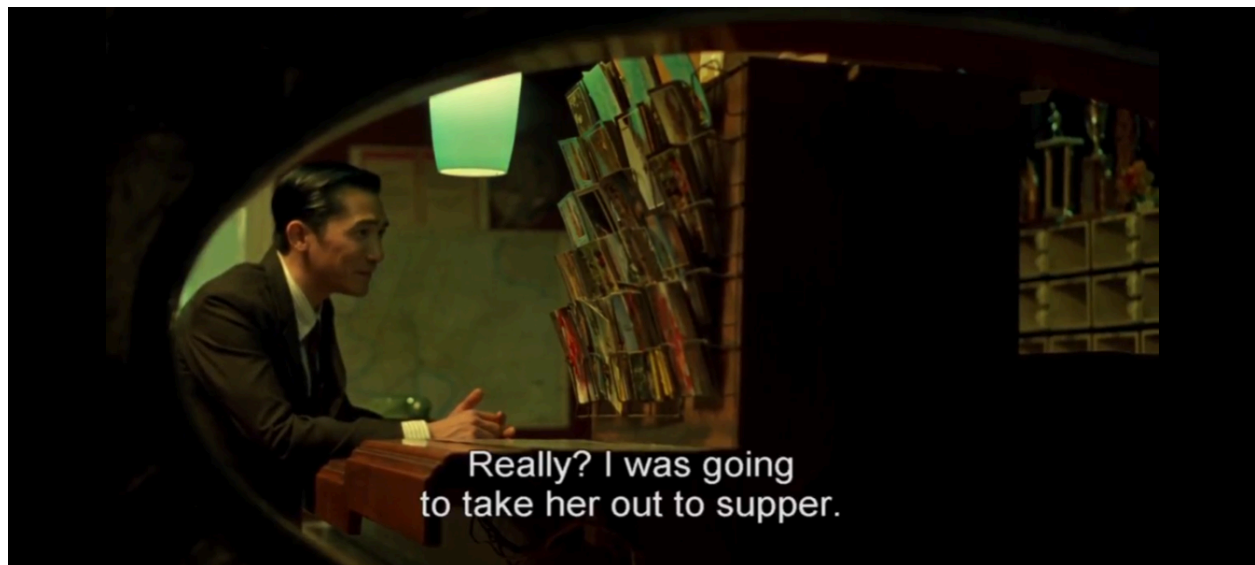


Meg Villanueva - VNC In the Mood for Love

Act I:



This shot is a medium shot with a clean single and a low angle. The medium shot is used so that we're far enough to see his environment, but close enough to see the expression he's making while talking to Su. The low angle is supposed to reflect the vulnerability he feels, especially in this situation where he begins to start talking to Su more (where it can be a vulnerability in a love way, or in a way where what he's doing is wrong and he's afraid he'll be caught). The focal length is around 20mm which allows us to view more of his surroundings, and the f-stop is close to 4 so that we can see the entirety of his environment. Chow is framed within a circle / oval in this scene, which circles are generally used for romance, but it also feels like the shape is somewhat egg-shaped (because of the oval). In Hong Kong where the director originates from, eggs serve as symbolism and are said to signify new beginnings or birth (and are sometimes given out to guests during birthdays. This could be used to represent him inside of an egg, with his romantic desires being "reborn" or refreshed and is now more interested in Su than his wife. The scene is primarily green which signifies hope and growth, tying more into the idea that this is his romantic rebirth. The lamp that hangs above him is a kind of seafoam green color, which leans more towards inspiration or luck. It could be a reflection of his thoughts hanging over him in a physical form, proving further that he believes he's lucky to be speaking with her.

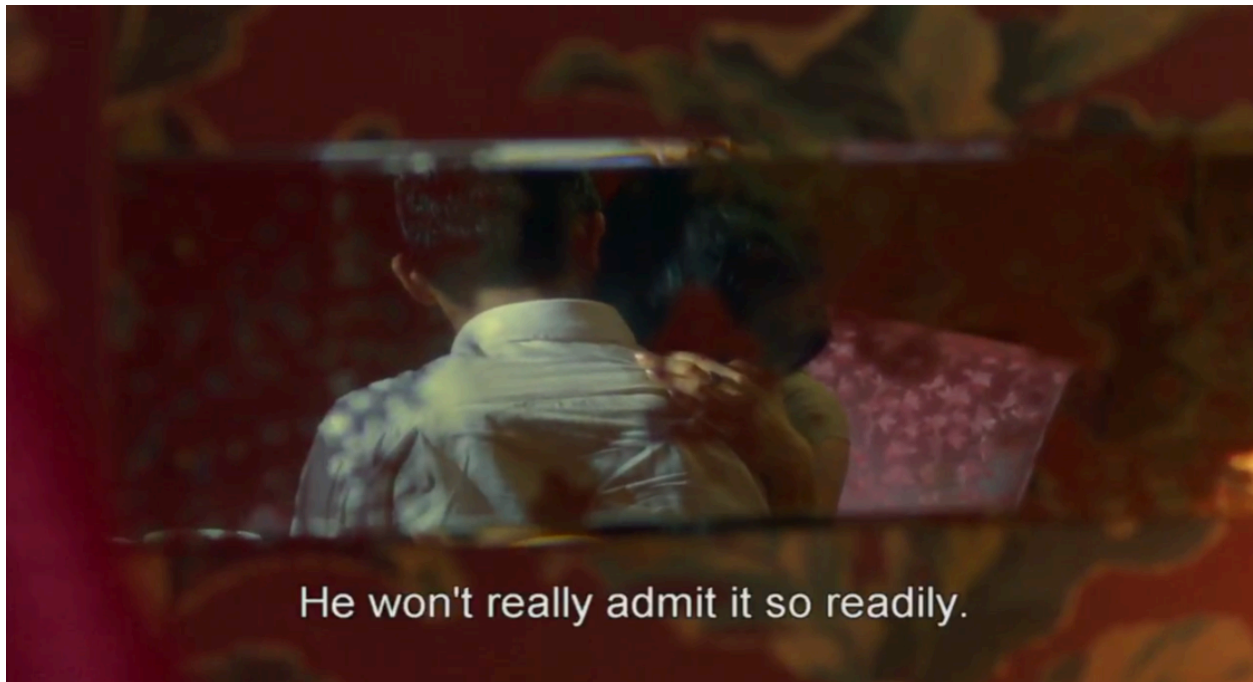
Act II:



This shot is a medium shot with an over the shoulder dirty single and a low angle. The shot is used so that we're just close enough to view Chow's face, making the scene seem more intimate, but far enough to signify a need for a disconnect between him and Su. The over the shoulder and the placement of Su more in the middle of the shot makes the interaction more intimate, especially since they're framed much closer in proximity and there's more empty space on the right. The low angle is used to show vulnerability, especially since the situation is complicated and being able to be vulnerable is needed, but is also empowering seeing as they're following their hearts. The focal length is a bit longer, around 60-70mm, and is used to push the two to be in a closer proximity heightening the closeness. The two are both framed within a rectangular fence, with rectangles used to show a barrier, but are specifically made to look like cell bars that close them in and restrain them (which could be a reflection of how their relationship must be kept "locked up" or under the radar). Chow is wearing gray which is more practical and reasonable, while Su sports a red-green outfit which usually signifies luck or romance. There's irony in this, both having mutual feelings, but Su not feeling as though it's a good idea and constantly rejects Chow's advances. Despite rejecting him multiple times, she wears the more passionate colors while Chow who constantly tries to get closer is wearing gray.



This shot is a medium full shot with a single shot and a high angle. The medium full shot is used in an interesting way, cutting off her waist with the blanket wrapped around it. Generally, a medium full is used to show a strong, powerful character, but in this case it seems more like she knows she can be confrontational but chooses to stay within her comfort zone. The high angle is used to establish her character, possibly feeling as though she's being looked down upon by some outside force and is unable to rid herself of her husband despite her feelings. The focal length is around 30mm, allowing us to view her and her relationship to her environment. Su is wearing a beige / brown dress, beige used for comfort and relaxation. With Chow, she feels as though she can be herself and the colors reflect this notion. Dresses are typically worn to more special occasions, so having her in a dress while interacting with Chow reflects how important their interactions are to her. She wraps herself in a red blanket, trying to hide the beige / comfort she feels, but can't block it out since the red is passionate and romantic. Despite her growing feelings, no matter what she does to hide it, it comes out in some way.



He won't really admit it so readily.

This shot is a medium close up shot with a high angle and is a two shot (though we can't see their faces). The medium close up is used to capture the intimacy of the moment, with Chow being there for Su in a time where she needs the most comfort. The high angle is used to view the shot through the mirror to establish the changes in their characters (allowing us to see how their intimacy has heightened and how she goes to him for comfort). The two are framed within a rectangle, usually used as a portal or barrier. In this case, it feels more like a portal, them seeming like a close couple in the mirror but never throughout the rest of the scene. It's like a vision of what they could be, but because they're both too afraid, their affection can only remain within a reflection and not in the real world. The scene is filled with red which is fitting since it can represent passion but also betrayal. Despite her cheating husband, Su is still considering cheating on him as well, having passion for Chow but in the process knowing it'd be a betrayal to him.



This shot is a medium close up shot with a dirty single and a high angle. The medium close up is to emphasize Chow while minimizing distraction and provides intimacy between the viewer and Chow. The dirty single further pushes the focus onto Chow, and the high angle is used to convey narrative (how disconnected Chow is becoming from the rest of the world because of the somewhat obsession over his affair with Su). The focal length is a bit higher, around 50-60mm, collapsing Chow into the background. Despite this, the f-stop is around 1.4, having a shallow depth of field and removing him from the environment. The yellow in the scene is used to show optimism, Chow hoping to further his relationship with Su, but can also be used for caution or cowardice. There's a light directly above the rest of the people in the scene who he's supposed to be spending time with, but instead chooses to isolate himself for a majority of the shot. This light could signify a sort of "guiding light" where his happiness is right in front of him, not needing Su, but chooses to pursue her regardless.

Act III:



This shot is a wide shot with a clean single and a low angle. The shot is used to establish Chow's relationship to the scene, and how the environment and shot boxes him in and proves how small he is. The low angle is used to show power, being able to take on Su's rejection, but is grieving at the same time and is also used for weakness and vulnerability. Chow is framed within a rectangle which serves as a barrier in this scene, unable to speak with Su and is going to be kept from her.



This shot is a close up shot with a clean single and a high angle. The close up reveals the innermost thoughts and feelings of a character, which accurately reflects what Chow does in the scene where he secretly confesses his love. The shot is also used for decisions or choices that are time sensitive, him finally admitting to his feelings. The high angle is used for visceral thrill, more so that we know how important this is to his character and less that the environment or camera movement is thrilling itself.