In "Stand Clear of the Closing Doors," the film opens with two distinct yet parallel sequences introducing us to Ricky and his mother, Mariana. Ricky is first seen in his school, a setting that for him, a young boy with autism, is filled with challenges and complexities. This environment, as highlighted in "The Problem Body: Projecting Disability on Film," underscores how such spaces can emphasize the difficulties faced by individuals with disabilities.

Meanwhile, Mariana is introduced in the contrasting space of her home, emphasizing her roles as a mother and a housekeeper. This domestic setting, as explored in "Keywords Space," is not just a physical location but a reflection of her life's responsibilities and struggles.

Throughout the film, this parallel narrative between Ricky and Mariana continues, artfully depicting their individual paths while illustrating the interconnectedness of their relationship. The use of these distinct yet intertwined spaces effectively portrays their separate experiences within the shared narrative of their family life.

In "Stand Clear of the Closing Doors," the film draws us into Ricky's world, especially during his journey in the subway, through thoughtful cinematography and narrative techniques. We see his experiences up close and personal with tight shots and a blurred background, making us feel his focus and sometimes confusion, much like how he perceives his surroundings. The film's sound design is especially impactful, amplifying the noises of the train and the crowd, which immerses us in Ricky's heightened sensory world.

The film subtly shows time passing for Ricky on the subway. We notice the changing faces of commuters, the transition from daylight to evening through the windows, and the rhythmic motion of the train - all of these elements combine to give us a sense of the long, disorienting hours he spends there. It's a clever way of portraying his extended, somewhat adrift experience in a world that feels both constant and ever-changing.

In "Stand Clear of the Closing Doors" and "Temple Grandin," the spaces reflect the unique experiences of their protagonists. While Ricky navigates the confined, chaotic spaces of the subway, mirroring his internal sensory overload, Temple in her film interacts with vast, open farm landscapes, symbolizing her expansive thinking and connection with animals. Ricky's world is urban, crowded, and often overwhelming, contrasting with Temple's rural, structured environments that she meticulously understands and navigates.

The family dynamics differ significantly too. Ricky's family, living in a cramped urban setting, struggles with financial and emotional stress, whereas Temple's family is more affluent, offering her supportive spaces like a nurturing farm. These contrasts are vividly conveyed through their interactions: Ricky's family is shown in tight, intimate settings, highlighting their close-knit but strained relationship, while Temple's interactions often occur in open spaces, symbolizing her family's approach of giving her room to explore and grow. These narrative spaces and social interactions paint a rich picture of how each family adapts to and supports their unique child.

In A.M. Baggs' "In My Language," the story structure is deeply influenced by the use of shape and sensory experiences rather than traditional verbal communication. Baggs tells their story by immersing the spectator in a world where communication is primarily non-verbal, centered around tactile and visual interactions with their environment. This method translates their experience to the viewer by bypassing conventional language, instead inviting the audience to understand and feel the world through Baggs' sensory perspective. It's a powerful way of storytelling that challenges and expands our typical understanding of communication and narrative, drawing us into Baggs' unique way of experiencing the world.