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Critical Analysis of Chase Sequence

Our chase sequence features is a departure from a more traditional chase sequence. Whereas chase sequences are commonly seen to involve rapid movement, quick cuts and uplifting music, ours is a more sedate, emotional piece. Our chase is unconventional in that the colour tones have been dulled and the cut slowed down, changing the emotional effect from a heart-racing thrill-sequence into a more thoughtful, emotional piece of film. Our sequence is dream-like and metaphorical as opposed to more ultra-realistic and literal chases.

Our location was vital in order to set the tone and create the meaning that the story relies on. The corridors by the University block were useful in creating a clinical sterile atmosphere. Certain features of it made for cut-aways that were highly effective in the circumstances, such as the broken window and the door with the translucent glass.

We were able to cheat the reality of using a single actor to fill two roles by using over-the-shoulder shots featuring an actor using a similar shirt. The use of different length shots and angles creates a variety of perspectives. The timing of the introduction of the doctor figure foreshadows the protagonist's demise and care was taken to ensure that the doctor seemed to be moving in the direction of the patient. We decided to avoid using the explicit shot of the injection as this would not have been in keeping with our thematic style, which opted to go for the more figurative appeal. The fade-to-white signals the demise of the patient, white being used to continue with the ethereal dream-like quality of our piece.

Self-Reflexive Analysis

The group roles were ill-defined. As we are all friendly with each other we all managed to put together this piece in a very amicable and relaxed way. This worked well for a project where we have been afforded so much time, yet in future we will have to show more organisation when put under duress. There were many times when our relaxed nature would lead us to waste time, and we would ramble, particularly whilst brainstorming.

Bryce had the idea of the schizophreniac and he used this vision to really drive the production. He was very active in the conceptualisation, camera-work and editing. However, we were all in a position where we were able to make comments and voice our opinions. These opinions were always well received and given due consideration. This was a valuable exercise as we were able to learn the basics of the Avid editing programme, hone our group dynamic and generally freshen up our rusty production skills.