

This is the first shot in the scene. It sets the viewer up with a long establishing shot in order to give the setting of where this scene is taking place. It lets us see that it is on a road and that the surrounding area is very barren. Since the shot is farther away, we are unable to see the driver and therefore do not feel very connected to the driver. The perspective of the camera is that of the driver of the car following the one we see in the shot. This helps us relate to the shot because most of us have witnessed this view before. Most people have witnessed a car driving from this perspective before.



This next shot is a re-establishing shot. It lets the viewer know that the setting has slightly changed. We are no longer on the road. It again uses a long shot in order for the viewer to see the surrounding area. It is still a barren landscape and no one else is around. The perspective has shifted so that we are now seeing the shot from a third person perspective. This allows us to see both characters and where they are in relation to the environment.



This next shot is a medium shot. It is a little closer up so that we can finally see one of the characters. It helps connect the viewer to him more. There is a deep focus that once again shows the barren setting. This continues to drive home the point that they are in the middle of nowhere with no one around. The perspective is following the 180 degree rule as the camera has not crossed the action line even though it is showing a different angle.



The camera now jumps back to the previous perspective with a long shot showing both characters. It stays this way as we see Anton get out of his car and start walking towards the other man's car. The long shot allows the viewer to witness the full picture all at once. This shot was also very quick which just goes to show that the director simply wanted to introduce the character with this shot. The pace used makes the character seem less important.



The next shot is taken from a low angle. This makes Anton seem more powerful and sinister. The perspective also has us looking at the back of him as he is walking. This seems very not personable and creates this distance between Anton and the viewer. It also allows us to see what Anton is holding. We see Anton slowly approach the car. The length of this shot builds tension. The shot is a medium shot. This choice increases the tension as well because the increase in closeness shows a building of importance. This shot also re-establishes the line of action between the two characters.



This shot is a medium close up. It is the first time that we really get a good look at the man in the car. The choice to do a medium close up instead of a close up allows the viewer to see a little more of what is happening. We can barely see Anton, but it allows us to better understand where both characters are in relation to one another. It also makes it so that the viewer doesn't get quite as personal with the man in the car. The angle of the camera is low relative to Anton. This makes him seem large and important.





The next shot is a medium close up of Anton. This is the first time in this scene that the viewer is really able to see Anton's face. There is a softer focus used in this shot. The background is no longer in focus. This is because the director has already shown the setting in previous shots so there is no need to again. This also makes Anton appear to be the only important part of the shot. All the focus is on him. In this shot we can see attractiveness bias being used. Anton, who previously was shown to not be a great person, is not very attractive. This makes the viewer less trusting of him.



The next shot is a medium close up that is used to show the man getting out of his car. It is a very quick shot, but it is important because it shows a change in one of the characters' locations.





This next shot sets up the rest of the scene. From here on out, neither character really moves much. It sets up for what would be a shot reverse shot, however it is done a little differently. The shot is a medium close up shot and it is again from a lower angle. This makes Anton seem powerful. However, in the shot you can still see the other man.



The next shot is somewhat the reverse shot of the previous one, except for that we see it directly from Anton's perspective. This shot is a close up. This builds a connection between the viewer and the character. There is a high facism-ratio which further increases the intimacy and connection between viewer and character. It also allows us to see the man's expression better. We can see the concerned look on his face. Also looking at the eyeline in this shot, the man is not making eye contact with Anton. He is instead looking down. The next shot shows what the man is looking at.



The next shot takes a break from the shot reverse shot of the conversation to quickly show what the man is looking at. It is the air compressor tool that Anton has in his hand. It is a close up shot so that we can clearly see the device even if we don't understand how it is used yet. Giving the device its own close up shot shows that it will be important later. We see the shot as a high angle shot because it is shown from the man's perspective looking down. This helps the viewer connect to the man and helps us understand his curiosity towards the device.



The next shot goes back to the close up of the man that we saw two shots ago. This shot reverse shot that goes on during the conversation is unique in the sense that we see the man from a close up shot and from Anton's perspective, but the reverse shot is more of a medium close up of Anton, however you still see a little bit of the man and it is from a third person perspective. This twist on a traditional shot reverse shot shows that the man's perspective is not as important, as it is never really shown. This makes the man seem less important. On the other hand, the close up shot makes us connect with the man more than the medium close up does with Anton. This is effective in showing that Anton is more important, but still keeps the viewer from connecting with him because he is the antagonist.



The next shot flips back to the medium close up of Anton from a third person view. The jumps between shot reverse shot are relatively the same in length. This helps the scene move along at a consistent pace. This shot is a little different than the previous ones using this same camera setup because we see Anton raise his hand and we are able to see that he is still holding the device in his hand.



This shot jumps back to the close up of the man. The close up makes it so that the viewer can clearly see the man's facial emotions as Anton's hand moves into the frame and shoots him in the head. The close up makes this shot that much more dramatic and traumatizing for the viewers. It really shows just how demented Anton is by the gruesomeness of the death. The use of close ups on the man throughout the scene were used to build the viewers connection to the man, making it more awful that he was killed. This makes it more likely that the viewer will have a negative perspective of Anton going forward in the movie.





This last shot is a medium long shot. It is a re-establishing shot that lets us see the whole picture of what just occurred. It is almost like a summary to wrap up the scene as it lets us see everything that has happened. We once again see Anton facing away from the camera which creates distance between him and the viewer. A deep focus is used again so we remember that they are in a barren place away from people.

