



the screen arts institute
LONDON

May 2nd - Aug 15th 2018

Stephen May presents:

Classic Cinema - Masterclasses for Filmmakers

Every movie is a love story

16 x 3 hour Masterclasses for active Filmmakers

Location: Central London

A photograph of three men in a warm embrace, smiling and laughing. The man on the left is wearing a dark jacket, the man in the middle is wearing a brown jacket, and the man on the right is wearing a dark hoodie. The background is slightly blurred, showing what appears to be an indoor setting with a window.

great movies get made by great teams, so come...

- **network with industry**
- **learn how great movies work, and got made**
- **get YOUR movie made**

In praise of the workshops:

“I think what Steve and The Screen Arts Institute are doing is very important for the movie industry in Britain. Encouraging new filmmakers, nurturing them. It’s investing in the future culture of Britain.” - Tim Bevan (Co-Chairman Working Title Films)

“There is no doubt that emerging talent is getting extraordinary support from Steve May’s commitment, industry connections and expertise.” - Oliver Parker, dir Othello, An Ideal Husband



Stephen May is the Director of The Screen Arts Institute. He has worked as a writer/producer/director actor in film and TV for nearly 30 years. His collaborators include: Warner Bros, the BBC, Film4, Working Title, HBO, Castle Rock Entertainment, Icon, Plan B, Carlton TV, Tiger Aspect. Individual collaborators include: Tim Bevan, Cate Blanchett, Oliver Parker, Hugh Grant, Barnaby Thompson, Maria Djurkovic, Patrick Harbinson, Julianne Moore, Hossein Amini, Bruce Robinson, Olivia Hetreed, Peter Ettedgui

Each week:

May 2nd- Aug 15th

Wednesdays: 6 - 9pm Masterclass & Networking

This is a series of sixteen 3-hour masterclasses. Each masterclass/workshop is prompted by a classic movie but links, immediately, to the attending filmmaker's works-in-progress.

Stephen May and industry guests will point a strong light at the techniques the featured movies are using to manipulate and entertain their audiences. (recent industry collaborators include: NBCUniversal, Working Title Films, Comedy Central, Film4 etc).

In addition, the attending Filmmakers will work in small groups:

- investigating the structure of their own movies, with the aid of collaborators
- “re-writing” through the lens of new craft ideas
- examining the primary commercial value of their works-in-progress
- discussing and making presentations on why the viewed movie does or does not “work”

Attendees receive movie resources in advance of each workshop and must watch the designated movie in advance.

The primary purpose of this series of workshops and case studies is to inspire filmmakers who are in the process of story/project development and/or script writing.

It is an opportunity to:

- be inspired by great work.
- be reminded that film-grammar is arguably as important a story tool as scripts and story-structure.
- learn how movies REALLY get made
- consider the different “shapes” of storytelling within given genres and types of audience manipulation.
- network with talented filmmakers and industry mentors.

Designated films may change at short notice but, below, is a likely line-up.

Week	<u>CLASSIC CINEMA 2017</u> <u>Every movie is a Love Story (?)</u>	Wednesdays 6 – 9pm	
1	Introduction & clips	2nd May	Whiplash, Little Bird, Goodfellas Grand Budapest Hotel Kung Fu Panda The Social Network
2	<i>Do the Right Thing</i> dir. Spike Lee “spread the love & hate” 1989	9th May	Love of Theatre? Love (& hate) of wo/man Using heightened reality.
3	<i>Lost in Translation</i> Dir. Sofia Coppola 2003	16th May	Love of Bill Murray!
4	<i>Furious 7</i> Dir. James Wan 2015	23rd May	Love of Cars Love of Stunts Love of Paul Walker
5	<i>The Piano</i> Dir Jane Campion 1993	30th May	Romance with a capital R Freedom through sensuality
6	<i>The Kids Are All Right</i> dir. Lisa Cholodenko “Breathing life into Romance” 2010	6th June	Love as long term commitment/ forgiveness Are all movies suspense-dramas? Channelling Hitchcock
7	<i>The Motorcycle Diaries</i> dir. Walter Salles “Tapping the doc” 2004	13th June	Highest love – social responsibility/revolution
8	<i>Le Gout des Autres</i> Dir. Agnes Jaoui 2000	20th June	Love of Art, Love of Time
9	<i>The Red Shoes</i> Dir/Prod Powell & Pressburger 1948	27th June	Love of Scale Love of Colour Love of “Dance”

Week	<u>CLASSIC CINEMA 2017</u> Every movie is a Love Story (?)	Wednesdays 6 – 9pm	
10	<i>Eat Drink Man Woman</i> dir. Ang Lee 1994	4 th July	“multi protagonist – multi-theme?” Love yourself – love your parents Writing to show an interior life - use of music and motif
11	<i>Amour</i> dir. Haneke 2012	11 st July	Love of silence, Love of movies. Writing “space & time” into movies - creating healthy ambiguity.
12	<i>Things to Come</i> dir. Mia Hansen-Løve 2016	18 th July	Love of hope Love of sadness
13	<i>Into the Wild</i> dir. Sean Penn “The personal odyssey” 2007	25 th July	Listen and the land will teach you to love your fellow man Timelines and “ chapters”
14	<i>Hannah & Her Sisters</i> dir. Woody Allen 1986 “the seriousness of being silly”	1st Aug	“High art, low art” “multi protagonist, single theme?” The goddess of domestic love The holy art of the gag.
15	<i>Seven Samurai</i> dir. Kurosawa 1954	8 th Aug	Love of Honour. “Cross-genre smorgasbord!” Opera and vaudeville. Use of composition
16	<i>It's a Wonderful Life</i> dir. Frank Capra “Hollywood schmollywood” 1946	15 th Aug	Love of self through shift in perspective NOT circumstances. Set-pieces and turning on an emotional sixpence

In praise of the workshops:

“The course is rammed with ripened wisdom – understanding story structure and character development, the ways of the industry, learning the rules and how to break them, handling criticism, and more importantly it teaches you how to apply all these things to your own work.”

Dan Kokotajlo – Writer/Director of “Apostasy” LFF 2017, Curzon/Artificial Eye

“The SAI has been an amazing experience. I am a professional Script Editor and so story theory is something that I work with every day and the SAI, headed by Steve, manage to find new ways of opening my eyes on how to approach story. The creative writing exercises are second to none, and the fact that I don’t have to try and script edit my own work, and let other people do it for me, has been absolutely priceless. I can’t recommend it enough for any filmmakers out there...”
– David P. Davis (Script Editor, Dr. Who, and now SKY Atlantic’s “Electric Dreams”).

“The Classic Cinema was a truly enriching series of workshops. Each week I was leaving excited and passionate about the medium of film, and becoming more and more confident about my own work. – Jaden Stone - writer/director

“As a writer and script consultant, I realise more and more that better knowledge and application of film grammar is so relevant to developing great scripts and scriptwriters.

The in-depth resource material you provided, the craft analysis and practical application inspired a fresh approach to my own work. The chance to meet other writer/filmmakers and learn about their projects plus your industry knowledge and insight, certainly in terms of determining the commercial value and positioning of projects, was extremely valuable.

It's so important to keep learning as a writer/filmmaker and adding more tools to your craft kit - I only wish I could have attended them all.” - Theresa Boden (screenwriter & Euroscript Mentor)”

continued:

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