

THE BOONDOCK SAINTS

Written and Directed by Troy Duffy

**Scene Analysis by Jay Shields
FVT 150, Fall 2004**

**Scene: Don't Ever Stop
Aspect Ratio: 2.35:1**

20
TH ANNIVERSARY

WILLEM SEAN PATRICK NORMAN DAVID DELLA AND BILLY
DAFOE FLANERY REEDUS ROCCO CONNOLLY

BOONDOCK SAINTS

BOONDOCK SAINTS



THY KINGDOM COME
THY WILL BE DONE

DVD
VIDEO

DVD
VIDEO

Shot 1:



SHOT DURATION: 7 seconds, 22 frames

SHOT SIZE: The shot is a Medium Full shot.

SOUND: The main sound in this shot is a somber strings and horns music track. The music portrays the mood of sorrow that Conor and Murphy are feeling.

Other?

CONTRAST DOMINANTS: As the shot begins, the brightest point is above and between Conor and Murphy's heads as well as their forearms where their sleeves are rolled up and a reflection off of Murphy's leather holster(Q1 and Q2). The darkest points are the brothers shirts (central in the frame), their gloved hands (center) and Rocco's hair (in Q3). Your eyes are initially brought to the light (Q1 and Q2) above the character's hair and then to their forearms when they start to move. The light and dark contrasts do capture our attention and lead you to Rocco's eyes, where pennies are placed.

CHARACTER MOVEMENT: At the beginning of the shot the brothers move from a slightly heavy left side of the screen in Q1 and Q3, to a more balanced frame later when the characters step back from the body. The first movement is towards Q3 as the characters are standing at this point. Their movement is intimate, moving with their arms and hands to place the pennies on the seated Rocco's eyes.

CHARACTER PROXEMICS: Conor and Murphy are facing towards Q3, their surroundings are shades of gray in a basement room where their friend has just been shot and killed. Their movement is intimate with their backs towards the door of this room obscuring the whole door. The characters

know that they will have to carry on without their friend, and seem resolved to continue on their quest to rid Boston of all of it's "Bad Guys".

CAMERA MOVEMENT: There is slight movement of the camera down and then a slow dolly move that starts after the brothers step back from the body. The camera moves from Left to the Right.

CAMERA ANGLE: The camera angle is low, shooting at a slight tilt up from about knee height up to Conor and Murphy's chin from the right side of Rocco. This allows the view to have a fly on the wall POV and shows the feeling of sorrow and regret for not being able to stop their friend from being killed.

LENS: I believe the lens used for this shot was Telephoto. It gives the viewer the intimacy we need as well as not revealing too much of what is going to happen in the next shot before it need to be revealed.

DEPTH OF FIELD: This shot is narrow focus, with Conor and Murphy in sharp focus and most detail of the room and Rocco's body slightly out of focus. The camera captures the 3 characters in the shot and a little of the ceiling

and walls of the basement room in the background. This choice also allows the viewer to stay focused on how Conor and Murphy are memorializing Rocco.

LIGHTING: Lighting for this shot is between HIGH and LOW KEY. The majority of the light is ambient and cast from a single hanging light from behind the heads of Conor and Murphy. There is soft, reflected light bounced to on to the brothers from the front and the right side of Rocco face. As the shot nears the end the brothers are standing and the hanging light gives a halo effect to the two main characters. The ambient lighting and mix between the HIGH and LOW KEY lighting choice is natural for a shot in a basement room and set the characters in the proper mood.

COLOR USEAGE: Black, Red, White and Grey are the dominant colors in this shot. The blood on the McManus' faces in Q1 and Q2 are what capture the viewer's eyes about half way through the shot. The brothers are clad in black with their sleeves rolled up revealing their forearms in Q3 and Q4. The gray of the background of the shot really pushes the characters closer to the camera along the Z axis, revealing a long narrow room. The colors in the shot effectively reveal what has happened previous to this shot and really sets a heavy hearted, somber mood.

SCREEN GRAPHICS/COMPOSITION: This shot has a very simple composition. It is balanced slightly left heavy with Conor and Rocco on the left side in Q1 and Q3 and Murphy on the right in Q2. The brothers move on the x axis as they step towards Rocco's body to place the pennies on his eyes and step back. There is then movement on the y axis as Conor and Murphy begin to kneel down. The camera then begins to dolly around them. There are strong diagonal graphics in the ceiling from pipes and joists in the ceiling. The leading line is from Q2 to Q3 and back as the characters move.

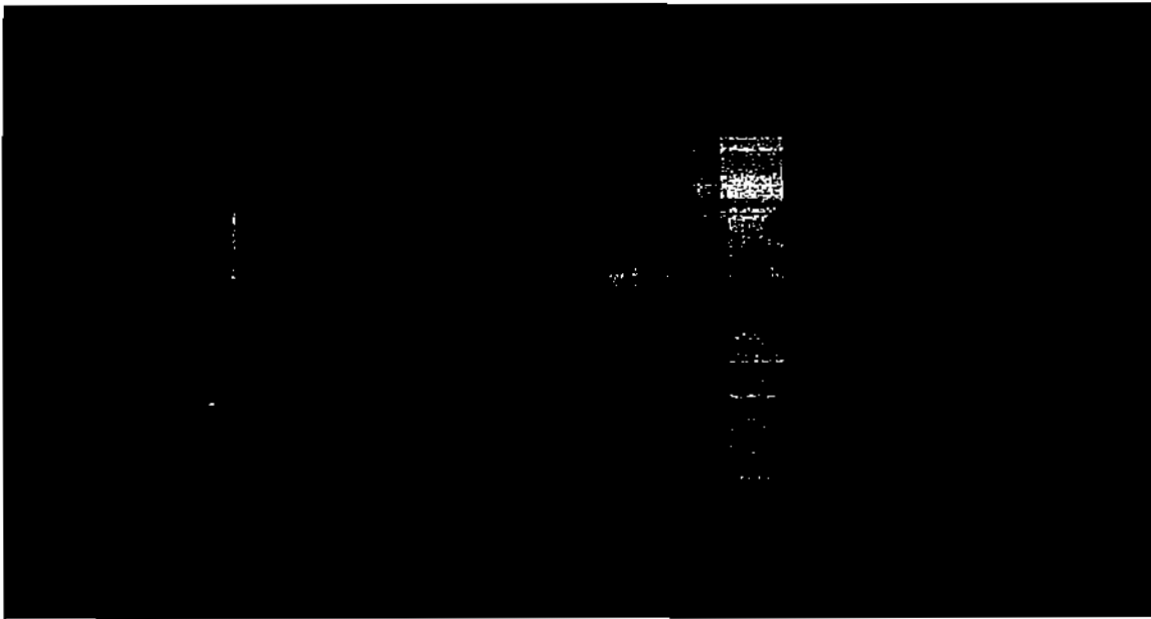
Editing Style: The shot opens with a cut from the previous scene. The emphasis is mise en scene and this is the first of 7 shots that are intertwined to create the story.

Time: The shot is in real time, there is no expansion or deletion of time. This is the opening shot, in what I feel is most tender scene in the movie. There has been plenty of action and twists during this film and this being the first shot of this scene does not need manipulated.

Subtext: This shot brings the viewer to the McManus brothers' cause. It shows their compassion for the friend that they brought into their cause and their sorrow for the

loss of that friendship. You are signaled to realize that they will not stop doing what they believe they are called to do by God. It's intentional, however it really starts to connect the dots in the plot before the climax of the movie.

Shot 2:



Duration: 5 seconds, 19 frames

Shot Size: Medium Full Shot

Sound: The same moody, somber music continues in the foreground from the shot before. The action of El Duce entering the room, led by his gun barrels, carries this shot so there is no dialogue. The space is intimate and hollow sounding. The viewer can tell by the reverberant sound heard from the sound effects of very light steps and metal jingling from El Duce's wardrobe as he enters the room. The viewer feels contradicted because of the somber music and the tension of the shot as a cold-hearted killer sneaks up from behind on Conor and Murphy.

Contrast Dominant: At the beginning of this shot, Q2 has the greatest amount of light. There is bright light in the hallway coming into the room across an open green door leading to the darkness of the rest of the room. The door has bright spots at the bottom of Q1 and Q2 from the ambient lights hanging forward on the z axis. As El Duce enters the room, the light brightens his face, his sleeves of his jacket and gloves. The eye is directed from Right to Left through the frame as El Duce is revealed, starting with his gun barrels and ending with him entirely in the room. Movement over Contrast Dominant covers the shot.

Character Movement: At the beginning of this shot, all you see is El Duce's silencers on his guns as he moves very cautiously into the room along the x and z axis. As the shot continues as he is almost totally revealed. El Duce is moving in a dominant and goal directed manner into the room. He is assessing the situation and ultimately trying to stalk the brothers, in order to complete the contract he has with the mob to kill them.

Character Proxemics: As El Duce reveals himself, he faces towards the camera on a $\frac{3}{4}$ angle, leading with his left hand at an intimate distance from the viewer. This shot also shows how the scene will evolve, in a back a forth manner between the brothers and El Duce he gets closer and closer to the brothers.

Camera Movement: The camera does not move in this shot. The viewer begins to tense up as El Duce enters the room and are begin to think that another gun fight is eminent.

Camera Angle: The angle is medium high, just below eye level. The shot is at a $\frac{3}{4}$ angle to the opening of the door. This gives El Duce a dominant stance as he enters the shot and continues to stalk the brothers. The director

chose this angle to move the scene along bringing tension to the shot as El Duce moves into frame. The viewer has the POV in this shot as El Duce enters the room as if he's stalking the viewer.

Lens Used: A wide angle lens was used so that the director can be slowly reveal where El Duce is coming from and going to along the x and z axis and set him deeper in the room.

Depth of Field: This shot is in Deep Focus because every detail of the frame is in focus. This adds to the tension of the scene and uncertainty of El Duce's movement into the room.

Lighting: The lighting is a combination of High Key and Back Key. In this shot the main source is from a bright, hard light in the hallway and ambient in the room El Duce is entering. The lighting cues the viewer of El Duce's uncertainty of what he will find in the room he's entering.

Color Useage: The dominant colors in this shot are White, Black and Green. The white light from the hallway behind adds deep contrasts to the z axis in the shot.

The colors add to the tension as El Duce enters from ^{the} the bright hallway, past the open Green door and into the ambient lit room.

Screen Graphics/Composition: The composition of the shot is simple and adds to depth of the shot. The frame is weighted heavy to the right in Q2. The graphics direct the viewer's eyes from the horizontal paneling of the bright hallway to shadowed green door, to the vertical graphics of the rooms paneling and finally to the round silencers that leads El Duce into the room. The wide angle lens and camera angle allows the viewer to feel the tension of the shot as El Duce carefully enters the room later in the shot.

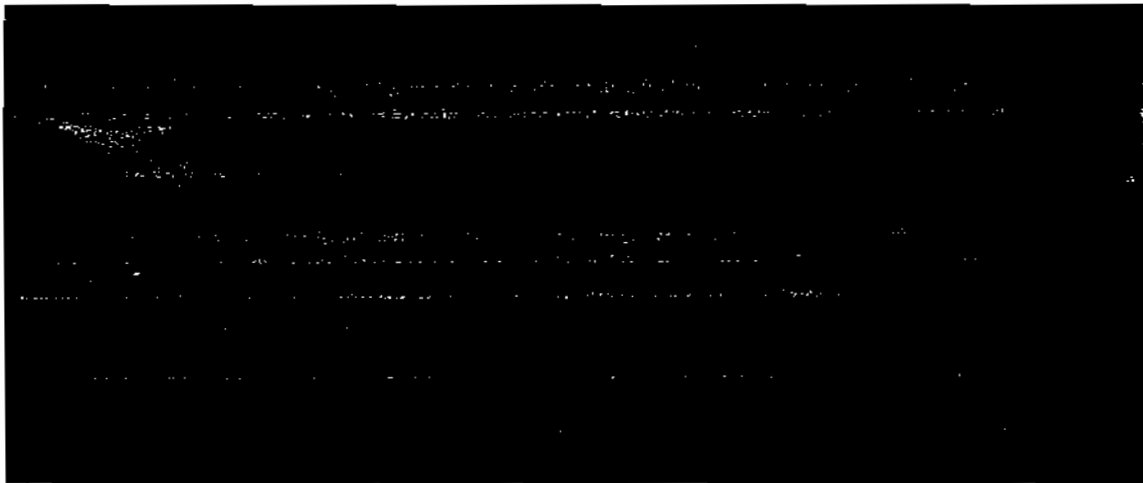
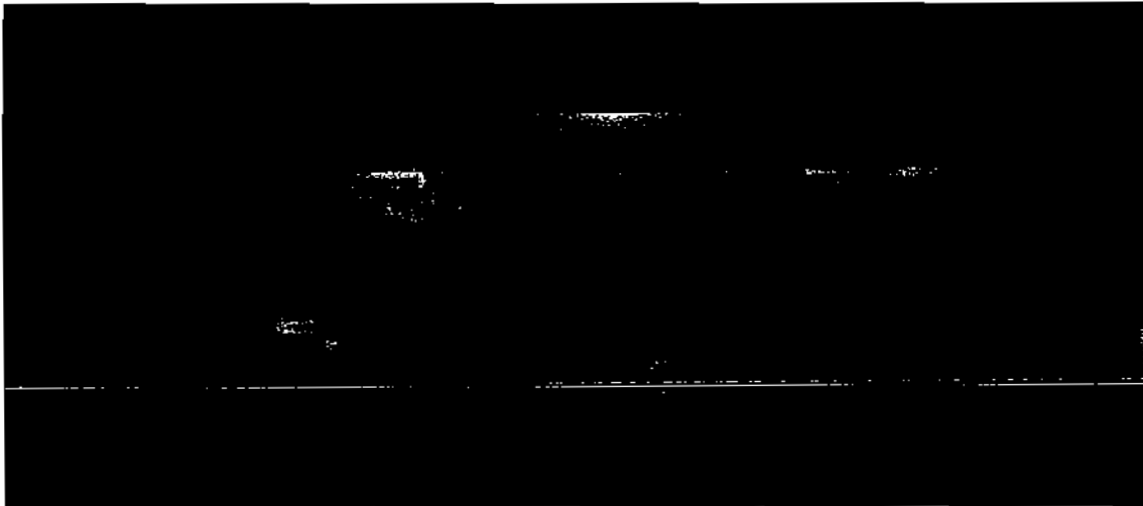
Editing Style: This shot is an A roll shot with a straight cut from the last shot with the emphasis on mise en scene. The length of the shot establishes back and forth edits between Conor and Murphy and El Duce stalking them. The shot is held longer to add to the pacing as the edits get shorter as the characters get closer to each other along the z axis.

Time: This shot is real time because it shows the careful, calculated movement of a hired killer, El Duce. This scene

differs from the rest of the film because it is not jumping back and forth from real time to flash back.

Subtext: The director has really put viewer in the scene because the viewer has the POV. The intentional reveal of El Duce and showing the he is still stalking Conor and Murphy is important to the rest of the scene because it adds to the tension and a feeling of knowing more that the characters do in the scene. The somber music established in the shot before continues as El Duce enters the room in a very calm and calculated manor. The contrast of the light of the hallway and the dark of the room allows an excellent transition, not letting El Duce know what is truly in room until he is almost completely in. He then finds out what the viewer already knows, his targets are in the room. This shot begins the back and forth editing style between Conor and Murphy and El Duce as he get closer to them, as well as, setting up a major plot twist in the coming shots.

Shot 3



Shot Duration: 4 seconds and 8 frames

Shot Size: (See shot 1) Medium Full shot but as movement begins in frame, camera tilts down and slow zooms of Medium Close up of Conor and Murphy.

Sound: Same as shot 1 accept for natural sound included in the shot. You hear the sound of clothes and the metallic sound of 2 guns moving, as well as stepping back and the brothers kneel before their friend.

Contrast Dominant: See shot 1.

Character Movement: The shot begins with the continuation of shot 1. Conor and Murphy are standing in a dominant way before Rocco, then the brothers move to a less dominant one when they kneel in unison and bow their heads before Rocco. The brothers' movement is goal directed as they move to a kneeling position and bow their heads to show the loss of their friend.

Character Proxemics: See shot 1.

Camera Movement: The shot begins the same as shot 1 until the brothers kneeling movement. The camera tilts down along with this movement and begins to push in to a Medium shot. This shot brings a somber and tense emotion because the viewer knows what is going on behind the brothers yet you feel their pain for their loss.

Camera Angle: This shot begins the same as shot 1 but changes when the brothers kneel down and the camera tilts down from an up angle following their movement, ending up at eye level at a slight up angle. POV of shot does not change from shot 1.

Lens Used: See shot 1.

Depth of Field, Lighting, Color Usage, Screen

Graphics/Composition, Editing Style and Time: See shot 1.

Subtext: This shot is a progression from shot 1 and there were few changes. The movement of Conor and Murphy from a standing dominant to a kneeling less dominant position, coupled with the push in to Medium shot really get the viewer closer and more in touch with the brothers pain. There are also more sounds in this shot adding to the growth of the scene.

Shot 4





Duration: 4 seconds and 20 frames.

Shot Size: Medium Shot

Sound: The somber music continues from the 3 earlier shots. There is a beat and Conor and Murphy begin to recite a family prayer in unison and in an Irish accent. Their voices are low and intimate but the viewer can clearly hear what they are saying.

Contrast Dominants: The shot's brightest point is Rocco's neck and the pennies on Rocco's eyes in Q1. Rocco's blood stained shirt in Q3 is also dominant. The rest of the frame is dark because of the black wardrobe of Rocco and the kneeling brothers. The viewer's eye is directed to the brightest part of the frame because of the dark clothes and dolly movement of the camera that features strongly the shooting of Rocco and emphasizes the pain of the brothers.

Character Movement: The only movement is Conor and Murphy raising their heads in unison as they begin their prayer. Their kneeling stance is less dominant and goal oriented to show the brothers love for Rocco.

Character Proxemics: Conor and Murphy are seen from behind kneeling and facing Rocco, they are close to us and to Rocco in a very intimate distance with their backs to the door shown in shot 2. This shot furthers the evolution of the scene by allowing the viewer closer to the brothers than the previous shots.

Camera Movement: The dolly shot continues from left to right moving around the brothers and Rocco, keeping all three in shot.

Camera Angle: The shot is at a slight up angle from below the shoulders of the kneeling brothers up towards the head of Rocco. The director chose this angle to show the wound on Rocco's body and how the brothers feel about their loss. The shot continues the theme of the viewer having the POV.

Lens Used and Depth of Field: See shot 1.

Lighting: This shot's lighting has a High Key. It is brightly cast from the ceiling that clearly highlights the severity of Rocco's wound.

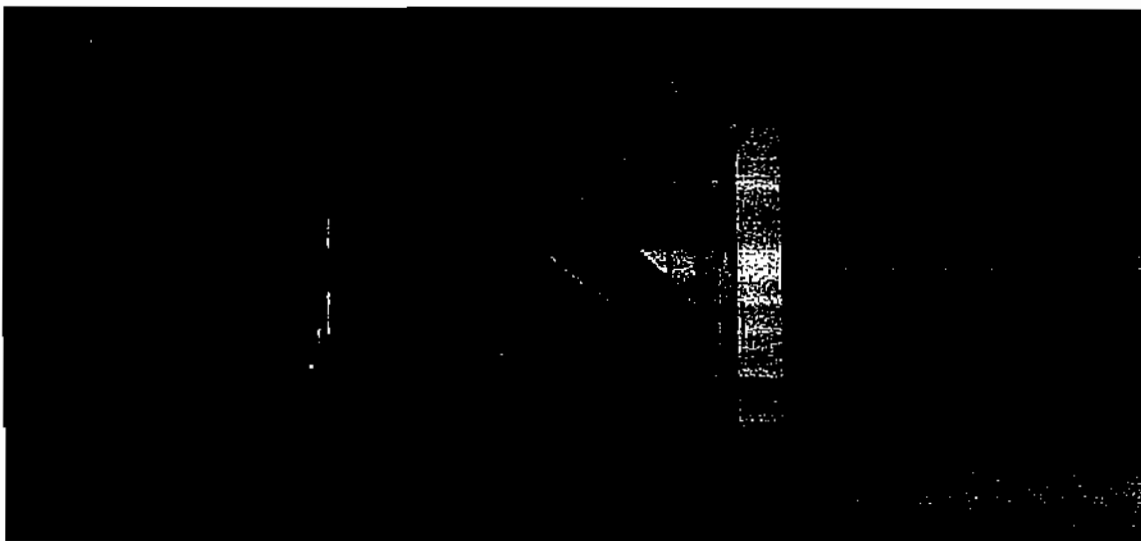
Color Usage: The colors used in this shot are Red, White and Black. The Red is the main focus of the shot. Rocco's blood-soaked White shirt that brings the z axis right to the viewer. The Black surrounds the rest of the frame because of the wardrobe of the three characters unifies the frame. The colors reflect the severity of the death of Rocco.

Screen Graphics/Composition: The framing is tight but it seems balanced. Conor (now on the right) and Murphy are in Q2 and Q4 but Rocco's gun shot wound balances the shot. There are new graphics introduced in this shot starting with triangular straps of the brother's holsters on their backs in Q2 and Q4. The others are the vertical blood flow from Rocco's wound in Q3 and the round pennies in Rocco's eyes in Q1. As the camera dollies from Left to Right and the viewer's eyes move with it, from the kneeling brothers in Q2 and Q4, to Rocco's wound in Q3 to the pennies in Q1.

Editing Style and Time: See shot 1.

Subtext: The viewer POV continues as the director now puts Conor and Murphy in a vulnerable position for the first time in the film. As the shot dollies around the brothers and they begin their prayer, the viewer still knows more about the situation than the characters do, even though an upcoming plot twist is not fully revealed.

Shot 5



Duration: 3 seconds, 7 frames

Shot Size: Medium shot

Sound: The somber music continues as well as the brothers prayer at the same volume, with just a little natural reverb from the room to set to depth along the z axis. As El Duce lowers his guns and puts them in their holsters you hear clothing and guns moving.

Contrast Dominants: See shot 2.

Character Movement: El Duce is now entirely in the room. At the beginning of the shot his arms are raised, pointing his guns at the brothers (camera/viewers). As El Duce walks on the z axis, he hears the prayer and begins to put his weapons away.

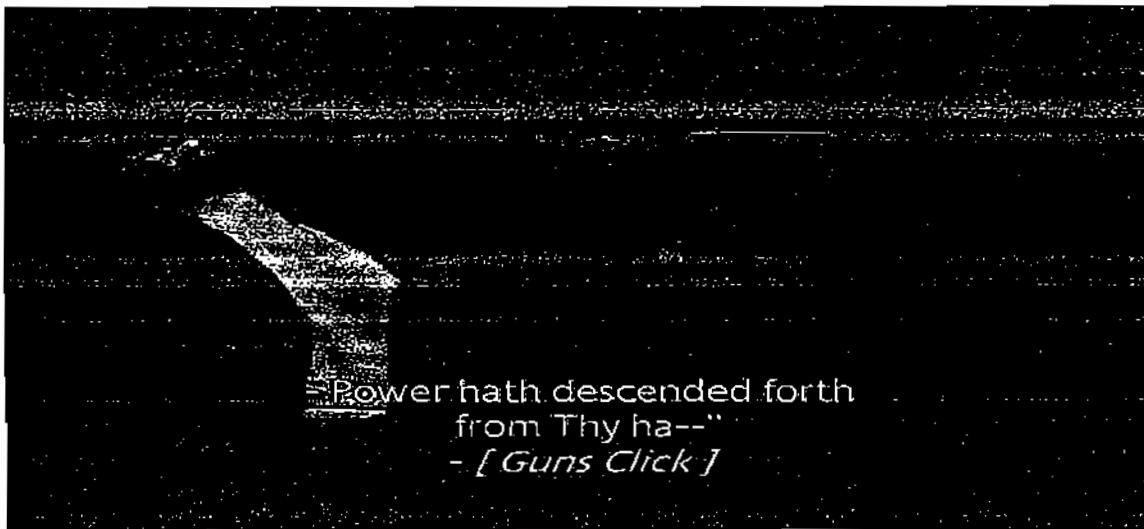
Character Proxemics, Camera Movement, Camera Angle, Lens Used, Depth of Field, Lighting, Color Useage: See shot 2.

Screen Graphics/Composition: See shot 2 for most of this but the round glasses, cigar and silencers really capture the eye. Later in the shot your eyes are moving on a diagonal from Left to Right as El Duce puts his gun in his holster.

Editing Style and Time: See shot 2.

Subtext: A continuation of shot 2, this shot is part of a progression of the scene with the viewer still having the POV. As El Duce hears what the brothers are saying in their prayer, he lowers and holsters his guns and reveals the beginning of the plot twist.

Shot 6



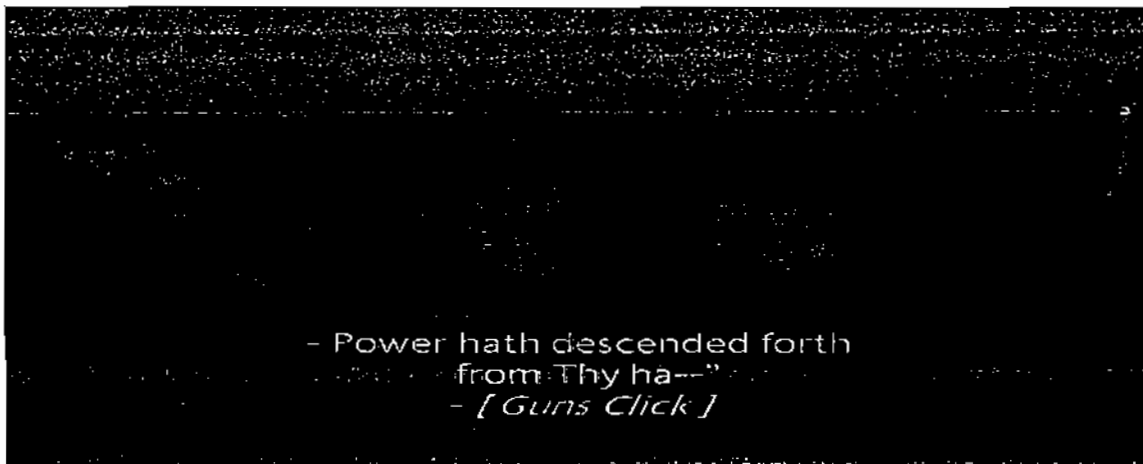
Duration: 2 Seconds, 8 Frames

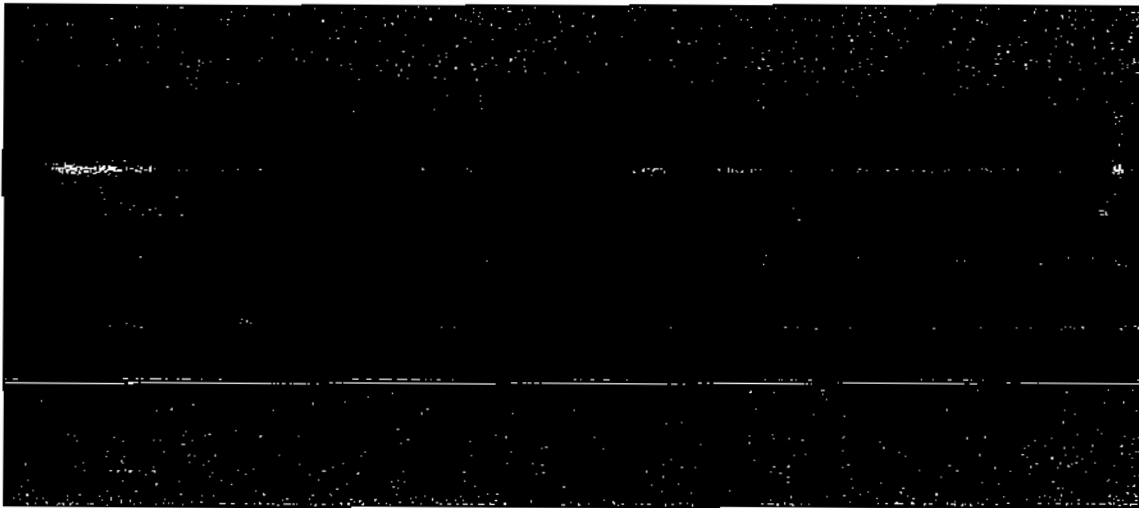
Shot Size: Medium Shot.

Sound: Dialog in this scene is the continuation of the prayer Conor and Murphy started in shot 3. The music from shot 1 continues and the viewer hears footsteps that are from behind the brothers.

Contrast Dominant, Character Movement, Character Proxemics, Camera Movement, Camera Angle, Lens Used, Depth of Field, Lighting, Color Usage, Screen Graphics/Composition, Editing Style and Time: See Shot 4.

Shot 7:





Duration: 2 seconds, 10 frames

Shot Size: Medium Shot.

Sound: The shot starts with dialogue, Murphy and Conor praying. They hear footsteps and the rustling of clothing moving towards them and they stop their prayer.

Contrast Dominant: See shot 1.

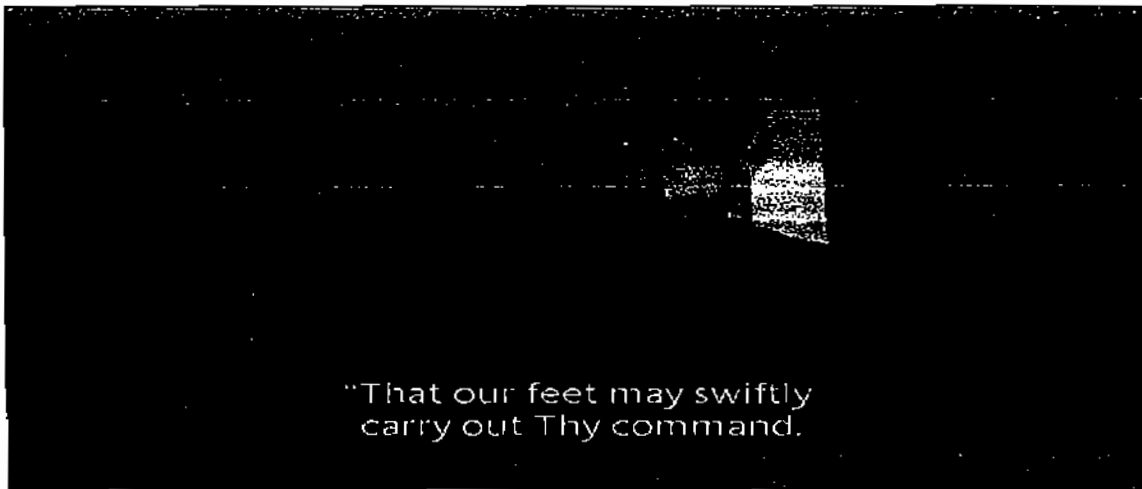
Character Movement: Conor and Murphy begin the shot kneeling, they look at each other after hearing the noise behind them. As the shot progresses they whip around moving on the x axis and start to raise their arms. The brothers are begin in a less dominant stance, intimate to each other and the viewer. The brothers evolve from a somber stance to an aggressive movement.

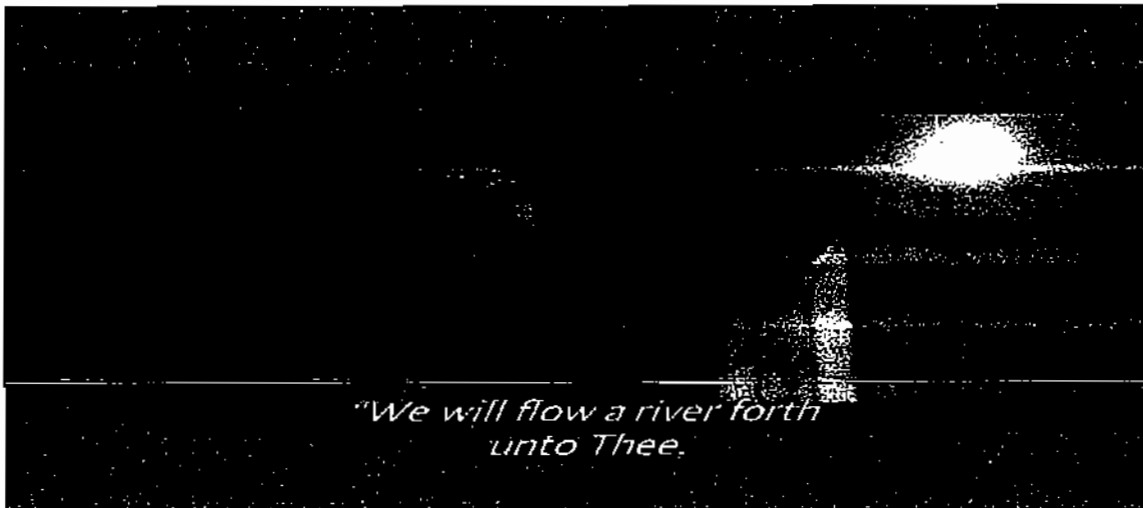
Camera Movement, Camera Angle, Lens Used, Depth of Field,
Lighting, Color Usage and Screen Graphics/Composition:

See Shot 1 and 3.

Subtext: The sound in this shot triggers an emotional shift and the brother's movement from somber, to aggressive and raises the tension of the scene. At this point in the scene the characters and the viewer are almost at the same part in the story, the viewer already knows El Duce is in the room and the brothers are just reacting to sounds behind them. The director uses the sound intentionally to bring the viewer and the brothers to the same point in the story and does not reveal what will happen next, which raises the tension of the scene.

Shot 8:





Duration: 5 seconds and 18 frames.

Shot Size: Medium Shot.

Sound: The music continues that was established in shot 1. El Duce has his first lines in the film, he continues the prayer right where Conor and Murphy stopped in the previous shot. He speaks in a soft Scottish accent with a warm tone with a subtle reverb from the room.

Contrast Dominant: See shot 2 for most of this shot. The only difference is that the viewer clearly sees the Gray in El Duce's beard and a bright white light hanging in Q2 near the end of the shot.

Character Movement: Movement is along the z and x axis as El Duce moves in a dominant manner from the wall he was

leaning against in Q2 to the middle of the frame and gets closer to Conor and Murphy and the camera.

Character Proxemics, Camera Movement, Camera Angle, Lens

Used and Depth of Field: See shot 2.

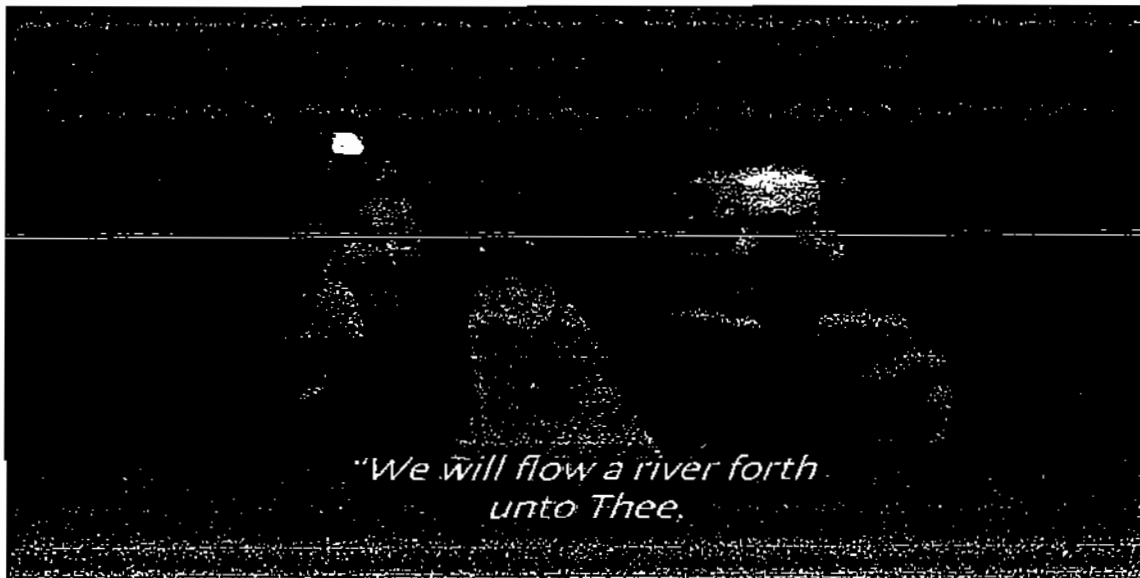
Lighting: This shot it is lit the same as Shot 2 at the beginning. Near the end of the shot, El Duce moves towards a very bright ambient light hanging from the ceiling in the room. The lighting shows El Duce "coming into the light" so to speak, he realizes that Conor and Murphy are his sons (the he has not had contact with for thirty years.

Color Usage, Screen Graphics/Composition, Editing Style and

Time: See shot 2.

Subtext: When El Duce continues the prayer that Conor and Murphy were reciting in this shot, the plot twist is revealed to the viewer. Earlier in the film Conor and Murphy reveal that the prayer is a "family prayer", taught to them by their father. El Duce is the brother's father!

Shot 9 :



Duration: 7 seconds, 1 frame.

Shot Size: Close Up.

Sound: See shot 10. The only change from shot 10 is at the beginning when the brothers whip around their guns cock.

Contrast Dominant: There are 5 bright spots in the frame at the beginning of the shot. It starts with the hanging light in Q1, Rocco's neck and blood stained shirt, the brother's faces in the eye line of the frame and their hands in the beginning of the shot. At the end of the shot it is on the faces of the brothers. The contrasts bring your eye from the brother's faces to the barrels of their guns that seem to almost touch the lens.

Character Movement: At the beginning of the shot the brothers continue their movement from shot 8, they end up with their hands at shoulder height, their arms fully extended along the y axis. They move to toward us to a dominant position with their guns almost touching the lens. As the shot ends, they lower their guns and their faces show the reveal of the plot twist.

Character Proxemics: As this shot starts the brothers are facing us now with guns pointed, seemingly at us. They are still at an intimate distance from Rocco even though their backs are to him now.

Camera Movement, Camera Angle, Lens Used and Depth of Field: See Shot 4.

Lighting: is the same as shot 4 but as the dolly shot continues to the end of the shot, the High Key ambient light moves in the direction of the camera movement and brilliantly lights the faces of Conor in Q2 and Murphy in Q1.

→ High Key
Low Key

Color Useage: The colors used are the Black, White, Red and Gray. The Black of the characters wardrobe, the White of their faces, and the Red of the blood balance the shot as the brothers are in Close Up and Rocco is in the background unifying the frame.

Screen Graphics/Composition: The frame is balanced in the beginning of the shot with Murphy in Q1, Conor in Q2 and Rocco between Q1 and Q2. The strong vertical graphic of Rocco's blood soaked shirt and round bullet hole, though in the background, dominates the shot in the beginning of the dolly around the characters on the x axis.

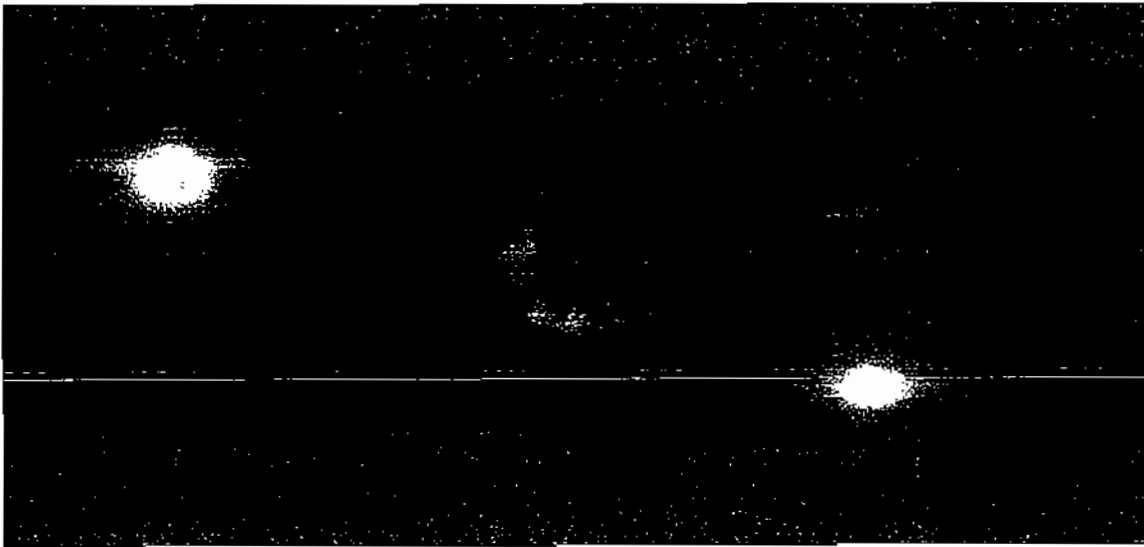
Editing Style: This is an A-Roll shot is a cut from the previous shot that continues the dolly established in shot 3. This edit is a longer in duration and adds to the mood of the plot twist.

Time: See shot 3.

Subtext: This shot is the best shot of the scene. It conveys the emotional roller coaster that the brothers and the viewers have been on. The viewer still holds the POV in this shot. The shot is aggressive in the first frame of with the brothers pointing their guns right at the viewer, and as the dolly continues the brothers lower their guns and they go to a relieved emotion when plot twist is finally revealed to Conor and Murphy.

Shot 10:





Duration: 4 seconds and 22 frames.

Shot Size: Wide Close Up.

Sound: See Shot 9

Contrast Dominant: There are two bright lights hanging from the ceiling are the greatest bright against the dark wardrobe of El Duce. The light in Q1 is closer to the viewer along the y axis of the shot than the light in Q3. The movement attracts the eye before the contrast in this shot.

Character Movement: El Duce has finished his movement along the y axis from shot 9. He is now very close to the viewer. He takes a cigar in and out of his mouth with his right hand.

Character Proxemics: El Duce is now directly facing the camera and is the closest to the viewer this scene, standing in a dominant, yet intimate, fatherly manner. The movement established in Shot 2 continues along the y axis toward the brothers and the viewer, who still holds the POV.

Camera Movement: There is no camera movement in this shot although the viewer is effected by the shot because of how El Duce is no longer seen as just a hired killer, but a father who is reuniting with his sons.

Camera Angle: An extreme low angle shot is used. The director uses this angle to change the viewer's perception of the character, from killer to proud father and keeps the consistency of the POV with the viewer.

Lens Used: See shot 2.

Depth of Field: The depth of the shot has changes with the change in camera angle. The shot is still deep focus but you don't see all of the room as in the earlier shots.

Lighting, Color Usage: See shot 2.

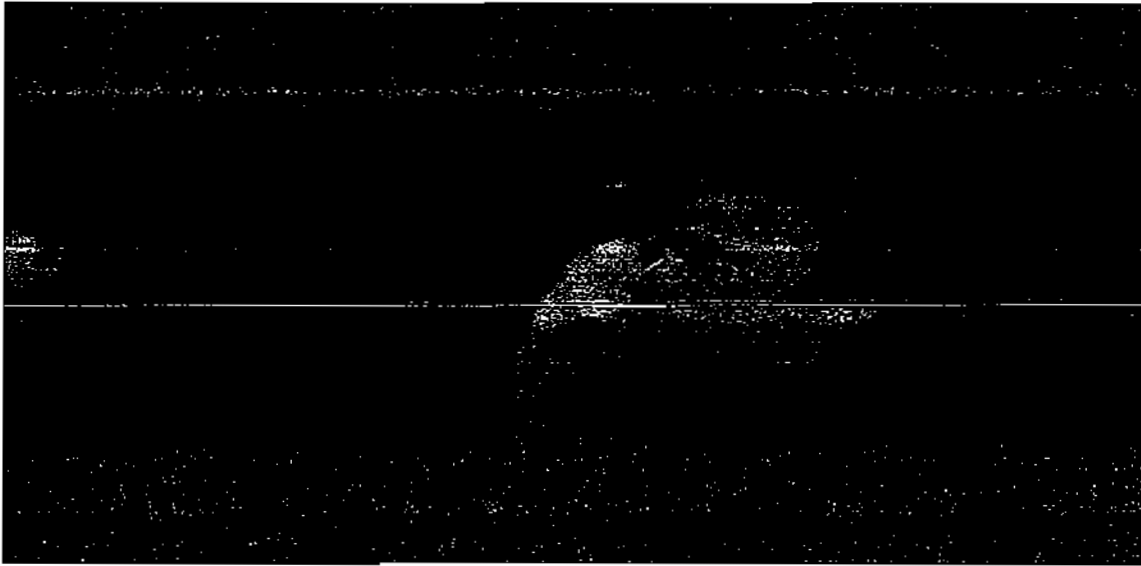
Screen Graphics/Composition: There are new graphics introduced in this shot. There is a straight pipe across the x axis and horizontal details of the ceiling on the y axis. The composition is simple and balanced, with El Duce in the center of the frame, flanked by two lights. The viewers eyes are drawn to El Duce in the frame because he is the point of interest in the shot because it has El Duce move across a line, changing him from killer to father.

Editing Style: This is an A-Roll shot with a straight cut from the shot that precedes it. The editing rhythm is going to longer shots since the tension of the scene has been lifted with the plot twist revealed.

Time: See shot 2.

Subtext: This shot is a turning point for El Duce, he no longer sees Conor and Murphy as targets he was hired to kill, but his sons that he is reunited with after 30 years (30 years was established earlier in the film).

Shot 11:



Duration: 4 seconds, 22 frames

Shot Size: Wide Close Up

Sound: Music that was established in Shot 1, clothing of El Duce as he reaches for Conor's face. The room seems to sound smaller in this shot because of how intimate it is.

Contrast Dominant: See Shot 3.

Character Movement: El Duce steps towards the boys and reaches for Conor's face along the x axis, to say "Hello my sons", as Conor accepts his loving touch.

Character Proxemics: Conor faces El Duce from Right to Left in Q2 at a very intimate distance as the dolly continues around him. A glimpse of Murphy is seen in the beginning of the shot and near the he is completely hidden. Only a portion of Rocco's face and neck are seen. The scene has already climaxed and is resolving as Conor accepts his father's touch.

Camera Movement: The shot is the same as Shot 3 (accept the dolly tracks are much closer to Conor ending with a great Wide Close Up.

Camera Angle, Lens Used, Depth of Field, Lighting, Color

Usage: See Shot 3

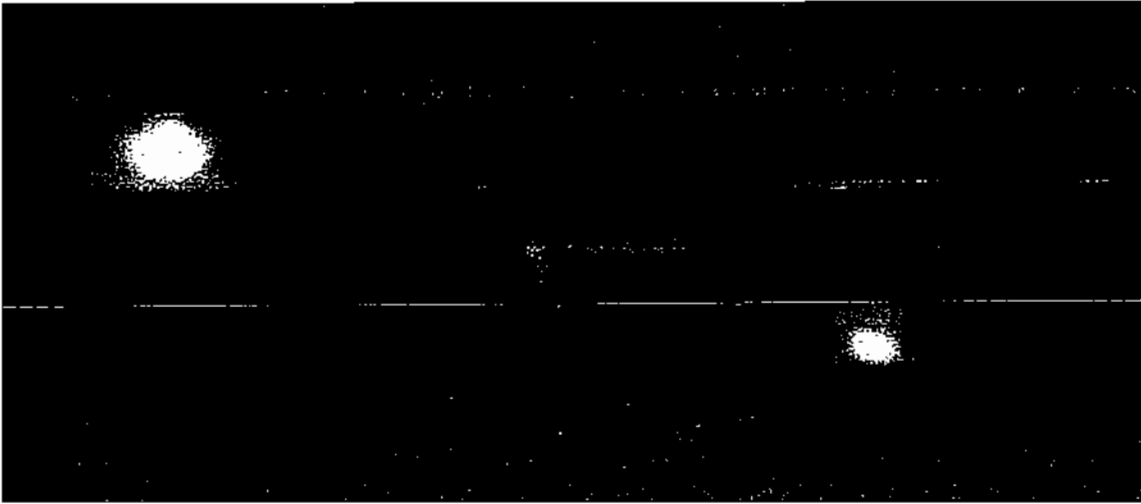
Screen Graphics/Composition: The composition of this shot is simple and is a continuation of the dolly established in Shot 3. This shot is much tighter than when the dolly began, therefore the graphics change. You see a ruffled

sleeve on El Duce's black over coat in Q1, horizontal lines on his gloves Q2 and diagonal dried blood stain on Conor's face in Q2. The viewer's eyes are led by Conor's gaze from Q2 and Q4, to Q1, towards where El Duce's face (Q1), which is not in the frame. The dynamic movement of El Duce towards his son's relieves the tension of the scene and continues the resolve of the plot twist.

Editing Style, Time: See shot 3.

Subtext: This is the beginning of where the scene resolves. The viewer is over the tension of the earlier back and forth editing and possible gun battle. You see the loving way Conor looks at his father and then is touched by him. The director uses this movement to for El Duce to say to his sons "It's alright son, Daddy is here" without using dialogue.

Shot 12:



Duration: 2 Seconds, 24 frames.

Shot Size: Wide Close Up

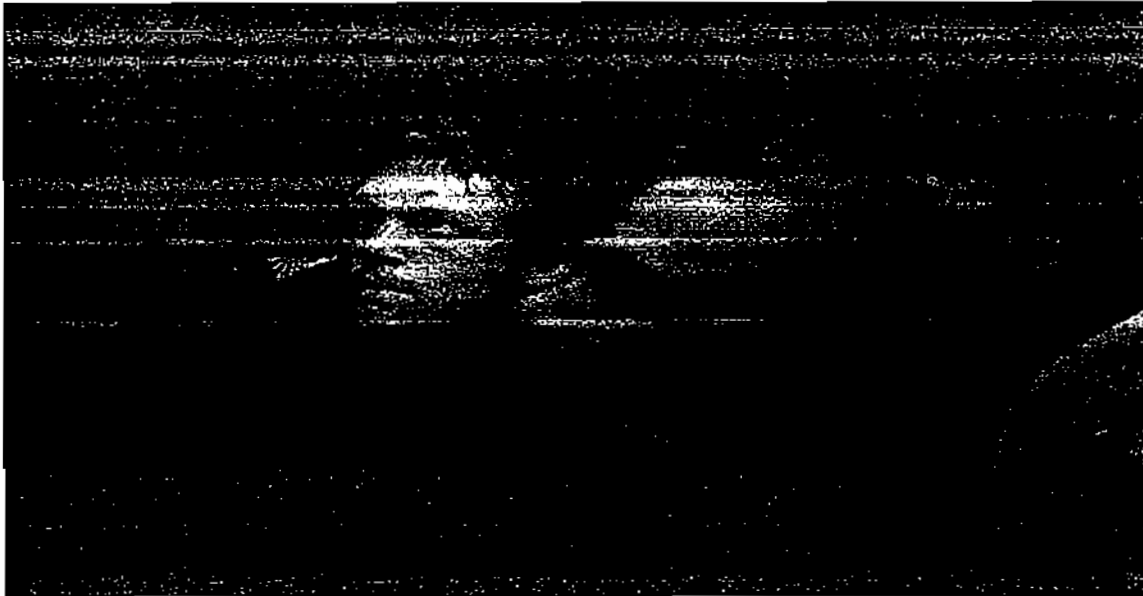
Sound, Contrast Dominant: See Shot 9

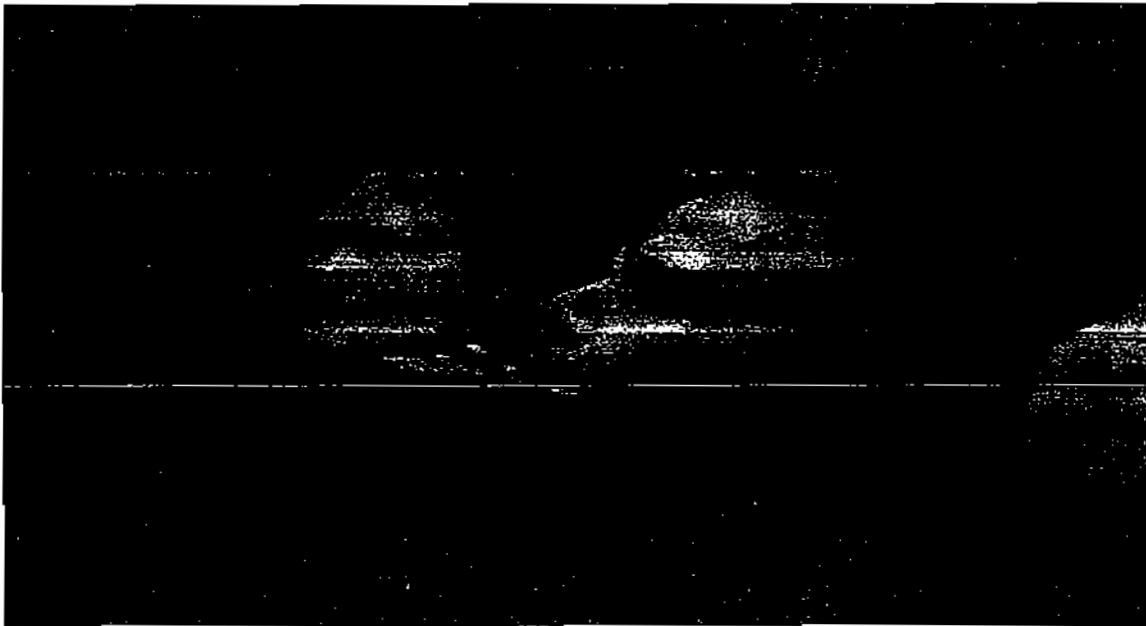
Character Movement: El Duce moves his head from Left to Right along the x axis. He is looking down the y axis at Conor, off screen in Q3 to Murphy, off screen in Q4.

Character Proxemics, Camera Movement, Camera Angle, Lens Used, Depth of Field, Lighting, Color Usage, Screen Graphics/Composition, Editing Style, Time: See shot 9

Subtext: This shot is a quick transition to show the continuation of El Duce looking at his sons.

Shot 13:





Duration: 7 seconds, 24 frames:

Shot Size: Extreme Close Up.

Sound, Contrast Dominants: See shot 11

Character Movement: Although movement is subtle, El Duce places his hands on the outside cheeks of the brothers, moving them to their chins, raising Conor's to get a good look at him. The movement in this shot emphasizes the need for Conor and Murphy to receive their father's approval and shows the love El Duce has for the brothers.

Character Proxemics, Camera Movement, Camera Angle, Lens

Used: See shot 11.

3000
This is an excellent analysis,
thorough, specific and matter-of-fact.
You have a solid mastery of the scene
and analytic technique.
GOOD WORK!

(A)
I'd like to get a copy for the
archives.

SHOT DURATION BAR GRAPH



Vertical: Shot Duration (secs?)

Horizontal: Number of Shots

Summary: I believe that this scene, with the high tension and plot twist of El Duce being the Conor and Murphy's father is really the climax of the film and ties the whole story together. A big factor in that is scene is not edited like the rest of the film. The simplicity of this scene really adds to the overall flow of it. There are straight back and forth cuts using the minimal camera movement and few camera angles to show the characters, but it heightens the tension and drives the plot twist. This scene really stands out. I have learned that you can not only show strong emotion and tension but, really capture the audience with excellent pacing in editing and non verbal story telling.