

Department Specific Application Tasks 2026



Directing (Documentary)

1. Prepare, produce and reflect on a short documentary film (6 minutes) on the topic of 'small'.
 - a) Write an exposé or create a moodboard for your film. (max. 1/2 page)
 - b) Create the film. You do not need any specific tech (smart phone is okay), you do not need to film nor edit all by yourself. Your idea and your directing counts. (max. 6 minutes)
 - c) Reflect on your finished film. What did go as planned, what didn't? What would you do differently looking back? (max. 1/2 page)

2. What is your artistic inspiration for doing documentary films? Disclaimer: You do not need to name any directors or films here, you can of course but you can also be inspired by anything else in the world. You can also use visuals. (max. 1 page)

3. Write a lesson plan describing what you would teach your classmates from your experience so far and how you would prepare that (max. 1 page).

Screenwriting

1. Choose a film scene, a painting, or a poem. Write about the colors and the effect they have on you as a viewer. (max. 1 page)
2. Choose one of three pictures and write a story about what you see. (max. 1 page)

a) Cildo Meireles, Babel, 2001



b) Yuki Kihara, Paradise Camp, 2022



c) Nan Goldin, Joey in the Mirror, 1992



3. Write a film scene on the theme "FELL" including min. 1 character, max. 2 characters. Pay special attention to the location and the character (max. 3 pages)

4. Write a synopsis for a potential film (short or feature). The theme is completely up to you. (max. 1 page)

Editing

1. Make a short film about one of the following topics: “Dream” or “Hair” (1 min – max. 5 min). You may use footage from any sources available to you. The footage can be shot by you, but it doesn't have to be.

2. Analyze a scene from a film, in which you think the editing works exceptionally well (2-4 pages). You can choose a film from the following list, or, if you can't access them, you can use a film of your own choice. Please note the timestamp of the chosen scene (e.g. “from 40:22 min 43:15 min”).
 - a) Cleo de 5 à 7 by Agnes Varda (1962); editors: Pascale Laverrière and Janine Verneau
 - b) Madame Satã by Karim Aïnouz (2002); editor: Isabela Monteiro de Castro
 - c) Tongues Untied by Marlon Riggs (1989); editor: Marlon Riggs
 - d) Watermelon Woman by Cheryl Dunye (1996); editor: Cheryl Dunye
 - e) Escape from Rented Island: The Lost Paradise of Jack Smith by Jerry Tartaglia (2017); editor: Jerry Tartaglia (<https://lightcone.org/en/film-10757-escape-from-rented-island>)
 - f) Chungking Express by Wong Kar-Wai (1994); editor: Chang, Kai, Kwong
 - g) We need to talk about Kevin, by Lynne Ramsay (2011); editor: Joe Bini
 - h) Bildnis einer Trinkerin, by Ulrike Ottinger (1979); editor: Ila von Hasperg
 - i) Pink Flamingos by John Waters (1972); editor: John Waters
 - j) Suzhou River by Lou Ye (2000); editor: Karl Ried
 - k) Fallen Leaves by Aki Kaurismäki (2023); Editor: Samu Heikkilä

3. Create a photo series of seven images that tell a story (not film stills or screenshots). Emphasize the creation of a narrative. Choose a genre of your preference and try to make it as evident as possible. Technical quality is not the primary focus.

Production

1. Name five of your favorite films and tell us why you like them (max. 1 page).
2. The short films on the following links are from students of filmArche:
Ocean calling <https://youtu.be/usUXkAOTNmU>
Andy goes to Grunewald <https://www.youtube.com/watch?v=S4F7mdNIBJw>
Echoes of the Known <https://www.youtube.com/watch?v=6a8N6EE2XcQ>
either choose a film from the playlist or a project you would like to work on and produce a concept for it (max. 7 pages). The concept should include:
 - a) Title
 - b) Logline
 - c) Short captivating synopsis
 - d) Raw financial calculation
 - e) Producer's note (subject, relevancy, potential)
 - f) Describe the target group and possible evaluation strategies
3. One of the main roles as a producer is the organization and communication with the film-crew. What challenges or conflicts might arise during the production of a film and how would you handle them? What qualities or tools do you possess to effectively resolve conflicts in teams? (max. 1 page)
4. How do you see the film industry in general? If you could change things, what would you change? (max. 1 page)
5. (Optional) We would like to know you better, so feel free to share any creative work you have done. You can also share an introduction video of yourself.

Directing (Fiction)

1. Make a short film based on the topic “please wait“ (max. 5 min). A short doesn’t need to cost much. The important thing is the idea behind it and how it’s been realized. You may work with a separate cinematographer, but the screenplay, direction and editing must be your own.
 - a) Reflect on the short film and describe your thoughts about the process and final result. If you want you can answer questions like: What aspects are you pleased with/proud of? What could have gone better? (max. 1 page)
2. Create a photo series of seven images focused on one character to tell a story (not film stills or screenshots). Emphasize the creation of a narrative. The style (staged or documentary) is up to you. Technical quality is not the primary focus.
3. Please choose one of the following films and analyze a self-selected aspect of it (1-2 pages). As an alternative to written text, you can also present your ideas as a video essay (max. 4 min).
 - a) “The Watermelon Woman” dir. by Cheryl Dune (1996)
 - b) “Portrait of a Lady on Fire” dir. by Céline Sciamma (2019)
 - c) “Mulholland Drive” dir. by David Lynch (2001)
 - d) “Lost in Translation” dir. by Sofia Coppola (2003)
 - e) “The Woman Who Ran” dir. by Hong Sang-Soo (2020)
 - f) “The Face of Another” dir. by Hiroshi Teshigahara (1966)
 - g) “Carnival of Souls” dir. by Herk Harvey (1962)
 - h) “Boat People” dir. by Ann Hui (1982)
 - i) “Past Lives” dir. by Celine Song (2023)
 - j) “Battle of Algiers” dir. by Gillo Pontecorvo (1966)
4. Write a text (1-2 pages) or make a video (max. 2min) about your relationship to directing/filmmaking. You can talk about a project you want to work on (exposé), your personal approach to making films, your interests and passions, and/ or what drives you.
5. Optional task: another creative work in any format can be handed in (max.5 min or 5 pages). For longer work, please send an excerpt.

NOTE: Keep in mind to give trigger warnings to your own work if needed and be aware of potential triggers in the film list of task 3.

This is a long and varied application, we know! The most important thing is to bring across your individual skills, passions and outlook as an artist. If you need more or less space, that's also okay. We just want you to share your vision with us! :)

Cinematography

1. Moving Image

Choose one of the following tasks:

- a) Create a narrative film inspired by the prompt “MacGuffin.” As part of your creative process, we encourage you to explore what a MacGuffin is and consider how it could appear in form, meaning, or context within your visual narrative.

or

- b) Create an experimental video on the theme “Reflection”

Note: The total duration should not exceed 150 seconds (excluding title and credits). You may collaborate with a director or others if you wish, but please film the shots yourself. Creativity is the key, the project does not require high production value. Any type of camera may be used (phone, camcorder, DSLR, etc.).

2. Photography

Choose one of the following tasks:

- a) Create a black-and-white series of three photographs forming a triptych, inspired by one of the following titles: “Tenderness” or “Everlasting.” The photographs may be produced digitally or analog (format: 2000 × 3000 pixels or a comparable image area).

or

- b) Think about a film you would like to make and give it a title. What would it look like, what would be the mood? Create a series of 5 pictures to express this film idea. The narrative and visual thought process should be recognizable in the resulting series. Take the photos yourself and feel free to use editing programs. You can also use photos from a past project. The photographs can be produced digitally or analog, color or black and white (format 2000 x 3000 pixels or a comparable image area).

Note: The intended sequence of the photographs should be clearly recognizable through the filenames.

3. Written Reflection

Complete one of the two following tasks

a) Choose two films whose cinematography particularly impressed you and explain why (max. 2 pages).

or

b) Write about an artist who inspires you in your visually creative work (max. 2 pages)

If you have any questions regarding the application or the tasks, please feel free to contact us at:
kamera-25@lists.filmarche.de

We will be happy to assist you.