

## Short Film

A Gun for George

[https://www.youtube.com/watch?v=Fq0xt\\_gbVH0](https://www.youtube.com/watch?v=Fq0xt_gbVH0)

The Mass of Men

<http://www.hartismere.com/24785/The-Mass-of-Men>

Tear the World Apart

<http://www.hartismere.com/24772/SCI-FI-LONDON-Film-Festival-48-Hour-Film-Challenge-TEAR-THE-WORLD-APART>

Spider

<http://www.hartismere.com/24888/SPIDER-Short-Film>

Lovefield

<http://www.hartismere.com/24887/LOVEFIELD-Short-Film-by-Mathieu-Ratthe>

The Ellington Kid

<http://www.hartismere.com/24890/The-Ellington-Kid-VICE-Shorts>

Lights Out

<http://www.hartismere.com/24908/Lights-Out-short-film-for-year-12-and-13-Film-Students>

### WJEC EDUQAS selection:

The majority can be found here:

<http://www.hartismere.com/24782/Eduqas-AL-Film-Studies-Short-Film-Study>

Connect

<http://www.hartismere.com/24784/Connect-Short-film-starring-Tuppence-Middleton-and-Daniel-Lawrence-Taylor>

Pitch Black Heist

<https://www.film4productions.com/shorts/2011/pitch-black-heist>

The Gunfighter

<http://www.hartismere.com/24781/The-Gunfighter>

Night Fishing

<http://www.hartismere.com/24780/Night-Fishing-Paranmanjang>

High Maintenance

<http://www.hartismere.com/24779/High-Maintenance>

About a Girl

<http://www.hartismere.com/24778/About-a-girl-Brian-Percival-2001>

When the Day Breaks

<http://www.hartismere.com/24777/When-the-Day-Breaks>

Elephant

<http://www.hartismere.com/24776/ELEPHANT-1989-FLUOGLACIAL>

La Jetee

<http://www.hartismere.com/24775/La-Jete>

Meshes of the Afternoon

<http://www.hartismere.com/24774/Meshes-of-the-Afternoon-Maya-Deren-1943-An-Original-Score-by-Two-Whole-Quails>

### **Short film making:**

<http://www.hartismere.com/24767/Short-Film-Making>

### **Screenplay:**

<http://www.hartismere.com/24768/Scripting-and-writing>

<http://www.hartismere.com/23483/Understanding-the-Formatting-of-a-Screenplay-and-Why-It-All-Matters>

<http://www.hartismere.com/24766/Writing-Short-Films-7-Rules-Successful-Filmmakers-Follow>

<http://www.hartismere.com/24769/An-Introduction-to-Screenwriting-Online-Course>

<http://www.hartismere.com/23631/Download-9-of-the-10-Screenplays-Nominated-for-the-2017-Oscars-Right-Now>

<http://www.hartismere.com/21927/Over-100-Free-Legal-Movie-Script-PDF-Downloads>

<http://www.hartismere.com/19435/Pixars-Story-Rules-Illustrated-in-Lego-by-ICanLegoThat>

<http://www.hartismere.com/view/3OZK5UWXWX6O.pdf/screenplay.pdf>

<http://www.hartismere.com/19321/Screenplay-Gaffney>

<http://www.hartismere.com/19322/Advice-for-the-screenplay>

<http://www.hartismere.com/23760/Shاون-of-the-Dead-interactive-screenplay>

### **Characters:**

<http://www.hartismere.com/24763/Spielberg-How-to-Introduce-Characters>

<http://www.hartismere.com/24749/3-Brilliant-Moments-in-the-Visuals-of-Emotion>

<http://www.hartismere.com/24748/3-Brilliant-Moments-in-the-Visuals-of-Character>

<http://www.hartismere.com/24524/How-50-Famous-Female-Characters-Were-Described-in-Their-Screenplays>

<http://www.hartismere.com/23544/Head-Over-Heels-Donnie-Darko-Scene>

### **Storyboarding:**

<http://www.hartismere.com/24765/The-art-of-storyboarding-with-Ridley-Scott>

<http://www.hartismere.com/24764/Intro-to-Storyboarding>

### **Twists:**

<http://www.hartismere.com/24762/How-to-Create-a-Great-Twist-Ending-like-M-Night-Shyamalan>

<http://www.hartismere.com/24747/Top-5-Plot-Points-of-All-Time>

<http://www.hartismere.com/24746/Top-10-Movie-Twists-of-All-Time>

<http://www.hartismere.com/24760/How-To-Write-Plot-Twists>

<http://www.hartismere.com/24759/How-To-Do-A-Plot-Twist>

#### **Genre:**

<http://www.hartismere.com/24752/10-Best-Specific-Sub-genres-of-All-Time-Movie-Lists>

<http://www.hartismere.com/23756/Thriller-The-Film-Programme-BBC-Radio-4>

<http://www.hartismere.com/24755/Edgar-Wright-How-to-Do-Visual-Comedy>

<http://www.hartismere.com/24757/How-To-Terrify-The-Audience>

<http://www.hartismere.com/24737/How-To-Make-The-Audience-Cry>

<http://www.hartismere.com/24751/Top-10-Tensest-Movie-Moments-of-All-Time>

<http://www.hartismere.com/24565/Why-do-we-react-differently-Reception-theory-explained>

#### **Cinematography:**

<http://www.hartismere.com/24754/6-of-the-Best-Shots-of-All-Time>

<http://www.hartismere.com/24756/Opening-Shots-Tell-Us-Everything>

<http://www.hartismere.com/24741/Top-10-Opening-Shots-of-All-Time>

<http://www.hartismere.com/24753/10-Best-Uses-of-Color-of-All-Time>

<http://www.hartismere.com/24739/Mastering-Composition-Cinematography-with-Will-Smith>

<http://www.hartismere.com/24744/Top-10-Cinematographers-of-All-Time>

#### **Dialogue:**

<http://www.hartismere.com/24745/Best-Dialogue-of-All-Time>

#### **Endings:**

<http://www.hartismere.com/24761/How-To-Write-A-Great-Ending>

<http://www.hartismere.com/24758/How-to-End-a-Movie>

#### **Editing:**

<http://www.hartismere.com/23618/Editing-Creating-the-OH-Wow-Moment>

<http://www.hartismere.com/23643/Walter-Murch-On-Editing>

<http://www.hartismere.com/23617/Editing-as-Punctuation-in-Film>

<http://www.hartismere.com/24527/The-First-and-Final-Frames-of-Famous-Films-Can-Teach-Us-a-Lot-about-Good-Filmmaking>

<http://www.hartismere.com/23543/Why-Dont-Film-Cuts-Freak-Us-Out>

<http://www.hartismere.com/23581/Cuts-and-Transitions-101>

<http://www.hartismere.com/24738/7-Editing-Tips-That-Are-Simple-And-Beautiful>

**Sound:**

<http://www.hartismere.com/23642/Philip-Stockton-Sound-Editing-Mini-Masterclass>

**Camera movement:**

<http://www.hartismere.com/23661/Camera-Movement-in-Cinema-an-introduction-with-examples>

<http://www.hartismere.com/24742/5-Brilliant-Moments-of-Camera-Movement>

**Rule breaking (careful!)**

<http://www.hartismere.com/23638/Top-10-Favorite-Rule-Breaking-Films>

**Subjectivity:**

<http://www.hartismere.com/24750/10-Moments-of-Subjectivity-on-Film>

**Film language:**

<http://www.hartismere.com/23920/How-to-Speak-Movie-Part-1-The-Camera>

<http://www.hartismere.com/23921/How-to-Speak-Movie-Part-2-Mise-en-Scne>

<http://www.hartismere.com/23922/How-to-Speak-Movie-Part-3-Editing>