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Programme of Study: BA Film & TV(Hons)

Module: M4X01560

The tasks in the order I received them in:

Task one Ryan Moule task semiotic analysis of an image= words

Task two Julia Lockheart manifesto = words

Task three Jon Pugh -reflective writing =words

Task One - Ryan Moule, semiotic analysis of an image

This is a semiotic analysis of the officially released poster for Joker, 2019.



I found this poster intriguing since it was first released back in August, because of its unique capacity.

In this poster there are some very interesting elements in this poster that should be pointed out. Arthur Fleck in full on Joker mode, stands within a very compelling setting. The location of this fascinating place is in the Bronx, New York City. Shakespeare and Anderson avenues are connected via these stairs and is near the 167th Street Station.

Arthur's intriguing area is surrounded by rows of flats/houses on either side of the staircase that also have fire escapes on the sides of the buildings. The buildings on either side could represent him (in his mind) feeling trapped from the world around him.

Arthur himself is rocking a bright red suit with yellow and green accents for the waistcoat and shirt, with his iconic clown makeup and partially green-dyed hair. In terms of what this outfit choice could mean, is something of itself. It looks as if Arthur is feeling alive within himself for the first time ever, so wearing a bright red suit will catch people's attention as he's in public areas. It may show that Arthur is finally happy about himself and doesn't care about what Gotham's society thinks either. He may also be wearing a red suit as red can represent danger, violence, anger and even love, which he doesn't seem to get a lot of. The

colour of yellow may represent the fact that he's not that brave as person, but he is getting bravery as his descent into madness pursues.

Moreover, Arthur is descending a staircase which may symbolise his descent into pure insanity and becoming the Joker. It's interesting that the image is taken not from a straight angle but from a low angle as this might symbolise the glorification of the Joker and his actions, having a low angle means that the Joker is higher up representing Gotham criminals looking up to him, portraying the Joker in a leadership role

In a quote from Screenrant; *"The stairs dance scene in Joker is the movies defining moment. It's the moment Arthur truly becomes the Joker representing his change from failed comedian to leader of the riots and for the first time in the film, it shows Arthur fully in charge of his life."*

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Task 2 - Julia Lockheart: Manifesto.

1. I believe that in film, everybody working on the project should be dedicated towards the final outcome as this may affect the production/working environment and potentially harm the film itself.
2. I believe that getting the story done correctly from page to on-screen is vital because storytelling in film can be very obscure and should be taken within a professional manner.
3. I believe that executives should be open to different ideas but disregard the really stupid ones. Keep the story and plot as realistic as possible.
4. I believe in letting the director have their creative vision without any interference as this can hurt a film production and final film majorly.

5. I believe in being as creative as possible and always trying new things to incorporate in both production and story/script. Sometimes new things really work, sometimes they don't.

6. I believe in being the best of the best, as a directorial idol, tell the other roles what you envision for each aspect and let them use their creative skills to create it for the film.

7. I believe in taking inspiration, but never carbon-copying or cash-grabbing as this always affects the film and box office numbers.

8. Lastly, I believe in respect. Respect everybody within your crew, even if you don't get along with them. At the end of the day, it's the production and film that is going to be affected and that is the last thing you want.

1.1

A story is a very delicate element in the filmmaking process. This is because the story and script need to be secure and engaging for the audience to follow once the film has been completed and hit the big screen. A story needs to be easy and cohesive to follow and have no plot holes, keeping it as realistic as possible without being incredibly ridiculous. Convenience and cliches are a no go for any story as these are viewed as plot fillers.

1.2

In terms of being the director, you have a very important role. But that doesn't mean you get to poke around the other roles as the best thing you can do is tell another role like the composer what you envision for the story finished and the composer then uses THEIR creative skills to compose and create what you have asked for as the director. Never interfere with the other roles.

1.3

I personally think that executives and companies should be open to different and rare possibilities to include within film, as risks are what should always be taken. Never play the safe game. But never at the ideas table should ridiculous and unbelievable story threads ever make it to the big screen or even the script because these can hurt the film and box office incredibly.

Production



Creative vision



Directorial role



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Task 3 - Jon Pugh: Reflective writing

For this task I will be talking about the director Quentin Tarantino. I really like his directing and writing flexibilities and he really is one of the best movie makers in the industry.

Quentin's style of film is different each type he makes a new movie, because his goal is to make a different genre film each one he makes. This eliminates the ability to do a similar film to a previous one as it will have a completely different tone and genre. For example, Reservoir Dogs is a drama/mystery, Kill Bill is a mystery/crime but with a big touch of Japanese culture and fighting styles which is absolutely stunning. Most

recently, Once Upon a Time in Hollywood is a drama/comedy-drama.

The fact he always tries to focus on something new instead of doing the same thing twice (even in terms of sequels) is really interesting and honestly inspiring because it's always fresh and new and he always has really great script and a solid written story for each of his movies.

I have chosen the final fight between Uma Thurman and Lucy Liu from Kill Bill Vol. 1 as this is one of my favourite scenes not only from Quentin's movies, but of my favourites scenes in cinema.

In terms of audience reaction and emotion, there isn't many that say this is a bad scene because it is a perfectly crafted 3 minutes. From music, shots, the acting, and the fight itself is all just completely spot on.

Quoted from a YouTube comment under the film clip; "If I was told to pick a scene for this scene, I would never, in a million years, think of this one. And yet, it works PERFECTLY". Another says; "As a Chinese, I have to say that Tarantino is a man who truly understands the art of violence. For example, this fight scene in Japan was designed to must happen in such a delicate and symbolic environment since Chinese and Japanese culture, to fight in a picturesque environment is an abstract of gratitude

and revenge". I feel as if these two quotes don't speak for everyone who has an opinion on this sequence in Kill Bill Vol. 1, but it clarifies 2 of the most important aspects of this scene within the movie. For me, I simply love the sequence. From the music, to fighting it's really really great. I love the choreography and the acting especially. It seems very realistic and intense to watch and it's perfectly cut and the continuity is spot on. I would personally like to see a behind the scenes for this moment in the movie because it really is something special.

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