FTV 501 INTRODUCTION TO FILMMAKING
Kadir Has University
MA in Film and Television
Fall 2012
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Short Film is a course in beginning film production skills while working in a
Three to five person crew — or "partnerships." The course will provide experiences
in developing skills in the five disciplines: film producing, directing, cinematography,
editing, and sound. Above all else, this is a course in communication and
collaboration.
Students will work in partnership to make one 5 minute HD project as they continue
to develop skills in visual and aural storytelling. The focus of the class is to
communicate ideas, story-beats, feelings, moods and emotions through the design of
visual and aural elements.

All approaches to cinema may be pursued — in addition to narrative fiction —
including non-fiction, imagistic, and experimental.
Fiction film scripts must be 5 pages maximum, with no more than two pages (40%
cumulatively) of dialogue. Non-fiction films must be prepared with a treatment, shot
list, and interview questions (if relevant to film's approach). Observational non-
fiction films must be prepared with a statement of intent, locations, and potential on-
camera subjects. Experimental and imagistic films must have statements of intent and
storyboards.

The students will write a film analysis paper for the mid-term. There will be an
option of three films and the students can pick one to analyze. The paper needs to be
minimum two full pages and maximum five pages in length.

Students are also expected to complete 3 short film exercises.

Course Evaluation: Midterm 20%, Class Exercises 10%, Final Film Project 50%,
Short Paper 10%, Class Grade 10%...

Course Outline:

1. Shooting To Kill, Christine Vachon & David Edelstein, Quill paperback, 2002
And continue to be (as in 507):

Partnerships are assigned.

2. Voice and Vision: A Creative Approach to Narrative Film & DV Production,
Hurbis-Cherrier, Focal Press, 2007

Discussion of different types of short films, intro to screenwriting.

FIRST FILM EXERCISE IS ASSIGNED:

Students have to make a 1 minute video of a character introduction. No dialogue.
How do you introduce a character visually.
**Screening:**  
*Star Wars, Episode 1*, (George Lucas, 1977)


Viewing of the Exercises and Discussion.

**Screening:** *The King’s Speech*, (2010)

*The Partners determine the genre of their short film.*

**SECOND FILM EXERCISE IS ASSIGNED:**

Each student has to make a maximum 2 minute video exercise with only one actor that shows tension in the scene.

*The Intent to Live: Achieving Your True Potential as an Actor*, Larry Moss, Bantam, 2005  
*Directing Actors: Creating Memorable Performances for Film and Television*, Judith Weston, Michael Wiese Productions, 1999

*In the class, we will watch the exercises and discuss the process.*

Discussion of narrative, documentary and experimental short films. Last chance for partners to change the genre of their short films.

5. Overview of the scripts and proposals.

**Screening:** *Citizen Kane*, (Orson Welles, 1941)

**MIDTERM**

The scripts and proposals are due.


*Breaking down each partner’s script, preparing shooting schedules, call sheets, shot lists.*

**Screening:** *Galdiator*, (Ridley Scott)

7. SHORT PAPER is due

*Final preparations for the shoot.*

8. Watching the dailies and discussion of the editing process.
**THIRD FILM ASSIGNMENT:**

*Students have to create a 1 minute scene of two people chasing each other. No dialogue.*


Viewing of the class assignment. Discussion.


11. Final Films are due and the Final Papers on the Process of the Filmmaking are Due.