

HIGHER LEARNING

Master Class with Roger Avari: Selected Bibliography

The Higher Learning staff curate digital resource packages to complement and offer further context to the topics and themes discussed during the various Higher Learning events held at TIFF Bell Lightbox. These filmographies, bibliographies, and additional resources include works directly related to guest speakers' work and careers, and provide additional inspirations and topics to consider; these materials are meant to serve as a jumping-off point for further research. Please refer to the event video to see how topics and themes relate to the Higher Learning event.

Screenwriting

Bowden, Darsie. *Writing for Film: The Basics of Screenwriting*. Mahwah, N.J: Lawrence Erlbaum Associates, 2006.

Duncan, Stephen V. *Genre Screenwriting: How to Write Popular Screenplays That Sell*. New York: Continuum, 2008.

---. *A Guide to Screenwriting Success: Writing for Film and Television*. Landham, M.D: Rowman & Littlefield, 2006.

Field, Syd. *Screenplay: The Foundations of Screenwriting*. New York: Delta Trade Paperbacks, 2005.

Hiltunen, Ari. *Aristotle in Hollywood: The Anatomy of Successful Storytelling*. Bristol, U.K: Intellect Books, 2002.

McGrath, Declan and Felim MacDermott. *Screenwriting*. Burlington, M.A: Focal Press, 2003.

Snyder, Blake. *Save the Cat !: The Last Book on Screenwriting You'll Ever Need*. Studio City, C.A: M. Wiese Productions, 2005.

---. *Save the Cat! Goes to the Movies: The Screenwriter's Guide to Every Story Ever Told*. Studio City, C.A: Michael Wiese Productions, 2007.

Tierno, Michael. *Aristotle's Poetics for Screenwriters: Storytelling Secrets from the Greatest Mind in Western Civilization*. New York: Hyperion, 2002.

Thompson, Kristin. *Storytelling in Film and Television*. Cambridge, M.A: Harvard University Press, 2003.

Trottier, David. *The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script*. Beverly Hills, C.A: Silman-James, 2009.

Independent Filmmaking (History and Theory)

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Biskind, Peter. *Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Film*. New York: Simon & Schuster, 2004.

Ferncase, Richard K. *Outsider Features: American Independent Films of the 1980s*. Westport, CT: Greenwood Press, 1996.

Horsley, Jake. *Dogville Vs Hollywood: The War between Independent Film and Mainstream Movies*. London: Marion Boyars, 2005.

Levy, Emanuel. *Cinema of Outsiders: The Rise of American Independent Film*. New York: New York University Press, 1999.

LoBrutto, Vincent. *The Encyclopedia of American Independent Filmmaking*. Westport, C.T: Greenwood Press, 2002.

MacDonald, Scott. *A Critical Cinema: Interviews with Independent Filmmakers*. Berkeley: University of California Press, 1988.

Murray, Rona. *Studying American Independent Cinema*. Leighton, U.K: Auteur, 2011.

Newman, Michael Z. *Indie: An American Film Culture*. New York: Columbia University Press, 2011.

Rosenbaum, Jonathan. *Movie Wars: How Hollywood and the Media Conspire to Limit What Films We Can See*. Chicago: A Cappella, 2000.

Tzioumakis, Yannis. *American Independent Cinema: An Introduction*. New Brunswick: Rutgers University Press, 2006.

Independent Filmmaking (Practice)

Garon, Jon M. *The Independent Filmmaker's Law and Business Guide: Financing, Shooting, and Distributing Independent and Digital Films*. Chicago: Chicago Review Press, 2009.

Gilroy, Frank D. *I Wake Up Screening!: Everything You Need to Know About Making Independent Films Including a Thousand Reasons Not to*. Carbondale: Southern Illinois University Press, 1993.

Grove, Elliot. *Raindance Producers' Lab: Lo-to-no Budget Filmmaking*. Oxford, U.K: Focal Press, 2004.

Lindenmuth, Kevin J. *Making Movies on Your Own: Practical Talk from Independent Filmmakers*. Jefferson, N.C: McFarland, 1998.

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Merritt, Greg. *Film Production: The Complete Uncensored Guide to Independent Filmmaking*. Los Angeles: Lone Eagle Pub, 1998.

Rosen, David and Peter Hamilton. *Off-Hollywood: The Making and Marketing of Independent Films*. New York: Grove Weidenfeld, 1990.

Simonelli, Rocco and Roy Frumkes. *Shoot Me: Independent Filmmaking from Creative Concept to Rousing Release*. New York: Allworth Press, 2002.

Stubbs, Liz, and Richard Rodriguez. *Making Independent Films: Advice from the Filmmakers*. New York: Allworth Press, 2000.

Editing

Dancyger, Ken. *The Technique of Film and Video Editing: History, Theory, and Practice*. Amsterdam: Focal Press, 2007.

Fairservice, Don. *Film Editing: History, Theory, and Practice: Looking at the Invisible*. Manchester: Manchester University Press, 2001.

McGrath, Declan. *Editing & Post-Production*. Boston: Focal Press, 2001.

Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing*. Los Angeles: Silman-James Press, 2001.

Purcell, John. *Dialogue Editing for Motion Pictures: A Guide to the Invisible Art*. Oxford: Focal, 2007.

Reisz, Karel, and Gavin Millar. *The Technique of Film Editing*. Amsterdam: Elsevier/Focal, 2010.

Digital Filmmaking and Hand-held Cameras

Ascher, Steven and Edward Pincus. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. New York: Plume, 2007.

Becker, Josh. *The Complete Guide to Low-Budget Feature Filmmaking*. Rockville, M.D: Pointblank, 2007.

Block, Bruce A. *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. Amsterdam: Focal Press, 2008.

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Lancaster, Kurt. *DSLR Cinema: Crafting the Film Look with Video*. Amsterdam: Focal Press, 2011.

Mascelli, Joseph V. *The Five C's of Cinematography: Motion Picture Filming Techniques*. Los Angeles: Silman-James Press, 1998.

Schenk, Sonja and Ben Long. *The Digital Filmmaking Handbook*. Boston: Course Technology, 2012.

Music in Film

Brophy, Philip. *100 Modern Soundtracks*. London: BFI, 2004.

Cooke, Mervyn (ed). *The Hollywood Film Music Reader*. Oxford: Oxford University Press, 2010.

Davison, Annette. *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*. Aldershot, U.K: Ashgate, 2004.

Donnelly, K. J. *The Spectre of Sound: Music in Film and Television*. London: BFI, 2005.

Franklin, Peter. *Seeing Through Music: Gender and Modernism in Classic Hollywood Film Scores*. New York: Oxford University Press, 2011.

Holbrook, Morris B. *Music, Movies, Meanings, and Markets: Cinemajazzamatazz*. New York: Routledge, 2011.

Kalinak, Kathryn M. *Settling the Score: Music and the Classical Hollywood Film*. Madison: University of Wisconsin Press, 1992.

Kassabian, Anahid. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. New York: Routledge, 2001.

Powrie, Phil, and Robynn J. Stilwell. *Changing Tunes: The Use of Pre-Existing Music in Film*. Aldershot, U.K: Ashgate, 2006.

Reay, Pauline. *Music in Film: Soundtracks and Synergy*. London: Wallflower, 2004.

Smith, Jeff. *The Sounds of Commerce: Marketing Popular Film Music*. New York: Columbia University Press, 1998.

Adaptation Studies

Boozar, Jack (ed). *Authorship in Film Adaptation*. Austin, T.X: University of Austin Press, 2008.

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Cahir, Linda Constanzo. *Literature Into Film: Theory and Practical Approaches*. Jefferson, N.C: McFarland & Co., 2006.

Carroll, Rachel (ed). *Adaptation in Contemporary Culture: Textual Infidelities*. New York: Continuum, 2009.

Cartmell, Deborah (ed). *A Companion to Literature, Film, and Adaptation*. Malden, M.A: Wiley & Sons, 2012.

---, and Imelda Whelehan (eds). *Adaptation: from Text to Screen, Screen to Text*. New York: Routledge, 2002.

Constandinides, Costas. *From Film Adaptation to Post-Celluloid Adaptation: Rethinking the Transition of Popular Narratives and Characters Across Old and New Media*. New York: Continuum, 2010.

Lehmann, Courtney. *Screen Adaptations: A Close Study of the Relationship between Text and Film*. London: A & C Black, 2010.

Mireia, Aragay (ed). *Books in Motion: Adaptation, Intertextuality, Authorship*. Amsterdam: Rodopi, 2005.

Naremore, James. *Film Adaptation*. New Brunswick, N.J: Rutgers University Press, 2000.

Welsh, James M. and Peter Lev (eds). *The Literature/Film Reader: Issues of Adaptation*. Lanham, M.D: Scarecrow Press, 2007.

Case Study (Douglas Sirk)

Kashner, Sam, and Jennifer MacNair. *The Bad & the Beautiful: Hollywood in the Fifties*. New York: W.W. Norton, 2002.

Klinger, Barbara. *Melodrama and Meaning: History, Culture, and the Films of Douglas Sirk*. Bloomington: Indiana University Press, 1994.

Sirk, Douglas, and Lucy Fischer. *Imitation of Life: Douglas Sirk, Director*. New Brunswick: Rutgers University Press, 1991.

Case Study (Roger Avary)

Rausch, Andrew J. and Michael Dequina. *Fifty Filmmakers: Conversations with Directors from Roger Avary to Steven Zaillian*. Jefferson, N.C: McFarland & Co, 2008.

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“Rules of Attraction - As This Adaptation of Brett Easton Ellis's Novel Looks Set to Become One of the Year's Most Controversial Films, Scriptwriter Roger Avary Explains Why He Felt Compelled to Write the Screenplay, and What He Really Thinks of Dawson Creek Star James Van Der Beek.” *Film Review* (2003): 30.

Scholarship on Bret Easton Ellis (Literature and Film Adaptations Based on Ellis's Novels)

Baelo-Allué, Sonia. *Bret Easton Ellis's Controversial Fiction: Writing between High and Low Culture*. London: Continuum International Publishing Group, 2011.

Colby, Georgina. *Bret Easton Ellis: Underwriting the Contemporary*. New York: Palgrave Macmillan, 2011.

Mandel, Naomi. *Bret Easton Ellis: American Psycho, Glamorama, Lunar Park*. London: Continuum, 2011.

Murphet, Julian. *Bret Easton Ellis's American Psycho: A Reader's Guide*. New York: Continuum, 2002.

Published Screenplays of Roger Avary

Tarantino, Quentin and Roger Roberts Avary. *Pulp Fiction: Screenplay*. Hollywood Scripts, 1993.

Gaiman, Neil, and Roger Avary. *Beowulf: The Script Book*. New York: Harper Entertainment, 2007.

Ryall, Chris, Neil Gaiman, Roger Avary, and Gabriel Rodriguez. *Beowulf*. San Diego, CA: IDW, 2007.

Bret Easton Ellis Novels and Stories Adapted into Film

Ellis, Bret E. *Less Than Zero*. New York: Simon and Schuster, 1985.

---. *The Rules of Attraction*. New York: Simon and Schuster, 1987.

---. *American Psycho: A Novel*. New York: Vintage Books, 1991.

---. *Glamorama*. New York: Vintage, 2000 (optioned by Roger Avary).

---. *Lunar Park*. New York: Knopf, 2005 (optioned by Roger Avary).

TIFF PRESENTS

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Roger Avary and *The Rules of Attraction* – TIFF Film Reference Library Film File Clippings

Dargis, Manohla. "Clerk Makes Good (the Sequel?)." *The Village Voice* (September 6, 1994): 66+.

Foundas, Scott. "The Rules of Attraction." *Variety* (October 7-13, 2002).

Holden, Stephen. "When a Fight is a Thrill and Sex is Just a Bore." *The New York Times* (October 11, 2002).

Howell, Peter. "The rules of revulsion." *The Toronto Star* (October 11, 2002).

Lacey, Liam. "Feeble Attraction." *The Globe and Mail* (October 11, 2002).