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Dr. Watkins

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### Amelie Shot Analysis



1. This shot is a close shot of Amélie's face as she peers through the hole behind the bathroom tile. This clean single emphasizes her facial expressions not leaving room for anyone else, her shoulders, or even a complete view of her hands. This tells us as the audience to focus on her expressions in this moment of discovery. The camera is positioned at a slightly high angle in regard to Amélie as we can actually look down at this side of her face. This gives the viewer almost a faux POV shot of what Amélie looks like from this hidden space. This draws the attention down to Amélie's expression, but it also places another point of interest in our foreground. The framing here creates a frame-within-a-frame, where the hole in the wall acts as a boundary around Amélie's eye and face. This choice emphasizes her role as an outside observer and hints at the idea of looking into hidden parts of life and people. Amélie's face is not actually perfectly centered in the frame. Her eyes align with the rule of thirds line, which draws the viewer's eye to her gaze. Her expression exudes

a mix of curiosity and amusement. This closer shot creates intimacy and directs attention to her subtle emotions. **Lenses:** The focal length is around 35mm with an f-stop at f6, creating a moderate depth of field that keeps Amélie's face in sharp focus while subtly softening the background and foreground. This emphasizes her presence and expression while suggesting the idea of peering into a small, enclosed space. The choice of the bathroom and the use of tiles create a whimsical vibe to match the overall theme of the film's visuals. The only light source is coming from the bathroom, essentially creating a spotlight pointing at the tin box. The news anchor drones on in the background about Princess Diane's death. But as Amélie retrieves the box, it fades until you can barely hear it. Much like Amélie, the closer we get to getting into the tin, the further away we get from the importance of whatever the TV is showing. This shot evokes a sense of curiosity, playfulness, and slight voyeurism. The audience feels drawn into Amélie's inner world, resonating with her sense of discovery and desire to observe without being seen.



2. This shot is a medium shot of Amélie as she sits in front of the television. The tears roll down her cheeks highlighted by the many different lights in her apartment. This clean single isolates her within the frame, emphasizing her emotional vulnerability and detachment from the outside world. The camera is positioned at eye level, creating a direct connection between Amélie and the audience without breaking the fourth wall or anything crazy. We are drawn into her grief and introspection, feeling the rawness of her solitude as she cries. Here she follows the rule of thirds, with her

eyes resting on the line of the upper third of the frame further directing the audience's gaze. The shot captures just enough of her surroundings to reinforce her isolation without distraction. To her right, the blue lamp symbolizes loneliness and introspection (as blue does in multiple moments throughout the film), reinforcing Amélie's deep-seated yearning for connection. The lamp, and more importantly the blue, becomes a focal point through contrast. The blunt break in the red and green complementary palette shoved down our throats the whole time informs us about how Amélie's emotions and thoughts stand out in moments like this. We are being clued in by the addition of the blue color. There is also this incorporation of meta-diegetic sound design here. The TV is playing aloud in this world, but what the announcer is saying is altered to the reimagining of Amélie's imagination. The hum of the TV is present, but it feels distant when we cut to this shot of Amélie as it is overtaken by Amélie's tears. This was shot with a focal length of 35 mm as we can see no warping or collapsing of Amélie's image; we can observe her as she truly is in this state. We have an f-stop at around f-10 to neutralize the depth of field. Nothing is more in focus than anything else giving this feeling of insignificance to Amélie as she retreats into her fantasy scenario.



3. This shot is a wide crowd shot technically, with focus on Amélie sitting alone on the stairs of a train station. She's positioned in the right third of the frame, drawing our attention to her isolation in proportion to the rest of the composition. The camera is positioned at a low angle, allowing us to observe her as our subject. Breaking free

from the focus of other people's lives, we start to focus on Amelie differently. This journey for her is about living her own life instead of retreating to the comfort of the observer role. Here with Nino's album, we see a curiosity and wonder that belongs to just Amelie. Unburdened momentarily by the lives of everyone else, she flips through the album in a solitude of her own curious enjoyment, not her usual forced isolation. The composition here emphasizes Amélie's smallness still within metro space. Framed within these metal pillars of the station, she is encased in a frame-within-a-frame, which heightens her sense of introspection. Amélie's red dress and red gnome contrast sharply with the muted green and gray palette of the scene. This color conveys her indifference and individuality, in moments of comfort (we see this exact same use of color when she skips stones alone in the red dress). The splash of red symbolizes these moments where Amelie takes the time to focus on herself and her wants. The fluorescent lights overhead cast a dim, almost sickly greenish glow, bathing the environment in an unnatural hue in contrast. This green light complements the rusty tones of the station and juxtaposes Amélie's warm presence. To her left, people continue to pass back and forth. The indifference of everyone underlines how unimportant they are when Amelie's close eye isn't directing the audience to them. Shot with a focal length around 35mm, the shot maintains natural perspective without distortion, grounding us in Amélie's reality. The depth of field here is relatively deep, keeping both Amélie and her surroundings in focus at an f-stop of f10. This choice emphasizes her introspective, contemplative state within the bustling city, subtly communicating her separation from the world around her. The non-diegetic sound here highlights the whimsy of her curiosity as she flips through Nino's album.



4. This shot is a close clean single shot of Amélie. She's slightly offset in frame with her eyes positioned in the upper third of the frame. It feels as though we are the ones in close with her having this conversation. The camera is positioned at a low angle with a slight Dutch tilt. This shot isn't a POV shot but it does replicate the feeling this conversation must have for Joseph. It is an intimate whisper, so we are at a close shot. Amélie, who he doesn't usually interact with, is feeding him this out of nowhere rumor that Georgette is into him. The tilt here represents this confusion as Amélie plants the seed. Amélie's green shirt blends into the muted greens, yellows, and browns of the background. For this scene it's perfect. She blends in as she listens to Suzanne's love recipe. She needs to blend in this moment so as not to arouse any suspicion from Joseph as she tries to lie about Georgette's affection. Right now, she's the observer, or a behind-the-scenes-orchestrator who needs to divert attention to get what she wants, not attract it. Green has come to represent the whole outside of her own, and when she enters it in her efforts to help others, she basically goes incognito mode. Shot with a focal length around 25mm, the shot slightly changes the proportions of Amélie's face (especially her forehead), as she comes in close enough for a whisper. The depth of field here is shallow, blurring everything but her in this conversation at an f-stop of f3. This choice emphasizes the feigned secrecy of this rumor she's made up. Like she's saying to Joseph, "Listen in close, I have an important secret to reveal."



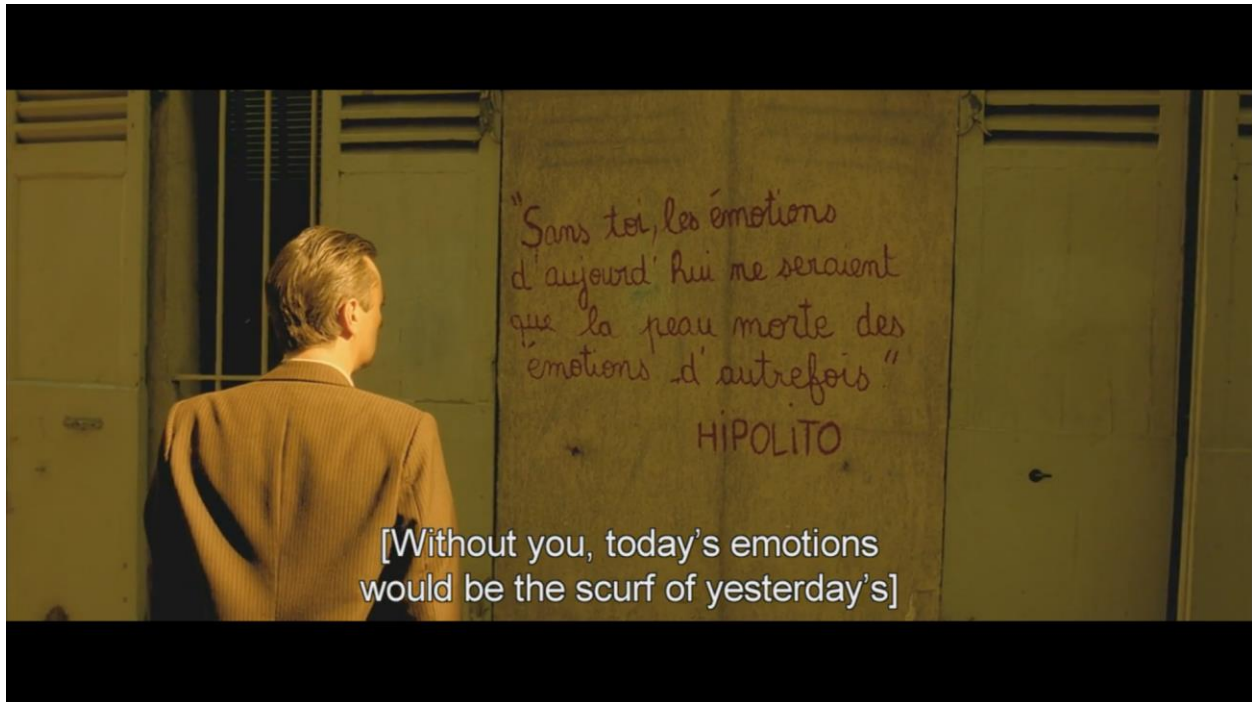
5. This shot is a medium close-up clean single of Amélie dressed as Zorro, her arm extended, brandishing a sword. The cowboy shot is typical for displaying weapons, which we need here to push the Zorro reference. Shot at a lower angle, the shot captures her intensity, exudes confidence and determination, and embodies her playful dive into fantasy. It also gives us insight into Amélie's mind as we break style here through color, costume, and even music. She feels like she has just served up some justice. In her desire to help others, the payback for Lucien here isn't necessarily helping like her other plans, but it is hero work to her, nonetheless. The composition draws attention to her face and the outstretched sword, which dominates the lower third of the frame, creating a diagonal that adds dynamic tension. Amélie's mask and costume emphasize her role as a mysterious avenger of justice in her own world, expressing a side of herself that craves adventure and escape from the mundane. The plain environment contrasts sharply with her dramatic costume, adding to the humor of this shot she juxtaposes reality and fantasy. The shallow depth of field, with a lower f-stop of f4 and focal length at 40mm, isolates Amélie in sharp focus while blurring the background and foreground slightly, placing emphasis on her performance. This isolation within the frame conveys her personal escape into imagination, drawing us into her world where even ordinary surroundings become her stage. The sword thrusting toward the camera serves as a visual "frame within a frame," enhancing the sense of confinement within her daydream while also symbolizing her boundary-breaking

personality. The transition to the Zorro-esque non-diegetic tune is another layer of quick and witty contrast that only adds to the humor of the cut.



6. This is a full clean single shot focusing in on Raphael, Amélie's dad, after receiving the late post card from the gnome. He's perfectly centered in the frame which does not really create any particular area of interest. This is shot from a lower angle, but it shows the full body of the character. Although we are looking up at the character, he is made small by the surrounding environment and made less significant by his own surroundings. Overall, it all just reads as plain. From the composition to the sound, to the colors, etc. After we learn about the death of Amélie's mother and Amélie herself moves out, the colors in his house go mute. Even when we see him here by himself, the life of Raphael Poulain is muted. The lighting is this very even and diffused light that again doesn't really highlight anything of great importance, not even Mr. Poulain. This is what Amélie is trying to resolve, using the bright red gnome to bring back some adventure to her lonesome dad. Where Amélie retreats into the color and imagination of her own creating, her dad isolates into the void of nothingness. That is a bit of an extrapolation as we still see some elements of the home being lived in and some slight clutter, but it's nowhere near the liveliness of the Two Mills, Amélie's apartment, or even the photobooths. Shot with a focal length around 25mm, the shot slightly changes the proportions of the room to have a slight wrap around the edges enclosing Raphael. The depth of field here is deeper,

only slightly blurring the background and foreground elements around the edges of the frame. This is accomplished with an f-stop of around f8.



7. This medium shot captures Hippolito as he faces a wall adorned with his own words written in red. I wouldn't even consider this a dirty single as we don't even see his face in this moment. The shot positions Hippolito from behind, revealing only the back of his head and his brown suit. This informs us that while we shouldn't ignore him entirely (he is important for this context after all) what the audience should be focusing on for now is the big red message on the wall. The camera angle is only slightly above eye level, establishing a subtle yet intimate connection, as if we are looking just over his shoulder, momentarily absorbed in his contemplation and pride over seeing his words immortalized. The composition is well balanced; Hippolito's figure sits on the left third of the frame, while the quote occupies the right, uniting the shot with the rule of thirds. Framing the quote this way in the frame makes it as important if not more than the character, which is how it follows Amelie in her own story too. Who said it is inconsequential when compared to what he said. The subdued palette, dominated by a warm yellow tone, creates a nostalgic, dreamlike atmosphere that amplifies the impact of his introspective reflection. The lighting here is soft and diffused, illuminating the wall and his back in a way that feels almost reverent, highlighting the personal significance of this moment. Amelie is not lost in this frame, the red being a call back to her part in helping even a more minor character such as Hippolito. The neutral depth of field, indicated by a

moderate f-stop around f7, very subtly blurs the background, keeping our focus solely on Hipolito but allowing us to clearly see the text of the poetic quote.