Movies are created to entertain, tell a story and give us some food for thought. Some movies leave their mark on our brains and hearts with the help of a fascinating and a touching story, and some of them use astonishing visual effects to be remembered. But *(500) Days of Summer* used both emotional and visual aspects to tell a heartbreaking story.

*(500) Days of Summer* is a narrative motion picture, which uses intricate chronologically uneven techniques. Film opens with the backstory about two main characters, which is being told by an independent narrator. Both of the main characters are shown moving towards the camera and stopping right before it, which resembles a way of them introducing themselves to the audience. Then we are suddenly thrown into the present, where the main character Tom is suffering from the consequences of dating a girl called Summer. To explain to a viewer everything that is going on, film switches to the 500 days ago, the day he met her. Surprisingly constant jumping from one time to another is not confusing at all. The presence of an unknown narrator, who voices thoughts of the two main characters really help with the understanding of a film’s structure.

Cinematographers, who worked on the *(500) Days of Summer*, had focused on blue and yellow as main colors of the movie, to complement Zooey Deschanel's, who plays Summer, eyes. Her character is being described as old-fashioned and free-spirited, which reflects on the outfits of main characters and the film setting. The events are happening in Los Angeles, but you cannot
tell from the way movie presents the city. It almost feels like the 50s. In my opinion it creates a very calm and comfortable atmosphere. The audience is not distracted by the visual stimuli and can analyze the relationship between the main characters.

Often, in the movie, the main characters can be seen looking directly into a camera. This trick is used to help take the communication within the movie out of its boundaries to the audience. In conversations with his best friends, Tom looks as if through the screen expecting a reaction and a response from us, the viewer. In a pivotal discussion about love between Tom and Summer, camera moves rapidly from each of them and only showing us one conversational point at the time, so that we can evaluate their reasons and choose who to support.

The cinematography, in this case, plays a very important part in supporting film’s structure. The viewer’s interest is being created by a contrast between past and present. One of the best part of \textit{(500) Days of Summer} is when we see how everything that Tom loved about Summer, her smile, her hair, her knees and the way she says his name, become things that he hates the most about her. And to convey that, cinematographers use the same images, just with the different narrative. At one point we can see the comparative split screen, which shows the differences between Tom’s expectations and reality, which added a delicate sadness to the whole movie, but became a turning point for Tom’s destiny.

\textit{(500) Days of Summer} is thoroughly thought out movie, with all of its elements being visibly perfected. It delivers on the plot and emotional part brilliantly along with the specific and technically improved composition. This film is very pleasing esthetically and it makes you think about the realities of love. \textit{(500) Days of Summer} became one of my favorite movies after the first screening and it still occupies a spot on the shelf with my DVD collection.