



## Shot 1

Shot Size: Establishing Shot

Shot Framing: Clean Single

Shot Angle: Floor Level

Lens Detail: 200-300mm, F-Stop 8

Amélie's life is about to change. Within this frame, her face is framed by the outline of the hole in the wall; this helps to pull our focus to her facial expressions as she internally tries to comprehend what she's discovered. The lighting is all one shade of yellow, but it's highlighting the box that's hidden within the wall as if it was a spotlight; this helps to highlight the importance of the box as nothing else is lit within this space, but it is also used to help direct our eye to where Amélie is looking. This shot could even be interpreted as symbolism for birth as it resembles a pov of a baby coming out of a birth canal; instead of birthing a baby however, the box is the birthing of a new direction in life for Amélie as it will change everything.





## Shot 2

Shot Size: Establishing Shot

Shot Framing: Clean Single

Shot Angle: High Angle

Lens Detail: 24-35mm, F-Stop 32

Amélie is at a low point during this particular moment as she realizes that her life isn't as fulfilled as she perhaps thought. Similar to the Glass Man, Amélie tends to live a reclusive lifestyle. Within this shot, her clothing seems to merge and blend in with the rest of her surroundings which further establishes the idea of her being too cooped up within her safe space; it's as if her home is consuming her. The vivid blue light is one of the few things that stand out from the rest of her environment. The light can have a multitude of different meanings as it is shown during different moments in her life, but at this moment, it seems to highlight the sense of sadness and loneliness that Amélie feels at this current moment.





## Shot 3

Shot Size: Medium Shot

Shot Framing: Clean Single

Shot Angle: Low Angle

Lens Detail: 35-50mm, F-Stop 32

Amelie is clearly interested in this mystery man who hangs around photobooths but isn't able to catch up with him as he chases after someone. In this framing, we're able to see all the various props that Amelie is holding onto; we aren't aware of what she's going to do with them yet, but they will soon become important tools in her overall goal of bettering the lives of herself and others. Nino's bag seems to match the color scheme of Amelie's wardrobe as well; this could hint that she will soon become part of his life in a very important way and that she is also very similar to how Nino is. The low angle in this shot also seems to give Amelie a more powerful appearance as she has two very important items belonging to her Father and Nino and is the one in control of their most prized possessions.





## Shot 4

Shot Size: Master Shot

Shot Framing: Clean Single

Shot Angle: Floor Level

Lens Detail: 50-70mm, F-Stop 8

Amelie has reached the destination of Nino's current workplace; this is further validated by his motorcycle being parked outside of the venue. Although she's on a mission, Amelie curiously bends down to grab a single, smooth, flat shaped rock that sits next to Nino's vehicle. Skipping rocks is a well known source of joy and comfort for Amelie by this point, and having found one by his bike, it could subtly establish that Nino will become a source of joy and comfort for Amelie as well. The direction of the wheel also helps to draw the viewers eye to this rock, but also helps point Amelie in the direction of Nino.





## Shot 5

Shot Size: Master Shot

Shot Framing: Clean Single

Shot Angle: High Angle

Lens Detail: 35-50mm, F-Stop 16

Georgette, for the first time throughout the movie, is in love and in good health and spirits. The angle of the camera is high, it's as if we are God looking down on her and witnessing the birth of a new romance. Georgette's dress is a lovely bold floral print which can signify the blossom and bloom of new love; the lollipops placed next to her also emphasize the feelings of sweet innocence, childlike glee, and puppy love. Interestingly enough, there is also a hint of green in her wardrobe coming from her tiny pendant and the sweater she is knitting. Before the romance, Georgette is always pictured wearing green, so this could be foreshadowing of her returning to her old way of life and that, like the flowers depicted on her dress, this romance will soon wilt and die.





## Shot 6

Shot Size: Medium Shot

Shot Framing: Two Shot

Shot Angle: Low Angle

Lens Detail: 35-50mm, F-Stop 11

Nino is looking for the mystery girl that has been toying/teasing him throughout the film. He is now in the space that she works at, and Amélie is desperate, but afraid, to make herself known to him. In this frame, Amélie lingers behind him, out of view of Nino and very small; this gives the impression that she is a ghost, invisible, but forever lingering closeby. There is also a glass wall placed between the two. This wall creates an invisible barrier between the two, so close to each other, and yet this invisible wall still keeps them apart. The glass wall could even signify that this barrier, especially from Amélie, is caused by her own self doubt and insecurities rather than an actual force that keeps her from Nino. The framing also showcases both the faces and emotions of Nino and Amélie which tells the viewers that both are important and integral to understanding the dynamic in this scene.





## Shot 7

Shot Size: Medium Close-Up

Shot Framing: Over The Shoulder

Shot Angle: High Angle

Lens Detail: 200-300mm, F-Stop 8

We are at the climax of the film. Here, we get to see little vignettes of how the lives Amelie has touched have changed for the better. In this scene, we focus on the Glass Man who, for the past 20 years, has been painting the same painting in the exact same way. Here, though, we see that the style in which he paints has changed. It's more reminiscent of the style of Lucien's painting that was shown earlier in the film: expressive, free, and more modern. This displays to the viewer that his outlook and demeanor have softened due to Amelie's kindness and interactions. It also shows that he has opened himself to other people's lifestyles and methods of doing things; he is no longer stuck doing the same technique. The colors in the painting are also notably more vibrant than his previous works, his environment, and even himself; this conveys that even if he's still the same on the outside, he is more happy, vibrant, and full of life on the inside.