

Department specific application tasks

Directing (Documentary)

1. Make a short documentary about the topic "pause" (max 6 min). Camera and editing can be done by another person. Any type of camera is allowed (e.g. a phone). An exposé (max. 1/2 page) can also be included but is not compulsory.
 - 1.1 Describe your thoughts about the result. Which aspects are you satisfied or happy with? What didn't work out that well from your point of view? (max. 1 page).
2. Write an exposé for a full-length (90min) documentary film. Be brief and compelling when writing about your intention and give some insight on the visual style and sound of the film. Feel free to include images (max. 2 pages).
3. Create a photo series, mood board or collage that tells a story – for example through places, scenarios, protagonists. It can build on the film idea you already described in your exposé from task 2 - but it can also be about any other idea of yours. You can take the photos yourself or get them from the Internet or other sources. The technical quality of the photos is irrelevant (max. 10 pictures).
4. What or who inspires you artistically and why? (max. 1 page).

As an alternative to written text, you can record the answers to the tasks 1.2, 2 and 4 in a video and therefore answer the questions orally. In this case, please upload the video to Vimeo (or another platform) and add the link (and password) to your application (max. 10 min).

Directing (Fiction)

1. Make a short film based on the topic “Repetition“ (max. 6 min). A short doesn't need to cost much. The important thing is the idea behind it and how it's been realized. You may work with a separate cinematographer, but the screenplay, direction and editing must be your own.
 - 1.1 Reflect on the short film and describe your thoughts about the final result. What aspects are you pleased with or proud of? What could have gone better?
2. Create a photo series of seven images focused on one character to tell a story (not film stills or screenshots). Emphasize the creation of a narrative. The style (staged or documentary) is up to you. Technical quality is not the primary focus.
3. Please choose one of the following films and analyze a self-selected aspect of it. As an alternative to written text, you can also present your ideas as a video essay or audio recording.
 - a. “Capernaum” by Nadine Labaki (2018)
 - b. “Love and Anarchy” by Lina Wertmüller (1973)
 - c. “Drive My Car” by Ryusuke Hamaguchi (2021)
 - d. “A Woman Under the Influence” by John Cassavetes (2003)
 - e. “Uncle Boonmee Who Can Recall His Past Lives” by Apichatpong Weerasethakul (2010)
 - f. “Everything Everywhere All at Once” by Daniel Kwan & Daniel Scheinert (2022)
 - g. “The Watermelon Woman” by Cheryl Dunye (1996)
 - h. “The House” by Nobuhiko Obayashi (1977)
 - i. “The Wolf House” by Cristóbal León & Joaquín Cociña (2019)
4. Write a text (1-2 pages) **OR** make a video (max. 2min) about your relationship to directing/ filmmaking. You can talk about a project you want to work on (exposé), your personal approach to making films, your interests and passions, and/ or what drives you.
5. Optional task: another creative work in any format can be handed in (max. 5min or 5 pages). For longer work, please send an excerpt.

NOTE: This is a long and varied application, we know! The most important thing is to bring across your individual skills, passions and outlook as an artist. If you need more or less space, that's also okay. We just want you to share your vision with us! :)

Cinematography

1. Choose one of the following tasks:

Create a "10/150" video on the topic of "Déjà-vu". This should be a narrative video with maximum 10 shots (9 cuts). The length of the individual shots is up to you.

ODER

Create an experimental video in response to the prompt „today a king“.

Note: The total duration should not be more than 150 seconds (excluding title and credits). Please film the shots yourself. Creativity is key and it does not have to have a big production value. Any kind of camera may be used.

2. Think about a film you would like to make. What would it look like, what would be the mood? Create a series of photos (max. 5 photos) to express this film idea. Please take the photos yourself. Feel free to use editing programs. You can also use photos from a past project.

2.1 Explain and contextualize your photo series in writing. (max. 1 page)

3. Complete one of the two following tasks:

Choose two films that impressed you because of their cinematography and give reasons (max. 2 pages).

ODER

Write about an artist who inspires you in your visually creative work (max. 2 pages).

SCREENWRITING

1. Write a synopsis for a potential film (short or feature). The theme is completely up to you (max 1 page).
2. Write a scene on the theme “waves”. including min. 1 character, max. 2 characters. Pay special attention to the location and the character (max 3 pages).
3. Write an analysis & reflection on a film/scene/sequence of your choice. Focus on one of 5 following aspects: dialogue, visual language, character’s journey, important theme/message, main conflict (max 2 pages).
4. Choose one of 3 pictures and write a story that you see here (max. 1 page).



Sherman, 1979



Beksiński, 1974



Emin, 1998

Editing

1. Make a short film about one of the following topics: “Cocktail” or “Jump” (1 min – max. 5 min). You may use footage from any sources available to you. The footage can be shot by you, but it doesn't have to be.
2. Analyze a scene from a film, in which you think the editing works exceptionally well (2-4 pages).
You can choose a film from the following list, or, if you can't access them, you can use a film of your own choice. Please note the timestamp of the chosen scene (e.g. “from 40:22 min 43:15 min”).
 - a. *Cleo de 5 à 7* by Agnes Varda (1962); editors: Pascale Laverrière and Janine Verneau
 - b. *Madame Satã* by Karim Aïnouz (2002); editor: Isabela Monteiro de Castro
 - c. *Tongues Untied* by Marlon Riggs (1989); editor: Marlon Riggs
 - d. *Mommy*, by Xavier Dolan (2014); editor: Xavier Dolan
 - e. *Reaching for the Moon*, by Bruno Barreto (2013); editor: Leticia Giffoni
 - f. *Chungking Express* by Wong Kar-Wai (1994); editor: Chang, Kai, Kwong
 - g. *We need to talk about Kevin*, by Lynne Ramsay (2011); editor: Joe Bini
 - h. *Snatch*, by Guy Ritchie (2000); editor: Jon Harris
 - i. *System Crasher*, by Nora Fingscheidt (2019); editors: Julia Kovalenko, Stephan Beching and Iman Rahimi
 - j. *Suzhou River* by Lou Ye (2000); editor: Karl Ried
 - k. *Shadows in paradise* by Aki Kaurismäki (1986); Editor: Raija Talvio
3. Create a photo series of seven images that tell a story (not film stills or screenshots). Emphasize the creation of a narrative. Choose a genre of your preference and try to make it as evident as possible. Technical quality is not the primary focus.

Production

1. Name five of your favorite films and tell us why you like them (max. 1 page).
2. The short films on the following links are from students of filmArche:

Ocean calling <https://youtu.be/usUXkA0TNmU>

Andy goes to Grunewald <https://www.youtube.com/watch?v=S4F7mdNIBJw>

The Seventh Son / Zima <https://www.youtube.com/watch?v=Bp8JPVYqQJM>

Echoes of the Known <https://www.youtube.com/watch?v=6a8N6EE2XcQ>

EITHER choose a film from the playlist OR a project you would like to work on and produce a concept for it (max. 7 pages). The concept should include:

- a. Title
 - b. Logline
 - c. Short captivating synopsis
 - d. Raw financial calculation
 - e. Producer's note (subject, relevancy, potential)
 - f. Describe the target group and possible evaluation strategies
3. One of the main roles as a producer is the organization and communication with the film-crew. What challenges or conflicts might arise during the production of a film and how would you handle them? What qualities or tools do you possess to effectively resolve conflicts in teams?
 4. How do you see the film industry in general? If you could change things, what would you change?
 5. (Optional) We would like to know you better, so feel free to share any creative work you have done.