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P Number:

Programme of Study: Ways Of Thinking

Module: ADAD4018

Tasks in the order I received them:

Task One: Semiotic Analysis (Ryan's task) = 527

Task Two: Manifesto (Julia's Task) = 350

Task Three. (Jon's Task) = 488

Task One: Semiotic Analysis (Ryan's task)

Before we can speak we are trained to see. These things we see are explained to us and we recognise them (Berger, 1972, Pg.7). We link the word Dog to the furry little

guy that barks or that Red means danger. The word, being the Signifier and what it represents, the Signified (Barthes, 1977). Every word or sign will come with history, and can be affected by the things we know or believe in. This lays the foundation for Semiotic Analysis. How words and signs can create ideas, promote ideals, and influence us.

Using aspects of semiotic analysis we will deconstruct the Twilight Zone episode *Where Is Everybody* (Serling, 1959).



The opening sequence finds a man wandering through a seemingly normal 1950's American town. The town is deserted. He finds some people in a car only to find out they are dummies. Slowly he finds himself losing his mind trapped in a ghost town with no memory of who he is or how he got there.

Serling here was questioning the audience's realities in a post war 1950s America. Berger (1972, Pg. 9) argues that "We never look at just one thing we are always looking at the relation between things and ourselves". With the benefit of history behind us we see clearly now the relation to what we know about America. America was at the cusp of the 60's, leaving the 50's and its conformity. America, like the character in the episode, was surveying the landscape ahead, albeit a barren, even dangerous one. Much like the town our protagonist is trapped in.

As the episode progresses to its climax the man finds himself in a theatre. He runs into a mirror. We as an audience are shocked we did not realise it was there.

Using Ferdinand De Saussure' semiotic language we know the mirror is the signifier. But the signified is that this breaking of the mirror is the man's true loss of self identity .

Eventually we learn the character's true fate as we see his face, as shown in the image above, on a tv screen. the protagonist succumbing to madness being watched by his

army superiors. He has been the unwitting participant in an experiment on the limits that loneliness can a man can take if isolated in space. His whole experience within the town has been a simulation (Baudrillard 1981).

We can also take an Existentialist look at the episode. Sartre spoke of the absurdity of the world (Sartre 1943). The climax of the episode shows the character looking up to the moon, “well be up there in a little while”he says. 10 years would pass and they did make it to the moon. This giant leap for mankind though would raise a question. The Italian physicist Enrico Fermi himself asked the same question “Where Is everybody?” He was highlighting the fact that while the probability of extraterrestrial life was high, the actual lack of any evidence of its existence created a paradox. To be known as the Femi Paradox (Northern Diaries Digital Media, 2017). Serling, taps into the nagging feeling that keeps you up at night, are we all really all alone.

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Task Two: Manifesto (Julia's Task)

1. ITS ONLY SONOROUS AIR - BUT I LIKE IT

2. PLAN A TRIP - SAVE UP - WE MIGHT GET TO SAIL ON AN OCEAN OF
RESPONSE

3. STEAL TIME OR NOTHING WILL HAPPEN

4. THE PROCESS CREATES THE WORK - YOU ARE THE ENGINEER BUT
WITHOUT THE PROCESS YOU WILL NOT CREATE ANYTHING - THE PROCESS
TAKES TIME BUT THE PROCESS MUST HAPPEN - THE PROCESS IS HARD BUT
THE PROCESS MUST HAPPEN

5. YOU ARE NOT LEONARD COHEN - START SINGING - RECORD IT - LISTEN
BACK AND DECIPHER THE NOISES YOU MADE WITH YOUR MOUTH - EN VOILA!
YOU HAVE YOUR LYRICS

6. GET IN A ROOM AND GET IN THE VAN - YOU ARE AT THE ROCK FACE - YOU
CANNOT CLIMB OVER IT, GO AROUND IT OR GO UNDER IT. YOU MUST PUMMEL
IT. YOU WILL GET NOWHERE. BUT FOR A GLISTENING MOMENT YOU WILL BE
EXTRAORDINARY SATISFIED WITH A CHUNK OF DISPARATE ROCK. YOU WILL
EXAMINE THE FRACTION OF SOUND AND BEG FOR MORE UNTIL YOUR BAND
BEGS FOR MERCY. PACK YOUR TOOLS AWAY AND RETURN HOME UNTIL
ANOTHER DAY.

7. A GIG IS WORTH A THOUSAND PRACTICES AND IF YOU CAN ONLY ARRANGE
ONE SHOW ENGINEER THE SITUATION TO MIMIC A SHOW IN THE MIDDLE OF A

TOUR - PRACTICE THE NIGHT BEFORE - GO TO BED LATE - MAKE PLANS IN THE MORNING AND SLOT IN ANOTHER REHEARSAL EVEN THOUGH YOU HAVE TO MAKE SOUNDCHECK BY 5 30 (ENGINEER THE REHEARSAL TO END 30 MINS BEFORE LOAD IN TIME) RUSH TO THE VENUE, RUSH YOUR SOUNDCHECK - THIS IS ALL TO RECREATE THE MOMENTUM THAT BUILDS WHILST ON TOUR

8. DONT DREAM FUTURES, PLAN FUTURES YOU WORK IN AN ENVIRONMENT WHICH FACILITATES DAY DREAMS. ALWAYS BE AWARE OF THIS. REJECT FANTASIES AND, INSTEAD PLAN REALISTIC GOALS TO CHANNEL YOUR CREATIVE URGES.

Keywords & Images

Keyword: GET IN A ROOM AND GET IN THE VAN

6. GET IN A ROOM AND GET IN THE VAN - YOU ARE AT THE ROCK FACE - YOU CANNOT CLIMB OVER IT, GO AROUND IT OR GO UNDER IT. YOU MUST PUMMEL IT. YOU WILL GET NOWHERE. BUT FOR A GLISTENING MOMENT YOU WILL BE EXTRAORDINARY SATISFIED WITH A CHUNK OF DISPARATE ROCK. YOU WILL

EXAMINE THE FRACTION OF SOUND AND BEG FOR MORE UNTIL YOUR BAND
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GLEN DIDN'T KNOW IT BUT HE CAPTURED THE ESSENCE OF BLACK FLAG RIGHT HERE — ENDLESSLY PUSHING ON ONE OF OUR BROKEN VANS —
REDONDO BEACH, CA / 1982. TOP TO BOTTOM: CHUCK, GREG, CHUCK BISCUITS. DEB H.

Black Flag, 1983

The American hardcore punk rock movement was born primarily out of “anti-systemic protest” (Newman, 2014)

It thrives on a minimalist do it yourself approach to creation, distribution and performance in a reaction to the over-produced more is more spectacle within America in the Early 80s.

Most of this scene's key players would arguably take a marxist view themselves as the proletariat, the working class (Calver J, 2012)

The proletariat is central to the myths within rock and roll from Elvis walking into Sun studios to the band Black Flag completely determined, in their own words “endlessly pushing one of their broken vans to make a show on time” (Rollins R 1994, Pg 98).

KEYWORD: DONT DREAM FUTURES, PLAN FUTURES.

8. DONT DREAM FUTURES, PLAN FUTURES. YOU WORK IN AN ENVIRONMENT WHICH FACILITATES DAY DREAMS. ALWAYS BE AWARE OF THIS. REJECT FANTASIES AND, INSTEAD PLAN REALISTIC GOALS TO CHANNEL YOUR CREATIVE URGES.



'The Apartment' 1960

Berger (1972, Pg. 148) said that the reason why publicity remained credible is because we live day to day within a gap between what we wish to be and what we actually are. Instead of this gap being bridged by “action or lived experience” we fill the gap with daydreams.

The ideal environment to facilitate this state of daydreaming can be our place of work where the imaginary activity replaces the passivity of the moment.

The danger in this that we can never escape this dream state and permanently hold off from making real plans to channel our creative urges in the precious free time we have.

1. IT'S ONLY SONOROUS AIR, BUT I LIKE IT



My Front room, 2019

In his essay *Sketch Of A New Aesthetic Of Music* (1906) the Italian composer Ferruccio Busoni enthused about the possibilities that lay ahead for music. He spoke of music being comparable to nature, free. Today we live in an age where music is viewed more and more as a commodity. Packaged and distributed or streamed through many music streaming sites or music factories.

Now within the comfort of a suburban home a new dad can settle down and enjoy a pre packaged, visually pleasing, and easy to access selection of songs from the entire history of recorded music, often reconfiguring these historical recordings into representations of what they once were. This includes the recorded output of the anarchist punk band Crass who suffered police brutality, poverty and thatcher Britain. The creators real experiences and influence now receding into a representation. (DuBord 1967).

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Task Three: Reflective Writing (Jon's Task)

ET The Extra Terrestrial (Spielberg, 1982) tells a love story via the medium of science fiction. Spielberg was himself reflecting on his childhood and the events that shaped it. I am Reflecting on the end scene of this film using Kolb's reflective method.



I am still moved by this scene of two friends saying goodbye to each other. My concrete experience of this scene is of being a child rushed out of a busy cinema in floods of tears. I cannot recall my age or even if the event actually happened but I can still FEEL it. Throughout my life, whether it be watching a pirate copy on VHS in the late 80's or revisiting the scene today, it does not dampen its effect on me. I feel overwhelmed, completely at its mercy.

Observing the scene in more detail I will reflect on why its is so powerful. The first draft for the film was entitled "Growing Up". Spielberg himself was reflecting on his parents divorce and the alienation he felt growing up as a jew in a non jewish neighbourhood. In his essay "*ET as fairy tale*" (1983) Andrew Gordon expands on this. Making reference to the little boy Elliot's feelings of loneliness and abandonment by his father, ET now completes Elliot, linked by a telepathic connection, ET has enabled Elliot to ease his fears and become a hero. This connection makes their separation all the more moving. Gordon also refers to Spielberg as a "wizard of the suburbs: inasmuch that he transformed the woods next to my childhood home or the bike ride at dusk into a mood board for the imagination (Gordon, 1983, Pg.1). These images are inseparable from the John Williams score.

The transformative power this film still holds for me can be linked to Peter Pan (Gordon, 1983, p.3). Just as the alien entered into the lives of the children in the movie and brought adventure, escape and the power of flight, the power of music has sustained

and nurtured an inner child within myself . I can quickly lose sight of this in the pressures of adulthood. Recalling this scene has taught me that inner childlike creative spark is alive and well.

How can I actively experiment with what I have learned. Acceptance that my life experiences can and should help me create effective pieces of art. This research has led me to draw on the power of nostalgia formed by both collective popular memory and my personal history (Trainer 2016). Being a child of the 80's pop culture I can make music that is refracted through a memory of a memory, creating a hypnagogic state (Toop 2009) My initial memory of this film feels today like a half dream state filtered through a VHS haze. I can explore how to sonically recreate these half remembered emotions. This strong aesthetic can be applied to how I also visually present my music.

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