

Core Practice and Context

Useful sources of information

Storytelling:

Storr, Will., (2020) *The Science of Storytelling*, London: William Collins

Bernard, Sheila Curran., (2016), *Documentary storytelling: creative nonfiction on screen*, London: Routledge.

Ramey, Kathryn., (2016) *Experimental Filmmaking: Break the Machine*, Abingdon, Oxon: Focal Press (online access)

Practice:

Producing –

Grove, Elliot., (2014) *Raindance Producers' Lab Lo-To-No Budget Filmmaking*, Massachusetts: Focal Press (online access)

Ryan, Maureen., (2011) *Producer to Producer: A Step-By-Step Guide to Low Budgets Independent Film Producing*, USA: Michael Wiese Productions (online access)

Directing –

Mackendrick, Alexander., (2005) *On film-making: an introduction to the craft of the director*, New York: Faber and Faber, Inc.

Mamet, David., (1992) *On Directing Film*, London: Penguin

Klenner, Robert., (2019) *Directing Screen Performance*, London: Bloomsbury

Scriptwriting –

Yorke, John., (2014) *Into the Woods*, UK: Penguin Books

McKee, Robert., (2010) *Story, S.I.*: Harper Collins (online access)

Cinematography –

Brown, B. (2002) *Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers*. Oxford: Focal Press (online access)

Mercado, Gustavo (2010) *The filmmaker's eye: learning - and breaking - the rules of cinematic composition*. Oxford: Focal

Production Design –

Doyle, B.D. (2019) *Understanding Design in Film Production: Using Art, Light & Locations to Tell Your Story*. New York: Routledge (online access)

Website: <https://library.norwichuni.ac.uk>

Email: library@norwichuni.ac.uk

Course guides: <https://library.norwichuni.ac.uk/course-guides/>

Sound –

Chion, M. (1994) *Audio-Vision: Sound On Screen*. New York: Columbia University Press (online access)

Goldmark, D.I., Kramer, L. & Leppert, R. (2007) *Beyond the Soundtrack: Representing Music in Cinema*. Berkeley: University of California Press (online access)

Scott-James, Kahra. (2018) *Sound design for moving image: from concept to realization*. London: Bloomsbury Academic

Carlyle, A. & Lane, C. (eds.) (2013) *On Listening*. Devon: Uniform Books

Carlyle, A. & Lane, C. (eds.) (2014) *In the Field: The Art of Field Recording*. Devon: Uniform Books.

Editing –

Murch, W., (2001) *In the Blink of An Eye: a perspective on film editing*. Los Angeles, Calif.: Silman-James Press

Pearlman, K., (2016) *Cutting Rhythms: Intuitive Film Editing*. New York: Focal Press.

Theory:

Monaco, J. (2000) *How to Read a Film*. New York: OUP

Bordwell, D., Thompson, K. & Smith, Jeff. (2010) *Film Art: An Introduction*. 12th ed. New York: McGraw - Hill Higher Education

Pomerance, M. (2001) *The Horse Who Drank the Sky: Film Experience Beyond Narrative and Theory*. USA: Rutgers University Press (online access)

Berger, John., (1972) *Ways of Seeing*, London: Penguin Books

Deleuze, Gilles., (1986) *Cinema 1 & 2*, France: Les Éditions de Minuit

Braudy, L., and Cohen, M. (Ed). (2016) *Film theory and criticism: introductory readings*. 8th edn. New York: Oxford University Press.

Mayer, So., (2016), *Political Animals: The New Feminist Cinema*, London: I.B. Tauris (online access)

McFadden, Cybelle H., (2014), *Gendered Frames, Embodied Cameras : Varda, Akerman, Cabrera, Calle, and Maiwenn*, Madison: Fairleigh Dickinson University Press (online access)

Further:

Screenstudies: <https://www.screenstudies.com>

Scope – Online Journal of Film and TV Studies – <http://www.scope.nottingham.ac.uk>

Nowness – A global video channel contain a wide range of visual and cultural art – <https://www.nowness.com>

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