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Hello!

Introducing MA Film Production at Southampton Solent University

The MA Film Production is an exploration, at an advanced level, of the creative mechanisms underlying filmmaking.

While craft and technology play a part, the aim of the course is to equip you with the creative, intellectual and conceptual underpinnings of the 'creative process' of filmmaking.

A few of the questions filmmakers ask and explore that shape our approach include: How do I interpret a script and translate thought and imagination into meaningful material images? How do framing, colour and texture shape the audience emotionally and psychologically? How does one elicit action and reaction from the performers?

We will provide you with guidance to develop and gain confidence in expressing your creative voice. Whether you approach your work through fiction or documentary, we ask you to observe the world around you; the way humans live and behave, the preoccupations, anxieties, fears and joys that fill our significant and decisive moments.

We create to share with an audience and to have an intellectual, emotional and psychological impact. Filmmaking is an interdisciplinary art form and business and as such you will be expected to think perceptively, problem solve, collaborate to manage your productions and approaches to them.

What follows in this letter are some recommendations for reading and viewing which you might find useful - browse the list and perhaps pick out a few. Most importantly, we look forward to welcoming you to the course during Welcome Week; we are excited to start working with you.

In the meantime, if you have any questions about your application and joining MA Film Production, please contact admissions@solent.ac.uk or you are welcome to contact me directly.

Regards,

Kevin O'Donovan, Course Leader, MA Film Production -
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Preparing for the course

David Bordwell and Kristin Thompson's *Film Art*, Pam Cook's *The Cinema Book* and Elspeth Kydd's *The Critical Practice of Film* are good texts to seek out, (re)turn to and refresh your understanding of film and critical approaches to it.

It is well worth investing in a copy of Timothy Corrigan and Patricia White's *Critical Visions in Film Theory: Classic and Contemporary Readings*, a reader that reproduces a wealth of key essays relating to film theory and practice, including essays by scholars and filmmakers André Bazin, John Berger, Stan Brakhage, Michel Chion, Maya Deren, Richard Dyer, Lev Kuleshov, Christian Metz, Laura Mulvey, B Ruby Rich and Linda Williams to name a few.

Our expectation is that you will engage with film both critically and creatively during your time with us.

The following books are also recommended and available on campus in Solent's Mountbatten Library, many as eBooks:

Austin, Thomas and Wilma De Jong, eds. 2008. *Rethinking Documentary: New Perspectives, New Practices*.

McGraw-Hill/Open University Press. Brown, Blaine. 2016. *Cinematography: Theory and Practice: Image-making for Cinematographers and Directors*. 3rd Edition. Focal Press.

De Jong, Wilma, Eric Knudsen and Jerry Rothwell. 2012. *Creative Documentary: Theory and Practice*. Pearson Education. Mackendrick, Alexander. 2005.

On Filmmaking:

An Introduction to the Craft of the Director. Faber and Faber. Mamet, David. 1992. *On Directing Film*. New York: Penguin.

McKee, Robert. 1999. *Story: Substance, Structure, Style and the Principles of Screenwriting*. Methuen.

Mercado, Gustavo. 2011. *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition*. Focal Press.

Murch, Walter, 2001. *In the Blink of an Eye: A Perspective on Film Editing*. 2nd Ed. Silman-James.

Tarkovsky, Andrei. 1987. *Sculpting in Time: Reflections on the Cinema*. University of Texas Press.

Recommended viewing

Filmmakers learn from watching the works of other filmmakers. The suggestions here are superb examples of screenwriting, directorial and cinematographic creative processes, such as screenplay, performance, movement, picture

composition, mise-en-scène embedded in stories to provide context for the use of creative strategies.

We challenge you to watch at least three films from each list (fiction, documentary, shorts) that you have not seen before!

Fiction

Battleship Potemkin (Sergei Eisenstein 1925)
Citizen Kane (Orson Welles 1941)
Sunset Boulevard (Billy Wilder 1950)
Vertigo (Alfred Hitchcock 1958)
Some Like it Hot (Billy Wilder 1959)
Breathless (Jean-Luc Godard 196)
Cléo from 5 to 7 (Agnès Varda 1961)
8½ (Federico Fellini 1963)
Blow-up (Michelangelo Antonioni 1966)
Persona (Ingmar Bergman 1966)
2001: A Space Odyssey (Stanley Kubrick 1968)
Straw Dogs (Sam Peckinpah 1971)
The Mirror (Andrei Tarkovsky 1974)
The Shining (Stanley Kubrick 1980)
Vagabond (Agnès Varda 1985)
sex, lies, and videotape (Steven Soderbergh 1989)
Se7en (David Fincher 1995)
Gattaca (Andrew Niccol 1997)
Being John Malkovich (Spike Jonze 1999)
Beau Travail (Claire Denis 1999)
In the Mood for Love (Wong Kar-Wai 2000)
Mulholland Dr. (David Lynch 2001)
À ma soeur! (Catherine Breillat 2001)
The Swamp (Lucrecia Martel 2001)
In the Cut (Jane Campion 2003)
Wendy and Lucy (Kelly Reichardt 2008)
Fish Tank (Andrea Arnold 2010)
Uncle Boonmee (Apichatpong Weerasethakul)
Pariah (Dee Rees 2011)
The Tree of Life (Terence Malick 2011)
Wadjda (Haifaa Al-Mansour 2012)
Girlhood/Bande de filles (Céline Sciamma 2014)
You Were Never Really Here (Lynne Ramsay 2017)
Cold War (Pawel Pawlikowski 2018)
Leave No Trace (Debra Granik 2018)
Eighth Grade (Bo Burnham 2018)

Documentary

Man with a Movie Camera (Dziga Vertov 1929)
Chronicle of a Summer (Edgar Morin, Jean Rouch 1961)
Paris is Burning (Jennie Livingston 1991)
Little Dieter Needs to Fly (Werner Herzog 1997)
The Gleaners and I (Agnès Varda 2000)
Être et avoir (Nicholas Philibert 2002)
Capturing the Friedmans (Andrew Jarecki 2003)
Los Angeles Plays Itself (Thom Andersen 2003)
Grizzly Man (Werner Herzog 2005)
In Comparison (Harun Farocki 2009)
The Arbor (Clio Barnard 2010)
Five Broken Cameras (Emad Burnat 2011)
Dreams of a Life (Carol Morley 2011)
The Act of Killing (Joshua Oppenheimer 2012)
Stories We Tell (Sarah Polley 2012)
The Genius of Marian (Anna Fitch and Banker White 2013)
Amy (Asif Kapadia 2015)
Cameraperson (Kirsten Johnson 2016)
Casting JonBenet (Kitty Green 2017)
Arcadia (Paul Wright 2017)

Shorts

Un Chien Andalou (Luis Buñuel 1929); Meshes of the Afternoon (Maya Deren 1943);
Night and Fog (Alan Resnais 1956); La Jetée (Chris Marker 1962);
Mothlight (Stan Brakhage 1963); The Perfect Human (Jørgen Leth 1968);
No Lies (Mitchell Block 1973); The Black Tower (John Smith 1987); Gasman (Lynne Ramsay 1998); Okay, Bye Bye (Rebecca Baron 1999); Wasp (Andrea Arnold 2003);
Six Shooter (Martin McDonagh 2004); Toyland (Jochen Freydank 2007); Saving Face
(Sharmeen Obaid-Chinoy and Daniel Junge 2012); Beat (Aneil Karia 2013); The
Phone Call (Mat Kirby 2013); Emotional Fusebox (Rachel Tunnard 2014); A Million
Miles Away (Jennifer Reeder 2014); Operator (Caroline Bartleet 2015); Thunder
Road (Jim Cummings 2016) Standby (Charlotte Regan 2017); The Silent Child (Chris
Overton and Rachel Shenton 2017); Skin (Guy Nattiv 2018).

The following are highly recommended resources for watching short films:

BFI Player <https://player.bfi.org.uk/free/collection/shorts>

Short of the Week www.shortoftheweek.com