



Making of a Film:

Development / Pre-Production / Production / Post-Production / Distribution

Yusuf Emirdar
yusufemirdar@gmail.com

Course Description:

“Making of a Film” course aims to survey all the stages of filmmaking in a chronological order and offers an in depth exposure to the entire process from the birth to the release of a film project. Ways that scripts are shaped, productions are organized and executed; how visual effects are designed beforehand and distribution deals are landed for a movie will all be discussed with experienced guests from the industry. By learning the behind-the-scenes dynamics of film production, students will gain an insider perspective on how final results end up on a big screen.

Reading Sources:

- Mythologies, *Roland Barthes*
- The Filmmaker's Handbook, *Ascher & Pincus*
- Voice & Vision, *Mick Hurbis-Cherrier*
- The Hero's Journey, *Joseph Campbell*
- Making Movies, *Sidney Lumet*
- On Photography, *Susan Sontag*
- How to Read a Film, *James Monaco*
- Cinema 1: The Movement-Image, *Gilles Deleuze*

Assessment:

Attendance	10%
Participation	10%
Assignments	30%
Midterm	20%
Final	30%

Week	Subject	Assignment
1	<p>Introduction: Overview of the syllabus and the subjects that will be explored throughout the semester. Getting familiar with the world of filmmaking.</p>	<p>Reading:</p> <ul style="list-style-type: none"> -“Myth Today” chapter from <i>Mythologies</i>, Roland Barthes. -“Film as an Art” chapter from <i>How to Read Movies</i>, James Monaco.
2	<p>Development I: Examining the current indie film scene and mainstream entertainment market, defining a target audience and hunting for the right material to produce.</p>	<p>Reading:</p> <ul style="list-style-type: none"> -“From Idea to Cinematic Story” chapter from <i>Voice & Vision</i>, Mick Hurbis-Cherrier. -“The Call to Adventure” chapter from <i>The Hero’s Journey</i>, Joseph Campbell.
3	<p>Development II</p> <p>Scriptwriting: Fundamentals of what makes a compelling, well-structured screenplay from an artistic and commercial point of view.</p> <p>Writing for a Genre: The parameters of storytelling for a specific genre of film.</p>	<p>Reading:</p> <ul style="list-style-type: none"> -“Dramatic Construction” chapter from <i>On Filmmaking</i>, Alexander Mackendrick. -“The Script: Are Writers Necessary?” chapter from <i>Making Movies</i>, Sidney Lumet.
4	<p>Development III</p> <p>Adaptations & Buying Rights: The procedures of locking down an original material to film (book, video game etc.)</p> <p>Creating a Project Folder: Going through successful examples of film presentations that got picked.</p> <p>Pitching: How to package and sell your projects for potential buyers.</p>	<p>Assignment #1: Pick an original material from any medium and write one-page synopsis of it as an adaptation to be produced in today’s Istanbul.</p>

Week	Subject	Assignment
5	<p>Pre-Production I: Producing</p> <p>Financing: The ways of financing a movie through studios and large networks, festival fellowships and social funds, international co-productions and so forth.</p> <p>Budgeting & Scheduling: Detailed process of script breakdown and learning the parameters of organizing a cost-efficient film shoot with perfect time management.</p> <p>Crew Hiring & Location Scouting: Building up a team with good chemistry, learning what to seek when locking down your filming locations.</p>	<p>Reading:</p> <p>-“Scheduling and Planning” section from <i>The Filmmaker’s Handbook</i>, Ascher & Pincus.</p> <p>-“Preparing for Production” and “The Cast and Crew” chapters from <i>Voice & Vision</i>, Mick Hurbis-Cherrier.</p>
6	<p>Pre-Production II: Directing</p> <p>Casting & Rehearsals: How the selection of actors makes or breaks a movie.</p> <p>Pre-Visualization: Designing mise-en-scenes, making a shot selection, creating storyboards, overheads and all you need to have in a PPM.</p> <p>Guest: A seasoned director will talk us through his/her process of prepping for a shoot.</p>	<p>Reading:</p> <p>-“From Screenplay to Visual Plan” chapter from <i>Voice & Vision</i>, Mick-Hurbis Cherrier.</p> <p>-“Frame and Shot, Framing and Cutting” chapter from <i>Cinema 1: The Movement-Image</i> by Gilles Deleuze.</p> <p>Assignment #2: Do all the directorial prep-work on a scene that is assigned from a screenplay.</p>

Week	Subject	Assignment
7	<p>Production I</p> <p>Set Protocol & Hierarchy: The chain of command and the relationship network on film sets.</p> <p>Departments: Production Design, Cinematography, Sound, Costume, Make-Up, SFX and all the other departments and crew positions explained in great detail.</p>	<p>Reading:</p> <p>-“A Few Words on Setiquette” chapter from <i>Movie Speak</i>, Tony Bill.</p> <p>-“On Set Procedures” chapter from <i>Voice & Vision</i>, Mick Hurbis-Cherrier.</p>
8	<p>Production II</p> <p>A Typical Day on Set: How a filming day moves forward smoothly and everything taking place from call time to wrap in 12-16 hours of work.</p> <p>Guest: We will have an Executive Producer from one of the top production companies in Turkey, and he/she will demonstrate how to oversee a shoot day.</p>	<p>Midterm Exam: Students will be given a challenging scene from a screenplay as a filmic case to solve both from production and directorial point of view.</p>
9	<p>Production III</p> <p>Directing for Camera: The art of blocking and movement of a scene.</p> <p>Directing for Performance: Techniques of having your actors interpret texts into life the best way possible.</p> <p>Stunt Coordination & Special Effects: A close look at how combat scenes are choreographed and SFX are produced on set.</p>	<p>Reading:</p> <p>-“The Heroism of Vision” chapter from <i>On Photography</i>, Susan Sontag.</p> <p>-“Shooting the Movie: At Last!” chapter from <i>Making Movies</i>, Sidney Lumet.</p>

Week	Subject	Assignment
10	<p>Post-Production I</p> <p>Workflow/Pipeline: A detailed look at every little setting effecting the entire post-production phase.</p> <p>Guest: We will host a VFX Supervisor to explain the things to keep on mind during production to be able to get the best results in post-production.</p>	<p>Reading:</p> <p>-“Post-Production Overview and Workflow” chapter from <i>Voice & Vision</i>, Mick Hurbis-Cherrier.</p> <p>-“Post-Production” chapter from <i>How to Read a Film</i>, James Monaco.</p>
10	<p>Post-Production II</p> <p>Editing: Traditions of cutting for different genres and examining the craft as a re-shaping tool for storytelling.</p> <p>Color Correction: The impact of color grading on the overall project.</p>	<p>Reading:</p> <p>-“The Cutting Room” chapter from <i>Making Movies</i>, Sidney Lumet.</p> <p>-“The Art and Technique of Editing” section from <i>Voice & Vision</i>, Mick-Hurbis Cherrier.</p> <p>-“Editing Digital Video” and “Working with Film in Post-Production” chapters from <i>The Filmmaker’s Handbook</i>, Ascher & Pincus.</p>
11	<p>Post-Production III</p> <p>Sound Design: Understanding the indispensable role of sound complementing visuals.</p> <p>Composing & Scoring: Techniques of creating memorable soundtracks.</p> <p>Guest: A sound designer will explain the experience-based tricks of recording & editing sound on and off set.</p>	<p>Reading:</p> <p>-“The Sound Design in Film” chapter from <i>Voice & Vision</i>, Mick Hurbis-Cherrier.</p> <p>Assignment #3: Re-record and edit together sounds of an already-existing scene to create an atmosphere outside of its original genre.</p>

<p>12</p>	<p>Distribution I</p> <p>Film Festivals: How to circulate a film globally throughout a year, prepare press kits, and get into competitions. Various benefits of attending events.</p> <p>Theatrical Release: The procedures of signing distribution deals.</p>	<p>Reading:</p> <p>-“Producing and Distributing the Movie” chapter from <i>The Filmmaker’s Handbook</i>, Ascher & Pincus.</p> <p>-“Finishing, Mastering and Distribution” chapter from <i>Voice & Vision</i>, Mick Hurbis-Cherrier.</p>
<p>13</p>	<p>Distribution II</p> <p>On-Demand Platforms: A close look at the new generation global and local platforms such as Netflix and BluTV.</p> <p>Guest: We’ll have a Content Executive from one of the digital platforms to hear how they operate and what they look for when purchasing movies to broadcast.</p>	<p>Final Project: Create a ready-to-sell project folder of a screenplay that is assigned to you. You will include every major element to give a detailed idea about the film such as its target market, finance plan, schedule, visual style, casting and so forth.</p>