

## Hot Fuzz Formal Analysis

Hot Fuzz does an amazing job at using its patterns to show the developing narrative of Angel's knowledge and suspicious of the current situation. The various editing techniques used in this film work very well to enhance the flow of the film along with keeping the audience tense. Hot Fuzz uses techniques such as off-screen usage, music, blocking, and punning dialogue in order to convey Angel's shift from ignorance to increased anxiety up until seeing the final kill.

The first instance of these techniques is shown upon Angel's first encounter with Skinner. The parts of the scene leading up to Angel's encounter with Skinner have a lighthearted tone. The music is cheerful, the characters are all greeting Angel, and no sign of danger is revealed. However, this all stops abruptly once Angel sees the guys in the truck. Angel makes eye contact with them, as shown by the eyeline match edits that were used previously, and they give a very shallow greeting up until Skinner jumps into the frame from off screen. By the time Skinner is on screen, the calm, cheery music has come to a stop as has been replaced by almost complete silence along with the occasional gust of wind. Within these past few seconds, the distinct patterns are revealed here. The sounds of the music growing eerie, it adds this feeling of intensity to show the viewer that something is up with this town. Along with the music, the use of off-screen play is a big pattern too. The film uses Skinner randomly appearing in the shot to block the guys in the truck from the viewers, diverting our attention to Skinner and Angel as they talk to each other. The next pattern shown here is the punning dialogue. While talking to Angel, Skinner refers to himself as a Slasher. This line along with him saying "catch me later" is the film using another pattern in order to foreshadow the danger coming.

The patterns shown in the first encounter with Skinner are continued in the first scene that has the hooded figure in it. From this point on, the patterns described previously will relate to the hooded figure, not Skinner. While the narrative suggests that Skinner is the killer, the patterns the film uses does not elaborate on that; rather, it elaborates on the suspicions of Angel. Even though this scene is brief, it provides a lot of the same patterns used previously. This is especially useful since this is the film connecting those patterns a bit. In the actual scene, the background music stops once the actor starts talking to Angel. Along with that, the music gets very tense once the hooded figure is revealed on-screen. This scene also shows the pattern of off-screen play. The film uses Angel as a blocker to the hooded figure and only reveals the figure once Angel moves out of the way. The key difference in patterns between Angel first meeting Skinner and the first instance of the hooded figure is who is using the punning dialogue. Angel is the one using the punning dialogue by saying lines like “drive safe” and “Hopefully that’ll be the last we hear of him”, which foreshadows the actor’s death. Due to Angel being the one using the punning dialogue shows that Angel has no knowledge that a killer is on the loose yet; therefore, he is not suspicious that anything will happen.

The next sign of these patterns is when we get to the festival. The second that the scene starts, we are greeted by Skinner saying that “someone is in for a special surprise at 3:00”. We learn later in the scene that Tim Messenger wants to meet up with Angel at 3:00, which is also the time he dies. Therefore, this punning dialogue is part of the patterns the film has set for us to follow. Soon after this, we are given a bit of information about what is going through Angel’s mind. Angel is showing signs of being stressed out by taking a deep breath and taking off his cap. This is further brought upon by the music slowly fading away as Angel is looking past the

crowd and at Skinner. Once Angel's eyes meet Skinner, we are met with mostly silence again as Angel notices Skinner eyeing down Tim Messenger. The film then pokes at Angel's suspiciousness and gives a bit of a jump scare to break the intensity. After the scene becomes a bit lighthearted, we reach the part where Angel is called to the stand to draw the names. This is where the viewer sees how tense Angel is at this point in the film due to the sounds and the cuts between Angel, Messenger, and the hooded figure. The sounds used in this scene is the ticking of a clock. The ticking of the clock gives the audience the feeling on intensity due to Angel being stuck on the stands knowing something is going to go wrong but him not being able to act on it. The use of editing compliments this as well since it is proven that something is happening. The sound of thunder adds to the intensity as well by using that to introduce the hooded figure to the audience. This scene continues with the ringing of the clock, which also signifies Messenger's death. Finally, due to Angel's suspicion, he runs to the roof by taking the same pathing that the hooded figure did. However, the hooded figure has disappeared off-screen. This is a bit use of off-screen space in order to add to Angel's anxiety about the situation. The use of off-screen space also allows the hooded figure to get away undetected in order to progress the narrative. Overall, this scene shows that Angel's suspicions are very high now compared to what they were like at the beginning of the film.

Finally, the scene of the garden shop owner concludes Angel's suspicions by revealing to him that there is a murderer on the loose. There could be a chance that the beginning of this scene has some irony in Angel using the sirens to get to the garden shop quicker. However, a better use of the patterning techniques is used when the shears are shown. As the garden shop owner cuts the flowers with the shears, the sound effects used are very loud and sharp. This is

used to foreshadow that the shop owner will be killed by those shears. Once Angel and the garden shop owner start talking, it is made clear to the audience that Angel is concentrating on what she is saying due to the camera zooming in slightly closer when looking at her. The camera continues to zoom in slowly as the two of them keep talking. Angel's anxiety is also shown here due to him looking at the door with wide eyes as the garden shop owner looks there. Along with that, Angel is proven to be taking this situation seriously due to the absence of punning dialogue. Once Angel leaves to go to his car, the hooded figure is revealed to be right behind him. This goes back to the pattern of how off-screen space is used here. The audience would have never known that the killer was right behind Angel if he had never moved. Along with that, a sharp sound is used here as well upon the hooded figure being revealed on-screen. After the hooded figure is revealed, the music intensity rises as well, which is another common pattern seen throughout the film. Upon the hooded figure stabbing the garden shop owner with her own shears, we get a screeching scream as well as a look of shock from Angel. This shows the moment that Angel's suspicions are now revealed as true in some regard. He now was eyewitness to one of the murders. The tense music stays as Angel chases the hooded figure, an echo of the scene of Angel chasing the teenager who stole food earlier in the movie. This chase scene plays with the on-screen and off-screen usage a lot. It uses off-screen plays to hide one of the hooded figures that Angel was chasing to reveal a different one that is now on-screen, making it seem like the hooded figure is just really fast. This also keeps Angel's knowledge of how many killers there are unknown due to there being only one hooded figure on screen at a time. The big point of this scene is that Angel finally knows that his suspicions are right, there is a murderer on the loose.

Hot Fuzz managed to use many patterns in order to show Angel's stages of discovery on this case: ignorance to intense anxiety to eyewitness. Angel during the scene where he meets Skinner is ignorant to the possibility of a murder, and this is continued in the first scene where the hooded figure is revealed. Angel then becomes highly suspicious and gets anxious about the possibility of something happening to Tim Messenger. Finally, he becomes eyewitness to the killing of the garden shop owner, confirming his suspicions. The tactics used to show this were on-screen and off-screen play, intense music, sharp sounds, punning dialogue, blocking, and editing. Overall, the film did a very good job at conveying the narrative through various patterns.