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This is a medium close up shot, a dirty single, and is roughly eye level. This is to show that the main character has been abruptly stopped by the hand on the right and the camera is close enough to see his expression but far enough to see the hand do it. The diagonal motion of bottom right towards top left from the hand indicates to the viewer that the hand is a form of opposition. The camera is in shallow focus, around the range of $f/2$ to $f/2.8$ and the lens should be at around 200 mm. This shallow focus allows the viewer to immediately separate the background and the two characters in focus, which is rather apt as the main character gets kidnapped without anyone

noticing.



This is a medium close up, dirty single, and around eye level. This is so the viewer is able to see the main character's facial expression as he's kidnapped while seeing that he is surrounded. The camera is in shallow focus and telephoto at about 150 mm. This is to highlight our main

character as he's the one mainly talking in this scene as he's packed into the cab like a sardine.



This is a medium full shot, a clean single, and below eye level. This cowboy shot and the below eye level angle give a sense of power and superiority to the character in the scene, as it is evident that they are the one pulling the strings in this whole ordeal. The focal length should be at around 150 mm and the camera's in deep focus from the low F-stop. This is able to highlight both the character and the background, as both are foreign to the main character and allows the viewer to

understand that the character in the shot is in his territory.



This is a close up shot, a five shot, and at about or slightly above eye level. This allows for the viewer to see that the main character is troubled by his situation but is surrounded by people who do not know his circumstance. The camera's focus is almost at a deep focus. This is to show that the space he is in is very cramped and yet he feels isolated in this situation. As for mise en scene, the expression he holds is starkly contrasting everyone else, showing that only he knows what's

going on.



This is a medium shot with no clear face presented and is just below eye level. This medium shot is perfect for showing the interaction range of the characters, as it shows to the audience that the note is being passed off to someone out of sight and is clearly shady. The lack of a clear face is because the person handing the note is unimportant whilst the person receiving it is important enough to try to briefly conceal their identity to the viewer. The camera's in shallow focus, mainly focusing on the very shocking interaction happening regarding the note. As for mise en

scene, the hard shadow created on the leftmost hand creates a sense of evil or malice.



This is a full shot/wide shot without a clear face and is shot from well under. This allows the viewer to see the isolation our main character has been put in. The vast opening around the character and the lack of focus on his face make it feel like he is not in power or is now left without his partner and is now stranded in terms of support. The camera is sort of in deep focus, with both the character and the background to be decently unblurred. This places an odd importance on the background as the main character will soon find out someone's waiting for

him in there.



This is a medium close up shot, a dirty over the shoulder single, and is shot below eye level. This shot allows for the camera and viewer to see his troubled expression and his hand gesture while showing her hugging him in contrast. The low angle can be argued to empower him, as he has now learned the woman is not trustworthy and he plans to act on it. The camera is in shallow focus and the focal length should be at around 150 mm. This lets the viewer focus on the

interaction between the two and not be distracted by the background.



This is a wide shot, a group shot, and is shot at around eye level as it is a POV shot. This POV shot allows the viewer to immediately tell that the antagonist is eyeing around the room to see if they still have the main character cornered and the man standing above everyone else sticks out to the audience. The camera is in deep focus and the f-number should be low, maybe around $f/10$. This shows that the character in the back is attempting to blend into the crowd in the foreground,

as they cannot afford to do this operate openly lest the police intervene.



This a full shot, a two shot, and is a bit under eye level. This allows the viewer to see the two of these characters come together after their rift in the story as they face each other as allies once again. The camera is in deep focus as the scene highlights that not only are these two making up, but that they are doing so in a location the antagonist is not aware of. There is a clear x axis movement, with each character walking towards the middle of the frame in order to show their

relationship healing again.



This is an establishing shot with no clear face present. This is also shot from a low angle. This low angle shows the ascent the main character is undergoing towards the antagonist's location. This also helps the viewer see where exactly the location is, as the high altitude of the locale does come into play later on. The focal length is at 15 mm and the camera is in deep focus. This is so the viewer can grasp the locale the main character is charging into.