

Meg Villanueva - VNC Amelie

Act I:



This shot is a close up shot with an eye level angle and is a clean single. The close up is used to be intimate and allows us to get a better look at the character, especially since following this moment we're allowed a more in depth look at Amandine's preferences and personal details. The eye level shot helps the audience view the character without bias, and the single shot further emphasizes and helps us focus on her. The focal length is a bit shorter, around 15mm, and provides a sense of unease. It isn't meant to signify danger, but is meant to show the character is a bit "off" in the sense she's unique and explains how she has a very particular way of living / likes and dislikes. The background pillars almost frame her into a square, serving almost as a portal or entrance into her world (seeing as following this scene, we get a brief look into her interests). The mise en scene is seen mostly through her clothes contrasting the dull, muted background. Seeing as she's a bit eclectic and somewhat different from others, her clothes aid in this idea and pull her out of the "normal" environment. Red, the primary color in her outfit, is generally used for confidence. Although she's a bit out of the ordinary and is very specific in what she likes, she's sure in her way of life whether others agree or not.

Act II:



This shot is a wide shot with a single shot and a high angle. The wide shot is used for visceral thrill, allowing us to see how far Amelie is in comparison to the closing train station door. Coupled with the high angle, the audience feels rushed or hopes she hurries to make it before the door closes. The focal length is around 20mm, allowing us to view the entirety of the scene and understand her place better in relation to the background. Additionally, it helps to give a feeling of unease being closer to a fisheye lens. Primarily, the scene is shrouded in a sickly yellow green, giving a feeling of unease or urgency that supports the action Amelie is taking (chasing the gate before it closes).



This shot is a medium-full shot (cowboy shot) with a high angle and a dirty single. The medium full shot is used to convey how the old man feels strong, especially since Amelie just guided him through the streets providing descriptions of things he might not usually experience. Feeling empowered, possibly confrontational in a way where he now believes he can walk through the same street and understand his surroundings, the shot is used to show his strength. The high angle is used to further empower the man, and the dirty single is used to show this is his moment and experience and no one can take it from him. The focal length is around 30mm, allowing us to view a lot of the scene, though there's a lot of empty space. This is intentional, drawing our focus to the man, his importance, and allows him to fill up that space himself. The mise en scene paints the man as if he's the sun with everything revolving around him and he's the center of the universe (he's glowing after getting to have such an experience). It could also be that he can "see" now, now having a vision of the street, and is a physical manifestation of a light that brightens his world. The bright orange yellow is youthful and optimistic signifying a positive change in his world view.



This shot is a medium shot with a low angle and is a dirty single shot with a dutch tilt. The medium shot is used so that we're close enough to see the face of Joseph, but far enough to see Georgette in the mirror frame behind him. The low angle is used to put Joseph in a vulnerable standing following the talk with Amelie. The dutch tilt is used for bewilderment, how he had no idea she liked him and how dumbfounded and stupid he is for not realizing (like a "shifted reality" moment). The focal length is around 30mm, allowing for much empty space to the characters left, almost in a way where he's now open to the idea of dating Georgette (especially since he's placed in the right third of the screen facing left making him less reserved). The mise en scene includes lots of green with flowers filling most of the empty space in the shot, signifying a "growth" in the potential relationship that can bloom. Georgette and Joseph are both framed within the mirror, the rectangular shape serving as a portal where he's finally able to see her and she's able to live within his space.



This shot is a medium close up and has a low angle with a two shot. The medium close up is used to reduce distraction in the background and focus in on the feelings of both Amelie and Nino. The low angle is utilized to show that both characters feel in power, Nino thinking that he's going to meet the girl he's been searching for, and Amelie knowing the truth of her identity and having control of the situation. The focal length is around 30mm, being close enough to view the faces and allowing the focus to be directed towards their interaction. In this scene, Amelie is wearing a long sleeve shirt with pink and red, typically used for romance and love. Pink is also a bit playful, reflecting her enjoyment in the chase of the mystery. Nino, on the other hand, is dressed more reserved, having both a coat and a scarf. The neck is generally used to pacify and soothe stress, and having the scarf cover and protect his neck reflects this (trying to have something to constantly pacify himself). Grey is also used to relax and soothe, seeing as it's a more neutral color, and is also used to signify control. Ironically, Amelie holds the control in the situation, having him on a chase for her.

Act III:



This shot is a medium shot with a low angle and is a single shot. The medium shot is used so that we're close enough to see Amélie's face and feelings, but far enough to see her position relative to her surroundings and how it impacts the scene. Amélie's clothes and house are primarily red, typically used for romance, but in this case could be for anger. Seeing as she wasn't able to achieve her goal (Nino), she surrounds herself with anger from passion (the red being a beautifully tragic color). Although the scene in general is filled with warmer colors, the reflection in the mirror is one of the darker spots in the scene, signifying her disappointment and anger with herself. Amélie is looking at herself in the mirror as is framed within a circle, which can be used for confusion. Following her failed attempt at being with Nino, she's confused why the situation didn't work out. Inversely, circles are also used for romance, confirming that she had hoped for a romantic relationship and sees herself framed within it, but is missing him within the mirror and adds to the confusion.



This shot is a medium close up shot with a dirty single over the shoulder shot and a high angle. The medium close up is used to reduce distraction from the scene, and provides a more intimate setting for the acting moment. The over the shoulder shot allows both Amelie and Nino to feel closer, and the high angle is almost framed where we're seeing Amelie through Nino's point of view. Although Nino is looking down at her, the high angle behind him suggests that their relationship is equal (he's looking down, but the angle is going up, almost canceling out in a way). The focal length is a bit longer, around 60, smashing the characters together to feel even closer. The f-stop is around 1.4 with a shallow field of view, further used to emphasize how this is THEIR moment and frames it where nothing else matters. The scene is primarily framed in yellow, which is used for hope or courage (the courage to admit feeling and actively participate in it). Green, the color Amelie is wearing, is almost used in a "lucky" way where things went her way. Nino is also sporting green with a yellow inner coat, revealing his hope and feeling of safety (green) which is shown to Amelie, but is hiding his hope and excitement (yellow) and is relatively calm throughout the scene.