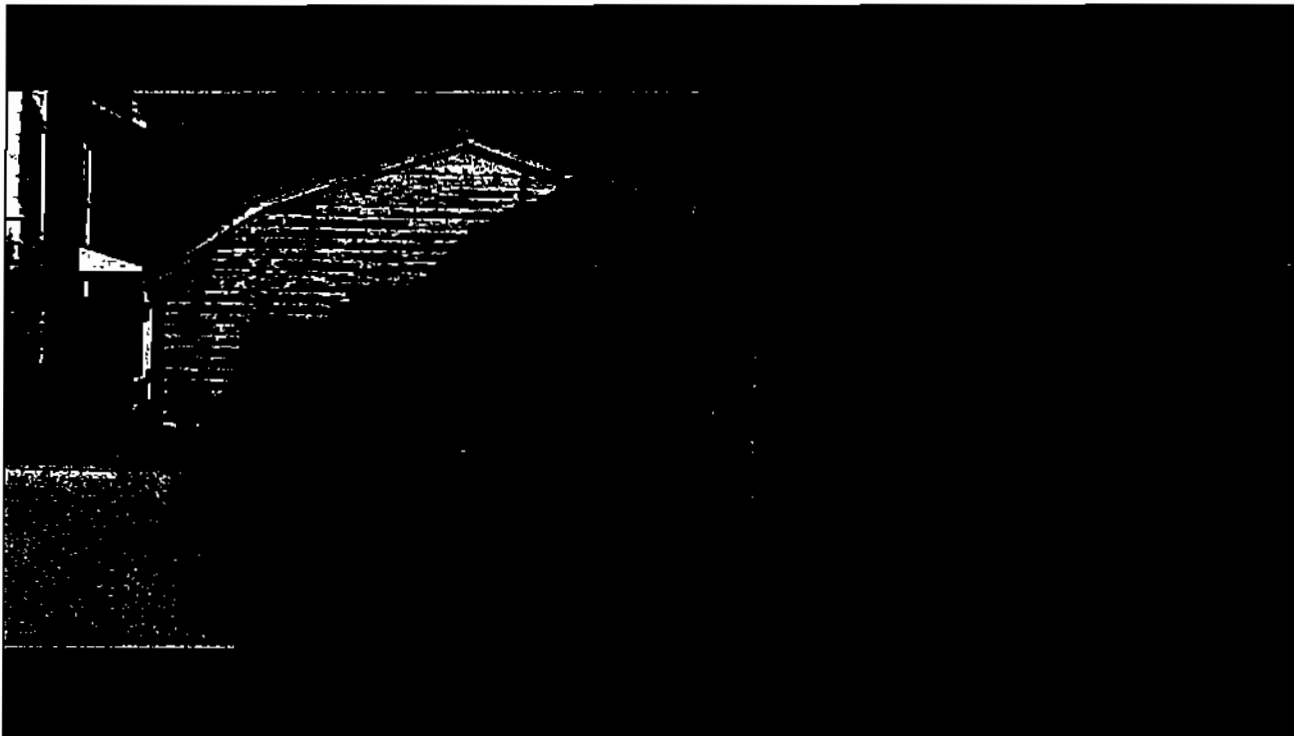


Ben Mischke
Development of Film Expression
Scene Analysis

This is my analysis of the tenth scene of "The Fast and the Furious." This film was directed by Rob Cohen. It is a movie about an undercover cop (Paul Walker) trying to figure out who is robbing trucks on the streets of Los Angeles. The film also stars Vin Diesel (Dominic Toretto) and Rick Yune (Johnny Tran).





Scene 10 Shot 1

Aspect Ratio: 2.35:1

Duration: 4 seconds

Shot size: This shot is an establishing shot letting us know where we are. You see Dominic's car entering from the left side of the screen. The car pulls into the driveway and pulls up to an antique looking barn.

Sound: The car is pulling into the driveway and you hear Dominic screech the tires as he turns in. We also hear the low purring of the exhaust as he accelerates up the driveway and then the tires screech to a halt. There is no background music, and no dialog.

Screen Quadrants: The beginning of the shot we see the car only in the bottom right quadrant, and the driveway takes up the other three quadrants. Then as the car pulls into the driveway it takes up a

portion of all four. Finally at the end of the shot the car only takes up the lower left quadrant, along with some of the driveway. The upper left is the garage and sky. The upper right is controlled by the house. Then, the lower right has some shrubbery and the driveway.

Contrast Dominant(s): We are pulled to Dominic's car immediately. The car is fire engine red. It is surrounded by a concrete driveway that is a soft gray, and the garage that is white. It directs our attention to the garage. We follow the red car right up to the garage and we feel as if that is where we are headed.

Character Movement: You don't actually see the characters move but we know they are in the car. We see them driving away from us up to the garage.

Character Proxemics: Here we don't see the characters, N/A.

Camera Movement: The only movement we see is small crane move. The camera moves upward to reveal the garage. It just establishes where we are headed.

Camera Angle: At first we are at a low angle. It helps so we focus on the car as it pulls in. As the camera moves upward we are at eye level from the sidewalk.

Lens Used: It looks as if they used a wide angle lens. They used this so we see the car driving deep into the z axis. It also helps keep everything in the frame in focus.

Depth of Field: There is a deep focus in this shot. We have the car up close in the beginning and then into the distance.

Everything in the frame is in focus for the duration of the shot.

Lighting: It looks like there is only light from the sun. It is mid day and there is a soft glow throughout the shot.

Color Usage: The car is fire engine red. Our eye is pulled to it immediately. The house on the side is a dull reddish brown, next to the rickety white garage they both don't really pull your eye. The release to the sky, a baby blue color.

Screen Graphics/ Composition: There are a lot of leading lines in this shot. We have lines running up the driveway, the high sides of the driveway, and also there are lines on the house all leading us to the garage. The shot seems well balanced. I think the camera movement along with the depth of field help keeps it all structured.

Editing Style: This is a quick establishing shot. I think it adds to the mise en scene. We're setting up the scene.

Time: This shot is in real time. We can tell because we see the car moving and hear its reaction with the acceleration up the drive.

Subtext: All together I think the shot works well. It sets up a location and time. We focus on the car racing up the driveway and we know that the next shot we'll be entering the garage.



Scene 10 Shot 2

Aspect Ratio: 2.35:1

Duration: 9 seconds

Shot Size: This is a long shot from inside the garage starting with a two shot of Dominic and Brian. We also have the car in the foreground that we are about to be introduced to.

Sound: It starts with the sound of the garage door sliding across with a big bang when it's fully opened. Then we hear Brian's first impression of the black car, "Wow." We also hear the foot steps as they approach the black car. Then we hear, "Me and my dad built her," from Dominic. There is no background sounds or music.

Screen Quadrants: The upper left quadrant we see some trophies on the wall, Dominic's head, and behind him the red car. The lower left we have his body and miscellaneous junk. Then in the upper right quadrant we have Brian's head and various tools. The lower right we have the black car, and part of Brian's body.

Contrast Dominants: The door to the garage opens and there is only a little bit of sunlight inside. The outside is lit up so it's brighter in the entry way. This is our most dominate spot in the shot. Our attention is brought right to Brian and Dominic. They are standing right in the sunlight. It is a very effective dominance.

Character Movement: We see that Dominic is the one who is sliding the door open. Then they both take a few slow steps into the garage and Dominic points to the car as he begins to speak.

Character Proxemics: Brian and Dominic are the only two people in the shot. They are just acting social. They are approximately 20 feet from us and they are both looking at the car facing us. They

both have their backs to the red car, and Dominic is blocking it. The red car is outrageously fast and now he reveals his faster car.

Camera Movement: There is no movement in this shot.

Camera Angle: We are at a high angle for this shot. We are getting an overview looking down on the whole picture. We see our two main characters, and a great view of the car including the blower on top of the hood.

Lens Used: This shot we are using a wide angle lens. We have everything in focus in the foreground as well as the background. This way we are not excluding, but including everything in the frame. The contrast dominance takes our eye where it needs to be.

Depth of Field: Everything is in focus. We have a lot of distance out of the door, but it is all in focus. The contrast dominance takes our eye where it needs to be.

Lighting: The lighting is very low key inside of the garage. Then we see the door open and we have a hot spot from outside. It is soft inside and hard light outside. The light from outside makes us pay attention to our two main characters. There are a few lines of light that appear to have come through the garage from the sun.

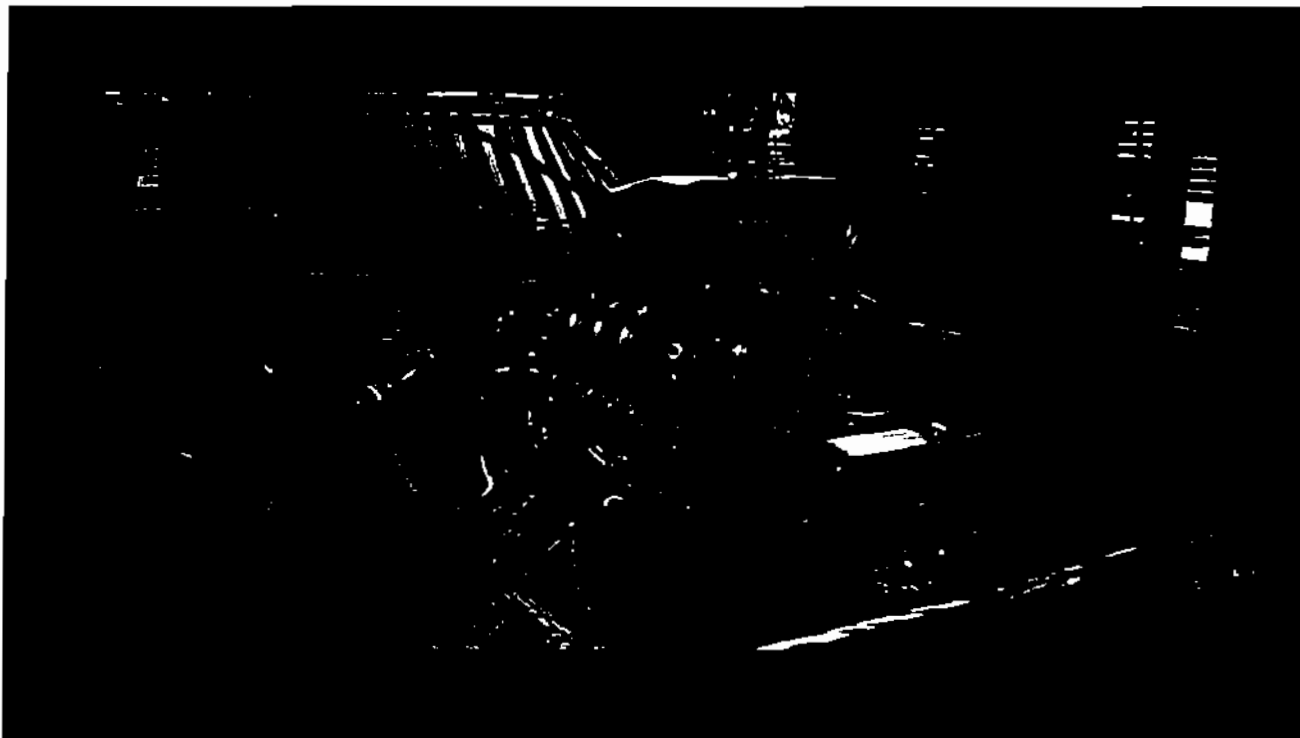
Color Usage: Everything in the shot is dull and dreary except for the red car in the background, but Dominic is blocking most of it. It almost highlights him. The garage is a musty collage of browns, blacks, and the occasional forest green.

Screen Graphics/ Composition: The most obvious in the shot is the way the door creates a frame within the frame. There are a few lines of light on top of the black car pointing towards the two men.

Editing Style: This shot is a little longer than the previous one. Once again it adds to the mise en scene. It shows us about half of the garage, still establishing the interior of the garage.

Time: This shot is in real time. We see the characters moving normal speed, and see them talk. It continues from the previous shot.

Subtext: The director is trying to show the bond between these two men. It comes together over cars. They are establishing a friendship. What better way then revealing his ultimate car.



Scene 10 Shot 3

Aspect Ratio: 2.35:1

Duration: 7 seconds

Shot Size: This shot is a close up of the black car with the hood off. We are standing in front of the car. This is the entire shot.

Sound: The first thing we hear in the shot is Dominic speaking. He is giving us the horsepower details of the car. You can faintly hear a wind rustling in the background. No music.

Screen Quadrants: The car takes up almost the entire screen. The upper left quadrant we have the windshield of the car. The bottom left and right are composed of the massive engine. Then the upper right we have a release to the background of the interior of the garage.

Contrast Dominance: Our eye instantly goes to the massive blower standing above the rest of the engine. It is a shiny chrome piece that out shines the rest. There is some light reflecting off the windshield right behind the blower that also brings our eye to the center of the screen.

Character Movement: It seems to have no movement, but we catch a reflection off of one of the chrome pieces of the car. It's probably an accident of the crew. It could also possibly our main characters.

Camera Angle: This shot is at eye level. It's a pov from Brian and Dominic. We're looking from the front of the car because the engine is the most impressive part of the car.

Lens Used: They used a regular 50mm lens in this shot. Everything in the frame is in focus.

Depth of Field: The whole frame is in focus. There isn't a whole lot of depth, but it all remains in focus. It's just a clean shot.

Lighting: It is a day shot. We can tell because there are some sun beams that are in slits across the windshield. It is a low key lighting. There is a soft light on the engine of the car.

Color Usage: There is a bit of color in the shot but not much. There are a few hoses on the engine that are blue and red but not too much significance. Then there is a red couch in the background, but mostly dark rustic colors.

Screen Graphic/ Composition: There are many leading lines in the shot. The light slights in the windshield point right to the engine. The frame of the car provides heavy defining lines. Even the hoses connecting the engine. It's a very simple, yet complex shot. The engine is practically a work of art.

Editing Style: It's a little longer than the last shot, but it's a unbelievable piece of machinery. It is a cut away shot setting up the following scene.

Time: This shot is in real time. We can tell because of the little reflection that moves in the shot. We are just acquiring more information about the engine.

Subtext: The final thought on this shot is just power. Just looking at the engine you can see the time, devotion, and raw power that Dominic and his father put in.



Scene 10 Shot 4

Aspect Ratio: 2.35:1

Duration: 3 seconds

Shot Size: This is a single shot. It is a close up of Dominic.

Sound: We hear Dominic deliver one line. "Nine Seconds Flat," he says. We also have a breeze for background noise. There is no background music.

Screen Quadrants: First we have Dominic centered in the picture. In all the quadrants around him we have just the background of the garage, nothing important just the wood structure. The end of the shot he takes up the left upper and lower quadrants. The right side is still the same, just the wood wall.

Contrast Dominance: There is an area just to the right of Dominic's head that is lit up drawing our eye to his face. He has been lit from the right side of the screen, everything else around him is shadowed.

Character Movement: We see Dominic moving across the frame from right to left. Then he stops and turns back towards Brian and looks at him.

Character Proxemics: In the shot Dominic is looking at the car while he is talking. Then he turns to look at Brian.

Camera Movement: The camera follows Dominic as he moves, therefore this is a tracking shot. We feel like we're walking with him.

Camera Angle: This is an eye level shot. We are being included, and walking with him. He doesn't walk away from us.

Lens Used: This one I believe he used a telephoto lens. We do not get much depth here and the background is a little fuzzy.

Depth of Field: We are in a shallow focus. Dominic is in focus, but the rest isn't. He is the only thing important in the shot. We follow him and stay focused on him. We are setting up for the next few shots.

Lighting: The shot is all low key. Dominic is lit from the right side, and he is also being back lit all with soft lights. We know it's day time from the previous shots.

Color Usage: There are no real colors that stick out. Once again it is all dark colors, this helps us stay focused on Dominic's face.

Screen Graphics/ Composition: There are a lot of leading lines here. The boards in the background all are leading us into Dominic. The composition is balanced. We have Dominic centered until the end when he turns to look. Then we can expect a reaction shot from Brian in the next shot.

Editing Style: This is a quick cut sequence. We are just doing some background dialog, getting some specs on the car. It is the starting shot of a dialog scene.

Time: This again is in real time. We see Dominic move and talk in real time. It is keeping the pace.

Subtext: This is the set up for these two. We get a little more intimate with Dominic here. We step in close to him and get to feel that this talk is about to become personal. We are getting to know him on a personal level, when many don't get the chance to.



Scene 10 Shot 5

Aspect Ratio: 2.35:1

Duration: 4 seconds

Shot Size: This is a reaction shot of Brian only. We see him walking following in Dominic's footsteps.

Sound: In this shot we hear Brian walking. There is some background sound of the streets. Then he mumbles wow. Finally Dominic says, "My dad was driving."

Screen Quadrants: Brian is taking up the right side of the screen. Same as the last shot, the left side this time is just the wall of the garage. He moves across the screen, then he is centered.

Contrast Dominants: : There is an area just to the right of Brian's head that is lit up drawing our eye to his face. He has been lit from the right side of the screen, everything else around him is shadowed.

Character Movement: Brian starts from the right side of the screen and walks across. He then stops to be framed in the middle. He shakes his head in awe of the black car.

Character Proxemics: Brian is gazing at the car as he moves. He is a few steps behind Dominic although he is off the screen.

Camera Movement: The camera follows Brian as he moves, therefore this is a tracking shot. We feel like we're walking with him.

Camera Angle: This is an eye level shot. We are being included, and walking with him. He doesn't walk away from us.

Lens Used: In this shot he also used a telephoto lens. We do not get much depth here and the background is a little fuzzy.

Depth of Field: We are in a shallow focus. Brian is in focus, but the rest isn't. He is the only thing important in the shot. We

follow him and stay focused on him. We are setting up for the next few shots.

Lighting: The shot is all low key. Brian is lit from the right side, and he is also being back lit all with soft lights. We know it's day time from the previous shots.

Color Usage: There are no real colors that stick out. Once again it is all dark colors, this helps us stay focused on Brian's face.

Screen Graphics/ Composition: There are a lot of leading lines here. The boards in the background all are leading us into Brian. The composition is balanced. We finally come to Brian dead center.

Editing Style: This is a quick cut sequence. We are just seeing a reaction shot of Brian while Dominic speaks.

Time: This again is in real time. We see Brian move and react in real time. It is keeping the pace.

Subtext: This is practically the same shot as the previous. The only difference is that we are following Brian trace the same footsteps as Dominic. We are establishing a friendship between the two.



Scene 10 Shot 6

Aspect Ratio: 2.35:1

Duration: 9 seconds

Shot Size: This shot starts off as a two shot of Brian and Dominic. Then Dominic walks off and it becomes a medium shot of just Dominic.

Sound: We have a soft and sad piano come in and continue through the shot. We can hear Dominic's footsteps as he walks. He begins dialog about his father racing in the pro stock car circuit.

Screen Quadrants: Dominic is taking up the left upper and lower quadrants. Brian is filling the right quadrants. Then Dominic walks away and Brian is out of the picture. The right quadrants are now composed of the garage wall and the few posters on it. Finally, once Dominic stops walking he is taking up the entire right side. The upper and lower left quadrants are now filled by a metal fan and the garage wall.

Contrast Dominants: There is a white helmet and poster on the wall just to the left of Dominic that draws us to him in the beginning of the shot. Then Dominic walks past a window that is brighter than the walls keeping our attention. Then at the end the fan is another lit up object where he finishes. The rest of the surroundings are shadowed.

Character Movement: Right away we have Dominic turning his back to us and pointing to a picture of his dad. Brian turns to look and Dominic turns back toward us and starts to walk to the left. He turns his head away from us just slightly as he walks.

Character Proxemics: Dominic first looks away, then he turns his head slightly towards the wall as he walks. He is about to reveal a

secret. He is feeling ashamed as he speaks. He was standing close to Brian, but then he needs to put distance between them.

Camera Movement: The camera does an interesting move here. It starts off as a pan left. Then as Dominic starts to walk, we do a tracking shot and move with him. This gets the sense that we are leaving Brian behind.

Camera Angle: This shot is a eye level shot. The director does this so we feel like we're looking on to these two talking. A pov isn't needed because we want to see Dominic walking away from Brian.

Lens Used: This shot is done with a normal lens. We have our characters in focus and the background just out of focus. We keep our focus on the characters, but we can still make out the background enough.

Depth of Field: We have a shallow focus here. When Dominic points to the picture we can tell one is there, but we don't need to focus on it. We keep our focus on our characters.

Lighting: We are using low key lighting again. Dominic is back lit and it casts onto Brian's face. They are also lit from the right side of the screen as well. When Dominic is walking we see a few slits of sunlight coming through the cracks in the ceiling on top of his head.

Color Usage: There are no real colors that stick out. Once again it is all dark colors, this helps us stay focused on our characters.

Screen Graphics/ Composition: The composition of this shot is simple. There are a lot of miscellaneous items in the background,

therefore keep our characters in focus and the rest just out of focus. The walls made of wood create good leading lines into Dominic again and even the light slits look like lines on his head.

Editing Style: This is a longer sequence. It has a lot of meaning. We cut in to the two main characters, and then Dominic is separating himself from Brian.

Time: This is shot again in real time.

Subtext: This is a great shot. We see Dominic starting to get personal, but then we see him ashamed. We see him walking away from Brian through the shadows putting physical space between them.





Scene 10 Shot 7

Aspect Ratio: 2.35:1

Duration: 37 seconds

Shot Size: This is a full shot of Dominic next to the black car. We then pull into a close up shot, closer to Dominic excluding the car.

Sound: Here we listen close to hear the sound of his soft footsteps, a set of keys jiggling in his hand, and the background piano. There is a lot of dialog of his father. He talks about how someone crashed into his dad and killed him as he watched.

Screen Quadrants: Here we see Dominic, who takes up the upper and lower right quadrants. The black car takes up the lower left and part of the upper left as well. Then at the end of the shot he switches and takes up the right side. The lower left now has a

window in it. The upper left just has a few license plates and various posters.

Contrast Dominance: Through the scene Dominic walks by a few windows and holes in the wall that all shine the sun through. The garage is still covered with shadows. There are more slits of sunlight coming from the ceiling diagonal through Dominic.

Character Proxemics: Dominic has his back to us and Brian for almost the entire shot. He is hiding his face from us. You can tell he has a hard time talking about his fathers death. Then he turns to us as he delivers the last line of the shot.

Camera Movement: This is a great dolly in shot. We start along the black car and move in on Dominic extremely slow. We move from a full shot of Dominic and the car, to a close up of his face. It's nice because we feel like we are slowly being let in on the secret.

Camera Angle: This is a neat shot. We start off at a low angle as we slide along the car very slowly. Then we start to escalate up a little to move to an almost eye level but not too high. If we went to high with the shot it would seem as if we we're trying to intimidate him, or be bigger.

Lens Used: Here we are using a wide angle lens. We keep everything in focus through the shot. We use this so in the beginning of the shot we look at the car and realize it is the living memory of him and his father.

Depth of Field: We have a shallow focus for this shot. It is nice because we have the black car in focus through the shot and we have

Dominic. We don't want to lose focus on the car because it seems Dominic and the car are a team.

Lighting: This shot is very low key again. As Dominic speaks he's walking through the shadows. The darkest part of his life. There are a few slivers of sun light coming from above. Then right as we are almost to the close up a very soft light starts glowing on the back of his head, and then he turns his head left into the light.

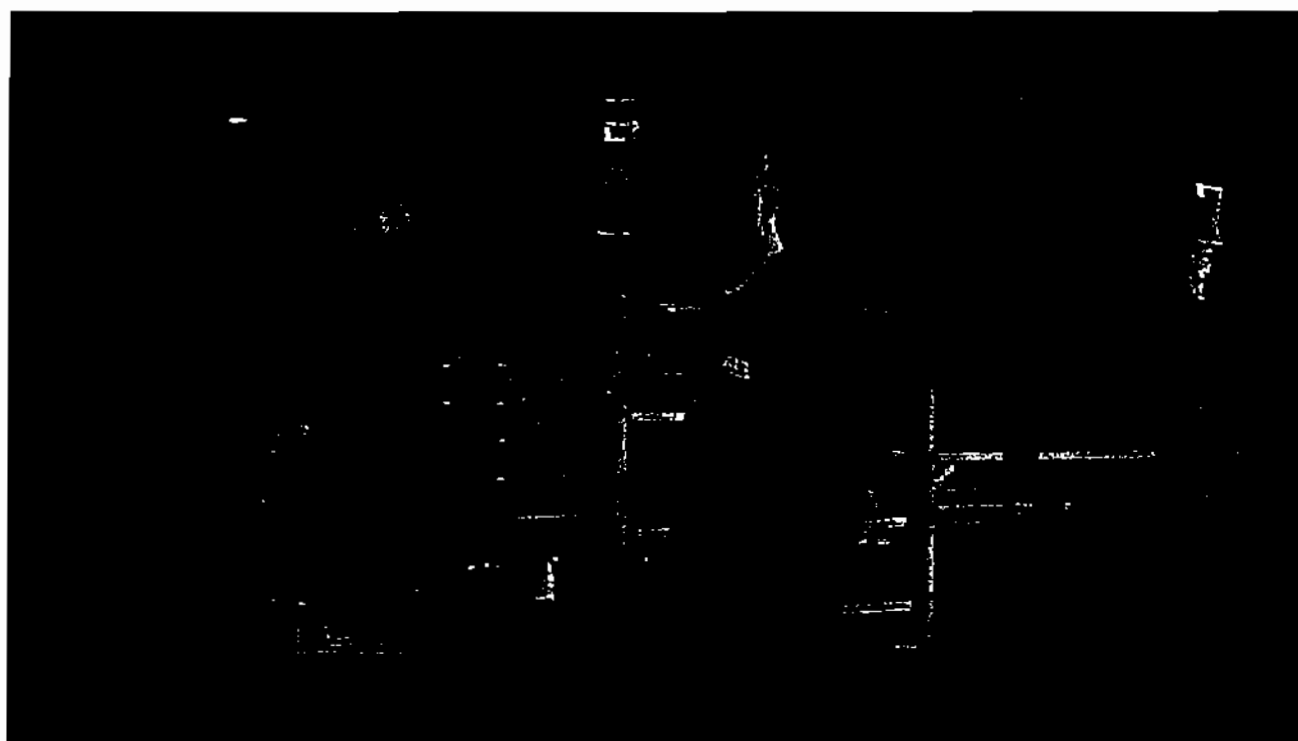
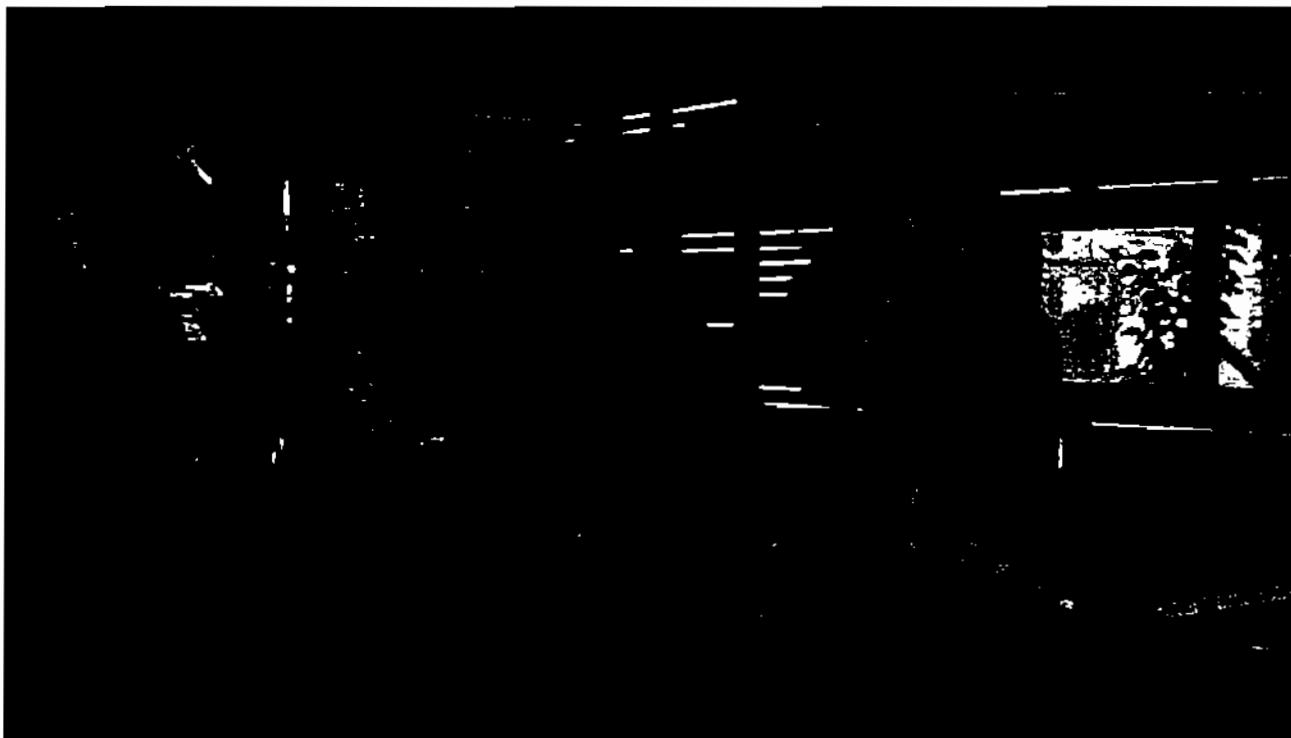
Color Usage: There are no real colors that stick out. Once again it is all dark colors, this helps us stay focused on our character.

Screen Graphics: I like the focus, dof, angle, and camera pull up on Dominic so slow and easy. We feel like we're creeping up on him. Like we are actually going to provide him with a shoulder to lean on. This shot really has a lot of feeling in it. We see Dominic walking through the shadows with only little slivers of light guiding his way.

Editing Style: This is the longest shot so far. It really gets the big secret out and we don't want to break the dialog with another cut. It breaks the pace but it is also the climax.

Time: This is shot in real time as well. I like the pace it brings. We hear Dominic pause and act as though it is difficult to speak.

Subtext: This shot is my favorite in the scene. The way we start moving in slow, and come from low angle up is just beautiful to me. I also like the lighting, it really makes this shot dramatic.



Scene 10 Shot 8

Aspect Ratio: 2.35:1

Duration: 9 seconds

Shot Size: This shot is a medium shot of Dominic. He's walking behind the black car putting more distance between him and Brian.

Sound: Dominic speaks about how he beat up the man who crashed into his father. In the shot we also hear him walking as he speaks. The background music is soft and mysterious.

Screen Quadrants: The black car takes up both of the lower quadrants. Dominic is covering the upper right quadrant, and the upper left is just background.

Contrast Dominance: The garage is dark and filled with shadows. Dominic starts the shot next to a bright window. Then as he walks his head passes some bright shiny tools on the wall behind him. His face is also lit up and that is our main contrast.

Character Movement: Dominic is walking from right to left behind the car. He talks about beating this man with a wrench, and as he does so his arm is slowly repeating the action of the swing.

Camera Angle: This shot we use an eye level angle. This makes us feel like we're on the same level as Dominic.

Lens Used: The lens he used in this shot is a wide angle lens. It puts him out from the back wall a little more so he doesn't look squished between the black car and the wall.

Depth of Field: Here we have the entire frame in focus. We established good depth of field with the car in the foreground, and Dominic right behind it.

Lighting: The shot is again low key with a lot of shadows. There is one point where he walks through a ray of light coming from above him. Then his face is also lit from the right side of the screen.

Color Usage: In the beginning of the shot Dominic walks by a big red tool box. I think this is to help us follow him. He moves from the window, to the red box, through a beam of light. We have a path to follow.

Screen Graphics/ Composition: I like how we keep the dark and dreary theme going while Dominic tells the story. The music is soft and almost disturbing. The end of the scene we have Dominic walking past two vertical poles. They almost frame him.

Editing Style: This shot is a lot shorter than the last shot. The pace is speeding up a little now. It's time to rise up above the mistakes of his past.

Time: This shot is real time. The theme continues of slow walking and speech.

Subtext: I like how in the shot we are led through it. We start off at the window, then to the tool box, and finally through the light. It was well set up.



Scene 10 Shot 9

Aspect Ratio: 2.35:1

Duration: 13 seconds

Shot Size: This shot is a close up of Dominic. He is talking about the repercussions of beating up the man who crashed into his dad.

Sound: Here we have Dominic speaking about the crash. The dreary music continues softly. We also hear him hitting his hand against the post.

Screen Quadrants: Dominic takes up the entire right side of the screen. The left side has a support post from top to bottom. The rest of the left side is just the garage background.

Contrast Dominance: Dominic's face is again the most dominant area of the shot. Everything around him is pale and dark. His face is lit up making him stand out more.

Character Movement: The first movement we see is Dominic hitting his right arm onto the pole. He then turns his head toward the camera as he delivers one of his lines. He seems distraught from his other subtle body and facial movements.

Character Proxemics: Dominic starts the shot by looking off screen to the left. Then, about half way through he turns to look at us, the camera. He's looking away because he feels bad, and ashamed.

Camera Movement: This shot we use a steady cam move. We see the camera make a very small move from right to left. Then it stops and stays still on Dominic till the end of the shot.

Camera Angle: We stay at eye level with Dominic through this shot. We are relating to him and any other angle just wouldn't work well.

Lens Used: This time we use a regular 50 mm lens. We keep Dominic in focus, and the background just out. This helps us keep our eye on Dominic.

Depth of Field: We have a shallow focus here. The background behind Dominic is left out of focus.

Lighting: We stay with the same theme here, low key lighting. This shot is lit up a little more than the previous shots. The dark pools are above him and behind him this time. Here he is lit from the left side of the screen instead of from the right. He is now walking towards the garage door even though we can't see it. It's like he's walking back into the sunlight.

Color Usage: No specific use of significant color here. The only thing would be that the colors drown out and we focus on Dominic's face more.

Screen Graphics/ Composition: The lighting really pulls the image here. We can tell where he's headed because of it. We can tell he wants redemption. The wood background again sends a lot of lines right through his body. Then we also have the two vertical support beams in the shot as well.

Editing Style: This shot is a cut in to Dominic. We have a little bit of a longer shot, but it still keeps a rhythm.

Time: This is shot in real time. We are keeping the slow rhythm continued.

Subtext: I like this shot especially for the lighting. We feel redemption coming. It's as if he walks into the light and the horrible truth shall set him free.



Scene 10 Shot 10

Aspect Ratio: 2.35:1

Duration: 9 seconds

Shot Size: This shot is a close up of Dominic. We are shooting him from the middle of his chest and up. He delivers the catch line from this scene.

Sound: "I live my life a quarter mile at a time. Nothing else matters not the mortgage, not the store, not my team and all..." says Dominic. The music seems to almost pause on one note for the duration of the shot.

Screen Quadrants: This time Dominic stays on the left side of the frame. The difference this time, is that to the left of him we can see the outside. We can see out of the garage. The right upper and lower quadrants are again the dark browns of the garage walls.

Contrast Dominance: Here we have the outside and Dominic's face as the main dominants. Just to the left of him is a white building outside. He is also lit up in the face from the sun.

Character Movement: The first move is Dominic doing a quarter turn toward the camera. Then as he lists off the things that don't matter to him he counts with his hands in big dramatic arm movements.

Character Proxemics: Dominic is looking at Brian even though he is off screen. He closes his eyes for a moment, showing emotion.

Camera Movement: There is only a slight camera movement. We have a steady cam move back and up just slightly. It's as if we were looking down and then raised our head to look Dominic in the eye.

Camera Angle: We stay at eye level with Dominic through this shot. We are relating to him and any other angle just wouldn't work well.

Lens Used: The lens he used in this shot is a wide angle lens. It puts him out from the back wall a little more so he doesn't look squished. We still have the frame in focus.

Depth of Field: This shot has a deep focus. We see it all, because he is coming clean.

Lighting: The dark pools are above him and behind him this time. Here he is lit from the left side of the screen instead of from the right. We can now see out the garage door and see sunlight again.

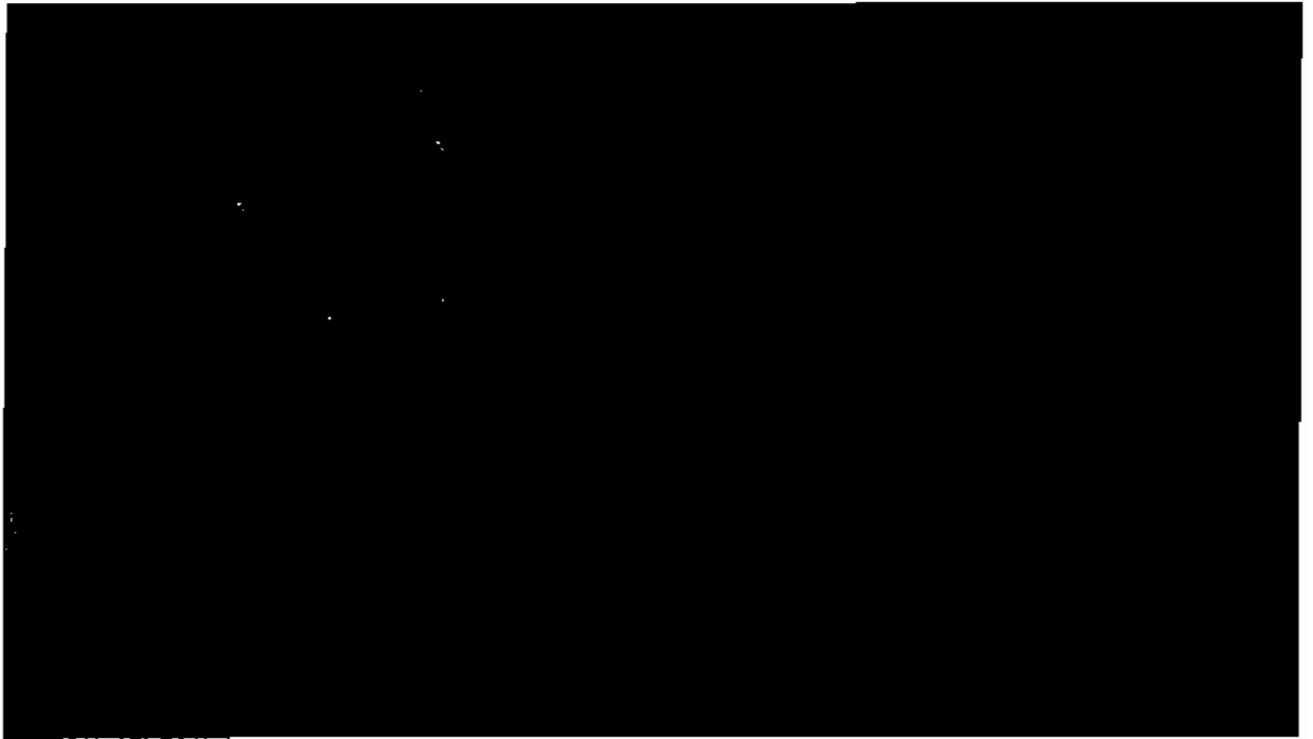
Color Usage: No specific use of significant color here. The only thing would be that the colors drawn out and we focus on Dominic's face more.

Screen Graphics/ Composition: The lighting really pulls the image here. We can tell he wants redemption. The wood background again sends a lot of lines right through his body. The line between indoors and out also goes right through him.

Editing Style: The emphasis is on mise en scene. This is Dominic's little world we are in. This is a chance to understand him. The shot isn't too long, continuing pace.

Time: This is shot in real time. We are keeping the slow rhythm continued.

Subtext: I like this shot. The catch phrase is delivered, we see he is a big tough guy and we know why now. We got back to the sunlight we should be redeemed. It was good composition.



Scene 10 Shot 11

Aspect Ratio: 2.35:1

Duration: 5 seconds

Shot Size: This shot is a close up on Brian. This is a reaction shot. We see him just listening to Dominic.

Sound: We still have the soft music playing. We also hear Dominic talking off screen.

Screen Quadrants: The left side of the screen is Covered with Brian. His face is all we see of him. There is something in the foreground, but it is so fuzzy we can't make out what it is. The right side is composed of a pair of posters on the wall.

Contrast Dominants: Brian has very brilliant hair. The hair stands out against the back wall, as well as his face.

Character Movement: Brian has a slight movement of his head. He is just listening. He also blinks once as well.

Character Proxemics: Brian is looking at Dominic off screen. He isn't looking at the camera, but off to the right side of the screen.

Camera Movement: Here again we have a steady cam shot. We see the camera moving slightly to the right. We are just moving around slightly because there is no movement from Brian. It's to help keep us moving.

Camera Angle: We stay at eye level with Dominic through this shot. We are relating to him and any other angle just wouldn't work well.

Lens Usage: The shot here used a normal 50mm lens. We focus on Brian and leave the background out of focus. This way we keep our focus on Brian.

Depth of Field: We have an object in front of Brian that is out of focus as well as the background. We have selective focus on Brian.

Lighting: The lighting remains the same. There is a soft light coming from the right side of the screen. The rest is gloomy and bland.

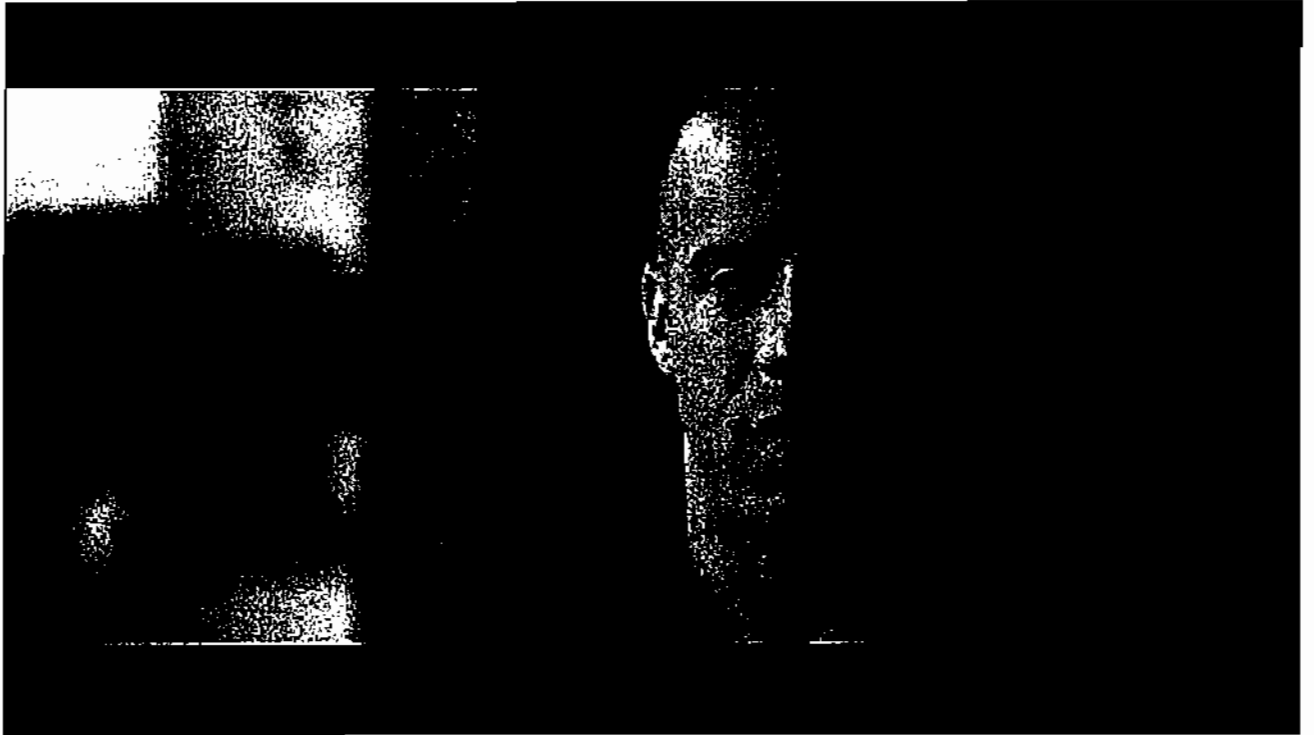
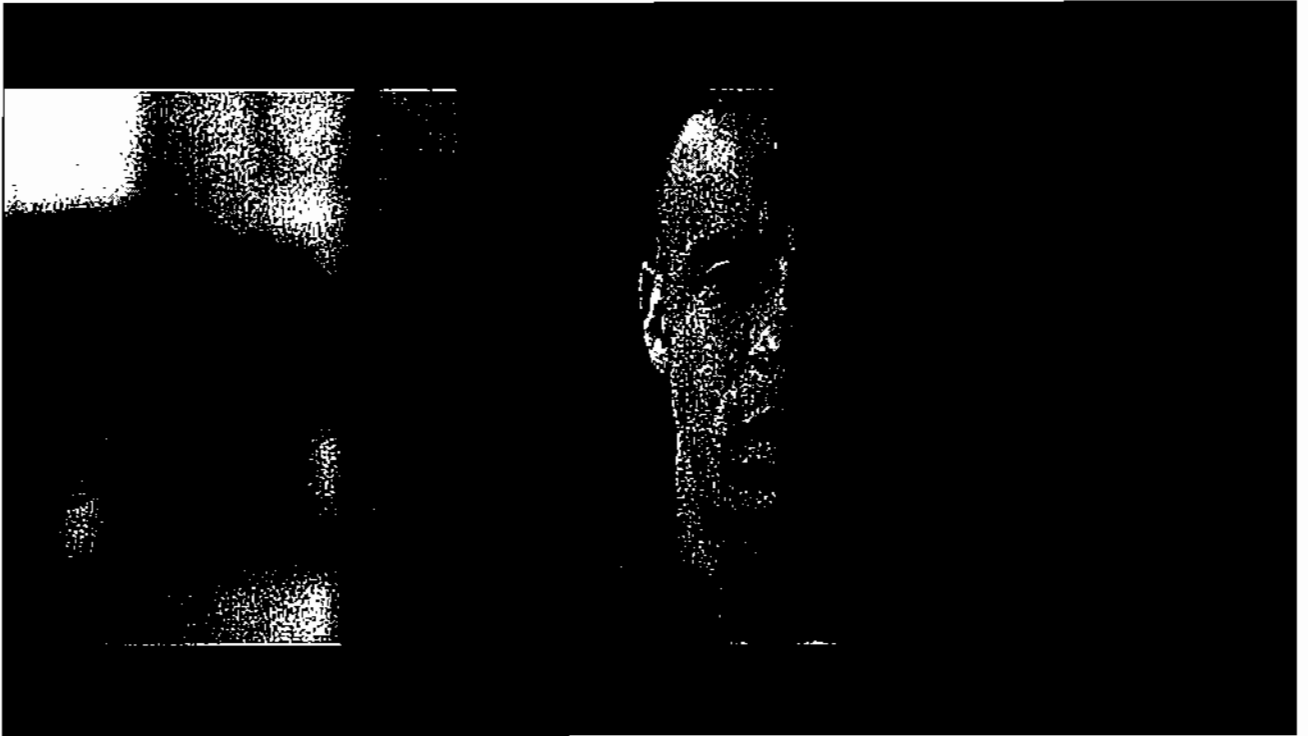
Color Usage: There are some colors on the posters. These are insignificant as they are still dull and shadowed. They are soft red and orange. These blend well with the browns.

Screen Graphics/ Composition: I like how Brian is off centered to the left. We feel more comfortable that he is looking of at Dominic and his eyes have room to look out. In that sense it seems weighted. This is a good technique. Give him space to look.

Editing Style: This shot is a cut in. We get the reaction from Brian here. He is blown away, he has nothing to say. It's just quick in and done.

Time: It is shot in real time. We see him blink and listen to Dominic speak. The pace is set.

Subtext: This was nicely done. We step out from Dominic for a brief moment while he is mid sentence and remember that Brian is still here. It was a nice reaction shot.



Scene 10 Shot 12

Aspect Ratio: 2.35:1

Duration: 5 seconds

Shot Size: This is the same as the last shot only Dominic. This is a close up on Dominic as he finishes his dialog.

Sound: The music is still playing softly. We have Dominic completing his dialog and then the music rises.

Screen Quadrants: This time Dominic stays on the right side of the frame. We still see to the left of him the outside. The left upper and lower quadrants are the outside of the garage door.

Contrast Dominants: This time we have the outside standing out as well as Dominic. The outside of the garage is brighter than the interior. We still pull our eye to Dominic.

Character Movement: He stands still in this shot. The only movement is while he speaks. He is still as he delivers the closing line of the scene.

Character Proxemics: Dominic is looking just off to the left of the camera. He is supposed to be looking at Brian.

Camera Movement: There is no camera movement in this shot.

Camera Angle: This shot we are at eye level. We are following the theme.

Lens Usage: The shot here used a normal 50mm lens. We focus on Dominic and leave the background out of focus. This way we keep our focus on Dominic.

Depth of Field: We are in shallow focus for this shot. The divider to the outside acts as a leading line to Dominic. Dominic is the only thing in focus. He catches our eye.

Lighting: The dark pools are above him and behind him this time. Here he is lit from the left side of the screen instead of from the right. There is also the sunlight on the left side.

Color Usage: No specific use of significant color here. The only thing would be that the colors drown out and we focus on Dominic's face more.

Screen Graphic/ Composition: It is a good close up. There is good contrast in the shot. We have no choice but to focus on his face as he delivers his line.

Editing Style: This closing shot is short and sweet. We cut in to a close up of Brian first, and then to Dominic.

Time: This was shot in real time, and the rhythm continues.

Subtext: The shot was short and to the point. There was no doubt where we were supposed to focus on that shot. The elements all combined to give us a target for our eye.

Conclusion: I thought this scene was very well done. I like how there were only two actors in the entire scene, but it still was very complex. The lighting was done well. The garage was very dark and full of shadows. This made it a perfect place for Dominic to reveal his big secret. He is embarrassed at first, but telling Brian pulls their friendship together. There is a lot of junk in the background of some of these shot. Even though the garage is cluttered it almost fades into the distance. The colors are well blended. We see there is a lot of stuff around but it isn't that

important. Our focus in this scene is Dominic, the black car, and Brian last. Rob Cohen did a great job of attracting our eye. Rob used many different methods to attract us. There were times he used contrast dominance, sometimes it was screen graphics, and even depth of field. He used many different combinations. The shots are so quick in the movie you don't see these unless you spend a lot of time looking and watching. I think Mr. Cohen did a fine job of doing a slow emotional scene for such a fast paced, adrenaline filled, macho man/ car film. He really makes you identify with your characters beyond dialog. I enjoyed this analysis because it made me see a lot more of this movie that I already enjoyed so much. It helped me get a feel for what to expect out of my own future.