



Set design within the Joker

In this picture, the Murray show is shown as a bright, colourful and lively place- a show and role model that Arthur looks up to. TVs, bright curtains, a NYC backdrop and an audience is depicted to bring this atmosphere together of what seems to be the brightest shining light in Arthurs life, which contrasts to other set designs in this film of NYC that appear to be dark and moody.

Costumes within the Joker

Arthur boldly stands out in his infamous clown outfit with bright colours, matching the set design in the Murray show, whereas the other guests and host are dressed in smart plain colours attire, which shows their wealth. In my opinion this shows Arthurs unique 'sickness' shining as he becomes confident with his 'alter ego'.



Space



The space in this picture clearly depicts Arthurs isolation by using a narrow yet long shot where the skys' light shines within a small rectangle of the frame, in the centre. The rest of the space is dark which shows Arthurs silhouette as he slowly climbs up the stairs. Close to us is the bottom of the stairs but our eyes are focused on Arthur.



Lighting

Like the previous element, this shot also uses a small rectangle of the screen to beam light whereas the rest of the screen is secluded in darkness, sheltered by the hospital curtains. This is done intentionally to connect the audience to Arthur, the only person in the shot which once again shows his isolation. This bright light is much different to other shots as they are usually dim lit, however considering the context of Arthur just killing his mother, this could represent a weight of his shoulders as he grew to despise his mother, and possibly his mother's 'soul' passing out her body into the universe.



Composition

A balanced shot is common within the Joker, usually consisting of symmetry on the screen with Arthur, the protagonist, in the centre of the shot. This draws our attention to Arthur which once again shows his isolation which seems to be a common theme. Lighting in the shot is symmetrical, along with colours, set design.



Hair and makeup in the Joker

Arthur is commonly shown in clown costumes as in the beginning we learn this is his career. This always stands out from other characters costumes and makeup possibly showing his uniqueness however in a later picture there are other characters who are dressed similarly to him which may show a spread of illness through NYC as the society starts to become uncontrollable. This hair and makeup purely represents themes in the film.

Film stock and aspect ratio in the Joker

In both pictures here, colour is used throughout the film yet in tints of blues, greens etc usually dark and moody, apart from brief pictures from the Murray show and so on. Fine grain is also used consistently assuming this is filmed on digital film formats. Altogether this should create a mood for Arthurs story.

Aspect ratio is confidently used in both pictures here by widescreen shots, which exposes the big NYC where all society slowly goes mad. This also helps the audience grasp what Arthurs city/community is like, giving us an insight to his feelings and thoughts from his viewpoint.



Key aspects of planning in Touch of Evil 1958

- Planning actors timing and cues so frame isn't blocked by unwanted characters
- Camera's position so characters' dialogue is heard by microphone
- Composition of frame so frame is balanced and all wanted props/actors etc are included
- Costumes and hair and makeup will not malfunction so take doesn't have to be repeated multiple times.