

Chapter II

Representative of The Manic Pixie Dream Girl Trope in the Movie of *(500) Days of Summer*

This chapter aims to examine prior research conducted in a separate thesis, elucidate the conceptualization of a film and its constituent components, explore the Manic Pixie Dream Girl Theory as declared by Rabin, delineate the defining attributes of the Manic Pixie Dream Girl archetype, provide a synopsis of the film titled "(500) Days of Summer," and furnish a biographical account of the film's director, Marc Webb.

2.1. Previous Research

A study can refer to studies that have been done previously. This can be used as a reference in conducting research. Therefore, a review of previous research is very important to find out its relevance. Meanwhile, Aimee (2017) using "Masculine Representation of Characterization in Chapman's Disney 2012: Brave" and Lian (2021) using "Portrayal of the Manic Pixie Dream Girls in the Movie Scripts of Stargirl and Bridge to Terabithia: A Post feminism Study" has undertaken a study on the representation of the manic pixie dream girl cliché and its theoretical implications within the context of masculine and post-feminist discourse in film.

In addition to the research mentioned above, that delves into the social issues of masculinity and post feminism in relation to the Manic Pixie

Dream Girl (MPDG), as discussed by Rabin (2007), there exist numerous other studies focusing on characterizations and the theory of the MPDG. These include studies such as Joanika P. (2022) Analysis of the Characterization of the Main Character in Isayama's "Attack on Titan" Anime and Lilis Y. (2016) Images of Women in John Green's Novels Looking for Alaska and Paper Towns: Challenging the Image of Manic Pixie Dream Girl

There are both internal and external contradictions present in the findings of the research. In the case of internal conflict, it involves conflicts within the character themselves, contributing to the portrayal of the Manic Pixie Dream Girl trope. On the other hand, external conflict can be categorized into two types: social conflict and physical conflict.

The commonality across these research projects is their investigation into personalities, while the distinction between these studies rests in their particular areas of emphasis. The researcher in question is doing an investigation of the theoretical framework behind the Manic Pixie Dream Girl cliché. This study will specifically focus on the identification of the features or indications associated with the Manic Pixie Dream Girl archetype as depicted in moments from the film "(500) Days of Summer."

2.2. Movie (Film)

As stated by (Palapah and Syamsudin 1986:114) theory; The definition of film is an entertainment medium that combines storylines, moving images, and sound in one artistic frame. These three elements are contained in the elements of every film, so films are often used as elements of learning media.

(Hornby, 2006:950) According to the author, a film or movie is a dynamic visual representation accompanied by audio, which narrates a distinctive storyline and is disseminated through several mass media platforms, notably television and theatrical exhibitions. According to Sapp (1986), a movie can be defined as a dynamic visual medium that serves as a source of entertainment or as a form of artistic expression. Movies serve a dual purpose by not only narrating distinctive stories or offering amusement, but also by presenting exceptional and captivating artistic creations through the medium of dynamic visual sequences. Movies serve several purposes, including amusement, critique, propaganda, political messaging, advertising, and education. The portrayal of action sequences in the film can potentially serve as a catalyst for stimulating innovative approaches in language learning and teaching.

In conclusion, it can be argued that movies or films have the capacity to build a distinct identity within a specific time period due to their multifaceted nature and diverse functions. The purpose of media extends beyond mere amusement, as it may also facilitate the study of various

aspects of society, such as culture, habits, information, language, politics, and tools. It is not rare for films to serve as teaching tools, particularly when some films effectively embody the cultural identity of their respective nations.

2.3. Manic Pixie Dream Girl Trope Theory

The concept of the "Manic Pixie Dream Girl" was initially coined by Nathan Rabin, a film critic, in 2007 when he reviewed the movie "Elizabethtown" (2005), starring Kirsten Dunst and Orlando Bloom. Rabin used the aforementioned word to characterize the character of Claire, portrayed by Dunst, as an embodiment of the manic-pixie dream girl archetype. The individual had the belief that Claire was deliberately designed with the purpose of facilitating the process of instructing men in the acceptance and appreciation of the profound splendor inherent in existence, encompassing its manifold experiences and enigmatic enigmas.

According to Rabin (2007), the concept of the Manic Pixie Dream Girl is exemplified by characters such as Natalie Portman's portrayal in the film *Garden State*. The concept of the Manic Pixie Dream Girl predominantly exists within the imaginative constructs of introspective writer-directors, aiming to inspire contemplative young men to wholeheartedly embrace the multifaceted nature of existence, with its myriad enigmas and diverse encounters. The concept of the Manic Pixie Dream Girl might be seen as a generalized archetype. Audiences exhibit a dichotomous response towards the character of The Manic Pixie Dream

Girl, expressing either a strong desire for rapid matrimony (despite her fictional nature) or a profound inclination to inflict severe physical harm upon her and her close relatives. I currently have no intentions of proposing to Dunst's exuberantly cheerful sky waitress in a mentally unstable manner. (The Onion A.V Club, 2007:1).

Rabin characterized the Manic Pixie Dream Girl (MPDG) as a vivacious and superficial entity within the realm of cinema, whose primary purpose is to guide a contemplative young man into embracing the enigmatic and adventurous aspects of life. (The Onion A.V Club, 2007:1).

According to LA Review of Books (Cramb, 2016:1): " The influence exerted by the manic pixie dream girl embodies a constrained form of power that is feminine, frequently promoting the type of power that women in our society are frequently pushed to want. Rather of actively transforming the world, they serve as sources of inspiration for individuals to effect change; they assume the role of muses rather than creators. The phrase in question was initially introduced by Nathan Rabin with the intention of highlighting instances of cultural sexism. However, Rabin ultimately contends that the trope in question has ultimately become imbued with sexist undertones. One concern regarding this archetype is its tendency to predispose viewers to perceive women's abilities and individual decisions as expendable and subordinate in essence. This notion suggests that women are perceived as instrumental in advancing the patriarchal system and facilitating men's pursuit of improved livelihoods. The idea under consideration has been

referenced from an article published in the LA Review of Books, with the intention of augmenting the significance of the Manic Pixie Dream Girl (MPDG) theory.

In the meantime, an essay authored by Julia Busshardt was published under the title "Identifying Characteristics of the Manic Pixie Dream Girl: A Comprehensive Analysis of Ten Key Indicators." The author delineates certain attributes of Manic Pixie Dream Girls (MPDGs), which encompass their discernible sartorial preferences. These individuals frequently have a non-traditional appearance, encompassing styles such as punk or feminine aesthetics. In addition to their clothing choices, Manic Pixie Dream Girls (MPDGs) are recognized for their multifaceted nature and their inclination to openly manifest it. Additionally, these individuals often exhibit a proclivity for creativity and a certain degree of elusiveness, prompting the male protagonist to actively pursue their affections, even in light of their unattainability. (Busshardt, 2015:1).

1. The way that they dress.

Therefore, this holds considerable importance. The sartorial choices of a Manic Pixie Dream girl hold significant importance. While not universally applicable, it is often observed that the Manic Pixie Dream Girl (MPDG) tends to have a preference for attire that is vintage, retro, or aesthetically charming. Nevertheless, it is my contention that the Manic Pixie Dream Girl (MPDG) archetype can be classified into two discrete classifications: punk and feminine.

The character of Ramona Flowers in the film *Scott Pilgrim vs. the World* warrants examination. The individual's perpetually dyed hair, transitioning between shades of blue, pink, green, and others, together with the vibrant leggings paired with denim shorts, the rebellious leather jacket, and the star-adorned bag, would classify her inside the punk Manic Pixie Dream Girl archetype. She distinguishes herself due to her distinctiveness; she possesses an attitude characterized by indifference. The author's stylistic choices are indicative of her independent and nonconformist mindset. She is undeniably unique. In contrast, Zooey Deschanel can be identified as an acclaimed figure within the independent film industry, commonly referred to as a "Indie darling," whose aesthetic choices distinctly align with the retro style. This assertion is inherently clear. Have you viewed the film titled *(500) Days of Summer*? The entirety of her attire consists exclusively of garments from the brand Mod Cloth. The Manic Pixie Dream Girl exhibits a well-refined unique image, characterized by her choice of lacy skirts, hair bow embellishments, and bangs. Indeed, bangs.

2. The music that they listen to and the films they watch.

The following are four lexical items: subterranean, under the surface, below ground, underneath. The term "indie" refers to independent or alternative forms of artistic expression, particularly within an alternative option. Obscure. If an individual demonstrates

a preference for musical groups such as The Shins, The Unicorns, The Smiths, The Submarines, The Pixies, Camera Obscura, or Death Cab for Cutie, it may be indicative of their identification with the Manic Pixie Dream Girl (MPDG) archetype. To a minimal extent, a small fraction may be observed. Particularly when individuals persistently engage in the act of reciting song lyrics from certain musical groups and thereafter applying them in diverse life circumstances, as though there were an unusual and ironic correlation that imbues life with a heightened feeling of coherence. Additionally, there are musical performances known as concerts. Their area of expertise lies in organizing and managing musical performances. Furthermore, it is important to note that individuals will undoubtedly express their emotions in a conspicuous manner. When it comes to the realm of cinema, the Manic Pixie Dream Girl exhibits a predilection for French international films or foreign films in a broader sense. The individuals in question exhibit a preference for independent films that possess a more profound significance, as opposed to films that convey a straightforward message.

3. Their "mystifying" life.

Remarkably, one possesses limited knowledge regarding their subject matter. Indeed, while individuals may recount their experiences of losing their virginity during their adolescent years at a camp, it is imperative to consider the extent of our knowledge

regarding the intricacies of their life. The individual in question has a capricious nature, expressing a desire to discuss intriguing and peculiar experiences, however selectively omitting crucial contextual elements such as familial background and actual upbringing location. Individuals may exhibit a proclivity to embellish and manipulate facts with the intention of seeming more captivating. The current situation seems to be uncomplicated. The undisclosed nature of their genuine past prompts us to contemplate and question its veracity.

4. They have seemed complicated ... and they like to make that known.

The individuals demonstrate a remarkable ability to excel in this particular domain, and despite experiencing distress and suffering, they manage to achieve success. The reasons underlying the allure and attractiveness of perplexity and intricacy elude my comprehension. The issues exhibited by the individuals in question possess a certain charm that renders them highly appealing, albeit simultaneously vexing and exasperating. For inexplicable reasons, males exhibit a strong affinity towards it. I absolutely appreciate and admire it. Subsequently, a sense of sympathy arises within us towards the individual in question, as his appearance evokes a strong sense of pathos. However, a sense of guilt arises as we acknowledge our own potential to find it endearing.

5. They're spontaneous.

The concept of a manic dream The term "pixie" refers to a mythical creature often depicted as a small, mis Females exhibit a tendency to be unable of maintaining a stationary seated position. Their lives are replete with a continuous succession of thrilling experiences. Life is perpetually devoid of monotony. Perhaps the individual in question will alter their personal demeanor, depart from their current residence without notifying their acquaintances or relatives, seek accommodation in a hotel located in a different state, and subsequently embark on a maritime journey to an adjacent nation. Alternatively, they may opt for a more straightforward course of action, such as dyeing their hair a vibrant shade of pink, providing a home for an abandoned feline, or spontaneously developing an interest in a novel pastime, such as the acquisition of antiquities. I am uncertain about the comprehension of the visual representation. The subject matter is consistently engaging.

6. They're just plain adorable.

All cinematic portrayals of the Manic Pixie Dream Girl archetype have consistently stressed qualities of unadulterated sweetness. The characters Summer Finn, Ruby Sparks, Sam from Garden State, Claire from Elizabethtown, and Holly Golightly from Breakfast at Tiffany's are all aesthetically pleasing individuals. In any event, these distinctive characteristics possess the ability to elicit

a profound effect on the male population, rendering them susceptible to feelings of vulnerability.

7. They make you feel "alive" and life is worth living.

The existence of the Manic Pixie Dream Girl is characterized by a continuous sequence of captivating experiences, devoid of any mundane interludes. An encounter with this young woman holds immeasurable value. The individual exhibits a state of extreme elation towards all aspects of their experiences. The conversational engagement is consistently high, even during informal discussions over morning coffee. Her ideas provoke contemplation on hitherto unexplored subjects. Prior to encountering her, you had a despondent demeanor and engaged in introspective rumination characterized by a profound sense of self-disparagement. However, her arrival on a vintage bicycle imbued the surroundings with an abundance of brightness and rainbows. What is the rationale behind this statement? The individual is exhibiting a positive facial expression towards the colleague who has displayed unfavorable behavior in the workplace, while also expressing admiration towards their employer. The absence of explicit complaint notwithstanding, there is a palpable sense that one's existence has been prematurely curtailed. Suddenly, a complete reversal occurred, causing a significant disruption to the existing state of affairs. The circulatory

system within your body is mostly composed of blood vessels that contain an abundance of positive and motivational elements.

8. They're always dorky or clumsy, and they seemingly make that known...

As if they had not already been emphasized. Perhaps she engages in vocal performances and choreographed movements within public lavatories, all the while feigning obliviousness to the possibility of an unexpected visitor. Certainly. The individuals exhibited a strong desire to be apprehended and have a sense of attractiveness throughout that period. The Manic Pixie Dream Girl derives pleasure from creating original music videos. Although it is an often seen phenomenon, it is worth noting that Manic Pixie Dream Girls (MPDGs) often exhibit a tendency to engage in skipping around urban streets while adorned in delicate attire sourced from ModCloth.com. This behavior is accompanied by a sense of identification with a fictional archetype of a small-town girl trapped in an uneventful urban environment, characterized by a strong desire for exploration and a feeling of not fitting in. Expressions such as "I compensate the cab driver with buttons," "I engage in mental composition of music," and various endearingly charming utterances are commonly heard. The overwhelming cuteness of the subject matter may elicit a strong emotional response, maybe leading to a desire to inflict harm upon oneself,

specifically targeting the ocular region. The user expresses frustration. Indeed. You possess an endearing quality.

9. They're usually creative in one way or another.

Additionally, they own intriguing pastimes that are undeniably captivating. The individual in question possesses a range of artistic inclinations, encompassing the domains of painting, freelance writing, poetry, photography, and music, while also deriving pleasure from the act of reading. However, it might be argued that this represents the recurring trope known as the Manic Pixie Dream Girl. These interests and/or vocations, conversely, contribute to their portrayal as an exemplary partner due to their abundance of intellect, cleverness, erudition, and ingenuity. The contemplative adolescent harbors a longing for a certain element in his existence, as he seeks to satiate the void of artistic expression within his being. From a rational standpoint, it is understandable to empathize with his perspective. Females that possess creative and artistic abilities are highly commendable.

10. They're kind of unattainable.

This situation is highly unfavorable for the contemplative young man. He has made significant progress in his endeavor to secure her affection and transcend the perceived limitations of being categorized as a friend, notwithstanding the contention among some individuals that the concept of the friend zone lacks validity. There

is a heightened allure associated with unattainable objects, particularly when it concerns individuals of this nature. In the film (500) Days of Summer, the character Summer Finn serves as the focal point of Tom Hanson's romantic aspirations. Following Summer's disclosure that she is not seeking a committed relationship, Tom's longing for her intensifies, as he becomes increasingly determined to maintain a connection with her. What is the current situation, MPDG? Your level of perfection is undoubtedly remarkable, yet your accessibility poses a considerable challenge.

Based on this theoretical framework, the archetype of the manic pixie dream girl might be interpreted as a manifestation of misogyny within the realm of cinema. This phenomenon occurs due to the tendency to diminish female characters, relegating them to simple instruments employed by male characters to facilitate their personal growth and attain enlightenment. Female characters within this particular cliché frequently exhibit a dearth of complexity, hence remaining confined to a one-dimensional portrayal, devoid of any substantial personal evolution or advancement. The aforementioned depiction suggests that women are predominantly positioned to fulfill the desires and development of male characters, so oversimplifying and objectifying female characters, rather than presenting them as autonomous and multifaceted beings.

2.4. Characterization of the Theory

Petrie and Boggs (2012:50) argue that the utilization of gimmicks, hand-held cameras, zoom shots, or breathtaking landscape alone is insufficient to capture the audience's interest in a film. Instead, the most crucial ingredient that a film requires is the presence of well-developed characters, which adds a human touch. It is imperative that these attributes possess a level of authenticity that enables the audience to comprehend, establish a connection with, and develop a sense of concern for them.

According to Riswandi and Titin Kusmini (2018:72), the authors propose that characters play the role of performers inside the narrative. Characterization refers to the deliberate and strategic techniques employed by a writer to effectively convey and develop the portrayal and attributes of characters within a narrative. According to Nurgiyantoro (1994:165), characterization refers to the explicit depiction of an individual within a narrative. According to Riswandi and Kusmini (2018:72), characterization refers to the manner in which an author depicts the characters and their attributes inside a narrative. Characters encompass the various attributes and actions exhibited by the persons portrayed in a literary composition, such as a novel. Characterization encompasses the process of constructing a representation of an individual by considering multiple facets:

1. Physical characteristics: This includes details like their appearance, facial expressions, skin color, and other physical attributes.

2. Psychological characteristics: These aspects delve into the character's thoughts, emotions, and desires.
3. Sociological characteristics: The character's nature is influenced by their societal environment.

Characterization in novels does not aim to measure characters based on their similarity to real-life individuals but instead emphasizes that real-life individuals should emulate the character traits portrayed in the novel (Nurgiyantoro, 1994:15).

It can be concluded that characterization is a reflection of each character in the story. Characters in literary works are often associated with the reality of human life, reflecting and bearing similarities to real human existence (Nurgiyantoro, 1994:168). Typically, every story features several characters, and in this regard, sociological knowledge plays a role in revealing the content of a literary work. Characters are the individuals within a story and can be classified into several types:

1. Main characters: These characters are the most prominently featured in a literary work, serving as both the instigators of events and those affected by them. Main characters play a vital role and form the core of the story. They can be protagonists or antagonists.
2. Supporting characters or minor characters: These characters do not have a central role and only appear a few times in the story as supplementary figures who assist the main characters (Nurgiyantoro, 1994:176).

2.5. Synopsis (500) Days of Summer

(500) Days of Summer is presented in a non-chronological order, with each scene beginning with which of the 500 days it is. The plot has been reorganized in chronological sequence. It is worth noting that the film begins on day 488, when Tom and Summer are seated on a bench and the audience sees Summer's ringed finger as the two clasp hands.

Tom (Joseph Gordon-Levitt) works as a card writer for a greeting card firm. He has a few companions and appears to be happy with his existence. Tom's supervisor (Clark Gregg) welcomes his new assistant, Summer (Zoey Deschanel), to the boardroom one day during a meeting. Summer's attractiveness immediately captures his attention.

Tom tells his friends how much he adores Summer. While he initially plays it cool, he is confident she is "the one" following an elevator conversation about their mutual love of the Smiths. He spends two weeks longing for her and making uncomfortable attempts to strike up a conversation, but he can't strike a chord. When Tom's best friend informs him that the entire office is going to a karaoke club the following evening, an opportunity presents itself.

Tom walks inside the bar when his best friend is singing. He notices Summer, who appears pleased to see him. Summer stands up and sings, while Tom drinks with a friend and observes Summer. Summer then gets Tom intoxicated and forces him to sing karaoke. Following that, the three sit down and discuss relationships and love, during which Tom and Summer

dispute about whether or not love is genuine, with Summer claiming it isn't and Tom claiming it is. They have agreed to disagree.

While assisting Tom's friend to a cab, Tom's friend expresses his feelings for Summer, and the two are left on the sidewalk. Summer inquires if it is true, and Tom, after some persuading, admits that he likes her (but adds "as friends"). Summer dismisses him as "very interesting" and leaves Tom standing on the sidewalk. She kisses him in the copy room the next day at work. Summer calmly ignores Tom and exits the copy room once her copies are ready.

Summer and Tom enjoy a good time in the city. They become closer as they spend more time together. Summer shares her most private thoughts and tales with him, while Tom brings her to his favorite area in town and tells her about how he was studying to be an architect before running out of money and having to work for the Card Company to survive. Summer makes it apparent that she isn't seeking for anything serious as the two go about Ikea, joking about living as a married couple in the store's display rooms, but as they're about to kiss on a bed in a store, she makes it clear that she isn't looking for anything serious.

They return to Tom's room and begin to kiss on his bed. He goes into the bathroom and tells himself it's just for fun, urging himself to take it gently. As he walks out, he notices her naked on the bed. They must make love, albeit it is never revealed.

The next morning, he walks out, dancing and upbeat. He's in love with Summer and feeling great. Tom enters at work after a singing and dancing scene and begins suggesting high quality slogans for cards, all the while thinking of Summer.

For a few weeks, everything is OK. A strange guy started hitting on Summer one night in a pub. She expresses her disinterest, but he refuses to believe she's with Tom. Tom stands up and assaults the guy after taking some more comments. He gives Summer an uneasy smile before the guy gets up and beats him down. She brings Tom to her apartment and shouts at him because she believes he was acting coolly for his own self-esteem. Tom begins to fight back. He exclaims that everything they're doing isn't a friendship, and that despite her refusal to categorize things, he believes they're in a relationship because Summer isn't the only one.

The two rested to their beds. Tom considers calling her but does not. She apologizes and arrives to his apartment. The two have a heart-to-heart and discuss their previous relationships. She informs him about her bisexuality, her first love, and her friendship with "The Puma." The two appear to be content.

Weeks go by. Summer and Tom head to the movies. She begins to cry as she watches the ending of *The Graduate*, in which Dustin Hoffman and Katharine Ross flee a wedding, their joy and excitement gradually fading. Summer expresses her exhaustion and want to sleep, but Tom persuades her to accompany him to get pancakes. Summer declares that she

believes they should stop seeing each other while waiting for their order. Tom is taken aback and wonders why they are so joyful. Summer expresses her dissatisfaction. Tom stands up and walks away as the pancakes arrive. Summer insists that he not depart because he is still her best friend.

Tom's acquaintances refer to him as having a little sister, Rachel, who rides to his flat. Tom is upset, and she insists on him explaining what happened. He describes the breakup. He is adamant that he does not want to get over her, but rather to reclaim her. His sadness worsens and starts to interfere with his work. His employer summons him and inquires whether Tom's performance is related to Summer's departure. Tom tries to hide it, but his employer informs him that everyone is aware. Summer clearly quit her job at the card company as well.

Months go by. Tom's colleague is getting married. He takes the train to the wedding and runs into Summer on his way to his seat. He attempts to hide, but she notices and approaches him. They speak and then go get some coffee. They spend the entire weekend together. He asks her to dance at the wedding, and they spend a really beautiful night together. She invites Tom to her house for a party. Tom is optimistic.

Tom's hopes for the night are that his fantasies will come true. However, as he approaches the party, the disparities between his dream night and that night become painfully clear. He seldom speaks to Summer and takes solace in the bottle. He then notices Summer flaunting her ring

and fiancé. Tom had a nervous breakdown. He walks away without saying anything, angered and saddened that Summer would treat him this way.

Tom is depressed for the next two days. He goes out once to get orange juice, Twinkies, and Jack Daniel's. He returns to work finally, just in time for the weekly presentations. His best friend reminds him that today is the day for them to pitch new cards. Tom realizes, halfway through the presentation, that his notions about love, fate, and relationships are incorrect. He delivers a passionate speech to the board about how their corporation is content to feed people lies and that they are the reason people have such unreasonable expectations. He resigns and departs. As his best friend uncomfortably claps upon his friend's leaving, the board is shocked.

Tom is shown suffering from despair. He gradually starts taking actions to better himself. Rachel advises him to reconsider Summer and Tom's relationship and quit ignoring the unpleasant. He sees that Summer was always holding something back that prevented her from genuinely being "in" the relationship. He resumes his architectural studies. He deconstructs his residence and begins sketching and decorating on the walls. He gradually assembles a portfolio and compiles a list of companies to which he wishes to present his work. He is being rejected one by one. Tom begins to lose hope as the firms reduce to a handful.

Tom visits a bench in his favorite neighborhood. Summer cries out to him as he is looking down at some of the buildings. She compliments his appearance and tells him she knows he's upset. She also expresses her

delight that he is doing well. Tom admits that he now recognizes that all of his romantic notions were incorrect.

Summer clarifies that they were not. Someone's wife was the girl who didn't want to be anyone's girlfriend. She tells him that with her spouse, she understood what she couldn't with Tom: she loved him and wanted to spend the rest of her life with him. She also reminds Tom that if there is no destiny, she would have never met him at a deli. She tells Tom that he was correct, but not about her. She squeezes his hand before telling him she had to leave. Tom tells her he's glad she's happy, but he doesn't congratulate her on her marriage. She smiles and walks away from Tom.

Tom is driving to a job interview. A female across the waiting room reaches out to him and asks if they've met while he sits there waiting to be interviewed. She tells him she saw him sitting on a seat in Tom's favorite area, which also happens to be her favorite spot. Tom admits he's never seen her before, to which she responds that he was probably not looking.

Tom quips that she should not get the job because she is the competition. She grants the wish. The interviewer summons Tom, but as he walks away, he turns around and asks the girl to make him some coffee. She informs him that she is meeting with someone. When Tom turns around, Jane agrees and says they'll work it out.

Tom introduces himself with a smile. She introduces herself with a smile. Autumn is her name. Then it says "Day 1" on the screen, indicating that this is the first day of his relationship with Autumn.

(Available at <https://www.imdb.com/title/tt1022603/plotsummary/#synopsis>)

2.6. The Biography of the Director

Marc Webb, who was born in Bloomington, Indiana to the highly scholarly Margaret and Norman Webb, attended Colorado College and majored in English. However, it only took him one semester of college before he began pursuing filmmaking professionally. Webb rose to prominence as a post-production assistant, eventually contributing to the grunge-themed music documentary *Hype!* (1996).

Webb began directing his own short films on the side during this time, and it wasn't long before he was noticed by a music video producer. His debut production in the medium, the video for Blues Traveler's "Canadian Rose," would launch a long and profitable career that continues to this day, earning him distinctions such as the Music Video Production Association's Director of the Year Award in 2006. He has since filmed music videos for 3 Doors Down, P. Diddy, and Miley Cyrus, and most recently directed the video for Green Day's "Last of the American Girls."

Webb made his debut as a fiction filmmaker with his short film *Seascape*, which premiered at the 2003 Aspen Comedy Festival. Despite the success of the short, Webb would not return to fiction filmmaking for another six years. The outcome was the director's debut movie, the hit romantic comedy (500) Days of Summer, starring Joseph Gordon-Levitt and Zooey Deschanel as a couple with opposing views on passion. The film was a critical and commercial triumph, grossing more than eight times its

extremely low budget at the box office and garnering Gordon-Levitt a pair of Golden Globe nominations for Best Actor and Best Motion Picture - Musical or Comedy.

Webb rose to prominence as a result of the success of (500) Days of Summer. Soon after, he would defy all expectations by taking over one of Sony's core franchises: Spider-Man. The reboot, which stars Andrew Garfield as the main and Emma Stone as love interest Gwen Stacy, would offer Webb the Herculean task of revitalizing a brand whose most recent chapter came less than five years ago.

However, the man whose feature expertise was confined to a romantic comedy that cost 30 times less than the blockbuster he was now in charge of has delivered a film that has become one of the summer season's most anticipated: The Amazing Spider-Man. He later directed the sequel The Amazing Spider-Man 2 (2014). Gifted (2017) and The Only Living Boy in New York (2017) are two of his most recent directorial endeavors.

(Available at <https://www.tribute.ca/people/biography/marc-webb/32644/>)