

Production Role: Cinematographer

Pursuit(1:34)

In (Pursuit) our foot chase sequence, I took on the role of cinematographer, focusing on crafting a visually compelling and suspenseful scene while maintaining continuity throughout the shots. My intention for this project is to portray the tension and conflict between two people through an intense chase scene through a school. I conducted on-site research to experiment with potential angles and compositions for the film (Fig. 1). My shot selection was influenced by both high-budget productions, such as *Hot Fuzz* (2007), and independent short films. This project allowed me to broaden my cinematography lens and gave me a different perspective of what cinematographers have to go through and the processes they go through to achieve a good final product. Though I wasn't the director I still had to think about the weather conditions, clothing and props because if they weren't continuous throughout each shot, the piece would have looked messy and inconsistent: which I think I achieved well.



Fig 1

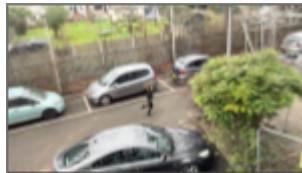


Fig 2



Fig 3



Fig 4



Fig 5: *Casino Royale* Chase Scene

‘Pursuit’ is deliberately designed to evoke a sense of suspense. The evident speed advantage of the boy over the girl leads the audience to anticipate her inevitable capture, reinforcing the tension with the thought, “*It’s only a matter of time before she gets caught.*” This suspenseful dynamic is an important aspect of major Hollywood action films such as *Casino Royale* (2006) (Fig 5) and *Mission: Impossible – Fallout* (2018). As the cinematographer, I carefully

selected a variety of shots to heighten the frantic energy of the sequence, drawing inspiration from these films to enhance the intensity and unpredictability of the chase.

Before filming the final footage, I created a shot list outlining the various camera angles I wanted to incorporate into this project. My goal was to utilize a diverse range of shot types—not only to maximize the film’s visual impact and technical merit but also to enhance the illusion of a real chase. For example, near the start of the chase scene, the boy jumps down the stairs, and I wanted to add a couple of shots to make the action feel more intense. So I made him jump over the camera for a low angle shot and then I re-recorded the same shot but from a high angle full body shot. Before this, I also added a wide shot of the hallway which makes the girl seem small, which could parallel the situation she is in. Every shot I took had a set intention to either make the boy seem stronger and more intimidating or to make the girl feel as if she is the prey and show her as being helpless. However, even though I planned most of the shots during pre-production planning, there were several instances during filming where I spontaneously identified new shots that I had not initially considered. This improvisational approach mirrored the nature of the foot chase itself, as the characters on screen were also forced to make quick, instinctive decisions. One such shot was a low-angle shot of the boy (Fig. 5), which I realized would effectively emphasize his dominance and pursuit as the angle is placed lower down.



Fig 6

We chose to film 'Pursuit' in a school environment due to the wide range of potential shot compositions it offered. The setting provided many possible places that allowed me to capture dynamic angles that may have been more challenging to achieve in a public space. For instance, I was able to incorporate a high-angle Dutch shot in the school car park, where I went up some metal stairs to an upper region of the school, which effectively conveyed the idea that the girl was being pursued, emphasizing her vulnerability and positioning her as prey (Fig. 2 and 5). Furthermore, its long corridors and uniform classrooms create a sense of repetition and confinement. This feeling of entrapment is reflected in the girl's desperate attempt to escape and by the end is cornered which reinforces the inevitability of her fate (Fig. 4).



Fig 7: Hot Fuzz Blockage of people

For our foot chase sequence, we drew significant inspiration from high-budget action-comedy films such as *Hot Fuzz* (2007). Our objective was to replicate the dynamic and suspenseful cinematographic techniques employed by professional filmmakers to heighten tension and engagement. One of the key conventions of foot chases is the presence of obstacles that hinder the protagonist's pursuit—a trope that *Hot Fuzz* executes masterfully.



Fig 8: Boy getting blocked by people



Fig 9: Short Film (Independent).



Fig 10: Tracking shot down corridor

In our sequence, we specifically recreated the "mothers blocking the path" shot from *Hot Fuzz* (Fig. 7), adapting it to our school setting. This moment introduces a physical obstruction that the protagonist must overcome, reinforcing the classic chase narrative structure. The placement of this roadblock serves not only as a practical challenge but also as a visual metaphor for the protagonist's internal struggles. The forced pause and subsequent maneuvering around the obstruction symbolize the character's need to overcome both physical and psychological barriers in order to achieve his ultimate goal (Fig. 8).

Beyond high-budget films, I also examined independent productions and short films that faced similar budgetary constraints to ours. Many low-budget foot chases rely heavily on handheld cinematography and dynamic tracking shots to maintain intensity without requiring elaborate stunt work or large-scale set pieces. One example we found online utilized a tracking shot that followed the runner closely, creating an immersive and fast-paced perspective that heightened suspense (Fig. 9). We adapted this technique within our school setting, employing a handheld camera to capture rapid movement, thereby amplifying the urgency and realism of the sequence.

Through the combination of these influences, along with my own creative input, I believe our cinematography effectively captured the intensity of a foot chase while maintaining a slight comedic undertone—an element frequently present in the genre. By strategically utilizing dynamic framing, camera movement, and spatial composition, I aimed to create a visually compelling and engaging sequence that successfully conveys both action and character conflict.