# **Goldsmiths MA Filmmaking: Cinematography Questionnaire**

In order for your application to be considered, please complete and upload this form to your application. You can expand the text boxes if you need to write more for a section.

## **Choice of Cinematography Stream**

The core structure of the umbrella MA Filmmaking programme operates with 8 films per term. Each team includes a Producer, Director, Sound Designer, Editor, etc. Each Cinematography team has 2 core members: a Director of Photography with particular responsibility for Lighting and a Camera Operator. The Cinematography pathway consists of 2 streams and we recruit 8 students into each stream:

Stream 1. **Director of Photography.** DPswork closely with Directors and take responsibility for visual storytelling and lighting, predominantly on fiction films. A basic knowledge of Camera Operating is a prerequisite. ***Applicants choosing the Director of Photography stream must include examples of cinematography for fictional drama in their showreel.***

Stream 2. **Camera Operating.** Operatorswork closely with DPs to realize the visual storytelling objectives of the film through the use of lenses, composition, focus, depth of field, movement, etc.

**It is important to note that all cinematography students receive the same teaching and tuition and that the difference in roles applies only during the filming of projects.**

There is plenty of scope for crossover between the roles. For example DPs will have opportunities to operate cameras and Camera Operators will have opportunities to learn lighting.

There are additional opportunities to learn related roles such as Focus Puller, Gaffer, 2nd AC, Spark, etc., and to work in smaller teams on documentaries and experimental / hybrid film forms.

Nevertheless, we recruit strictly according to the 2 streams in order to maintain the pedagogical structure of the overall programme. Please select your preference by ticking the appropriate box below:

**[ ] Director of Photography**

**[ ] Camera Operator**

**Name:**

|  |
| --- |
|  |

**Questions:**

|  |
| --- |
| 1. Describe what you see as the particular strengths of your own work to date
 |
|  |

|  |
| --- |
| 1. How do you envisage your career developing over the next 5 years?
 |
|  |

|  |
| --- |
| 1. What specifically attracts you to the MA in Cinematography at Goldsmiths?
 |
|  |

|  |
| --- |
| 1. Have you considered/applied for any other film programmes?
 |
|  |

|  |
| --- |
| 1. Please describe your reasons for wishing to study Cinematography at Masters level in a University context rather than at a Film School.
 |
|  |

|  |
| --- |
| 1. Please describe your reasons for choosing a course that involves predominantly team work rather than a course which encourages you to develop solely as an individual
 |
|  |

|  |
| --- |
| 1. The MA in Cinematography is an intensive programme which requires a high level of commitment, self-motivation and inter-personal skills. Please describe one other project / undertaking in your life which has demanded a similar level of dedication and diplomacy.
 |
|  |

|  |
| --- |
| 1. All students on the MA in Cinematography will contribute towards the organisational aspects of production in liaison with their team producer. Please describe your previous experience of organisational activity.
 |
|  |

|  |
| --- |
| 1. Which inter-personal qualities do you possess that you think may help you to thrive in a collaborative environment?
 |
|  |

|  |
| --- |
| 1. Have you experienced any down-side to working in a team?
 |
|  |

|  |
| --- |
| 1. Can you describe an episode from your experience which illustrates your ability to deal with an unhelpful or demanding colleague / team member
 |
|  |

|  |
| --- |
| 1. How do you think others would describe your attitude towards attendance, time keeping and routine tasks?
 |
|  |

|  |
| --- |
| 1. Please briefly describe your previous experience of working as a cinematographer on film drama
 |
|  |

|  |
| --- |
| 1. Please describe your experience (if any) of working with Arri Digital Cinema cameras and lighting equipment or similar
 |
|  |

|  |
| --- |
| 1. If you do not have previous experience with Digital Cinema cameras, please tell us about your aspirations and aptitude for working with this equipment
 |
|  |

|  |
| --- |
| 1. What was the biggest lesson you learned in the making of your last film? Is there anything you would do differently next time and were there any aspects of the filmmaking process which you disliked?
 |
|  |

|  |
| --- |
| 1. Which aspects of film theory are you interested in exploring?
 |
|  |

|  |
| --- |
| 1. Please tell us about one Filmmaker who has particularly influenced you and why
 |
|  |

|  |
| --- |
| 1. Please tell us about one Cinematographer who has particularly influenced you and why
 |
|  |

|  |
| --- |
| 1. Please tell us about one film sequence which has particularly influenced you and why
 |
|  |

|  |
| --- |
| 1. Why do you think the filmmakers decided to structure the sequence you have chosen in this particular way? Please refer to specific *pictoral* elements such as blocking & staging, scene coverage, lens perspective, angle of view, depth of field, composition, lighting quality, shape, line, tone, contrast, texture etc. etc.

(We are not asking you to describe action; we are asking you to identify the specifics of how the filmmakers chose to represent action photographically in particular ways – with reference to these categories.) |
|  |

|  |
| --- |
| 1. Alexander MacKendrick once claimed that ‘Filmmaking cannot be taught, only learned’. What do you make of this statement?
 |
|  |

|  |
| --- |
| 1. Please provide any further information that you want to include.
 |
|  |