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| Tom hansen: | clothing: | Facial: | Cineamtography | Directors purpose: | dialog/events: |
| Scene 1:  Car scene with cameron and christine. | Police Uniform | Confused  Angry  Ashamed  Undermined  Looks mortified at what john has just done to christine. | * Car window * Sees tom at knee level * Low angle shot * Close up facial shot end of scene on tom showing his distraught face. | * Belittles tom, show he is inferior to john. * Shows tom to be new police cop! | * “That's not the vehicle john” * Tom is seen looking through the glass of the police car compared to john who was seen side on through the open window of the car. * John is clearly the “leader” in this scene and gives tom the little jobs like checking the registration. * John molests christine and tom stands there and watches. * Tom is passive in this scene where he does not say anything or do anything but watch. * Tom looked like he was having a mental conversation with himself * about saying something or not saying anything. |
| Scene 2:  In the police department asking to change partners. | Nice jacket and pants, layered clothing suggesting money. | It looks like he know what he wants and he has quite a frustrated, angry, annoyed face due to his boss talking about changing partners. | * Shows them individually in camera shot when they are talking. * Close ups * Looks over shoulder of tom * Follows them down hallway * Rolling shot * Looks down on tom over dixions shoulder. * Tom is being trapped he has nowhere to go with it/his argument |  | * Looked angry, and he was trying to prove his point because he didn't want to be placed with a partner who is a racist prick. * There was a zoom in on tom's face when he was arguing his point with his boss. * His boss was telling him that the racial tension is never going to go away and that he is putting himself at risk of his job and his boss's job but he was evident to change it |
| Scene 3:  Police chase, camerons car jack scene. | Police officer uniform | Scared  Realisation that he knows cameron  He’s baby faced  Looks weak | * Behind car door * Close up * Zoom in on toms realisation that he knows cameron * Tom stands still and says nothing * Over the shoulder looking down on tom, but tom is in the power position. * Close up shots on cameron and toms faces * See tom walking away through cameron's back window * See tom in the light next to the police car. * Drives away like nothing really happened | * Tom is shown to try and fix the wrong john did to cameron and christine. | *Officer Hanson*: You see what's happening here? Do you want to die here? Is that what you want? Because these guys are going to shoot you and the way your acting they'll be completely fucking justified  *Cameron*: Fuck you  *Officer Hanson*: Fuck me? I'm not the one who's fucked here you're the one who's fucked here because it's not going to be my head blown off and onto that man's patio  *Cameron*: What do you want from me?  *Officer Hanson*: Unless you think your wife is going to be better off with a husband who has a bloody stump for a head I want you to sit down on the curb and put your hands on your head and do nothing until I speak with these officers  *Cameron*: I'm not sitting on the curb and putting my hands on my head for nobody.   * Tom says stop “i know this man” “he is a fucking friend of mine” * “Lower your firearm” x3 |
| Scene 4:  Tom in changing rooms | Gym clothes,  Dark clothes. |  | * In full darkness | * Show change in characters personality and who he is now viewed as. | * ignored |
| Scene 5:  Picks up peter | Casual clothing, but if we compare his casual clothing to peters casual clothing the difference is very clear and shows their differences as people.  Eg, money, class | Really casual expression then when peter starts to accuse tom toms face starts to get angry and frustrated.  Mortified | * Thought john was going to pick up peter. Makes audience go “oh no” * Tom shown in light * Peter seen in darkness * Tom in half light half dark * The light flashes on their faces. * Close up on face * A close up shot of st christopher * A back seat shot of both of them and close up on their faces. * Gun flash shows toms face | * The first thing we see is peter walking then we see john driving then we see a stop sign then a car pulling over to pick up peter and it's tom * Good Balance and setting suspense withe the gunshot the music and the silence | * Tom picks up peter from the side of the road * Country music is playing and they create small talk talking about music and where peter wants to go and ice skating. * Then when peter notices the st christopher on tom's car he reaches into his pocket but is talking quite aggressively and tom thinks he is pulling out a gun so he gets the upper hand and shots peter * This is where at the start tom was very anti racism and no he has just proven that tom is now a racist.   *Officer Hanson*: I've got a better idea. Get out, now.  *Peter*: Fine. You want me to show you? I'll show you.  [*Peter puts his hand in his pocket*]  *Officer Hanson*: Get your hands out of your pocket. Put your hands where I can see 'em!  *Peter*: Who the fuck you think you're talkin' to?  *Officer Hanson*: Put your hands where I can see them!  *Peter*: You wanna see what's in my hands? Here, I'll show you what's in my fuckin' hands!  [*Peter puts his hand back in his pocket, Hanson grabs his gun and shoots Peter. As Peter dies, his hand opens up to reveal a St. Christopher statue*]   * Everything peter said was so innocence in a sense that he wasn trying to harm anyone. |
| Final scene- Tom |  |  | * In the end tom is seen in the dark walking away from the car burning. * Portraying that his character is dark |  |  |

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| John Ryan | Clothing: | Facial: | Cineamtography: | Directors purpose: | Dialog/events: |
| First scene-  On phone to shaniqua. |  | Annoyed, frustrated, sad because he can't get any help for his father. | * Sees john through a glass window * Changes from through window shot and close up | * His facial expression and how he is frustrated. * Shows john as short tempered. | * “I wanna talk to your supervisor” in which she replies “i am the supervisor”. John then asks “what is your name”..... “Shaniqua johnson” to which john replies “big fucking surprise that is”. |
| Second scene-  Cameron and Christine in car. | Police officer uniform | Smirk | * Low angle shot. * Camera follows john. * Follows john's hand down and all over christine's body * Puts audience at eye level with cameron and christine showing on the same page. * The camera following john shows and make the audience uncomfortable. Helping to portray the “bad” feel of the scene. | * Looks up at john to show him as superior. * Shows john as superior compared to cameron. * Has just had a bad phone call and is taking his anger out on cameron and christine. | * Sees cameron and christine in car, walks towards car with hand on gun, john looks down on cameron and christine, belittles and speaks to cameron like he is incapable of human interactions. * Forces himself on cameron * Grabs christine forcefully and pushes her against the car, enforcing his dominance on her, he patronises her by saying “Quite a mouth you have”. He then proceeds to molest and sexually assault her. While violating her he is talking about what punishment to give to cameron and his wife. * “You folks drive safe now” |
| Third scene-  Night time when he is woken to his father in pain on the toilet. | White top  boxers | Distraught  saddened | * Transition into scene is a slammed door. * Camera looks over john's shoulder down onto his father (high angle shot) * Through a doorway * Follows them down a hallway, then back over john's shoulder. (high angle shot) * High angle shots place audience above, making us look down on john's father adding sadness and suspense. | * His colours are either black or white two sides of his personality in his clothing. | * In bed when his dad need help on the bathroom because he can't pee and he isn't getting any doctor's assistance * Looking like he cares a lot about his father and all what he wants is for his father to get better. * Stares out window |
| Fourth scene-  Office with shaniqua | Wearing tracksuit  Grey tracksuit. | annoyed | * Back and forth between both characters. * See john over her shoulder, she has the power in the conversation. * Close up on john's face while ranting * See shaniqua over john's shoulder, while he's talking about his father and black rights. * John's back is shown while she is talking. * End of scene see john through glass door. | * Directors purpose for this scene shows the racial tension between john and shaniqua and how he can't stand that she is a black person who in her job can't help him with his situations. The director is showing that even though john is a racist but when his family needs help he is asking the people who he is against residually. | * Plays the race card, “i can't help but think about the 5 or 6 more qualified white guys who could have had your job” * “My father paid black people equally when no one would” * “Not once would he blame you people” * [*Officer Ryan*](http://www.imdb.com/name/nm0000369/): I'm saying this because I'm really hoping I'm wrong about you. I'm hoping someone like yourself, someone who has been given a helping hand might have a little compassion for someone else in a similar situation. |
| Fifth Scene-  Tom swapping cars | Officer uniform | angry | * Camera follows them both. * Close up on faces. * Looks over john's shoulder. | * The director shows differences from both characters when there is darker lighting on john and light lighting on tom showing the good and bad characters. | * Asserts dominance on tom, pulls him in closely, * “Wait till you've been doing it a bit longer, you think you know who you are, you have no idea”   *Officer Hanson: Hey. Maybe they didn't tell you, but I've been reassigned.*  *Officer Ryan: Yeah, they told me. I just wanted to say good luck and it was good riding with you.*  *Officer Hanson: You too.*  *Officer Ryan: Wait 'till you've been on the job a few more years. Look at me.*  *Officer Hanson: Yeah.*  *Officer Ryan: Look at me. Wait 'till you've been doing it a little longer.* |
| Six scene-  Christina car crash | Black Officer uniform | Remorseful  Worried  Scared | * Follows john, long distance camera shot and running * jumpy shot was used when john is running towards the car * See john through small window * Broken glass * Light rays * Close up on his facial expression where he is clearly shocked it is christine in the car. * Light behind him * Dark * Silhouette of their faces. * Before something bad happens in this scene, always shown through broken glass. * Close up of the gasoline pouring under the car just before it caught fire. * Smoke shows them coming out together. * Light on his face while hugging christine | * The director shows how one act of racism can affect the person's perspective of the other. And then when it is shown to christine that if he doesn't help she will die. So she lets him help her and this shows that even is racist times when yourself are put in a life or death that all that mattered was them being safe. 4 | * Pulls up to flipped car, run, long distance camera shot * Goes to save person in car * Sees john through a small hole * Christina cant breath * Crawls in car * Realise they know each other * “No, get away from me, not you, not you, don’t touch me, keep away from me, fuck you, somebody anybody else” * “I'm not gonna touch you, there is nobody else here yet, we need to get you out of here’ * Calmy talks about how he is gonna save christine * Remains calm while cristina crys * Fire reaches car * John looks horrified at the fact he is being dragged out * Goes back in to save christina * Rescues her * Shows care and hugs her even after she is out of car. |
| Final john scene- |  |  | * At the end john is seen in the light * Helping his dad even though there is no help. * Portraying that he is seen in the light and he has chosen the right way of life |  |  |

John:

Officer John Ryan is a bigoted white police officer who physically molests Cameron's wife Christine under the pretense of searching for a weapon after pulling over their vehicle and accusing them of endangerment due to Christine performing fellatio on Cameron while he was driving.  
Meanwhile, Ryan is trying to get help for his father, who possibly suffers from prostate cancer but has been diagnosed with a bladder infection, despite the ineffectiveness of treatment. His anger manifests in prejudice, as is evident when he exhibits a racist attitude towards an HMO employee preventing his father from seeing an out of network, non-HMO physician.  
His racial prejudices seem to stem from the destructive impact that local affirmative action policies had on his father's business. After Hansen requests solo patrol, Ryan is partnered with a Hispanic-American with whom he seems to get along.  
Ryan later puts his own life on the line to save Christine, the woman he molested earlier, from certain death in a fiery car wreck.

Tom:

Officer Tommy Hanson is a Los Angeles police officer who, after observing his partner Officer John Ryan pullover Cameron Thayer and Christine Thayer and sexually molest Christine, requests a change of partner because of feelings of guilt over the incident. His supervisor, Lieutenant Dixon, tells him he will transfer him if he claims his "uncontrollable flatulence" requires him to drive a one man car.  
  
The next day, after he presumably files the request, he is reassigned to a single man patrol car. While on patrol he joins a police chase of Cameron Thayer, who was being car jacked, but fought off his carjackers and is fleeing the scene with one carjacker still in the car. After driving into a dead end Cameron, now resentful of the LAPD, confronts the police officers. Tommy jumps in front of Cameron and tries to convince him to stand down to avoid a confrontation which could possibly result in Cameron's death. He then vouches for Cameron, stating that he is a friend of his, and asks the officers to let Cameron off with a "harsh warning," which they do.  
  
Thommy is later seen driving in his car when he picks up Peter Waters, who is hitchhiking. He ultimately reveals his own insecurities with other races (African-Americans in particular) through his treatment of Peters Waters and how he quickly dismisses Waters' attempts to compare similarities between them. He pulls over when he assumes that Peter is laughing at him, and tells him to get out of the car. As Peter reaches into his pocket, Tommy wrongly assumes that Peter is reaching for a hidden gun, and shoots him dead. He removes the dead Peter from the car to cover up the incident.

We later see Peter, who is revealed to be the brother of Graham Waters, dead in the grass near where Tommy pulled over. Finally, we see Tommy walking away from his burning car wearing a pair of latex gloves, trying to conceal his involvement in the shooting.