

Critical analysis of the piece

Our immediate aim was to create piece that would contradict the stereotype of the fast-paced, action-packed chase sequence. We wanted to create something rather sadder and perhaps even more sinister. It was imperative that we find a location that would recall nightmarish visions of asylums and institutions. The university Admin Block, with its long corridors, high walls, fluorescent lights and cracked windows was an ideal option. The main character, shot with a wide angle from the end of a long corridor, immediately seems very small and alone and deserving of the viewer's sympathy. And, as the viewer discovers, one should be sympathetic towards someone undergoing the psychological turmoil that the main character is put through. Thus, the viewers align themselves with a character who is falling apart and in desperate need of help.

One of the key elements of the piece is abstraction, which is achieved both through the usage of unconventional shots and through effects in post-production. We purposely used blurry shots both to mirror the blurred vision of the "victim" and to give the piece a dreamlike (or nightmarish) quality that keeps the viewer constantly on edge. We also played around with colour during the editing process, giving the footage a darker and more "clinical" feel (where before the corridors had seemed rather sun soaked). The footage was slowed to match the pace of the soundtrack and to keep the feel illusory and pensieve. We also included still shots of various parts of the building simply to build up suspense and create an atmospheric environment of foreboding.

Over-the-shoulder shots are used to show the viewer who the protagonist is seeing (which, in this particular sequence, is vital as it differs from what others would see). Finally, when the main character trips and falls, the camera looks down on his form, making him seem helpless (which he really is). This is contrasted with a low angle shot of his pursuer looming over him with great menace. We included even the shakiest of footage, as it gave a hint to the main character's shaky disposition. We also used various close-ups to reveal emotion and to get as close as we could to an outward expression of the inward workings of the mind.

As the piece continues, we introduced hints at the fate awaiting the protagonist. These included quick shots of a needle in a syringe, a doctor making his way to the scene, and a doctor behind a blurred window. These were included both for their shock value and for the fact that they hinted at an eventual outcome. Ideally, the various parts of the piece should all come together in its conclusion and the sequence should make some sense. Having said this, it is left open to interpretation around what has really happened to the victim. If, on a second watch, the viewer gets even more out of the piece, then we have achieved our goal.

We use various visual symbols throughout the sequence: the corridors of the building mirror the corridors of the mind, running from mental disorder is as fruitless as running from oneself, the stairs reflect an uphill battle, and a big syringe indicates cold, clinical treatment, and so on. Eventually, it all fades to white, just as the protagonist's vision fades as the medicine kicks in.

On the whole, I think that the piece was highly successful. One shortcoming was, however, that audiences found it too ambiguous and made links that we had not intended. But, this possibility of various interpretations was not a disaster. I think that the sequence all came together well at its climax, and its pacing worked effectively. The chase was short and simple (only really taking place on a single corridor) which made it relatively easy for the viewer to follow. The editing filter, camera technique,

shots and soundtrack all came together effectively to create a unique atmosphere that most viewers seem to appreciate. Thus for all the slight technical deficiencies such as a shaky and blurry camera (which was frequently implemented on purpose), the piece functioned effectively and drew encouraging responses.