mouth, and he also frowns - Marlin's utterance: "<i>Dory, no singing.</i>" 	Tedious character	<p>The long-medium shot shows Marlin's facial expression that he raises the head of his brows, opens his mouth, and he also frowns. The facial expression is a <i>representamen</i> of an object that Marlin is not interested in Dory's funny facial expression. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is not amused by Dory's teasing.</p> <p>In this scene, Dory sings a lot. Marlin responds towards Dory's singing by saying, "<i>Dory, no singing.</i>" Marlin's utterance is a <i>representamen</i> for an object that Marlin does not enjoy the moment with Dory. The first object that acts as the second <i>representamen</i> creates the second object that Marlin is not amused by Dory's singing.</p>

23. Marlin's offensive character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	4g	Marlin's doubt towards Nemo's swimming ability which upset Nemo	<ul style="list-style-type: none"> - Marlin's higher voice intonation - Marlin's utterance: "You think you can do these things, but you just can't Nemo!" - Medium shot - Marlin demonstrating his smooth swimming ability in front of Nemo while he is talking to Nemo 	Offensive character	<p>In this scene, Marlin has a tense conversation with Nemo. Marlin talks in higher voice intonation and says, "You think you can do these things, but you just can't Nemo!" Marlin's voice intonation and utterance are the <i>representamen</i> for an object that Marlin expresses his doubt about Nemo's swimming ability. The first object becomes the first <i>representamen</i> of the second object that Marlin is being blunt in front of Nemo.</p> <p>The medium shot shows Marlin demonstrating his smooth swimming ability in front of Nemo while he is talking to Nemo. Marlin's demonstration is a <i>representamen</i> for an object that Marlin is able to swim 'normally' like any other fish. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin emphasizes on Nemo's swimming ability that is slower because of his imperfect fin.</p>
2.	20c	The moment when Marlin blame Dory by weakening Dory's	<ul style="list-style-type: none"> - Marlin's higher voice intonation 	Offensive character	<p>Dory is having fun with the small wave and Marlin is upset by saying in higher voice intonation, "A whale. 'Cause you had to ask for help. And now we're stuck here." Marlin's utterance and voice intonation were the</p>

		<p>ability to help Marlin in solving the problem</p>	<ul style="list-style-type: none"> - Marlin's utterance: "A whale. 'Cause you had to ask for help. And now we're stuck here." - Marlin continues: "No, you're insane. You can't speak whale." - Medium shot - Marlin's facial expression: Marlin frowns, lowers the head of his eyebrows, and his eyeballs are narrowed - The focus of his eyes is focusing on Dory's 	<p><i>representamen</i> for an object that Marlin blames Dory for things that she has done. The first object is the second <i>representamen</i> to an object that implicates Marlin is angry at Dory and he does not accept Dory's contribution in helping Marlin. Then Dory says that she can speak whale. However, Marlin gives a negative response to Dory by saying in high voice intonation, "No, you're insane. You can't speak whale." Marlin's high voice intonation and his utterance were the <i>representamen</i> of an object that Marlin disparages Dory's ability in speaking whale. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is breaking Dory's spirit for she is able to speak whale. The medium shot shows Marlin's facial expression that he frowns, lowers the head of his eyebrows, and his eyeballs are narrowed. The focus of his eyes is focusing on Dory's who is Marlin's interlocutor. Marlin's facial expression and his eye focus are the <i>representamen</i> for an object that Marlin gives a fierce look to Dory. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not like Dory's idea and her attitude while he is upset about the current situation.</p>
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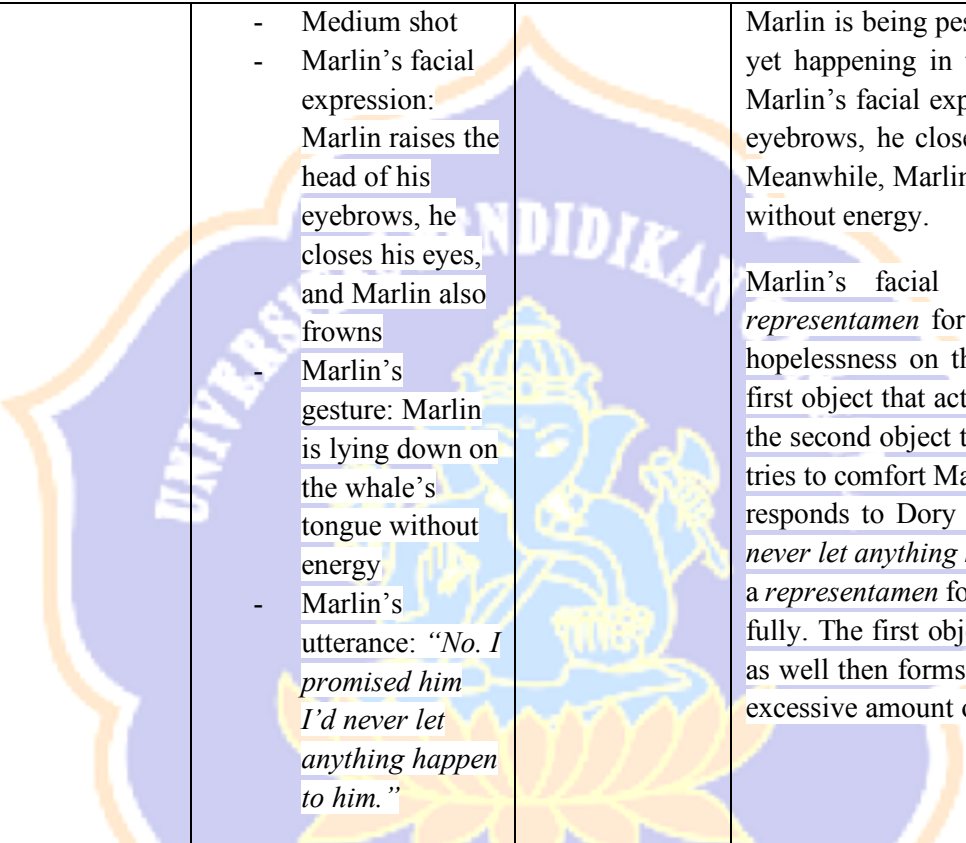
24. Marlin's deceptive character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	8e	The appearance of the little light below the deep trench while Marlin was trying to make a conversation with Dory	<ul style="list-style-type: none"> - Marlin's utterance: "Yeah, yeah. I'm your conscience. We haven't spoken in a while. How are you?" - Dory's utterance: "Hey conscience, am I dead?" 	Deceptive character	Marlin and Dory barely cannot see anything, therefore Dory asks Marlin whether he is her conscience or not. Then Marlin responds to Dory by saying, "Yeah, yeah. I'm your conscience. We haven't spoken in a while. How are you?" Marlin's utterance is a <i>representamen</i> for an object that Marlin does not emphasize that it is himself talking to Dory. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is not telling the truth about himself to Dory. The second object that acts as the third <i>representamen</i> generates the third object that Marlin wants to ease the course of the conversation without knowing who Dory is really talking with. And then, Dory asks Marlin, "Hey conscience, am I dead?" Dory's utterance is a <i>representamen</i> for an object that Marlin has succeeded to deceive Dory's mind. The first object that is also the second <i>representamen</i> forms the second object that Marlin has lied to Dory, even though Marlin does not harm Dory.
2.	11c	Intentional distraction by Marlin to distract Dory's attention	<ul style="list-style-type: none"> - Marlin's utterance: "Look! Something Shiny! It just swam 	Deceptive character	Marlin suddenly yells to Dory in surprised voice intonation, "Look! Something Shiny! It just swam over the trench. Come on. We'll follow it." Marlin's utterance

			<p><i>over the trench. Come on. We'll follow it."</i></p> <ul style="list-style-type: none"> - Marlin yells - Marlin's surprised voice intonation - Long shot with over-the-shoulder - Marlin's facial expression: Marlin's eyeballs are looking in a certain direction and he also raises his eyebrows, widens his mouth - Marlin uses one of his fins to point in a certain direction 	<p>is a <i>representamen</i> of an object that Marlin is using Dory's weakness for she is very innocent and she is easy to forget things. The first <i>representamen</i> implicates an object that Marlin strongly wishes Dory to obey Marlin's idea.</p> <p>The long shot with over-the-shoulder shot shows Marlin's eyeballs are looking in a certain direction and he also raises his eyebrows, widens his mouth, and also Marlin uses one of his fins to point in a certain direction. Marlin's eye focus, facial expression, and gesture are the <i>representamen</i> of an object that Marlin pretends to show 'real' evidence to Dory so that Dory would believe in Marlin. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin tried to distract Dory's focus.</p>
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25. Marlin's apprehensive character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	1b	The moment when Marlin and Coral were having conversation about names for the babies in front of their eggs	<ul style="list-style-type: none"> - Marlin's utterance: "What if they don't like me?" - Long-medium shot - Marlin's facial expression: Marlin raises the head of his eyebrows and flattens his mouth 	Apprehensive character	<p>Suddenly Marlin expresses his thoughts to Coral by saying, "What if they don't like me?" Marlin's utterance is a <i>representamen</i> of an object that Marlin worries about his children's thoughts about their father, Marlin. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is afraid that he will not spend a lot of time with his children. The long-medium shot shows Marlin's facial expression that he raises the head of his eyebrows and flattens his mouth.</p> <p>Marlin's facial expression is a <i>representamen</i> for an object that Marlin expresses his worries about how his children would judge him whereas Marlin's eggs have not hatched yet. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin is afraid of if what he is thinking will happen in his</p>
2.	20d	The moment when Marlin expressed his worry about Nemo inside the whale	<ul style="list-style-type: none"> - Marlin's desperate voice intonation - Marlin's utterance: "No. No, it won't." 	Apprehensive character	<p>Dory tries to comfort Marlin. And then Marlin talks with desperate voice intonation to Dory, "No. No, it won't." Marlin's utterance is a <i>representamen</i> for an object that Marlin is worrying so much about his situation for he has not found the way to Sydney. The first object that acts as the second <i>representamen</i> forms the second object that</p>

			<ul style="list-style-type: none"> - Medium shot - Marlin's facial expression: Marlin raises the head of his eyebrows, he closes his eyes, and Marlin also frowns - Marlin's gesture: Marlin is lying down on the whale's tongue without energy - Marlin's utterance: <i>"No. I promised him I'd never let anything happen to him."</i> 		<p>Marlin is being pessimistic about the things that are not yet happening in the future. The medium shot shows Marlin's facial expression that he raises the head of his eyebrows, he closes his eyes, and Marlin also frowns. Meanwhile, Marlin is lying down on the whale's tongue without energy.</p> <p>Marlin's facial expression and gesture are the <i>representamen</i> for an object that Marlin expresses his hopelessness on the current situation and Nemo. This first object that acts as the second <i>representamen</i> forms the second object that Marlin feels sorrowful. Dory still tries to comfort Marlin gently and patiently, then Marlin responds to Dory by saying, <i>"No. I promised him I'd never let anything happen to him."</i> Marlin's utterance is a <i>representamen</i> for an object that Marlin controls Nemo fully. The first object acts as the second <i>representamen</i> as well then forms the second object that Marlin has an excessive amount of anxiety about Nemo's safety.</p>
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26. Marlin's inquisitive character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	1a	The moment when Marlin and Coral were having conversation about their new house and the neighborhood	<ul style="list-style-type: none"> - Marlin's utterance: "So you do like it, don't you?" - Long-medium shot - Marlin's facial expression: Marlin raises his head brows and his eyes look at Coral 	Inquisitive character	<p>When Coral looked around, Marlin tried to find out what Coral felt about the neighborhood. Marlin asked curiously, "So you do like it, don't you?" Marlin's question for Coral is a <i>representamen</i> for the object that Marlin wants to know what Coral is thinking about their new house and the neighborhood. The object which also acts as the second <i>representamen</i> forms the second object that Marlin is digging information from Coral. Then this second object that is also the third <i>representamen</i> creates the third object that Marlin is being inquisitive about Coral's opinion.</p> <p>The long-medium shot also shows Marlin's facial expression in which he raises his head brows and his eyes look at Coral. Marlin's facial expression is also a <i>representamen</i> of an object that Marlin shows his inquisitiveness towards Coral's thoughts and opinions.</p>
2.	3a	Marlin's and Nemo's observation when they had arrived at school	<ul style="list-style-type: none"> - Marlin looks around at the school - Marlin's facial expression: Marlin raises 	Inquisitive character	<p>The moment when Marlin looks around at the school is a <i>representamen</i> of an object that Marlin is being observant. And this first object also acts as the second <i>representamen</i> forms the second object that Marlin wants to know what is inside the school.</p>

			<p>the head of his brows and he looks at any direction</p> <ul style="list-style-type: none"> - Marlin's utterance: "Hmmm... I wonder where we're supposed to go." 		<p>Marlin shows his facial expression where he raises the head of his brows and he looks at any direction. Marlin's facial expression is a <i>representamen</i> of an object that Marlin pays attention to the situation or things at school that he needs to know. Marlin also said, "Hmmm... I wonder where we're supposed to go." Marlin's utterance is the <i>representamen</i> that can trigger an object where Marlin wants to know which place they should go or who is the person they should meet.</p>
3.	5c	The moment when Marlin and Dory accidentally bumped each other in the middle of the boat search	<ul style="list-style-type: none"> - Marlin's utterance: "You have?" - Marlin raises his voice and his voice sounds full of surprise - Marlin's utterance: "Where which way?" - Marlin's gesture: 	Inquisitive character	<p>When Dory says that she had seen a boat, Marlin is surprised and he responds to Dory by saying, "You have?" Marlin's response is a <i>representamen</i> for an object that Marlin needs Dory's confirmation about the boat. This object that also acts as the second <i>representamen</i> forms the second object in which Marlin wants to know about the boat. Moreover, Marlin raises his voice and his voice sounds full of surprise when he asked Dory's confirmation. Marlin's voice intonation becomes the <i>representamen</i> of an object that Marlin wants to know the continuance of Dory's confirmation. This first object that also acts as the second <i>representamen</i> creates the second object that Marlin emphasizes his curiosity towards Dory's knowledge on the boat.</p>

			opening his both fins	<p>Then Marlin asked Dory again, “<i>Where which way?</i>” Marlin’s question as a <i>representamen</i> can raise an object inside the spectators’ minds that Marlin needs the information from Dory. Then from the first object that is also the second <i>representamen</i> creates the second object that Marlin wants to know the direction of the boat from Dory.</p> <p>Marlin’s <u>gesture</u> in opening his both fins is a <i>representamen</i> that relates to an object in which Marlin shows an <u>emphasis</u> that he wants to know where the boat has gone. This first object that is also identified as the second <i>representamen</i> forms the second object that Marlin’s <u>gesture</u> is the synchronization of his thought that shows his inquisitiveness in finding the direction of the boat.</p>
4.	13h	Marlin’s and Crush’s conversation about parenting	<ul style="list-style-type: none"> - Marlin’s utterance: “<i>All by themselves?</i>” - Marlin continues: “<i>But, but, dude, how do you know when</i> 	<p>Inquisitive character</p> <p>Marlin asked Crush, “<i>All by themselves?</i>” Marlin’s question is a <i>representamen</i> of an object that Marlin wants to know whether Crush’s son goes back to the sea by himself or not. This first object that is also identified as the second <i>representamen</i> forms the second object that Marlin is curious about who will accompany Crush’s son when he wants to go back into the ocean. And then Marlin continued his question, “<i>But, but, dude, how do you know when they are ready?</i>” This question also becomes the <i>representamen</i> for an object that</p>

			<i>they are ready?"</i>		Marlin needs an answer to the question that he cannot answer by himself. This first object which also acts as the second <i>representamen</i> forms the second object that Marlin shows his inquisitiveness about parenting.
5.	17d	Marlin's question about Crush's age as he and Dory were about to leave from the EAC	<ul style="list-style-type: none"> - Marlin shouts - Marlin's utterance: "Crush, I forgot. How old are you?" - Extreme-long shot - Staging position: Crush's location is a bit far from Marlin 	Inquisitive character	<p>From the far Marlin shouted, "<i>Crush, I forgot. How old are you?</i>" Marlin's question is a <i>representamen</i> of an object that Marlin wants to know information of the sea turtle's age. This first object that also acts as the second <i>representamen</i> creates the second object that Marlin is being inquisitive about the turtle's age. The extreme-long shot shows Marlin when he asks the question to Crush. This extreme-long shot is taken from Crush's point of view.</p> <p>The extreme-long shot is a <i>representamen</i> that Marlin would like to get information from Crush, an object where Marlin still wants to know Crush's age even though his location is a bit far from Marlin. The first object that is also the second <i>representamen</i> creates the second object that Marlin shows his seriousness in getting knowledge of the turtle's age.</p>

27. Marlin's innovative character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	6i	The moment when the snorkeling mask stuck in between the giant shark's fangs while the chasing was not over yet	<ul style="list-style-type: none"> - Marlin takes off the snorkeling mask from the teeth - Marlin he brings the snorkeling mask away from the shark's teeth 	Innovative character	The way Marlin takes off the snorkeling mask from the teeth and the way he brings the snorkeling mask away from the shark's teeth are the <i>representamen</i> that form an object that Marlin can solve the problem in a very tense situation. This object that acts as the second <i>representamen</i> forms the second object that Marlin can create his own way to get out of the dangerous situation. And then Marlin and Dory moved away from the shark whose condition was unstable. The immediate action of moving away from the unstable shark becomes the first <i>representamen</i> for an object that Marlin can apply effective thinking ability. Now the first object acts as the second <i>representamen</i> creates the second object that Marlin can think fast.
2.	8i	Marlin's distraction by becoming a bait for the lantern fish while Dory was ordered to read the markings on	<ul style="list-style-type: none"> - Marlin's utterance: "Read it!" - Marlin became a bait 	Innovative character	Suddenly Marlin saw the snorkeling among the stones. Marlin shouted to Dory, "Read it!" and then Marlin immediately became a bait for the lantern fish. Marlin's actions by becoming a bait and ordering Dory to read are the first <i>representamen</i> of

		the snorkeling mask's strap	<ul style="list-style-type: none"> for the lantern fish - Long shot with dim lighting from the back-left - Staging position: Dory is in front of the snorkeling mask, meanwhile Marlin keeps swimming to occupy the lantern fish 		<p>an object in which Marlin is able to set the plan even though they had a lot of pressures. This first object that also acts as the second <i>representamen</i> creates the second object that Marlin is able to think effectively and systematically.</p> <p>It is shown that the long shot with dim lighting from the back-left shows that Dory is in front of the snorkeling mask, meanwhile Marlin keeps swimming to occupy the lantern fish. Dory's position and Marlin's activity are the <i>representamen</i> of an object that Marlin's idea really works out to distract the lantern fish. From the mentioned <i>representamen</i> and objects, it can be understood that Marlin is depicted as an innovative character because he could figure the solution out in a different way.</p>
3.	8k	The moment when Marlin set the trap for the lantern fish by pulling the snorkeling mask's strap out	<ul style="list-style-type: none"> - Marlin pulls out the snorkeling mask's strap 	Innovative character	<p>Marlin immediately makes an action in which he pulls out the snorkeling mask's strap. Marlin's immediate action on pulling out the snorkeling mask is a <i>representamen</i> that forms an object that Marlin tries to make a trap for the lantern fish. This first object that is also the second <i>representamen</i> will also generate the second object that Marlin can solve the problem in different way. The second</p>

					object is also the third <i>representamen</i> forms the third object in which Marlin can think fast by making the decision to create a trap for the lantern fish.
4.	11h	The moment when Marlin told Dory about the game rules in order to keep Dory away from the jellyfish tentacle	<ul style="list-style-type: none"> - Marlin's utterance: "Dory! <u>Alright, listen to me. I have an idea. A game.</u>" - Marlin's eyeballs are rolling to a certain direction - Marlin moves his fin - Marlin tells the sets of rules to Dory - Marlin looks at the jellyfish's 	Innovative character	<p>Marlin said, "<u>Dory! Alright, listen to me. I have an idea. A game.</u>" Marlin's utterance is a <u>representamen</u> for the first object that Marlin tries to figure out to get out of the group of jellyfish. The first object that is also the second <i>representamen</i> forms the second object that Marlin's creative thinking could help both of them to escape from the group of jellyfish. The scene with the long shot and Marlin makes gestures in explaining the reward.</p> <p>Marlin's eyeballs are rolling to a certain direction, in which this becomes the <i>representamen</i> for an object that Marlin is thinking of making his plans. And then Marlin mentions the reward after they play the game. Marlin's idea about the reward is a <i>representamen</i> of an object that Marlin wishes to make the game become more persuasive. The way Marlin moves his fins was a <i>representamen</i> which forms an object that Marlin wants to ease his explanation for Dory. Marlin sets the rules for the</p>

			tentacle and the top of it several times		game. The set of rules that Marlin made is a <i>representamen</i> for an object that Marlin sets the limitations so that later on, Dory will be more careful. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin wants Dory to be safe. In this scene, Marlin's eyeballs also move and he shows gestures with his fins. The long shot shows Marlin's movements in explaining the rules. In the film, especially in that scene, Marlin looks at the jellyfish's tentacle and the top of it several times. Marlin's activity in which he looks at the jellyfish is a <i>representamen</i> that forms an object that Marlin is thinking of making the appropriate rules for the game. And then, Marlin's gestures are the <i>representamen</i> of an object that Marlin wants Dory to clarify about parts of jellyfish that must not be touched. For the elaboration of the thinking process above, it can be concluded that Marlin uses his simple ideas to ease their escape from the group of jellyfish that can endanger their lives.
5.	23d	Marlin's force to make Nigel fly into the	- Marlin pulls Nigel's tongue	Innovative character	Marlin immediately pulls Nigel's tongue out so Nigel can go inside. This is a <i>representamen</i> for an object that Marlin already knows the stimuli that

		dentist room by pulling Nigel's tongue		can cause certain reactions from the pelican. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin learns from the pelican's nature from the previous incident. The mentioned objects form a conclusion that Marlin creates his own way to make everything that he wants happen.
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28. Marlin's adventurous character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	17c	Marlin's appreciation for Crush since he had accompanied Marlin and Dory to exit from the EAC	<ul style="list-style-type: none"> - Long-medium shot - Marlin's facial expression: Marlin closes his eyes, he laughs, and raises his eyebrows - Marlin also moves both of his fins upward while he is laughing - Marlin's joyful voice intonation 	Adventurous character	The long-medium shot shows Marlin's facial expression that he closes his eyes, he laughs, and raises his eyebrows. Marlin also moves both of his fins upward while he is laughing. Marlin's facial expression and movement are the <i>representamen</i> that form an object that Marlin is happy about the new experience that just happened after he exits the current. The first object that acts as the second <i>representamen</i> forms the second object that Marlin has faced previous his new experience with the willingness of taking risk that he expresses later, after he gets out of the current. Then with joyful voice intonation, Marlin says, " <i>That was fun! I actually enjoyed that.</i> " Marlin's joyful intonation and Marlin's

			<ul style="list-style-type: none"> - Marlin's utterance: "That was fun! I actually enjoyed that." - Background music: medium tempo with a bright tone 		<p>utterance were the <i>representamen</i> of an object that Marlin concurs with the new experience that he just has faced.</p> <p>The background music in this sequence plays in medium tempo with a bright tone. The background music is a <i>representamen</i> of an object that it depicts Marlin's happiness about his experience that he has not experienced for his entire life.</p>
2.	20j	The moment when Marlin took off his own fin from the whale tongue	<ul style="list-style-type: none"> - Long shot with Marlin's point of view shot - Content of the scene: the inside of the whale's mouth - Medium shot - Marlin's facial expression: Marlin closes his both eyes, clenches his teeth, and wrinkles his face - Marlin lets his own fin go from the whale's tongue 	Adventurous character	<p>The long shot shows the inside of the whale's mouth with Marlin's point of view shot. The long shot of the internal part of the whale's mouth is a <i>representamen</i> of an object that Marlin is considering about what Dory has said to Marlin. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is getting ready with the risk that Marlin is going to face.</p> <p>The medium shot shows Marlin's facial expression that he closes his both eyes, clenches his teeth, and wrinkles his face. Marlin's facial expression is a <i>representamen</i> of an object that Marlin does not want to see when he falls from the whale's tongue. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin surrenders to the situation ahead. The medium shot also shows Marlin lets his own fin go from the whale's tongue. Marlin's action is a <i>representamen</i></p>

					that indicates an object that Marlin is willing to take a risk.
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29. Marlin's independent character

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	4j	The moment where Nemo was captured by the diver by catching him with a small fish net	<ul style="list-style-type: none"> - Marlin chasing a boat - Extra-long shot - Content of the scene: Marlin is alone in the middle of the ocean 	Independent character	Marlin immediately chases the boat. Marlin's immediate action is a <i>representamen</i> of an object that Marlin feels that it is his responsibility to get Nemo back. This first object that is also the second <i>representamen</i> forms the second object which proves that Marlin does not have to be accompanied to chase the boat. The extra-long shot shows that Marlin is all alone. This scene is also a <i>representamen</i> that implies Marlin as an independent character.
2.	5a	The moment where Marlin screamed to look for Nemo in the middle of the ocean	<ul style="list-style-type: none"> - Marlin appears to the surface to look for the boat - Point-of-view shot - Bird's eye angle with an extra-long shot 	Independent character	Marlin purposefully appeared to the surface to search Nemo. Marlin's decision to appear to the surface is a <i>representamen</i> of an object that Marlin tries to find Nemo with his own effort. The point-of-view shot is the <i>representamen</i> for an object that Marlin literally looks for Nemo all by himself. Moreover, in another scene it is taken from the bird's eye angle with an extra-long shot

			<ul style="list-style-type: none"> - The content of the scene: the wide ocean and Marlin looks tiny 		<p>which shows the wide ocean and Marlin looks tiny in that scene.</p> <p>This shooting technique is a <i>representamen</i> that can generate an object that Marlin is all alone in searching the boat. This first object that also acts as the second <i>representamen</i> implies the second object that Marlin will still try to find Nemo no matter how alone he is.</p>
3.	5b	The moment where Marlin screamed to look for Nemo in the middle of the ocean	<ul style="list-style-type: none"> - Marlin swims around - Marlin's eyeballs move to some random direction - Marlin immediately asks the fishes that pass him 	Independent character	<p>Before Marlin continued, Marlin was looking at his surroundings. Marlin's activity of looking at his surroundings is a <i>representamen</i> that forms an object that Marlin is being observant.</p> <p>And then Marlin swims around and his eyeballs move to some random direction. Marlin's action of swimming around and his eyeballs movements are the <i>representamen</i> for an object that Marlin is able to think the solution all by himself. And then when he sees that there are fishes below him, he immediately asks the fishes that pass him. Marlin's action of asking other fishes is a <i>representamen</i> for an object that Marlin is able to make his own decision by asking other fishes. This first object that is also the second <i>representamen</i> creates the second object that Marlin is able to find the solution to his lack of information.</p>

4.	24f	The moment when Marlin left Dory which made Dory felt lonely	<ul style="list-style-type: none"> - Marlin's utterance: "I'm going home now." - Long shot with over-the-shoulder shot - Staging position: Marlin is already ahead from Dory 	Independent character	<p>Marlin who thought that he knew he had failed said his farewell to Dory by saying, "I'm going home now." Marlin's utterance is a <i>representamen</i> for an object that Marlin does not invite Dory to accompany him going back home. This object that also acts as the second <i>representamen</i> creates the second object that Marlin can take care of himself.</p> <p>The long shot with over-the-shoulder shot shows Marlin is already ahead from Dory. Marlin's stage position is a <i>representamen</i> for an object that Marlin really wants to spend his life alone. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin shows his readiness to live alone for the rest of his life.</p>
5.	27b	The moment when Marlin accompanied Nemo to the school by trying to be the first to arrive at school	<ul style="list-style-type: none"> - Marlin accompanies Nemo to school - Content of the scene: there are only Marlin and Nemo 	Independent character	<p>Marlin's activity of accompanying Nemo to school is a <i>representamen</i> of an object that Marlin can take care of his own son. This also can form the second object inside the audience's mind that Marlin can manage his own time with his son.</p> <p>The main content of the scene shows that there are only Marlin and Nemo. The main content is a <i>representamen</i> of an object that Marlin is still being a single parent. Then the first object that is also the second <i>representamen</i> forms the second object that Marlin is able to take care of his own son without a new spouse or Dory. With the mentioned objects, Marlin's</p>

					characterization is able to be revealed from the process of thinking.
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30. Marlin's exclusive character

No.	Sequence	Description	Representamen	Object	Interpretant
1.	6g	The moment when Dory got bleeding because Marlin and Dory fought over the snorkeling mask	<ul style="list-style-type: none"> - Marlin yells - Marlin's utterance: "No, no, no. Dory. No, Dory." - Marlin continues: "Dory, cut it out." - Long-medium shot - Marlin takes the snorkeling mask away from Dory 	Exclusive character	Dory suddenly brings the snorkeling mask to the sharks and Marlin yells "No, no, no. Dory. No, Dory." Marlin's utterance is a <i>representamen</i> for an object that Marlin does not want any help from Dory. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want Dory to be involved in the process of finding his son, Nemo. When Dory tries to take the snorkeling mask away from Marlin, Marlin yells again, "Dory, cut it out." Marlin's utterance is a <i>representamen</i> for an object that Marlin emphasizes his objection towards Dory's involvement. The first object that acts as the second <i>reperesentamen</i> forms the second object that Marlin strongly shows rejection towards Dory's attitude. The long-medium shot shows Marlin's action in his effort to take the snorkeling mask away from Dory's fins. Marlin's action is a <i>representamen</i> for an object that Marlin wants to solve his problem all by himself. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin feels capable of solving his own problem.

2.	18f	Dory's intention to ask the whale which generated argumentation between Marlin and Dory	<ul style="list-style-type: none"> - Marlin's utterance: <i>"It's a fish we don't know, and if we ask directions, it could ingest us. And spit out our bones!"</i> - Long-medium shot - Marlin's facial expression: Marlin narrows his eyes, lowers the head of his eyebrows, and he also frowns - Marlin's eyeballs are focused on Dory 	Exclusive character	<p>Dory wants to ask directions to a whale, then Marlin responds to Dory by saying, <i>"It's a fish we don't know, and if we ask directions, it could ingest us. And spit out our bones!"</i> Marlin's utterance is a <i>representamen</i> for an object that Marlin does not want to ask for help from the whale. The first object forms the second <i>representamen</i> that Marlin wants to search the direction to Sydney by using his own ability or knowledge.</p> <p>The long-medium shot shows Marlin's facial expression that Marlin narrows his eyes, lowers the head of his eyebrows, and he also frowns. Marlin's eyeballs are focused on Dory as his interlocutor. Marlin's facial expression and eye focus are the <i>representamen</i> for an object that Marlin shows strong disagreement towards Dory's idea. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin wishes Dory not to involve the whale in the process of looking for direction to Sydney.</p>
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b. Marlin's values of character education

1. Democratic

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1b	The moment when Marlin and Coral were having conversation about names for the babies in front of their eggs	<ul style="list-style-type: none"> - Marlin's receptive character - Marlin's facial expression - Marlin's eye focus - Marlin: "Well, we will name one Nemo, ..." - Marlin's agreement 	Democratic character	<p>The long-medium shot shows Marlin's facial expression in which Marlin shows that his smile and his eyes focus on Coral. Marlin's facial expression and eye focus are the <i>representamen</i> that form an object inside the spectators' minds that Marlin agrees to Coral's idea. Moreover, Marlin also responds to Coral's opinion nicely and says, "Well, we will name one Nemo, ...". Marlin's response is a <i>representamen</i> of an object that Marlin shows an agreement to his wife's idea while they are discussing the name for their babies. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin still wants to listen to another opinion, that is Coral's opinion. These objects bring the spectators' minds into an interpretation that Marlin is a democratic husband.</p>
2.	13h	Marlin's and Crush's conversation about parenting	<ul style="list-style-type: none"> - Marlin's receptive character - Marlin's eye focus 	Democratic character	<p>The medium shot shows Marlin stays still and his eyeballs are focusing on Crush while he is giving explanation. Marlin's position and eye focus are the <i>representamen</i> that trigger an object inside the audience's minds that Marlin is a good listener. Then when Marlin responds to Crush's thought by saying,</p>

			<ul style="list-style-type: none"> - Marlin's position - Marlin: "<i>All by themselves?</i>" - Marlin's response towards Crush's opinion 		<p>"<i>All by themselves?</i>" Marlin's response is a <i>representamen</i> of an object that Marlin does not ignore Crush's explanation. This first object that also acts as the second <i>representamen</i> build the second object inside the audience's minds that Marlin has respected his interlocutor. When the parenting conversation has come to an end, Marlin nodded towards Crush's opinion. Marlin's response by nodding his head is a <i>representamen</i> for an object that Marlin agrees with Crush's opinions. This first object that is also the second <i>representamen</i> leads to the second object that Marlin is all open for perspectives.</p>
3.	18i	The moment when Dory tried to convince Marlin about asking the direction which made him looking at Dory's injury	<ul style="list-style-type: none"> - Marlin's receptive character - Marlin: "<i>It is a fish we don't know, ...</i>" - Marlin's eye ball - Marlin's receptive character - Marlin's silence 	Democratic character	<p>Marlin's utterance is a <i>representamen</i> that builds an object that Marlin <u>still</u> wants to express or discuss his opinion to Dory. After they argue, Dory convinces herself to Marlin. He suddenly stops talking. The medium shot shows that Marlin moves his eyes ball to the left and to the right. Marlin's decision to stop talking and his eye ball movements are the <i>representamen</i> of an object that Marlin is trying to consider Dory's idea.</p> <p>The close-up shot shows Dory's injury. Dory's injury was a <i>representamen</i> for an object that Marlin considers Dory's idea thoroughly. This <u>first</u> object that also acts as the second <i>representamen</i> forms the second object that Marlin</p>

			<ul style="list-style-type: none"> - Marlin's thoughts and consideration - Marlin: "All right." - Marlin's gesture - Marlin's movement - Dory's injury 		<p>realizes the previous mistake that he made to Dory. The second object that also acts as the third <i>representamen</i> forms the third object that Marlin tries to listen to Dory more instead of making decisions based on his own thoughts. Marlin's utterance is indicated as a <i>representamen</i> of an object that Marlin listens to Dory's idea.</p> <p>The long shot shows Marlin's movement in opening the way for Dory. Marlin's movement is a <i>representamen</i> that creates an object where Marlin emphasizes his agreement towards Dory's plan.</p>
4.	20j	The arrival of Marlin and Dory in Sydney by looking at the Sydney sign on boats	<ul style="list-style-type: none"> - Marlin's receptive character - Marlin: "How do you know? How do you know something bad is not going to happen?" - Marlin's decision - Marlin's movement 	Democratic character	<p>Marlin looks at Dory and responds Dory's opinion by saying, "How do you know? How do you know something bad is not going to happen?" Marlin's utterance is a <i>representamen</i> of an object that Marlin still needs Dory's conviction. This first object that also acts as the second <i>representamen</i> leads to the second object that Marlin tries to listen to Dory's point of view.</p> <p>The medium shot shows Marlin letting his fin off the whale's tongue. Marlin's action of letting go his fin off is a <i>representamen</i> for an object that Marlin listens more to Dory's opinion than his own negative thoughts. The first object that is also as the second <i>representamen</i> creates the second object that Marlin has agreed Dory's utterances about unpredicted possibilities.</p>

5.	26f	The moment when Marlin finally let Nemo to save Dory and other fish	<ul style="list-style-type: none"> - Marlin's receptive character - Marlin's silence - Marlin's eye focus - Marlin's consideration - Marlin's decision - Marlin's movement - Marlin's agreement with Nemo - Marlin: "You are right. I know you can." - Marlin's trust for Nemo 	Democratic character	<p>When Nemo says that there is only one way to save Dory, Marlin stops talking and the medium shot shows his both eyes focuses on Nemo. Marlin's silence and eye focus are the <i>representamen</i> that generates an object where Marlin pays attention to Nemo's utterances. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin starts to reconsider his son's opinion about the situation and his own fear.</p> <p>Eventually, Marlin let Nemo's fin go from his own. Marlin's decision on letting Nemo's fin go is a <i>representamen</i> that triggers an object inside the audience's minds that Marlin agrees with Nemo's idea. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin listens to his son, Nemo. Moreover, Marlin also expresses his agreement gently to Nemo, "You're right. I know you can." Marlin's gentle voice intonation and his utterance are the <i>representamen</i> that generates an object that Marlin emphasizes his agreement towards Nemo's plan. The first object that is also the second <i>representamen</i> forms the second object that Marlin trusts Nemo to save Dory and other fish.</p>
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2. Hard-working

No.	Sequence	Description	Representamen	Object	Interpretant
1.	4n	The moment when Marlin still struggled to follow the boat by following its trace	<ul style="list-style-type: none"> - Marlin's sedulous character - The boat's trace - Marlin's point of view - The tracking shot - Marlin's tail movement - Marlin's movements - Marlin's panting - Growling water from Marlin's movements 	Hard-working character	<p>The long shot with tracking shot shows that there is only the passing-boat's mark left that forms small waves and vertical bubbles and the lower level shot makes the boat's track visible. The tracking shot with the long shot is the <i>representamen</i> for an object that Marlin struggles to chase the boat that has taken Nemo away.</p> <p>The long-medium shot with tracking shot shows Marlin's tail that flaps fast and there are white bubbles around Marlin that resembles white striped line. Marlin's tail movement and the white bubbles are the <i>representamen</i> of an object that Marlin swims in high speed for he wouldn't stop swimming. His unstoppable movement is supported by the voice or sound that Marlin produces, where the spectators can hear Marlin's panting and the sound of growling water from Marlin's movements. Marlin's panting and the sound of the growling water are the <i>representamen</i> that forms an object that Marlin shows strong desire to find that boat.</p>
2.	5b	The moment when Marlin asked about the boat to the fishes that passed along the way	<ul style="list-style-type: none"> - Marlin's sedulous character 	Hard-working character	<p>The low angle shot with the long shot shows Marlin's eye contact where he looks in a random direction. Marlin's eye contact is a <i>representamen</i> for an object that Marlin is trying to look for help. In addition, Marlin</p>

			<ul style="list-style-type: none"> - Marlin's eye contact - Marlin's movements - Marlin's decision - Marlin: "Has anybody seen a boat? Please! Please" 		<p>also shows some movements where he swims to left and then to the right. Marlin's movements are the <i>representamen</i> for an object that Marlin tries to make decision where he is supposed to go. This object that also acted as the second <i>representamen</i> that Marlin has not stopped to look for the boat. In the next scene, Marlin immediately swims into the lower sea level and asks some fishes that pass along. Marlin's action on asking fishes that pass him was a <i>representamen</i> for an object that Marlin puts his efforts in finding the boat that took his son away.</p> <p>The long shot shows Marlin is swimming among the fishes and asking around. Marlin's utterance is a <i>representamen</i> for an object that Marlin uses every chance when he meets other fish to find the boat. The object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to stop to look for Nemo.</p>
3.	10b	Marlin's effort in asking the direction to the group of fish when he saw the group of fish passed by	<ul style="list-style-type: none"> - Marlin's sedulous character - Marlin's decision to ask the fish - Marlin: "Excuse me, 	Hard-working character	<p>His immediate action is a <i>representamen</i> for an object that Marlin really needs to know the direction to Sydney. Then Marlin greets the group of fish and says, "Excuse me, excuse me. Hi! Do you know how to get to..." Marlin's utterance is the <i>representamen</i> which creates the object that Marlin tries to get reliable information from the group of fish.</p>

			<p><i>excuse me. Hi!</i> <i>Do you know</i> <i>how to get</i> <i>to, ...”</i></p> <ul style="list-style-type: none"> - Marlin’s movements - Marlin’s effort in keep chasing the fish - Marlin’s stage position 		<p>The extreme-long shows Marlin’s intention to keep chasing the group of fish. Marlin’s action on chasing the group of fish is the <i>representamen</i> of an object that he shows his sincerity to ask the direction to the group of fish.</p> <p>Marlin keeps chasing them and wants to follow them. Marlin’s position is a <i>representamen</i> of an object that Marlin does not stop trying to ask the direction to the group of fish, even though they keep ignoring him. This first object that is also as the second <i>representamen</i> builds the second object that Marlin shows his effort by asking the direction while he is chasing the group of fish. From the thinking process it can be understood that Marlin is a hard worker.</p>
4.	11m	Marlin’s action of bringing out unconscious Dory from the jellyfish group	<ul style="list-style-type: none"> - Marlin’s sedulous character - Marlin’s eye contact - Marlin’s movements - Marlin’s point of view - The sound that is produced by 	Hard-working character	<p>The tracking shot in circle is a <i>representamen</i> for the object that Marlin tries to find a way out since Marlin and Dory are surrounded by the jellyfish.</p> <p>Marlin also turns around and looks at any direction. Marlin’s action on looking in any direction is a <i>representamen</i> for an object that Marlin tries to find any gap, so that Marlin can bring Dory out of the group of jellyfish. Then Marlin finally finds the way out. Marlin immediately swims while he is also bringing the unconscious Dory. When Marlin tries to escape, there are obstacles that Marlin faces. In this scene, there is the</p>

			<ul style="list-style-type: none"> - jellyfish's tentacles that sting Marlin - Marlin's shouts - Marlin's struggle 		<p>sound of Marlin's body's touching the jellyfish's tentacles and Marlin shouts in pain. Marlin's shouting is a <i>representamen</i> that creates an object that Marlin struggles to fight the pain that he feels. Moreover, in the scene, Marlin keeps</p> <p>swimming until he makes it out with Dory. Marlin's action on struggling to get out from the group of fish is a <i>representamen</i> that forms an object that Marlin is able to manage to get out with unconscious Dory beside him. This first object that is also as the second <i>representamen</i> forms the second object that Marlin wants do anything to get out of the situation where it is entirely dangerous.</p>
5.	23d	Marlin's force to make Nigel fly into the dentist room by pulling Nigel's tongue	<ul style="list-style-type: none"> - Marlin's sedulous character - Marlin: "Nigel get in there." - Marlin's movements - Marlin's action in pulling Nigel's tongue 	Hard-working character	<p>Marlin's slashing action was triggered by Nemo that was going to be put inside the trash by the dentist. Marlin ordered Nigel to get into the room by saying, "Nigel, get in there." Marlin's utterance is a <i>representamen</i> of an object that Marlin wants to save Nemo with help from Nigel. But then Nigel rejects Marlin's request.</p> <p>The long-medium shot shows Marlin who immediately pulls out Nigel's tongue. Marlin's immediate action on pulling Nigel's tongue is a <i>representamen</i> that Marlin has an intention to distract the dentist. This first object that also acts as the second <i>representamen</i> leads to the second object that Marlin wants to do anything,</p>

					including endangers himself and his friends to get his son back.
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3. Honest

No.	Sequence	Description	Representamen	Object	Interpretant
1.	5f	Marlin's will to leave Dory for she has wasted Marlin's time	<ul style="list-style-type: none"> - Marlin's truthful character - Marlin: "You're wasting my time. I have to find my son." - Marlin's facial expression - Marlin's glare - Marlin's firm voice intonation 	Honest character	<p>Marlin says to Dory with firm voice intonation, "You're wasting my time. I have to find my son." Marlin's voice intonation and utterance are the <i>representamen</i> that lead to an object where</p> <p>Marlin tells his current situation as what it is. This first object that is also the second <i>representamen</i> forms the second object that Marlin is being honest to a stranger that he meets. The over-the-shoulder shot with the long-medium shot shows Marlin's serious facial expression and glare. Marlin's serious facial expression and glare are the <i>representamen</i> of an object that Marlin shows his true emotion towards Dory. This first object that is also the second <i>representamen</i> forms the second object that Marlin does not pretend in front of Dory.</p>
2.	10d	Marlin's doubt towards Dory's existence as a	<ul style="list-style-type: none"> - Marlin's truthful character 	Honest character	<p>Marlin's utterance was a <i>representamen</i> that creates an object that Marlin was trying to express the truth towards Dory. The-over-shoulder shot in medium shot shows Marlin with his sincere facial expression. And then,</p>

		<p>companion to find the place</p>	<ul style="list-style-type: none"> - Marlin: <i>“Okay. Alright. Here’s the thing. I think it is best if I just carry on from here by myself.”</i> - Marlin’s sincere facial expression - The way Marlin expressed his words - Marlin: <i>“You know. Alone. Well not without you, but I don’t want you with me.”</i> - Marlin: <i>“I don’t want to hurt your feelings.”</i> 	<p>Marlin said his words gently. Marlin’s facial expression and the way to tell his feelings are the <i>representamen</i> of an object that Marlin wants to show his honest feeling towards Dory.</p> <p>Then Marlin continues his sentence by saying, <i>“You know. Alone. Well not without you, but I don’t want you with me.”</i> Marlin’s utterance is a <i>representamen</i> of an object that Marlin is emphasizing on telling the truth of his feeling. Marlin still keeps trying to clarify his feelings towards Dory and says, <i>“I don’t want to hurt your feelings.”</i> Marlin’s utterance is a <i>representamen</i> of an object that Marlin is being polite towards Dory. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin wants to tell the fact of his feelings to Dory. The second object that is also the third <i>representamen</i> forms the third object that Marlin shows his openness towards Dory that he wants to tell the truth without being offensive towards Dory.</p>
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			- Marlin's politeness		
3.	10e	Offensive Marlin's decision to leave dory that made Dory sad	<ul style="list-style-type: none"> - Marlin's truthful character - Marlin: "Well, I mean, not... Yes." - Marlin: "It is just you know, I just cannot afford any more delays. And you're one of those fish that cause delays." - Marlin: "Sometimes it is a good thing. There's a whole group of fish. They are delay fish." - Marlin: "No, of course I like 	Honest character	<p>Marlin's utterance is a <i>representamen</i> of an object that Marlin shows his clarification. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not beat around the bush when he confirms Dory's question.</p> <p>Marlin's second utterance is a sign of an object that Marlin still tries to make a clarification about his situation and Dory's behavior. This first object that is also the second <i>representamen</i> creates the second object that actually Marlin tells the truth about everything he feels towards Dory.</p> <p>Marlin's third utterance becomes a <i>representamen</i> for an object that Marlin clearly states his opinion about Dory's individuality. This object also acts as the second <i>representamen</i> forms the second object that Marlin does not hide his assumption about Dory.</p> <p>Marlin's fourth utterances become the <i>representamen</i> of an object that Marlin tries to be clear about his feelings towards Dory. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to lie to Dory.</p>

			<p><i>you. It is because I like you I don't want to be with you."</i></p> <ul style="list-style-type: none"> - Marlin's facial expression - Marlin: "<i>It is a complicated emotion.</i>" 		<p>The double long shot shows Marlin's facial expression towards Dory. Marlin's facial expression becomes the <i>representamen</i> of an object that Marlin shows his sincerity in telling the truth of his feeling.</p> <p>Marlin's fifth utterance is a <i>representamen</i> of an object that he tries to tell his feeling to Dory which is hard to be explained and understood.</p>
4.	13d	Marlin's expression when he felt sorry for his doubt towards Dory	<ul style="list-style-type: none"> - Marlin's truthful character - Marlin: "<i>I'm so sorry. This is all my fault. It is all my fault.</i>" - Marlin's facial expression - How Marlin expressed his apology 	Honest character	<p>Marlin's apologizing statement is a <i>representamen</i> of an object that Marlin feels sorry since he didn't listen to Dory from the first time. This first object that acts as the second <i>representamen</i> at the same time forms the second object where Marlin realizes that he is the cause of the problem which injured Dory. The long shot shows Marlin's sincere facial expression. And then, the way Marlin delivers his apology, where he says it gently to Dory. Marlin's facial expression and the way he delivers his confession are the <i>representamen</i> of an object that Marlin is deeply sorry. The second object that is also the second <i>representamen</i> implicates the second object that Marlin has expressed his honesty.</p>

5.	26m	The moment when Marlin and Nemo regretted their fault by holding Nemo's fin	<ul style="list-style-type: none"> - Marlin's truthful character - Marlin: "Oh, no, no, no." - Marlin: "I'm so sorry, Nemo." - Marlin's facial expression 	Honest character	<p>Marlin's first utterance is a <i>representamen</i> that forms an object where Marlin already knows that he is the one who should have been blamed. This first object that is also the second <i>representamen</i> implicates the second object that Marlin already knows his mistake.</p> <p>Marlin's line of confession is the <i>representamen</i> that can create a connection of an object where Marlin emphasizes his guilty feeling. Then the first object that also acts as the second <i>representamen</i> creates the second object that Marlin realizes that he is being too hard on Nemo.</p> <p>The medium-close-up shows Marlin's facial expression in which he frowns, raises both of his head brows and his eyeballs focus on Nemo, and he expresses his apology gently and sincerely. Marlin's facial expression, eye focus, and the way he apologized are the <i>representamen</i> that create an object that Marlin shows his sincerity of being the guilty one.</p>
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4. Curious

No.	Sequence	Description	Representamen	Object	Interpretant
1.	1a	The moment when Marlin and Coral were having conversation about their new house and the neighborhood	<ul style="list-style-type: none"> - Marlin's inquisitive character - Marlin: "So you do like it, don't you?" - Marlin's facial expression 	Curious character	<p>Marlin's question for Coral is a <i>representamen</i> for the object that Marlin wants to know what Coral is thinking about their new house and the neighborhood. The object which also acts as the second <i>representamen</i> forms the second object that Marlin is digging information from Coral. Then this second object that is also the third <i>representamen</i> creates the third object that Marlin is being curious about Coral's opinion.</p> <p>The medium shot also shows Marlin's facial expression in which he raises his head brows and his eyes looked are looking at Coral. Marlin's facial expression is also a <i>representamen</i> of an object that Marlin shows his curiosity towards Coral's thoughts and opinions.</p>
2.	3a	Marlin's and Nemo's observation when they had arrived at school	<ul style="list-style-type: none"> - Marlin's inquisitive character - Marlin's eyes' movements - Marlin's facial expression - Marlin: "Hmmm... I 	Curious character	<p>The moment when Marlin looks around at the school is a <i>representamen</i> of an object that Marlin is being observant. And this first object also acts as the second <i>representamen</i> forms the second object that Marlin wants to know what is inside the school.</p> <p>Marlin shows his facial expression where he raises the head of his brows and he looks at any direction. Marlin's facial expression is a <i>representamen</i> of an object that</p>

			<p>wonder where we're supposed to go."</p> <ul style="list-style-type: none"> - Marlin's attention 		<p>Marlin pays attention to the situation or things at school that he needs to know. Marlin also said, "Hmmm... I wonder where we're supposed to go." Marlin's utterance is the <i>representamen</i> that can trigger an object where Marlin wants to know which place they should go or who is the person they should meet.</p>
3.	5c	The moment when Marlin and Dory accidentally bumped each other in the middle of the boat search	<ul style="list-style-type: none"> - Marlin's inquisitive character - Marlin: "You have?" - Marlin's voice intonation - Marlin's louder voice - Marlin: "Where which way?" - Marlin's gesture 	Curious character	<p>Marlin's response is a <i>representamen</i> for an object that Marlin needs Dory's confirmation about the boat. This object that also acts as the second <i>representamen</i> forms the second object in which Marlin wants to know about the boat. Moreover, Marlin raised his voice and his voice sounded full of surprise when he asked Dory's confirmation. Marlin's voice intonation becomes the <i>representamen</i> of an object that Marlin wants to know the continuance of Dory's confirmation. This first object that also acts as the second <i>representamen</i> creates the second object that Marlin emphasizes his curiosity towards Dory's knowledge on the boat.</p> <p>Marlin's question as a <i>representamen</i> can raise an object inside the spectators' minds that Marlin needs the information from Dory. Then from the first object that is also the second <i>representamen</i> creates the second object that Marlin wants to know the direction of the boat from Dory.</p>

					The long shot shows Marlin using his fin in asking the boat's direction. Marlin's gesture in opening his both fins is a <i>representamen</i> that relates to an object in which Marlin shows an emphasis that he wants to know where the boat has gone. This first object that is also identified as the second <i>representamen</i> forms the second object that Marlin's gesture is the synchronization of his thought that shows his curiosity in finding the direction of the boat.
4.	13h	Marlin's and Crush's conversation about parenting	<ul style="list-style-type: none"> - Marlin's inquisitive character - Marlin: "<i>All by themselves?</i>" - Marlin: "<i>But, but, dude, how do you know when they are ready?</i>" 	Curious character	<p>Marlin's first question is a <i>representamen</i> of an object that Marlin wants to know whether Crush's son goes back to the sea by himself or not. This first object that is also identified as the second <i>representamen</i> forms the second object that Marlin is curious about who will accompany Crush's son when he wants to go back into the ocean.</p> <p>Marlin's second question also becomes the <i>representamen</i> for an object that Marlin needs an answer to the question that he cannot answer by himself. This first object which also acts as the second <i>representamen</i> forms the second object that Marlin shows his curiosity about parenting.</p>
5.	17d	Marlin's question about Crush's age as he and	<ul style="list-style-type: none"> - Marlin's inquisitive character 	Curious character	<p>Marlin's question is a <i>representamen</i> of an object that Marlin wants to know information of the sea turtle's age. This first object that also acts as the second</p>

		Dory were about to leave from the EAC	<ul style="list-style-type: none"> - Marlin: “Crush, I forgot. How old are you?” - The extreme-long shot from Crush’s point of view - Marlin’s position 	<p><i>representamen</i> creates the second object that Marlin is being curious about the turtle’s age.</p> <p>The extreme-long shot shows Marlin when he asks the question to Crush. This extreme-long shot is taken from <u>Crush’s point of view</u>. The extreme-long shot is a <u>representamen</u> that Marlin would like to get information from Crush an object where Marlin still wants to know <u>Crush’s age even though his location is a bit far from Marlin</u>. The <u>first object</u> that is also the second <u>representamen</u> creates the second object that Marlin shows his seriousness in getting knowledge of the turtle’s age.</p>
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5. Creative

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	6j	The struggle of Marlin and Dory to take back the snorkeling mask from the shark’s fang	<ul style="list-style-type: none"> - Marlin’s innovative character - Marlin’s movements - How Marlin got the snorkeling 	Creative character	<p>The way Marlin <u>takes off the snorkeling mask from the teeth</u> and the way he brings the snorkeling mask away from the shark’s teeth are the <i>representamen</i> that forms an object that Marlin can solve the problem in a very <u>tense situation</u>. This object that acts as the second <u>representamen</u> forms the second object that Marlin can create <u>his own way to get out of the dangerous situation</u>. And then Marlin and Dory moved away from the shark</p>

			<p>mask from the shark's teeth</p> <ul style="list-style-type: none"> - Marlin's fast decision 		<p>whose condition was unstable. The immediate action of moving away from the unstable shark becomes the first <i>representamen</i> for an object that Marlin can apply effective thinking ability. Now the first object acts as the second <i>representamen</i> creates the second object that Marlin can think fast. All the <i>representamen</i> and the object that have been mentioned above, draw an interpretation that Marlin is depicted as a creative character</p>
2.	8i	<p>Marlin's distraction by becoming a bait for the lantern fish while Dory was ordered to read the markings on the snorkeling mask's strap</p>	<ul style="list-style-type: none"> - Marlin's innovative character - Marlin: "Read it!" - Marlin's movements - Marlin's decision by becoming a bait - Marlin order to Dory - Marlin's and Dory's stage positions 	<p>Creative character</p>	<p>Marlin's actions by becoming a bait and ordering Dory to read are the first <i>representamen</i> of an object in which Marlin is able to set the plan even though they had a lot of pressures. This first object that also acts as the second <i>representamen</i> creates the second object that Marlin is able to think effectively and systematically. The long shot with dim lighting from the back-left shows that Dory is in front of the snorkeling mask, meanwhile Marlin keeps swimming to occupy the lantern fish. Dory's position and Marlin's activity are the <i>representamen</i> of an object that Marlin's idea really works out to distract the lantern fish. From the mentioned <i>representamen</i> and objects, it can be understood that Marlin is depicted as a creative character because he could figure the solution out in the different way.</p>

3.	8k	The moment when Marlin set the trap for the lantern fish by pulling the snorkeling mask's strap out	<ul style="list-style-type: none"> - Marlin's innovative character - Marlin's action in pulling out the snorkeling mask that was tied to a stone 	Creative character	Marlin's immediate action on pulling out the snorkeling mask is a <i>representamen</i> that forms an object that Marlin tries to make a trap for the lantern fish. This first object that is also the second <i>representamen</i> will also generate the second object that Marlin can solve the problem in the different way. The second object is also the third <i>representamen</i> forms the third object in which Marlin can think fast by making the decision to create a trap for the lantern fish.
4.	11h	The moment when Marlin told Dory about the game rules in order to keep Dory away from the jellyfish tentacle	<ul style="list-style-type: none"> - Marlin's innovative character - Marlin: "<i>Dory! Alright, listen to me. I have an idea. A game.</i>" - Marlin's eye movements - Rules for the game that were made by Marlin - Marlin's gesture 	Creative character	<p>Marlin's utterance is a <i>representamen</i> for the first object that Marlin tries to figure out to get out of the group of jellyfish. The first object that is also the second <i>representamen</i> forms the second object that Marlin's creative thinking could help both of them to escape from the group of jellyfish. The long shot and Marlin makes gestures in explaining the reward.</p> <p>Marlin's eyeballs are rolling to a certain direction, in which this becomes the <i>representamen</i> for an object that Marlin is thinking of making his plans. And then Marlin mentions the reward after they play the game. Marlin's idea about the reward is a <i>representamen</i> of an object that Marlin wishes to make the game become more persuasive. The way Marlin moves his fins was a <i>representamen</i> which forms an object that Marlin wants to ease his explanation for Dory.</p>

			<ul style="list-style-type: none"> - Marlin was looking at the jellyfish for several times 		<p>The set of rules that made by Marlin is a <i>representamen</i> for an object that Marlin sets the limitations so that later on, Dory will be more careful. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin wants Dory to be safe. In this scene, Marlin's eyeballs also move and he shows gestures with his fins. The long shot shows Marlin's movements in explaining the rules.</p> <p>Marlin's activity in which he looks at the jellyfish is a <i>representamen</i> that forms an object that Marlin is thinking of making the appropriate rules for the game. And then, Marlin's gestures are the <i>representamen</i> of an object that Marlin wants Dory to clarify about parts of jellyfish that must not be touched.</p>
5.	23d	Marlin's force to make Nigel fly into the dentist room by pulling Nigel's tongue	<ul style="list-style-type: none"> - Marlin's innovative character - Marlin's action in pulling Nigel's tongue - Marlin's idea to pull Nigel's tongue 	Creative character	<p>Marlin immediately pulls Nigel's tongue out so Nigel can go inside. This is a <i>representamen</i> for an object that Marlin already knows the stimuli that can cause certain reaction from the pelican. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin learns from the pelican's nature from the previous incident. The mentioned objects form a conclusion that Marlin creates his own way to make everything that he wants happen.</p>

6. Autonomous

No.	Sequence	Description	Representamen	Object	Interpretant
1.	4l	Marlin's struggle to chase the boat that took Nemo away after he got his sight back	<ul style="list-style-type: none"> - Marlin's independent character - Marlin's immediate action to chase the boat - Extra-long shot with still shot 	Autonomous character	Marlin's immediate action is a <i>representamen</i> of an object that Marlin feels that it is his responsibility to get Nemo back. This first object that is also the second <i>representamen</i> forms the second object which proves that Marlin does not have to be accompanied to chase the boat. The extra-long shot shows that Marlin is all alone.
2.	5a	The moment where Marlin screamed to look for Nemo in the middle of the ocean	<ul style="list-style-type: none"> - Marlin's independent character - Marlin's search in the middle of the ocean - Marlin made an appearance to the surface - Bird's eye angle with extreme-long shot 	Autonomous character	Marlin's <u>decision to appear to the surface</u> is a <i>representamen</i> of an object that Marlin tries to find Nemo with his own effort. The point-of-view shot is the <i>representamen</i> for an object that Marlin literally looks for Nemo all by himself. Moreover, in another scene, it is taken from the <u>bird's eye angle</u> with an extra-long shot which shows the wide ocean and Marlin looks tiny in that scene. This shooting technique is a <i>representamen</i> that can generate an object that Marlin is all alone in <u>searching the boat</u> . This first object that also acts as the <u>second representamen</u> implies the second object that Marlin will still try to find Nemo no matter how alone he is.

			<ul style="list-style-type: none"> - Point-of-view shot 		
3.	5b	The moment when Marlin asked about the boat to the fishes that passed along the way	<ul style="list-style-type: none"> - Marlin's independent character - Marlin's eyeballs movements - Marlin was looking at his surroundings - Marlin asked other fishes about the boat - Marlin swam around 	Autonomous character	Marlin's activity of looking at his surroundings is a <i>representamen</i> that forms an object that Marlin is being <u>observant</u> . And then Marlin swims around and his <u>eyeballs move</u> to some random direction. Marlin's action of swimming around and his eyeballs movements are the <i>representamen</i> for an object that Marlin is able to think the solution all by himself. And then when he sees that there are fishes below him, he immediately asks the fishes that pass him. Marlin's action of asking other fishes is a <i>representamen</i> for an object that Marlin is able to make his own decision by asking other fishes. This first object that is also the second <i>representamen</i> creates the second object that Marlin is able to find the solution of his lack of information.
4.	24f	The moment when Marlin left Dory which made Dory felt lonely	<ul style="list-style-type: none"> - Marlin's independent character - Marlin: "I'm going home now." - The long shot with over-the-shoulder shot 	Autonomous character	Marlin's utterance is a <i>representamen</i> for an object that Marlin does not invite Dory to accompany him going back home. This object that also acts as the second <i>representamen</i> creates the second object that Marlin can take care of himself. The long shot with over-the-shoulder shot shows Marlin is already ahead from Dory. Marlin's stage position is a <i>representamen</i> for an object that Marlin really wants to spend his life alone. This first object that also acts as the second <i>representamen</i> forms

			<ul style="list-style-type: none"> - Marlin's decision to go home all by himself - Marlin's stage position 		<p>the second object that Marlin shows his readiness to live alone for the rest of his life.</p>
5.	27b	The moment when Marlin accompanied Nemo to the school by trying to be the first to arrive at school	<ul style="list-style-type: none"> - Marlin's independent character - The long shot with still shot - Marlin accompanied Nemo to school - The content of the scene in which there were only Marlin and Nemo 	Autonomous character	<p>the long shot shows Marlin accompanies Nemo to school. Marlin's activity of accompanying Nemo to school is a <i>representamen</i> of an object that Marlin can take care of his own son. This also can form the second object inside the audience's mind that Marlin can manage his own time with his son.</p> <p>The main content of the scene shows that there are only Marlin and Nemo. The main content is a <i>representamen</i> of an object that Marlin is still being a single parent. Then the first object that is also the second <i>representamen</i> forms the second object that Marlin is able to take care of his own son without new spouse or Dory.</p>

7. Nature-loving

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1a	The moment when Marlin and Coral were having conversation about their new house and the neighborhood	<ul style="list-style-type: none"> - Marlin's <i>augophilia</i> character - The content of the scene: colorful corals, green seaweeds, turquoise-navy for the color of the main background and calm wave - the soft lighting from the top-center - Marlin: "<i>The fish can breathe out here.</i>" - Coral: "<i>You did good and the</i> 	Nature-loving character	<p>The content of the scene is the <i>representamen</i> of an object that Marlin lives in a beautiful and peaceful environment. Moreover, the soft lighting from the top-center also becomes the <i>representamen</i> of an object where it depicts Marlin's preference to live peacefully with sufficient lighting. Marlin's utterance is a <i>representamen</i> of an object that the location of Marlin's house is fresh and less boisterous. These objects then generate an interpretation that Marlin loves to live in the peaceful and lovely neighborhood.</p> <p>Coral's utterance becomes the <i>representamen</i> that implies Marlin's personality that he likes to live in the area where his family can grow together. The panning shot with the long shot shows the situation around the neighborhood which is lovely and full of variety of sea plants; there are also neighbors who have children and are building their young family.</p> <p>The content of the scene becomes the <i>representamen</i> that forms an object in which Marlin has chosen suitable environment for his new family since Marlin and Coral are expecting. This first object that also acts as the second <i>representamen</i> forms the second object that</p>

			<p><i>neighborhood is awesome.”</i></p> <ul style="list-style-type: none"> - The content of the scene: the situation around the neighborhood which is lovely and full of variety of sea plants; there are also neighbors who have children and are building their young family. 		<p>Marlin shows his preference to live in suitable environment and comfortable area.</p>
2.	1b	<p>The moment when Marlin and Coral were having conversation about names for the babies in front of their eggs</p>	<ul style="list-style-type: none"> - Marlin's <i>augophilia</i> character - the long shot with dim-soft lighting from the right-center - The content of the scene: the 	<p>Nature-loving character</p>	<p>The content of the scene is the <i>representamen</i> which generates an object that Marlin has put his eggs inside a clean and roomy place with sufficient lighting intensity for the babies. Moreover, the eggs arrangement put on the cave floor, are also the <i>representamen</i> for the object that Marlin prefers everything to be neat and presentable. The mentioned objects imply Marlin's personality as a</p>

			<p>wide size cave with so many red eggs inside it, the eggs arrangement put on the cave floor</p>	<p>thoughtful father. Marlin's thoughtfulness proves that Marlin is a nature-loving character.</p>
3.	2e	<p>The moment when Marlin ordered Nemo to brush his body towards the anemone's tentacles before they departed for school</p>	<ul style="list-style-type: none"> - Marlin's <i>augophilia</i> character - Marlin: "Forgot to brush." - Marlin: "Do you want this anemone to sting you?" - Marlin: "Brush." - Marlin's gesture - Marlin's eye contact - The long-medium shot with still shot 	<p>Nature-loving character</p> <ul style="list-style-type: none"> - Marlin's first utterance is a <i>representamen</i> of an object that Marlin wants Nemo to do his obligation before he goes to school. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin's order is important for Nemo's well-being. - Marlin's second utterance is a <i>representamen</i> of an object that Marlin wants Nemo to adapt with the anemone. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin wants Nemo to build a healthy relationship with the environment of their house, that is the anemone itself. - Marlin's third utterance and his voice intonation are the <i>representamen</i> of an object that Marlin emphasizes his order. The first object that also acts as the second <i>representamen</i> forms the

			<ul style="list-style-type: none"> - Marlin's voice intonation 		<p>second object that Marlin's order is urgently important for Nemo's good cause.</p> <ul style="list-style-type: none"> - The long-medium shot that shows Marlin's gesture where he narrows his body and his facial expression where he raises the head of the brows and flattens his mouth. Marlin's gesture and facial expression are the <i>representamen</i> of an object that Marlin is being serious about the order that he has given to Nemo.
4.	27a	The moment when Marlin enthusiastically woke Nemo up for school in the morning	<ul style="list-style-type: none"> - Marlin's <i>augophilia</i> character - The content of the scene: there are pink, purple, and hash brown corals, the color of ocean water which was blue, and the sunbeam from the top-center. - the long shot with low angle 	Nature-loving character	The scene's contents are the <i>representamen</i> of an object that Marlin lives in an area where there are variety of sea plants and sufficient sunshine to brighten his house. The first object that is also the second <i>representamen</i> forms the second object that Marlin still shows his preference to live on decent and comfortable house.

			shot shows the ocean view from Marlin's house	
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8. Social care

No.	Sequence	Description	Representamen	Object	Interpretant
1.	1a	The moment when Marlin and Coral were having conversation about their new house and the neighborhood	<ul style="list-style-type: none"> - Marlin's thoughtful character - Marlin: "Coral, honey, these our kids we're talking about. They deserve the best." - Marlin's idea for his children - Marlin: "They'll wake up, poke their little heads out 	Social care character	<p>Marlin's first utterance is a <i>representamen</i> that forms an object inside the people's mind in which Marlin is portrayed as a loving father. This second object that also acts as the second <i>representamen</i> produces the second object that Marlin cares about his children. The way Marlin says his words, wherein Marlin says it in a cheerful way, is a <i>representamen</i> of an object that Marlin is happy to prepare everything for his children.</p> <p>Marlin's second utterance is a <i>representamen</i> for an object that Marlin is a thoughtful father. This object is also the second <i>representamen</i> which forms the second object that Marlin, in the future, wants his children to see the beautiful sea life as he sees it every day. Marlin also says his sentence excitedly. The way he delivers his expression is a <i>representamen</i> for an object that Marlin wants his children to be happy as he is.</p>

			<p><i>and they see a whale!”</i></p> <ul style="list-style-type: none"> - Marlin’s excited voice intonation - Marlin’s movements in demonstrating his imagination 		<p>The way he demonstrates his visions and imaginations is a <i>representamen</i> of an object that Marlin wants his plans to be realized when his children will be around.</p>
2.	2c	<p>Marlin’s immediate help to get Nemo out of the coral tube</p>	<ul style="list-style-type: none"> - Marlin’s thoughtful character - Marlin’s action in helping Nemo - Marlin’s movements - Marlin’s expression - Marlin: “<i>All right, where’s the break? You feel a break?</i>” 	<p>Social care character</p>	<p>Marlin’s action in helping Nemo is the <i>representamen</i> for an object that Marlin does not want Nemo to be in trouble. The first object that also acts as the second <i>representamen</i> creates the second object that Marlin cares about Nemo. The long shot shows Marlin’s expression when he helps Nemo. Marlin’s expression as a <i>representamen</i> creates an object that Marlin tries so hard to pull Nemo out and this can create the second object that Marlin wants to give all his power to prevent Nemo from injury.</p> <p>Marlin’s utterance is a <i>representamen</i> that can generate an object inside the audience’s mind that Marlin worries about Nemo. The first object that is also the second <i>representamen</i> forms the second object that Marlin really cares about Nemo.</p>

3.	6g	The moment when Dory got bleeding because Marlin and Dory fought over the snorkeling mask	<ul style="list-style-type: none"> - Marlin's thoughtful character - Marlin: "I'm so sorry. Are you okay?" - Marlin's facial expression - Marlin's fin movements - The long shot with still shot - Marlin's movements 	Social care character	<p>Marlin's question becomes the <i>representamen</i> of an object that Marlin feels guilty about his mistake. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin concerns about Dory's condition. And then Marlin also approaches Dory. Marlin's action of approaching Dory is a <i>representamen</i> that Marlin wants to make sure whether Dory is injured or not.</p> <p>Marlin's expression and his fin movements are the <i>representamen</i> of an object that Marlin does prove his concern towards Dory.</p>
4.	11f	Marlin's immediate action to check Dory's hurtful fin after was being stung by the jellyfish	<ul style="list-style-type: none"> - Marlin's thoughtful character - Marlin: "Come here. Let me see that." - Marlin: "I'm not going to touch it. I just want to look." 	Social care character	<p>Marlin's first utterance is a <i>representamen</i> that indicates an object that Marlin wants to know the condition of Dory's fin.</p> <p>Marlin's second utterance is also a <i>representamen</i> that forms an object in which Marlin is being careful towards Dory's injury. This first object that also acts as the second <i>representamen</i> triggers the second object that Marlin does not want anything serious to happen to Dory.</p>

			<ul style="list-style-type: none"> - Marlin held Dory's fin - The long-medium shot, slowly dollying in - Marlin: "<i>It does not look bad. You're going to be fine.</i>" - Marlin's facial expression - Marlin: "<i>But now we know, don't we? That we don't want to touch these again.</i>" 	<p>Marlin's third utterance is a <i>representamen</i> for an object that Marlin is being thoughtful towards Dory. The first object that also acts as the second <i>representamen</i> links to the second object that Marlin does not want anything bad to happen to Dory.</p> <p>Marlin's fourth utterance becomes the <i>representamen</i> for an object that Marlin gives friendly advice for Dory. The first object that also acts as the second <i>representamen</i> becomes the second object that Marlin wants to keep Dory safe from any trouble.</p> <p>The long-medium shot shows Marlin holding Dory's fin. This <i>representamen</i> formed an object inside the people's mind that Marlin wants to examine Dory's condition. And then this first object that is also the second <i>representamen</i> creates the second object that Marlin does not want Dory to be in more serious condition. The way Marlin examined Dory by checking on Dory's both fins is a <i>representamen</i> of an object that Marlin is being thorough about Dory's fin's condition.</p> <p>Marlin shows his facial expression which becomes the <i>representamen</i> for an object that Marlin concerns about the accident that has just happened to Dory. The first object that is also the second <i>representamen</i> becomes the second object that Marlin is being sympathy towards Dory's injury.</p>
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5.	261	The moment when Marlin made sure Nemo okay which brought Marlin to his old memory where he found the cracked egg on the canyon	<ul style="list-style-type: none"> - Marlin's thoughtful character - Marlin: "Nemo?" - Marlin's voice intonation - Marlin's facial expression - Marlin's eye contact - Marlin came to Nemo - Marlin: "It is okay. Daddy's here. Daddy's got you." 	Social care character	<p>Marlin's worried voice intonation and first utterance are the <i>representamen</i> for an object that Marlin wants to make sure whether Nemo is still alive or not. This object that also acts as the second <i>representamen</i> triggers the second object that Marlin is really afraid of losing Nemo again.</p> <p>the long shot shows Marlin's facial expression in which he raises the head of his brows, frowns, and his eyes focus on Nemo.</p> <p>Marlin's facial expression and his eye focus are the <i>representamen</i> for an object that Marlin is being concerned towards Nemo's condition. The first object that is also the second <i>representamen</i> formed the second object that Marlin is sympathizing for Nemo.</p> <p>Marlin's gentle voice intonation and second utterance are the <i>representamen</i> for an object that Marlin is empathizing for Nemo's condition. This first object that also acts as second <i>representamen</i> forms the second object that Marlin shows his presence as a faithful father who will never leave Nemo alone.</p>
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9. Tolerant

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
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1.	1b	<p>The moment when Marlin and Coral were having conversation about names for the babies in front of their eggs</p>	<ul style="list-style-type: none"> - Marlin's understanding character - Marlin: "Nemo?" - Long-medium shot with still shot - Marlin's facial expression - Marlin glanced up - Marlin's eye focus - Marlin: "We'll name one Nemo, but I'd like most of them to be Marlin Jr." 	<p>Tolerant character</p>	<p>Marlin's first utterance is a <i>representamen</i> for an object that Marlin is thinking about Coral's idea, whether it is a good or bad name for a baby. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin listens to Coral's idea.</p> <p>The long-medium shot shows Marlin's facial expression where he raises the head of his right brow and lowers his left brow, then he opens his mouth, and he also glances up. Marlin's facial expression is a <i>representamen</i> for an object that Marlin is considering Coral's idea inside his head.</p> <p>Marlin's second utterance is a <i>representamen</i> of an object that Marlin agrees to Coral's idea and tells his own to Coral. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin wants to be fair between him and his wife, Coral.</p> <p>The long-medium shot shows Marlin's facial expression in which he smiles and raises his brows and his eye focusing on Coral. Marlin's facial expression and eye focus are the <i>representamen</i> of an object that Marlin shows his agreement to his wife's idea. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin shows some respect towards Coral as his interlocutor and partner.</p>
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2.	2d	The discussion about first time school between Marlin and Nemo at home	<ul style="list-style-type: none"> - Marlin's understanding character - Marlin: "How's the lucky fin?" - Marlin: "Let's see." - Marlin's facial expression - Marlin's response towards Nemo - Marlin's eye focus - Marlin received Nemo's high five - The long shot with still shot 	Tolerant character	<ul style="list-style-type: none"> - Marlin's first utterance is a <i>representamen</i> for an object that Marlin is proud of Nemo's physical appearance. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not mind about Nemo's fin which is smaller than his other fin. - Marlin's second utterance is a <i>representamen</i> that creates an object that Marlin does not feel ashamed of Nemo's special condition. the <u>medium shot</u> shows Marlin's facial expression in which he smiles and his eyes focus on Nemo's fin. Marlin's facial expression and eye focus are the <i>representamen</i> for an object that Marlin is happy to see Nemo in good health. After that, Marlin and Nemo give high five to each other. - the <u>long-medium shot</u> shows Marlin's gesture where he gives high five to Nemo and his facial expression in which he smiles and his eyes focus on Nemo. Marlin's gesture, facial expression, and eye focus are the <i>representamen</i> for an object that Marlin is happy to see Nemo in great spirit even though Nemo has smaller fin. This object that also acts as the second <i>representamen</i> forms the second object that Marlin accepts Nemo as the way he is.
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3.	18h	The moment when Dory tried to convince Marlin about asking the direction which made him looking at Dory's injury	<ul style="list-style-type: none"> - Marlin's understanding character - Long-medium shot with still shot - Marlin's gesture - Marlin's facial expression - Marlin's eye contact - Marlin's silence - Dory's injury - Marlin: "<i>All right.</i>" - Marlin's movement 	Tolerant character	<p>Marlin's gesture, facial expression, and his speechlessness are the <i>representamen</i> for an object that Marlin does not have anything else to say. This first object that is also the second <i>representamen</i> forms the second object that Marlin is reconsidering Dory's risky idea.</p> <p>Dory's injury is a <i>representamen</i> for an object that Marlin uses Dory's condition as a consideration. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want to make the second mistake as he made earlier when he didn't listen to Dory's opinion about passing the way through the trench.</p> <p>Marlin's utterance is a <i>representamen</i> for an object that Marlin shows an agreement towards Dory's idea. The long-medium shot shows Marlin's facial expression where he lowers the curve of his brows, flattens his mouth, and looks down. Marlin's facial expression is a <i>representamen</i> that forms an object that Marlin actually disagrees Dory's idea.</p> <p>Marlin's action in opening way for Dory and his gesture in widening his fin are the <i>representamen</i> for an object that Marlin gives Dory a chance to ask for directions to a stranger. The first object that is also the second</p>
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					<i>representamen</i> forms the second object that Marlin tries to decrease his personal interest.
4.	26m	The moment when Marlin and Nemo regretted their fault by holding Nemo's fin	<ul style="list-style-type: none"> - Marlin's understanding character - Medium shot with still shot - Marlin's facial expression - Marlin's eye focus - Marlin held Nemo's fin 	Tolerant character	<p>The medium shot shows Nemo raises his smaller fin towards his dad. Marlin stares at Nemo's fin with flattened brows, opens mouth, and his eyes focus on Nemo's smaller fin. Marlin's facial expression and eye focus are the <i>representamen</i> of an object that Marlin is thinking about Nemo's fin. This first object that also acts as the second <i>representamen</i> generates the second object that Marlin feels compassionate towards Nemo.</p> <p>The medium shot shows Marlin's facial expression where he raises the head of his brows, smiles softly, his eyes focus on Nemo's fin, and Marlin holds Nemo's fin. Marlin's facial expression, eye focus, and his gesture that he holds Nemo's fin gently are the <i>representamen</i> for an object that Marlin accepts Nemo's difference positively. This first object that is also the second <i>representamen</i> generates the second object that Marlin does not feel Nemo's smaller fin as an ultimate weakness, instead as special gift.</p>
5.	27j	The moment when Marlin and Dory waved at Nemo as he was getting further	<ul style="list-style-type: none"> - Marlin's understanding character - Marlin: "Nemo." 	Tolerant character	<p>Marlin's utterance and his calm voice intonation are the <i>representamen</i> for an object that Marlin understands Dory's weakness that she easily forgets things. This first object that also acts as the second <i>representamen</i></p>

			<ul style="list-style-type: none"> - Marlin's voice intonation - Marlin's facial expression - Marlin's attitude - Long-medium shot with still shot 	<p>generates the second object that Marlin takes Dory as the way she is.</p> <p>The long-medium shot shows Marlin's facial expression when he tells Dory the correct name of Marlin's son, where his brows do not move and he acts usual in front of Dory. Marlin's facial expression and his usual attitude are the <i>representamen</i> that triggers an object that Marlin is not annoyed when Dory calls his son with the wrong name. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not take Dory's mistake seriously.</p>
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10. Appreciative

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	5c	The moment when Marlin and Dory accidentally bumped each other	<ul style="list-style-type: none"> - Marlin's grateful character - Marlin: "Thank you, thank you. Thank you so much." - Marlin's facial expression 	Appreciative character	<p>From the long shot, the scene shows Marlin smiling with opened mouth and widened eyes. Marlin's facial expression is the <i>representamen</i> to an object that Marlin is glad to be helped by Dory. The object that becomes the new <i>representamen</i> generates the second object for Marlin shows his grateful feeling towards Dory's initiative.</p> <p>Marlin's utterances are the <i>representamen</i> for the object that Marlin feels grateful for Dory wants to help him to</p>

			<ul style="list-style-type: none"> - Long shot with panning to the right 		<p>find the boat. Marlin also says ‘thank you’ three times to Dory in that scene, in which it also becomes the <i>representamen</i> for an object that Dory’s help is really meaningful for Marlin. The object becomes the new <i>representamen</i> for the second object that Marlin greatly appreciates Dory’s kindness.</p>
2.	10j	The explanation from the group of fish about the direction which made Marlin turned around	<ul style="list-style-type: none"> - Marlin’s grateful character - Marlin’s excitement - Marlin: “Great! That’s Great!” - Marlin: “Dory, you did it!” - Marlin’s movements - The long shot with still shot - Marlin embraced Dory - Marlin: “Well, listen fellas, thank you.” 	Appreciative character	<p>Marlin’s excited movement is the <i>representamen</i> that stands for an object where Marlin is happy since he has the clue to find his son. This also means that Marlin accepts the help from the group of silver fish.</p> <p>Marlin’s first utterance as a <i>representamen</i> generates an object that Marlin compliments the group of fish’s explanations.</p> <p>Marlin’s second utterance is a <i>representamen</i> of an object that, Marlin compliments Dory’s effort in asking the direction to the group of fish. The object that also becomes the new <i>representamen</i> creates the second object that Marlin admits Dory as a meritorious helper for he cannot get any answer if it is not because of Dory.</p> <p>the long-medium shot shows that Marlin embraces Dory, in which it is a <i>representamen</i> that creates an object where Marlin shows his warmth for Dory. This also</p>

			<ul style="list-style-type: none"> - Marlin's eye contact 		<p>generates the second object that Marlin expresses his gratitude by showing an affection towards Dory.</p> <p>Marlin's third utterance stands as a <i>representamen</i> for an object that Marlin feels grateful for the help that he got from the group of fish. It is also supported by Marlin's attitude where he stares at the fish when he says 'thank you'. Marlin's attitude as a <i>representamen</i> creates an object that Marlin respects his interlocutors that has already gives him a help.</p>
3.	20n	Marlin's appreciation for the whale by imitating whale's voice as the whale was about to leave	<ul style="list-style-type: none"> - Marlin's grateful character - Marlin: "<i>You were right, Dory. We made it!</i>" - Marlin's voice intonation - Marlin's eye focus - Marlin jumpet out of the water - Marlin: "<i>Thank you, sir!</i>" 	Appreciative character	<p>Marlin's first utterance and voice intonation becomes the <i>representamen</i> of an object that Marlin positively admits Dory's encouragement which previously Marlin shows his disagreement. It is supported by Marlin's attitude in which his widened eyes focus on Dory, in which it becomes the <i>representamen</i> for an object that Marlin appreciates his interlocutor that has given him encouragement.</p> <p>The long shot shows Marlin jumps out of the water after he talks to Dory. Marlin's action in jumping out of the water is a <i>representamen</i> of an object that Marlin is overjoyed for they have made it to Sydney. The object that also acts as the second <i>representamen</i> creates the second object that Marlin feels grateful.</p>

			<ul style="list-style-type: none"> - Marlin used whale dialect - Marlin's voice intonation 		<p>Marlin's second utterance becomes the <i>representamen</i> of an object that Marlin feels grateful for the whale has given them a ride to Sydney. When Marlin said 'thank you' to the whale, he also imitated the whale dialect which had been uttered by Dory previously. Marlin's voice imitation in imitating the whale dialect becomes the <i>representamen</i> that creates an object where Marlin wants the whale understands his utterance too. This object that becomes the second <i>representamen</i> generates the second object that Marlin shows his appreciative attitude towards the whale that has helped him and Dory.</p>
4.	24d	Marlin's appreciation towards Dory's help when Marlin was about to leave Dory	<ul style="list-style-type: none"> - Marlin's grateful character - Marlin's facial expression - The content of the background scene: The color of the background scene - Marlin: "<i>Dory. If it was not for you, I never would have</i> 	Appreciative character	<p>The long-medium shot shows Marlin's facial expression where the head of his brows raises, his mouth tends to be flat, and he also tends to look down. Moreover, the color of the background is dark green and olive green which make the scene looks gloomy. These <i>representamen</i> indicate an object that Marlin is sorrowful.</p> <p>Marlin's utterances as the <i>representamen</i> create an object in spectators' minds that Marlin admits Dory as the only loyal companion who would help Marlin along the way. This object that also acts as the second <i>representamen</i> generates the second object that Marlin feels grateful for Dory's existence. Marlin talked in low voice intonation when he expressed his gratitude towards Dory. Marlin's voice intonation as a</p>

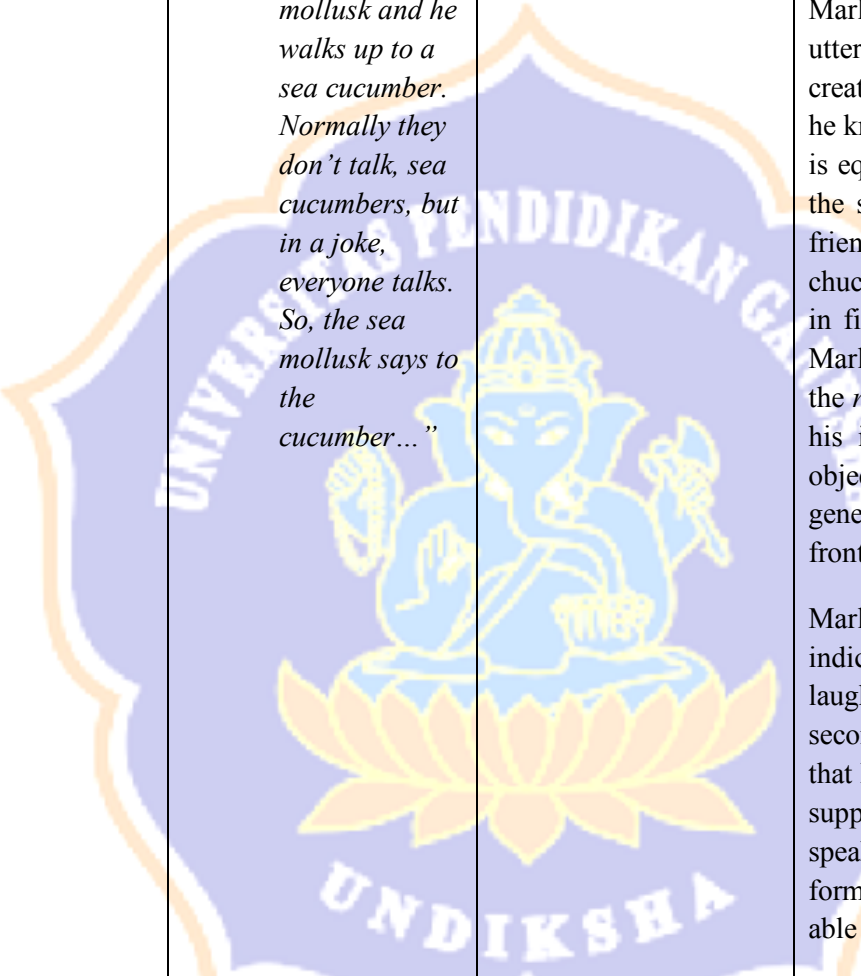
			<p><i>even made it here. So, thank you.”</i></p> <ul style="list-style-type: none"> - Marlin’s voice intonation 		<p><i>representamen</i> forms an object that Marlin is really sad. When Marlin talks to Dory, Marlin also stares at Dory, in which this becomes the <i>representamen</i> that forms an object where Marlin appreciates Dory’s presence at that time.</p>
5.	25k	The moment when Nemo finally found Marlin at the fishing ground while Marlin was swimming back home	<ul style="list-style-type: none"> - Marlin’s grateful character - The content of the background scene: The color of the background scene - Low key lighting - Marlin’s facial expression - Marlin hugged Nemo - Marlin: <i>“Nemo! Oh, thank goodness.”</i> 	Appreciative character	<p>The background color, the colors are dark gray and dark turquoise and also the lighting, where the dim lighting is presented in that scene. These <i>representamen</i> forms an object that this scene creates a despondent atmosphere. And then when Marlin finally sees Nemo again, he directly hugs Nemo</p> <p>The medium shot shows Marlin’s facial expression where he smiles widely, raises the head of his brows, and closes his both eyes. This is also supported by the white lighting where it falls right on Marlin’s face. These <i>representamen</i> create an object that Marlin is very pleased to meet his son. This object that also acts as the second <i>representamen</i> forms the second object that Marlin feels relieve. This is also supported by background music that is played in medium tempo with bright tone. These <i>representamen</i> represents that Marlin feels very grateful for he finally finds his son.</p>

			- Background music	
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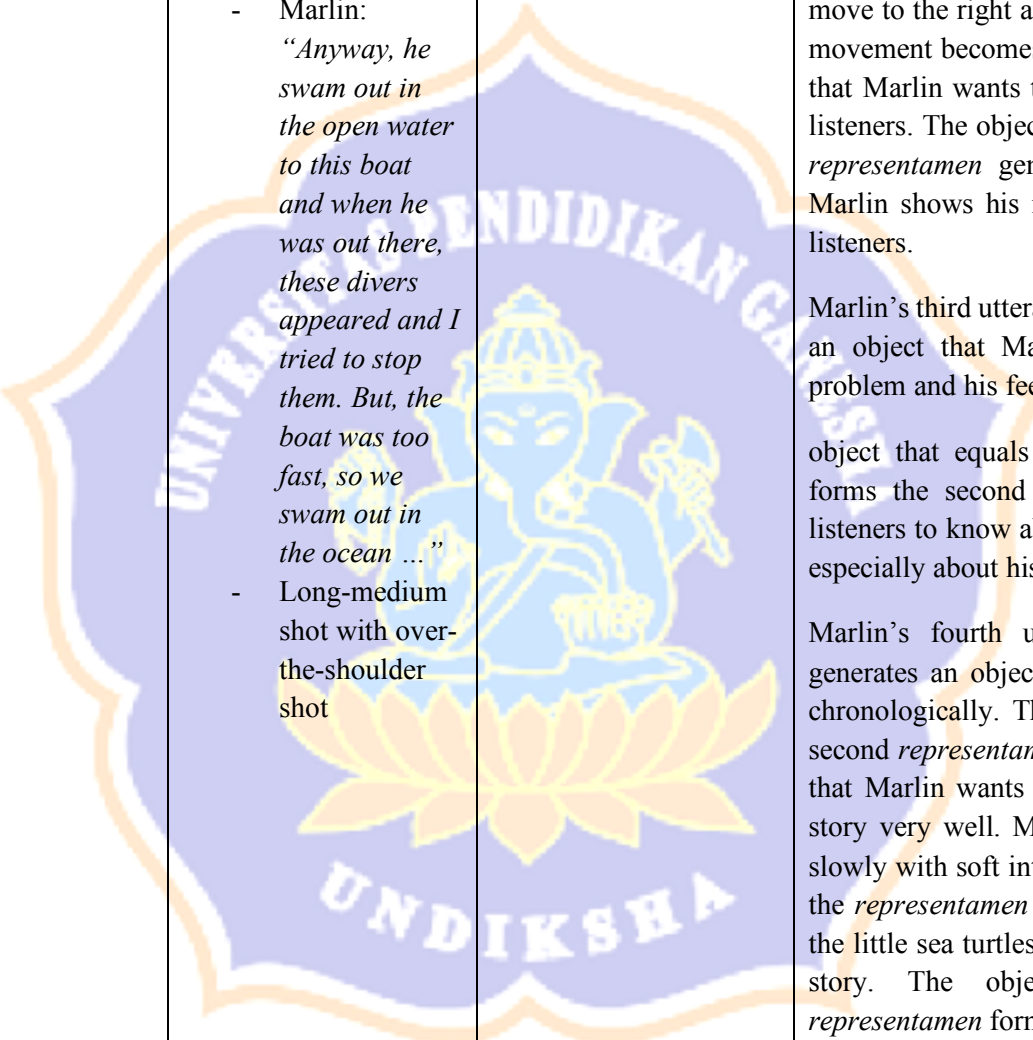
11. Friendly/Communicative

No.	Sequence	Description	Representamen	Object	Interpretant
1.	3i	The conversation between Marlin and Mr. Ray, where Marlin tried to explain Nemo's condition to Mr. Ray	<ul style="list-style-type: none"> - Marlin's sociable character - Marlin: "<i>Just so you know, he has got a little fin. If he is having trouble swimming, let him take a break. 10-15 minutes.</i>" - Marlin's voice intonation 	Friendly/communicative character	Marlin's utterance is a <i>representamen</i> for an object that Marlin wants to tell an information about Nemo's condition to Mr. Ray. The object that also acts as the second <i>representamen</i> creates the second object that Marlin wants Mr. Ray to give an excuse to his son if there will be something happen to Nemo. It is also supported by Marlin's voice intonation in which he talks nicely and slowly. Marlin's voice intonation is a <i>representamen</i> that creates an object where Marlin wants his utterances to be understood by Mr. Ray. This object that becomes the second <i>representamen</i> generates the second object that Marlin shows his politeness when he talks to Nemo's teacher.

			<ul style="list-style-type: none"> - Marlin's eye contact - The long-medium shot with still shot 		<p>The long-medium shot shows Marlin staring at Mr. Ray while he is talking to Mr. Ray, in which it stands as a <i>representamen</i> for an object that Marlin shows his interest in talking to Mr. Ray. The object that also stands as the new <i>representamen</i> generates the second object where Marlin respects his interlocutor.</p>
2.	6e	Marlin's self-introduction in front of the sharks and Dory which forced him to tell a joke	<ul style="list-style-type: none"> - Marlin's sociable character - Marlin's facial expression - Marlin: "Okay. Uh, hello. My name is Marlin. I'm a clownfish." - Marlin's voice intonation - Marlin: "Well, I actually do know one that's pretty good." - Marlin: "There was this 	Friendly/communicative character	<p>The long-medium shot with low key-lighting that comes from the top-right, shows Marlin's facial expression where the head of his brows raises and he frowns. In that scene, Marlin is also shaking when he introduces himself. These <i>representamen</i> indicates an object that Marlin is very frightened.</p> <p>Marlin's first utterances raise an object that Marlin is doing a short introduction on himself. The object that equals to the second <i>representamen</i> forms the second object that Marlin wants others know about him. It is followed by Marlin's voice intonation where he speaks gently yet doubtfully and Marlin's eyeballs focus where he looks at all of his friends. These mentioned <i>representamen</i> represent an object that Marlin still wants to talk to all of his friends.</p> <p>Marlin's attitude was changing when the sharks asked Marlin to tell some joke since they knew that</p>

			<p><i>mollusk and he walks up to a sea cucumber. Normally they don't talk, sea cucumbers, but in a joke, everyone talks. So, the sea mollusk says to the cucumber..."</i></p>		<p>Marlin was a clownfish. Marlin's second utterances that are identified as a <i>representamen</i> create an object that Marlin willingly tells the joke he knows to his friends. The mentioned object that is equivalent as the second <i>representamen</i> creates the second object that Marlin wants to make his friends happy. This is supported by Marlin's chuckle and his facial expression that can be seen in figure 4.68, the long-medium shot shows that Marlin's brows raise and he also smiles. These are the <i>representamen</i> for an object that Marlin shows his interest in telling jokes to his friends. This object that also acts as the second <i>representamen</i> generates an object that Marlin enjoys his talk in front of his friends.</p> <p>Marlin's third utterances as a <i>representamen</i> indicates an object that Marlin wants his friends to laugh at his joke. The object that is the same as the second <i>representamen</i> creates the second object that Marlin loves to tell his joke to his friends. It is supported by Marlin's voice intonation where he speaks nicely and unhurriedly. This <i>representamen</i> forms an object that Marlin wants his friends to be able to listen to his joke very well.</p>
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3.	13j	The moment when Marlin told the chronology of the kidnapping to the turtles	<ul style="list-style-type: none"> - Marlin's sociable character - Marlin: "<i>I don't want to talk about it.</i>" - Marlin's voice intonation - Marlin's eye contact - Marlin's silence - Marlin: "<i>Well, okay.</i>" - Marlin: "<i>I live on this reef, a long, long way from here. And my son, Nemo. He was mad at me. And maybe he wouldn't have done it if I had not been so tough on him. I don't know.</i>" 	Friendly/communicative character	<p>Marlin's first utterance becomes the <i>representamen</i> of an object that Marlin delivers his refusal decently. This is also supported by Marlin's intonation where he speaks gently and kindly. Marlin's voice intonation stands as a <i>representamen</i> for an object that Marlin is being polite in front of the kids and Dory.</p> <p>There is a gap where Marlin is being silent and he stares at all of the sea turtles, in which they become the <i>representamen</i> for an object that Marlin is considering the kids' curiosity. The object that equals as the second <i>representamen</i> generates the second object that Marlin still has his will to tell his problem to the kids and Dory.</p> <p>Marlin's second utterance as a <i>representamen</i> represents Marlin's interest to have more conversation about his problem. It is supported by Marlin's nodding that becomes the <i>representamen</i> of an object where Marlin emphasizes his approval. The long-medium shot with over-the-shoulder shot shows Marlin who is telling his problem chronologically. The over-the-shoulder shot stands as a <i>representamen</i> for an object that Marlin is dominating the conversation at that time. It is supported by Marlin's focus where his eyeballs</p>
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			<ul style="list-style-type: none"> - Marlin: <i>“Anyway, he swam out in the open water to this boat and when he was out there, these divers appeared and I tried to stop them. But, the boat was too fast, so we swam out in the ocean ...”</i> - Long-medium shot with over-the-shoulder shot 		<p>move to the right and to the left. Marlin’s eyeballs movement becomes a <i>representamen</i> for an object that Marlin wants to tell his problem to all of the listeners. The object that also stands as the second <i>representamen</i> generates the second object that Marlin shows his interest in talking to all of the listeners.</p> <p>Marlin’s third utterances as a <i>representamen</i> create an object that Marlin is being open about his problem and his feelings. The</p> <p>object that equals as the second <i>representamen</i> forms the second object that Marlin wants the listeners to know about the details of the problem, especially about his feelings towards his son.</p> <p>Marlin’s fourth utterance as a <i>representamen</i> generates an object that Marlin tells the incident chronologically. This object that also acts as the second <i>representamen</i> generates the second object that Marlin wants the listeners to understand the story very well. Moreover, Marlin tells his story slowly with soft intonation, in which they become the <i>representamen</i> of an object that Marlin wants the little sea turtles and Dory listens clearly to his story. The object equals as the second <i>representamen</i> forms the second object that Marlin</p>
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					shows his seriousness in telling the story to the little sea turtles and Dory.
4.	17d	Marlin's question about Crush's age as he and Dory were about to leave from the EAC	<ul style="list-style-type: none"> - Marlin's sociable character - Marlin: "Hey, oh!" - Marlin's gesture - Marlin's eye contact - Marlin: "Hey, Crush. Crush, I forgot. How old are you?" - Marlin's facial expression - Marlin swam a bit more forward 	Friendly/communicative character	<p>The long-medium shot shows Marlin's gesture where he raises one of his fins and facial expression where he raises his both brows and he shapes his mouth in round shape. In that scene, Marlin also utters, "Hey, oh!". Those mentioned <i>representamen</i> create an object that Marlin tries to call Crush. This object that is equal to the second <i>representamen</i> forms the second object that Marlin intends to talk to Crush.</p> <p>Marlin's utterance is a <i>representamen</i> for an object that Marlin wants to know something about Crush. This object that also stands as the second <i>representamen</i> forms the second object that Marlin tries to find more information about Crush.</p> <p>the long-medium shot shows Marlin's facial expression where he gave his wide smile, raised his both brows, and widened his eyes.</p> <p>Marlin's movement in swimming forward and also his facial expression become the <i>representamen</i> of an object that Marlin shows his eagerness in asking his question to Crush. In this scene, Marlin also has to raise his voice yet he speaks in cheerful</p>

					intonation, in which they become the <i>representamen</i> for an object that Marlin wants Crush to be able to catch his question very well. The object as the second <i>representamen</i> forms the second object that Marlin behaves nicely towards crush even though he has to raise his voice.
5.	27c	The moment when Marlin told his funny joke to other parents at school where suddenly the three sharks and Dory made an appearance	<ul style="list-style-type: none"> - Marlin's sociable character - Marlin's gesture - Marlin's facial expression - Over-the-shoulder angle - Marlin: "So just then, the sea cucumber looks over at the mollusk and says, "with fronds like these who needs anemones?" 	Friendly/communicative character	<p>Marlin's gesture and facial expression become the <i>representamen</i> for an object that Marlin is happy to be able to talk with the parents. The object that also acts as the second <i>representamen</i> generates the second object that Marlin shows the warmth towards the parents. It is also supported by over-the-shoulder angle in which it becomes the <i>representamen</i> of an object that Marlin dominated the conversation at that time.</p> <p>Marlin's utterances as the <i>representamen</i> create an object that Marlin wants to make his friends happy. The object that is also the second <i>representamen</i> creates the second object that Marlin loves to see his friends laughing. It is supported by Marlin's voice intonation where he sounds expressive and cheerful, in which it becomes the <i>representamen</i> for an object that Marlin shows his eagerness in having conversation with the parents. While Marlin is delivering his joke, Marlin's eyeballs move to</p>

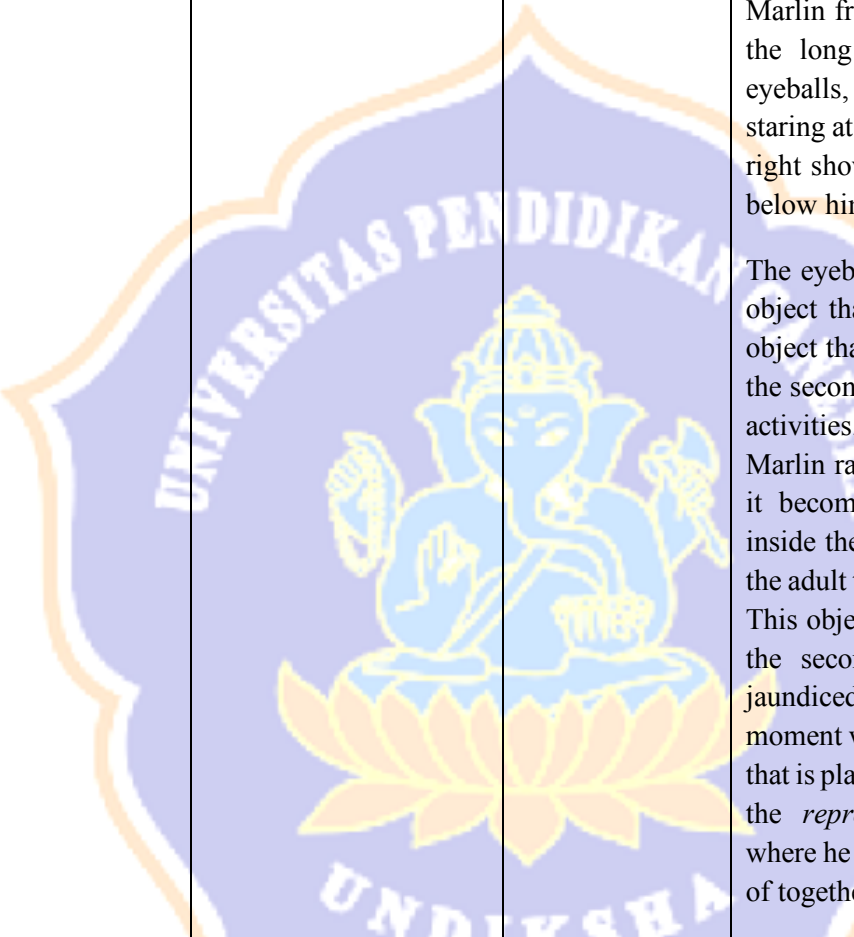
			<ul style="list-style-type: none"> - Marlin's voice intonation - Marlin's eye contact 	<p>the right and also the left. Marlin's eyeballs movements become the <i>representamen</i> for an object that Marlin talks to all of his friends. The first object that also stands as the second <i>representamen</i> forms the second object that Marlin respects his interlocutors.</p>
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12. Peace-loving

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1a	The moment when Marlin and Coral were having conversation about their new house and the neighborhood	<ul style="list-style-type: none"> - Marlin's harmonious character - The content of the scene: Marlin's neighbors - Marlin's eyeballs focus 	Peace-loving character	<p>The long shot with camera movement in panning to the right, shows the whole neighborhood situation where the neighbors are having fun with their own family and there is also laughter. These are the <i>representamen</i> that represent the happiness of the neighbors.</p> <p>The long-medium shot that shows Marlin's eyeballs that focus on the view of the neighborhood and his facial expression where he smiles and raises his brows. These</p>

			<ul style="list-style-type: none"> - The background music - Marlin smiled 		<p>are the <i>representamen</i> of an object that Marlin is happy to see all of his neighbors. The object that is also the second <i>representamen</i> creates the second object that Marlin joins in or felt the same happiness that is also experienced by his neighbors. It is supported by the background music that is played in fast tempo with bright tone. It is supported by, the background music as a <i>representamen</i> that represents Marlin's feeling where he is cheerful at that time.</p>
2.	11e	The jellyfish's sting towards Dory's fin which hurt her fin	<ul style="list-style-type: none"> - Marlin's harmonious character - Marlin: "Dory, that's a jellyfish!" - Marlin's facial expression - Marlin immediate movement in casting out the jellyfish - Marlin uttered exclamation 	Peace-loving character	<p>Marlin's utterance is a <i>representamen</i> of an object that Marlin gave a warning to Dory. The object that also stands as the second <i>representamen</i> creates the second object that Marlin cares about Dory. It is supported by Marlin's facial expression, where the head of his brows raise and he grinded his teeth. Marlin's facial expression becomes a <i>representamen</i> for an object that Marlin worries about Dory's condition. Marlin immediately approaches Dory. The long shot shows Marlin tries to cast out the little jellyfish by using his tail. Marlin's action in casting out the little jellyfish becomes the <i>representamen</i> for an object that Marlin tries to keep Dory away from the thing that disturbs her. The object that is also the second <i>representamen</i> creates the second object that Marlin wants Dory to be calm. It is supported by Marlin's utterance where he uses the exclamation word 'shoo' to cast out the little jellyfish. Marlin's</p>

					exclamation becomes the <i>representamen</i> for an object that Marlin emphasizes his desire to drive away the little jellyfish.
3.	13f	The moment when Crush's son was being tossed out from the current that made Marlin worry a lot	<ul style="list-style-type: none"> - Marlin's harmonious character - The content of the scene: Marlin was surrounded by family - Laughter - Marlin's eyeballs focus - Marlin's eye ball movements - Marlin's facial expression 	Peace-loving character	<p>The long shot also shows a couple of turtles were playing with their child and they are all smiling. These are the <i>representamen</i> for an object that the</p> <p>the long shot shows Marlin's eyeballs that focus on the turtle couple above him. This was a <i>representamen</i> that creates an object where Marlin is interested to see the couple with their child. It is supported by Marlin's facial expression where his brows raise and he smiles wider than the previous scene. Marlin's facial expression becomes a <i>representamen</i> for an object that Marlin is happy to see the couple playing with their child. This object that also stands as the second <i>representamen</i> creates the second object that Marlin does not get jealous of, even though he already lost his wife and has not had his son with him yet.</p> <p>The little turtles and the adult turtles were playing games and they all cheered and smiled, in which they were the <i>representamen</i> of an object that they were all having fun. The object that also acted as the second <i>representamen</i> formed the second object that they were happy to spend their time together.</p>

				<p>Marlin from the different scenes of a sequence also use the long shot to show the movements of Marlin's eyeballs, where the picture on the left shows Marlin is staring at the turtles in front of him and the picture on the right shows Marlin is staring at the turtles on his right, below him.</p> <p>The eyeballs' movements are the <i>representamen</i> for an object that Marlin is looking at his surroundings. The object that also acts as the second <i>representamen</i> builds the second object that Marlin is interested in the turtles' activities. It is supported by his facial expression where Marlin raises his brows and he smiles widely, in which it becomes the <i>representamen</i> that builds an object inside the spectators' minds that Marlin is happy to see the adult turtles who have some fun with the little turtles. This object that is also the second <i>representamen</i> forms the second object that Marlin does not show any jaundiced behavior since he cannot spend a delightful moment with his son at that time. The music background that is played in fast tempo with bright tone also becomes the <i>representamen</i> that represents Marlin's feeling where he finds contentment in the atmosphere that is full of togetherness and happiness.</p>
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4.	27e	The moment when Bruce told his intention to take Dory back to Marlin while other parents were also paying attention	<ul style="list-style-type: none"> - Marlin's harmonious character - Marlin's facial expression - Marlin's eye contact - Marlin's attitude in front of the sharks 	Peace-loving character	<p>The long-medium shot shows Marlin's facial expression where he smiles widely and raises his brows, and his eye contact where his eyes focus on Dory. Those <i>representamen</i> creates an object that Marlin is happy to see Dory again. The object that also stands as the second <i>representamen</i> generates the second object that Marlin is thrilled to see Dory in very good health. It is also supported by Dory's physical performance where there is no injury near to her fin. Dory's physical performance as a <i>representamen</i> formed an object that Dory's injury has already healed.</p> <p>The long-medium shot shows Marlin looks at the friendly sharks and his facial expression where he raises his brows and he smile widely. Marlin's eyes focus and facial expression as the <i>representamen</i> forms an object that Marlin is happy for the sharks' visit at the school. The object that also acts as the second <i>representamen</i> forms the second object that Marlin is pleased to see the warmth that is shaped between the sharks and Dory. It is also supported by the conversation between the sharks and Dory that forms a <i>representamen</i> for an object that they are friendly to one another.</p>
5.	27g	The moment when Marlin waved his fin at	<ul style="list-style-type: none"> - Marlin's harmonious character 	Peace-loving character	Marlin's facial expression where he raises both of his brows and smiles and his eyes focus on his son, Nemo. These are the <i>representamen</i> for an object that Marlin is

		Nemo as he was about to leave with Mr. Ray and his friends	<ul style="list-style-type: none"> - Marlin's facial expression - Marlin's eye focus - Marlin: "Bye, son. Have some fun." 		<p>glad to see Nemo going to school together with his friends.</p> <p>Marlin's utterance and his cheerful voice intonation are the <i>representamen</i> for an object that Marlin lets his son have some great time along with his friends. The object that also stands as the second <i>representamen</i> generates the second object that Marlin supported Nemo's activities at school.</p>
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13. Religious

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	3j	The moment when Mr. Ray and his class left, while Marlin was still watching Nemo from afar	<ul style="list-style-type: none"> - Marlin's spiritual character - Marlin's facial expression - Marlin glanced up - Marlin's eye focus - Marlin: "Be safe." - Marlin's voice intonation 	Religious character	The long-medium shot shows Marlin's facial expression where he little bit frowns and he raises the head of his brows, and also Marlin's eye focus where he glances up. Marlin's facial expression and his eye focus are the <i>representamen</i> for an object that Marlin is thinking of Nemo. The object that automatically acts as the second <i>representamen</i> creates the second object that Marlin is hoping for Nemo's safety and well-being. Marlin's faithful voice intonation and utterance becomes the <i>representamen</i> for an object that Marlin sends up the prayer for Nemo. The object that also acts as the second <i>representamen</i> creates the second object that Marlin is

					hoping that the power of providence would keep Nemo safe.
2.	5a	The moment where Marlin screamed to look for Nemo in the middle of the ocean	<ul style="list-style-type: none"> - Marlin's spiritual character - Marlin screamed - Marlin: "No. Please, no." - Marlin's eye contact - Marlin's movements 	Religious character	The long shot with eye-level shot shows that Marlin lifts his, looks at the sky, and looks around his surroundings. Marlin's activities become the <i>representamen</i> for an object that Marlin is hoping to see the boat that took Nemo away. Marlin's utterance becomes a <i>representamen</i> of an object that Marlin does not ever want to lose Nemo. The object that also stands as the second <i>representamen</i> creates the second object that Marlin is begging the universe for he wanted Nemo back. The second object that also acts as the third <i>representamen</i> creates the third object that Marlin sends up his prayer to the universe.
3.	8i	Marlin's distraction by becoming a bait for the lantern fish while Dory was ordered to read the markings on the snorkeling mask's strap	<ul style="list-style-type: none"> - Marlin's spiritual character - the key lighting from the top-center - Marlin's facial expression - Marlin's eyes focus - Marlin: "We're alive!" 	Religious character	The long shot that shows the key lighting from the top-center fell upon Marlin represents the power of providence itself. Moreover, Marlin's facial expression where he laughs and raised his brows, and his eyes focus in which he is looking up. His facial expression and eye focus are the <i>representamen</i> for an object that Marlin is overjoyed for his wish has been granted by the providence. The object that also acted as the second <i>representamen</i> creates the second object that Marlin believes in the power of the providence for it already guides him. It is supported by Marlin's utterance where he gladly shouts, "We're alive!" Marlin's utterance

					becomes a <i>representamen</i> for an object that Marlin feels grateful for he is still alive.
4.	20k	The moment when Marlin and Dory were expelled from inside of the whale	<ul style="list-style-type: none"> - Marlin's spiritual character - Marlin's facial expression - Marlin hugged Nemo - Marlin: "Nemo! Oh, thank goodness." - Background music 	Religious character	The long shot shows Marlin's facial expression where he smiles widely, raises his brows, and closes his both eyes. Marlin's facial expression is a <i>representamen</i> for an object that Marlin finally can hug Nemo again. The object that is also the second <i>representamen</i> creates the second object that Marlin feels relieved and grateful. Marlin's utterance is a <i>representamen</i> for an object that Marlin expresses his gratitude to the providence for he finally gathers with his son. This object that is also the second <i>representamen</i> creates the second object that Marlin believes in power of the providence. The background music with a slow tempo in soft tone represents Marlin's grateful feeling for he had found his son again.
5.	25k	The moment when Nemo called Marlin while Marlin was swimming back home	<ul style="list-style-type: none"> - Marlin's spiritual character - Marlin's eyeballs movements - Marlin's facial expression - Marlin: "Oh, thank goodness." 	Religious character	The long shot shows Marlin's facial expression where he raises the head of his brows, smiles, and closes his both eyes; in the scene, Marlin rolls his eyes before he closes his both eyes. Marlin's facial expression becomes a <i>representamen</i> for an object that Marlin is relieved for Nemo was awake. The object that also stands as the second <i>representamen</i> forms the second object that Marlin is immensely grateful for his son is still okay. Marlin's utterance as a <i>representamen</i> forms an object that Marlin expresses his gratitude to the power of

			<ul style="list-style-type: none"> - Marlin stressed the word 'goodness' - Background music 	<p>providence for it has been keeping Nemo safe. The object that is also positioned as the second <i>representamen</i> generated the second object in spectators' minds that Marlin professes the existence of the power of providence. When Marlin stresses the word 'goodness' in his expression that has been mentioned above, the stress represents Marlin's emphasis on his gratitude towards the power of providence itself that really has protected Nemo from unfortunate events. The background music with a slow tempo in softer tone is indicated as Marlin's grateful feeling after he worried about Nemo's condition previously.</p>
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14. Disciplined

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	2e	The moment when Marlin ordered Nemo to brush his body towards	<ul style="list-style-type: none"> - Marlin's careful character 	Disciplined character	Marlin's action in narrowing his body and staring at Nemo are the <i>representamen</i> for an object that Marlin wants Nemo to follow his order. Marlin's first utterance

		the anemone's tentacles before they departed for school	<ul style="list-style-type: none"> - Marlin: "Uh, uh, you have to brush. Do you want this anemone stings you?" - Marlin's gesture - Marlin's eye contact - Marlin's voice intonation - Marlin: "Brush." 		<p>as a <i>representamen</i> generates an object inside the spectators' minds that Marlin is in the process of applying a disciplined practice towards Nemo. After Marlin says the order to Nemo, Nemo still makes no movement.</p> <p>Marlin's voice intonation and his second utterance are the <i>representamen</i> for an object that Marlin emphasizes the point of his order. The object that also creates the second <i>representamen</i> builds the second object inside the spectators' minds that Marlin wants Nemo not to ignore his order.</p>
2.	2g	Marlin's attitude in slowing down the school departure when Marlin and Nemo were about to depart to the school by doing forward and backward movement repeatedly	<ul style="list-style-type: none"> - Marlin's careful character - Marlin: "Now, what's the one thing we have to remember about the ocean?" - Marlin's gesture 	Disciplined character	<p>Marlin's question is a <i>representamen</i> for an object that Marlin has adjusted a rule on his son, Nemo before he can go to school. This object that also acts as the second <i>representamen</i> creates the second object that Marlin wants Nemo to obey Marlin's rule.</p> <p>The long shot shows that Marlin narrows his body to the left and shows Marlin's facial expression where he raises the head of his brows, glances up with opened mouth. Marlin's action in narrowing his body to the left and his facial expression are the <i>representamen</i> for the object that Marlin listens to Nemo's response towards his</p>

			<ul style="list-style-type: none"> - Marlin's facial expression 		<p>question. This object that automatically acts as the second <i>representamen</i> generates the second object that Marlin makes sure Nemo has already remembered the rule.</p>
3.	11f	<p>Marlin's immediate action to check Dory's hurtful fin after was Dory being stung by the jellyfish</p>	<ul style="list-style-type: none"> - Marlin's careful character - Marlin: "<i>But now we know, don't we? That we don't want to touch these again.</i>" - Marlin's voice intonation - Marlin's speaking tempo 	<p>Disciplined character</p>	<p>Marlin's voice intonation, speaking tempo, and utterance act as the <i>representamen</i> that triggers an object inside the audience's minds that Marlin sincerely wants Dory not to approach a jellyfish again. This object that is also the second <i>representamen</i> forms the second object that Marlin applies a rule on Dory for the sake of her safety.</p>
4.	17a	<p>The moment when Crush and his son gave Marlin and Dory explanation and direction about the</p>	<ul style="list-style-type: none"> - Marlin's careful character - Marlin: "<i>You're really</i> 	<p>Disciplined character</p>	<p>Marlin's utterance is a <i>representamen</i> for an object that Marlin needs to know the detail of the instructions since he is panic. This object that also acts as the second <i>representamen</i> creates the second object that Marlin wants to follow all the instructions for the sake of his</p>

		current exit to Sydney which made Marlin worry	<p><i>cute, but I don't know what you're saying. Say the first thing again."</i></p> <ul style="list-style-type: none"> - Marlin's facial expression 		<p>safety. The long-medium shot shows Marlin's facial expression where he raises the head of his brows and tends to flatten his mouth while he is talking to Crush's son. Marlin's facial expression is a <i>representamen</i> of an object that Marlin is being serious about the situation that he was about to face. This object that also acts as the second <i>representamen</i> creates the second object that Marlin wants to be clear about the instructions from Crush's son.</p>
5.	27a	The moment when Marlin enthusiastically woke Nemo up for school in the morning	<ul style="list-style-type: none"> - Marlin's careful character - Marlin: "<i>Time for school! Time for school! Get up! Let's go! Let's go!</i>" - Marlin's activity in pushing Nemo - Marlin's movements 	Disciplined character	<p>The long-medium shot shows Marlin jumped on Nemo who is still asleep. Marlin's action is a <i>representamen</i> for an object that Marlin wants Nemo to wake up from his sleep. The object that also acts as the second <i>representamen</i> creates the second object that Marlin wants Nemo to be active in the morning. Marlin's utterance is a <i>representamen</i> for an object that Marlin obliges Nemo to go to school. The object that is also the second <i>representamen</i> forms the second object that Marlin encourages his son, Nemo to get knowledge at school.</p> <p>The long-medium shot shows that Marlin pushes Nemo who still enjoys his sleep. Marlin's action on pushing Nemo's body is a <i>representamen</i> that triggers an object inside the audience's minds that Marlin really wants Nemo to get up from his sleep. This object that</p>

			<ul style="list-style-type: none"> - Marlin jumped on Nemo's body 	<p>automatically acts as the second <i>representamen</i> generates the second object that Marlin wants Nemo to be prepared for school.</p>
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15. Responsible

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	li	Marlin's promise to keep Nemo safe by holding the cracked egg gently	<ul style="list-style-type: none"> - Marlin's dedicated character - Marlin: "<i>It is okay. Daddy's here. Daddy's got you.</i>" - Marlin approached the egg - Marlin's fin gesture - Marlin: "<i>I promise I will never let anything happen to you, ...</i>" - Marlin: "<i>..., Nemo.</i>" 	Responsible character	<p>Marlin's action in approaching the egg and the way he uses his fins to protect the egg were the <i>representamen</i> for an object that Marlin shows his warmth and presence as a father towards his child. Marlin's first utterance is a <i>representamen</i> for an object that Marlin provides his protection for his child. Marlin holds the egg with his fin is a <i>representamen</i> for the object that Marlin shows his role as a father that is to rearing his child up.</p> <p>Marlin's vow is a <i>representamen</i> for an object that Marlin fully intends to protect his child from dangers. This object that also acts as the second <i>representamen</i> forms the second object that Marlin shows his readiness to be a father for his child.</p> <p>Marlin's third utterance is a <i>representamen</i> for an object that Marlin already gives a name for his son. This object that is also the second <i>representamen</i> creates the second</p>

			<ul style="list-style-type: none"> - Marlin held the egg 		object that Marlin shows his basic responsibility as a new parent.
2.	2h	Marlin's and Nemo's discussion about sea creatures on their way to school	<ul style="list-style-type: none"> - Marlin's dedicated character - Marlin accompanied Nemo to school - Marlin's movements - Marlin's stage position 	Responsible character	The long shot shows that Marlin is together with Nemo. They are on their way to the school. Marlin's activity in accompanying Nemo to go to school is a <i>representamen</i> for an object that Marlin intends to prevent dangers from Nemo. This object that automatically acts as the second <i>representamen</i> forms the second object that Marlin is carrying out his duty as a father. The long shot shows Marlin's position that is on the left side of Nemo. Marlin's position is a <i>representamen</i> for an object that Marlin is trying to keep Nemo away from the corals. The object that also acts as the second <i>representamen</i> triggers the second object inside the spectators' minds that Marlin shows his action in protecting his son.
3.	10c	The moment when Marlin tried to talk to the group of fish that made him chasing the group	<ul style="list-style-type: none"> - Marlin's dedicated character - Marlin: "Can you tell me... Hey! Hold it!" - Marlin's movements - Marlin was chasing the group of fish 	Responsible character	Marlin's utterance is a <i>representamen</i> for an object that Marlin really wants to get information about the direction to Sydney. The object that is also the second <i>representamen</i> forms the second object that Marlin still searches for. The long shot shows Marlin tries to chase the group of fish that ignores his question. Marlin's action on chasing the group of fish is a <i>representamen</i> for an object that Marlin takes an effort in order to get the information. The object that also acts as the second

					<i>representamen</i> forms the second object that Marlin eagerly wants to try any way to get his son back.
4.	20a	The moment when Marlin struggled to get out from the whale since he worried about Nemo	<ul style="list-style-type: none"> - Marlin's dedicated character - Marlin: <i>"I have to tell him how old sea turtles are!"</i> - Marlin's movements - Marlin hit himself against the whale's baleen - Marlin's cry 	Responsible character	<p>The medium-close-up shot shows Marlin hit himself against the whale's baleen. Marlin's action on hitting himself against the baleen is a <i>representamen</i> for an object that Marlin forces himself to get out of the whale. The object that also acts as the second <i>representamen</i> generates the second object that Marlin will do anything that seems possible to him to see Nemo again.</p> <p>Marlin's utterance is a <i>representamen</i> that generates an object that Marlin wants to fulfill his promise that he makes earlier for Nemo. The object that also acts as the second <i>representamen</i> forms the second object that Marlin is being responsible towards the promise that he has made. After he shouts, Marlin cries as he is falling downward. Marlin's cry is a <i>representamen</i> for an object that Marlin is sad for he fails to keep Nemo safe. The object is also the second <i>representamen</i> generates the second object that Marlin sincerely tries to fulfill the vow that he has made at the beginning of the film.</p>
5.	27a	The moment when Marlin enthusiastically woke Nemo up for school in the morning	<ul style="list-style-type: none"> - Marlin's dedicated character - Marlin: <i>Time for school!</i> 	Responsible character	the long-medium shot shows Marlin jumping on Nemo's body. Marlin's activity where he jumps on Nemo's body is <i>representamen</i> for an object that Marlin tries to wake Nemo up. The object that also acts as the second <i>representamen</i> forms the second object that Marlin

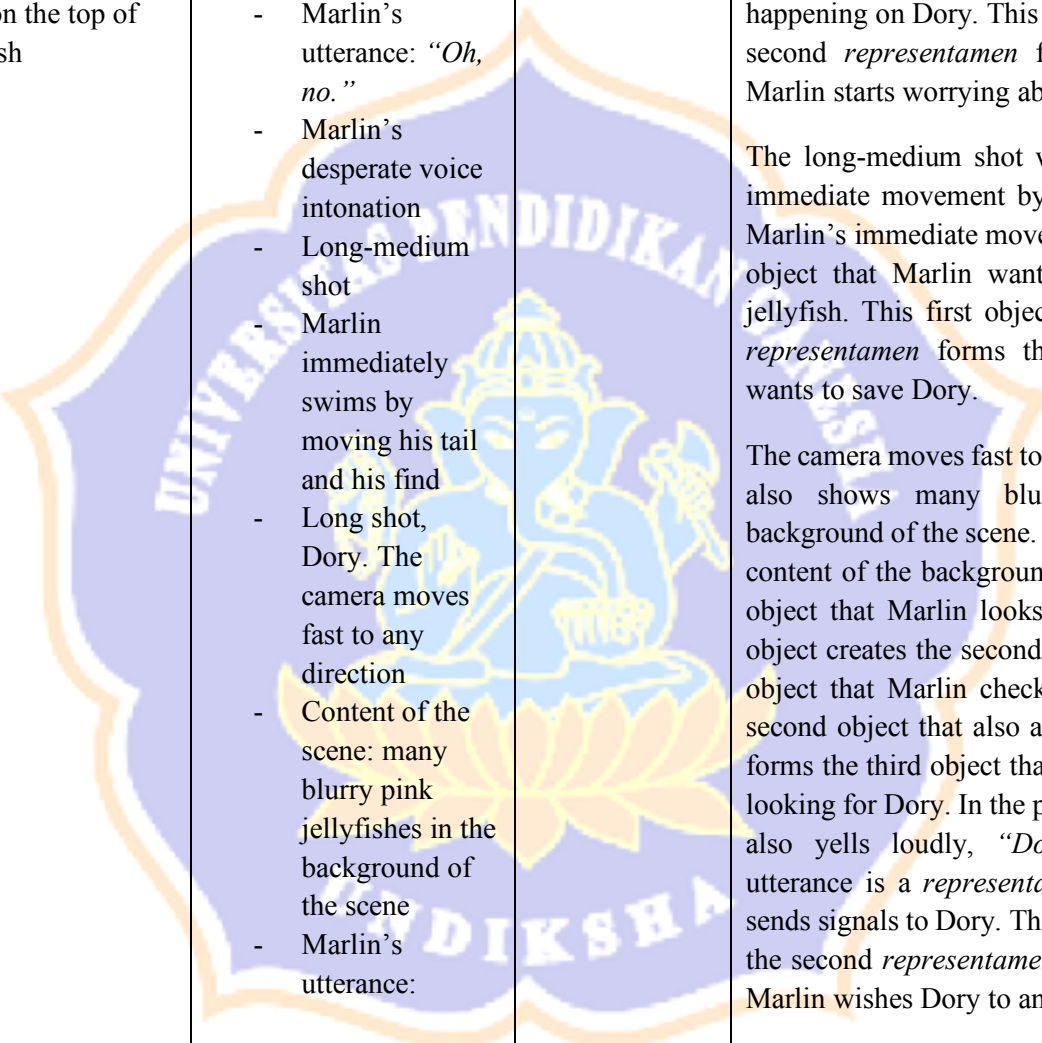
			<p><i>Time for school! Get up! Let's go! Let's go!"</i></p> <ul style="list-style-type: none"> - Marlin jumped on Nemo's body - Marlin's movements 	<p>wants Nemo to prepare himself for school. Marlin's utterance is a <i>representamen</i> for an object that Marlin wants Nemo to go to school. The object that is also the second <i>representamen</i> formed the second object inside the spectators' minds that Marlin, as a father is responsible, for Nemo's progress in educational matters.</p>
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16. Nationalistic

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1a	The moment when Marlin and Coral were having conversation about their new house and the neighborhood	<ul style="list-style-type: none"> - Marlin's settled character - Marlin's heroic character - Marlin's utterance: "wow." 	Nationalistic character	Marlin's first utterance is a <i>representamen</i> for an object that Marlin is amazed by the beauty of the place where he stays. The object that also acts as the second <i>representamen</i> forms the second object that Marlin shows the love to the place where he is going to build his family. The extreme-long shot shows Marlin was staring at the view. Marlin's activity in staring the ocean view is

			<ul style="list-style-type: none"> - Marlin stared at the view in front of his house - Coral: “<i>You did good and the neighborhood is awesome.</i>” - Marlin: “<i>Coral, honey, these our kids we’re talking about. They deserve the best.</i>” - Marlin’s voice intonation - Marlin: “<i>They’ll wake up, poke their little heads out and they see a whale!</i>” - Marlin’s movements in demonstrating his imagination 	<p>a <i>representamen</i> for an object that Marlin shows his interest towards the view that is in front of his house.</p> <p>Coral’s utterance is a <i>representamen</i> that generates an object inside the spectators’ minds that Marlin is being considerate over his family. This object that also acts as the second <i>representamen</i> triggers the second object inside the audience’s minds that Marlin is a responsible leader for the comfort and welfare of his own species.</p> <p>Marlin’s voice intonation and second utterance are the <i>representamen</i> for an object that Marlin is being thoughtful for his children. The object that automatically acts as the second <i>representamen</i> creates the second object that Marlin provides the best environment to raise the descendants of his own species.</p> <p>The long-medium shot shows Marlin demonstrated his imagination about his children who possibly will enjoy watching the view from the house. Marlin’s action in demonstrating his imagination is a <i>representamen</i> for an object that Marlin is a visionary father. Marlin’s third utterance and voice intonation is the <i>representamen</i> for an object that Marlin is very accommodating for his family. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin has</p>
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					prepared decent house for the well-being of his own species.
2.	1e	Marlin's immediate action to protect Coral and his eggs from the barracuda	<ul style="list-style-type: none"> - Marlin's heroic character - Long shot - Marlin immediately wants to catch Coral up that already went to the cave - Long shot - Marlin is trying to fight the barracuda - The key lighting that falls on Marlin and Marlin's action on fighting the barracuda 	Nationalistic character	<p>The long shot shows that Marlin immediately wants to catch Coral up that already went to the cave. Marlin's immediate action is a <i>representamen</i> for an object that Marlin wants to prevent the barracuda attack from Coral. The first object that is also the second <i>representamen</i> creates the second object that Marlin wants to protect his wife and his descendants from dangers.</p> <p>The long shot also shows that Marlin is trying to fight the barracuda and the focus of the key lighting falls on Marlin. The key lighting that falls on Marlin and Marlin's action on fighting the barracuda is the <i>representamen</i> for an object that Marlin is in the process of defending his own family or his species from the threat. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want his wife and the descendants of his species to vanish.</p>
3.	111	The moment when Marlin and Dory passed the group of jellyfish by	<ul style="list-style-type: none"> - Marlin's heroic character 	Nationalistic character	When Marlin realizes that Dory is not with him, Marlin in desperate voice intonation says, "Oh, no." Marlin's voice intonation and utterance are the <i>representamen</i> of an object that Marlin knows something wrong is

		<p>jumping on the top of the jellyfish</p>	<ul style="list-style-type: none"> - Marlin's utterance: "Oh, no." - Marlin's desperate voice intonation - Long-medium shot - Marlin immediately swims by moving his tail and his fin - Long shot, Dory. The camera moves fast to any direction - Content of the scene: many blurry pink jellyfishes in the background of the scene - Marlin's utterance: 		<p>happening on Dory. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin starts worrying about Dory's condition.</p> <p>The long-medium shot with still shot shows Marlin's immediate movement by moving his fins and his tail. Marlin's immediate movement is a <i>representamen</i> of an object that Marlin wants to get inside the group of jellyfish. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin wants to save Dory.</p> <p>The camera moves fast to any direction and the long shot also shows many blurry pink jellyfishes in the background of the scene. The camera movement and the content of the background are the <i>representamen</i> to an object that Marlin looks at every direction. This first object creates the second <i>representamen</i> for the second object that Marlin checks everything thoroughly. The second object that also acts as the third <i>representamen</i> forms the third object that Marlin shows his sincerity in looking for Dory. In the process of finding Dory, Marlin also yells loudly, "Dory! Dory! Dory!" Marlin's utterance is a <i>representamen</i> to an object that Marlin sends signals to Dory. The object that also contributes as the second <i>representamen</i> forms the second object that Marlin wishes Dory to answer Marlin's summon.</p>
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			<p>“Dory! Dory! Dory!”</p> <ul style="list-style-type: none"> - Marlin shouts loudly - Extreme-long shot - Staging position: Marlin’s staging position that is in the middle-right and Dory’s position is in the back-middle 		<p>The extreme-long shot shows Marlin’s staging position that is in the middle-right and Dory’s position is in the back-middle. The extreme-long shot also shows the unconscious Dory is among the jellyfish’s tentacles and Marlin’s left fin, body, and tail. The staging position and the content of the scene are the <i>representamen</i> that form an object that Marlin has an attempt to save Dory. The first object that acts as the second <i>representamen</i> creates the second object that Marlin is ready to face the electrified jellyfish’s tentacles that can hurt Marlin’s body.</p>
4.	24b	The moment when Nigel put back Marlin and Dory into the sea which made Nigel felt sorry	<ul style="list-style-type: none"> - Marlin’s settled character - Marlin’s facial expression - Marlin showed sympathy - Marlin: <i>It is over, Dory. We were too late. Nemo’s gone, ...</i> 	Nationalistic character	<p>The long-medium shot shows Marlin’s facial expression where he flattens his mouth, looks down, raises the head of his brows little bit. Marlin’s facial expression is a <i>representamen</i> for an object that Marlin is showing sorrowful behavior for he cannot bring Nemo back. The first object that is also the second <i>representamen</i> builds the second object inside the spectators’ minds that Marlin shows his sympathy for he loses his own species.</p> <p>The colors of the main background are grey, sage green, and dark green. The colors of the main background</p>

			<ul style="list-style-type: none"> - Marlin's voice intonation - Marlin: "I'm going home now." - The content of the scene: background color 		<p>represent Marlin's feeling where he is being desperate at that time.</p> <p>Marlin's voice intonation and first utterance are the <i>representamen</i> of an object that Marlin is being disappointed in himself. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin knows that he has failed to keep his own species or descendant safe. Marlin's second utterance is a <i>representamen</i> for an object that Marlin does not want to stay at his recent location for longer time. This first object that is also the second <i>representamen</i> forms the second object that Marlin wants to spend the rest of his life at the place where he raises Nemo.</p>
5.	27a	The moment when Marlin enthusiastically woke Nemo up for school in the morning	<ul style="list-style-type: none"> - Marlin's settled character - The low-angle shot with the long shot - The content of the scene 	Nationalistic character	<p>The long shot with low-angle shot shows the content of the scene, where there are purple, hash brown, and pink corals, sea mushroom, blue ocean, sunshine from the top, and peach tentacles of the anemone. The content of the scene is the <i>representamen</i> of an object that it is the location of Marlin's house where he raises Nemo since he was a little baby. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin brings Nemo back to his hometown. The second object that also acts as the third <i>representamen</i> forms the third object that Marlin wants Nemo to grow and live in that hometown.</p>

17. Patriotic

No.	Sequence	Description	<i>Representamen</i>	Object	<i>Interpretant</i>
1.	1e	Marlin's immediate action to protect Coral and his eggs from the barracuda	<ul style="list-style-type: none"> - Marlin's heroic character - Marlin's fast movement to save Coral - Marlin fought the barracuda - The key lighting that fell on Marlin 	Patriotic character	<p>The long shot shows that Marlin immediately wants to catch Coral up that already went to the cave. Marlin's immediate action is a <i>representamen</i> for an object that Marlin wants to prevent the barracuda attack from Coral. The first object that is also the second <i>representamen</i> creates the second object that Marlin wants to protect wife and his descendants from dangers.</p> <p>The long shot also shows that Marlin is trying to fight the barracuda and the focus of the key lighting falls on Marlin. The key lighting that falls on Marlin and Marlin's action on fighting the barracuda is the <i>representamen</i> for an object that Marlin is in the process of defending his own family or his species from the threat. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin does not want his wife and the descendants of his species vanish.</p>
2.	8i	Marlin's distraction by becoming a bait for the lantern fish while Dory	<ul style="list-style-type: none"> - Marlin's heroic character 	Patriotic character	When the lantern fish turns over, Marlin immediately screams to Dory, "Read it!" Marlin's utterance is a <i>representamen</i> of an object that Marlin wants to give

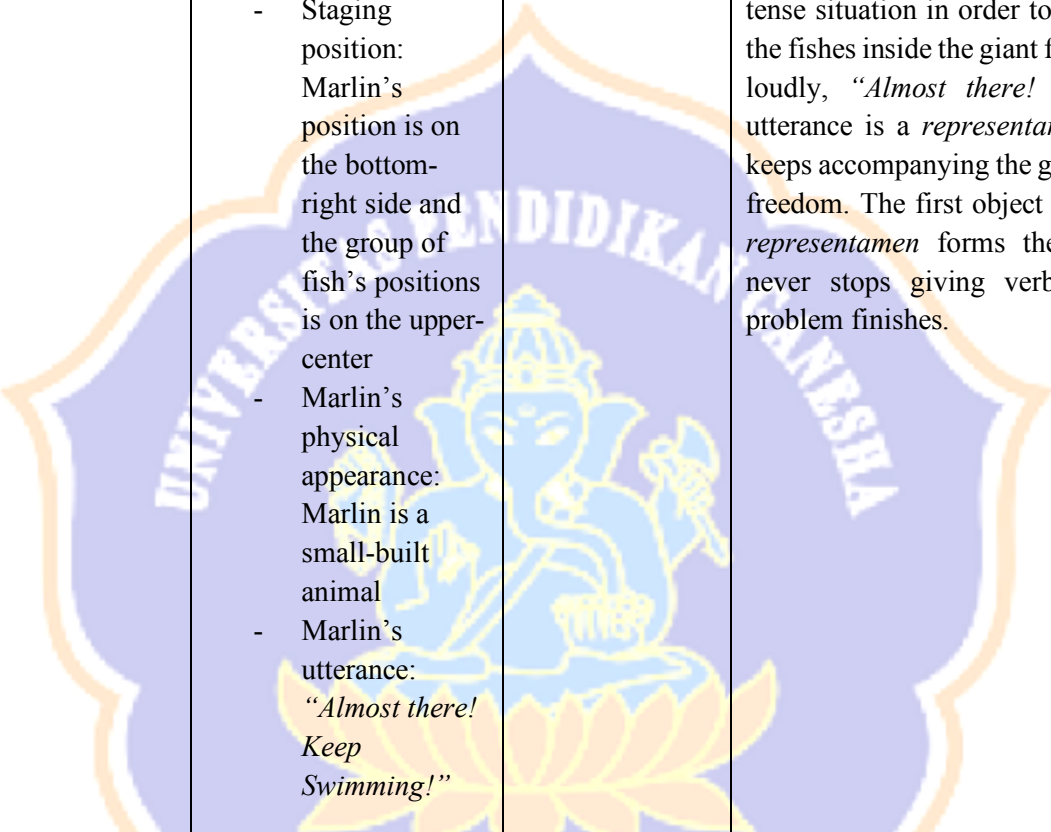
		<p>was ordered to read the markings on the snorkeling mask's strap</p>	<ul style="list-style-type: none"> - Marlin's utterance: "Read it!" - Long shot - Staging position: Marlin is chased by the lantern fish from behind, Meanwhile Dory's position is on the right side, looking at Marlin is being chased by the lantern fish - The key lighting that falls on Marlin - Marlin's terrified facial expression: his eyebrows raise, eyes' pupils are bigger, and Marlin opens 	<p>some time for Dory to read all the information that is written on the snorkeling strap. The first <i>representamen</i> that also acts as the second object implies that Marlin wishes Dory to get the information without any distraction from Marlin. The long shot shows Marlin is chased by the lantern fish from behind, Meanwhile Dory's position is on the right side, looking at Marlin is being chased by the lantern fish. The staging position is a <i>representamen</i> for an object that Marlin is sacrificing himself to be chased by the lantern fish. This first <i>representamen</i> that also acts as the second object implies that Marlin wants Dory to be safe and Marlin does not want Dory to get distracted by the lantern fish while reading the information. The key lighting that falls on Marlin shows his terrified facial expression in the scene, his eyebrows raise, eyes' pupils are bigger, and Marlin opens his mouth widely. Marlin's facial expression is a <i>representamen</i> that forms an object that Marlin is afraid of the hungry lantern fish. The long shot also shows that Marlin is swimming by moving his fins and tail. Marlin's action is a <i>representamen</i> to an object that Marlin wants the lantern fish chasing him. The combination of two objects creates an interpretation that Marlin would make Dory safe, even though Marlin is in great danger.</p>
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			<p>his mouth widely</p> <ul style="list-style-type: none"> - Long shot - Marlin is swimming by moving his fins and tail 		
3.	111	The moment when Marlin and Dory passed the group of jellyfish by jumping on the top of the jellyfish	<ul style="list-style-type: none"> - Marlin's heroic character - Marlin's utterance: "Oh, no." - Marlin's desperate voice intonation - Long-medium shot - Marlin immediately swims by moving his tail and his fin - Long shot, Dory. The camera moves 	Patriotic character	<p>When Marlin realizes that Dory is not with him, Marlin in desperate voice intonation says, "Oh, no." Marlin's voice intonation and utterance are the <i>representamen</i> of an object that Marlin knows something wrong is happening on Dory. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin starts worrying about Dory's condition. The long-medium shot with still shot shows Marlin's immediate movement by moving his fins and his tail. Marlin's immediate movement is a <i>representamen</i> of an object that Marlin wants to get inside the group of jellyfish. This first object that also acts as the second <i>representamen</i> forms the second object that Marlin wants to save Dory. The camera moves fast to any direction and the long shot also shows many blurry pink jellyfishes in the background of the scene. The camera movement and the content of the background are the <i>representamen</i> to an object that Marlin looks at every direction. This first object creates the second</p>

			<p>fast to any direction</p> <ul style="list-style-type: none"> - Content of the scene: many blurry pink jellyfishes in the background of the scene - Marlin's utterance: "Dory! Dory! Dory!" - Marlin shouts loudly - Extreme-long shot - Staging position: Marlin's staging position that is in the middle-right and Dory's position is in the back-middle 	<p><i>representamen</i> for the second object that Marlin checks everything thoroughly. The second object that also acts as the third <i>representamen</i> forms the third object that Marlin shows his sincerity in looking for Dory. In the process of finding Dory, Marlin also yells loudly, "Dory! Dory! Dory!" Marlin's utterance is a <i>representamen</i> to an object that Marlin sends signals to Dory. The object that also contributes as the second <i>representamen</i> forms the second object that Marlin wishes Dory to answer Marlin's summon. The extreme-long shot shows Marlin's staging position that is in the middle-right and Dory's position is in the back-middle. The extreme-long shot also shows the unconscious Dory is among the jellyfish's tentacles and Marlin's left fin, body, and tail. The staging position and the content of the scene are the <i>representamen</i> that form an object that Marlin has an attempt to save Dory. The first object that acts as the second <i>representamen</i> creates the second object that Marlin is ready to face the electrified jellyfish's tentacles that can hurt Marlin's body.</p>
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4.	23d	Marlin's force to make Nigel fly into the dentist room by pulling Nigel's tongue	<ul style="list-style-type: none"> - Marlin's heroic character - Long shot - Marlin pulls Nigel's tongue - Long shot - Marlin's facial expression: Marlin raises his eyebrow, eye pupil is bigger, and he opens his mouth widely - Music background: fast tempo is getting louder with higher notes 	Patriotic character	<p>The long shot shows Marlin who is still inside Nigel's beak, pulling Nigel's tongue by using his fins so that Nigel would enter the dentist's room. Marlin's action is a <i>representamen</i> of an object that Marlin wants to save Nemo. This first object acts as the second <i>representamen</i> and creates the second object that indicates Marlin would do anything to save Nemo even though he endangers himself and the plan possibly will fail. The second object that also acts as the third <i>representamen</i> forms the third object that Marlin uses the chance that he has to see Nemo again.</p> <p>The long shot also shows Marlin's facial expression that shows Marlin raises his eyebrow, eye pupil is bigger, and he opens his mouth widely. Marlin's viable facial expression is a <i>representamen</i> for an object that Marlin has a full desire to save Nemo. The first object that also acts as the second <i>representamen</i> creates the second object that Marlin is ready to face the situation ahead. The music background with fast tempo is getting louder with higher notes. The music background is the <i>representamen</i> of an object that represents Marlin's brave desire and action in a critical situation.</p>
5.	26g	Marlin's command on other fish to swim down together after Nemo	<ul style="list-style-type: none"> - Marlin's heroic character - Long-medium 	Patriotic character	The long-medium shot shows Marlin's facial expression that Marlin clenches his teeth, wrinkles his face, as the pupil of his left eye is getting smaller and the pupil of his

		<p>ordered his father to do so</p>	<ul style="list-style-type: none"> - Marlin's facial expression: Marlin clenches his teeth, wrinkles his face, as the pupil of his left eye is getting smaller and the pupil of his right eye is getting bigger, but both of his eyes are fixed on the group of fish - Marlin yells loudly - Marlin's utterance: "Don't give up! Keep swimming!" - Lower angle shot with an extra-long shot 	<p>right eye is getting bigger, but both of his eyes are fixed on the group of fish. And Marlin also makes movements by wagging both of his fins. Marlin's facial expression, eye focus, and his fins' movements are the <i>representamen</i> for an object that Marlin shows his strong eagerness to save the group of fish that is trapped inside the giant fishnet. The first object that is also the second <i>representamen</i> forms the second object that Marlin is striving for the independence of Dory, Nemo, and the group of fish. Marlin also yells loudly, "Don't give up! Keep swimming!" Marlin's utterance is a <i>representamen</i> that creates an object that Marlin does not only help with actions, but Marlin strengthens fish's spirit verbally. The lower angle shot with an extra-long shot shows Marlin's position is on the bottom-right side and the group of fish's positions is on the upper-center. The staging position is a <i>representamen</i> of an object that Marlin is leading the fish to keep swimming downward. This extra-long shot also shows Marlin's physical appearance that he is a small-built animal, the substantial fisherman's boat, and a big group of fish inside the giant fishnet. Marlin's physical appearance and the content of the scene are the <i>representamen</i> of an object that Marlin is up against problems that are bigger than the physical size of his body that could endanger himself. The first object that also acts as the second <i>representamen</i> forms the second object that Marlin is able to cope with the</p>
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			<ul style="list-style-type: none"> - Staging position: Marlin's position is on the bottom-right side and the group of fish's positions is on the upper-center - Marlin's physical appearance: Marlin is a small-built animal - Marlin's utterance: <i>"Almost there! Keep Swimming!"</i> 		<p>tense situation in order to succeed the independence of the fishes inside the giant fishnet. Then, Marlin also yells loudly, <i>"Almost there! Keep Swimming!"</i> Marlin's utterance is a <i>representamen</i> of an object that Marlin keeps accompanying the group of fish until they get their freedom. The first object that also works as the second <i>representamen</i> forms the second object that Marlin never stops giving verbal encouragement until the problem finishes.</p>
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Appendix 6. Decoupage of *Finding Nemo* (2003)

Note: *Sequence 1a trough 1i are related with each other where it explains the incident and Nemo*

Decoupage sequence 1a

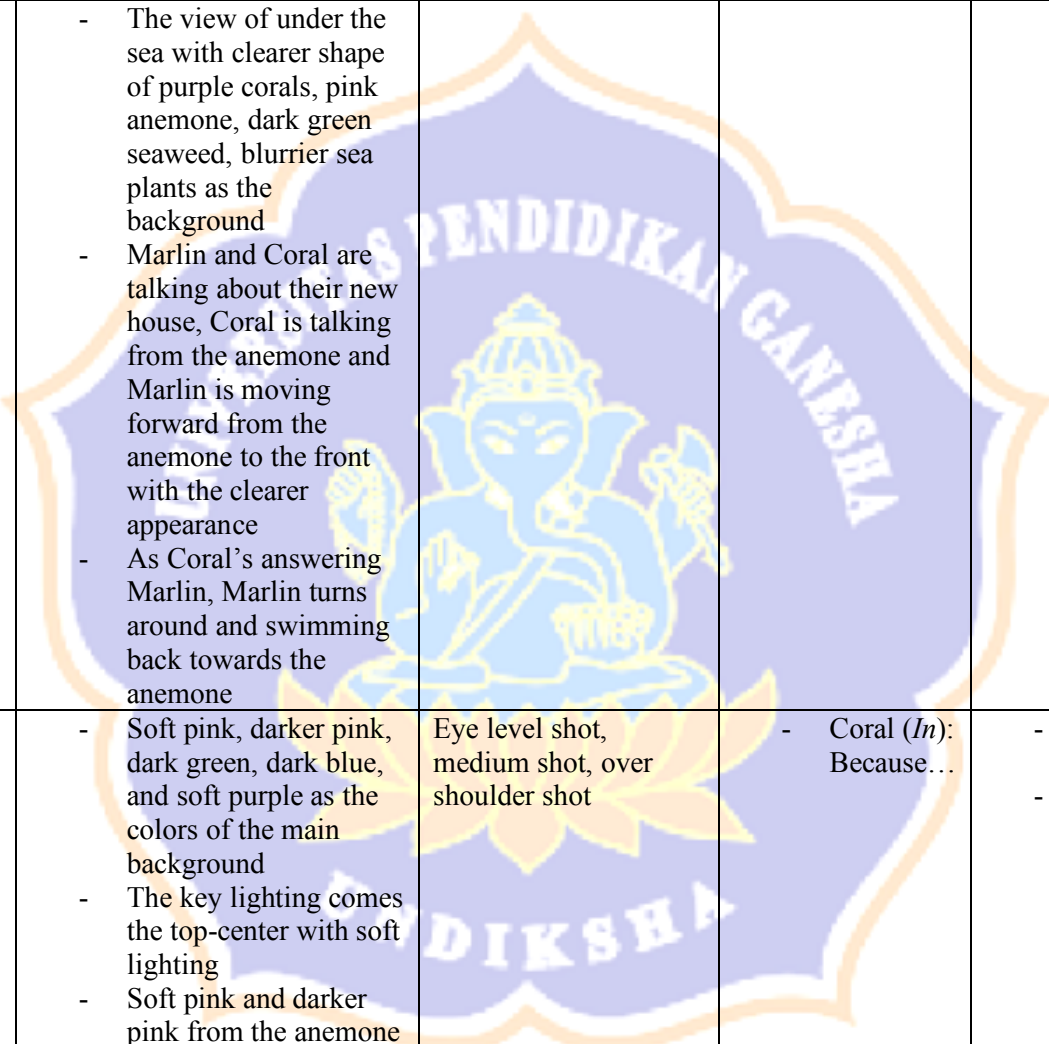
Sequence 1a: The moment when Marlin and Coral were having conversation about their new house and the neighborhood

Time: 00:00:53;65-00:02:03;87

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:00:53;65	<ul style="list-style-type: none"> - Royal blue, dark blue, dark azure as the colors of the main background - The key light is from the top with soft lighting - The clear view of under the sea, it is 	Eye level shot, extreme-long shot, panning to the left	Marlin (<i>Off</i>): Wow!	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone

		clean and fresh, calm waves in slow motion			
2.	00:01:03;40	<ul style="list-style-type: none"> - Royal blue, dark blue, dark azure as the colors of the main background - The key light is from the top with soft lighting - The view of under the sea with purple corals, pink anemone, dark green seaweed, blurry sea plants as the background - As it is zooming in, the corals on the front-left are getting blur - Marlin and Coral are starring at the ocean view from their new house 	Eye level shot, extreme-long shot, slowly zooming	Coral (<i>In</i>): It's beautiful.	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone
3.	00:01:12;06	<ul style="list-style-type: none"> - Royal blue, dark blue, dark azure as the colors of the main background - The key lighting comes diagonally from the top-back with soft lighting 	Eye level shot, long shot, long take	<ul style="list-style-type: none"> - Marlin (<i>In</i>): Oh, yeah... 	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone

		<ul style="list-style-type: none"> - The view of under the sea with clearer shape of purple corals, pink anemone, dark green seaweed, blurrier sea plants as the background - Marlin and Coral are talking about their new house, Coral is talking from the anemone and Marlin is moving forward from the anemone to the front with the clearer appearance - As Coral's answering Marlin, Marlin turns around and swimming back towards the anemone 			
4.	00:01:20;48	<ul style="list-style-type: none"> - Soft pink, darker pink, dark green, dark blue, and soft purple as the colors of the main background - The key lighting comes the top-center with soft lighting - Soft pink and darker pink from the anemone 	Eye level shot, medium shot, over shoulder shot	- Coral (<i>In</i>): Because...	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone

		<p>with soft shading on the left side, brighter and dark purple corals with blurry sea plants as the background</p> <ul style="list-style-type: none"> - Coral's talking to Marlin from the anemone where Marlin's position is in front of Coral and he's facing towards Coral - Marlin and Coral are having conversation about their new house 			
5.	00:01:21;28	<ul style="list-style-type: none"> - Soft pink, darker pink, dark green, dark blue, and soft purple as the colors of the main background - The key lighting comes the top-center with soft lighting - Soft pink and darker pink from the anemone with soft shading on the left side, brighter and dark purple corals with blurry sea plants as the background - Coral's talking to Marlin from the 	<p>Eye level shot, medium shot, long take</p>	<ul style="list-style-type: none"> - Coral (<i>In</i>): A lot of fish ... 	<ul style="list-style-type: none"> - The sound of calm ocean water and small electric voice from the anemone - Music is in slow tempo with sweet-calm tone

		<p>anemone where Marlin's position is in front of Coral and Marlin is starring at the sea view</p> <ul style="list-style-type: none"> - Marlin and Coral are having conversation about their new house 			
6.	00:01:27;29	<ul style="list-style-type: none"> - Soft pink, darker pink, dark green, and dark blue as the colors of the main background - The key lighting comes the top-center with soft lighting - Soft pink and darker pink from the zooming-in anemone with soft shading on the left side, brighter purple corals that occur slightly with blurry sea plants as the background - Coral's talking to Marlin and she's getting out from the anemone and they're 	<p>Eye level shot, medium shot, panning to the left</p>	<ul style="list-style-type: none"> - Coral (<i>In</i>): You did good. 	<ul style="list-style-type: none"> - The sound of calm ocean water, sound effect of water from the swimming fish - Music is in slow tempo with sweet-calming tone

		<p>going to the upper side of the anemone</p> <ul style="list-style-type: none"> - Marlin and Coral are having conversation about the neighborhood 			
7.	00:01:30;94	<ul style="list-style-type: none"> - Soft violet, dark green, and dark brown as the main colors of the background - The key lighting comes the top-center with soft-bright lighting - There are various colors and shape of corals: violet, violet-blue, red-maroon, and bright green. And also, the dark and bright green come from the seaweed - Clear and fresh sea view - Showing other sea creatures' activities and the neighborhood friendly situation from the left to the right 	<p>Eye level shot, long shot, panning to the right</p>	<ul style="list-style-type: none"> - Neighbors (<i>In</i>): laughs of the neighbors 	<ul style="list-style-type: none"> - The sound of neighbors' activities, the laugh voice, and kissing-lips voice of other fishes - Music is in slow tempo with calming-happy tone, slowly increasing volume of the music

8.	00:01:40;44	<ul style="list-style-type: none"> - Soft pink and dark blue as the colors of the main background - The key lighting comes diagonally from the top-back with soft lighting - The clear appearance of soft pink anemone with soft shadow on the left as the background - The anemone's swaying in slow motion - Marlin and Coral are over the top side of the anemone - Marlin is asking Coral's opinion about their new house - Marlin and Coral turn their body and move from the previous place 	<p>Eye level shot, long-medium shot, long take</p>	<ul style="list-style-type: none"> - Marlin (<i>In</i>): So, you do like the house, don't you? 	<ul style="list-style-type: none"> - The sound of the calm ocean water, the sound of Coral's fin touching Marlin, the voice of the water from Coral's waving tail - Music is in slow tempo with calming-sweet, slowly decreasing volume of the music
9.	00:01:46;12	<ul style="list-style-type: none"> - Royal blue, dark blue, dark azure as the colors of the main background - The key light is from the top with soft lighting 	<p>Eye level shot, extreme-long shot, long take</p>	<ul style="list-style-type: none"> - Coral (<i>In</i>): But Marlin ... 	<ul style="list-style-type: none"> - The sound of the calm ocean water, the voice of the calming-hurling water from their tail and fin

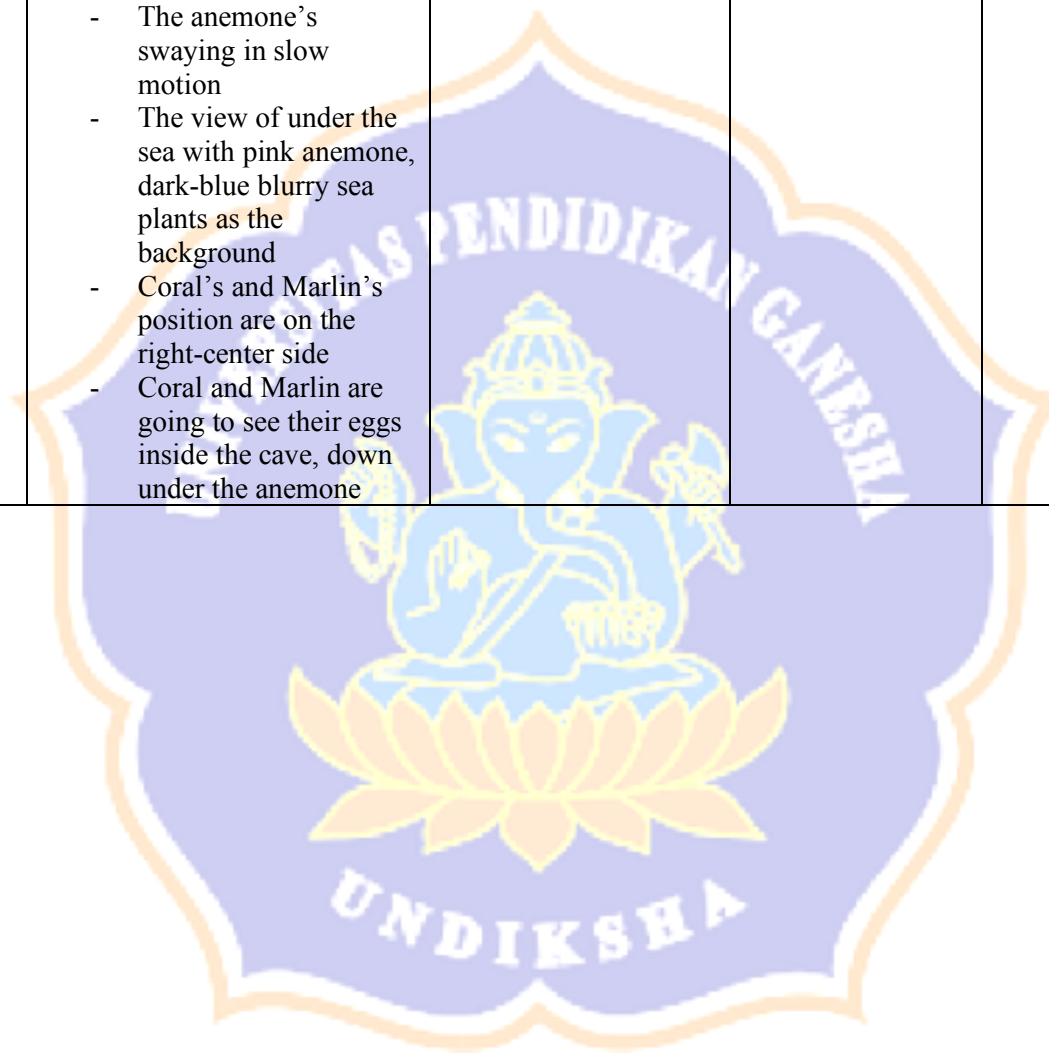
		<ul style="list-style-type: none"> - The view of under the sea with purple corals, pink anemone, dark green seaweed, blurry sea plants as the background - Marlin and Coral are outside of their new house. Marlin is giving opinion about the new house. 			<ul style="list-style-type: none"> - Music is in slow tempo with calming-sweet tone
10.	00:01:54;03	<ul style="list-style-type: none"> - Royal blue, dark blue, dark azure as the colors of the main background - The key lighting comes diagonally from the top-back with soft lighting - The view of under the sea with bright and darker purple corals, pink anemone, dark green seaweed, blurry sea plants as the background - Marlin and Coral are outside and they're in front of their new house 	Eye level shot, long-medium shot, long take	<ul style="list-style-type: none"> - Marlin (<i>In</i>): ... honey 	<ul style="list-style-type: none"> - The sound of the calm ocean water, the sound of the calming-hurling water from their tail and fin - Music is in slow tempo with calming-sweet tone

		<ul style="list-style-type: none"> - Marlin's and Coral's position are on the front-right side - They are talking about the new house and their expected children 			
11.	00:01:57;57	<ul style="list-style-type: none"> - Dark blue and soft pink as the colors of the main background - The key light is from the top with soft lighting - Soft pink and darker pink from the anemone with soft shading on the left side - The anemone is moving in slow motion - Marlin is moving a bit fast towards the anemone - Marlin is going to show his vision about their new house to Coral 	Eye level shot, medium shot, tilting down	<ul style="list-style-type: none"> - Marlin (In): Look, look, look 	<ul style="list-style-type: none"> - The sound of the calming-hurling water from Marlin's tail and fin - Music is in slow tempo with calming-sweet tone

12.	00:01:58;83	<ul style="list-style-type: none"> - Soft pink, darker pink, bright violet, and purple as the colors of the main background - The key lighting from the top with soft lighting - The clear appearance of the anemone with soft shadow all over the anemone and corals as the background - The anemone's swaying in slow motion - Marlin's position is on the middle-center - Marlin is in front of the anemone - Marlin is trying to show his vision about the new house to Coral 	Eye level shot, long-medium shot, long take	<ul style="list-style-type: none"> - Marlin (<i>In</i>): They wake up ... 	<ul style="list-style-type: none"> - The sound of the calming-hurling water from Marlin's tail and fin, the sound of the moving anemone - Music is in slow tempo with calming-sweet tone
13.	00:02:00;75	<ul style="list-style-type: none"> - Royal blue, dark blue, and soft pink as the colors of the main background - The key light comes diagonally from the left-top with soft lighting 	Eye level shot, over shoulder shot, long take	<ul style="list-style-type: none"> - Marlin (<i>In</i>): They'll see ... 	<ul style="list-style-type: none"> - The sound of the calming-hurling water from Marlin's tail and fin, the sound of the moving anemone - Music is in slow tempo with

		<ul style="list-style-type: none"> - The clear view of blue ocean and Coral from the across of their new house, but Coral looks smaller and Marlin looks bigger with the zooming-in anemone - Marlin's position is on the front-left and Coral's position is on the right-back - Marlin is showing his vision for his children to Coral - Coral later is approaching Marlin because he is talking loudly 			calming-sweet tone
14.	00:02:03;87	<ul style="list-style-type: none"> - Royal blue, dark blue, dark azure, soft pink, and darker pink as the colors of the main background - The key light is from the top with soft lighting - The clear view of under the sea, it is clean and fresh, calm waves in slow motion 	Eye level shot, long-medium shot, tilting down	<ul style="list-style-type: none"> - Coral (<i>In</i>): Sshh ... 	<ul style="list-style-type: none"> - The sound of the calming-hurling water from Marlin's and Coral's tail and fin - Music is in slow tempo with calming-sweet tone

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|--|--|---|--|--|
| | | <ul style="list-style-type: none">- The anemone's swaying in slow motion- The view of under the sea with pink anemone, dark-blue blurry sea plants as the background- Coral's and Marlin's position are on the right-center side- Coral and Marlin are going to see their eggs inside the cave, down under the anemone | | |
|--|--|---|--|--|



Decoupage sequence 1b

Sequence 1b: The moment when Marlin and Coral were having conversation about names for the babies in front of their eggs

Time: 00:02:06;35-00:02:42;23

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:02:06;35	<ul style="list-style-type: none"> - Royal blue, dark blue, dark azure as the colors of the main background - Blurry corals as the background with Marlin's and Coral's anemone which was visible - Soft lighting from the top-center - Calm wave - Green cave with purple corals around it 	Eye level shot, long-medium shot, tilting down slowly	Marlin (<i>In</i>): Oh right...	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of hurling water from Marlin's and Coral's movement - Music is in slow tempo with sweet-calming tone

		<ul style="list-style-type: none"> - Marlin and Coral swam lower from the anemone to the cave where they put all of their eggs - Marlin and Coral were smiling 			
2.	00:02:11;02	<ul style="list-style-type: none"> - Carolina blue as the main color of the background; mid green and dark green as the color of the inner cage - Marlin and Coral were in front of the cave - They were looking at their eggs - Marlin and Coral were smiling at their eggs - Calm wave - Some fish were swimming in the blurry background - Lighting from the top-back diagonally - Marlin's and Coral's position were on the middle-back - Marlin and Coral moved their tails and fins calmly 	Eye level, long-medium shot, still	Coral (<i>In</i>): Oh... Look	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of hurling water from Marlin's and Coral's movement - Music is in slow tempo with sweet-calming tone

3.	00:02:13;03	<ul style="list-style-type: none"> - The main color of the background was warm orange as the color of the eggs and also black as the color of the inner cave - There were so many eggs inside the cave - The eggs had transparent shell so they were little movements of the fish that had not hatched yet 	Eye level shot, tracking shot slowly backwardly, zooming out slowly	Coral (<i>Off</i>): They're dreaming.	<ul style="list-style-type: none"> - The sound of calm ocean water - The movement sound of the fish that were not hatch - Music is in slow tempo with sweet-calming tone
4.	00:02:16;80	<ul style="list-style-type: none"> - The main color of the background is black with warm orange as the color of the eggs; little bit Carolina blue and mid green - Soft lighting from the top-middle diagonally lighten the front part of the cave - Marlin and Coral were in front of the cave and they were still looking at their eggs - Marlin and Coral smiled 	Medium-high angle shot, long shot, still	Coral (<i>In</i>): We still have to...	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone

		<ul style="list-style-type: none"> - Marlin and Coral were having conversation - Calm wave 			
5.	00:02:21;28	<ul style="list-style-type: none"> - The main color of the back ground was black as the inner part of the cave with Carolina blue, mid green, and orchid purple from the corals behind Marlin and Coral - Marlin and Coral were discussing name - Marlin and Coral were in front of the cave, looking at their eggs - Calm wave - Marlin left the cave earlier yet swam back again after Coral spoiled a name - Marlin and Coral were smiling - Coral left the cave when Marlin doubted his children's feeling towards him in the future 	Eye level shot, long-medium shot, still (long shot)	Marlin (<i>In</i>): We'll name ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone

6.	00:02:42;23	<ul style="list-style-type: none"> - Royal blue, dark blue, dark azure as the colors of the main background - Soft lighting from the top-center - Blurry corals in the background; visible purple corals and anemone at the front - Marlin and Coral got into their new house - Calm wave - Beautiful ocean view 	Eye level shot, extreme-long shot, still	Marlin (<i>In</i>): Oh really.	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone - Hurling water from Marlin's and Coral's movements - The sound of electrified anemone that touched Coral
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Decoupage sequence 1c

Sequence 1c: Marlin's and Coral's romantic nostalgia by recalling the memories of the first time they met

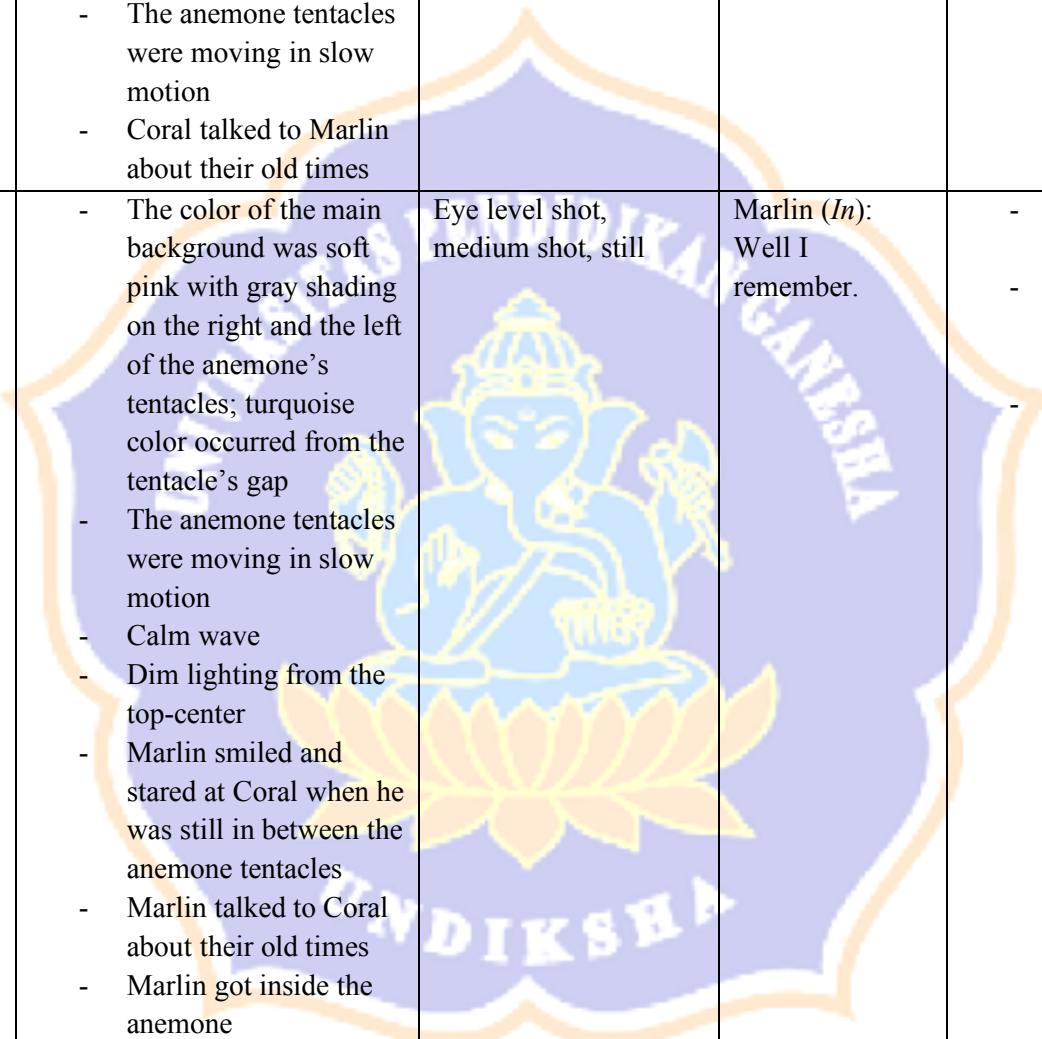
Time: 00:02:47;52-00:03:02;67

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging; movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:02:47;52	<ul style="list-style-type: none"> - The color of the main background was soft pink with gray shading on the right and the left of the anemone's tentacles; turquoise color occurred from the tentacle's gap - The anemone tentacles were moving in slow motion - Calm wave - Dim lighting from the top-center 	Eye level shot, medium shot, still	-	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone - The sound of electrified anemone that touched Marlin's body

		<ul style="list-style-type: none"> - Marlin came into the house - Marlin smiled and stared at Coral when he was still in between the anemone tentacles 			
2.	00:02:48;47	<ul style="list-style-type: none"> - The color of the main background was soft pink on the tentacles with magenta on the mouth disc of the anemone - Soft lighting from the top-center - Coral's position was on the center - Coral swam slowly - Coral looked at Marlin - The anemone tentacles were moving in slow motion - Coral talked to Marlin 	Eye level shot, medium shot, still	Coral (<i>In</i>): What?	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone
3.	00:02:51;48	<ul style="list-style-type: none"> - The color of the main background was soft pink with gray shading on the right and the left of the anemone's 	Eye level shot, medium shot, still	Marlin (<i>In</i>): Do you remember how...	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone

		<ul style="list-style-type: none"> tentacles; turquoise color occurred from the tentacle's gap - The anemone tentacles were moving in slow motion - Calm wave - Dim lighting from the top-center - Marlin still smiled and stared at Coral when he was still in between the anemone tentacles - Marlin talked to Coral 			<ul style="list-style-type: none"> - The sound of electrified anemone that touched Marlin's body
4.	00:02:53;55	<ul style="list-style-type: none"> - The color of the main background was soft pink on the tentacles with magenta on the mouth disc of the anemone - Soft lighting from the top-center - Coral's position was on the center - Coral swam slowly to the left - Coral looked at Marlin 	Eye level shot, medium shot, still	Coral (<i>In</i>): Well, I try not to.	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone

		<ul style="list-style-type: none"> - The anemone tentacles were moving in slow motion - Coral talked to Marlin about their old times 			
5.	00:02:54;81	<ul style="list-style-type: none"> - The color of the main background was soft pink with gray shading on the right and the left of the anemone's tentacles; turquoise color occurred from the tentacle's gap - The anemone tentacles were moving in slow motion - Calm wave - Dim lighting from the top-center - Marlin smiled and stared at Coral when he was still in between the anemone tentacles - Marlin talked to Coral about their old times - Marlin got inside the anemone 	<p>Eye level shot, medium shot, still</p> 	<p>Marlin (<i>In</i>): Well I remember.</p>	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in slow tempo with sweet-calming tone - The sound of electrified anemone that touched Marlin's body

6.	00:02:56;30	<ul style="list-style-type: none"> - The color of the main background was soft pink on the tentacles with magenta on the mouth disc of the anemone; turquoise color occurred from the tentacle's gap - The anemone tentacles were moving in slow motion - Calm wave - Soft lighting from the top-center - Marlin was teasing Coral - Marlin and Coral were cheerful - Marlin tried to chase Coral in romantic way - Coral were laughing 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): Excuse me, miss...	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in medium tempo with cheerful tone - Coral's laugh - Hurling water from Marlin's and Coral's movement
7.	00:03:02;67	<ul style="list-style-type: none"> - The main color of the background was bright blue navy with soft pink as the color of the anemone tentacle 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): Cutie is here!	<ul style="list-style-type: none"> - The sound of calm ocean water - Music is in medium tempo with cheerful tone - Coral's laugh

		<ul style="list-style-type: none"> - Bright-soft lighting from the top-center - Marlin popped out from the anemone - Marlin were outside of the anemone - Marlin smiled - Marlin's position was on the middle-center 			<ul style="list-style-type: none"> - Hurling water from Marlin's movement - The sound of electrified anemone that touched Marlin's body
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Decoupage sequence 1d

Sequence 1d: Coral's action in protecting the eggs from barracuda's attack

Time: 00:03:04;91-00:03:25;84

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:03:04;91	<ul style="list-style-type: none"> - The colors of the main background were violet-blue with has brown, dark pink, and 	Eye level shot, long shot, still	-	<ul style="list-style-type: none"> - No background music - The sound of a swimming fish

		<p>purple for the colors of the corals</p> <ul style="list-style-type: none"> - Bright lighting from the top-center - The coral view - There were no fishes outside or any activities of the fishes after the last small fish tried to hide behind the coral 			
2.	00:03:06;57	<ul style="list-style-type: none"> - The main color of the background was bright blue navy with soft pink as the color of the anemone tentacle - Blurry corals behind the anemone - Marlin wondered about the sudden disappearance of his neighbors - Calm wave - Coral showed worried facial expression; her eyes focused on something she saw - Marlin hadn't realized anything yet 	Eye level shot, dolly out to the right 10°, zooming out slowly	Marlin (<i>In</i>): Where did everybody go?	<ul style="list-style-type: none"> - Tense tone music was played gradually - The sound of calm ocean water

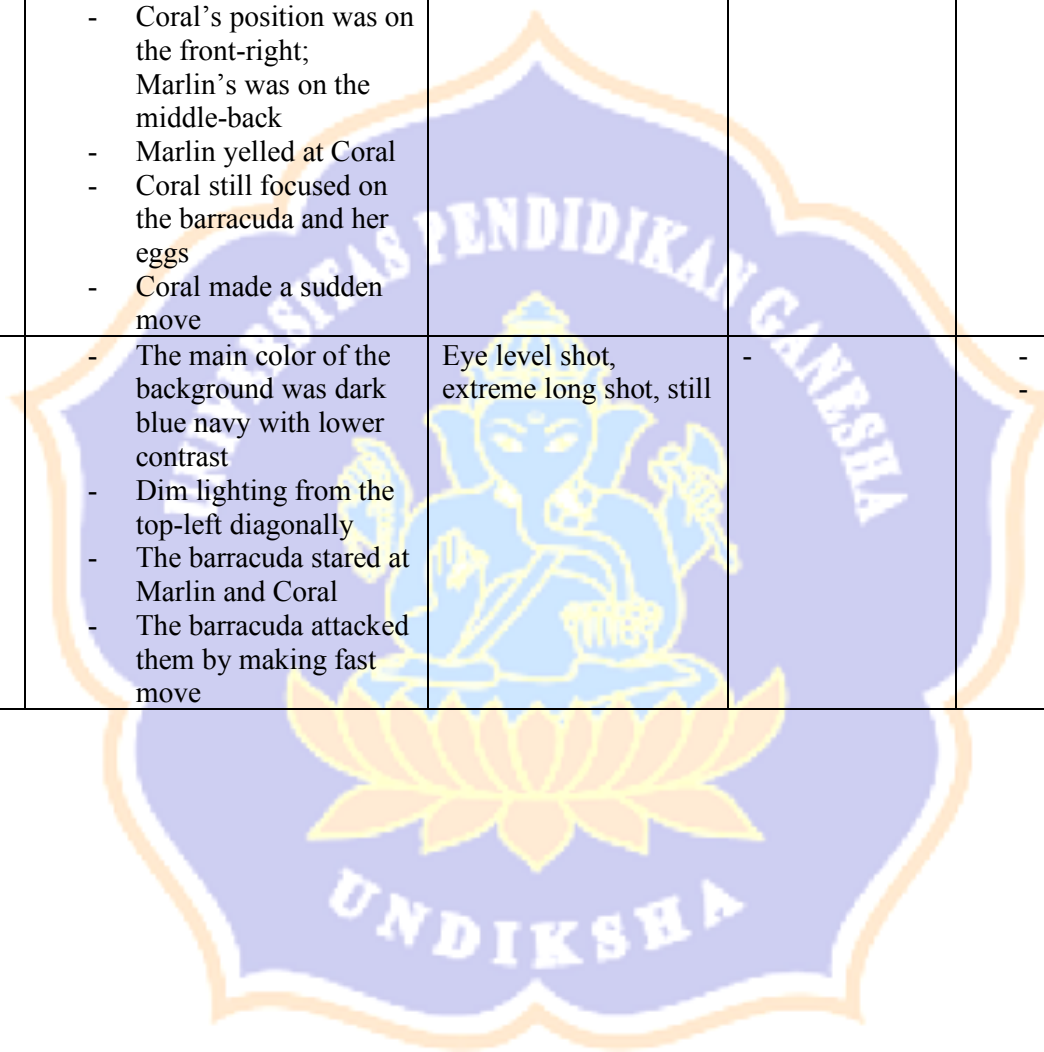
3.	00:03:09;93	<ul style="list-style-type: none"> - The main colors of the background were brighter cornflower blue mixed with dark blue navy with lower color contrast - Dim lighting from the top-left diagonally - A barracuda appeared from far - A barracuda stayed still 	Eye level shot, point-of-view shot, extreme long shot, still		<ul style="list-style-type: none"> - Medium tempo music with tense tone - The sound of calm ocean water
4.	00:03:12;24	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast; soft pink as the color of the anemone tentacle - Dim lighting from the top-center - Blurry corals behind the anemone - Coral's eyes focused on the barracuda - Marlin was afraid of the barracuda appearance - Coral's position was on the middle-right; Marlin's was on the back-middle 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): (shocked)	<ul style="list-style-type: none"> - Medium tempo music with tense tone - The sound of calm ocean water

		<ul style="list-style-type: none"> - The anemone tentacles were moving in slow motion 			
5.	00:03:13;09	<ul style="list-style-type: none"> - The main colors of the background were brighter cornflower blue mixed with dark blue navy with lower color contrast; purple corals, sea plants around the anemone - Dim lighting from the top-right diagonally - The barracuda was staring at Marlin and Coral who were in front of their house - Marlin and Coral who looked smaller were outside of their house - The barracuda's position was on the center 	Eye level shot, long shot, still	Barracuda (<i>In</i>): (hissed)	<ul style="list-style-type: none"> - Medium tempo music with tense tone - The sound of calm ocean water - The hissed sound from the barracuda
6.	00:03:15;55	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast; soft pink as the color of the anemone tentacle 	Eye level shot, medium shot, still	Marlin (<i>In</i>): Coral. Get inside!	<ul style="list-style-type: none"> - Medium tempo music with tense tone - The sound of calm ocean water -

		<ul style="list-style-type: none"> - Dim lighting from the top-center - Marlin tried to call Coral - Marlin got worried - Marlin's sight between Coral and the barracuda 			
7.	00:03:17;77	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast; soft pink as the color of the anemone tentacle - Dim lighting from the top-center - Blurry corals behind the anemone - Coral's eyes focused on the barracuda then she looked down 	Eye level shot, medium shot, still	Barracuda (<i>In</i>): (hissed)	<ul style="list-style-type: none"> - Medium tempo music with tense tone - The sound of calm ocean water - The hissed sound from the barracuda
8.	00:03:19;39	<ul style="list-style-type: none"> - The colors of the main background were mid-green as the color of the outer cave and purple-violet as the corals; dark blue navy - Dim lighting from the back-right 	High angle shot, point-of-view shot, still	-	<ul style="list-style-type: none"> - Medium tempo music with tense tone - The sound of calm ocean water - The hissed sound from the barracuda

		<ul style="list-style-type: none"> - The eggs inside the cave were visible from the outside 			
9.	00:03:20;52	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast; soft pink as the color of the anemone tentacle - Dim lighting from the top-left diagonally - Blurry corals behind the anemone - Anemone tentacles slow motion movement - Marlin yelled at Coral - Marlin asked Coral to go inside the house - Coral still focused on the eggs and the barracuda 	Eye level shot, extreme long shot, still	Marlin (<i>In</i>): No, Coral. Don't!	<ul style="list-style-type: none"> - Medium tempo music with tense tone - The sound of calm ocean water
10.	00:03:22;55	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast; soft pink as the color of the anemone tentacle - Dim lighting from the top-right diagonally - Anemone tentacles slow motion movement 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): ..., you! Right now!	<ul style="list-style-type: none"> - Medium tempo music with tense tone - The sound of calm ocean water

		<ul style="list-style-type: none"> - Coral's position was on the front-right; Marlin's was on the middle-back - Marlin yelled at Coral - Coral still focused on the barracuda and her eggs - Coral made a sudden move 			
11.	00:03:25;84	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast - Dim lighting from the top-left diagonally - The barracuda stared at Marlin and Coral - The barracuda attacked them by making fast move 	Eye level shot, extreme long shot, still	-	<ul style="list-style-type: none"> - Barracuda's growl - Fast tempo music with extreme tense tone



Decoupage sequence 1e

Sequence 1e: Marlin's immediate action to help Coral

Time: 00:03:26;65-00:03:29;79

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:03:26;65	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast; soft pink as the color of the anemone tentacle - Dim lighting from the top-left diagonally - Blurry corals behind the anemone - Anemone tentacles slow motion movement - Marlin shouted and swam immediately to save Coral 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): No!	<ul style="list-style-type: none"> - Marlin' shout - Fast tempo music with extreme tense tone - Hurling water from Marlin's movement

2.	00:03:27;46	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast - Dim lighting from the top-left diagonally - Marlin tried to fight the barracuda - Marlin's and barracuda's fast movements which made them looked blurry - The barracuda tried to reach Coral 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): Ouch!	<ul style="list-style-type: none"> - Fast tempo music with extreme tense tone - Hurling water from Marlin's and barracuda's movements
3.	00:03:28;06	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast - Dim lighting from the top-left diagonally - The barracuda tried to eat Marlin - The barracuda's position was on the front-center where it was the focus of the scene - The barracuda's fast movement 	Eye level shot, extreme close-up shot, still	-	<ul style="list-style-type: none"> - Fast tempo music with extreme tense tone - Hurling water from barracuda movement - The sound of barracuda's sharp teeth

4.	00:03:28;91	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast - Dim lighting from the top-left diagonally - The barracuda tried to eat Marlin - The barracuda's mouth was the focus of this scene - Marlin almost got eaten, but he moved away fast - Marlin's panicked facial expression - Marlin's and barracuda's fast movements which made them look blurry 	Eye level shot, close-up, still	Marlin (<i>In</i>): (shocked)	<ul style="list-style-type: none"> - Fast tempo music with extreme tense tone - Hurling water from Marlin's and barracuda's movement - The sound of barracuda's sharp teeth
5.	00:03:29;79	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast - Dim lighting from the top-left diagonally - The barracuda tried to eat Marlin - Marlin still tried to fight the barracuda 	Eye level shot, medium shot, still	Marlin (<i>In</i>): (Moaning)	<ul style="list-style-type: none"> - Fast tempo music with extreme tense tone - Hurling water from Marlin's and barracuda's movement - The sound of barracuda's sharp teeth

		<ul style="list-style-type: none"> - Marlin's body got kicked away by barracuda's tail - Marlin fell down - Marlin's and barracuda's fast movements which made them look blurry 		
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Decoupage sequence 1f

Sequence 1f: The moment of Marlin passed out because he was hit by barracuda

Time: 00:03:31;24-00:03:32;05

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:03:31;24	<ul style="list-style-type: none"> - The main color of the background was dark blue navy with lower contrast; soft pink as 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): (shouted in pain)	<ul style="list-style-type: none"> - Fast tempo music with extreme tense tone - Marlin's shout

		<p>the color of the anemone tentacle</p> <ul style="list-style-type: none"> - Dim lighting from the top-left diagonally - Corals and sea plants behind the anemone - Anemone tentacles slow motion movement - Marlin got hit towards a stone - Marlin fell down into his anemone house 			<ul style="list-style-type: none"> - Hurling water from Marlin's movement - The sound of anemone tentacles that electrified Marlin
2.	00:03:32;05	<ul style="list-style-type: none"> - The color of the main background was soft pink on the tentacles with magenta on the mouth disc of the anemone - The anemone tentacles were moving in slow motion - Dim lighting from the top-center - Marlin fell onto the mouth disc of the anemone - Marlin was unconscious 	Eye level shot, medium shot, still	-	<ul style="list-style-type: none"> - Fast tempo music with tense tone - The sound of anemone tentacles that electrified Marlin - The tap sound when Marlin fell onto the mouth disc of the anemone

Decoupage sequence 1g

Sequence 1g: Marlin's movement in the search of Coral and the eggs after barracuda's attack

Time: 00:03:39;59-00:04:19;71

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:03:39;59	<ul style="list-style-type: none"> - Dark violet from the anemone as the main color of the background - Extreme dim lighting from top-left - Anemone tentacles moved in slow motion - Marlin was just conscious 	Director's perspective, extreme close-up, still	Marlin (<i>Off</i>): Coral?	<ul style="list-style-type: none"> - Medium tempo music in tense tone - The sound of calm ocean water - Marlin's grunts - Marlin's panting breath
2.	00:03:44;41	<ul style="list-style-type: none"> - Dark violet from the anemone as the main color of the background - Anemone tentacles moved in slow motion - Extreme dim lighting from top-center 	Eye level shot, medium shot, still	Marlin (<i>In</i>): Coral!	<ul style="list-style-type: none"> - Medium tempo music in sad tone - The sound of calm ocean water - Marlin's grunts - Marlin's shout

		<ul style="list-style-type: none"> - Marlin opened his both eyes and got up - Marlin looked for Coral 			
3.	00:03:48;25	<ul style="list-style-type: none"> - Dark violet from the anemone as the main color of the background; faint white from the color of the anemone tentacle, faint violet from the color of the coral - Anemone surrounded by corals - Anemone tentacles moved in slow motion - Extreme dim lighting from top-right - Marlin went out from the anemone to look for Coral - Marlin's worried facial expression while he was looking down 	Eye level shot, long shot, still	-	<ul style="list-style-type: none"> - Medium tempo music in sad tone - The sound of calm ocean water - Marlin's panting breath - The sound of anemone tentacles that electrified Marlin
4.	00:03:52;31	<ul style="list-style-type: none"> - The background was mostly black with darker violet from the color of the corals - Gloomy situation - Extreme dim lighting from the left-front 	High level shot, long shot, tilting down slowly		<ul style="list-style-type: none"> - Medium tempo music in sad tone - The sound of calm ocean water

		<ul style="list-style-type: none"> - The cave where Marlin and Coral put all of the eggs 			
5.	00:03:54;15	<ul style="list-style-type: none"> - Dark violet from the anemone as the main color of the background; faint white from the color of the anemone tentacle, faint violet from the color of the coral - Anemone surrounded by corals - Anemone tentacles moved in slow motion - Extreme dim lighting from top-right - Marlin went out from the anemone to look for Coral - Marlin's worried facial expression - Marlin decided to swim to the cave where he used to put his eggs 	Eye level shot, long shot, still	Marlin (<i>In</i>): Coral?	<ul style="list-style-type: none"> - Medium tempo music in sad tone - The sound of calm ocean water - Hurling water from Marlin's movement
6.	00:03:57;72	<ul style="list-style-type: none"> - The background was mostly black with darker violet from the color of the corals - Gloomy situation 	High level shot, long shot, dolly down by slowly zooming in	Marlin (<i>Off</i>): Coral?	<ul style="list-style-type: none"> - Medium tempo music in sad tone - The sound of calm ocean water

		<ul style="list-style-type: none"> - Extreme dim lighting from the left-front - The cave where Marlin and Coral used to put all of the eggs 			
7.	00:04:01;13	<ul style="list-style-type: none"> - The background mostly was in dark navy; black from the inner of the cave - Extreme dim lighting from top-back - Marlin checked the cave - Marlin's shocked facial expression 	Eye level shot, medium shot, still	Marlin (<i>In</i>): (Gasp)	<ul style="list-style-type: none"> - Medium tempo music in sad tone - The sound of calm ocean water - Hurling water from Marlin's movement - Marlin's gasp
8.	00:04:03;50	<ul style="list-style-type: none"> - The background mostly was in black (the inner of the cave) with dark navy at the outside - Extreme dim lighting from the top-back diagonally - Marlin checked the cave - There was nothing left inside the cage - Marlin went inside of the cage and looked for Coral for a moment 	Eye level shot, long shot, still	Marlin (<i>In</i>): Coral?	<ul style="list-style-type: none"> - Medium tempo music in sad tone - The sound of calm ocean water - Hurling water from Marlin's movement - Marlin's gasp

		<ul style="list-style-type: none"> - Marlin's worried facial expression - Marlin became sad 			
9.	00:04:15;96	<ul style="list-style-type: none"> - The background was mostly darker violet with faint violet from the color of the corals - Gloomy situation - Extreme dim lighting from the top-right - Marlin went out of the cave - Marlin's eye balls moved to any direction - Marlin searched for Coral at the outside of the cave 	Eye level shot, long shot, still	Marlin (<i>In</i>): Coral?	<ul style="list-style-type: none"> - Medium tempo music in sad tone - The sound of calm ocean water - Marlin's gasp - Hurling water from Marlin's movement
10.	00:04:19;71	<ul style="list-style-type: none"> - The background was mostly darker violet with faint violet from the color of the corals - Gloomy situation - Extreme dim lighting from the top-right - The darker ocean view, there was no one outside, except Marlin - Marlin's position under the lighting source 	Eye level shot, extreme long shot, still	Marlin (<i>In</i>): (Gasp)	<ul style="list-style-type: none"> - Medium tempo music in sad tone - The sound of calm ocean water - Marlin's gasp

Decoupage sequence 1h

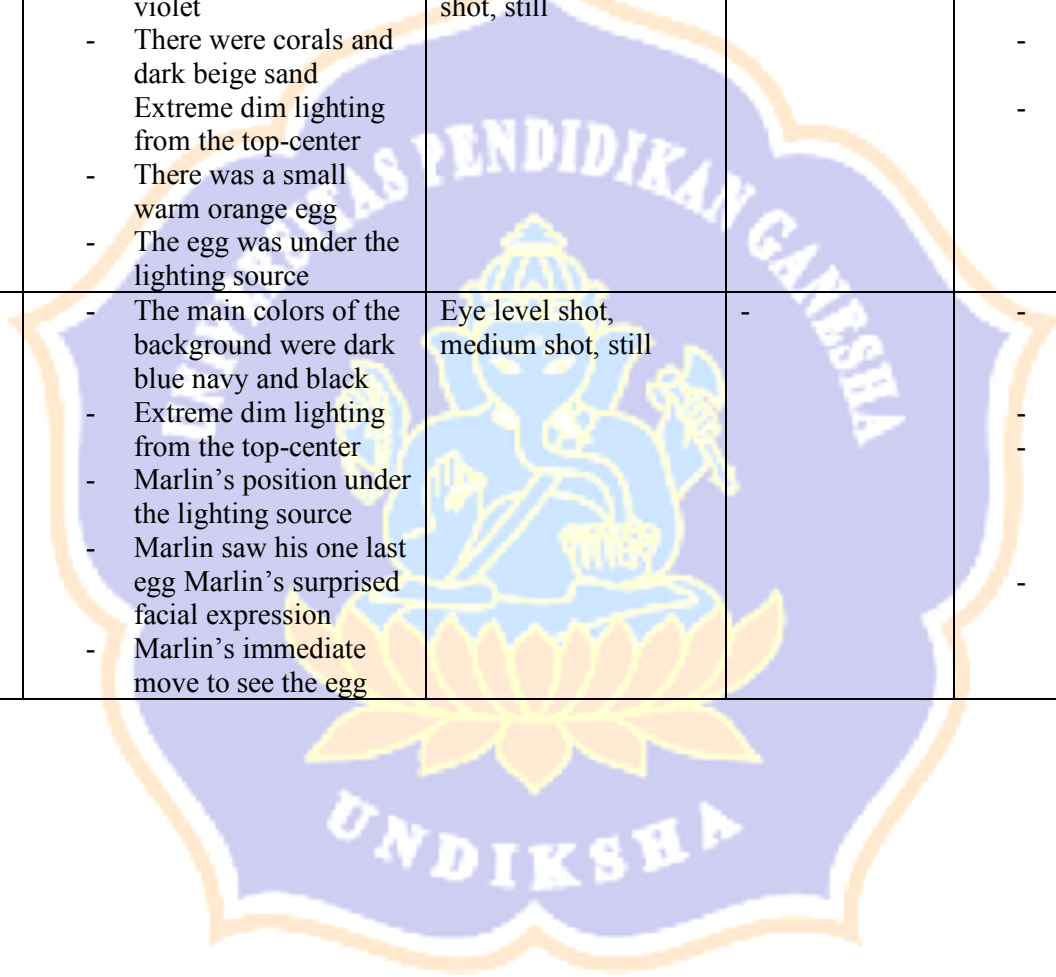
Sequence 1h: Marlin’s discovery of Nemo’s cracked egg as he left the cage where he used to put all of his egg

Time: 00:04:27;65-00:04:36;98

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:04:27;65	<ul style="list-style-type: none"> - The main colors of the background were dark blue navy and black - Extreme dim lighting from the top-center - Marlin’s position under the lighting source - Marlin covered his face with his fin and he cried - Marlin was all alone - Marlin then opened his eyes and slowly looked below him to the left - Marlin’s surprised facial expression 	Eye level shot, medium shot, slowly zooming in	Marlin (In): (Crying)	<ul style="list-style-type: none"> - Music was in slow tempo with sad tone - The sound of calm ocean water - Marlin’s cry

2.	00:04:33;56	<ul style="list-style-type: none"> - The main color of the background was dark violet - There were corals and dark beige sand Extreme dim lighting from the top-center - There was a small warm orange egg - The egg was under the lighting source 	High angle with point-of-view shot, long shot, still	-	<ul style="list-style-type: none"> - Music was in slow tempo with calming tone - The sound of calm ocean water - The sound of calm ocean water
3.	00:04:36;98	<ul style="list-style-type: none"> - The main colors of the background were dark blue navy and black - Extreme dim lighting from the top-center - Marlin's position under the lighting source - Marlin saw his one last egg Marlin's surprised facial expression - Marlin's immediate move to see the egg 	Eye level shot, medium shot, still	-	<ul style="list-style-type: none"> - Music was in slow tempo with calming tone - Marlin's gasp - The sound of hurling water from Marlin's movement - The sound of calm ocean water



Decoupage sequence 1i

Sequence 1i: Marlin’s promise to keep Nemo safe by holding the cracked egg

Time: 00:04:37;88-00:04:46;44

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:04:37;88	<ul style="list-style-type: none"> - The majority color of the background was dark navy - Dim lighting from the top center - There were corals in dark violet - The one last egg was being seen by Marlin - Marlin’s surprised facial expression 	Medium-low angle, Long-medium shot, shot, still	-	<ul style="list-style-type: none"> - Music was in slow tempo with calming tone - Marlin’s gasp - The sound of hurling water from Marlin’s movement - The sound of calm ocean water
2.	00:04:41;34	<ul style="list-style-type: none"> - The majority color of the background was dark navy - Dim lighting from the top center 	Low angle, dolly forward, zooming in slowly	Marlin (In): There, there, there	<ul style="list-style-type: none"> - Music was playing vividly in slow tempo with calming tone - The sound of hurling water from

		<ul style="list-style-type: none"> - There were corals in dark violet - Marlin's eye balls focused on the egg - Marlin and the egg were under the lighting source - Marlin's empathy facial expression - Marlin approached the egg 			Marlin's movement
3.	00:04:46;44	<ul style="list-style-type: none"> - The majority color of the background was in brighter blue navy with the sand texture; Marlin's fin color was faint violet - Extreme dim lighting from the top - Warm orange egg - Marlin held the egg - Marlin turned the other side of the egg - The egg was cracked - Movement from inside of the egg - Marlin promised to his only son, Nemo 	Eye level shot, extreme close-up shot, still	Marlin (<i>In</i>): Daddy's got you	<ul style="list-style-type: none"> - Music was playing vividly in slow tempo with calming tone - The sound of the egg that rubbed on the sand

Decoupage sequence 2d

Sequence 2d: The discussion about first time school between Marlin and Nemo at home

Time: 00:06:19;11-00:06:25;56

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:06:19;11	<ul style="list-style-type: none"> - Marlin and Nemo smiled - Marlin held Nemo and discussed about school - Nemo pulled Marlin's fin to ask Marlin to take him to school - Slow motion of the anemone tentacles movement 	Eye level shot, long-medium, still	Nemo (<i>In</i>): (Grunting)	<ul style="list-style-type: none"> - Hurling water - Nemo's movements - Nemo's imperfect fin movement - Nemo's grunt - The sound when Nemo gave 'high five' to Marlin

Decoupage sequence 2h

Sequence 2h: Marlin’s and Nemo’s discussion about sea creatures on their way to school

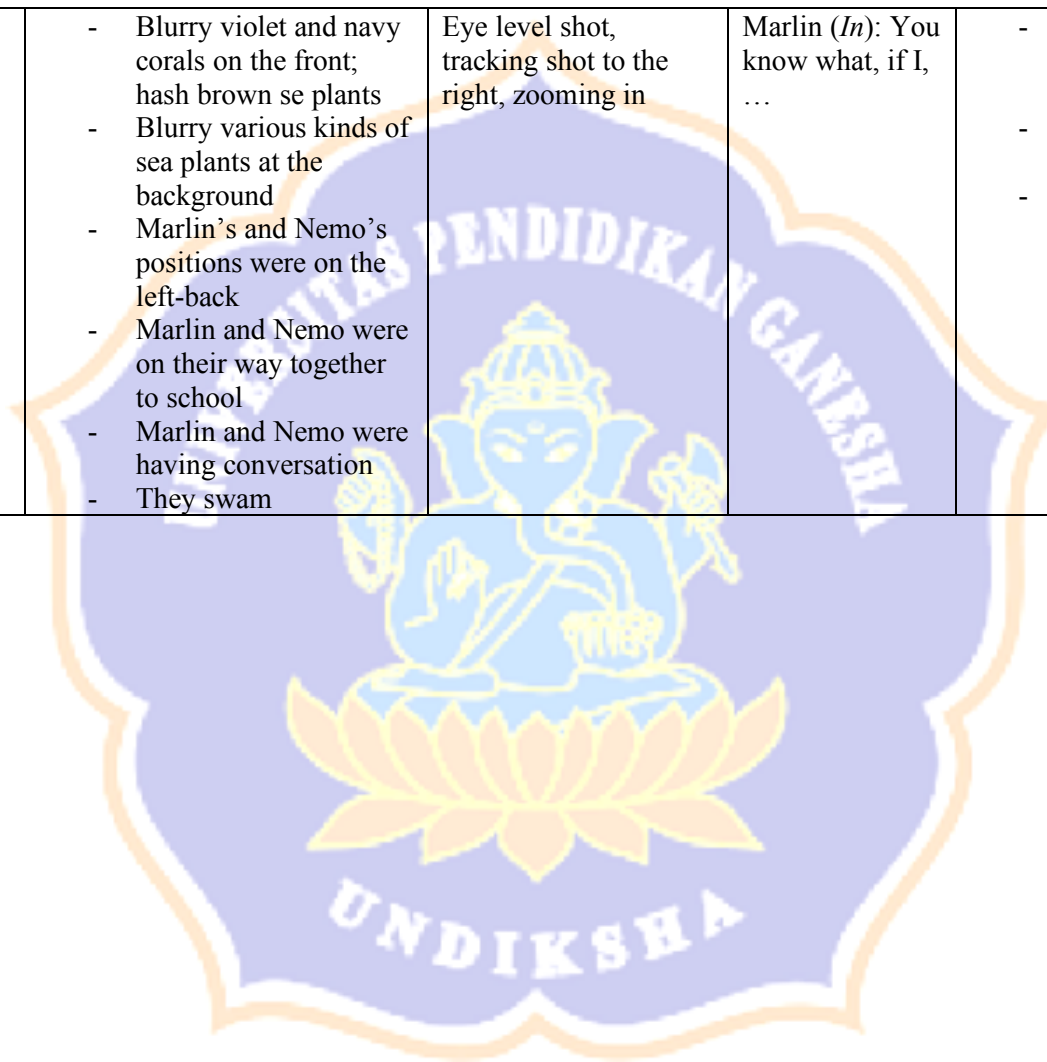
Time: 00:07:16;90-00:07:34;57

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:07:16;90	<ul style="list-style-type: none"> - Bright pink from the corals - Soft lighting from the top-back - Source of lighting fell on Marlin and Nemo - Marlin’s and Nemo’s position was at the back - Marlin and Nemo were having conversation - The left and the right side of the background were darker 	High angle shot, tracking shot to the right, slowly zooming in	Nemo (<i>In</i>): Dad!	<ul style="list-style-type: none"> - Medium tempo music in cheerful tone - The sound of calm ocean water - The sound of hurling water from Marlin’s and Nemo’s movements

		<ul style="list-style-type: none"> - Marlin tried to protect Nemo since Nemo swam to random direction 			
2.	00:07:24;63	<ul style="list-style-type: none"> - Faint purple for the corals and hash brown for the sea plants - Dim lighting from the top-center - Marlin and Nemo were having conversation - Nemo were excited 	High angle shot, tracking shot backwardly, zooming out	Nemo (<i>In</i>): How old are sea turtles?	<ul style="list-style-type: none"> - Medium tempo music in cheerful tone - The sound of calm ocean water - The sound of hurling water from Marlin's and Nemo's movements
3.	00:07:29;45	<ul style="list-style-type: none"> - Hash brown from the sea plants, green from the seaweeds, and faint purple from the corals - Soft lighting from the top-center - Marlin and Nemo went to school together - Marlin tried to protect Nemo who moved in random direction - The reflection of the shiny sun 	Bird's eye shot, tracking shot to the right, zooming out	Nemo (<i>In</i>): He said, ...	<ul style="list-style-type: none"> - Medium tempo music in cheerful tone - The sound of calm ocean water - The sound of hurling water from Marlin's and Nemo's movements

4.	00:07:34;57	<ul style="list-style-type: none"> - Blurry violet and navy corals on the front; hash brown se plants - Blurry various kinds of sea plants at the background - Marlin's and Nemo's positions were on the left-back - Marlin and Nemo were on their way together to school - Marlin and Nemo were having conversation - They swam 	Eye level shot, tracking shot to the right, zooming in	Marlin (<i>In</i>): You know what, if I, ...	<ul style="list-style-type: none"> - Medium tempo music in cheerful tone - The sound of calm ocean water - The sound of hurling water from Marlin's and Nemo's movements
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Decoupage sequence 4a

Sequence 4a: Nemo’s amazement at the beauty of sea life on the way to drop off class

Time: 00:11:18;14-00:11:53;10

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:11:18;14	<ul style="list-style-type: none"> - Black tunnel, dark violet corals, magenta sea plants: soft lighting from the back-center with fill lighting from the left-front - Soft turquoise and aqua blue ocean water - Mr. Ray and his class went through a tunnel - Mr. Ray swam calmly to the left - Other fish activities - Marine view: pink corals, mid green sea plants - Variety kinds of fish 	Eye level shot, tracking shot forward, zooming in slowly	Mr. Ray (<i>In</i>): (singing) Oh ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Mr. Ray’s singing - Slow tempo music with sweet-calming tone - The sound of hurling water from Mr. Ray’s movements - Students’ cheer - The sound of hurling water from other fish movements

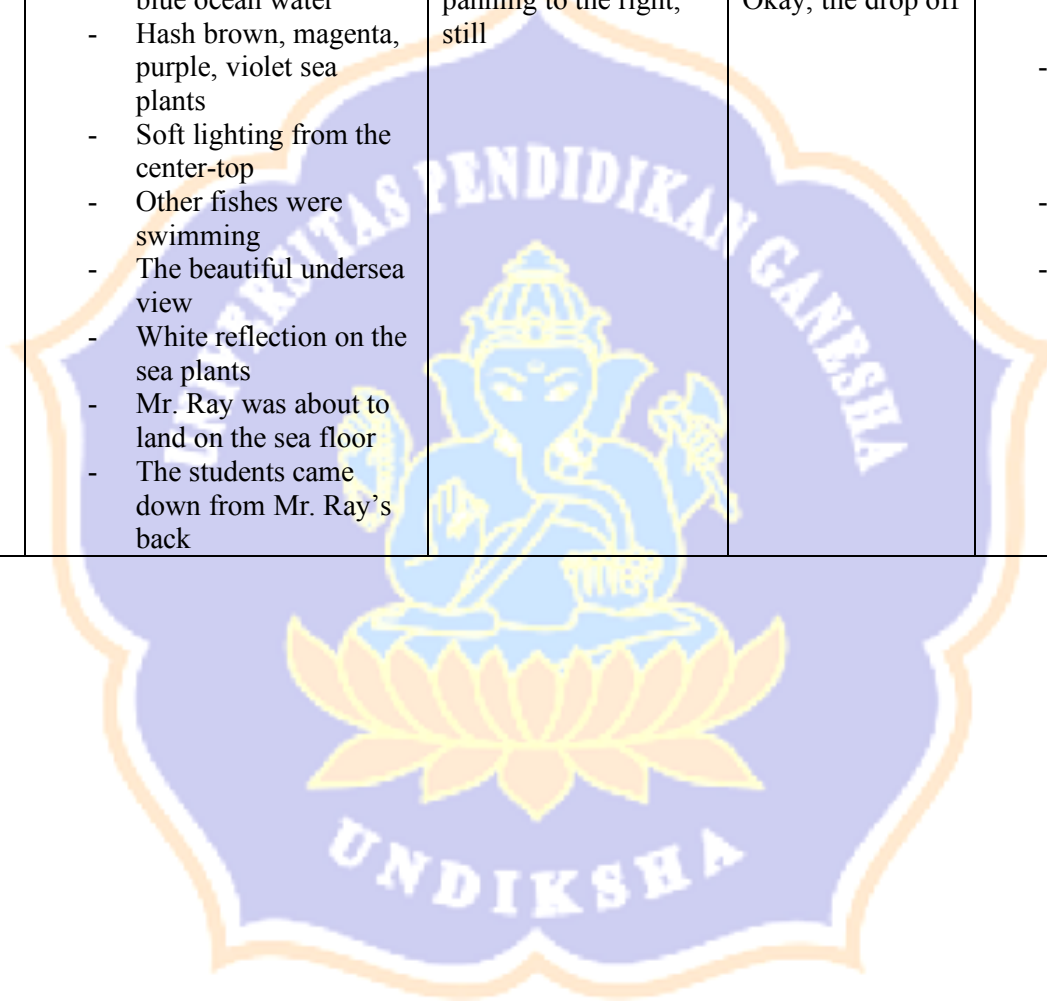
		<ul style="list-style-type: none"> - Mr. Ray was singing and the students were enjoying sight seeing 			
2.	00:11:22;81	<ul style="list-style-type: none"> - Aqua blue and turquoise ocean water - Soft lighting from the top-center - The reflection of Mr. Ray's back on the water above Mr. Ray - Mr. Ray kept singing - His students enjoyed sightseeing - Nemo looked around - Mr. Ray swam calmly 	Eye level shot, medium shot, still	Mr. Ray (<i>In</i>): (Singing) Let's name the ...	<ul style="list-style-type: none"> - Mr. Ray's singing - Slow tempo music with sweet-calming tone - The sound of hurling water from Mr. Ray's movements - Students' cheer
3.	00:11:25;52	<ul style="list-style-type: none"> - Aqua blue and turquoise ocean water - Magenta, violet, mid green, crème, and hash brown sea plants - Variety of sea plants - Shades of other sea plants on the background - Fishes were swimming around - Soft lighting from the top center - Beautiful sea view 	Eye level shot, tracking to the left, still	Mr. Ray (<i>In</i>): (Singing) There's ...	<ul style="list-style-type: none"> - Mr. Ray's singing - Slow tempo music with sweet-calming tone - The sound of hurling water from Mr. Ray's movements - Students' cheer - The sound of hurling water from other fish movements - The sound of calm ocean water

3.	00:11:30;66	<ul style="list-style-type: none"> - Soft turquoise and aqua blue ocean water - Faint magenta, violet, hash brown sea plants - The shades of sea plants on the left - Soft lighting from the center-top - Fishes were swimming - Mr. Ray kept singing and his class enjoyed the trip - Sea view 	Low angle shot, tracking shot to the right, still	Mr. Ray (<i>In</i>): (Singing) <i>Bryzoas</i> , three ...	<ul style="list-style-type: none"> - Mr. Ray's singing - Slow tempo music with sweet-calming tone - The sound of hurling water from Mr. Ray's movements - Students' cheer - The sound of hurling water from other fish movements - The sound of calm ocean water
4.	00:11:35;30	<ul style="list-style-type: none"> - Soft turquoise and aqua blue ocean water - Faint magenta, violet, hash brown sea plants - Sea view - Variety sea plants - Mr. Ray swam slowly - Mr. Ray and his class passed so many kinds of sea plants 	Eye level shot, tracking shot to the right, still	Mr. Ray (<i>In</i>): (Singing) And some fish like you and me	<ul style="list-style-type: none"> - Mr. Ray's singing - Slow tempo music with sweet-calming tone - The sound of hurling water from Mr. Ray's movements - Students' cheer - The sound of hurling water from other fish movements - The sound of calm ocean water

5.	00:11:39;02	<ul style="list-style-type: none"> - Soft turquoise and aqua blue ocean water - Water bubbles - Mr. Ray kept singing - The students were enjoying the sightseeing - Nemo was excited to see everything around him 	Low angle shot, medium shot, still	Mr. Ray (<i>Off</i>): (Singing indistinctly)	<ul style="list-style-type: none"> - Mr. Ray's singing - Slow tempo music with sweet-calming tone - The sound of hurling water from Mr. Ray's movements - Students' cheer - The sound of hurling water from other fish movements - The sound of calm ocean water
6.	00:11:40;17	<ul style="list-style-type: none"> - Mid green, bright pink, crème sea plants - Soft lighting from the top-center - The sea view from above - Fishes were swimming 	High angle shot, point-of-view shot, still	-	<ul style="list-style-type: none"> - Mr. Ray's singing - Slow tempo music with sweet-calming tone - The sound of hurling water from Mr. Ray's movements - The sound of hurling water from other fish movements - The sound of calm ocean water

7.	00:11:45;99	<ul style="list-style-type: none"> - Soft turquoise and aqua blue ocean water - Bubbles - Soft lighting from the top-center - The students were enjoying the sightseeing - Nemo was excited and he smiled - Nemo looked around 	Low angle shot, long shot, still	Mr. Ray (<i>Off</i>): (Singing) Oh ...	<ul style="list-style-type: none"> - Mr. Ray's singing - Slow tempo music with sweet-calming tone - The sound of hurling water from Mr. Ray's movements - The sound of calm ocean water
8.	00:11:47;00	<ul style="list-style-type: none"> - Soft turquoise and aqua blue ocean water - Hash brown, magenta, purple, violet sea plants - Soft lighting from the top-center - Other fishes were swimming - Mr. Ray and his class were still on their way to the Drop Off - Ocean view from the ground - The fishes spread out when Mr. Ray was about to touch the sea floor 	Low angle shot, long shot, still	Mr. Ray (<i>In</i>): (Singing) ..., seaweed	<ul style="list-style-type: none"> - Mr. Ray's singing - Slow tempo music with sweet-calming tone - The sound of hurling water from Mr. Ray's movements - The sound of calm ocean water

9.	00:11:53;10	<ul style="list-style-type: none"> - Soft turquoise and aqua blue ocean water - Hash brown, magenta, purple, violet sea plants - Soft lighting from the center-top - Other fishes were swimming - The beautiful undersea view - White reflection on the sea plants - Mr. Ray was about to land on the sea floor - The students came down from Mr. Ray's back 	Eye level shot, panning to the right, still	Mr. Ray (<i>In</i>): Okay, the drop off	<ul style="list-style-type: none"> - Slow tempo music with sweet-calming tone - The sound of hurling water from Mr. Ray's movements - The sound of calm ocean water - Kids' cheer
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Decoupage sequence 4b

Sequence 4b: The moment where Nemo and his friends paid attention to Mr. Ray explanation

Time: 00:11:59;55-00:12:01;83

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:11:59;55	<ul style="list-style-type: none"> - Soft beige and gray sea floor - Soft turquoise ocean water - Violet, red maroon, hash brown, mid green sea plants - Soft lighting from the top-center - Blurry sea plants in the background - A gold circle appeared among Mr. Ray and other students - Mr. Ray focused on the golden circle - The students gathered around 	Eye level shot, long-medium shot, still	Mr. Ray (<i>In</i>): <i>Stromalitic cyanobacteria!</i>	<ul style="list-style-type: none"> - The sound of hurling water from Mr. Ray's movements - The sound of calm ocean water - Kids' cheer - Slow tempo music with sweet-calming tone

2.	00:12:01;83	<ul style="list-style-type: none"> - Soft gray-beige sea floor - Faint violet and hash brown sea plants - Soft lighting from the top-center - The students and Mr. Ray gathered around to see the golden bacteria - The kids were amazed with the bacteria 	Low angle shot, medium-close-up, still	Mr. Ray (<i>In</i>): An entire ecosystem ...	<ul style="list-style-type: none"> - The sound of hurling water from Mr. Ray's movements - The sound of calm ocean water - Kids' amazement - Slow tempo music with sweet-calming tone
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Decoupage sequence 4c

Sequence 4c: The action of Nemo's friends to leave the class which distracted Nemo's attention

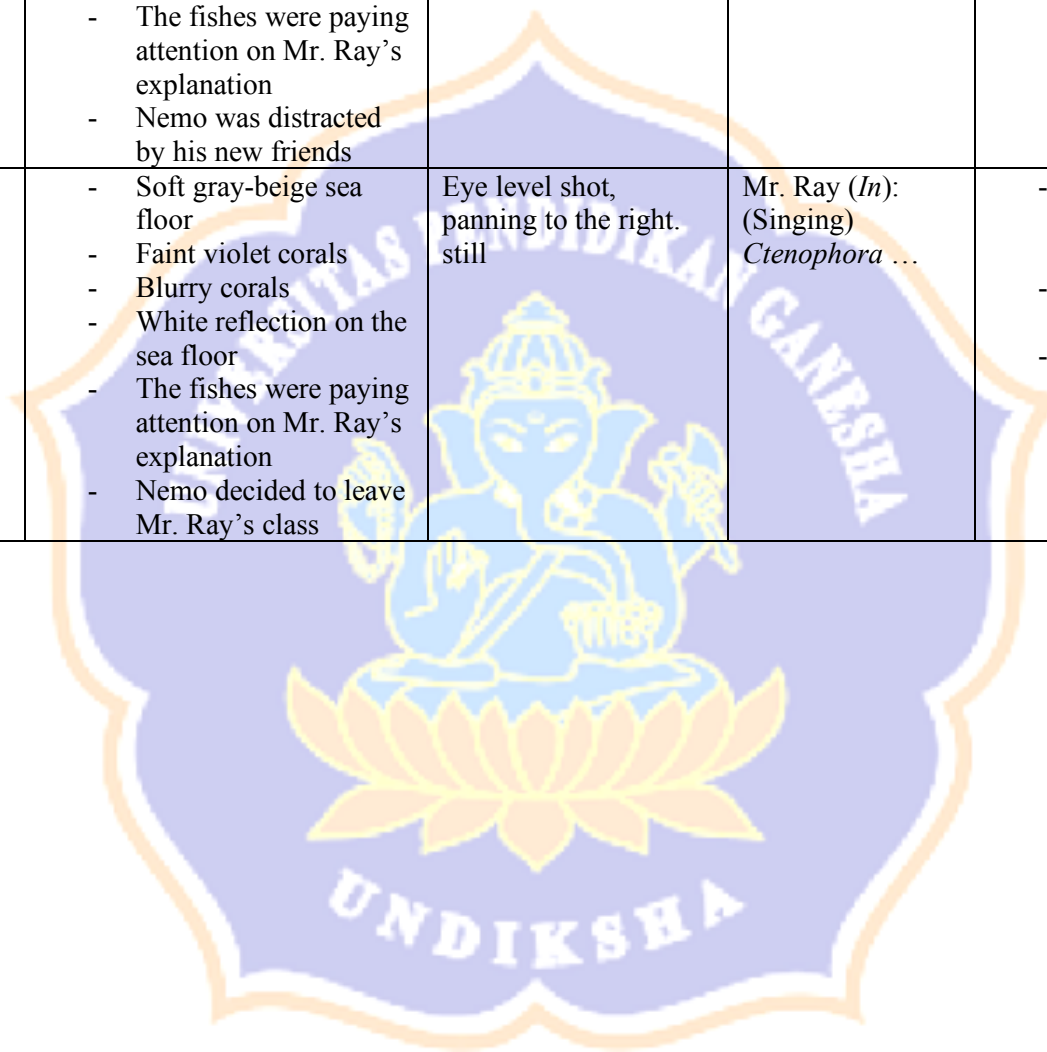
Time: 00:12:05;83-00:12:15;13

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (<i>in/off</i>)	SOUND + MUSIC
1.	00:12:05;83	<ul style="list-style-type: none"> - Soft gray-beige sea floor - Faint violet corals - Blurry corals 	Eye level shot, medium shot, still	Mr. Ray (<i>In</i>): There are as many ...	<ul style="list-style-type: none"> - Slow tempo music with sweet-calming tone - The sound of calm ocean water

		<ul style="list-style-type: none"> - White reflection on the sea floor - The fishes were paying attention on Mr. Ray's explanation - Nemo were enjoying Mr. Ray's explanation - Sheldon, Pearl, and Tad decided to leave the class - Nemo's attention was distracted 			<ul style="list-style-type: none"> - Indistinct talk of the students
2.	00:12:11;29	<ul style="list-style-type: none"> - Soft gray-beige sea floor - Faint violet corals; dark violet sea plants - White reflection on the sea floor - Visible corals and sea plants - Sheldon, Pearl, and Tad sneaked out; they left the class 	Eye level shot, medium shot, still	Mr. Ray (<i>In</i>): (Singing) There's ...	<ul style="list-style-type: none"> - Slow tempo music with sweet-calming tone - The sound of calm ocean water - Mr. Ray's singing
3.	00:12:12;72	<ul style="list-style-type: none"> - Soft gray-beige sea floor - Faint violet corals - Blurry corals - White reflection on the sea floor 	Eye level shot, medium shot, still	Mr. Ray (<i>In</i>): (Singing) <i>Porifera</i>	<ul style="list-style-type: none"> - Slow tempo music with sweet-calming tone - The sound of calm ocean water - Mr. Ray's singing

		<ul style="list-style-type: none"> - The fishes were paying attention on Mr. Ray's explanation - Nemo was distracted by his new friends 			
4.	00:12:15;13	<ul style="list-style-type: none"> - Soft gray-beige sea floor - Faint violet corals - Blurry corals - White reflection on the sea floor - The fishes were paying attention on Mr. Ray's explanation - Nemo decided to leave Mr. Ray's class 	Eye level shot, panning to the right. still	Mr. Ray (<i>In</i>): (Singing) <i>Ctenophora</i> ...	<ul style="list-style-type: none"> - Slow tempo music with sweet-calming tone - The sound of calm ocean water - Mr. Ray's singing



Decoupage sequence 4d

Sequence 4d: Nemo's and his friends' gathering to see the boat's stern

Time: 00:12:16;71-00:12:45;04

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:12:16;71	<ul style="list-style-type: none"> - Hash brown, dark violet, bright pink sea plants, red corals, mid green sea mushroom - Shades of sea plants - White reflection on the sea mushroom - Soft turquoise ocean water - Soft lighting from the top-center - Nemo tried to chase his friends - Nemo's friends were on the sea mushroom - His friends were looking at something 	Eye level shot, tracking shot backward, zoom out	Nemo (<i>In</i>): Hey, guys ...	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of Nemo's movements - The sound of Nemo's imperfect fin movements

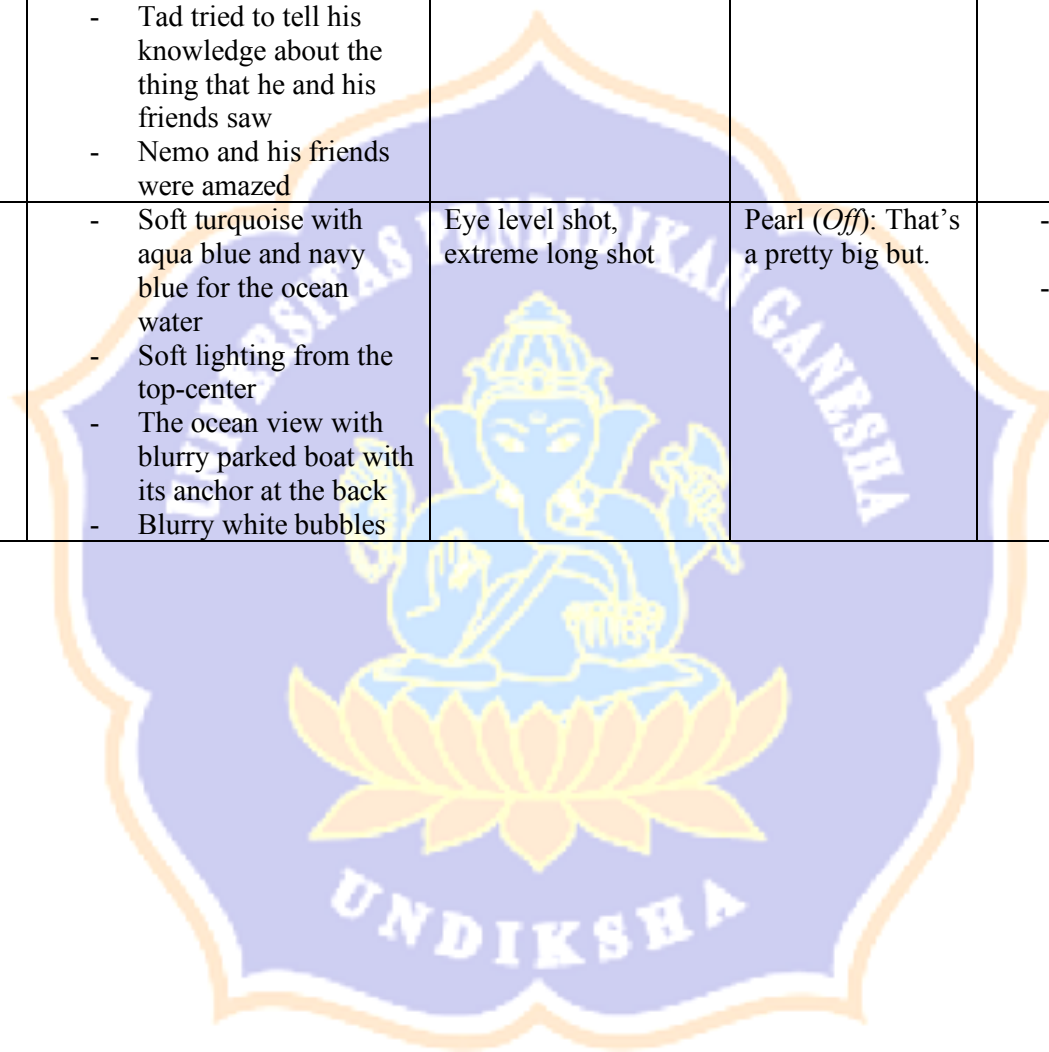
2.	00:12:19;67	<ul style="list-style-type: none"> - Hash brown, dark violet, bright pink sea plants, red corals, mid green sea mushroom - Shades of sea plants - White reflection on the sea mushroom - Soft turquoise ocean water - Soft lighting from the top-center - Nemo and his friends looked at something - Nemo and his friends were amazed 	Eye level shot, tracking shot backward, zoom out	Nemo (<i>In</i>): Whoa ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - The sound of Nemo's imperfect fin movements
3.	00:12:21;99	<ul style="list-style-type: none"> - Turquoise with aqua blue for the ocean water - Hash brown, bright pink, violet for the sea plants - Mid green sea mushrooms; dark chocolate canyon - Soft lighting from the top center - Sea plants on the left side 	Eye level shot, extreme long shot, still	-	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone

		<ul style="list-style-type: none"> - Shadow of the canyon on the background - Nemo and his friends starring at something at the edge of the canyon 			
4.	00:12:24;83	<ul style="list-style-type: none"> - Soft turquoise with blue aqua for the ocean water - White bubbles - Mid green sea mushroom - Soft lighting from the top-center - Nemo's and his friends' positions were on the center; they were looking at the ocean view; only their back was visible - Nemo and his friends were amazed 	Eye level shot, long-medium shot, still	Bob (<i>In</i>): Cool.	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - The sound of Nemo's imperfect fin movements
5.	00:12:27;33	<ul style="list-style-type: none"> - Soft turquoise with blue aqua for the ocean water - Hash brown with dark brown from the sea mushroom - Soft lighting from the top-right 	Low angle, long shot, still	Tad (<i>In</i>): Save your life!	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - Pearl's shout - The sound of Tad's movements

		<ul style="list-style-type: none"> - Nemo and his friends were looking at the ocean view - The bottom part of the sea mushroom was visible and was the main background of the scene - Suddenly Tad pushed and scared Pearl from behind - Pearl shouted 			
6.	00:12:29;36	<ul style="list-style-type: none"> - Soft turquoise with blue aqua for the ocean water - Hash brown, faint purple, dark magenta for the sea plants - Mid green for the sea mushroom - Soft lighting from the top center - Blurry sea plants at the very back of the background - Nemo and Sheldon were looking at Tad who scared Pearl - Pearl was upset - Sheldon and Tad laughed at Pearl 	Eye level shot, long-medium shot, still	Pearl (<i>In</i>): Oh, you guys ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - The sound when Pearl's ink oozed - Sheldon's and Tad's laugh - The sound of Nemo's imperfect fin movements

		<ul style="list-style-type: none"> - Nemo curious about something that he saw 			
7.	00:12:35;53	<ul style="list-style-type: none"> - Soft turquoise with aqua blue and navy blue for the ocean water - Soft lighting from the top-center - The ocean view with blurry parked boat with its anchor at the back - Blurry white bubbles 	Eye level shot, extreme long shot	Tad (<i>In</i>): I know what that is ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone
8.	00:12:39;89	<ul style="list-style-type: none"> - Turquoise with aqua blue for the ocean water - Hash brown, bright pink, violet for the sea plants - Mid green sea mushrooms; dark chocolate canyon - Soft lighting from the top center - Sea plants on the left side - Shadow of the sea plants at background - Nemo and his friends were listening to Tad's explanation on the sea mushroom 	Eye level shot, long-medium shot, still	Tad (<i>In</i>): ..., he called ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - The sound of Tad's and Nemo's movements - The sound of Nemo's imperfect fin movements

		<ul style="list-style-type: none"> - Tad tried to tell his knowledge about the thing that he and his friends saw - Nemo and his friends were amazed 			
9.	00:12:45;04	<ul style="list-style-type: none"> - Soft turquoise with aqua blue and navy blue for the ocean water - Soft lighting from the top-center - The ocean view with blurry parked boat with its anchor at the back - Blurry white bubbles 	Eye level shot, extreme long shot	Pearl (<i>Off</i>): That's a pretty big but.	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone



Decoupage sequence 4e

Sequence 4e: A challenge from Nemo’s friends to swim further and touch the boat’s stern

Time: 00:12:47;14-00:13:03;65

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:12:47;14	<ul style="list-style-type: none"> - Turquoise with aqua blue for the ocean water - Hash brown, bright pink, violet for the sea plants - Mid green sea mushrooms; dark chocolate canyon - Soft lighting from the top center - Sea plants on the left side - Shadow of the sea plants at background - White reflection on the sea mushroom - Sheldon swam further 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - The sound of Sheldon’s movements

		<ul style="list-style-type: none"> - Nemo and others were watching 			
2.	00:12:48;25	<ul style="list-style-type: none"> - Soft turquoise with aqua blue and navy blue for the ocean water - Soft lighting from the top-center - The ocean view with blurry parked boat with its anchor at the back - Blurry white bubbles - Suddenly Sheldon swam further headed to the boat's stern - Sheldon tried to be show-off - Sheldon sniffed suddenly 	Eye level shot, long-medium shot, still	Sheldon (<i>In</i>): Oh, look at me!	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - The sound of Sheldon's movements - Sheldon's sniff - Tad's and Pearl's laughs
3.	00:12:54;09	<ul style="list-style-type: none"> - Soft turquoise with aqua blue for the ocean water - Bright pink, purple, hash brown, and magenta for the sea plants - Soft lighting from the top-center 	Low angle shot, long shot, still	Sheldon (<i>In</i>): Oh, yeah!	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - Tad's and Pearl's laughs

		<ul style="list-style-type: none"> - Mid green sea mushrooms - Blurry canyon at the background - Nemo, Tad, and Pearl were still on the sea mushroom - Sheldon was still little bit far from the sea mushroom - The ocean view from lower ground - Sheldon challenged Pearl 			
4.	00:12:57;01	<ul style="list-style-type: none"> - Soft turquoise with aqua blue for the ocean water - Hash brown and purple sea plants - Mid green sea mushroom - White reflection on the sea mushroom - Soft lighting from the top-center - Blurry sea plants at the background - Pearl accepted Sheldon's challenge 	Eye level shot, long-medium shot, still	Pearl (<i>In</i>): Okay.	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - The sound of Pearl's movements

		<ul style="list-style-type: none"> - Nemo, Tad, and Pearl were still on the sea mushroom - Pearl came towards Sheldon 			
5.	00:12:58;53	<ul style="list-style-type: none"> - Soft turquoise with aqua blue and navy blue for the ocean water - Soft lighting from the top-center - The ocean view with blurry parked boat with its anchor at the back - Eye level shot, medium shot, still - There was Sheldon waited for Pearl swam towards him - Suddenly Tad joined Pearl to swim further like Sheldon - Tad invited Nemo to join them 	Eye level shot, long-medium shot, still	Pearl (<i>In</i>): Beat that!	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - The sound of Pearl's and Tad's movements
6.	00:13:03;65	<ul style="list-style-type: none"> - Hash brown, purple, and dark magenta for the sea plants - Mid green for the sea mushroom - White reflection from on the sea mushroom 	Eye level shot, long-medium shot, still	Nemo (<i>In</i>): Oh, umm... My dad	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - The sound of Nemo's imperfect fin movements

		<ul style="list-style-type: none"> - Soft lighting from the top-center - Nemo's position was on the center-left - Nemo's worried facial expression 			
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Decoupage sequence 4f

Sequence 4f: Marlin's arrival at the Drop Off to see Nemo

Time: 00:13:06;35-00:13:17;40

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:13:06;35	<ul style="list-style-type: none"> - Hash brown, purple, and dark magenta for the sea plants - Mid green for the sea mushroom - White reflection from on the sea mushroom - Soft lighting from the top-center 	Eye level shot, long-medium shot, still	Marlin (<i>Off</i>): Nemo!	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone <p>The sound of Nemo's imperfect fin movements</p>

		<ul style="list-style-type: none"> - Nemo's position was on the center-left - Nemo's surprised facial expression 			
2.	00:13:07;07	<ul style="list-style-type: none"> - Bright pink, violet, and faint purple for the sea plants - Mid green for the sea mushroom surface - Soft lighting from the top-center - White reflection on the sea mushroom surface - Suddenly Marlin came - Marlin's panic facial expression 	Eye level shot, medium shot, still	Marlin (<i>In</i>): No!	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in mysterious tone - The sound of hurling water from Marlin's movements
3.	00:13:07;88	<ul style="list-style-type: none"> - Soft turquoise with aqua blue and navy for the ocean water - The mid green sea mushroom surface appeared only for a little part - Nemo's position was on the center; Sheldon's position was on the back-right - Nemo's surprised facial expression 	Eye level shot, long-medium shot, still	Nemo (<i>In</i>): Dad?	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of hurling water from Nemo's and Marlin's movements - Marlin's grunts

		<ul style="list-style-type: none"> - Marlin hindered Nemo to swim further 			
4.	00:13:08;76	<ul style="list-style-type: none"> - Soft turquoise and blue aqua for the ocean water - The mid green sea mushroom surface appeared only for a little part - Soft lighting from the front center - Marlin hindered Nemo immediately - Marlin was mad at Nemo 	Eye level shot, panning to the left fast, still	Marlin (<i>In</i>): You're about to swim ...	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of hurling water from Nemo's and Marlin's movements - Marlin's grunts
5.	00:13:10;98	<ul style="list-style-type: none"> - Soft turquoise and blue aqua for the ocean water - The mid green sea mushroom surface - Soft lighting from the top-center - White reflection on the sea mushroom surface - Nemo's position was on the left-center; Marlin's position was on the right-center 	Eye level shot, long-medium shot, still	Nemo (<i>In</i>): No!	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in tense tone
6.	00:13:12;41	<ul style="list-style-type: none"> - Dark violet corals - Blurry corals at the background 	Eye level shot, over-the-shoulder shot, still	Nemo (<i>In</i>): (Unclear)	<ul style="list-style-type: none"> - The sound of calm ocean water

		<ul style="list-style-type: none"> - Mid green surface sea mushroom - White reflection on the sea mushroom surface - Soft lighting from the top-center - Nemo's scared facial expression - Marlin was still mad at Nemo - Nemo's friend came to near him - Nemo's friends underestimated Nemo 		utterance) Dad no!	<ul style="list-style-type: none"> - Slow tempo music in tense tone
7.	00:13:17;40	<ul style="list-style-type: none"> - Soft turquoise with aqua blue for the ocean water - Soft lighting from the left-top - Marlin was talking to Nemo and his friends - Marlin's angry facial expression - Marlin was angry 	Eye level shot, over-the-shoulder shot, still	Marlin (<i>In</i>): This is not concern you ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in tense tone

Decoupage sequence 4g

Sequence 4g: Marlin’s doubt towards Nemo’s swimming ability

Time: 00:13:21;17-00:13:41;20

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:13:21;17	<ul style="list-style-type: none"> - Soft turquoise with aqua blue for the ocean water - Soft lighting from the left-top - Marlin was talking to Nemo and his friends - Marlin’s worried facial expression - Marlin concerned his son, Nemo 	Eye level shot, over-the-shoulder shot, still	Marlin (<i>In</i>): You know you can’t swim ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in tense tone
2.	00:13:22;24	<ul style="list-style-type: none"> - Dark violet for the sea plants - Blurry and shady sea plants at the background 	Eye level shot, over-the-shoulder shot, still	Nemo (<i>In</i>): I can swim ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in tense tone

		<ul style="list-style-type: none"> - Mid green for the sea mushroom surface - White reflection on the sea mushroom surface - Soft lighting from the top center - Nemo and his friends listened to Marlin's sayings - Nemo's sad facial expression 			<ul style="list-style-type: none"> - The sound from Nemo's imperfect fin movements
3.	00:13:24;89	<ul style="list-style-type: none"> - Bright brown, magenta, violet, bright pink for the sea plants - Blurry sea plants at the background - Mid green for the sea mushroom surface - Soft turquoise for the ocean water - Soft lighting from the top-center - White reflection on the sea mushroom surface - Mr. Ray and his students sneaked a peak from behind of the sea plants 	Eye level shot, long-medium shot, still	Marlin (<i>Off</i>): ..., not okay ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in tense tone
4.	00:13:27:32	<ul style="list-style-type: none"> - Soft turquoise for the ocean water 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): Okay, I was right ...	<ul style="list-style-type: none"> - The sound of calm ocean water

		<ul style="list-style-type: none"> - Mid green for the sea mushroom surface - Soft lighting from the top-center - Nemo's and his friends' position were on the left-center; Marlin's position was on the right-center - Marlin's angry facial expression; Nemo's sad facial expression 			<ul style="list-style-type: none"> - Slow tempo music in tense tone - The sound of Nemo's imperfect fin movements
5.	00:13:28;37	<ul style="list-style-type: none"> - Soft turquoise for the ocean water - Mid green for the sea mushroom surface - Soft lighting from the top-center - Marlin held Nemo's fin and wanted to take him home - Nemo rejected Marlin's request 	Eye level shot, panning to left, still	Marlin (<i>In</i>): You know what ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in tense tone - The sound of Nemo's imperfect fin movements - The sound when Marlin touched Nemo's fin
6.	00:13:31;74	<ul style="list-style-type: none"> - Soft turquoise for the ocean water - Mid green for the sea mushroom surface - White bubbles - Lighting from the right-center 	Eye level shot, over-the-shoulder shot, still	Nemo (<i>In</i>): Just because you ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in tense tone - The sound of Nemo's imperfect fin movements

		<ul style="list-style-type: none"> - Nemo was mad at his father, Marlin 			
7.	00:13:33;15	<ul style="list-style-type: none"> - Hash brown, faint purple, and dark violet for the sea plants - Blurry soft turquoise for the ocean water - Blurry sea plants at the background - Marlin and Nemo were debating - Nemo was still mad at his dad - Marlin became mad as well - Marlin's position was diagonally a bit upper-center; Nemo's position was diagonally lower-left - Marlin faced his son, Nemo - Marlin gave example of normal movements to Nemo while he was angry - Marlin's utterance that hurt Nemo 	Eye level shot, over-the-shoulder shot, still	Marlin (<i>In</i>): Clearly, you're not ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in tense tone
8.	00:13:37;94	<ul style="list-style-type: none"> - Darker turquoise for the ocean water 	Eye level shot, medium shot, still	Nemo (<i>In</i>): I hate you.	<ul style="list-style-type: none"> - The sound of calm ocean water

		<ul style="list-style-type: none"> - Darker green for the surface of the sea mushroom - Dim lighting from the middle-front - White reflection on the surface of the sea mushroom - Nemo was mad at his father 			<ul style="list-style-type: none"> - Slow tempo music in tense tone - The sound of Nemo's imperfect fin movements
9.	00:13:41;20	<ul style="list-style-type: none"> - Hash brown, faint purple, and dark violet for the sea plants - Blurry soft turquoise for the ocean water - Blurry sea plants at the background - Marlin's position was diagonally a bit upper-center; Nemo's position was diagonally lower-left - Marlin faced his son, Nemo - Marlin's shocked facial expression 	Eye level shot, over-the-shoulder shot, still	Mr. Ray (<i>Off</i>): (Singing) There's ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Slow tempo music in tense tone - The sound of hurling water from Marlin's movements - Mr. Ray's singing

Decoupage sequence 4h

Sequence 4h: Marlin's concern about Mr. Ray's class supervision

Time: 00:13:43;00-00:14:00;76

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:13:43;00	<ul style="list-style-type: none"> - Soft turquoise and aqua blue for the ocean water - Hash brown, faint purple, darker violet for the sea plants - Mid green for the surface of the sea mushroom - Soft lighting from the top-center - White reflection on the surface of the sea mushroom - Mr. Ray was over his students and corals on the left; his students were under Mr. Ray 	Eye level shot, long shot, still	Mr. Ray (<i>In</i>): (Long singing) There's ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Mr. Ray's singing - The sound of hurling water from Mr. Ray's movements

		<ul style="list-style-type: none"> - Mr. Ray asked his students to gather at a certain place 			
2.	00:13:47;29	<ul style="list-style-type: none"> - Soft turquoise and aqua blue for the ocean water - Hash brown, faint purple, darker violet for the sea plants - Mid green for the surface of the sea mushroom - Soft lighting from the top-center - White reflection on the surface of the sea mushroom - Mr. Ray approached Marlin and Nemo, while Nemo's friends were still there as well 	Eye level shot, panning to the right, still	Mr. Ray (<i>In</i>): Excuse me, sir ...	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of hurling water from Mr. Ray's movements
3.	00:13:49;28	<ul style="list-style-type: none"> - Soft turquoise and aqua blue for the ocean water - Hash brown, faint purple, darker violet for the sea plants - Mid green for the surface of the sea mushroom 	Eye level shot, long-medium shot, still	Mr. Ray (<i>In</i>): Is there any problem?	<ul style="list-style-type: none"> - The sound of calm ocean water - No background music

		<ul style="list-style-type: none"> - Soft lighting from the top-center - White reflection on the surface of the sea mushroom - Marlin tried to explain Nemo's condition 			
4.	00:13:54;19	<ul style="list-style-type: none"> - Soft turquoise with dark aqua blue for the ocean water - Mid green for the surface of the sea mushroom - Soft lighting from the top-center - White reflection on the sea mushroom surface - Nemo's upset facial expression - Nemo's friends were shocked; they were on the back-left - Nemo was on the front-right - Nemo looked to the right, he looked at the boat's stern 	Eye level shot, medium shot, still	Marlin (<i>Off</i>): I just ...	<ul style="list-style-type: none"> - The sound of calm ocean water - No background music - The sound of Nemo's imperfect fin movements
5.	00:13:56;69	<ul style="list-style-type: none"> - Soft turquoise with aqua blue and navy blue for the ocean water 	Eye level shot, extreme long shot	Marlin (<i>Off</i>): ..., unsupervised	<ul style="list-style-type: none"> - The sound of calm ocean water

		<ul style="list-style-type: none"> - Soft lighting from the top-center - The ocean view with blurry parked boat with its anchor at the back - Blurry white bubbles 			
6.	00:13:58;88	<ul style="list-style-type: none"> - Darker turquoise and aqua blue for the ocean water - Mid green for the surface of the sea mushroom - White reflection on the sea mushroom surface - Soft lighting from the center-top - Nemo's upset facial expression - Nemo was still looking at the boat's stern 	Eye level shot, close-up shot, still	Marlin (<i>Off</i>): Look, I'm sure ...	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of Nemo's imperfect fin movements
7.	00:14:00;76	<ul style="list-style-type: none"> - Soft turquoise with aqua blue for the ocean water - Hash brown, faint purple for the sea plants - Mid green for the surface of the sea mushroom - White reflection on the sea mushroom surface 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): ..., but you have a large class	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of hurling water from Marlin's movements

		- Soft lighting from the top-right			
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Decoupage sequence 4i

Sequence 4i: Marlin's notice about Nemo swimming towards the boat's stern

Time: 00:14:03;88-00:14:46;32

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:14:03;88	<ul style="list-style-type: none"> - Soft turquoise for the ocean water - Violet, red maroon, faint pink for the sea plants - Blurry sea plants at the background - Mid green on the surface of the sea mushroom - Mr. Ray's students were paying attention on Marlin and Mr. Ray conversation 	Eye level shot, long-medium shot, still	Blue fish (<i>In</i>): Oh my gosh! Nemo ...	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of hurling water from the blue fish's movements

		<ul style="list-style-type: none"> - Suddenly a blue fish noticed Nemo who was swimming towards the boat's stern 			
2.	00:14:09;06	<ul style="list-style-type: none"> - Soft turquoise with aqua blue and navy blue for the ocean water - Soft lighting from the top-center - The ocean view with blurry parked boat with its anchor at the back - Blurry white bubbles - Nemo was swimming towards the boat's stern - Nemo had swum far from his father 	Eye level shot, extreme long shot, still	-	<ul style="list-style-type: none"> - The sound of calm ocean water - Fast tempo music in tense tone - The sound of Nemo's imperfect fin movements
3.	00:14:10;83	<ul style="list-style-type: none"> - Soft turquoise for the ocean water - Hash brown, darker purple, and maroon red for the sea plants - Mid green for the surface of the sea mushroom - Soft lighting from the top-center 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): Nemo!	<ul style="list-style-type: none"> - The sound of calm ocean water - Fast tempo music in tense tone

		<ul style="list-style-type: none"> - White reflection on the surface of the sea mushroom - Mr. Ray, Marlin, and Nemo's friends were shocked - Marlin called Nemo and made movement 			
3.	00:14:12;16	<ul style="list-style-type: none"> - Soft turquoise with higher saturation for the ocean water - Soft lighting from the top-center - Blurry sea plants, canyon, and Marlin - Marlin was far from Nemo - Dark shades under the canyon - Nemo struggled to swim to the boat's stern - Nemo's angry facial expression - There was a shiny silver chain - Nemo looked up 	Eye level shot, long-tracking shot backwardly, zooming out	Marlin (<i>Off</i>): What do you think ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Fast tempo music in tense tone - The sound of Nemo's imperfect fin movements
4.	00:14:15;53	<ul style="list-style-type: none"> - Brighter turquoise with brighter aqua blue for the ocean water 	Low angle shot, point-of-view shot, still	-	<ul style="list-style-type: none"> - The sound of calm ocean water - Fast tempo music in tense tone

		<ul style="list-style-type: none"> - Soft lighting from the top-left - Darker shades on the boat's stern - The boat's stern and the boat's body were visible from under the sea - There was a long chain latched to the white boat - A little wave around the boat - Calm wave on the ocean - The white boat was floating 			<ul style="list-style-type: none"> - The sound when the boat's stern hit against the ocean water
5.	00:14:17;30	<ul style="list-style-type: none"> - Soft turquoise for the ocean water - Hash brown, darker purple, and maroon red for the sea plants - Mid green for the surface of the sea mushroom - Soft lighting from the top-center - White reflection on the surface of the sea mushroom 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): You're gonna stuck ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Fast tempo music in tense tone - The sound of hurling water from Marlin's movements

		<ul style="list-style-type: none"> - Mr. Ray and Nemo's friends were still shocked - Marlin yelled at Nemo - Marlin's worried facial expression 			
6.	00:14:19;12	<ul style="list-style-type: none"> - Soft turquoise with higher saturation for the ocean water - Soft lighting from the top-center - Blurry sea plants, canyon, and Marlin - Marlin was far from Nemo - Dark shades under the canyon - Nemo looked up - Nemo was next to the chain - Nemo swam to the upper sea level 	Eye level shot, long-medium shot, still	Marlin (<i>Off</i>): ..., before another fish does	<ul style="list-style-type: none"> - The sound of calm ocean water - Fast tempo music in tense tone - The sound of Nemo's imperfect fin movements
7.	00:14:22;32	<ul style="list-style-type: none"> - Brighter turquoise with darker aqua blue for the ocean water - Soft lighting from the top-left - Darker shades on the boat's stern - The boat's stern and the boat's body were 	Low angle shot, long shot, still	Marlin (<i>Off</i>): Get back here!	<ul style="list-style-type: none"> - The sound of calm ocean water - Fast tempo music in tense tone - The sound of Nemo's imperfect fin movements

		<ul style="list-style-type: none"> visible from under the sea - There was a long chain latched to the white boat - A little wave around the boat - Calm wave on the ocean - The white boat was floating - Nemo was swimming from the left-front - Nemo swam towards the boat's stern 			
8.	00:14:24;44	<ul style="list-style-type: none"> - Mid green for the surface of the sea mushroom - Faint violet, magenta for the sea plants - Key lighting from the right-front, fill lighting from the top-back - Marlin's worried facial expression - Marlin asked Nemo to come back - Marlin stressed his utterance by raising his voice intonation 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): Get back here now!	<ul style="list-style-type: none"> - Medium tempo music in tense tone - The sound of calm ocean water

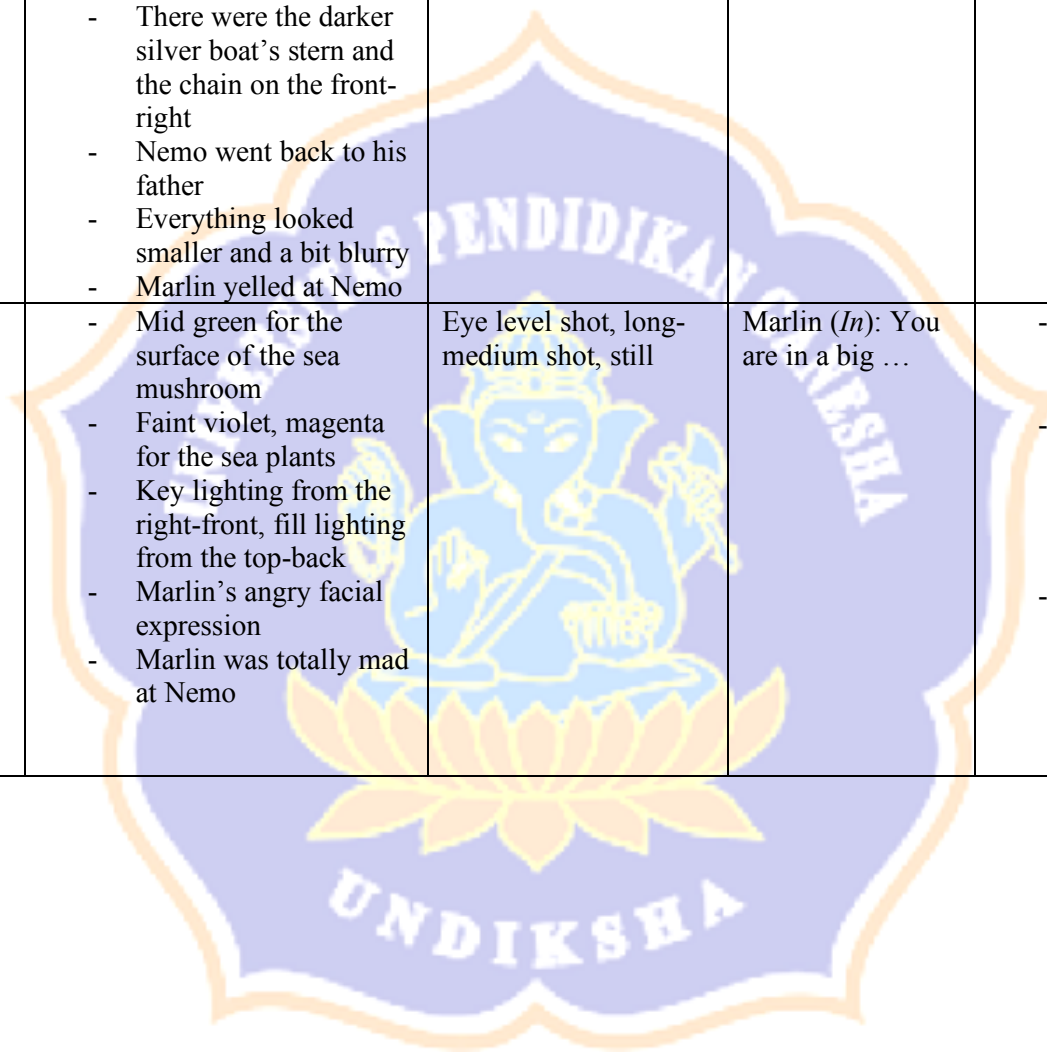
9.	00:14:26;17	<ul style="list-style-type: none"> - Bright aqua blue for the ocean water - Darker gray on the boat's stern; lighter gray on the body of the boat - White reflection on the boat's body - Nemo almost reached the boat - Nemo's body became darker when he was under the boat 	Low angle shot, long shot, still	Marlin (<i>Off</i>): Stop!	<ul style="list-style-type: none"> - The sound of calm ocean water - Medium tempo music in tense tone - The sound of Nemo's imperfect fin movements - The sound when the boat's stern hit against the ocean water
10.	00:14:20;20	<ul style="list-style-type: none"> - Mid green for the surface of the sea mushroom - Faint violet, magenta for the sea plants - Key lighting from the right-front, fill lighting from the top-back - Marlin's angry facial expression - Marlin asked Nemo to come back - Marlin intimidated Nemo 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): You take one move ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Medium tempo music in tense tone - The sound of hurling water from Marlin's movement
11.	00:14:31;18	<ul style="list-style-type: none"> - Soft aqua blue for the ocean water appeared only a bit 	Eye level shot, long shot, still	Marlin (<i>Off</i>): Don't you dare!	<ul style="list-style-type: none"> - The sound of calm ocean water

		<ul style="list-style-type: none"> - The main background was the boat's stern: Dark-gray - The key lighting came from top-left with fill lighting from the back; dim lighting - Nemo's position was on the middle - Nemo's upset facial expression 			<ul style="list-style-type: none"> - Medium tempo music in tense tone - The sound of Nemo's imperfect fin movements - The sound when the boat's stern hit against the ocean water
12.	00:14:32;98	<ul style="list-style-type: none"> - Mid green for the surface of the sea mushroom - Faint violet, magenta for the sea plants - Key lighting from the right-front, fill lighting from the top-back - Marlin's angry facial expression - Marlin intimidated Nemo 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): If you put ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Medium tempo music in tense tone - The sound of hurling water from Marlin's movement
13.	00:14:36;14	<ul style="list-style-type: none"> - Soft aqua blue for the ocean water appeared only a bit - The main background was the boat's stern: Dark-gray - The key lighting came from top-left with fill 	Eye level shot, long shot, still	Marlin (<i>Off</i>): ..., to me?	<ul style="list-style-type: none"> - The sound of calm ocean water - Medium tempo music in tense tone - The sound of Nemo's imperfect fin movements

		<p>lighting from the back; dim lighting</p> <ul style="list-style-type: none"> - Nemo's position was on the middle - Nemo's upset facial expression - Nemo finally touched the boat's stern - Marlin asked Nemo not to touch the boat 			<ul style="list-style-type: none"> - The sound when the boat's stern hit against the ocean water
14.	00:14:29;62	<ul style="list-style-type: none"> - Mid green for the surface of the sea mushroom - Faint violet, magenta for the sea plants - Key lighting from the right-front, fill lighting from the top-back - Marlin's angry facial expression - Marlin raised his voice after Nemo touched the boat 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): Nemo!	<ul style="list-style-type: none"> - The sound of calm ocean water - Medium tempo music in tense tone - The sound of hurling water from Marlin's movement
15.	00:14:40;06	<ul style="list-style-type: none"> - Mid green from the surface of the sea mushroom - Soft lighting from the top-center - White reflection on the surface of the sea mushroom 	Eye level shot, long-medium shot, still	Tad (<i>In</i>): (Whispering) He touch the butt.	<ul style="list-style-type: none"> - The sound of calm ocean water - Medium tempo music in tense tone

		<ul style="list-style-type: none"> - There were Nemo's friends looking at Nemo's action - Tad was whispering to his friends 			
16.	00:14:42;14	<ul style="list-style-type: none"> - Soft aqua blue for the ocean water appeared only a bit - The main background was the boat's stern: Dark-gray - The key lighting came from top-left with fill lighting from the back; dim lighting - Nemo's position was on the middle - Nemo's upset facial expression - Nemo went back to where he father stayed still 	Eye level shot, long-medium shot, still	Marlin (<i>Off</i>): ..., paddle your little tail ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Medium tempo music in tense tone - The sound of Nemo's imperfect fin movements - The sound when the boat's stern hit against the ocean water
15.	00:14:43;70	<ul style="list-style-type: none"> - Soft turquoise with higher saturation for the ocean water - Soft lighting from the top-center - Blurry sea plants, canyon, and Marlin - Dark shades under the canyon 	Eye level shot, extreme long shot, still	Marlin (<i>Off</i>): ..., right back here Nemo!	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound when the boat's stern hit against the ocean water

		<ul style="list-style-type: none"> - There were the darker silver boat's stern and the chain on the front-right - Nemo went back to his father - Everything looked smaller and a bit blurry - Marlin yelled at Nemo 			
16.	00:14:46;32	<ul style="list-style-type: none"> - Mid green for the surface of the sea mushroom - Faint violet, magenta for the sea plants - Key lighting from the right-front, fill lighting from the top-back - Marlin's angry facial expression - Marlin was totally mad at Nemo 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): You are in a big ...	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of hurling water from Marlin's movement - Medium tempo music in tense tone



Decoupage sequence 4j

Sequence 4j: The moment where Nemo was captured by the diver by catching him with a small fish net

Time: 00:14:48;05-00:15:08;36

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:14:48;05	<ul style="list-style-type: none"> - Bright aqua blue with soft turquoise for the color of ocean water - Dimmer key light from the top center - The boat's stern with the chain were more vivid: Gray was for the boat's body and black for the boat's stern - Nemo swam towards his daddy - Nemo's angry facial expression - Nemo swam a bit faster 	Eye level shot, long-medium shot, still	Marlin (<i>Off</i>): Do you hear me?	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of Nemo's imperfect fin movements - The sound of bubbles from the diver's oxygen pipe

		<ul style="list-style-type: none"> - Suddenly water bubbles occurred - Human's face appearance from behind Nemo: black with snorkeling mask - Snorkeling mask: bright green frame and the reflection of the ocean on the snorkeling's glass 			
2.	00:14:51;74	<ul style="list-style-type: none"> - Mid green for the surface of the sea mushroom - Faint violet, magenta for the sea plants - Key lighting from the right-front, fill lighting from the top-back - Marlin's shocked facial expression - Marlin stopped yelling at Nemo - Marlin looked at the human appearance behind Nemo 	Eye level shot, medium shot, zooming in slowly	Marlin (<i>In</i>): (Indistinct utterance)	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of bubbles from the diver's oxygen pipe
3.	00:14:52;64	<ul style="list-style-type: none"> - Mid green from the surface of the sea mushroom - Soft lighting from the top-center 	Eye level shot, medium shot, zooming in slowly	Pearl (<i>In</i>): (Screaming) Aaa!	<ul style="list-style-type: none"> - Pearl's scream - Fast tempo music in tense tone - The sound of bubbles from the

		<ul style="list-style-type: none"> - White reflection on the surface of the sea mushroom - Pearl, Sheldon, and Tad were afraid by showing panicked facial expression - Pearl screamed - Pearl, Sheldon, and Tad looked at human appearance behind Nemo 			<ul style="list-style-type: none"> - diver's oxygen pipe
4.	00:14:53;34	<ul style="list-style-type: none"> - Darker turquoise for the ocean water - Transparent bubbles from the diver's pipe - Human appearance: crème face, mostly covered with snorkeling mask and diving suit - Snorkeling mask: bright green frame and the reflection of the ocean on the snorkeling's glass and Nemo's body reflection on the snorkeling glass 	Eye level shot, medium shot, still	Nemo (<i>In</i>): (Screaming: Aaa!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of bubbles from the diver's oxygen pipe - Nemo's gasp - Nemo's scream

		<ul style="list-style-type: none"> - Nemo still struggled to swim - Nemo turned around and he was shocked when he looked at his reflection on the snorkeling's glass 			
5.	00:14:56;48	<ul style="list-style-type: none"> - Darker turquoise for the ocean water - Transparent bubbles from the diver's pipe - Human appearance: crème face, mostly covered with snorkeling mask and diving suit, rebreather device - Snorkeling mask: bright green frame and the reflection of the ocean on the snorkeling's glass and Nemo's body reflection on the snorkeling glass - More bubbles - Human's left hand tried to direct Nemo - Nemo was afraid 	Eye level shot, long shot, still	Nemo (<i>In</i>): Daddy, help me!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of bubbles from the diver's oxygen pipe - Nemo's scream

6.	00:14:59;15	<ul style="list-style-type: none"> - Mid green for the surface of the sea mushroom - Faint violet, magenta for the sea plants - Key lighting from the right-front, fill lighting from the top-back - Marlin's scared facial expression - Marlin immediately helped Nemo - Marlin swam towards Nemo 	Eye level shot, medium shot, zooming in slowly	Marlin (<i>In</i>): I'm coming Nemo!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of hurling water from Marlin's movements
7.	00:15:00;24	<ul style="list-style-type: none"> - Soft turquoise with aqua blue for the ocean water - Blurry sea plants on the right and left: purple, magenta, and faint pink - Soft lighting from the top-center - The rough texture of the sea mushroom surface with mid green color - The boat's stern with its chain - Diver on the center still tried to catch Nemo 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of bubbles from the diver's oxygen pipe

		<ul style="list-style-type: none"> - Marlin was stopped by the appearance of another diver when he was trying to swim towards Nemo - Another diver with blue diving suit and oxygen equipment 			
8.	00:15:01;67	<ul style="list-style-type: none"> - Human's head: Blue diving suit with black snorkeling - Bubbling water - Soft lighting from the top-center - Sea plants: Red, faint pink - The rough texture of the sea mushroom surface with mid green color - Human's head filled the half right screen - Marlin's position was on the center-left - Marlin's panicked facial expression 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): (Gasp)	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of bubbles from the diver's oxygen pipe - Marlin's gasp
9.	00:15:03;08	<ul style="list-style-type: none"> - Sea plants at the background: hash brown, violet, faint pink, and magenta 	Eye level shot, panning to the right fast, still	Pearl (<i>In</i>): (Screaming) Aaa!	<ul style="list-style-type: none"> - Pearl's scream - Fast tempo music in tense tone - The sound of hurling water from

		<ul style="list-style-type: none"> - The rough texture of the sea mushroom surface with mid green color - Blurry sea plants at the background which their location was further - Soft lighting from the top-center - Mr. Ray covered his students immediately - Tad, Pearl, and Sheldon were afraid 			Mr. Ray's movements
10.	00:15:05;03	<ul style="list-style-type: none"> - Darker turquoise for the ocean water - Transparent bubbles from the diver's pipe - Human appearance: crème face, mostly covered with snorkeling mask and diving suit, rebreather device - Snorkeling mask: bright green frame and the reflection of the ocean on the snorkeling's glass and Nemo's body 	Eye level shot, long-medium shot, still	Nemo (<i>In</i>): (Screaming) No!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of bubbles from the diver's oxygen pipe - Human's breathe from the oxygen equipment - Nemo's loud scream

		<ul style="list-style-type: none"> - reflection on the snorkeling glass - More bubbles - Human's left hand tried to direct Nemo into a small fish net - Nemo was panicked and he was screaming loud 			
11.	00:15:08;36	<ul style="list-style-type: none"> - Soft turquoise with darker aqua blue for the ocean water - Soft lighting from the top-center - Blurry boat's stern with its chain on the background - Diver finally caught Nemo - The diver turned around and swam back to the diver's boat 	Eye level shot, long-medium shot, still	Nemo (<i>Off</i>): ..., daddy!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of bubbles from the diver's oxygen pipe - Human's breathe from the oxygen equipment - Nemo's loud scream

Decoupage sequence 4k

Sequence 4k: Marlin's blurry sight by the diver's camera flash

Time: 00:15:10;64-00:15:21;38

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:15:10;64	<ul style="list-style-type: none"> - Sea plants on the background: magenta, faint purple, hash brown - Rough texture of the surface of the sea mushroom with darker green - Dim lighting from the top center - Human's shade on the surface of the sea mushroom - Human's shades on the whole Marlin's body - Marlin was afraid 	Eye level shot, medium shot, zooming in slowly	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of bubbles from the diver's oxygen pipe - Marlin's gasp

2.	00:15:11;92	<ul style="list-style-type: none"> - Soft turquoise with darker aqua blue - Soft lighting from the top center - The diver appearance - Diver's full face with blue diving suit - The diver prepared a camera 	Eye level shot, medium shot, still	-	<ul style="list-style-type: none"> - The sound of bubbles from the diver's oxygen pipe - Fast tempo music in tense tone - The sound of the camera flash - Marlin's gasp
3.	00:15:13;87	<ul style="list-style-type: none"> - Sea plants: darker magenta, darker faint purple - Darker green for the surface of the sea mushroom - The human's shadow mostly was on the sea plants and Marlin's body - Dim lighting from the left-center - Marlin's shocked face 	Eye level shot, medium shot, zooming in	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Marlin's scream
4.	00:15:14;42	<ul style="list-style-type: none"> - The sea plants were visible on the background: magenta, violet, faint purple, hash brown - The surface of the sea mushroom: mid green with white reflection on it 	Eye level shot, long shot, still	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of bubbles from the diver's oxygen pipe

		<ul style="list-style-type: none"> - The diver finished taking the photo - Diver with blue diving suit - More bubbles from the oxygen equipment - Marlin swam in random direction 			
5.	00:15:15;47	<ul style="list-style-type: none"> - Sea plants: magenta, faint purple, faint pink - The surface of the sea mushroom: darker green - Dim lighting from the center-right - Marlin's position was on the left; the breathing gas filled the half of the screen, its position was on the right - Marlin's worried facial expression - The diver left the location 	Eye level shot, medium shot, still	Marlin (<i>In</i>): (Shouting) Nemo!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of bubbles from the diver's oxygen - Marlin shouted - Marlin's grunt
6.	00:15:15;52	<ul style="list-style-type: none"> - Marlin's blurry sight: white, bright yellow, bright blur, turquoise with lower saturation - High key lighting 	Eye level shot, tracking shot to random direction, zooming in	-	<ul style="list-style-type: none"> - The sound of bubbles from the diver's oxygen - Marlin shouted

		<ul style="list-style-type: none"> - Blurry sea plants: bright orange, bright red, bright violet - Blurry diver with blue diver suit 			<ul style="list-style-type: none"> - Medium tempo music in tense tone
7.	00:15:19;29	<ul style="list-style-type: none"> - Sea plants at the background: faint purple, red and orange, violet - The surface of the sea mushroom: darker green - White reflection on the surface of the sea mushroom - Marlin got dizzy - Marlin swam to random direction - Marlin tried to pull himself together - Marlin hit corals 	Eye level shot, medium shot, still	Marlin (<i>In</i>): (Shouting) Nemo!	<ul style="list-style-type: none"> - Marlin's grunt - Medium tempo music in tense tone - The sound of hurling water from Marlin's movements
8.	00:15:21;38	<ul style="list-style-type: none"> - Ocean water: Soft aqua blue with lower focus - Sea plants: red, violet with lower focus - Soft lighting from the top center - Marlin looked at the divers - Marlin's blurry sight 	Eye level shot, point-of-view shot, tracking shot to random direction	Marlin (<i>In</i>): (Shouting) Nemo!	<ul style="list-style-type: none"> - Marlin's shout - Fast tempo music in tense tone - Marlin's grunt

Decoupage sequence 4I

Sequence 4I: Marlin’s struggle to chase the boat that took Nemo away after he got his sight back

Time: 00:15:23;92-00:15:55;62

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:15:34;92	<ul style="list-style-type: none"> - Visible sea plants on the background: bright pink, purple, magenta - The rough texture surface of the sea mushroom: mid green - Dim lighting from the top-center - Marlin’s panic facial expression - Marlin chased Nemo right away 	Eye level shot, long-medium shot, still	Marlin (In): (Shouting) Nemo!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Marlin’s shout - The sound of hurling water from Marlin’s movements
2.	00:15:24;79	<ul style="list-style-type: none"> - Sea plant: purple 	Eye level shot, long shot, still	Marlin (In): (Shouting) Nemo! Nemo!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Marlin’s shout

		<ul style="list-style-type: none"> - Soft aqua blue and turquoise for the ocean water - Soft lighting from the top-center - Marlin chased the diver - Blurry diver who wore blue suit, boat's stern with the chain at the background - The diver and the boat were far from Marlin - Marlin's position was on the front-left 			
3.	00:15:26;33	<ul style="list-style-type: none"> - Blurry sea plants on the background: purple, hash brown, magenta - Mid green sea mushroom - White reflection on the sea mushroom - Soft lighting from the top-center - Darker on the lower part of the canyon - Marlin's position was on the center - Marlin chased for the boat 	Eye level shot, long shot, still	Marlin (<i>In</i>): (Shouting) No!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Marlin's shout - The sound of hurling water from Marlin's movements

4.	00:15:27;74	<ul style="list-style-type: none"> - Aqua blue and darker turquoise for the ocean water - Soft lighting from the center-top - Calm wave - The boat's stern and the turbine - There were no divers 	Low angle shot, dolly shot forward, zooming in slowly	-	<ul style="list-style-type: none"> - Marlin's panting - Fast tempo music in tense tone
5.	00:15:29;92	<ul style="list-style-type: none"> - Transparent aqua blue for the ocean water - Black boat's turbine, silver boat's stair - The boat's look from lower sea level - Marlin approached the boat - Marlin was thrown off by the boat's turbine - Bubbles from the boat's turbine 	Low angle shot, long-medium shot, still	Marlin (<i>In</i>): (Shouting) No!	<ul style="list-style-type: none"> - Marlin's panting - Fast tempo music in tense tone - Marlin's shout - The sound of hurling water from the boat's turbine
6.	00:15:32;13	<ul style="list-style-type: none"> - Bubbles: white - All bubbles - Marlin was thrown off - Marlin wouldn't stop screaming - Marlin tossed around 	Eye level shot, medium shot, still	Marlin (<i>In</i>): (Shouting) No!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Marlin's scream - The sound of hurling water from the boat's turbine - Bubble's sound
7.	00:15:33;39	<ul style="list-style-type: none"> - Soft turquoise with lower saturation for the ocean water 	Eye level shot, tracking shot	Marlin (<i>Off</i>): Aaa!	<ul style="list-style-type: none"> - Marlin's scream

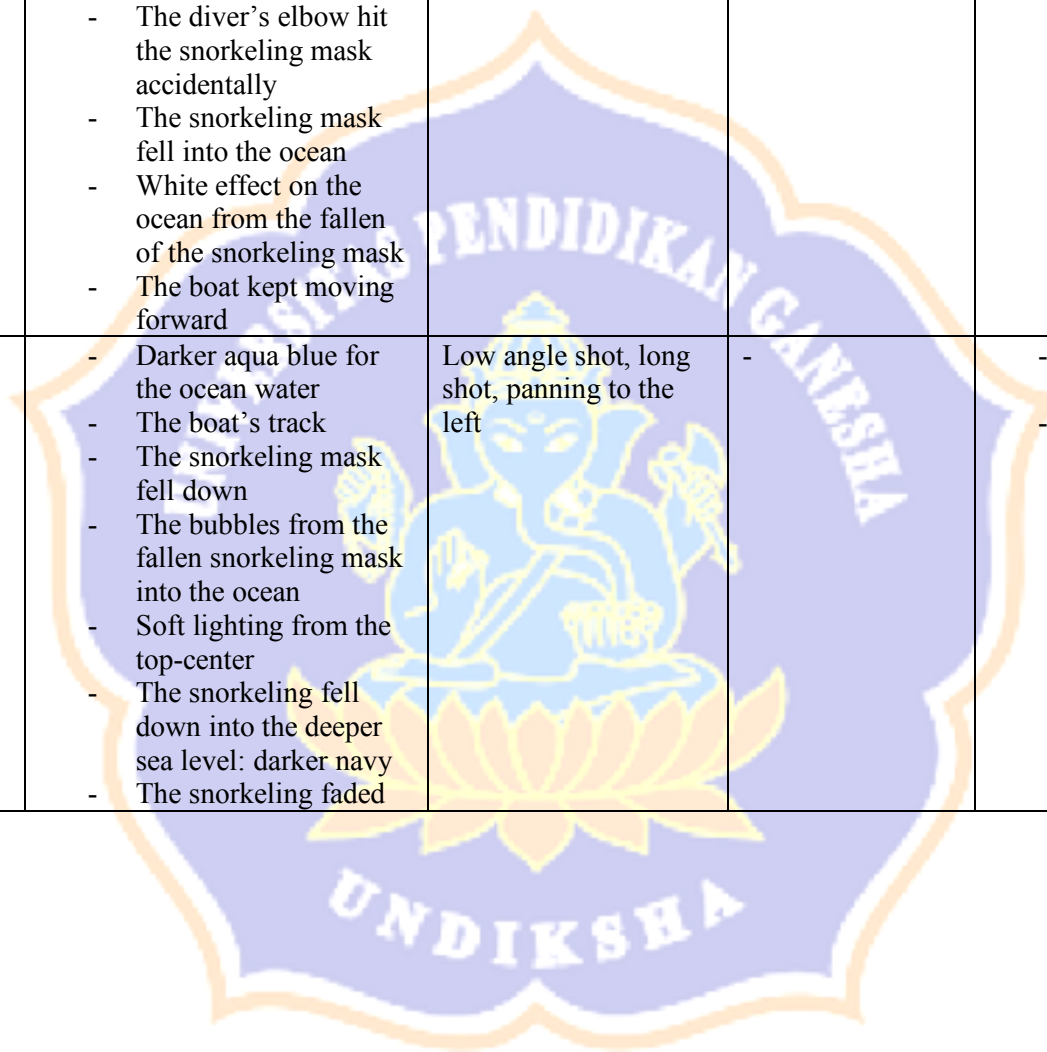
		<ul style="list-style-type: none"> - Blurry undersea view on the background: bright pink, purple, hash brown, canyon - Bubbles from the boat's turbine - Under the boat was darker - Soft lighting from the top-left - The boat started to sail away 	backward, zooming out		<ul style="list-style-type: none"> - The sound of hurling water from the boat's turbine - Fast tempo music in tense tone
8.	00:15:36;23	<ul style="list-style-type: none"> - Bubbles from the boat's turbine - Soft lighting from the top-center - Soft turquoise for the ocean water covered with so many bubbles - The Drop Off view: hash brown sea plants, violet and pink corals, mid green sea mushroom - Marlin tossed around 	Eye level shot, medium shot, still	-	<ul style="list-style-type: none"> - Marlin's scream - Bubble's sound - Fast tempo music in tense tone - Marlin's panting
9.	00:15:29;59	<ul style="list-style-type: none"> - Darker turquoise for the ocean water - Bubbles 	Eye level shot, extreme-long shot, still	-	<ul style="list-style-type: none"> - Marlin's panting - Fast tempo music in tense tone

		<ul style="list-style-type: none"> - Soft lighting from the top-center - Track from the boat: white - Extreme blurry boat's stern - The boat was getting further 			
10.	00:15:41;21	<ul style="list-style-type: none"> - Soft turquoise with lower saturation for the ocean water - Undersea view on the background: bright pink, purple, hash brown, canyon - White reflection on the sea mushroom - There were blurry sea plants on the right side of the background - Soft lighting from the top-center - Marlin was on the middle-center - Marlin's scared facial expression - Marlin right away looked for Nemo 	<p>Eye level shot, medium shot, still</p>	-	<ul style="list-style-type: none"> - Marlin's panting - Fast tempo music in tense tone

11.	00:15:41;64	<ul style="list-style-type: none"> - Darker turquoise with aqua blue for the ocean water - Soft lighting from the top-center - The boat's track was fading - Marlin swam so fast to follow the boat 	Eye level shot, extreme-long shot, still	Marlin (<i>In</i>): Nemo!	<ul style="list-style-type: none"> - Marlin's shout - Fast tempo music in tense tone - The hurling water from Marlin's movements
12.	00:15:44;54	<ul style="list-style-type: none"> - Blue-violet sky, with white clouds - Navy blue for the ocean water - White effect on the ocean from the boat's stern hit against the ocean water - There was about, it sailed so fast - Soft lighting from the top-center 	High angle shot, long shot, tracking shot to the right	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of the boat's stern hit against the water
13.	00:15:47;31	<ul style="list-style-type: none"> - Navy ocean water - White effect on the ocean from the boat's stern hit against the ocean water - The reflection of the clouds on the ocean - Soft lighting from the back-right vertically 	Lower angle shot, medium shot, panning to the left	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of the boat's stern hit against the water - Nemo's panting

		<ul style="list-style-type: none"> - The boat's body which had red two lines and mainly white - Nemo was put into a red-white box which contained water - A diver put Nemo inside a box - A turbulence made the diver couldn't stand normally 			
14.	00:15:53;54	<ul style="list-style-type: none"> - Dark navy for the ocean water - White effect on the ocean from the boat's stern hit against the ocean water - Soft lighting from the middle-right - The left-back corner part of the boat - A snorkeling mask was on the corner 	Eye level shot, medium shot, still	Diver (<i>Off</i>): Hold on!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of the boat's stern hit against the water - Diver's yelling
15.	00:15:49;26	<ul style="list-style-type: none"> - Dark navy for the ocean water - White effect on the ocean from the boat's stern hit against the ocean water - Soft lighting from the middle-right 	Eye level shot, long-medium shot, panning to the left	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of the boat's stern hit against the water - The sound when the snorkeling fell into the ocean

		<ul style="list-style-type: none"> - The diver's elbow hit the snorkeling mask accidentally - The snorkeling mask fell into the ocean - White effect on the ocean from the fallen of the snorkeling mask - The boat kept moving forward 			
16.	00:15:55;62	<ul style="list-style-type: none"> - Darker aqua blue for the ocean water - The boat's track - The snorkeling mask fell down - The bubbles from the fallen snorkeling mask into the ocean - Soft lighting from the top-center - The snorkeling fell down into the deeper sea level: darker navy - The snorkeling faded 	Low angle shot, long shot, panning to the left	-	<ul style="list-style-type: none"> - Slow tempo music in tense tone - The sound when the snorkeling fell into the ocean



Decoupage 5a

Sequence 5a: The moment where Marlin screamed to look for Nemo in the middle of the ocean

Time: 00:15:59;63-00:16:28;69

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:15:59;63	<ul style="list-style-type: none"> - Soft turquoise with aqua blue for the undersea - White fading boat's track - Soft lighting from the top-center - Marlin moved forward fast 	Eye level shot, point-of-view shot, tracking shot forward	-	<ul style="list-style-type: none"> - Medium tempo music in tense tone - Marlin's panting
2.	00:16:02;83	<ul style="list-style-type: none"> - Darker turquoise and navy for the undersea colors - Marlin's worried facial expression - Marlin focused on the boat's track - Marlin swam fast 	Eye level shot, medium shot, still	-	<ul style="list-style-type: none"> - Medium tempo music in tense tone - Marlin's panting - The sound of hurling water from Marlin's movements

3.	00:16:05;03	<ul style="list-style-type: none"> - Darker turquoise and navy for the undersea colors - White fading boat's track - Soft lighting from the top-center - Marlin swam so fast - The back side of Marlin 	Eye level shot, medium shot, still	-	<ul style="list-style-type: none"> - Medium tempo music in tense tone - Marlin's panting - The sound of hurling water from Marlin's movements
4.	00:16:06;81	<ul style="list-style-type: none"> - Aqua blue from the color of the ocean water - Soft lighting from the middle-right - Calm wave - Marlin's worried facial expression - Marlin focused on the boat's track - Marlin swam fast 	Low angle shot, medium shot, still	Marlin (<i>In</i>): No, no, no.	<ul style="list-style-type: none"> - Medium tempo music in tense tone - Marlin's panting - The sound of hurling water from Marlin's movements
5.	00:16:08;15	<ul style="list-style-type: none"> - Soft turquoise with aqua blue for the undersea - Transparent navy for the ocean water - Fading boat's track - Soft lighting from the top-center - Marlin moved forward fast 	Eye level shot, point-of-view shot, tracking shot forward	Marlin (<i>Off</i>): No. It's gone.	<ul style="list-style-type: none"> - Medium tempo music in tense tone - Marlin's panting - The sound of calm wave - The sound of hurling water from Marlin's movements

6.	00:16:11;08	<ul style="list-style-type: none"> - Darker turquoise and navy for the undersea - Soft lighting from the middle-right - Marlin focused on the boat's track - Calm wave - Marlin's worried - Marlin kept swimming - Marlin wanted to look above the surface 	Eye level shot, medium shot, still	Marlin (<i>In</i>): No, it can't be gone.	<ul style="list-style-type: none"> - Marlin's panting - The sound of hurling water from Marlin's movements - Medium tempo music in tense tone
7.	00:16:12;79	<ul style="list-style-type: none"> - Darker aqua blue and turquoise for the ocean water - Violet and soft bright blue on the sky with orange clouds - Soft lighting from the top-center 	Eye level shot, long shot, tilting up shot	-	<ul style="list-style-type: none"> - Medium tempo music in tense tone - The sound of ocean calm waves
8.	00:16:13;33	<ul style="list-style-type: none"> - Darker navy for the ocean water - Soft lighting from the top-center - Calm wave - Sunshine's reflection on the ocean - Marlin went up to the surface and screamed his son's name - Marlin's worried facial expression 	High angle shot, long-medium shot, still	Marlin (<i>In</i>): Nemo!	<ul style="list-style-type: none"> - Medium tempo music in tense tone - The sound of ocean calm waves - Marlin's shout

		<ul style="list-style-type: none"> - Marlin looked in every direction 			
9.	00:16:14;78	<ul style="list-style-type: none"> - Darker aqua blue and turquoise for the ocean water - Violet and soft bright blue on the sky with orange clouds - Soft lighting from the top-center 	Low angle shot, point-of-view, tilting up shot	Marlin (<i>Off</i>): Nemo!	<ul style="list-style-type: none"> - Medium tempo music in tense tone - The sound of ocean calm waves
10.	00:16:17;75	<ul style="list-style-type: none"> - Darker navy for the ocean water - Soft lighting from the top-center - Calm wave - Sky's reflection on the ocean - Marlin went up to the surface - Marlin's worried facial expression 	High angle shot, long-medium shot, still	Marlin (<i>In</i>): No!	<ul style="list-style-type: none"> - Medium tempo music in tense tone - The sound of ocean calm waves - Marlin's shout
11.	00:16:18;67	<ul style="list-style-type: none"> - Darker navy for the ocean water - Marlin went into the ocean to take some breathe - Soft lighting from the top-center - Calm wave 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - Medium tempo music in tense tone - The sound of ocean calm waves - Marlin's panting

		<ul style="list-style-type: none"> - Darker aqua blue and navy for the undersea color - Marlin took a breath under the water 			
12.	00:16:19;57	<ul style="list-style-type: none"> - Darker navy for the ocean water - Soft lighting from the top-center - Calm wave - Sky's reflection on the ocean - Marlin went back to the surface again - Calm wave - Marlin looked for Nemo - Marlin's eye balls looked at any direction 	Eye level shot, long-medium shot, tilting up	Marlin (<i>In</i>): Nemo!	<ul style="list-style-type: none"> - Medium tempo music in tense tone - The sound of ocean calm waves - Marlin's panting - Marlin's shout
13.	00:16:25;71	<ul style="list-style-type: none"> - Darker navy for the ocean water - Calm waves - Marlin occurred to the surface - Marlin looked around - Soft lighting from the top-center 	Bird's eye view, extreme long shot, still	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of ocean calm waves
14.	00:16:28;69	<ul style="list-style-type: none"> - Darker navy for the ocean water - Calm waves 	Eye level shot, medium shot, still	Marlin (<i>In</i>): No!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of ocean calm waves

		<ul style="list-style-type: none"> - Marlin occurred to the surface - Soft lighting from the top-center - Marlin's sad facial expression - Marlin went back into the sea again 			
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Decoupage 5b

Sequence 5b: The moment when Marlin asked about the boat to the fishes that passed along the way

Time: 00:16:29;66-00:16:37;24

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:16:29;66	<ul style="list-style-type: none"> - Navy with aqua blue for the ocean water - Soft lighting from the top-center 	Low angle shot, long-medium shot, still	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of hurling water from

		<ul style="list-style-type: none"> - Marlin was in the ocean - Marlin's worried facial expression - Marlin looked at every direction - Marlin decided to swim towards lower sea level 			<ul style="list-style-type: none"> - Marlin's movements - Marlin's panting
2.	00:16:32;09	<ul style="list-style-type: none"> - Green sea weeds and purple corals - Gray-beige sea floor - Dim lighting from the top center - Darker aqua blue for the underwater color - There were so many fishes passing - Marlin went down and asked for every fish that passed him - Marlin hit a big bright green fish 	High angle shot, long shot, tracking down shot	Marlin (<i>In</i>): Has anybody seen ...	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of hurling water from Marlin's movements - Indistinct conversation from the fish that passed
3.	00:16:37;24	<ul style="list-style-type: none"> - Gray-beige sea floor - Dim lighting from the top center - Darker aqua blue for the underwater color - Green seaweeds and other blurry sea plants at the background 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): ..., my son! Help me, please.	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Indistinct conversation from the fish that passed

		<ul style="list-style-type: none"> - Other fish went to the north and Marlin went to the south - Marlin asked every fish with worried facial expression 			
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Decoupage 5c

Sequence 5c: The accidental meet between Marlin and Dory

Time: 00:16:39;55-00:16:50;13

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:16:39;55	<ul style="list-style-type: none"> - Gray-beige sea floor - Darker aqua blue for the underwater color - Dim lighting from the top-center - White reflection on the sand - Kinds of fish were passing 	Eye level shot, long-medium shot, zooming in	Dory (<i>In</i>): Look out!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Indistinct conversation from the fish that passed

		<ul style="list-style-type: none"> - A blue fish approached Marlin - Dory's panic facial expression 			
2.	00:16:40;18	<ul style="list-style-type: none"> - Gray-beige sea floor - Dim lighting from the top center - Darker aqua blue for the underwater color - Green seaweeds and other blurry sea plants at the background - White reflection on the sand - Marlin approached a blue fish incidentally 	Eye level shot, long-medium shot, zooming in	Marlin (<i>In</i>): Whoaa!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Indistinct conversation from the fish that passed - Marlin's scream
3.	00:16:40;56	<ul style="list-style-type: none"> - Gray-beige sea floor - Darker aqua blue for the underwater color - White reflection on the sand - Kinds of fish were passing - Dim lighting from the top-center - A blue fish approached Marlin - Dory's panic facial expression 	Eye level shot, long-medium shot, zooming in	Dory (<i>In</i>): Aaa!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Dory's scream

		<ul style="list-style-type: none"> - The blue fish was getting closer to Marlin - The blue fish shouted 			
4.	00:16:40;90	<ul style="list-style-type: none"> - Soft turquoise and darker aqua blue for the undersea colors - Seaweed and stones on the sea floor - Dim lighting from the top-center - Kinds of fish passed - Blurry canyon on the background - Marlin tossed up after Dory, the blue fish hit him and then he fell 	Eye level shot, long shot, still	-	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of hurling water from Marlin's movements
5.	00:16:41;56	<ul style="list-style-type: none"> - Darker aqua blue for the undersea colors - Seaweed and stones on the sea floor - Kinds of fish passed - Blurry canyon on the background - Dim lighting from the top-center - Marlin hit a giant purple coral on the right 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - The sound of hurling water from Marlin's movements - Marlin's grunt
6.	00:16:42;40	<ul style="list-style-type: none"> - Gray-beige for the sea floor 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): Oh ...	<ul style="list-style-type: none"> - The sound effect when Marlin fell on the sand

		<ul style="list-style-type: none"> - Giant purple coral, mid green coral, green seaweed - Soft lighting from the top-center - The shadow of the giant purple coral was on the sea floor - Marlin fell on the sea floor - Dusty effect when Marlin fell on the sand 			<ul style="list-style-type: none"> - Marlin's panting
7.	00:16:44;23	<ul style="list-style-type: none"> - Soft turquoise and darker aqua blue for the undersea colors - Seaweed and stones on the sea floor - Kinds of fish passed - Blurry canyon on the background - Soft lighting from the top-center - Dory came from the top-left - Dory saw Marlin 	Eye level shot, long shot, still	Dory (<i>In</i>): Oh, sorry!	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of hurling water from Dory's movements
8.	00:16:47;71	<ul style="list-style-type: none"> - Soft turquoise and darker aqua blue for the undersea colors - Seaweed, crème and bright pink corals, stones on the sea floor 	Eye level shot, extreme long shot, still	Dory (<i>In</i>): Sir?	<ul style="list-style-type: none"> - The sound of calm ocean water - Marlin's panting

		<ul style="list-style-type: none"> - Soft lighting from the top-back - Kinds of fish passed - Blurry canyon on the background - Dory, the blue fish saw Marlin fell - Marlin still lied on the ground - Dory asked Marlin's condition 			
9.	00:16:50;13	<ul style="list-style-type: none"> - Gray-beige for the sea floor - Giant purple coral, mid green coral, green seaweed - Soft lighting from the top-center - The shadow of the giant purple coral was on the sea floor - Marlin's worried facial expression - Dory approached Marlin - Dory tried to calm Marlin down 	Eye level shot, medium shot, still	Marlin (<i>In</i>): He's gone.	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of hurling water from Marlin's movements

Decoupage 6e

Sequence 6e: Marlin’s self-introduction in front of the sharks and Dory which forced him to tell a joke

Time: 00:21:59;32-00:22:32;67

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:21:59;32	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal next to Anchor - The sharks and Marlin were on the middle - The sharks were looking at Marlin - Bruce looked at Marlin - Anchor rubbed Marlin to his chest - Bruce asked Marlin - Marlin swam backwardly - Bruce pushed Marlin away to the washbasin 	Eye level shot, long-medium shot, still	Bruce (<i>In</i>): All right ...	<ul style="list-style-type: none"> - The sound of hurling water from Marlin’s movements - Squeak sound when Chum rubbed Marlin to his chest - Marlin’s shout - The sound when Bruce used his fin to push Marlin

2.	00:22:08;79	<ul style="list-style-type: none"> - Dark surroundings - Rusty metals behind Dory - There were signs on the metals - Rusty washbasin - Soft lighting from the top-right diagonally - Dory was smiling - Dory was at the back-left - Marlin rolled around after being pushed by Bruce - Marlin's goose bumps - Marlin stared to speak 	Eye level shot, long-medium shot, still	Bruce (<i>Off</i>): Just start ...	<ul style="list-style-type: none"> - The sound of hurling water from Marlin's and Dory's movements
3.	00:22:16;43	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal at the right side - Rusty washbasin with weeds - Soft lighting from the top-center - Marlin was in front of the sharks and Dory - Marlin introduced himself to the audience 	Eye level shot, long-medium shot, still	Chum (<i>In</i>): A clownfish?	<ul style="list-style-type: none"> - The sound when Chum hit the rusty washbasin - Medium tempo music in cheerful tone with lower volume
4.	00:22:21;36	<ul style="list-style-type: none"> - Dark surroundings - Rusty metals behind Dory 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): Well, I actually ...	<ul style="list-style-type: none"> - Marlin's chuckled - Medium tempo music in cheerful

		<ul style="list-style-type: none"> - There were signs on the metals - Rusty washbasin - Soft lighting from the top-right diagonally - Marlin was on the center - Marlin smiled - Marlin tried to make jokes 			tone with lower volume
5.	00:22:30;71	<ul style="list-style-type: none"> - Dark surroundings - Blurry rusty metals with weeds on the front-right - Soft lighting from the top-center - The sharks and Dory paid attention to Marlin 	Eye level shot, medium shot, still	Marlin (<i>Off</i>): But in a joke ...	<ul style="list-style-type: none"> - Medium tempo music in cheerful tone with lower volume - The sound of hurling water from Marlin's movements
6.	00:22:32;67	<ul style="list-style-type: none"> - Dark surroundings - The rusty metal with signs behind Marlin - Soft lighting from the top-right - Marlin tried to deliver his very own joke - Marlin looked up 	Eye level shot, medium shot, still	Marlin (<i>In</i>): So, the sea mollusk ...	<ul style="list-style-type: none"> - Medium tempo music in cheerful tone with lower volume

Decoupage 6g

Sequence 6g: Dory’s bleeding because of the snorkeling mask fight between Marlin and Dory

Time: 00:23:13;71-00:23:24;04

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:23:13;71	<ul style="list-style-type: none"> - Dark surroundings - Silver rusty metal - Soft lighting from the front-center - Marlin and Dory were in front of Bruce - Dory kept bringing the snorkeling mask on his head - Marlin chased Dory - Marlin tried to take the snorkeling mask away from Dory’s fins - Marlin and Dory fought over the snorkeling mask - Marlin’s upset facial expression 	Eye level shot, medium shot, still	Dory (<i>In</i>): Guys, guys ...	<ul style="list-style-type: none"> - Medium tempo music in tense tone - The sound of hurling water from Dory’s and Marlin’s movements - Bruce’s sobbing - Dory’s shout

		<ul style="list-style-type: none"> - Marlin inadvertent pulled out the snorkeling mask and it hit Dory's face - Dory got bleeding 			
2.	00:23:22;73	<ul style="list-style-type: none"> - Dark surroundings - Silver rusty metal - Soft lighting from the front-center - Dory and Marlin were in front of Bruce - Bruce's chin - Bleeding from Dory's nose - The blood went up into Bruce's nose 	Eye level shot, medium shot, tilting up	Dory (<i>In</i>): Ow, ow, ow.	<ul style="list-style-type: none"> - Medium tempo music in tense tone - Dory's sobbing
3.	00:23:27;58	<ul style="list-style-type: none"> - Dark surroundings - Silver rusty metal - Soft lighting from the top-center - The blood was inhaled by Bruce - Bruce felt triggered to eat fish - Bruce's eyes turned into black 	Eye level shot, close-up shot, still	Bruce (<i>In</i>): Oh, oh!	<ul style="list-style-type: none"> - Medium tempo music in tense tone - The sound when Bruce smiled with his teeth

4.	00:23:32;31	<ul style="list-style-type: none"> - Dark surroundings - Silver rusty metal - Soft lighting from the top-center - Anchor and Chum got panic - Anchor and Chum looked at each other 	Eye level shot, long-medium shot, still	Anchor and Chum: Intervention!	<ul style="list-style-type: none"> - Anchor's and Chum's gasp - Fast tempo music in tense tone - Anchor's and Chum's shout
5.	00:23:33;36	<ul style="list-style-type: none"> - Dark surroundings - Silver rusty metal - Bruce's teeth and chin - Soft lighting from the left-center - Bruce was about to eat Marlin and Dory - Marlin and Dory got scared - The snorkeling mask was on the rusty metal - Anchor and Chum tried to stop Bruce 	Eye level shot, medium shot, still	-	<ul style="list-style-type: none"> - Anchor's and Chum's grunt - The sound of hurling water from Anchor's, Chum's, and Bruce's movements - Fast tempo music in tense tone - The sound when Bruce's body hit the metal
6.	00:23:24;04	<ul style="list-style-type: none"> - Dark surroundings - Silver rusty metal - Soft lighting from the top-center - Chum and Anchor were trying to stop Bruce from attacking Marlin and Dory 	Eye level shot, long-medium shot, still	Bruce (<i>In</i>): Just a bite.	<ul style="list-style-type: none"> - Anchor's and Chum's grunt - The sound of hurling water from Anchor's, Chum's, and Bruce's movements

		- Bruce had his appetite to eat Marlin and Dory			- Fast tempo music in tense tone - The sound when Bruce's body hit the metal
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Decoupage 6h

Sequence 6h: The chase of Marlin and Dory by the giant shark because of Dory's bleeding

Time: 00:23:39;68-00:24:27;55

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:23:39;68	<ul style="list-style-type: none"> - Dark surroundings - Silver rusty metal - Soft lighting from the top-center - Anchor and Chum tried to stop Bruce - Marlin and Dory focused on Bruce - Bruce approached Marlin and Dory 	Eye level shot, medium shot, still	Chum (<i>In</i>): ... not food!	<ul style="list-style-type: none"> - Anchor's and Chum's grunt - The sound of hurling water from Anchor's, Chum's, and Bruce's movements - Fast tempo music in tense tone

		<ul style="list-style-type: none"> - Bruce almost ate Marlin and Dory - Bruce's mouth and teeth approached Marlin and Dory 			The sound when Bruce's body hit the metal
2.	00:23:40;43	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal - Rusty window frame - Soft lighting from the left-front - Anchor and Chum tried to hold Bruce against the metal wall - Bruce's body hit rusty metal wall behind him - Bruce got sunk because of his friends held him - Marlin and Dory were behind the snorkeling mask while they were swimming - Marlin and Dory were on the middle-center 	Low angle shot, long shot, still	Marlin (<i>In</i>): Dory, ...	<ul style="list-style-type: none"> - The sound of hurling water from Bruce's movements - Fast tempo music in tense tone - The sound when Bruce's body hit the metal
3.	00:23:40;69	<ul style="list-style-type: none"> - Navy with lower saturation as the undersea color - Dark surroundings inside another part of the shipwreck - Rusty metal ventilation 	Lower angle shot, long-medium shot, still	Dory (<i>In</i>): Aaa!	<ul style="list-style-type: none"> - The sound of hurling water from Bruce's movements - Fast tempo music in tense tone

		<ul style="list-style-type: none"> - Soft lighting from the center-top - Marlin and Dory still kept swimming with the snorkeling mask 			<ul style="list-style-type: none"> - The sound when Bruce's body hit the metal - Dory's shout - Bruce's growl
4.	00:23:42;72	<ul style="list-style-type: none"> - Navy with lower saturation as the undersea color - Dark surroundings inside another part of the shipwreck - Soft lighting from the top-center - Bruce's face, mouth, and sharp teeth - Bruce broke in the ventilation - Bruce chase Marlin and Dory - Bruce finally got in 	Eye level shot, close-up shot, still	Bruce (<i>In</i>): I'm having fish ...	<ul style="list-style-type: none"> - The sound of hurling water from Bruce's movements - Fast tempo music in tense tone - The sound when Bruce's body hit the metal - Bruce's growl
5.	00:23:46;00	<ul style="list-style-type: none"> - Navy with lower saturation as the undersea color - Dark surroundings inside another part of the shipwreck - Soft lighting from the top-center - Chum and Anchor came to chase Bruce 	Low angle shot, long-medium shot, still	Chum (<i>In</i>): Remember ...	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Chum's scream

6.	00:23:47;52	<ul style="list-style-type: none"> - Dark surroundings - Shades of lighting - Rusty metals and pipes - Dim lighting from the top-back - Marlin and Dory swam fast with the snorkeling mask covering their faces - Bruce chased Marlin and Dory 	<p>Eye angle shot, long shot, dolly downward</p>	-	<ul style="list-style-type: none"> - Marlin's scream - Fast tempo music in tense tone - The sound of hurling water from Bruce's movements
7.	00:23:50:08	<ul style="list-style-type: none"> - Dark surroundings - Shades of lighting - Rusty metals and pipes - Soft lighting from the top-center - Marlin and Dory were on center-front; Bruce were on back-center - Bruce tried to chase Marlin and Dory 	<p>Low angle shot, long-medium shot, dolly backward</p>	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of hurling water from Bruce's movements - Marlin's and Dory's scream
8.	00:23:51;26	<ul style="list-style-type: none"> - Dark surroundings - Shades of lighting - Rusty metals and pipes - Soft lighting from the top-center 	<p>Eye level shot, point-of-view shot, dolly forward</p>	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of hurling water from Marlin's and Dory's movements

9.	00:23:51;96	<ul style="list-style-type: none"> - Dark surroundings - Rusty metals and pipes - Soft lighting from the top-center - Marlin and Dory were behind the snorkeling mask and used it to ease their movements - Marlin and Dory were chased and they were panic 	Eye level shot, medium shot, tracking backwardly	-	<ul style="list-style-type: none"> - Marlin's and Dory's scream - Fast tempo music in tense tone - The sound of hurling water from Marlin's and Dory's movements
10.	00:23:52;73	<ul style="list-style-type: none"> - Dark surroundings - Shades of lighting - Rusty metals, ventilation, and pipes - Soft lighting from the top-center - Marlin and Dory were behind the snorkeling mask and used it to ease their movements - Marlin and Dory were chased and they were panic - Marlin and Dory swam so fast - Suddenly Bruce showed up again from the back - Suddenly Marlin and Dory went up 	Eye level shot, long shot, tracking backwardly	Bruce (<i>In</i>): Just one bite!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of hurling water from Marlin's and Dory's movements - The sound when Bruce's body hit against the metals

11.	00:23:52;42	<ul style="list-style-type: none"> - Dark surroundings - Shades of lighting - Rusty metals, ventilation, and pipes - Soft lighting from the top-center - Marlin and Dory moved to another part of the shipwreck with the snorkeling mask - Bruce tried to broke in the metal ventilation - Bruce was on the lower ground - Marlin and Dory swam so fast 	<p>Eye level shot, long-medium shot, tracking backwardly</p>		<ul style="list-style-type: none"> - Marlin's and Dory's scream - Fast tempo music in tense tone - The sound when Bruce broke in the metal ventilation
12.	00:23:57;17	<ul style="list-style-type: none"> - Dark surroundings - Shades of lighting - Rusty metals, ventilation, and pipes - Soft lighting from the top-center - Marlin and Dory moved earlier than Bruce - Marlin and Dory swam so fast with the snorkeling mask - Bruce tried to broke in the metal ventilation 	<p>Eye level shot, long shot, dolly in</p>	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound when Bruce broke in the metal ventilation

		<ul style="list-style-type: none"> - Bruce was on the lower ground - Only showing Marlin's and Dory's tails 			
13.	00:23:58;61	<ul style="list-style-type: none"> - Dark surroundings - Rusty pipes - Soft lighting from the top-center - Marlin and Dory focused on their path - Marlin and Dory swam so fast with the snorkeling mask - Bruce was on the lower level - Bruce went up and wanted to eat Marlin and Dory 	High angle shot, medium shot, tracking shot	Bruce (<i>In</i>): G'day.	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound when Bruce broke in the metal ventilation - Marlin's and Dory's scream
14.	00:23:59;93	<ul style="list-style-type: none"> - Dark surroundings - Rusty pipes and ventilations - Soft lighting from left-front - Shades of lighting - Marlin and Dory swam so fast with the snorkeling mask - Bruce broke in another ventilation 	Eye level shot, long shot, tracking shot	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound when Bruce broke in the metal ventilation - Marlin's and Dory's scream - Bruce's scream

		<ul style="list-style-type: none"> - Bruce went up and wanted to eat Marlin and Dory 			
15.	00:24:01;38	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal and door with weeds - Soft lighting from left-front - Shades of lighting - Bruce chased Marlin and Dory from the left-front; Marlin and Dory were on the left-back - Bruce's big teeth and mouth on the left - Marlin and Dory got into a room 	<p>Eye level shot, long shot, dolly in</p>	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of hurling water from Dory's and Marlin's movements
16.	00:24:02;37	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal door Soft lighting from the top-center - The door had been closed - Marlin and Dory went inside fast 	<p>Eye level shot, medium shot, still</p>	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Banging metal door
17.	00:24:02;73	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal door Soft lighting from the top-center - The door had been closed 	<p>Eye level shot, medium shot, still</p>	-	<ul style="list-style-type: none"> - Banging metal door - Fast tempo music in tense tone

		<ul style="list-style-type: none"> - Bruce hit the metal door - Bruce tried to break in the metal door - Bruce was on the left-center 			
18.	00:24:03;26	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal door - Dim lighting from the top-center - Marlin and Dory were inside the room - Marlin and Dory were still with the snorkeling mask - Marlin and Dory looked for a way out - Marlin swam to any direction to find a way out 	Eye level shot, medium shot, still	Marlin (<i>In</i>): There's no ...	<ul style="list-style-type: none"> - Banging metal door - Fast tempo music in tense tone - The sound of hurling water from Marlin's movements
19.	00:24:04;73	<ul style="list-style-type: none"> - Dark surroundings - Rusty metals and stairs - Dim lighting from the top-center - Shades of lighting - Marlin tried to find a way out - Marlin raised his voice intonation - Marlin's panic facial expression 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): There's gotta be ...	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of hurling water from Marlin's movements

20.	00:24:06;41	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal door Soft lighting from the top-center - The door had been closed - Bruce hit the metal door - Bruce tried to break in the metal door - Bruce was on the left-center 	Eye level shot, medium shot, still	-	<ul style="list-style-type: none"> - Banging metal door - Fast tempo music in tense tone
21.	00:24:08;80	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal door - Dim lighting from the top-center - Marlin and Dory were inside the room - Dory went to the door again and talked to Bruce who banged the door - Dory was with the snorkeling mask 	Eye level shot, medium shot, still	Dory (<i>In</i>): Who is it?	<ul style="list-style-type: none"> - Banging metal door - Fast tempo music in tense tone
22.	00:24:09;78	<ul style="list-style-type: none"> - Dark surroundings - Rusty metals and stairs - Dim lighting from the top-center - Shades of lighting - Marlin tried to find a way out 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): ..., help me find ...	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of hurling water from Marlin's movements

		<ul style="list-style-type: none"> - Marlin raised his voice intonation - Marlin's panic facial expression 			
23.	00:24:11;30	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal door - Dim lighting from the top-center - Marlin and Dory were inside the room - Dory talked to Bruce who banged the door - Dory was with the snorkeling mask - Dory helped Marlin to find a way out 	Eye level shot, medium shot, still	Dory (<i>In</i>): Sorry ...	<ul style="list-style-type: none"> - Banging metal door - Fast tempo music in tense tone
24.	00:24:14;84	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal door with weeds - Door's bolt that had been taken off - Bruce tried to break in 	Eye level shot, extreme close shot, dolly in	-	<ul style="list-style-type: none"> - Banging metal door - Fast tempo music in tense tone
25.	00:24:15;04	<ul style="list-style-type: none"> - Dark surroundings - Rusty metals and stairs - Dim lighting from the top-center - Shades of lighting - Marlin tried to find a way out 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): Okay. There's no ...	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of hurling water from Marlin's movements

26.	00:24:18;43	<ul style="list-style-type: none"> - Dark surroundings - Rusty metals and stairs - Dim lighting from the top-center - Dory read the writings on the rusty wheel - Dory was still with the snorkeling mask - Dory talked to Marlin - Marlin took Dory to a higher level 	Low angle shot, long-medium shot, tracking	Dory (<i>In</i>): Look, ...	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Banging metal door
27.	00:24:24;35	<ul style="list-style-type: none"> - Dark surroundings - Rusty metal door - Dim lighting from the top-right - Finally, Bruce broke in - The metal door was broken - Bruce raised his voice and he couldn't hold his appetite 	Eye level shot, close-up shot, still	Bruce (<i>In</i>): Here's Brucie!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Banging metal door
28.	00:24:27;55	<ul style="list-style-type: none"> - Navy with lower saturation for the undersea color - Soft lighting from the top-left - Shipwrecks and rusty metal - Marlin and Dory showed up, down from the previous room 	Eye level shot, long-medium shot, still	Marlin (<i>In</i>): Wait a minute.	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of hurling water from Marlin's movements

		<ul style="list-style-type: none"> - Marlin and Dory were still with the snorkeling mask - Marlin stopped swimming because Marlin just realized that Dory could read - Marlin asked Dory to read the markings on the strap 			
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Decoupage 7a

Sequence 7a: Nemo's confusion about his new environment

Time: 00:25:32;48-00:26:20;05

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1	00:25:32;19	<ul style="list-style-type: none"> - Blue transparent water - Ventilation above the fish tank - Soft lighting from the top-center - Splashing water 	Low level shot, long-medium shot, still	-	- Splashing water

		<ul style="list-style-type: none"> - Nemo got into the fish tank - Bubbles 			
2.	00:25:33;65	<ul style="list-style-type: none"> - Blue transparent water - Blurry sea plant at the background - Green seaweeds on the front-center - Bubbles - Nemo was falling - Nemo just got into the fish tank 	Eye level shot, medium shot, tilting down	Nemo (<i>In</i>): Dad?	<ul style="list-style-type: none"> - Splashing water - Nemo's scream - Fast tempo music in tense tone
3.	00:25:35;45	<ul style="list-style-type: none"> - Dark surroundings - Darker green seaweeds on the front-center - Dim key lighting from the top-right; fill lighting from the front-center - Nemo was in between the seaweeds - Nemo's afraid facial expression - Nemo sneaked a peak 	Eye level shot, medium shot, still	Nemo (<i>In</i>): Daddy?	<ul style="list-style-type: none"> - Nemo's panting - The sound of Nemo's imperfect fin movements - The hurling water sound from Nemo's movements - Fast tempo music in tense tone
4.	00:25:40;21	<ul style="list-style-type: none"> - Green seaweed on the front-right - Blurry magenta sea plants at the background - Bright green craft on the left 	Eye level shot, medium shot, still	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone - Nemo's panting - The sound of Nemo's imperfect fin movements

		<ul style="list-style-type: none"> - Nemo swam backwardly - Nemo was on the middle-center - Soft lighting from the top-center - Nemo was afraid - Nemo's tail hit the wood craft - Nemo looked at the wood craft 			<ul style="list-style-type: none"> - The hurling water sound from Nemo's movements - The sound when Nemo hit the wood craft
5.	00:25:42;49	<ul style="list-style-type: none"> - Dark green wood craft that resemble human's face with white teeth - Purple sea plant on the left - Green sea plant and magenta sea plant on the right - Soft key lighting from the top-left, fill lighting from the front-center 	Low level shot, long-medium shot, dolly out	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone with increasing music volume
6.	00:25:43;75	<ul style="list-style-type: none"> - Bright blue small stones - Dark green wood craft on the left - Blurry sea plant at the background - Nemo was afraid - Nemo swam right away 	High level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - Nemo's scream - Fast tempo music in tense tone with increasing music volume - The sound of calm water

7.	00:25:44;35	<ul style="list-style-type: none"> - Green, purple magenta sea plants - Transparent glass - Blurry windows at the background - Nemo hit the glass - Nemo was afraid - Soft lighting from the top-center 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - Nemo's scream - Nemo's panting - Fast tempo music in tense tone with increasing music volume - The sound when Nemo hit the glass
8.	00:25:46;72	<ul style="list-style-type: none"> - Green, purple magenta, turquoise sea plants on the left - The reflection of the sea plants on the glass - Blurry brown wall at the background - Soft lighting from the top-center - Nemo hit the glass - Nemo swam to another part of the aquarium 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - Nemo's scream - Nemo's panting - Fast tempo music in tense tone with increasing music volume - The sound when Nemo hit the glass
9.	00:25:48;45	<ul style="list-style-type: none"> - Bright blue small stones - White coral and purple stones - Purple, magenta, and green sea plants surrounded Nemo - Nemo swam to another part of the aquarium 	High level shot, long shot, still	-	<ul style="list-style-type: none"> - Nemo's scream - Nemo's panting - Fast tempo music in tense tone with increasing music volume - The sound when Nemo hit the glass

		<ul style="list-style-type: none"> - Nemo hit the glass again - Soft lighting from the top-center 			
10.	00:25:48;67	<ul style="list-style-type: none"> - Bright blue small stones - White coral and purple stones - Purple, magenta, and green sea plants on the right - Opened miniature shell with its pearl - Nemo swam to another part of the aquarium - Nemo hit the glass again - Soft lighting from the top-center 	High level shot, long shot, still	-	<ul style="list-style-type: none"> - Nemo's scream - Nemo's panting - Fast tempo music in tense tone with increasing music volume - The sound when Nemo hit the glass
11.	00:25:49;29	<ul style="list-style-type: none"> - Purple, green, magenta, bright blue sea plants at the background - Dark gray stone on the right - Blue transparent water - Soft lighting from the top-center - Nemo hit the glass 	Eye level shot, long-medium shot, dolly out	-	<ul style="list-style-type: none"> - Nemo's scream - Nemo's panting - Fast tempo music in tense tone with increasing music volume - The sound when Nemo hit the glass
12.	00:25:54;62	<ul style="list-style-type: none"> - Hash brown wallpaper with lighthouse and bell pattern 	Eye level shot, extreme long shot, still	-	<ul style="list-style-type: none"> - Fast tempo music in tense tone

		<ul style="list-style-type: none"> - Old red-white ring float hanging on the wall - An aquarium with plants, stones, and diver in yellow suit and mountain miniatures; transparent glass on the upper part and wooden on the lower part - A black bag with magazines inside it hanging on the wooden part of the aquarium - Wooden chair - Soft key lighting from the front-center, fill lighting from the aquarium's lamps 			<ul style="list-style-type: none"> - Calming music at the dentist waiting room
13.	00:25:56;47	<ul style="list-style-type: none"> - Blurry sea plants at the background - Purple, green, magenta sea plants - Nemo was afraid - Nemo looked around - Soft lighting from the top-center 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - Nemo's panting - The sound of Nemo's imperfect fin movements
14.	00:25:58;43	<ul style="list-style-type: none"> - Cushion-wooden sofa at the background 	Eye level shot, long shot, still	-	<ul style="list-style-type: none"> - Nemo's panting - The sound of calm fish tank water

		<ul style="list-style-type: none"> - Wooden table on the left-back with magazines on it - A brown plant's trunk with white pot on the back-right - Transparent round-glass table with newspaper on the right and books around the plant, white carton glasses with stationary inside it, Green plant with blue pot on the center of the table - Gray-mid green carpet on the ground with abstract pattern - Key lighting from the back-center; fill lighting from the right-middle 			
15.	00:25:58;94	<ul style="list-style-type: none"> - Brown wooden door with glass - Wall with patterned bright brown wallpaper on the upper part and wooden on the lower part 	<p>Eye level shot, long shot, panning to the left</p>	-	<ul style="list-style-type: none"> - Nemo's panting - The sound of calm fish tank water

		<ul style="list-style-type: none"> - Certificates with the frames hanging on the wall - Window with brown wooden frame - Someone passed from inside the room - Bell on the left - Soft lighting from the right-middle 			
16.	00:26:00;16	<ul style="list-style-type: none"> - Cushion-wooden sofa at the background - A brown plant's trunk with white pot on the back-left - Gray-mid green carpet on the ground with abstract pattern - Wall with patterned bright brown wallpaper on the upper part and wooden on the lower part - Transparent glass table with newspaper on it - Treasure chest with toys inside it - Toys on the carpet including the buzz light year 	Eye level shot, long shot, panning to the right	-	<ul style="list-style-type: none"> - The sound of calm fish tank water - Nemo's panting

		<ul style="list-style-type: none"> - Wooden bookshelf with books inside it and a toy on the bookshelf - Lamp with metal one long leg among the bookshelf and the wooden chair - Wooden chair on the right - Soft key lighting from the left-front, fill lighting from the top-left and top-right 			
17.	00:26:01;89	<ul style="list-style-type: none"> - Transparent glass of the aquarium with Nemo's and sea plants reflection - Blurry house's furniture at the background - Sea plants on the right side - Nemo was on center-back - Soft lighting from the top-right 	Eye level shot, long-medium shot, still	Dentist (<i>Off</i>): Barbara!	<ul style="list-style-type: none"> - The sound of calm fish tank water - Nemo's panting
18.	00:26:03;90	<ul style="list-style-type: none"> - The shadows of the sea plants on the front-center 	Eye level shot, long shot, still	Dentist (<i>In</i>): Prep for his ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - Nemo's panting

		<ul style="list-style-type: none"> - The dentist room with the doctor and an old man patient - Low key lighting from the top-center; fill lighting from top-back - A dentist talked to his assistant 			
19.	00:26:05;65	<ul style="list-style-type: none"> - Blurry house furniture at the background - Green sea plant on the right - Nemo was on the center - Nemo was confused 	Eye level shot, medium shot, still	Dentist (<i>Off</i>): And I really need ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - Nemo's panting - The movements sound of Nemo's imperfect fin
20.	00:26:07;18	<ul style="list-style-type: none"> - The shadows of the sea plants on the front-center - The dentist room with the doctor and an old man patient - Low key lighting from the top-center; fill lighting from top-back 	Eye level shot, long shot, dolly in	Dentist (<i>Off</i>): ... cotton rolls	<ul style="list-style-type: none"> - The sound of calm fish tank water - Nemo's panting - The movements sound of Nemo's imperfect fin
21.	00:26:10;13	<ul style="list-style-type: none"> - Blue stones, miniature of shipwreck, sea plants on the left side - Transparent glass - Nemo was on the left - White table with photo frames on it 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - The sound of calm fish tank water - Nemo's panting - The movements sound of Nemo's imperfect fin

		<ul style="list-style-type: none"> - Wooden window and the blue sky - Nemo was afraid - Nemo looked at his surroundings 			
22.	00:26:11;79	<ul style="list-style-type: none"> - sea plants on the front-center - The dentist room with the doctor and an old man patient - Soft lighting from the left-middle; fill lighting from top-right - The face of the dentist approached the aquarium - Nemo looked at the face dentist 	Eye level shot, medium shot, still	Dentist (<i>In</i>): Hello, little fella	<ul style="list-style-type: none"> - The sound of calm fish tank water - Nemo's panting - The movements sound of Nemo's imperfect fin - The dentist's tapping shoes against the wooden floor
23.	00:26:13;20	<ul style="list-style-type: none"> - Bright blue little stones - Miniatures of wooden container with gold around it - Sea plants at the background - Weeds on the right-middle - Nemo hid inside the miniatures - Soft lighting from the top-center 	Eye level shot, medium shot, still	Dentist (<i>Off</i>): Beauty, isn't he?	<ul style="list-style-type: none"> - Nemo's scream - The sound of calm fish tank water - Dentist's laugh

24.	00:26:15;51	<ul style="list-style-type: none"> - The face of the dentist with fair skin, blue round eyes, gray hair and eye brows - The dentist stared at Nemo - Soft lighting from the top-left, fill lighting from the top-right 	Eye level shot, medium shot, still	Dentist (<i>In</i>): I found that guy ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - Nemo's panting
25.	00:26:20;05	<ul style="list-style-type: none"> - Purple, magenta, green sea plants - Bright blue little stones - Miniatures of wooden container with gold around it - Nemo still hid inside the miniatures - Nemo kept looking up - Soft lighting from the top-center - The dentist talked to his patient 	Low level shot, long-medium shot, still	Dentist (<i>Off</i>): ... kicked in yet?	<ul style="list-style-type: none"> - Nemo's panting - The sound of calm fish tank water - Patient's gabbling

Decoupage 7b

Sequence 7b: The meeting of Nemo and his new friends in the aquarium

Time: 00:26:22;61-00:27:38;07

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:26:22;61	<ul style="list-style-type: none"> - Purple, magenta, green sea plants - Bright blue little stones - Miniatures of wooden container with gold around it - Miniatures of treasure chest with pearl bracelet hanging on the left-front - Nemo kept looking up - Bubbles from the treasure chest - Soft lighting from the top-center 	Low level shot, medium shot, panning to the left	-	<ul style="list-style-type: none"> - Nemo's panting - The sound of calm fish tank water - The movements sound of Nemo's imperfect fin

2.	00:26:25;47	<ul style="list-style-type: none"> - Bright blue small stones - Brown shipwreck miniature with weeds - Sea plants at the background - Yellow fish came out from the shipwreck - Bright lighting from top-center - The yellow fish shouted 	Eye level shot, long-medium shot, still	Bubbles (<i>In</i>): Bubbles!	<ul style="list-style-type: none"> - Bubbles sound - The sound of calm fish tank water - Bubbles' shout - Fast tempo music in tense tone
3.	00:26:26;13	<ul style="list-style-type: none"> - Bright blue small stones - Miniatures of wooden container on the right with gold around it - Miniatures of treasure chest with pearl bracelet on the left - Bubbles from the treasure chest miniature - Green, purple, magenta sea plants at the background - Bright lighting from top-center - Nemo was looking at the bubbles 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - Bubbles sound - The sound of calm fish tank water - Bubbles' shout - Fast tempo music in tense tone - Nemo's gasping

3.	00:26:27;03	<ul style="list-style-type: none"> - Blurry brown shipwreck at the background - Bright blue small stones - Mid green big rocks next to the shipwreck - The yellow fish, Bubbles came excitedly to see bubbles came out from the treasure chest 	Eye level shot, long-medium shot, dolly out	Bubbles (<i>In</i>): (inaudible utterance)	<ul style="list-style-type: none"> - Bubbles sound - The sound of calm fish tank water - Bubbles' shout - Fast tempo music in tense tone
3.	00:26:27;20	<ul style="list-style-type: none"> - Bright blue small stones - Miniatures of wooden container on the right with gold around it - Miniatures of treasure chest with pearl bracelet on the left - Bubbles from the treasure chest miniature - Green, purple, magenta sea plants at the background - Bright lighting from top-center - White reflection on the stones 	Eye level shot, long shot, still	Bubbles (<i>In</i>): (inaudible utterance)	<ul style="list-style-type: none"> - Bubbles sound - The sound of calm fish tank water - Bubbles' shout - Fast tempo music in tense tone - Nemo's shout

		<ul style="list-style-type: none"> - Nemo was looking at Bubbles 			
4.	00:26:31;03	<ul style="list-style-type: none"> - Black flag with skeleton sign from the shaft of the shipwreck - Transparent glass - The reflection of sea plants - Window and blue sky on the left side - Starfish adhered to the transparent glass - Nemo was afraid - Nemo's position was on the left-center - Peach, the starfish talked to Nemo 	Eye level shot, long-medium shot, still	Peach (<i>In</i>): He likes bubbles.	<ul style="list-style-type: none"> - The sound of calm fish tank water - Fast tempo music in tense tone - Nemo's panting
4.	00:26:33;18	<ul style="list-style-type: none"> - Bright blue small stones - Magenta sea plant at the background - Gold rusty tube with door - It was dark inside the tube - Bright lighting from the top-center - Nemo got into the tube - Nemo was afraid 	Eye level shot, medium shot, still	Nemo (<i>In</i>): No, no!	<ul style="list-style-type: none"> - The sound of calm fish tank water - Fast tempo music in tense tone - Nemo's shout

5.	00:26:36;20	<ul style="list-style-type: none"> - Transparent aquarium water with high brightness - The shaft of the shipwreck - Blurry sea plant at the background - Soft lighting from the top-back - Holey door of the rusty tube - The shadows of the fishes approached the tube - Nemo's view from inside of the tube 	Low level shot, point-of-view shot, still	-	<ul style="list-style-type: none"> - The sound of calm fish tank water - Fast tempo music in tense tone - Nemo's panting
4.	00:26:43;06	<ul style="list-style-type: none"> - It was dark inside - Dim lighting from the front-left - Nemo was afraid - Nemo kept looking up - Suddenly, a shrimp appeared from Nemo's back 	Eye level shot, medium shot, still	Jacques (<i>In</i>): <i>Bonjour!</i>	<ul style="list-style-type: none"> - The sound of calm fish tank water - Fast tempo music in tense tone - Nemo's panting - Nemo's shout - Fishes' whispers
5.	00:26:45;11	<ul style="list-style-type: none"> - Bright blue small stones - The rusty tube - Opened sea shell - Green, purple, magenta sea plants at the background 	Eye level shot, long shot, still	-	<ul style="list-style-type: none"> - The sound of calm fish tank water - Fast tempo music in tense tone - Nemo's shout - The sound of hurling water from

		<ul style="list-style-type: none"> - Bright lighting from the top-center - The fishes waited outside the rusty tube - Nemo came out from the rusty tube 			<ul style="list-style-type: none"> - Nemo's movement - The sound of Nemo's imperfect fin movements
4.	00:26:47;01	<ul style="list-style-type: none"> - Bright blue small stones - The rusty tube - Opened sea shell - Green, purple, magenta sea plants at the background - Bright lighting from the top-center - Nemo was afraid - The fishes gathered to see Nemo 	Eye level shot, long shot, panning to the left	Bloat (<i>In</i>): Whoa, slow down ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - Nemo's shout - The sound of Nemo's imperfect fin movements - Bloat's laugh - Nemo's shout
5.	00:26:53;02	<ul style="list-style-type: none"> - Bright blue small stones - The rusty tube at the back ground with opened door - Nemo was worried - Nemo talked to the fishes 	Eye level shot, long-medium shot, still	Nemo (<i>In</i>): Do you know ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - The sound of Nemo's imperfect fin movements
6.	00:26:55;13	<ul style="list-style-type: none"> - Trans parent glass - Transparent blue aquarium water - Soft lighting from the top-center 	Low level shot, long shot, still	Peach (<i>In</i>): Honey, your dad ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - Nemo's panting

		<ul style="list-style-type: none"> - Half of Peach's body was adhered to the glass - Peach talked to Nemo 			
6.	00:26:57;20	<ul style="list-style-type: none"> - Bright blue small stones - The rusty tube - Opened sea shell with golden pearl on it - Green, purple, magenta sea plants at the background - Bright lighting from the top-center - Bloat talked to Nemo - Nemo was afraid - The fishes paid attention to Nemo 	Eye level shot, long-medium shot, still	Nemo (<i>In</i>): Pet store?	<ul style="list-style-type: none"> - The sound of calm fish tank water - Nemo's panting - The sound of Nemo's imperfect fin movements
7.	00:27:01;17	<ul style="list-style-type: none"> - Green, magenta, bright blue sea plants at the background - Big stones on the left-front - Bright lighting from the top-center - Yellow-purple fish - Gurgle talked to Nemo 	Eye level shot, medium shot, still	Gurgle (<i>In</i>): Pet Palace.	<ul style="list-style-type: none"> - The sound of calm fish tank water
8.	00:27:02;10	<ul style="list-style-type: none"> - Green, magenta, bright blue sea plants at the background 	Eye level shot, medium shot, still	Bubbles (<i>In</i>): Fish O'Rama.	<ul style="list-style-type: none"> - The sound of calm fish tank water

		<ul style="list-style-type: none"> - Big stone on the front-right - Bloat on the front-left - Bright lighting from the top-center - Bubbles talked to Nemo 			
9.	00:27:03;06	<ul style="list-style-type: none"> - Transparent glass - The blurry view of the dentist room - Blue with white stripped fish - Bright lighting from the top-center - Deb talked to Nemo 	Eye level shot, medium shot, still	Deb (<i>In</i>): Mail order.	<ul style="list-style-type: none"> - The sound of calm fish tank water
10.	00:27:03;21	<ul style="list-style-type: none"> - Trans parent glass - Transparent blue aquarium water - Soft lighting from the top-center - Pink starfish - Half of Peach's body was adhered to the glass - Peach talked to Nemo 	Low level shot, long shot, still	Peach (<i>In</i>): E-Bay.	<ul style="list-style-type: none"> - The sound of calm fish tank water
11.	00:27:04;13	<ul style="list-style-type: none"> - Big stone on the left-back - Green, magenta sea plants on the right-back 	Eye level shot, long-medium shot still	Gurgle (<i>In</i>): So, which one ...	<ul style="list-style-type: none"> - The sound of Nemo's imperfect fin movements - The sound of calm fish tank water

		<ul style="list-style-type: none"> - Opened shell with pearl on the right-center - Bubbles on the left-center - White reflection on the blue stones - Bright lighting from the top-center - Gurgle talked to Nemo 			<ul style="list-style-type: none"> - Gurgle's shout
12.	00:27:14;09	<ul style="list-style-type: none"> - Bright blue small stones - Bigger stones on the back-right - Magenta sea plant on the left-back - The rusty tube - Bright lighting from the top-center - Jacques came out from the rusty tube 	Eye level shot, long-medium shot, still	Jacques (<i>In</i>): <i>Oui. Oui.</i>	<ul style="list-style-type: none"> - The sound of calm fish tank water - Gurgle's shout - Jacques' movements - Fast tempo music with cheerful tone
13.	00:27:17;03	<ul style="list-style-type: none"> - Bright blue small stones - The rusty tube - Opened sea shell - Green, purple, magenta sea plants at the background - Bright lighting from the top-center 	Eye level shot, long shot, still	Gurgle (<i>In</i>): Ocean.	<ul style="list-style-type: none"> - Fast tempo music with cheerful tone - The sound of calm fish tank water

		<ul style="list-style-type: none"> - The fishes paid attention to Nemo - Jacques came to clean Nemo 			
14.	00:27:19;04	<ul style="list-style-type: none"> - Big stone on the left - Opened shell on the center - Blurry bright blue small stones - Blurry green sea plant at the background - Soft lighting from the top-center - Jacques cleaned Nemo up - Nemo looked shinier and cleaner 	Eye level shot, long-medium shot, still	Jacques (<i>In</i>): <i>Voila!</i>	<ul style="list-style-type: none"> - Fast tempo music with cheerful tone - The sound of calm fish tank water - The sound when Jacques cleaned Nemo up
15.	00:27:23;11	<ul style="list-style-type: none"> - Bright blue small stones - Bigger stones on the back-right - Magenta sea plant on the left-back - The rusty tube - Bright lighting from the top-center - Jacques got in back to the rusty tube 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - Fast tempo music with cheerful tone - The sound of calm fish tank water - Jacques' movements - Closing door
16.	00:27:26;00	<ul style="list-style-type: none"> - Green sea plants at the background 	Eye level shot, long-medium shot, still	Bubbles (<i>In</i>): The big blue.	<ul style="list-style-type: none"> - The sound of calm fish tank water

		<ul style="list-style-type: none"> - Big stone on the front-left - Blurry bright blue small stones on the left-back - Soft lighting from the top-center - The fishes were paying attention to Nemo - Bubbles talked to Nemo 			<ul style="list-style-type: none"> - Medium tempo music with cheerful tone - The sound of Nemo's imperfect fin movements
17.	00:27:38;07	<ul style="list-style-type: none"> - Green sea plants at the background - Big stone on the front-left - Blurry bright blue small stones on the left-back - Transparent glass - Deb's reflection - Soft lighting from the top-center - The fishes were paying attention to Nemo - Nemo was looking at Deb 	Eye level shot, long-medium shot, panning to the left	Deb (<i>In</i>): Or if I'm not around ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - Medium tempo music with cheerful tone - The sound of Nemo's imperfect fin movements

Decoupage 7c

Sequence 7c: Small talk between the fish tank residents

Time: 00:27:45;02-00:28:26;07

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:27:45;02	<ul style="list-style-type: none"> - Transparent glass - Transparent blue aquarium water - Soft lighting from the top-center - Pink starfish - Peach's body was adhered to the glass - Peach said something to others 	Low level shot, long shot, still	Peach (<i>In</i>): (Inaudible utterance)	<ul style="list-style-type: none"> - Peach's muffle - The sound of calm fish tank water - Medium tempo music with cheerful tone
2.	00:27:46;03	<ul style="list-style-type: none"> - Bright blue small stones - Bigger stone on the front-left - Bigger stone at the back - Green sea plant at the back 	High level shot, medium shot, still	Bloat (<i>In</i>): Can't hear you, Peach.	<ul style="list-style-type: none"> - The sound of calm fish tank water

		<ul style="list-style-type: none"> - Big soft brown Pufferfish - Bloat talked to Peach - Soft lighting from the top-center 			
3.	00:27:47;02	<ul style="list-style-type: none"> - Transparent glass - Transparent blue aquarium water - Soft lighting from the top-center - Pink starfish - Half of Peach's body was adhered to the glass - Peach said something to others 	Low level shot, long shot, still	Peach (<i>In</i>): I said we got ...	<ul style="list-style-type: none"> - The sound of calm fish tank water
4.	00:27:49;03	<ul style="list-style-type: none"> - Transparent glass - Purple, magenta, green sea plants - Blue aquarium water - Bright lighting from the top-center - The fish tank residents were looking at the dentist - The fish tank residents were having conversation 	Eye level shot, long shot, still	Gurgle (<i>In</i>): Yes!	<ul style="list-style-type: none"> - The sound of calm fish tank water
5.	00:27:54;03	<ul style="list-style-type: none"> - Wooden frames on above the aquarium 	Eye level shot, point-of-view shot, still	Male patient (<i>In</i>): Aaagh!	<ul style="list-style-type: none"> - Patient's shout - Dentist's device

		<ul style="list-style-type: none"> - Aquarium with sea plants, miniatures, and sea creatures - Soft key lighting from the right-middle, fill lighting from the top-center - The face of a patient with opened mouth - Dentist's hand with glove held a device - Dentist's device inside the patient's mouth - The patient closed his eyes 			
6.	00:27:55;21	<ul style="list-style-type: none"> - Transparent glass - Purple, magenta, green sea plants - Blue aquarium water - Bright lighting from the top-center - The fish tank residents were looking at the dentist and the patient - The fish tank residents were having conversation 	Eye level shot, long shot, still	Bloat (<i>In</i>): Repedemic Clamp ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - Indistinct patient's shout - Indistinct dentist's device sound
7.	00:27:59;05	<ul style="list-style-type: none"> - Bright blue small stones - Big stone at the background 	Eye level shot, medium shot, still	Peach (<i>Off</i>): He seems to be ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - Indistinct patient's shout

		<ul style="list-style-type: none"> - Green sea plant at the background - Opened shell with golden pearl on the front-right - Bright lighting from the top-center - Nemo was looking at the fishes 			<ul style="list-style-type: none"> - Indistinct dentist's device sound - The sound of Nemo's imperfect fin movements
8.	00:28:00;19	<ul style="list-style-type: none"> - Transparent glass - Deb's reflection - Dentist was working on the male patient's teeth - Dentist's room with its equipment - Bright lighting from top-center - Deb was looking at the dentist 	Eye level shot, long-medium shot, still	Deb (<i>In</i>): Ugh, I can't see ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - Indistinct patient's shout - Indistinct dentist's device sound
9.	00:28:03;21	<ul style="list-style-type: none"> - Wooden frames on above the aquarium - Aquarium with sea plants, miniatures, and sea creatures - Soft key lighting from the right-middle, fill lighting from the top-center - The face of a patient with opened mouth 	Eye level shot, point-of-view shot, still	Male patient (<i>In</i>): Aaagh!	<ul style="list-style-type: none"> - Patient's mumble - Patient's shout - Dentist's device

		<ul style="list-style-type: none"> - Dentist's hand with glove held a device - Dentist's device inside the patient's mouth - The patient was shaking 			
10.	00:28:06;01	<ul style="list-style-type: none"> - Transparent glass - The dentist room with its equipment - Dentist was working on the male patient's teeth - The fishes' face reflections on the glass - Bright lighting from top-center - Magenta, purple sea plants on the right; Bright blue sea plant on the left - The fishes were looking at the patient and the dentist 	Eye level shot, long shot, still	Peach (<i>In</i>): Now, he's doing ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - Indistinct patient's shout - Indistinct dentist's device sound
11.	00:28:08;18	<ul style="list-style-type: none"> - Transparent glass - Purple, magenta, green sea plants - Blue aquarium water - Bright lighting from the top-center 	Eye level shot, long shot, still	Gurgle (<i>In</i>): That's not ...	<ul style="list-style-type: none"> - The sound of calm fish tank water - Indistinct patient's shout - Indistinct dentist's device sound - Bloat's deflating

		<ul style="list-style-type: none"> - The fish tank residents were looking at the dentist and the patient - The fish tank residents were having conversation - Bloat and Gurgle were debating - Bloat was suddenly getting bigger - Deb helped Bloat to deflate - The sea plants were blown 			
12.	00:28:23;07	<ul style="list-style-type: none"> - The face a male patient - The patient still opened his mouth - The dentist held his dentistry device - The patient gargled - Dim lighting from the top-center, fill lighting from the top-middle - The dentist asked him to rinsed 	Eye level shot, point-of-view shot, still	Dentist (<i>In</i>): All right.	<ul style="list-style-type: none"> - Gargling water inside mouth
13.	00:28:24;21	<ul style="list-style-type: none"> - The patient rinsed his mouth - Small white basin contains water - Dentist's device on the left front 	Eye level shot, medium shot, tilting down	-	<ul style="list-style-type: none"> - Gargling water inside mouth - Patient's spit - Hurling water

		<ul style="list-style-type: none"> - Soft lighting from the right-middle - The patient spitted towards the basin 			
14.	00:28:26;07	<ul style="list-style-type: none"> - Transparent glass - Magenta, purple, green, bright blue sea plants at the background - Purple-yellow fish and bright yellow fish - Gurgle was paying attention to the patient 	Eye level shot, long-medium shot, still	Gurgle (<i>In</i>): Ugh!	<ul style="list-style-type: none"> - The sound of calm fish tank water

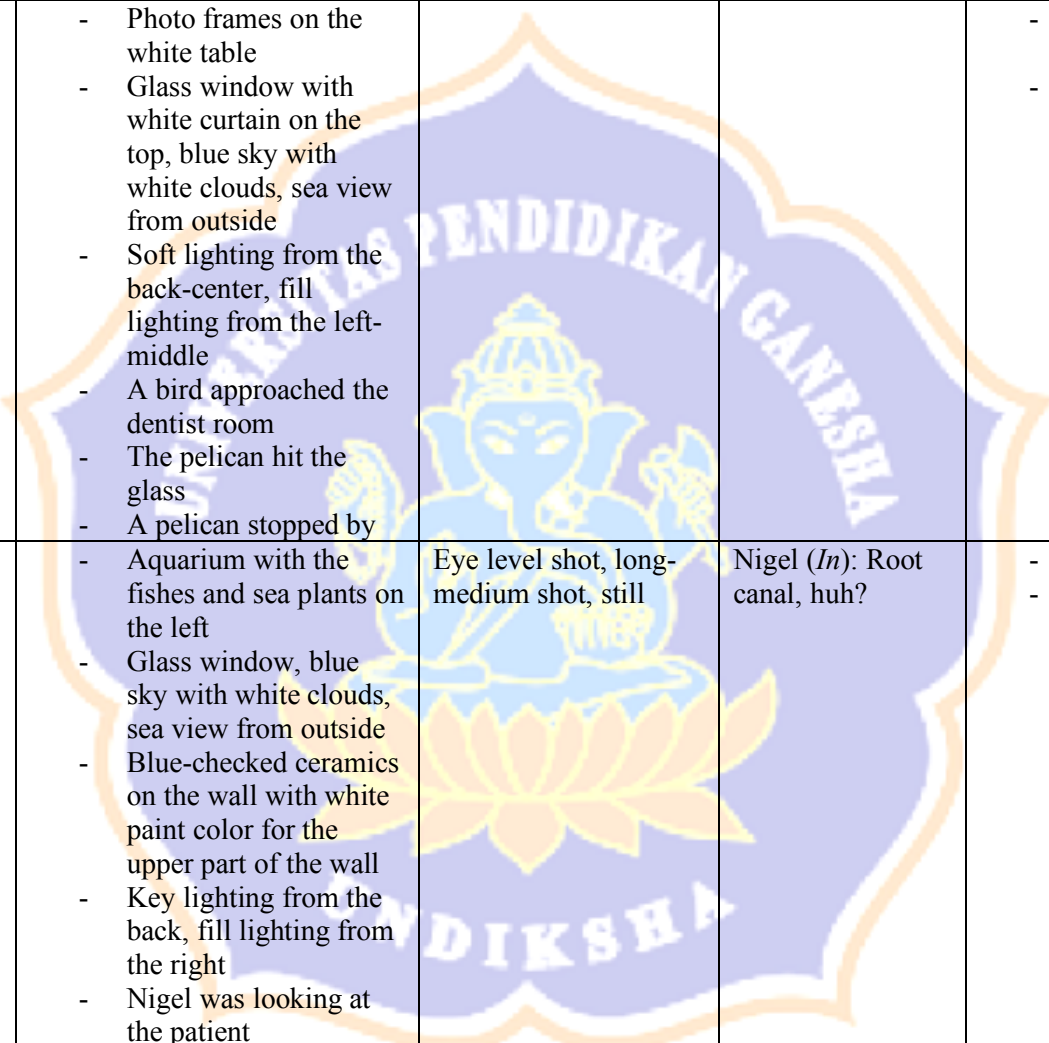
Decoupage 7d

Sequence 7d: Nemo's introduction to a pelican, Nigel

Time: 00:28:28;19-00:28:53;17

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (<i>in/off</i>)	SOUND + MUSIC
1.	00:28:28;19	<ul style="list-style-type: none"> - Aquarium with the fishes and sea plants on the left 	Eye level shot, long shot, still	Peach (<i>In</i>): Hey, Nigel.	<ul style="list-style-type: none"> - Pelican hit the glass

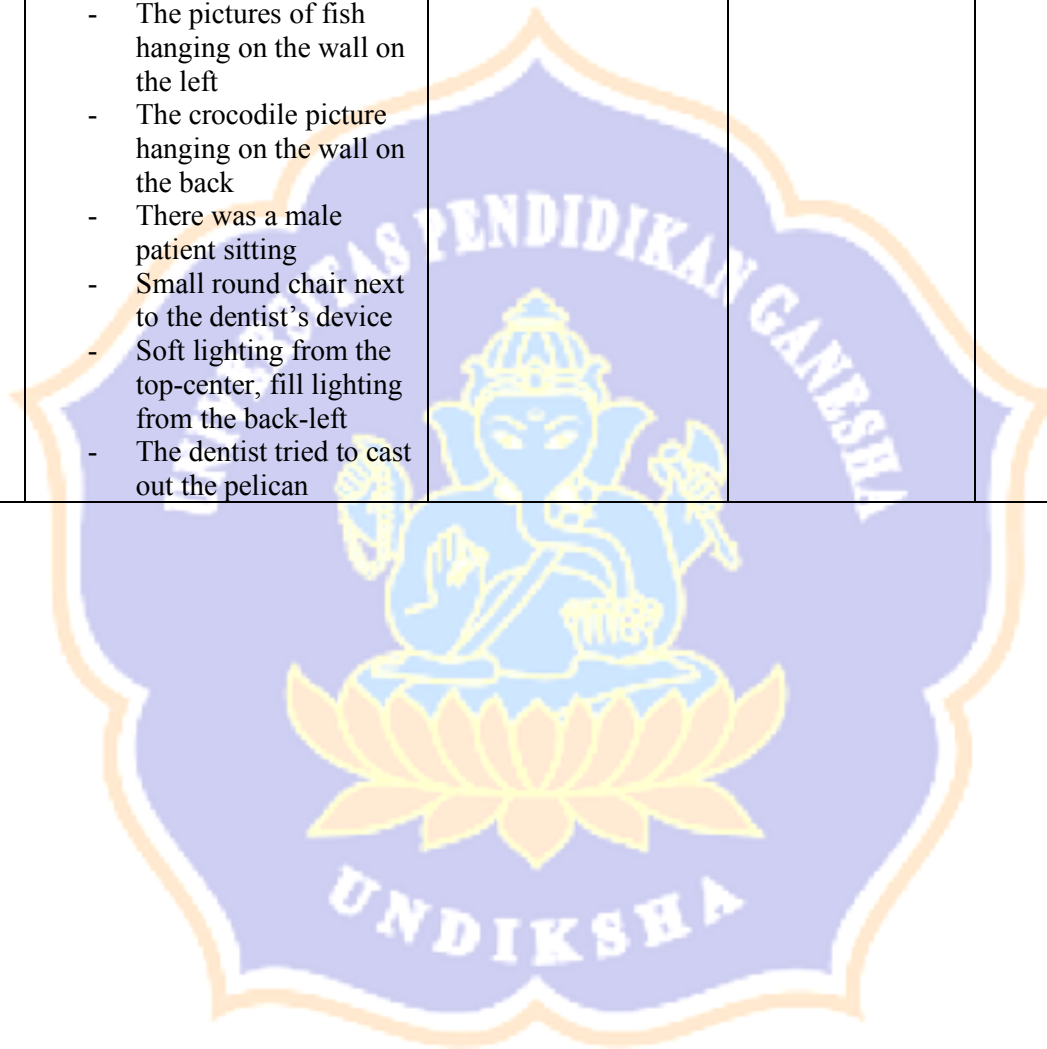
		<ul style="list-style-type: none"> - Photo frames on the white table - Glass window with white curtain on the top, blue sky with white clouds, sea view from outside - Soft lighting from the back-center, fill lighting from the left-middle - A bird approached the dentist room - The pelican hit the glass - A pelican stopped by 			<ul style="list-style-type: none"> - Pelican's wings flapping - Pelican's panting
2.	00:29:34;16	<ul style="list-style-type: none"> - Aquarium with the fishes and sea plants on the left - Glass window, blue sky with white clouds, sea view from outside - Blue-checked ceramics on the wall with white paint color for the upper part of the wall - Key lighting from the back, fill lighting from the right - Nigel was looking at the patient 	Eye level shot, long-medium shot, still	Nigel (<i>In</i>): Root canal, huh?	<ul style="list-style-type: none"> - Chirping bird - The calm water of the aquarium

		<ul style="list-style-type: none"> - Nigel was on the left - Nigel talked to the fishes inside the fish tank 			
3.	00:28:38;05	<ul style="list-style-type: none"> - Bright blue small stones - Bigger stone at the background - Green sea plants at the background - Opened shell with gold pearl on the right - Bright lighting from the top-center - Nemo was looking at the fishes - Nemo's confused facial expression 	Eye level shot, medium shot, still	Nigel (<i>In</i>): I hope he ...	<ul style="list-style-type: none"> - The sound of calm aquarium water - The sound of Nemo's imperfect fin movements
4.	00:28:39;16	<ul style="list-style-type: none"> - Transparent glass - Transparent aquarium water - The white ceiling, glass window with white curtain on it, white wall painting, a picture hanging on the wall - Key lighting from the top-center, fill lighting from the back-left 	Low level shot, long-medium shot, still	Nigel (<i>In</i>): ... portal terminus, ...	<ul style="list-style-type: none"> - The sound of calm aquarium water

		<ul style="list-style-type: none"> - Nigel was talking to the fishes - Nigel greeted Nemo 			
5.	00:28:41;19	<ul style="list-style-type: none"> - Bright blue small stones - Purple bigger stone at the background - Green sea plants on the right and left - Opened shell with gold pearl on it - Nemo was on the center - Nemo talked to Nigel - Other fishes gathered around Nemo 	Eye level shot, long-medium shot, still	Nigel (<i>In</i>): ..., who is this?	<ul style="list-style-type: none"> - Nemo's gasp - The sound of calm aquarium water - The sound of Nemo's imperfect fin movements
6.	00:28:47'03	<ul style="list-style-type: none"> - Aquarium with the fishes and sea plants on the left - Glass window, blue sky with white clouds, sea view from outside - Blue-checked ceramics on the wall with white paint color for the upper part of the wall - Key lighting from the back, fill lighting from the right 	Eye level shot, long shot, still	Nigel (<i>In</i>): ..., from my neck ...	<ul style="list-style-type: none"> - Chirping bird - The calm water of the aquarium - Dentist's yell

		<ul style="list-style-type: none"> - Nigel was talking from the outside of the aquarium - Nigel talked to Nemo - The dentist yelled 			
7.	00:28:52;01	<ul style="list-style-type: none"> - Dentist's room - White cabin on the wall, bookshelf on the wall, teeth pictures on the wall - Dentist's equipment - A male patient on the chair - The dentist yelled at the pelican - Key lighting from the top-center. Fill lighting from the middle-right - The dentist approached the pelican 	Eye level shot, long shot, still	Dentist (<i>In</i>): No, no, no!	<ul style="list-style-type: none"> - Slow tempo music in tense tone with extreme low volume
8.	00:28:53;17	<ul style="list-style-type: none"> - White cabins and white buffet tables in the room - Dentist's utensils on the table on the back-right - Dentistry catalogue on the table on the front-left - Aquarium on the left 	High angle shot, long shot still,	Dentist (<i>In</i>): ..., come on.	<ul style="list-style-type: none"> - Tapping shoes against the floor - Flapping pelican's wings - Cracked glass from the photo frames - Dentist's yell

		<ul style="list-style-type: none">- The pictures of fish hanging on the wall on the left- The crocodile picture hanging on the wall on the back- There was a male patient sitting- Small round chair next to the dentist's device- Soft lighting from the top-center, fill lighting from the back-left- The dentist tried to cast out the pelican		
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Decoupage 8a

Sequence 8a: The moment when snorkeling mask fell into the trench

Time: 00:30:55;03-00:32:05;04

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:30:55;03	<ul style="list-style-type: none"> - The snorkeling mask's glass - The neon green of the snorkeling mask's frame - Dark turquoise at the background - Soft lighting from the top-center - Marlin fell asleep on the snorkeling mask's glass - Marlin kept calling his son's name 	Eye level shot, medium-close-up shot, still	Marlin (<i>In</i>): Nemo.	<ul style="list-style-type: none"> - The sound of calm ocean water - Marlin's talk in his sleep
2.	00:30:56;03	<ul style="list-style-type: none"> - The snorkeling mask's glass 	Eye level shot, long shot, dolly out shot	Marlin (<i>In</i>): Nemo.	<ul style="list-style-type: none"> - The sound of calm ocean water - Marlin's talk in his sleep

		<ul style="list-style-type: none"> - The neon green of the snorkeling mask's frame - Dark turquoise at the background - Rusty shipwreck - Soft lighting from the top-center - Marlin fell asleep on the snorkeling mask's glass - Marlin kept calling his son's name - Dory also fell asleep next to Marlin - The snorkeling mask hung over the shipwreck bar 			<ul style="list-style-type: none"> - Dory's talk in his sleep - The sound of the shipwreck's movement
3.	00:31:10;02	<ul style="list-style-type: none"> - Dark turquoise as the background - Rusty ship wreck on the top - The snorkeling mask hung over the shipwreck bar - Soft lighting from the top-center - Marlin and Dory looked small; they were still sleeping on 	Eye level shot, extreme long shot, still	-	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of the shipwreck's movement

		the snorkeling mask's glass			
4.	00:31:10;16	<ul style="list-style-type: none"> - Dark turquoise on the lower sea level and brighter turquoise on the upper sea level - Canyons on the right and the left side - Shadowy canyons on the background - Shadowy group of fish at the background - Dim lighting from the top-left - A submarine on the edge of the canyon; almost fell - Tinkers on the back-left 	Eye level shot, extreme long shot, still	-	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of the shipwreck's movement
5.	00:31:14;16	<ul style="list-style-type: none"> - The snorkeling mask's glass - The neon green of the snorkeling mask's frame - Dark turquoise at the background - Rusty shipwreck - Soft lighting from the top-center 	Eye level shot, long shot, dolly out shot	Dory (<i>In</i>): Hey careful with ...	<ul style="list-style-type: none"> - Marlin's snoring - The sound of calm ocean water - The sound of the shipwreck's movement - Dory's talks in her sleep

		<ul style="list-style-type: none"> - Marlin fell asleep on the snorkeling mask's glass - Dory also fell asleep next to Marlin - Dory kept talking in her sleep - The snorkeling mask hung over the shipwreck bar - Marlin woke up 			
6.	00:31:20;08	<ul style="list-style-type: none"> - The neon green snorkeling mask's frame - Dark gray of two canyons; one was on the top left and another one was on the front-right - It was dark inside the trench - View of deep trench - Dim lighting from the top-center 	Bird's eye shot, extreme long shot, still	-	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of the shipwreck's movement - Marlin's panting - Medium tempo music in tense tone played shortly
7.	00:31:22;08	<ul style="list-style-type: none"> - The snorkeling mask's glass - The neon green of the snorkeling mask's frame - Dark turquoise at the background 	Eye level shot, medium shot, tilting up	-	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of the shipwreck's movement - Marlin's panting

		<ul style="list-style-type: none"> - Soft lighting from the top-center - Dory was still asleep - Marlin got panic - Marlin swam out of the snorkeling mask 			<ul style="list-style-type: none"> - Fast tempo music in tense tone
8.	00:31:23;16	<ul style="list-style-type: none"> - Darker turquoise at the background - The neon green strap hung over the rusty bar - Dim lighting from the top-center - Marlin was next to the snorkeling mask's strap - Marlin got scared - Marlin looked at the strap - Marlin tried to get the strap off from the rusty bar 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - The sound of calm ocean water - The sound of the shipwreck's movement - Marlin's panting - Fast tempo music in tense tone
9.	00:31:26;17	<ul style="list-style-type: none"> - Dark turquoise on the front-right - Big dark-gray stone on the front-left - Rusty ship was on the edge of the stone - Dim lighting from the top-center - The ship was about to go down 	Eye level shot, long-medium shot, still	Marlin (<i>Off</i>): Dory.	<ul style="list-style-type: none"> - The bottom part of the ship hit against the stone - The sound of calm ocean water - The sound of the shipwreck's movement - Marlin's panting

		<ul style="list-style-type: none"> - Marlin called Dory 			<ul style="list-style-type: none"> - Fast tempo music in tense tone
10.	00:31:28;04	<ul style="list-style-type: none"> - Dark gray canyon on the right - The snorkeling mask still hung over the rusty bar - Dim lighting from the top-center - Dory still fell asleep - Marlin came down and tried to wake Dory up - Marlin shook Dory 	High angle shot, long-medium shot, still	Dory (<i>In</i>): Sea monkey ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Fast tempo music in tense tone -
11.	00:31:30;04	<ul style="list-style-type: none"> - Dark turquoise on the front-right - Big dark-gray stone on the front-left - Rusty ship was on the edge of the stone - Dim lighting from the top-center - The ship was about to go down - The ship moved - There was a small rock fell down 	Eye level shot, long-medium shot, still	-	<ul style="list-style-type: none"> - The bottom part of the ship hit against the stone - The sound of calm ocean water - The sound of the shipwreck's movement - Fast tempo music in tense tone
12.	00:31:31;09	<ul style="list-style-type: none"> - Dark gray canyon on the right - The snorkeling mask still hung over the rusty bar 	High level shot, long-medium shot, still	Marlin (<i>In</i>): Come on.	<ul style="list-style-type: none"> - The sound of calm ocean water - Fast tempo music in tense tone

		<ul style="list-style-type: none"> - Dim lighting from the top-center - Dory still fell asleep - Marlin came down and tried to wake Dory up - Marlin shook Dory 			<ul style="list-style-type: none"> - The sound of hurling water from Marlin's movements
12.	00:31:32;06	<ul style="list-style-type: none"> - Dark turquoise on the background - The snorkeling mask still hung over the rusty bar - Dim lighting from the top-center - Dory still fell asleep - Marlin swam towards the front part of the snorkeling mask - Marlin still tried to wake Dory up - Marlin raised his voice - Dory get up right away and Marlin chased Dory - The snorkeling mask was with Dory 	Low level shot, medium shot, still	Dory (<i>In</i>): Yes, I'm a ...	<ul style="list-style-type: none"> - The sound of calm ocean water - Fast tempo music in tense tone - The sound of hurling water from Marlin's movements - Dory's shout
13.	00:31:36;05	<ul style="list-style-type: none"> - Navy at the background - Dim lighting from the top-center - There were only Marlin and Dory 	Eye level shot, long shot, still	-	<ul style="list-style-type: none"> - Dory's shout - The sound of calm ocean water - Fast tempo music in tense tone

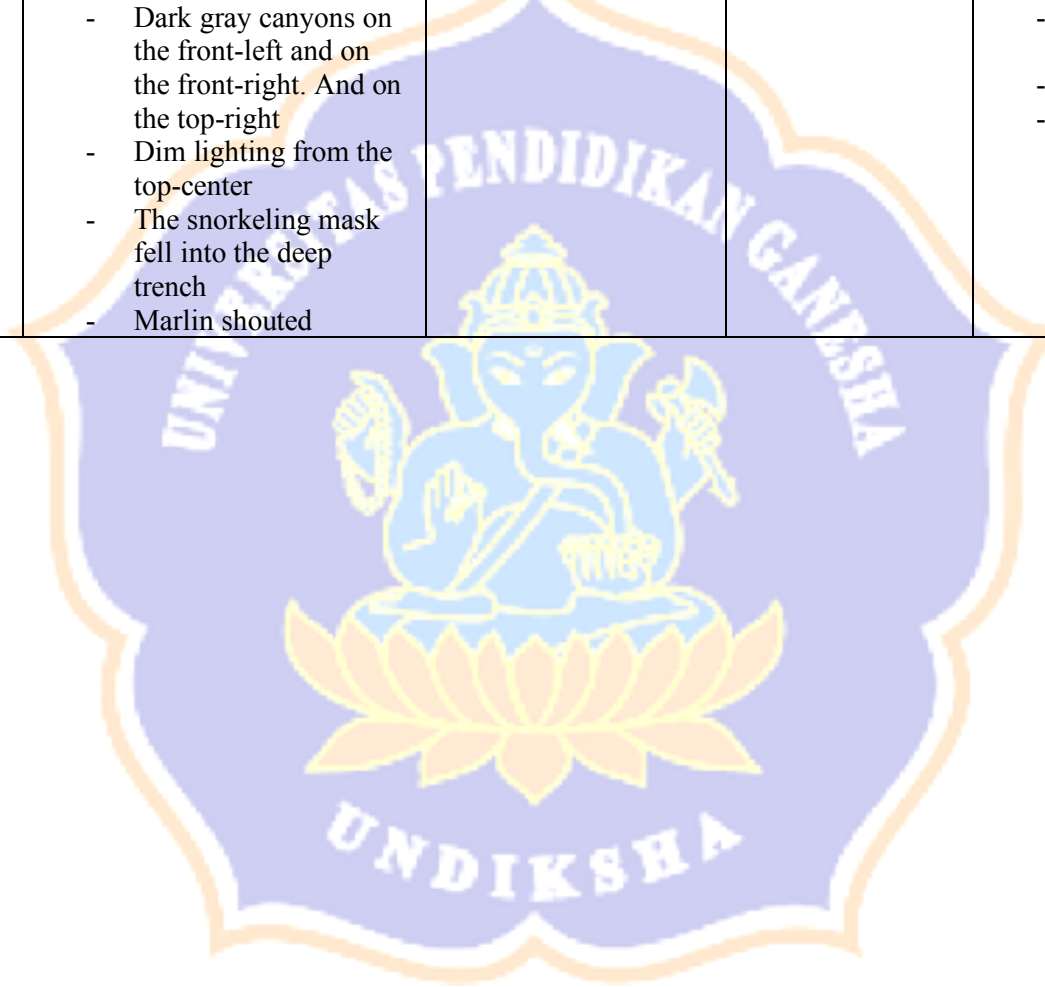
		<ul style="list-style-type: none"> - Dory put the snorkeling mask strap on her head 			<ul style="list-style-type: none"> - The sound of hurling water from Marlin's and Dory's movements - Marlin's shout
14.	00:31:38;10	<ul style="list-style-type: none"> - Navy at the background - Shadowy canyon - Dim lighting from the top-center - Marlin and Dory looked at the rusty ship - Dory still put the snorkeling mask strap on her head - Dory's and Marlin's panic face 	Eye level shot, long shot, tracking shot half circle	-	<ul style="list-style-type: none"> - The shipwreck movements - The sound of calm ocean water - Fast tempo music in tense tone
15.	00:31:39;10	<ul style="list-style-type: none"> - Dark turquoise at the background - Blurry and shadowy canyons - Dim lighting from the top-left - The shipwreck was about to approach Marlin and Dory - Marlin and Dory were on the front-center headed to the shipwreck 	Low level shot, long shot, zooming in	-	<ul style="list-style-type: none"> - The shipwreck movements - The sound of calm ocean water

16.	00:31:32;12	<ul style="list-style-type: none"> - Navy at the background - Marlin and Dory were on the center - Dory still put the snorkeling mask strap on her head - Marlin and Dory got scared - Marlin and Dory swam down 	High level shot, long shot, still	-	<ul style="list-style-type: none"> - Dory's scream - The shipwreck movements - The sound of calm ocean water
17.	00:31:44;00	<ul style="list-style-type: none"> - Dark turquoise at the background - Blurry and shadowy canyons - Brown dust - Dim lighting from the top-left - The shipwreck was about to approach Marlin and Dory - Marlin was in front of the ship 	Low level shot, long shot, zooming in	-	<ul style="list-style-type: none"> - The shipwreck movements - The sound of calm ocean water - Marlin's and Dory's screams
18.	00:31:46;20	<ul style="list-style-type: none"> - Navy at the background; brighter turquoise was for the upper sea level - The rusty ship was about to fall 	Eye level shot, extreme long shot, still	-	<ul style="list-style-type: none"> - The shipwreck movements - The sound of calm ocean water - Marlin's and Dory's screams

		<ul style="list-style-type: none"> - The rusty ship approached Marlin and Dory - Key lighting from the top-center, fill lighting from the top-left 			
19.	00:31:49;07	<ul style="list-style-type: none"> - Brighter Navy at the background - Dim lighting from the top-center - There were only Marlin and Dory - Dory still put the snorkeling mask strap on her head - Marlin and Dory swam away fast 	Eye level shot, long-medium shot, tracking shot	-	<ul style="list-style-type: none"> - The shipwreck movements - The sound of calm ocean water - Marlin's and Dory's screams
20.	00:31:50;21	<ul style="list-style-type: none"> - Brighter Navy at the background - Dim lighting from the top-center - Dark-gray canyon on the right - The ship came from the top-left - The ship was about to hit Marlin and Dory - The ship hit against the canyon - Brown dust 	Eye level shot, long-medium shot,	-	<ul style="list-style-type: none"> - The shipwreck movements - The sound of calm ocean water - Marlin's and Dory's screams - Dust sound effect

21.	00:31:54;09	<ul style="list-style-type: none"> - Dark turquoise on the lower sea level and brighter turquoise on the upper sea level - Canyons on the right and the left side - Shadowy canyons on the background - Shadowy group of fish at the background - Dim lighting from the top-left - A submarine on the edge of the canyon; almost fell - Tinkers on the back-left 	Eye level shot, extreme long shot, still	-	<ul style="list-style-type: none"> - The shipwreck movements - The sound of calm ocean water - Marlin's and Dory's screams - Dust sound effect
21.	00:31:58;04	<ul style="list-style-type: none"> - The rusty ship hit the canyon - Black rusty ship on the left and dark-gray canyon on the right - Brown-crème dust - Marlin and Dory were in between the ship and the canyon - Dory coughed - The snorkeling mask was no more with her - Marlin asked the mask to Dory 	Eye level shot, long shot, still	Dory (<i>In</i>): Wow. Dusty.	<ul style="list-style-type: none"> - The sound of calm ocean water - Dust sound effect - Dory's coughing - Marlin's gasp

22.	00:32:05;04	<ul style="list-style-type: none"> - Deep dark inside the trench - Dark gray canyons on the front-left and on the front-right. And on the top-right - Dim lighting from the top-center - The snorkeling mask fell into the deep trench - Marlin shouted 	Bird's eye shot, extreme long shot, still	Marlin (<i>Off</i>): No!	<ul style="list-style-type: none"> - Fast tempo music in tense tone - The sound of calm ocean water - Marlin's shout - Bubbles' sound
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Decoupage 8j

Sequence 8j: Dory’s struggle to read the words on the snorkeling mask’s strap while the lantern fish was chasing Marlin around

Time: 00:35:24-00:36:10

Duration: 01:40:54;05

SHOT		VISUAL IMAGERY		SOUND DESCRIPTION	
No.	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (in/off)	SOUND + MUSIC
1.	00:35:24	<ul style="list-style-type: none"> - Dark blue and black as the colors of the main background with normal saturation, grey stone, neon green snorkeling mask’s strap circled the stone with the blurry black mask headed towards Marlin - The key light was from the front-right with soft lighting - High exposure from the lighting that made 	Eye level shot, medium shot, zooming in quickly	Marlin (<i>In</i>): (screaming) Duh!	<ul style="list-style-type: none"> - The vivid sound of Marlin’s and Dory’s hurling water from their fins - Music played vividly with fast tempo - Music was in very tense tone

		<p>the front-right part in dark blue looked brighter; Marlin and Dory looked brighter</p> <ul style="list-style-type: none"> - Background and objects got brighter as the fish lantern approached them - Marlin's position was at the left-back and Dory's was in the middle - Marlin and Dory moved rapidly - Marlin tried to make a trap for the lantern fish and Dory struggled to read what's written on the strap 			
2.	00:35:25	<ul style="list-style-type: none"> - Dark blue and cerulean as the colors of the main background - White lighting, frontal lighting; hard lighting with high exposure - The lantern fish moved forward very fast - The lantern fish swam towards Marlin and 	<p>Eye level shot, close-up shot, zooming in quickly</p>		<ul style="list-style-type: none"> - The vivid sound of lantern fish's hurling water from its fin - Music played vividly with fast tempo; music was getting louder - Music was in very tense tone

		Dory and slowly opened its mouth			
3.	00:35:25	<ul style="list-style-type: none"> - Black as the main of the main background - White lighting, frontal lighting; soft lighting - The grey stones got brighter as the lantern fish approaching - Marlin and Dory were on the center, in between the stones with the neon green strap circled the stone - Marlin tried to set the trap and Dory still kept reading - The lantern fish moved forward very fast - When the lantern fish moved faster, the stones, Marlin, and Dory got blurry 	Eye level shot, long shot, point-of-view shot, zooming in quickly	Dory (<i>In</i>): (screaming) Aaa!	<ul style="list-style-type: none"> - The vivid sound of lantern fish's hurling water from its fin - Music played vividly with faster tempo; music was louder - Music was in very tense tone
4.	00:35:26;	<ul style="list-style-type: none"> - <i>Alice blue</i> as the main color of the background - Very hard frontal lighting 	Eye level shot, point-of-view shot, zooming in quickly	Marlin (<i>Off</i>): I'm dead ...	<ul style="list-style-type: none"> - The sound of the snorkelling mask's strap when the lantern fish got into the trap

		<ul style="list-style-type: none"> - Everything was invisible since the light that was possessed by the lantern fish got closer 			<ul style="list-style-type: none"> - Music played vividly with faster tempo; music was louder - Music was in very tense tone - When the moment reached its climax, the music volume suddenly was getting lower - Marlin's panic breathing
5.	00:35:30	<ul style="list-style-type: none"> - Key lighting was from the top with soft lighting - The main color of the background was soft white with high exposure and blurry dark blue in the background - The fangs of the lantern fish were a bit blur - Marlin's position was on back-center - Marlin posed as if he protected himself from the lantern fish 	Eye level shot, medium-close shot, long take	Marlin (<i>In</i>): I'm dead ...	<ul style="list-style-type: none"> - Marlin's panic breathing got reduced - No background music - Lantern fish's hard breathing

		<ul style="list-style-type: none"> - As the exposure fading, the main colors of the background are dark blue and non-repro blue in medium saturation - Key lighting came from the front-right; hard lighting - The appearance of Marlin and the lantern fish fangs got vivid - Marlin surprised for he was still alive 			
6.	00:35:35	<ul style="list-style-type: none"> - Dark blue as the color of the background, while the non-photo blue was the color for the sea floor - Lighting from the front-left, soft lighting - Marlin's position was on the center-left and the lantern fish was on the center - The lantern fish was stuck in the mask's strap that was tied to the rocks and the lights 	Eye level shot, long-medium shot, long take	Marlin (<i>In</i>): (laughing) Hahaha	<ul style="list-style-type: none"> - Marlin's happy laugh - The sound of grumbling water and the mask's strap from the wriggled lantern fish - Victory music played vividly in brave tone

		<p>from its body shone bright</p> <ul style="list-style-type: none"> - Marlin was in front of the stuck lantern fish 			
7.	00:35:39	<ul style="list-style-type: none"> - Dark blue and non-photo blue were the colors for the main background - White lighting from the front-light, soft lighting - The fangs of the lantern fish looked vividly on the front-right - Marlin's and Dory's position were on the center - Marlin and Dory celebrated the moment for they had trapped the lantern fish 	<p>Eye level shot, long-medium shot, long take</p>	<p>Marlin (<i>In</i>): (yelling) Wohoo!</p>	<ul style="list-style-type: none"> - Marlin's and Dory's victory singing - The sound of grumbling water from Marlin's and Dory's fin - Lantern fish breathing - Victory music played vividly in brave tone - Lantern fish's startling wail - Dory's scream
8.	00:36:05	<ul style="list-style-type: none"> - Black for the color of main background - Soft lighting; frontal lighting - As Marlin and Dory swam away, the lantern fish faded; Marlin and Dory swam further and 	<p>Eye level shot, long shot, tilting up slowly</p>	<p>Dory(<i>In</i>): P. Sherman Wallaby Way ...</p>	<ul style="list-style-type: none"> - Dory's loud voice - The sound of grumbling water from Marlin's and Dory's fin

		they were getting smaller; fading - Marlin and Dory headed to find the direction			
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Decoupage of sequence 10e

Sequence 10e: Offensive Marlin's decision to leave dory that made Dory sad

Time: 00:41:38-00:00:41:52

Duration: 01:40:54;05

No.	SHOT	VISUAL IMAGERY		SOUND DESCRIPTION	
	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (<i>in/off</i>)	SOUND + MUSIC
1.	00:41:38-00:00:41:41	<ul style="list-style-type: none"> - Blurry dark blue with medium saturation and soft beige as the colors of the main background - The key light is from the top with 	<ul style="list-style-type: none"> - Eye level shot, over the shoulder shot, long take 	<ul style="list-style-type: none"> - Dory (<i>In</i>): You mean ... 	<ul style="list-style-type: none"> - The sound of hurling water from Dory's tail and fin, Dory's cry - No music background

		<p>soft lighting which creates white reflection on the sand</p> <ul style="list-style-type: none"> - Soft shadow from the slow-motion waves - Blurry stones in the background - Dory feels sad because Marlin intends to leave her - Dory turns around and cries 			
2.	00:41:42-00:41:52	<ul style="list-style-type: none"> - Blurry dark blue and dark azure with medium saturation as the colors of the main background - The key light is from the top with soft lighting - Blurry stones in the background - Waves are moving in slow motion - Dory is crying and Marlin is trying to calm her down 	<ul style="list-style-type: none"> - Eye level shot, long-medium shot, long take 	Marlin (<i>In</i>): Of course...	<ul style="list-style-type: none"> - The sound of hurling water from Dory's tail and fin, Dory's cry is getting louder - No music background

Decoupage of sequence 11f

Sequence 11f: Marlin’s immediate action to check Dory’s hurtful fin after was being stung by the jellyfish

Time: 00:45:24-00:00:45:51

Duration: 01:40:54;05

No.	SHOT	VISUAL IMAGERY		SOUND DESCRIPTION	
	DURATION (Hour, minute, seconds, milliseconds)	DESCRIPTION (Color, content, staging: movements + performances)	CAMERA (Perspective, angle, movement)	DIALOGUE (<i>in/off</i>)	SOUND + MUSIC
1.	00:45:24-00:00:45:25	<ul style="list-style-type: none"> - Baby blue and dark blue with medium saturation as the colors of the main background - The key light is from the top with soft lighting - Calm waves in slow motion - A small jellyfish moves slowly - Dory is playing with the jellyfish 	<ul style="list-style-type: none"> - Eye level shot, long shot, long take 	<ul style="list-style-type: none"> - Marlin (<i>In</i>): That's a ... 	<ul style="list-style-type: none"> - The sound of hurling water from Marlin's movement - Music is in low-medium volume, music is playing vividly, soft tone

2.	00:45:25-00:45:26	<ul style="list-style-type: none"> - Baby blue and dark blue with medium saturation as the colors of the main background - The key light is from the top with soft lighting - Calm waves in slow motion - A small jellyfish moves slowly - Dory was upset because the jellyfish stung her fin 	<ul style="list-style-type: none"> - Eye level shot, long-medium shot, long take 	<ul style="list-style-type: none"> - Marlin (<i>Off</i>): Dory ... 	<ul style="list-style-type: none"> - The sound of hurling water from Dory's movement - Music is in low-medium volume, music is playing vividly, soft tone
3.	00:45:26-00:45:32	<ul style="list-style-type: none"> - Baby blue and dark blue with medium saturation as the colors of the main background - The key light is from the top with soft lighting - Calm waves in slow motion - A small jellyfish moves slowly - Marlin and Dory are at the center - Marlin helped Dory immediately to 	<ul style="list-style-type: none"> - Eye level shot, long-medium shot, long take 	<ul style="list-style-type: none"> - Marlin (<i>In</i>): Shoo ... 	<ul style="list-style-type: none"> - The sound of hurling water from Marlin's movement, the sound of kicked jellyfish - No background music

		vanish the small jellyfish			
4.	00:45:33-00:45:43	<ul style="list-style-type: none"> - Baby blue and dark blue with medium saturation as the colors of the main background - The key light is from the top with soft lighting - Calm waves in slow motion - Marlin wants to check Dory's fin 	<ul style="list-style-type: none"> - Eye level shot, medium-long shot, zooming in slowly 	Dory (<i>In</i>): Hey ...	<ul style="list-style-type: none"> - The sound of hurling water from Marlin's and Dory's movement, the sound of Marlin's fin touching Dory's fin - No background music
5.	00:45:44-00:45:46	<ul style="list-style-type: none"> - Baby blue, dark blue with medium saturation as the colors of the main background - The key light is from the top with soft lighting - Calm waves in slow motion - Blurry jellyfish at the background - Several jellyfishes move slowly - Dory's fin is getting clearer when the 	<ul style="list-style-type: none"> - Eye level shot, medium shot, long take 	<ul style="list-style-type: none"> - Marlin (<i>In</i>): It doesn't ... 	<ul style="list-style-type: none"> - The sound of calm ocean water - Music coming in slowly gradually, music is in low-medium volume, music is vividly, soft tone

		<p>focus is on the injury fin</p> <ul style="list-style-type: none"> - Marlin checked Dory's fin 			
6.	00:45:47-00:45:48	<ul style="list-style-type: none"> - Baby blue, dark blue with medium saturation as the colors of the main background - The key light is from the top with soft lighting - Calm waves in slow motion - Blurry jellyfish at the background - Several jellyfishes move downward slowly - Dory's fin is getting clearer - Marlin and Dory at the center - Marlin gave Dory suggestion about her fin 	<ul style="list-style-type: none"> - Eye level shot, medium shot, long take 	<ul style="list-style-type: none"> - Marlin (<i>In</i>): That we don't ... 	<ul style="list-style-type: none"> - The sound of hurling water from Marlin's and Dory's movement - Music changing slowly gradually, music is in low-medium volume, music is playing vividly, tense tone
7.	00:45:49-00:45:51	<ul style="list-style-type: none"> - Baby blue, dark blue with medium saturation as the colors of the main background 	<ul style="list-style-type: none"> - Eye level shot, medium shot, long take 	<ul style="list-style-type: none"> - Marlin (<i>In</i>): Let's be ... 	<ul style="list-style-type: none"> - The sound of calm ocean water - music volume is increasing slowly gradually, music is

		<ul style="list-style-type: none">- The key light is from the top with soft lighting- Calm waves in slow motion- Blurry jellyfish at the background- Several jellyfishes move downward slowly- Marlin and Dory are at the center- Marlin gets afraid when he sees the group of jellyfish		playing strongly, tense-surprising tone
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