

Dear all,

I'm really pleased that you've chosen to study Film Practice & I'm excited that we are going to have a chance to learn & discover together.

At Masters' level structuring time is essential, for all of us. So, before your arrival, please start to formulate a Research Question: consider what it is you really want to examine - in my experience the more you're invested in your subject, the more chance you have of producing a worthwhile & satisfying resolution. Think through your creative intentions - what you'd like to produce - be inventive & experimental, consider form & content, balance realistic aims with innovative ambitions. Your ideas will undoubtedly alter with time, but this will give you a strong initial position.

Before term starts, I'd like you to have a look at John Berger's Ways of Seeing (particularly the episode 1 - it is accessible on YouTube). It may be from another time, but I believe its insights are still relevant & thought provoking - we'll be examining the accompanying text once the term starts.

Also, I've attached a list of some films & texts that I'd encourage you to look at (see attachment) - I'm not expecting you to view & review them all now, that would be too much!, but they are a resource to build on over time - endeavour to look & listen critically, question all that you encounter.

This list replaces the information in your blue course booklet included with your welcome pack.

I look forward to meeting you all soon - any questions please let me know (avallance@aub.ac.uk).

Very best,

Andrew

Film related reading

- Bazin, A. (1967) *What is Cinema? vol. 1*, Gary, H. (trans.), Berkeley/Los Angeles: University of California Press
- Bourdieu, P. (1993) *The Field of Cultural Production: Essays on Art and Literature*, Cambridge: Polity Press
- Boardwell, D. (1985) *Narration in the Fiction Film*, Madison, Wisconsin: University Wisconsin Press
- Boardwell, D. (2006) *The Way Hollywood Tells it: Story and Style in Modern movies*, Berkeley, LA: University California Press
- Branigan, E. (1992) *Narrative comprehension and Film*, New York: Routledge
- Braudy, L. (2016) *Film Theory and Criticism: Introductory Readings*, (8th ed.). Oxford: Oxford University Press
- Buckland, W. (ed.) (2009) *Puzzle Films: Complex Storytelling in Contemporary Cinema*, Chichester: Wiley-Blackwell
- Bull, M. (1999) *Seeing Things Hidden: Apocalypse, Vision, and Totality*, London: Verso Books
- Cavell, S. (1979) *The World Viewed: Reflections on the Ontology of Film*, enlarged ed., Cambridge, Massachusetts/London, U.K.: Harvard University Press
- Chopra-Gant, M. (2008) *Cinema and History: The Telling of Stories*, London: Wallflower
- Cook, P. (2005) *Screening the Past: Memory and Nostalgia in Cinema*, New York: Routledge
- Cook, P. (2007) *Cinema Book*, (3rd ed.), London: BFI
- Curtis, D. (2007) *Artists' Film and Video in Britain*, London: BFI
- Deleuze, G. (1986) *Cinema 1*, Tomlinson, H. (trans.), London: Continuum
- Deleuze, D. (1989) *Cinema 2*, Tomlinson, H. and Galeta, R. (trans.), London: Continuum
- Hall, S. (ed.) (1997) *Representation: Cultural Representations and Signifying Practices*, London: Sage
- Keathley, C. (2006) *Cinephilia and history, or The Wind in the Trees*, Bloomington, IN: Indiana University Press
- Manovich, L. (2001) *In the Language of New Media*, Cambridge, Massachusetts: The MIT Press
- McQuire, S. (1998) *Visions of Modernity: Representation, Memory, Time and Space in the Age of Camera*, London: Sage Publications
- Mulvey, L. (2006) *Death 24x a Second: Stillness and the Moving Image*, London: Reaktion Books
- Nichols, B. (ed.) (1985) *Movies and Methods: An Anthology*, vol. 2, Berkeley and Los Angeles: University of California
- Nichols, B. (1991) *Representing Reality: Issues and Concepts in Documentary*, Bloomington/Indianapolis: Indiana University Press
- Rees, A. L. (1999) *A History of Experimental Film and Film*, London: BFI
- Rosenstone, R. A. (2006) *History on Film/Film on History; History: Concepts, Theories and Practice* Edinburgh: Pearson Education Limited
- Rosenstone, R. A. (1995) *Visions of the Past: The Challenge of Film to our Idea of History*, Cambridge, Massachusetts/London, England: Harvard University Press
- Sinha, A. and McSweeney, T. (ed.) *Millennial Cinema: Memory in Global Film*, London and New York: Wallflower
- Turner, G. (2006) *Film as Social Practice*, (4th ed.), London: Routledge

Film viewing

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| Woman at War (Benedikt Erlingsson, 2018) | Don't Look Now (Nicolas Roeg, 1973) |
| Shoplifters (Hirokazu Kore-eda, 2018) | (nostalgia) (Hollis Frampton, 1971) |
| Border (Ali Abbasi, 2018) | The Sorrow and the Pity (Marcel Ophüls, 1969) |
| Victoria (Sebastian Schipper, 2015) | Portrait of Jason (Shirley Clarke, 1967) |
| Under the Skin (Jonathan Glazer, 2013) | The Battle of Algiers (Gilo Pontecorvo, 1966) |
| The Act of Killing (Joshua Oppenheimer, 2012) | The War Game (Pete Watkins, 1965) |
| Barbara (Christian Petzold, 2010) | Scorpio Rising (Kenneth Anger, 1964) |
| A Separation (Asghar Farhadi, 2011) | The House Is Black (Forough Farrokhzad, 1963) |
| Ten (Abbas Kiarostami, 2002) | l'Eclisse (Michelangelo Antonioni, 1962) |
| Russian Ark (Alexander Sokurov, 2002) | La Jette (Chris Marker, 1962) |
| Amores Perros (Alejandro González Iñárritu, 2000) | Critique de la separation (Guy Debord, 1961) |
| Cyclo (Tran Anh Hung, 1995) | Peeping Tom (Michael Powell, 1960) |
| Chung King Express (Wong Kar-wai, 1994) | Hiroshima Mon Amour (Alain Resnais, 1959) |
| Damnation (Bela Tarr, 1988) | Touch of Evil (Orson Wells, 1958) |
| The Thin Blue Line (Errol Morris, 1988) | A Man Escaped (Robert Bresson, 1956) |
| The Terrorizers (Edward Yang, 1986) | Night of the Hunter (Charles Lawton, 1955) |
| Ali: Fear Eats the Soul (Rainer Werner Fassbinder, 1974) | Berlin: Symphony of a Metropolis (Walter Ruttmann, 1927) |
| Close-Up (Abbas Kiarostami, 1980) | Land Without Bread (Luis Buñuel, 1933) |
| Stalker (Andrei Tarkovsky, 1979) | Apropos de Nice (Jean Vigo, 1930); |
| The Girl Chewing Gum (John Smith, 1976) | Man With a Movie Camera (Dziga Vertov, 1929) |
| Grey Gardens (Albert and David Maysles, 1975) | Handsworth Songs (John Akomfrah, 1986) |
| A Matter of Life and Death (Michael Powell & Emeric Pressburger, 1946) | Un Chien Andalou (Luis Bunuel and Salvador Dali, 1929) |