

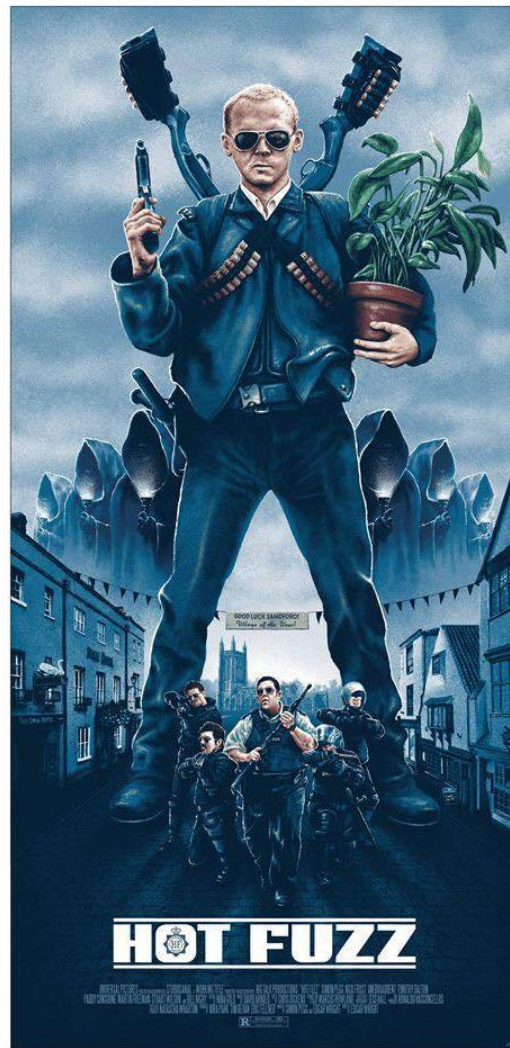


SUBTLE INTRICACIES OF FILM


by Spencer Cook

June 2019





**SHAUN
OF THE
DEAD**

The title "SHAUN OF THE DEAD" is rendered in a bold, white, distressed font with a red outline. The word "DEAD" is significantly larger than "SHAUN" and "OF THE". In the center of the letter "A" in "DEAD", there is a small, stylized illustration of Shaun the Sheep, the character from the British animated series "Shaun the Sheep". Shaun is depicted in his signature red sweater and is holding a small, round object, possibly a biscuit, in his hands. The entire title is set against a solid black background.



The
WORLD'S
END

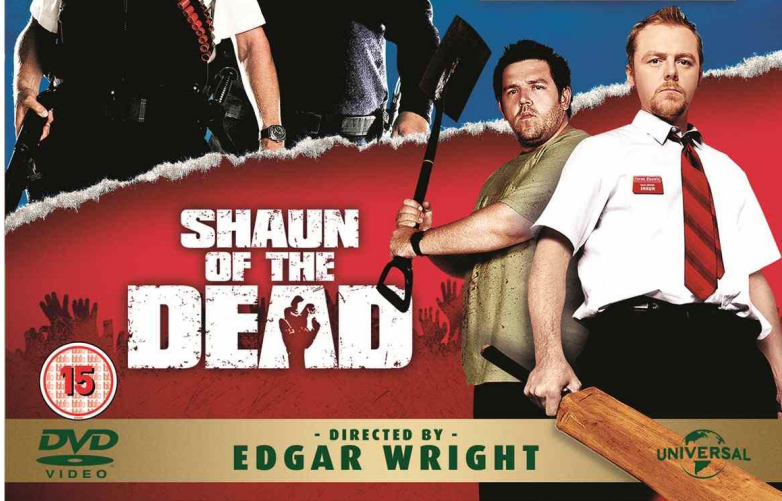
SIMON PEGG

NICK FROST

The
**WORLD'S
END**



**HOT
FUZZ**

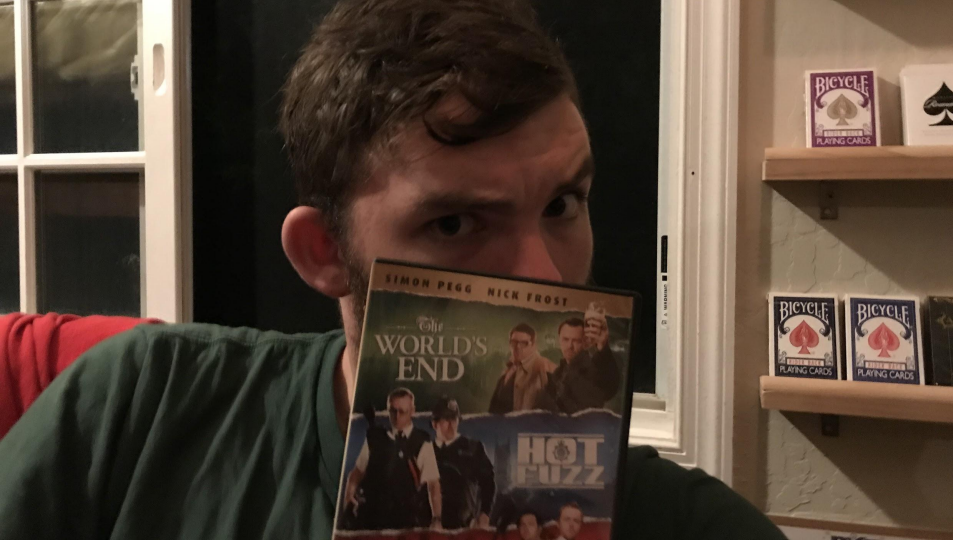
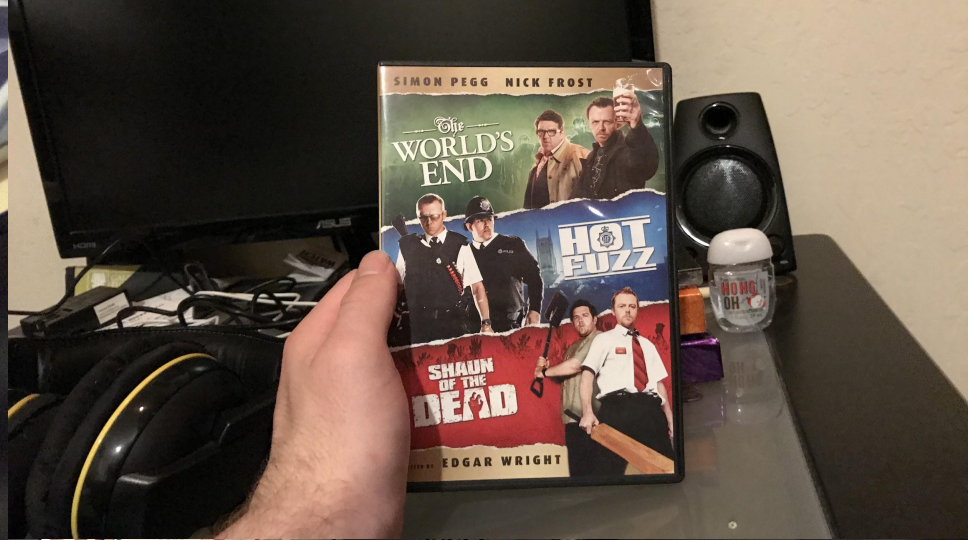


**SHAUN
OF THE
DEAD**



- DIRECTED BY -
EDGAR WRIGHT







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2



2hf



3



3twe



10-bus



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hero_WorldsEnd-2013-1



Sanford-Police-hot-fuzz-425149_800_800



Screen Shot 2019-05-23 at 1.47.01 PM



Screen Shot 2019-05-23 at 3.14.29 PM



Screen Shot 2019-05-23 at 3.26.28 PM



Screen Shot 2019-05-24 at 1.39.51 PM



Screen Shot 2019-05-24 at 1.52.07 PM



Screen Shot 2019-05-24 at 1.56.25 PM



Screen Shot 2019-05-24 at 2.11.26 PM



Screen Shot 2019-05-24 at 2.30.29 PM



Screen Shot 2019-05-24 at 2.41.52 PM



Screen Shot 2019-05-24 at 3.55.20 PM



uWEJQqv

SUBLIMINAL VISUAL INTRICACIES OF FILM

BY SPENCER COOK

COLOR PALETTE

NOTHING STANDS OUT AS VIBRANT. LOT OF BLANK SPACE FILLED WITH WHITES, LIGHT GRAY HUES, AND FADED COLORS, CREATING A DEPRESSIVELY DRAB, LIFELESS, AND CONVENTIONAL VISUALS.

ORDINARY, SAFE COLORS IMPLY STAGNANCY, BOREDOM, AND AVERAGE EVERYDAY ACTIVITIES.

THE PROTAGONIST'S COLOR IS PAINTED AS BLAND, RESENTFUL, AND BORED, WITH A CYCLICAL AND HOPELESS LIFESTYLE, STUCK IN A RUT.

DARK, BLUE-GREEN COLORS WASH OUT THE LIVENESS FROM CHARACTERS' FACES.

THE PALETTE CREATES A COOL, LONELY, AND DANGEROUS ATMOSPHERE AND INVOKES FEAR IN THE AUDIENCE.

THE CREEPY AND FOREBODING ATMOSPHERE SETS A DRAMATIC TONE FOR A CLIMACTIC REVELATION TO OCCUR.

FADED COLORS ARE USED ALONGSIDE UNPLEASANT GREEN AND BROWN SHADES TO CREATE A SICKLY ATMOSPHERE.

BOTH COLOR PALETTES REPRESENT ROOMS, THEY PAINT THE ROOM IN DISCOMFORTING COLORS THAT FEEL UNHEALTHY AND UNNATURAL, INTENDING TO INTERFERE, NOT DULL EITHER.

THE CHARACTERS ARE SHOWN TO BE IN UNDESIRABLE LOCATIONS, WITH A COLOR PALETTE THAT TOTES THEIR SUFFERING AND FEELINGS IN THE VIEWER.

CHARACTERS ARE POSITIONED BETWEEN THE TWO LEADS IN THE SCENE, DISTRACTING THE AUDIENCE AND DRAWING THEIR ATTENTION AWAY FROM THE SCENE IN THE FOREGROUND.

THIS DISTRACTION FOR THE AUDIENCE VISUALLY DEPICTS THE DISTRACTION OF THE CHARACTERS.

THIS TECHNIQUE IS USED TO HIGHLIGHT A FLAWED RELATIONSHIP ENDING UP BY THE INTERFERENCE OF FRIENDS.

THE POSITION OF THE CHARACTER FAR AWAY FROM ANY WALLS IMPLIES A DISTRACTION FROM HUMAN CONNECTION AND GENERAL LONELINESS.

EVEN AROUND OTHER PEOPLE, THE CHARACTER TAKES UP A LARGE AMOUNT OF SPACE IN THE FRAME, SEEMING AWAYWARDLY OUT OF PLACE.

ATTENTION IS SOLELY CENTERED QUITE UNCOMFORTABLY ON THE CHARACTER, PUTTING THEM ON THE SPOT.

THE GLASSES ARE SET IN THE FOREGROUND, WHICH HIGHLIGHTS THEIR IMPORTANCE AND SIGNIFICANCE IN THE SITUATION.

THE LOW ANGLE PUTS THEM AT THE HEIGHT OF THE CHARACTERS, SHOWING THE OBJECT ON A LEVEL PLAYING FIELD WITH THEM, HAVING A LARGE AMOUNT OF POWER.

THEIR PERSONIFICATION HELPS INSINUATE THE ADDICTION OF THE MAIN CHARACTER.

FRAMING

DRAMATIC LIGHTING TECHNIQUES

LOW KEY LIGHTING IS USED TO CREATE A FEELING OF IMPENDING DOOM AND AN APOCALYPTIC LOOK.

CHARACTERS ARE LIT AGAINST DARKER, DULL COLORS, WHICH CONTRASTS WITH THEIR LIGHTER SKIN TONES, EMOTION IN THEIR FACES AND THE HUMANITY IN THEM AS OPPOSED TO THEIR BLACK ENVIRONMENT.

THE EXTREME LIGHTING IMPLIES HOPELESSNESS IN THE CHARACTERS, AND GIVES OFF A FIGURATIVELY CLAUSTROPHOBIC VIBE.

LOW KEY LIGHTING IS USED AGAIN, THIS TIME SILHOUETTING THE CHARACTERS AGAINST TOTAL DARKNESS AND FRONT-LIGHTING THEIR FACES HARSHLY.

UNEXPECTEDLY BRIGHT HUES OF RED ARE USED TO IMBUATE URGENCY AND DANGER, AS WELL AS TENSION, CONFRONTATION, AND A TORNING CLOSD. THE CHARACTER YET ARE IN A POSITION OF WEAKNESS OR SUBORDINANCY.

THE LIGHTING IS INTENTIONALLY SIMILAR TO THAT OF BLUESIE, CREATING DRAMA, WHILE EXAGGERATING MONOCHROMATIC DARK LIGHTING.

LOW KEY LIGHTING, ENHANCED SHADOWS, AND OTHER CONTRASTS BEING WITH DARK AND OVERLY VIBRANT HUES TO CREATE AN EERIE VIBE.

THE ABNORMALLY COLD LIGHTING STEERS ALL VIBES AND EMANANCY FROM CHARACTERS' FACES.

THE SHINY CONTRAST OF DARK BLUE COOL HUES AND VIVID ORANGE WARM HUES CREATES A SUBTLE AND ALIENATING TONE, THAT COVES OFF A SENSE OF UNCOMFORTABLE VIBE. AN WELL AS CONVEYS DRAMA AND REVEALS TONE AS INTENTIONALLY VISUALLY UNAPPEALING.

THE LATTER ROOM IS CLEAN, BRIGHT, AND CHEERY, WHILE THE FORMER ONE IS DRESSING, AND DARK. SCATTERED ITEMS SHOW AN UNKEMPT ENVIRONMENT, AND THE POSTERS APPEAR MORE LIKE THOSE OF A TEENAGER OR HIGH SCHOOL STUDENT. THE CHARACTER CAN BE SEEN WEARING A COOL T-SHIRT THAT STANDS OUT A BIT AWKWARDLY, WHILE IN THE SECOND IMAGE, THEY FIT RIGHT IN WITH THE BRIGHT AND HAPPY ATMOSPHERE.

COMPOSITION AND SYMBOLISM

THE ROBOTIC SIMILARITIES OF THE CASHIERS IS SIMILAR TO THAT OF AN ASSEMBLY LINE, SHOWING EVERYONE TO BE IN THE SAME SORT OF BETWEETIVE BUT LACKING INDIVIDUALITY OF ANY TRUE LIFE FORCE.

THE CHARACTERS ON THE BUS CARRY A VACANT GAZE AND COLD GLAZED JAWED EXPRESSIONS, SIMILAR TO THAT OF A ZOMBIE, AN IMPORTANT CHARACTER TRAIT THAT DRIVES THE PLOT.

A MAJOR DRIVING FORCE OF THE PLOT IS THE IDEA OF A PERFECT MODEL VILLAGE. THIS SCENE HIGHLIGHTS THAT IDEA BY USING A LITERAL MODEL OF THE VILLAGE.

THE TWO REGULAR SIZE CHARACTERS FIGHTING OVER THE MINATURE VILLAGE STRESSES THE RIDICULOUSNESS OF SUCH PETTY VALUES.

THE "RAIN" SYMBOLIZES A CHANGE IN POWER.

THE FILM OFTEN REFERENCES THE TALK OF KING ARTHUR AND THE HOLY GRAIL, PAVING THE WAY IN AN IRONICALLY COMEDIC AND TRAGIC WAY.

THE GLASS OF BEER SYMBOLIZES THE HOLY GRAIL, HIGHLIGHTING THE CHARACTER'S ADDICTION AND MISGUIDED VALUES.

THE ALCOHOLICS ANONYMOUS CIRCLE IS A REFERENCE TO THE KNIGHTS OF THE ROUND TABLE, AGAIN IN AN IRONICALLY PATETIC LOCATION.

THE CHARACTER IN FRONT APPEARS CHILDISH, THOUGH COMFORTABLE. IN THE FRAME, HE HAS A BROWN OR TAN HUE TO HIM. HE IS WEARING A MORE URBAN UPRISING AND MINDSET OF THE LEAD CHARACTER AS OPPOSED TO THEIR ASSOCIATES, WHICH IS A CENTRAL THEME OF THE MOVIE. THEY ARE OUT OF THEIR ELEMENT, APPEARING MORE CONFIDENT, AND GENERALLY SEEM LONELY AND IN A PLACE THEY DON'T BELONG.



manages to make it all the way to The World's End, despite the aliens trying to stop him from making it there. When he does eventually get there, we see this Arthurian symbolism again come back to the

game as he holds the beer left waiting for him in the bar up to eye level, in which he holds it up to eye level, uses the Arthurian symbolism to highlight just how pitiful this character is, and how the thing that's seen as an end-all-be-all in his world is to complete a formerly attempted and failed job crawl. It's pathetic: to the point where Gary can be seen as the second-to-last pub giving his car keys, his one shot to escape alive, to his friends, and dishing away on his own to make it to the end. This so-called conquest means so much to him that he is willing to completely throw away his meaningless life just to make it all the way through.



In summary, a deeper analysis of these films can show what they truly are. Unlike what many may perceive them as, they are not just videos of people acting out a story compiled into one long sequence. There are so many choices that go beyond the actors' decisions. The ability to use visual and audio cues to help develop the story and its characters is enough alone to solidify its cultural significance as an art form. Of course, there are many directors out there less

of Liz and Shaun, distracting the audience from the main subjects of the scene. He draws your attention from what's going on in the foreground, which visually depicts the distraction of the characters themselves. Following that revelation, the frame switches to the other side of the table to show Liz's friends, David and Diane, who are also placed between the two of them. They aren't as centrally placed, which shows that they aren't quite as big a star on the flawed relationship as Ed is, but it still is a distraction to Liz. It's almost like a defense mechanism put in place as a reaction to Shaun's inability to sort out his relationships.



In Hot Fuzz, the action packed story follows the development of Nick Angel, who over the course of the film learns to get along with others better and form a stronger bond with various characters. During a series of quick cuts near the beginning of the movie showing Nick's travels from the city to the country, Wright specifically frames him in the center of the rooms he's in, far away from any walls. This implies a detachment from human connection and general loneliness in his life. Even around other people, he takes up a considerable amount of space in the frame,



looking awkwardly out of place. Attention is centered quite solely on him, uncomfortably putting him on the spot. In the second image, he can be seen again in the middle of the frame, again clatching his closest friend, a ported Japanese Peace Lily, close to his chest. His position in the

city to intervene. Danny argues that he lacks the evidence and will be seen as crazy, and that it's no use trying to do anything.

Low-key lighting is used again in this scene, this time silhouetting the characters against total blackness, and front-lighting their faces in a harsh fashion. Unintentionally bright hues of red are used on the characters' faces to insinuate urgency and danger, while building tension through an intense confrontation. The audience gets a sort of a ticking clock feeling, as if there isn't a much time to twiddle, and that the characters have to make a decision and act fast. For one of the first



times in the film, Nick is begging his partner to help him out, and you can feel his stress and hopelessness. The characters are clearly portrayed in a position of weakness or

subordinacy, in this case, to the town and their schemes. The lighting used is intentionally similar to that of classic crime dramas, using exaggerated monochromatic dark lighting.

In The World's End, Steven Prince is pulled aside by a skeptical conspirator who explains the truth about the town and its alien residents to him. This scene works to drop a load of exposition at once, telling both the characters and the audience what they really is so to afraid of in this town, which ends up being much more than the protagonists or audience anticipated.

Low-key lighting is used in this situation alongside enhanced shadows, intense contrasts, and dark and overly vibrant hues to create an eerie vibe. The lighting is extremely abnormal,

stagnant and cyclical lifestyle where he appears hopeless and powerless when it comes to getting himself together. It just takes a full-on apocalypse to show him that it's do or die, quite literally.

The color scheme at the beginning of the film is intentionally depressing and bland. Nothing in the frame ever stands out as particularly vibrant; much of the blank space is filled with whites, light gray hues, and faded colors, creating an overall drab, lifeless, and sadly conventional environment. Ordinary, safe colors work to imply an aura of stagnancy, boredom, and average everyday activities. Most shots are flat, and even if not, the static color grade refuses to give



breeway for any depth to show itself. Essentially, the protagonist, Shaun, is stuck in a rut, and the sterile color grade helps us feel his struggle in an inescapable way. Shaun himself even appears almost entirely consumed by this depressing world—however, it is visible from one of his primary establishing shots that something is off. While the entire frame is cluttered with objects bearing a murky blue, gray, or brown hue, Shaun can be seen in a red shirt, standing out against the dull environment he's surrounded by. This one subtle choice in the color palette shows from the very beginning that Shaun does not belong where he is, which cleverly sets up his character arc for the remainder of the film.



BEGINNING



ENDING









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