

Bogazici University, Film Studies Certificate Program

FILM370 Short Film Summer 2026

Lecturer: Murat Akser, Ph.D.

e-mail: muratakser@gmail.com

Mondays MFM 10:00-13:00 and 14:00-17:00

Tuesdays MFM 10:00-13:00 and 14:00-17:00 (optional practice sessions when deemed necessary will be announced by the lecturer and there may be block teaching sessions in agreement with students)

Week#	Session 10:00-13:00	Session 14:00-17:00
<u>Week 1 – Ideation/Creating the Characters/Writing the Synopsis</u>	Session # 1 Concept and script: Brainstorm ideas, refine your dramatic concept, and write the script. <ul style="list-style-type: none">• Introduction to the Dramatic Short• What makes a great short? Narrative compression, conflict, emotion.• Character basics as a starting point• Characters. Motivations and Drive• Show don't tell• Synopsis writing exercises• Creating your synopsis• Content of your synopsis• Beat Sheets/Treatment Finding stories Students come up with film ideas – cowgill ch. 1&2 Character & Conflict Fleshing out the characters	Session # 2 Treatment and Beat Sheets <ul style="list-style-type: none">• Read - Linda Cowgill, <i>Short Films and Writing the Screenplay</i> - Chapters 5, 6.• Hurbis-Cherrier and Mercado, <i>Voice & Vision</i>, Chapter 2 "The Screenplay" pp.21-45• Story Development & Scriptwriting• Structure in shorts (beginning–middle–end in 5–10 min).• Writing the first draft• Avoiding writer's block• How to write the opening scene• Students create the main characters, identify the conflict and write character backgrounds cowgill ch. 3&4• Premise, logline, Plot• Students write a logline, premise and a plot.
<u>Week 2: Writing the first draft/Revising your script</u>	Session #3: Screenwriting to Screenplay <ul style="list-style-type: none">• Screenplay format & writing economically.• Writing the first draft/Revising your script	Session # 4: Sizzle Reels/Pitch Decks and Pitching Basics The Pitch happens – students list the scenes and write a full synopsis <ul style="list-style-type: none">• Understanding your script• Pitching your script

	<ul style="list-style-type: none"> • Production Roles and Pre-production Basics • Risk Assessments and Ethical Review • Beats, scenes, writing a synopsis • The Script preparation for the pitch session 	<ul style="list-style-type: none"> • Script rewrite and editing • Sizzle Reels • Review of Screenplays • Script read-through with peers acting roles. • Understand their characters and the plot and how your role can enhance the characters and plot • Full Scripts are given feedback Script editing/rewrites • The rewrites discussed, after table reads
<u>Week 3 : Pre-Production</u>	Session # 5: Script Breakdown/ Risk Assessment/Health and Safety on Set <ul style="list-style-type: none"> • Breaking down your script • Pre-production planning • Sustainability planning 	<ul style="list-style-type: none"> • Session # 6 • Work of the producer/the paperwork/production management and software • Production Roles • Risk Assessments and Ethical Review • cracking open the craft challenges of your script • Mise-en-scène and world-building on a budget. • Storyboarding, shot-listing, scheduling, crew roles.
<u>Week 4– Pre-Visualisation</u>	Session # 7: Casting basics and talent management <ul style="list-style-type: none"> • Casting basics and talent management • How to deal with conflict on set • Preproduction Planning • Art Direction / Production Design • Locations/Location Management 	Session # 8: Production Design & Mise-en-Scène <ul style="list-style-type: none"> • Art direction basics • Visual world-building: props, costumes, locations, set dressing. • Visual storytelling through colour palettes. <p>Exercise: Transform a neutral classroom into two distinct</p>

	<p>Task: Cast and crew: Hold auditions to find the right actors to bring your characters to life. Assign specific technical roles to your group members based on their skills and interests.</p>	<p>story spaces. Redress it into two contrasting dramatic settings. Pre-Production Basics Pre-visualisation Outline</p>
<p><u>Week 5– Production</u></p>	<p>Session 9: Directing & Working with Actors The director's role; blocking, rehearsal, performance. Cast versus camera rehearsals / complex camera technique Blocking for camera and performance and scene coverage approaches Directing screen Vision for each production role</p> <ul style="list-style-type: none"> Students come to class to discuss influences sources for their roles. <p>Primary shoot week 1: Stick to your schedule and be efficient. Consider grouping scenes by location to maximize time.</p>	<p>Session 10: Cinematography & Visual Storytelling Camera language, composition, movement.</p> <ul style="list-style-type: none"> Camera Bootcamp & Visual Grammar Recap of camera operation (exposure triangle, lenses, focus pulling). Shot types & composition for drama. DSLR / digital cinema camera operation. Exposure triangle, white balance, depth of field. Framing and composition for drama. Exercise 1: Shooting a short "emotional beat" using only camera movement. <p>Exercise 2: Shoot a 6-shot silent sequence showing a character's emotional state.</p>
<p><u>Week 6 –Production II</u></p>	<p>Session 11: Cinematography & Visual Storytelling / Lighting for Mood & Character</p> <ul style="list-style-type: none"> Camera language, composition, movement. <p>Three-point lighting review.</p>	<ul style="list-style-type: none"> Session 12: Workshop Topic/Task: Sound Recording on Location Microphone types (boom, lavalier, shotgun).

	<ul style="list-style-type: none"> • Motivated lighting & naturalistic setups. • Low-key vs high-key for tone. • Working with practicals, diffusion, gels, LED vs tungsten. • Exercise: Light the same short scene for two different moods (romantic vs suspense). 	<ul style="list-style-type: none"> • Location sound kit: boom, lavs, recorders • Clean dialogue capture, wild tracks, room tone. • Boom operation techniques. • Managing background noise & recording atmos. • Set etiquette for sound teams. <p>Exercise: Record clean dialogue in challenging acoustic spaces such as a noisy space.</p>
<p><u>Week 7 – Post-Production</u> Rushes/first cut screenings- When and how to do pickups and reshoots / the editor's work</p> <ul style="list-style-type: none"> • read <i>Voice & vision</i> Chapter 22 “Grading, Mastering, and Distribution” pp.527-550. • Task: Fine cut: Review the rough cut with your team. Polish the pacing, add transitions, and refine the edit. • Task: Sound design and colour correction: Add music, sound effects, and clean up audio tracks. Adjust the colour and lighting to create the final, polished look. 	<p>Session 13: Editing Principles & Rough Cut</p> <ul style="list-style-type: none"> • Post-Production & Fine Cut • Montage theory (Eisenstein, Dmytryk, Murch). • Pacing for emotional effect. • Colour Grading & Sound Postproduction Workflow • Sound Mixing & Final Delivery • Class Topic/Task: Fine Cuts Lecturer meets each group and review the fine cut of their edit-gives feedback. Dates for meetings TBA with the teams • Groups polish films; sound mix sessions. • Colour grading • Lecturer support for finalizing cut. • Sound Design <p>Music Selection</p>	<p>Session 14 – Screening & Critique</p> <p>Final week: Export and presentation: Export the final version of your film in the required format. Prepare a presentation covering your process, including challenges and successes, for your course submission.</p> <p>Screenings of the films-feedback</p> <p>Presentation of the film to class</p> <p>Public screening of all short films (festival-style).</p> <p>Future of the film/festivals/filmfreeway</p> <p>Students upload films on FilmFreeway</p> <p>Peer review of films</p> <p>Crit on last week</p> <p>Group Q&A and peer critique</p>

	<ul style="list-style-type: none"> • Balancing dialogue, music, and effects. • Mixing for emotion and clarity. • Export formats for screenings and festivals. <p>Exercise: Groups finalise their short films with full sound mix and grade.</p>	
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Course Description: A practical, hands-on workshop course focusing on the principles and techniques of short filmmaking. Students actively engage in the entire production process, from script development to post-production, taking on key creative roles such as screenwriter, director, cinematographer, or editor. The course emphasises collaboration, storytelling, and technical proficiency in cinematography, lighting, sound, and editing. Through guided instruction and practical exercises, student teams will develop and produce fully realised short films by the end of the course.

Preparation for the Course: This is beyond an introductory level course. The students should be prepared to come up with short film ideas before attending the first session. It is expected from the students that they have some basic knowledge of filmmaking and visual storytelling. The any previous workshop taken at Mithat Alam Center, BUSK workshops or previous film studies certificate applied courses are encouraged to take this course. Students will be working in groups of five with different roles distributed (Director, Producer, Screenwriter, Sound, Editor). This course will require consent, It is recommended that you contact the lecturer before requesting consent.

Assessment:

CW1: Script and Pitch Portfolio: dues session 4	40%
Pre-production Materials: due session 6	
CW2: Final Film: due August 2026	60%
Creation of Video and FilmFreeway profile, submission to festivals	

Recommended Reading:

Hurbis-Cherrier, M. (2025) *Voice & vision: a creative approach to narrative filmmaking 4th Edn.* Routledge.

Linda J. Cowgill. *Writing Short Films.* Lone Eagle, 2005.

Leipzig, Adam & Weiss, Barry. *Filmmaking in Action.* Bedford St Martin's Press, 2015.

Course Work

CW1: The first Coursework is complete with the pitch, logline sheet, synopsis, outline, and screenplay (please use celtx PDF export or FinalDraft).

The Pitch: As part of your CW1. This is a ten-minute verbal exercise having at most ten slides. The short film ideas will be pitched by each group in front of the class on **session**. Be calm, concentrate, you can rehearse before your friends and family before you come to class. Be concise, clearly stating the concept,

story, characters, turning points. Here are some of the example pitches by short filmmakers around the world.

Pre-production Materials: The documents to be delivered before the making of the final film are:

- Shot List
- Storyboard
- Cast
- Crew List (and their contacts)
- Cast head shots/info sheets (if they are professional actors)
- Location photos
- Cast-Crew release forms
- Call Sheet

Please post in this order as a single PDF file on moodle.

CW2: Final Cut: You are to work in groups of four to develop a 5-minute piece of video in the area of short film as the final project. For CW2, students must work as a group for the final project. The Group consists of a director, an editor, a cameraman, a sound person. The responsibility of creating and writing the story lies with the entire group. Each group fills a Group Contribution Form with the names for each position in Session 2. The delivery of preproduction materials, rough cut and final cut on time is the responsibility of entire group.

Vimeo & FilmFreeway: Each team will create a function vimeo page with professional looking bio and photo with description of two videos (single shot film and 6-shot film). Each student team will also create a FilmFreeWay account and submit their film to at least 5 different free/student film festivals.

Some Ground Rules On Team Work:

- You can use a cell phone, a DSLR, a digital still camera that can record video
- To use school equipment you need to book it before checkout. Please contact the institute to arrange the checkout time. You should deliver the equipment in pristine condition with all the pieces intact and accounted for. If you do not know how to use a certain piece please ask the technician.
- You can always refer to your book and our lecture PowerPoints to understand what each position does. This does not mean that once you perform your duty you are to let go of the group. For example you can be writing the screenplay but you are as responsible helping out during the shoot just like the other members of the group. It is a joint experience and the workload is shared by every group member.
- If you do not have access to other resources (people, fancy equipment etc.) you find a cheaper faster and easier solution. **The exercise is about the process** not how much money is spent or whether a fancy equipment is used to capture the footage.
- Please always have channels of communication in your group open. It is important that you talk to each other and be in real time coordination with the project. Do not try to take too much of the work or let your friend take more than necessary. In our job we have shared responsibilities. It is a collaborative effort. Even when the end result is not perfect, it matters that you did it together.
- This exercise is not about perfect shots, perfect edits or perfect acting performances. The aim of this exercise is to make you think about the film process and later reflect upon this experience.

Final Delivery Format:

To ensure a technical quality for the final submission of the exercises please do the following settings for file compression are suggested. Please submit 1080p HD material. You can refer to AVID Media Composer 8 software materials under the heading EXPORT MEDIA or if you are using any other editing software you can ask me how to export a video. The final film should have titles before and after in accordance with the title template given in class. The credits should state film title, division of labour, T.R.T, school name and logo, place of production and year.

Size / Aspect Ratio: 1920 x 1080 px /16:9 HD

Video Codec / Min. Bitrate: H.264 high profile /10.000 Kbit/s

Audio Codec / Min. Bitrate: AAC / 320 Kbit/s sampling rate 48 kHz. Please encode your video data with a constant bitrate and either 24, 25 or 30 progressive frames per second