

HIGHER LEARNING

Master Class with Paul Haggis: 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.

Duncan, Stephen V. *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.

Snyder, Blake. *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.

HIGHER[^]LEARNING

Master Class with Paul Haggis: Selected Bibliography

Independent Filmmaking (History and Theory)

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.

HIGHER[^]LEARNING

Master Class with Paul Haggis: Selected Bibliography

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

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.

Film Marketing

Bosko, Mark S. *The Complete Independent Movie Marketing Handbook: Promote, Distribute & Sell Your Film or Video*. Studio City, C.A: M. Wiese Productions, 2003.

Durie, John, Annika Pham, and Neil Watson. *Marketing and Selling Your Film Around the World: Guide for Independent Filmmakers*. Los Angeles: Silman-James Press, 2000.

Master Class with Paul Haggis:
Selected Bibliography

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Kerrigan, Finola. *Film Marketing*. Amsterdam: Elsevier/Butterworth-Heinemann, 2010.

Wyatt, Justin. *Film Marketing: The Film Reader*. London: Routledge, 2002.

The Iraq War on Film

*features discussion of *In the Valley of Elah*

*Barker, Martin. *A "Toxic Genre": The Iraq War Films*. London: Pluto Press, 2011.

Chapman, James. *War and Film*. London: Reaktion, 2008.

Kellner, Douglas. *Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era*. Chichester, West Sussex, U.K: Wiley-Blackwell, 2010.

*Markert, John. *Post-9/11 Cinema: Through a Lens Darkly*. Lanham, MD: Scarecrow Press, Inc, 2011.

Matelski, Marilyn J, and Nancy L. Street. *War and Film in America: Historical and Critical Essays*. Jefferson, NC: McFarland, 2003.

*Peebles, Stacey L. "One of U.S.: Combat Trauma on Film in *Alive Day Memories* and *In the Valley of Elah*." in *Welcome to the Suck: Narrating the American Soldier's Experience in Iraq*. Ithaca: Cornell University Press, 2011. 136-162.

Prince, Stephen. "Battleground Iraq." in *Firestorm: American Film in the Age of Terrorism*. New York: Columbia University Press, 2009. 173-233.

Chown, Jeffrey. "Documentary and the Iraq War: A New Genre for New Realities." in *Why We Fought: America's Wars in Film and History*. Peter C. Rollins and John E. O'Connor (eds). Lexington: University Press of Kentucky, 2008. 458-487.

Westwell, Guy. *War Cinema: Hollywood on the Front Line*. London: Wallflower, 2006.

TIFF PRESENTS

HIGHER[^]LEARNING

Master Class with Paul Haggis: Selected Bibliography

Paul Haggis and *In the Valley of Elah* – TIFF Film Reference Library Film File Clippings

Christensen, Tina Johnk and Judith Ritter. "A murder, a mystery and then – nothing." *The Globe and Mail* (May 28, 2007): R1+.

Dixon, Guy. "Paul Haggis takes on Canadian Film Centre role." *The Globe and Mail* (November 7, 2011).

Groen, Rick. "Dissecting Haggis." *The Globe and Mail* (September 20, 2007): R1+.

Howell, Peter. "Canuck filmmaker takes centre stage." *The Toronto Star* (January 11, 2006): C2.

Howell, Peter. "Paul Haggis is taking the hard way out." *The Toronto Star* (November 19, 2010): E1+.

Knelman, Martin. "Oscar calls for Canadian." *The Toronto Star* (January 26, 2005).

Knight, Chris. "Bringing home the hell that is war." *The National Post* (September 21, 2007).

Knight, Chris. "The man who tames Million Dollar Babies." *The National Post* (November 22, 2010): B1.

Scott, A.O. "Seeking clues to a Son's Death and a War's Meaning." *The New York Times* (September 14, 2007): 1+