

**CINEMATOGRAPHY AND AESTHETIC ANALYSIS OF
CONTEMPORARY NOLLYWOOD ONSCREEN VISUALS: AN
EXPLORATION OF OMO GHETTO (THE SAGA)**

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ABSTRACT

This study analyzed a contemporary Nollywood film – Omo Ghetto (The Saga) – with a view to understanding how the filmmakers used selected cinematographic techniques to aesthetically tell the visual story and enhance the viewing experience. The study's objective was to connect the cinematic techniques to the aesthetic presentations of the onscreen images and figure out how they blend within the context of the film's structure. The study adopted a qualitative content analysis research design and a sample size of Omo (Omo Ghetto (The Saga) was purposively selected from the PulseNg (2020) online 100 top-grossing film chart because of its primary position on the scale. The study's instrument was the researcher and validity and reliability were ensured through peer debriefings and consistency of the code sheet and coding rules. Data for the study was presented in an elaborate tabular form and analyzed interpretively. The study results among others showed that the combination of selected cinematographic elements and their applications enhanced viewership and created

different viewing perspectives. The study concluded that the changes in contemporary Nollywood are visible and that the filmmakers of Omo Ghetto (The Saga) use of cinematography is a significant move away from the old Nollywood cinema. The study recommends that filmmakers should invest more time and effort in continuity and postproduction.

Keywords: Cinematography, Aesthetics, Onscreen Visuals, Omo Ghetto (The Saga), Nollywood Films.

1.0 INTRODUCTION

In 2010, the Nigerian film industry, Nollywood, was reborn (Afolayan, 2014). The emergence of contemporary Nollywood, which subverted the dominant means of low-budget filmmaking and mass production and distribution of film content, is also known as the ‘new cinema’, ‘new wave’, ‘emerging Nollywood’ and ‘neo-Nollywood’ (Adejumobi, 2015). Contemporary Nollywood films, which changed the course of filmmaking and film screening in Nigeria, particularly through the option for ‘cinematic films exhibitions’ as opposed to sales of Digital Versatile Discs (DVDs) are unlike the ‘old cinema’. Afolayan (2014) defines the new Nollywood as “a move away from the cinematic ebullience and mushrooming tendency of Nollywood towards a qualitative and aesthetic transformation of the industry (p.26) – a contemporary Nollywood cinema. The focus of this study, therefore, is to analyze a Nollywood film (Omo Ghetto [The Saga]) to understand how cinematography was used to aesthetically portray images that captured the film’s essence and enhanced viewing pleasure for the audience. Put differently this study shall answer the question, how does the cinematography techniques that were used by filmmakers of a contemporary Nollywood film (Omo Ghetto [The Saga]) aesthetically capture the film’s essence and prove to be a visual representation of the film’s content?

2.0 STATEMENT OF THE PROBLEM

Contemporary Nollywood films have also moved to the international scene as Nollywood films are reportedly screened at international film festivals (Adejumobi, 2015) and on online streaming sites. This indicates that Nigerian stories are told to a global audience. Consequently, the question of how contemporary Nollywood film contents are packaged, particularly in terms of the aesthetic quality, and how the filmmakers of Omo Ghetto (The Saga) use cinematography to aesthetically express the visual story is what this study sought to explore.

3.0 OBJECTIVE OF THE STUDY

The objective of this study was to explore Omo Ghetto (The Saga) as a contemporary Nollywood film with a view to analyzing the cinematographic techniques that were used to aesthetically tell the visual story.

4.0 LITERATURE REVIEW

4.1 Structuralist Film Theory

The structuralist film theory is an offshoot of the holistic film theory. According to FilmTheory.org (2014) and Calhoun (2002), it is a theory that emerged in the early 20th century and its origin can be traced to France and the Russian empire, under the postulations of structural linguistics of Ferdinand de Saussure. The theory describes how the enjoyment of film-viewing experience is dependent on the genre of the film. The structuralist film theory portends that the structural presentation of a film is the essence of that film and that the techniques and elements that are used to capture the film's essence and potentials, are what would capture and sustain the attention of the viewing audience (FilmTheory.org, 2014). Stressing that film consumption is not just through the eyes of the film enthusiast, the theory explains that depending on the film genre, each film is a reflection of every individual or group experience and that it is through those lenses that films are watched. This theory is relevant to this study because having applied certain film techniques and elements to the making of *Omo Ghetto (The Saga)* within a given genre, these cinematographic choices would aesthetically enhance individual and group relatability for the audience.

4.2 Cinematography

The use of the camera in collaboration with the elements of the camera setup is broadly known as cinematography. According to Studiobinder (2020, para.2) "cinematography is the art and craft of making motion pictures by capturing a story visually". It refers to the art of bringing a story to life in front of the camera and lighting. The images that are seen on the screen during film viewing is the craft of cinematography where each image is systematically composed into shots, scenes, and sequences.

4.3 Film Aesthetics

As a subfield of film studies and originating from the philosophy of arts, film aesthetics is arguably difficult to define. However, Xavier (2002) opines that film aesthetics can be understood from two approaches – "the discussion of the medium's ontology and an evaluation of a film's artistic merits (or demerits)". Film aesthetics encompasses the display of beauty onscreen, which is compound interlace of political, moral, and historically relevant content. As stated in Klevan (2018), "this content is important, and often essential to an aesthetic evaluation, but the engagement will be with the value of its expression through the form of the work" (p.20), which would appeal to the visual, aural and sensory organs of the beholder. Film aesthetics is a combination of formalism (the form or subject matter of the film) and the aestheticism of the film (the overall beauty of the onscreen craft), without privileging one over the other (Xavier, 2002). Film aesthetics as Noble-Olson (2022) opines is used to assess particular objects, judgments, experiences, and values in onscreen content.

4.4 The Camera Language

"Film language has no distinctive grammar, and its vocabulary is heavily reliant on context for its meaning. Every shot is chosen from an infinite number of possible framings, compositions, and arrangements. When directors and cinematographers shoot, they draw on their experience with images for their targets" (Edgar-Hunt, Marland&Rawle, 2010, p.118). The entirety of a film is usually divided into sequences which are subdivided into scenes and scenes are made of shots. With some notable exceptions, during production, quite a number

of different shots are taken to make a scene and at postproduction, the chosen shots are carefully selected to suit a cinematic purpose of narrating a chronological story that would contribute to the general meaning as intended for the film (Masterclass, 2020). For instance, a middle-class bedroom set is carefully designed with specific ornaments and furniture to depict reality and if that bedroom is gender-specific, the kind of wallpaper or colors on the walls are taken into strict consideration too.

Additionally, the height of the camera mount, camera angles, depth of field (focus), exposure, and camera movement, enhances the meaning of a shot. "The shot has its own vocabulary, one reliant on contexts of narrative and editing for meaning. Nevertheless, images can be read like words. Different shot angles, heights, and types have their own established meanings derived from their use in thousands of films made over the last century or so" (Bordwell & Thompson 2010, p. 176). Generally, shots can be divided into objective and subjective (Knight, 1993). Most filmmakers use the objective shot to tell their visual story, which they do by showing a shot from a godlike view. This makes the audience feel like witnesses, staring at an unfolding event in a detached and unobtrusive manner. 'Objective' shots are arguably an illusion because the filmmaker is required to make a decision on where to put the camera, how to frame the shot and where to station the actors (Zunitch, 2021).

Shots are subjective when stories are told from the point of view of the characters in the film. Subjective shots give the audience the feeling that the character is powerful and in control since everything is experienced through their eyes. It is also used to show prominence between characters in a composition (Godwin, 1994).

- i. Camera angles and eye level of a shot also play a part in meaning construction (Edgar-Hunt, et. al. 2010). Dramatic artistic effects and even ironic effects are reasons filmmakers choose a particular camera angle to take a shot. According to Villarejo (2007), there are three basic ways a camera angle is normally split:
- ii. Straight-on: also often referred to as 'frontality'. The straight-on angle refers to when the camera is pointed straight at its subject. Straight-on angle gives the audience the feeling of watching a film as they would a play that is staged in a theatre. Straight-ones are perfect for 'breaking the fourth wall' (Davis, Li, O'Neill, Nitsche, Riedl, 2011).
- iii. Low angles: a low-angle shot is achieved through the placement of the camera below the subject, looking up. Low-angle shots are apt for showing a subject as tall, powerful, elegant, and confident, usually looking down on everyone else, including the audience.
- iv. High angles: as opposed to the low-angle shot, the high-angle shot is achieved by placing the camera above the subject, and looking down on them. High-angle shots give the audience a certain kind of superior feel over the character because the character usually looks small, dwarfed, vulnerable, and weak (Studiobinder, 2021).

While camera angles and the filmmakers' selection of types, which have different meanings often depend on the narrative, genre, or style of the films, using a drastically unexpected shot type can change the meaning of the narratives for the audience (Davis, et. al., 2011). Types of shots as stated in Hughes (2010) include Extreme Long Shot (ELS), Long Shot (LS), Wide Shot (WS), Establishing Shot (ES), Medium Shot (MS), Medium Close Up (MCU), Close Up

(CU) and Extreme Close Up (ECU). Depending on what matters in the process of communicating meaning to the overall story, a filmmaker would choose a shot that suits that purpose, taking care to aspire to provoke the right emotions in the audience. In order to add additional meaning and achieve emotions to a shot, the camera's level can also be changed. Images could be canted, angled, framed upside down, etc. (Braun & Clarke, 2006) to portray anxiety, absurdity, confusion, etc. in a frame.

Within the frame, "the screen is generally assumed to be split into three portions" (Edgar-Hunt 2010, p. 124) – the middle of the screen, the left margin, and the right margin. When a subject is framed right in the middle of the frame, the character or object is given power over all else in the frame. When the character appears left of the frame, right of the frame, top of the frame, or bottom of the frame, it is referred to as off-screen space (Studiobinder, 2021). The back of the frame is usually used to show scenery or location whereas the front of the frame is "the fourth wall", which refers to an imaginary wall that separates the audience from the filmic space and when a character looks directly into the camera, it is known as 'breaking the fourth wall' (Lowood&Nitsche, 2011).

Camera angles, shot types, composition, etc. are accompanied by lighting. Lighting illuminates or dims a set to create a believable feeling for the audience. Lighting is considered one of the most important elements of producing images – realistic or unrealistic (Studiobinder, 2021). Lighting setup is known as a three-point matrix because it is used by filmmakers to simulate a three-dimensional image:

- i. The key light: this is the brightest light of the three. It highlights details on the face by casting a believable shadow on the unit portion
- ii. The fill light: this is a softer light, which lessens the effect of shadowing on the face and is usually positioned on the other side of the key and
- iii. The backlight: this light is used to give the subject an appearance of depth and is placed at the back/behind the subject (Payne, 2011).

Camera movement is what makes film cinematic (Caroll& Cameroon, 2005). The film started as still pictures where the camera did not move. Static. Camera movement has provided filmmakers with the possibility of being dynamic and fluid in scoring the desired shot. A shot may begin as a close-up and rather than cutting, the camera is "moved" out to a wide shot and then narrowed to a point of ending in a two-shot (reframing) (Hayward, 2000). The camera can move in a vast number of ways:

- i. Pan: movement of the camera from left to right while it sits on a tripod.
- ii. Tilt: movement of the camera up and down while it sits on a tripod.
- iii. Tracking: the camera is usually fixed on a track and moved in any direction. The camera can also be firmly held on gimbals and moved systematically by cinematographers to track.
- iv. Steadicam: the camera is firmly strapped on the camera operator or a character to get a smooth floaty shot.
- v. Handheld: ironically, handheld depicts the holding of the camera with both hands to intentionally capture a shaky shot. Best for documentaries to depict realism.

- vi. Crane or Jib (helicopter, airplane, or drone) shot: when shots need to be captured from an impressive height, either to diminish a subject or show scenery, this is the way to go.
- vii. Dolly: dollying involves the movement of the camera towards or away from the subject while placed on a track or a vehicular instrument. Dolly is in two types: 'dolly in' and 'dolly out'. Dolly in is the movement of the camera toward the subject or object while dolly out is the movement of the camera away from the subject or object.
- viii. Truck: somewhat like the dolly albeit used to avoid shaky motions, truck is the movement of the camera left or right along a fixed point such as a stabilized track.
- ix. Zoom or Rack Focus: when zooming, the camera does not move per se, only the lenses move. Some lenses are adjustable while others are removable all together. The type of camera that is used determines how the lens is moved.
- x. Reverse zoom (zolly): this shot involves two kinds of movement at the same time. It is achieved by physically moving the camera while adjusting the zoom lens simultaneously. For instance, a camera may be tracking a subject while simultaneously zooming out and vice versa.
- xi. Pedestal: the entire camera moves up and down a pedestal while fixated on a particular location like an adjustable tripod.

Camera movements make the film experience for the audience seem much more realistic because the fewer the cuts, the more involved with the view of the scene the audience feels (Studiobinder, 2020). This is accompanied by the stretch and manipulation of time.

4.5 Onscreen Visuals

The output of cinematography manipulations is film visuals, also known as onscreen visuals. Onscreen visuals include images, placements, timing/weather, subtitles, colour, etc. Onscreen visuals as explained in () is the cinematic capture of moving images, in the presence of light, which are displayed for viewing on an electronic display screen (Murphy, 2017).

A type of onscreen visual is visual effects. The visual effect refers to the expansion of filmmaking possibilities that are available to the filmmakers to create environments, objects, creatures, and even individuals that would otherwise seem impossible to include in a shot (Masterclass, 2020), the result of which is a compelling and believable onscreen visual.

5.0 METHODOLOGY

The study was an exploratory qualitative analysis of Omo Ghetto (The Saga), which adopted the content analysis research design. Biriowu and Chris-Biriowu (2021) posit that "the goal of the content analysis research is to look deeply at a text content and 'read between the lines' so that an implied-but-not-explicitly-spelled-out meaning can be found" (p.19). The population of the study was gotten from the PulseNg (2020) online top grossing database, where contemporary films are outlined according to their Box Office rankings. Having ranked the first position on the chart during the first quarter of 2020, Omo Ghetto (The Saga) was purposively selected as the sample for this study. The instrument of the study was the researcher. The study's instrument was tested for validity and reliability through peer review/debriefing and negative case analysis and consistency of coding elements and patterns

respectively. The data that was gathered for this study was presented in an elaborated tabular form and analysed interpretively.

5.1 Omo Ghetto (The Saga) – Plot Description

Omo Ghetto (The Saga) (2020) is a comedy drama with FunkeAkindeleAkindele, Bimbo Thomas, EniolaBadmus and ChiomaAkpotha and DeyemiOkanlawon as its lead cast. The film tells the story of a twin woman, 'Lefty' (FunkeAkindele Bello) who, despite being a daughter of a wealthy family, prefers to spend her time at a slum where she, in addition to being a member and head of a female gang ('Askamaya Bee'), is involved in a romantic relationship with Femi Stone (DeyemiOkanlawon) who is also a resident of the ghetto. Lefty is a gangster who loves the ghetto and believes in its salvation and development. Against her mother's wish, Lefty continues to spend so much time in the ghetto like a bonafide resident would. Although her cronies from the ghetto (Chummy Choko), (Busty), and (Nikky) love her and enjoy having her around, they know that she deserves better and continue to kick against her relationship with Femi Stone, insisting that she is too good for him and needs to do better. Lefty however is adamant because she is convinced that she is in love with Femi Stone and that she has got nothing in common with the men of the upper class.

Lefty runs into trouble when the police find a stolen phone which Femi Stone had hidden without her knowledge under the passenger's side of her car. Lefty is arrested and detained but refuses to give up Femi Stone. Lefty soon finds out that the life that she thought she was building with Stone is a lie and that for him, she is only a means to a selfish end.

Table 4.1a: Omo Ghetto: Cinematography and Aesthetics

Scene	Transition	Shot Angle	Time Duration	Shot Size	Scene Description	Setting	Time/Light/Location	Sound	Motion (Tempo)	Camera Movement Types	Frame Composition	Language	Observed Continuity Error						
Opening	Fade	Establishing; Bird Eye View	0:00:36 -	EWS;	Police officers chase a young boy into Askamaya	Askamaya streets, Lagos	Day/Natural/Exterior	Diegesis; Non-diegesis	Fast, Time Lapse	Pan; Truck out; Aerial; Handheld	Crowd, Single, 2Shot	Pidgin							
			0:01:45	WS;															
				ELS; LS; MS;															
1	Cut	Low; Neutral	0:01:48 - 0:03:41	MS; WS; MCU	Boy falls at Lefty's feet; she picks him up. Police catches up and have a conversation with Lefty about the boy's whereabouts	Askamaya streets, Lagos	Day/Natural/Exterior	Diegesis; Non-diegesis	Still; Normal	Pan; Static	2Shot; 3Shot	Pidgin ; Yoruba; English							
2	Cut	Neutral	0:03:45 - 0:04:45	WS; MWS	Lefty drives boy to safety; finds out that he delivers drugs and destroys the merchandize	Askamaya streets, Lagos	Day/Natural/Exterior	Diegesis; Non-diegesis	Still; Normal	Static; Pan; Tilt	2Shot	Pidgin ; Yoruba							
3	J-Cut	Neutral	0:04:49 - 0:05:14	WS; MS	Mrs. Benson interrogates Amaka about missing food stuff	Mrs. Beson's residence, Amen Estate, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal	Static	2Shot; Single	Pidgin ; English; Igbo							

4	Cut	Neutral; OS	0:05:16 - 0:05:46	WS; MS	Lefty gifts her mother's food stuff to a ghetto single mother and her children	Askamaya, Lagos	Day/Natural/Exterior	Diegesis	Still; Normal	Dolly in; Static	Crowd, Single, 3Shot	Pidgin ; Yourb a
5	Intercut	Neutral	0:05:49 - 0:06:32	WS; MS; MWS	Mrs. Benson calls Lefty on the phone to inquire about the missing food stuffs and her Lefty's whereabouts	Mrs. Beson's residence, Amen Estate, Lagos	Day/Natural/Interior/U nnatural	Diegesis; Non- diegesis	Still; Normal	Static	2Shot; Single	Englis h; Pidgin ; Yorub a
6	Cut	Neutral	0:06:34 - 0:08:03	MCU; MWS	Mogamu and her boys storm Busty's room in search of Lefty.	Askamaya, Lagos	Day/Unnatural/Interior	Diegesis; Non- diegesis	Still; Normal	Pan; Static	Single; Crowd; 3Shot; 2Shot	English ; Pidgin; Yoruba
7	Cut; Intercut	Neutral; OS	0:08:04 - 0:09:14	WS; MCU; MS; EWS; Insert	Mogambo and her boys arrive at Chummy Choko's Kitchen; Lefty gets a call from Busty, warning her Mogambo's arrival	Askamaya, Lagos	Day/Natural/Interior/U nnatural	Diegesis; Non- diegesis	Still; Normal; Fast	Pan; Static; Handheld	Crowd; 2Shot; Single	Pidgin ; Igbo; Yorub a

8	Cut; Cutaway	Neutral; High; Ankle	0:09:15 - 0:14:07	EWS; MS; MWS; Insert; LS	Mogambo and her boys arrive at Askamaya Bees' Headquarters (HQ), in search of Lefty; Stone and Aza show up later	Askamaya, Lagos	Day/Natural/ Interior/Unnatural	Diegesis; Non-diegesis	Still; Normal; Fast	Pan; Static; Truck out; Zolly	3Shot; Single; Crowd; Rack Focus	Pidgin ; Yoruba; Igbo
9	Cut	High; OS; Neutral	0:14:08 - 0:16:03	MWS; MCU	Lefty and Stone sit in Stone's living room	Askamaya, Lagos	Day/Unnatural/Interior	Diegesis; Non-diegesis; Mixt	Still; Normal	Static; Tilt	2Shot; Single	Yoruba; Pidgin ; English
10	J-Cut; Ripple dissolve	Neutral; High	0:16:08 - 0:18:57	WS; MCU; MS	Askamaya HQ; Lefty joins her friends to celebrate death escape; flashback of Lefty on a date with an "Island big boy"	Askamaya, Lagos; Restaurant, Lagos	Night/Unnatural/Interior	Diegesis; Non-diegesis; Mixt	Still; Normal; Fast	Static; Tilt; Truck out	3Shot; Single; 2Shot; Crowd	Yoruba; Pidgin ; Igbo
11	Dissolve; J-Cut	High; OS; Neutral	0:19:02 - 0:22:34	WS; MS; MWS	Femi and friends work on conning victims in his living room	Askamaya, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal	Pan; Static	Crowd; Single; 3Shot	English; Yoruba; Pidgin
12	J-Cut	Neutral; High; OS	0:22:39 - 0:23:34	MWS; OS; MCU; WS	Ayomide delivers a speech to a room of girls	Event centre, Lagos	Day/Unnatural/Interior	Diegesis (including monologue) ; Non-diegesis	Still; Normal	Pan; Static	Crowd; Single	English

13	J-Cut; Intercut	Neutral; OS	0:23:38 - 0:26:38	MLS; MWS; MCU	Ayomide returns home from work; dad and husband sit in the living room; Ayomide is on the phone with Mrs. Benson	Ayomide's residence, Lagos Island	Day/Unnatural/Interior	Diegesis	Still; Normal	Static; Pan	3Shot; Single; 2Shot	Yoruba; English; Pidgin
14	Cut	Neutral; High	0:26:42 - 0:30:40	MS; MCU; MWS	Stone and friends at a club, encounters AY Pumping	Night club, Lagos	Night/Unnatural/Interior	Diegesis	Still; Normal	Pan; Static; Tilt; Truck; Dolly in	Crowd; Single; 2Shot; 3Shot	Pidgin; English
15	Fade	Neutral	0:30:44 - 0:32:04	MLS; MCU	Mrs. Benson is discussing party arrangements with event planner, Tina	Mrs. Beson's residence, Amen Estate, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal	Pan; Static	2Shot; Single; 3Shot	English; Pidgin; Yoruba
16	Cut	Neutral; OS	0:32:05 - 0:32:33	LS; MWS; MS	Lefty walks out of the livingroom; encounters Amaka	Mrs. Beson's residence, Amen Estate, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal	Pan; Static	Single; 2Shot	Pidgin; Yoruba; Igbo
17	Cut	Neutral	0:32:34 - 0:33:19	MLS; MS; WS	Lefty breaks into Dafe's car	Mrs. Beson's residence, Amen Estate, Lagos	Day/Natural/Exterior	Diegesis& Non-diegesis mixt (no dialogue)	Fast	Static	Single	Sound track
18	Cut	Neutral	0:33:20 - 0:33:35	MWS; MS	Odafe walks to his car to find out that he has been	Mrs. Beson's residence, Amen	Day/Natural/Exterior	Diegesis (monologue)	Still; Normal	Pan; Static	Single	Pidgin

				robbed	Estate, Lagos							
19	Cut	Neutral; OS	0:33:36 - 0:34:09	MS; MCU	Mrs. Benson questions Odafe about her missing Invitation Cards	Mrs. Beson's residence, Amen Estate, Lagos	Day/Unnatural/Interi or	Diegesis	Still; Normal	Static	2Shot; Single	Englis h; Pidgin
20	Cut	Neutral; OS	0:34:10 - 0:35:09	MS; MWS; MCU	Odafe inquires about the missing invites from Amaka in the kitchen	Mrs. Beson's residence, Amen Estate, Lagos	Day/Unnatural/Interi or	Diegesis	Still; Normal	Static; Pan	Single; 2Shot	Pidgin ; Igbo
21	Fade	Neutral; OS	0:35:13 - 0:36:16	MS; WS	Lefty hands invites and 'asoebi' to Chummy and Nikky	Nikky's boxing centre, Askamaya, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Still; Normal; Fast	Pan; Static; Handheld	Crowd; 2Shot; Single; 3Shot	Pidgin ; Yorub a; Igbo
22	Cut	Neutral; OS	0:36:17 - 0:44:12	MWS; MS; WS	Askamaya Bees demand settlement from PKK telecommunications; Ojinó boys approach the Askamaya Bees and a combat ensues	Ojinó streets, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis; Mixt	Still; Normal	Static; Pan; Handheld	Crowd; Rack focus; 3Shot; Single	Englis h; Pidgin ; Yorub a; Igbo; Hausa
23	Dissolve	Neutral; OS	0:44:17 - 0:45:20	MS; WS; MCU; MWS	Lefty returns home, finds nephew and niece and does her special dance with them	Mrs. Beson's residence, Amen Estate, Lagos	Day/Unnatural/Interi or	Diegesis; Non- diegesis; Mixt	Still; Normal	Static	3Shot; Crowd; Single	Pidgin ; Englis h; Yorub

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24	Cut	Neutral; OS	0:45:21 - 0:45:56	MWS; MCU	Security encounters Nikky, Chummy and Busty at the gate	Amen Estate, Lagos	Day/Natural/Exterior	Diegesis& Non- diegesis mixt	Static; Pan	Single; 2Shot	Englis h
25	Cut	Neutral	0:45:57 - 0:46:20	LS; MS; MCU	Chummy, Nikky and Busty walk into Mrs. Benson's party	Amen Estate, Lagos	Day/Natural/Exterior	Non- diegesis	Slow; Normal	Pan; Static	3Shot Sound track
26	Cut	Neutral	0:46:21: - 0:48:12	MS; MCU; MWS	Mrs. Benson's party; Lefty comes to join her friends at their table	Mrs. Beson's residence, Amen Estate, Lagos	Day/Natural/Exterior	Diegesis	Still; Normal	Static	Crowd, Single, 2Shot Pidgin
27	Cut	Neutral; OS	0:48:13 - 0:49:12	MS; MCU; MWS	Mrs. Benson scolds event planner and caterer over spoiled fried rice	Mrs. Beson's residence, Amen Estate, Lagos	Day/Natural/Exterior	Diegesis	Still; Normal	Static	Crowd; 2Shot; Single Yorub a
28	Cut	Neutral; OS	0:49:13 - 0:51:31	MLS; WS; MS	Lefty quarels with Nikky, Chummy Choko and Busty over their attitude towards Stone. Event Planner finds out that there is a different fried rice at the party	Mrs. Beson's residence, Amen Estate, Lagos	Day/Natural/Exterior	Diegesis	Still; Normal	Static; Pan; Tilt	Single; Crowd; 2Shot Englis h
29	Cut	Neutral	0:51:31 - 0:51:53	MS	Event planner brings "special fried rice" to Mrs.	Mrs. Beson's residence, Amen	Day/Natural/Exterior	Diegesis	Still; Normal	Static; Tilt	Crowd; 2Shot Yorub a; Englis

				Benson's friends	Estate, Lagos							h
30	Cut	Neutral	0:51:54 - 0:52:01	MS; WS	Live band plays; guests dance on the dancefloor	Mrs. Beson's residence, Amen Estate, Lagos	Day/Natural/Exterior	Diegesis	Still; Normal	Pan; Dolly	Single; Crowd	Yoruba music
31	Cut	Neutral	0:52:02 - 0:53:45	MS; MCU	Lefty tries to get a hold of Stone, it is an effort in futility. She is upset; Ayomide walks in	Mrs. Beson's residence, Amen Estate, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal	Static	Single; 2Shot	Yoruba; Pidgin; English
32	Cut	Neutral	0:53:46 - 0:54:57	MS; WS; MWS	Party guests 'party hard' under the influence of the "special fried rice"	Mrs. Beson's residence, Amen Estate, Lagos	Night/Unnatural/Exterior	Diegesis	Normal; Fast	Pan; Static	Single; 2Shot; Crowd	Pidgin
33	Cut	Neutral; High	0:54:58 - 0:58:33	MLS; MCU	Mrs. Benson is crossed with the Askamaya Bees for ruining her party with the "special fried rice; threatens to arrest them	Mrs. Beson's residence, Amen Estate, Lagos	Night/Unnatural/Exterior	Diegesis; Non-diegesis	Still; Normal	Static; Pan	Single; Crowd; 3Shot; 2Shot	English; Pidgin; Yoruba
34	Whip Pan	Neutral; OS	0:58:34 - 1:01:03	MLS; MCU; Insert	Ayomide has a discussion with Lefty over her actions in Lefty's room	Lefty's bedroom, Mrs. Beson's residence, Amen	Night/Unnatural/Interior	Diegesis; Non-diegesis	Still; Normal	Static	2Shot; Single	English; Pidgin; Yoruba

Estate, Lagos

a

35	Fade	Neutral; OS; POV	1:01:06 - 1:03:20	MS; MLS; CU; MS; WS; Insert	Stone and Aza are in the club on a mission to trap Don Cash, Efe Money and AY Pumping	Night club, Lagos	Night/Unnatural/Interior	Diegesis	Still; Normal	Static; Tilt; Pan	3Shot; Single; 2Shot; Rack Focus	Pidgin
36	Cut	Neutral	1:03:21 - 1:05:38	MWS; MS; MCU	Kate and friends drug Efe Money, Don Cash and AY Pumping at Don Cash's house	AY Pumping's residence, Lekki, Lagos	Night/Unnatural/Interior	Diegesis	Still; Normal	Tilt; Static; Pan	2Shot; Single; 3Shot	English
37	J-Cut	Neutral; POV	1:05:39 - 1:07:31	MS; MWS	Stone and friends try to rob Don Cash and friends at his house and Efe Money is accidentally killed	AY Pumping's residence, Lekki, Lagos	Night/Unnatural/Interior	Diegesis	Still; Normal; Fast	Pan; Static	2Shot; Crowd; 3Shot; Single	Pidgin ; English
38	J-Cut	Neutral; OS	1:07:35 - 1:09:38	MS; MCU	Stone and friends are at home the day after Efe Money accidentally dies	Stone's residence, Askamaya, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal	Static	Single; Crowd; 3Shot; 2Shot	Pidgin

39	Cut	Neutral; OS	1:09:39 - 1:10:50	WS; MCU; LS	Stone and Lefty are in Lefty's car. Stone apologises for not making it to Mrs. Benson's party; policemen raid Askamaya and arrest Stone; Stone hides a stolen phone under Lefty's passenger/s seat	Askamaya, Lagos	Day/Natural/Exterior	Diegesis	Still; Normal	Static; Pan	2Shot; Crowd	Pidgin ; Englis h; Yorub a
40	Cut	Neutral	1:10:53 - 1:13:10	MCU; MS	A worried Lefty calls Aza on the phone to ensure that Stone is back at home and safe	Amen Estate, Lagos; Askamaya, Lagos	Night/Unnatural/Interior	Diegesis	Still; Normal	Pan; Tilt; Static	Single; 2Shot	Pidgin ; Yorub a
41	Cut	Neutral	1:13:11 - 1:14:01	MWS; MLS; MCU	Police are at Mrs. Benson's residence with a search warrant to search Lefty's car; the phone found is discovered; Lefty is arrested	Mrs. Beson's residence, Amen Estate, Lagos	Night/Unnatural/Exterior	Diegesis; Non- diegesis	Still; Normal; Fast	Static; Pan	Crowd; Single; Rack Focus	Englis h; Pidgin ; Yorub a
42	Dissolve; Intercut	Neutral	1:14:02 - 1:18:52	MS; MCU	Stone and his friends move into a cheap hotel to hide from the police; Kate calls Aza on the phone; Police raids Kate's home; Kate escapes; Prisca is arrested	Hotel, Lagos; Askamaya, Lagos		Diegesis; Non- diegesis	Still; Normal; Fast	Pan; Static; Dolly	Single; Crowd; 2Shot	Pidgin ; Yorub a; Pidgin
43	Cut	Neutral	1:18:53 - 1:19:44	MS	The police bring Lefty and Prisca to the counter for AY Pumping and Don Cash	Police station, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal	Static	2Shot; 3Shot; Single	Pidgin ; Englis

					to identify								h
44	Cut	Neutral; OS	1:19:45 - 1:21:48	MS	Lefty's friends visit her at the station	Police station, Lagos	Day/Unnatural/Interior	Diegesis; Non-diegesis	Still; Normal	Static	2Shot; 3Shot; Single		Pidgin ; Yoruba; Igbo
45	Cut	Neutral, High, OS	1:21:49 - 1:23:17	WS; MCU	Stone comes down from the steps at the guest house to enter his car; Stone is accosted by the Askamaya Bees	Hotel, Lagos	Day/Natural/Exterior	Diegesis; Non-diegesis	Still; Normal; Fast	Pan; Static	Single; 3Shot; Crowd		Pidgin ; Yoruba; Igbo
46	Dissolve	OS	1:23:18 - 1:24:01	CU; MCU	Prisca's brother visits her at the police station	Police station, Lagos	Day/Unnatural/Interior	Diegesis; Non-diegesis	Still; Normal	Pan; Static	Single; 2Shot		Pidgin ; Benin
47	J-Cut	POV; OS; Insert; Neutral	1:24:02 - 1:26:37	MCU	Stone is sitting in his car with officer Dede	Stone's car	Day/Natural/Exterior	Diegesis	Still; Normal	Static	2Shot; Single		Pidgin ; English
48	Cut	Neutral; POV	1:26:39 - 1:27:27	MCU; CU	Don cash realizes that he has been played by the stealers of the laptop	AY Pumping's residence, Lekki, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal	Pan; Static	Single; 2Shot		Pidgin
49	Cut	Neutral; POV	1:27:28 - 1:29:41	MS; MCU	Femi and friends receive an email from their con job	Hotel, Lagos	Day/Unnatural/Interior	Diegesis; Non-diegesis;	Still; Normal	Truck out; Static	Crowd, Single, 2Shot		Pidgin

												Mixt
50	Dissolve	Neutral; OS	1:29:42 - 1:32:10	MLS; MCU	Don cash and AY pumping revisit the police station and finds out that they have been tricked	Police station, Lagos	Day/Unnatural/Interi or	Diegesis; Non- diegesis	Still; Normal	Static; Pan	Crowd; Single; Rack Focus; 2Shot	Pidgin ; Englis h
51	Fade	Neutral; OS; 180 Degree Reverse	1:33:42 - 1:34:06	MLS; MS; MCU	Rose visits the ghetto to mingle with kids; Femi, Aza; Obi Wire and Mario accompany him. Askamaya Bees spy on them	Askamaya, Lagos	Day/Natural/Exterior	Diegesis	Still; Normal	Static; Dolly	Crowd; 3Shot; Single	Pidgin ; Englis h
52	Cut	Neutral	1:33:42 - 1:34:06	MS	Mrs. Benson and lawyer settle bail for Lefty's release at DPO's office	Police station, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Still; Normal	Static	Crowd, Single, 2Shot	Englis h
53	Dissolve	Neutral	1:34:07 - 1:34:50	WS; MCU; CU	Mrs. Benson returns home from the station with Lefty in the car and warns the Estate security not to let her out of the Estate	Amen Estate, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Still; Normal	Static; Tilt	Crowd; 2Shot	Englis h; Pidgin
54	Dissolve	Neutral; OS	1:34:51 - 1:36:04	MWS; MS; MCU; Insert	Mrs. Benson has a guest over; Lefty claims to needs to spread her washed clothes outside and is permitted to go out the door	Mrs. Beson's residence, Amen Estate, Lagos	Day/Unnatural/Interi or	Diegesis	Still; Normal	Static; Pan	3Shot; Single; 2Shot	Englis h; Pidgin ; Yorub a

55	Cut	Neutral	1:36:18 - 1:37:27	ECL; MCU; MS; WS	Odafe drives in the car unbeknownst to him that Lefty hides in the trunk; he hears a strange sound; he pulls over and lets her out	Middle of the road, Lagos	Day/Natural/Exterior	Diegesis	Still; Normal; Fast	Static; Car Mount	Single; 2Shot	Pidgin ; Yorub a
56	Dissolve; Intercut	Neutral; Ominscient	1:37:28 - 1:41:57	MS; MCU; CU	Stone is lying on the bed with Rose, making wedding plans. Lefty calls Stone on the phone	Hotel, Lagos; Askamaya, Lagos	Day/Unnatural/Interior	Diegesis; Non- diegesis	Still; Normal	Pan; Static; Truck in; Truck out	2Shot; Single; Crowd	Englis h; Pidgin ; Yorub a
57	Dissolve	Neutral	1:41:58 - 1:43:29	MS	Stone and his friends find out that they have been played and cheated out of \$500,000. Stone is upset; walks out of the room	Stone's residence, Askamaya, Lagos	Day/Unnatural/Interior	Diegesis; Non- diegesis	Still; Normal	Pan; Static	Crowd; Single	Pidgin ; Yorub a
58	Cut	Neutral	1:43:30 - 1:46:36	MCU; MLS	Stone encounters the Askamaya Bees outside his apartment	Stone's residence, Askamaya, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Still; Normal; Fast	Pan; Tilt; Static	Single; 2Shot; Crowd	Pidgin ; Yorub a; Igbo
59	Dissolve; Intercut	Neutral	1:46:42 - 1:47:28	MS; MCU; MLS; WS	Lefty sits isolated and alone; drowning her sorrows in alcohol and a smoke; She receives a call from the Askamaya Bees	The middle of nowhere, Lagos	Day/Natural/Interior/ Unnatural	Diegesis; Non- diegesis	Still; Normal	Static; Tilt; Truck out	Single; Crowd	Pidgin ; Yorub a

				kitchen	Lagos		diegesis	Fast				
66	Cut	Neutral; POV	1:57:09 - 1:59:46	MS; MCU; MLS	Ayomide goes to Askamaya in search of Lefty	Askamaya, Lagos	Day/Natural/Exterior	Diegesis	Still; Normal	Tilt; Static; Pan	Single; 3Shot; 2Shot	Englis h; Pidgin ; Yorub a
67	Dissolve	Neutral	1:59:47 - 2:00:18	WS; MS	Askamaya Bees grieve over their loss of properties	Askamaya, Lagos	Day/Unnatural/Interi or	Diegesis	Still; Normal	Static	2Shot; Single	Yorub a; Pidgin ; Igbo
68	Cut	Neutral; OS	2:00:19 - 2:01:07	MWS; MS; MCU	Stone, Aza and Obi Wire are walking on the street; Stone is on the phone with officer Dede; Stone and friends encounter Ayomide	Askamaya, Lagos	Day/Natural/Exterior	Diegesis	Still; Normal	Tilt; Pan; Static	3Shot; Crowd	Pidgin ; Yorub a; Englis h
69	J-Cut; Dissolve; Intercut	Neutral; Low; Omniscien t	2:01:11 - 2:04:48	MWS; MCU; MS; Insert	Mrs. Benson is peeved at Odafe for driving Ayomide to the ghetto; Baba oni baba enters; Ayomide calls for a ransom payment for her release	Amen Estate, Lagos	Day/Unnatural/Interi or	Diegesis	Still; Normal; Fast	Static	3Shot; Single; Crowd; 2Shot	Englis h; Pidgin ; Urhob o; Yorub a; Igbo

70	Cut	Neutral	2:04:49 - 2:06:18	LS, MS, MCU, MWS	Lefty calls Stone on the phone to demand for the release of her twin sister; Stone shuns Lefty	Askamaya, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal	Static; Pan; Truck out; Truck in	2Shot; Crowd; 3Shot; Single	Yoruba; English; Pidgin ; Igbo
71	Cut	High	2:06:19 - 2:07:55	MLS; MCU; MS	Mario sits in his living room; Chummy calls; Officer Dede enters; the police arrive	Stone's residence, Askamaya, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal; Fast	Pan; Static	Single; 2Shot	Pidgin ; English
72	Fade Ripple dissolve	Omniscient; OS; Eye	2:07:57 - 2:10:23	MS; MCU	Lefty runs a rescue plan through with the Askamaya Bees; reveals to them how she came to know to find her sister	Askamaya, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal	Pan; Static	Crowd; 2Shot; 3Shot; Single; Rack Focus	Pidgin ; Igbo; Yoruba
73	Fade	Neutral	2:10:23 - 2:11:34	MS; MCU	Inspector Dede and accomplice are outsted	Police station, Lagos	Day/Unnatural/Interior	Diegesis	Still; Normal	Static	Single; 2Shot; Crowd	English; Pidgin
74	Cut	Omniscient; High; Neutral	2:11:35 - 2:13:29	EWS; MCU; WS; LS; MLS	Askamaya Bees and Oscar head to Ogbomogbo in a boat; they go into the bush	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Still; Normal; Fast	Static; Aerial	Crowd; 2Shot; 3Shot	Pidgin ; Yoruba; Igbo
75	Cut	OS; Neutral	2:13:30 - 2:13:59	MS; MCU; MWS; CU; LS	Oscar and group come across a thug urinating; Lefty takes down thug with a catapult shot	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis	Still; Normal; Fast	Static	Single; Crowd	Pidgin

		180										
		Degree										
		Reverse;										
		Eye;	2:13:59 -		Chummy and Nikky realize	Ogbomogbo,			Still;	Static;		
76	Cut	Neutral	2:14:21	MS	Chummy	Lagos	Day/Natural/Exterior	Diegesis	Normal	Tracking	2Shot	Pidgin
			2:14:22 -	MLS;	Busty takes a timeout and	Ogbomogbo,		Diegesis	Still;			
77	Dissolve	Eye	2:14:49	MCU	sits under a tree	Lagos	Day/Natural/Exterior	(monologue)	Normal	Pan; Static	2Shot; Single	Pidgin
					Stone scolds Ayomide; gets	Ogbomogbo,	Day/Natural/Interior/		Still;			Englis
78	Cut;	Neutral	2:14:50 -	MLS;	a call from Obi Wire about	Lagos	Unnatural	Diegesis	Normal	Pan; Static	2Shot; Single	h;
	Intercut		2:16:13	MCU	a successful ransom pickup							Yorub
												a
			02:16:14 -	MLS;	Oscar and the Askamaya	Ogbomogbo,			Still;			Pidgin
79	Cut	Neutral	2:16:48	MCU	Bees regroup	Lagos	Day/Natural/Exterior	Diegesis	Normal	Tilt; Static	3Shot; Crowd	;
												Yorub
			2:16:49 -	MS;		Ogbomogbo,		Non-	Still;			a
80	Cut	POV	2:17:01	MCU	Oscar finds a thug	Lagos	Day/Natural/Exterior	diegesis	Normal	Static; Pan	Single	Sound
					Aza speaks to romantic							track
		Eye;	2:17:02 -	MLS;	interest on the phone;	Ogbomogbo,			Still;			
81	Cut	Neutral	2:17:37	MCU; LS	Chummy Choko attacks	Lagos	Day/Natural/Exterior	Diegesis	Normal;	Pan;	Single	Pidgin
									Fast	Tracking		
			2:17:38 -		Thug hears a gunshot; goes	Ogbomogbo,		Diegesis;	Still;			
82	Cut	Neutral	2:17:47	WS; MS	to have a look; Oscar hides	Lagos	Day/Natural/Exterior	Non-	Normal;	Whip pan;	Single; 2Shot	Sound
								diegesis	Fast	Static		track

83	Cut	Eye	2:17:47 - 2:17:55	MLS; MS	Stone is alerted by a gunshot; realizes that he had forgotten his gun in the room where Ayomide is held	Ogbomogbo, Lagos	Day/Unnatural/Interior	Diegesis; Non-diegesis	Still; Normal	Static	Single	Sound track	
84	Cut	Neutral	2:17:55 - 2:18:08	MS	Lefty and a Bee show up at the place where Ayomide is held; Lefty confirms that her sister is in the locked room	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non-diegesis	Still; Normal; Fast	Pan; Static	Single; 2Shot	Yoruba	
85	Cut	Neutral	2:18:08 - 2:18:24	MS; WS; MCU; Insert	Thug finds Oscar; they fight	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non-diegesis	Normal; Fast	Static; Pan	Single; 2Shot	Sound track	
86	Cut	Neutral	2:18:32 - 2:18:44	MS; MLS; Insert; CU	Askamaya Bee gets into the room with bound Ayomide; begins to untie her	Ogbomogbo, Lagos	Day/Unnatural/Interior	Diegesis; Non-diegesis	Still; Normal	Static	Single; 2Shot	Pidgin	
87	Cut	Neutral	2:18:50 - 2:19:08	MS; MWS	Aza and Chummy run out of bullets; Aza approaches Chummy	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non-diegesis	Normal; Fast	Handheld; Pan; Static; Tilt	Single	Sound track	Aza shoots several rounds with a shotgun without reloading.
88	Cut	Neutral	2:19:09 - 2:19:24	MS; MLS; Insert	Stone comes into the room with Ayomide; the Bee and hits her at the back of the head	Ogbomogbo, Lagos	Day/Unnatural/Interior	Diegesis; Non-diegesis	Normal; Fast	Static	2Shot; 3Shot; Single	Yoruba	

89	Cut	Neutral	2:19:24 - 2:19:40	MS; MWS; CU	Lefty comes from behind; hits Stone at the back of his head	Ogbomogbo, Lagos	Day/Unnatural/Interi or	Diegesis; Non- diegesis	Normal; Fast	Static; Pan: Handheld	Single; 2Shot; 3Shot	Sound track
90	Cut	Neutral	2:19:40 - 2:19:46	MS; CU	"Catapulted" thug awakes	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Still; Normal	Static	Single	Sound track
91	Cut	Neutral	2:19:47 - 2:20:27	MS; MWS; MCU	Aza beats up Chummy until she passes out; combats Nikky	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Normal; Fast	Handheld; Static	Single; 2Shot	Pidgin
92	Cut	Neutral	2:20:27 - 2:20:37	MLS; MCU; MS	Oscar continues to fight with thug	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Normal; Fast	Static; Pan	2Shot; Single	Sound track
93	Cut	Neutral	2:20:37 - 2:21:10	CU; MS	Lefty throws Stone on the ground; Stone rises; fight continues	Ogbomogbo, Lagos	Day/Unnatural/Interi or	Diegesis; Non- diegesis	Normal; Fast	Handheld; Static	Single; 2Shot	Sound track
94	Cut	Neutral	2:21:10 - 2:21:34	MS; MLS; MWS; WS; MCU	Oscar and thug continue to fight	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Normal; Fast	Static; Handheld	Single; 2Shot	Englis h
95	Cut	Neutral	2:21:30 - 2:21:56	MCU; MWS	"Catapulted" thug arrests sleeping Busty	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Still; Normal	Static	Single; 2Shot	Pidgin
96	Cut	Neutral	2:21:56 - 2:22:16	MLS	Nikky defeats Aza; knocks him out cold	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non-	Normal; Slow	Handheld; Pan; Static	Single; 2Shot	Sound track

											diegesis	
97	Cut	Neutral	2:22:16 - 2:22:34	MWS; WS; MCU	Oscar knocks out thug	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Normal; Fast	Static; Handheld	Single; 2Shot	Sound track
98	Cut	Neutral	2:23:24 - 2:23:34	MWS; MS	Police encounter "catapult" thug with Busty; arrest them	Ogbomogbo, Lagos	Day/Natural/Exterior	Diegesis; Non- diegesis	Still; Normal	Static; Handheld	Crowd; 2Shot	Englis h; Pidgin
99	Fade	High; Neutral: OS; Omniscent	2:23:35 - 2:24:42	MS; WS; MWS; MCU; MLS	Police round up everyone; Stone and his friends are put in the back of the van; Left is taken to the hospital in an ambulance	Ogbomogbo, Lagos	Night/Unnatural/Exte rior	Diegesis; Non- diegesis	Still; Normal	Tilt; Static; Pan; Aerial	Crowd; 3Shot; Single	Englis h; Yorub a

Key: ECU = Extreme Close Up; CU = Close UP; MCU = Medium Close Up; MS = Medium Shot; MLS = Medium Long Shot; LS = Long Shot

ELS = Extreme Long Shot; EWS = Extreme Wide Shot; OS = Over the Shoulder; POV = Point of View

5.2 Cinematography and Aesthetic Analysis

The data above represents the major film cinematography techniques of Omo Ghetto. Data shows that the film was shot from several different camera angles. Omo Ghetto consists of 90 scenes, however, the last four scenes are split into 15 scenes using Cross Cuts techniques. The film opened with a Cut-In from the establishing shot of Askamaya and ends with a Tilt-to-Fade Out of the Ogbomogbo jungle. The data shows that there is a preponderance of Neutral Level angles in the film. A total of 84 out of 90 scenes were shot from the Neutral Level which was used to succeed the Bird's Eye View descent in the opening scene. The 180-degree Reverse Shot angle was last used in the film. Furthermore, the table shows that the most transitional device used in Omo Ghetto is the simple Cut. Out of the 90 times, a scene succeeded another, the Cut was used 49 times. Some scenes had Inter-Scene transitions. Inter-Scene Cuts occurred 19 times of which the Intercut was predominantly used.

The table shows that the time duration of the scenes in Omo Ghetto varied and of the 90 scenes, Scene 23 is the longest which lasted for eight minutes and five seconds and ended in a Fade while the shortest scene was 22 seconds long. Likewise, data shows that different shot sizes were used in the film, however, the majority of scenes (87) had the Medium Shot frame in them; two scenes had the Extreme Long Shot and 11 scenes were framed as Close Ups. No scene was framed in an Extreme Close Up. Scenes 31 34 and 97 which framed Lefty and Ayomide in a 2shot were captured using static camera movement, Neutral shot angle and Medium-type shots. The film as revealed on the table was mostly shot in the daytime using natural lighting and exterior locations with only 11-night scenes.

The table also reveals that 79 scenes were shot using natural lighting. Exterior locations were mostly used to make the film as the data shows that 52 scenes were shot outdoors. Data further reveals that every scene contained a normal tempo however, the last scenes of Omo Ghetto (The Saga) were mostly of a Fast-paced tempo. Additionally, the Static camera movement was used in every scene of the film while subjects were framed in a 2Shot in the majority of scenes. Sounds in the film emanated from within the film and outside the film and sometimes it was a blend of both. This was achieved through the selective use of music and instrumentals in addition to environmental sound recordings. Mixing instrumentals with dialogues effectively causes an emotional appeal (scene 58), heightens anxiety (opening scene; scene 75; scene 82), and sets the mood (scene 9; scene 10).

5.3 Continuity Error

The film Omo Ghetto (The Saga) contains a visual blunder as shown on Table 4.1. This error is observed on scene 87 where Aza shoots several times from an ammo that is evidently a two-rounds shotgun capacity without reloading (2:19:00).

6.0 DISCUSSION OF FINDINGS

The finding for the study as itemized on the table reveals that that Omo Ghetto (The Saga) the basic elements of cinematography were present in the film and that the filmmakers used each element as a string to tie up the next, creating a seamless viewing experience. This finding is corroborated in Masterclass (2020), which states that film efficiency rests in the apt

chronological depiction of a story, which is seen in the filmmakers' ability to weave shots, scenes, and sequences together in a way that makes sense to the audience. Further finding as shown on the table uncovers a systematic eclectic use of shots, which provided an aesthetically diverse means of film viewership. This can be seen on column 3 and 11 on the table, which shows the 'types of shots' and "camera movement types" that were used to provide different viewing perspectives. This finding supports what is stated in Knight (1993) that accentuates the fact that visual stories could be objectively or subjectively consumed by the audience, yet the choice of how a shot is viewed is dependent on the cinematographic choices of the filmmakers and their aesthetic intentions. Also in support of this finding is Carroll and Cameroon (2005) position that camera movement is what makes film cinematic. Furthermore, finding also shows that given the content, duration, number of scenes the preponderance of natural lighting and exterior shots, etc., that Omo Ghetto (The Saga) is a feel-good visual story. This finding supports the view of Bordwell and Thompson (2010) that states that the use of cinematic elements in a certain way would determine the feeling that the audience derived while watching. Finally, finding shows that there was a continuity error that stemmed from a weak cinematographic capture.

7.0 CONCLUSION

As filmmaking in Nigeria continues to change, particularly within the purview of technological advancements, film contents would be expected to be visually compelling to enhance viewing experience for the audience. The harness of the array of cinematographic techniques that are open to Nollywood filmmakers would translate to an aesthetically appealing visual story consumption.

8.0 RECOMMENDATION

Having moved from the old to the contemporary cinema, filmmakers should watch out for avoidable continuity errors that could cause distortions for film viewership and in addition to improving their cinematographic explorations, spend more time and resources in the postproduction stage of filmmaking.

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