1. The clip begins with a shot of the tyrant with Martha in the background. Shadowy shots are used to blur her, making her seem insignificant whereas the tyrant is in focus and in power. There is a mid-shot of Martha walking behind him, and she seems isolated with two men flanking her in the background. It seems as if she is trapped between them as she walks towards him. Quick cuts are used as the camera switches from Martha to the tyrant, to Martha and the other characters around her as if she is imploring them for help and needs to be rescued from the man. High-angle shots of him are used, which makes him seem bigger and more powerful than Martha, and these are often point-of-view shots, which allows the audience to form a relationship with her and see the events from her viewpoint.

High-angle shots of Martha and the Doctor are used as the clip continues, and this shows then to both be lacking in power and the purpose: a case shows how desperate and trapped the Doctor is. The camera work is very revealing as to the status of the characters: both Martha and the tyrant are dressed in black, which shows them to be serious and quite masculine. There is a clear contrast between the woman on the tyrant's left, who is dressed in clearly feminised in a red dress, with her hair down and a lot of make-up and nail polish. Martha however is all in black, with her hair back and minimal make-up, and therefore she seems quite masculinised, as if she is trying to
lose her feminine qualities in order to gain power. The woman in the red dress seems like just a prop, an accessory for the tyrant to show that his power extends over women. Martha is in the center of the set, and off the frame, which shows her less power and help-wan through the clip. She begins to assert it.

There is a long shot of all the characters which allows the audience to see their positions - the tyrant is highest up and Martha is kneeling before him, and the rest of the characters are on the sidelines almost like pawns in a game. The set reflects this also, as it is all of gadgets which make it seem quite masculine but also game-like.

There's non-diegetic guitar and drum music played in the background, and this sounds almost like battle music, and forebodes the imminent battle for power. Dissolve transitions are used to show her memories, and in them the colors are faded which contrasts to the present where she appears vibrant and growing in power. The pace of the editing quickens as the game in strength, and fast cuts from her to the tyrant to those around them are used. The music supports this atmosphere, as it too begins to quicken and grow in strength. At several points, the drums down the clip half of the tyrant's face in red light, which could forebode how the danger he has put himself in. The music continues to build, and trumpets are used to show the triumph Martha feels as everyone begins to chant 'Booh'. The camera tilts to a high angle shot.
as he begins to lose his power, showing that Martha and the Doctor are now above him. As the chanting of 'Doctor' continues, the scene changes to the alien world where the camera pans over the citizens, one huge mass which are represented as equal in gender, united for their cause which contrasts to the power play at work between the tyrant and Martha.

As the Doctor's power begins to be restored, special effects are used. Blue lights and waves distort the Doctor, making him almost inhuman and genderless. The tyrant tries to use a gun on the Doctor, which is significant as this last resort of power, this machine gun is useless against the actual Doctor. The final shot of the tyrant is a high angle, which shows him brightly lit.

The overemphasis of the non-diagonal frame almost draws out his screams which shows that he has lost all of his power and threat.

However, when Martha kneels, the camera moves with her, which makes her stay level rather than using a tilt to show her loss of power. This portrays that she is still in control, as she is still on the same level as the camera, despite being made to kneel.

The camera cuts from the tyrant to the other characters, using eye-line matches to show he is in control, as everyone is looking at him. He is also isolated in the frame shot of the time.
whereas most of the other characters have other people visible in their shots. This again shows his power as the only thing in the frame for the audience’s attention to be drawn to is him.

EAA - 17

EG - 17

TERM - 9