



FILMMAKING AND TELEVISION WRITING COURSE DESCRIPTIONS FOR SPRING 2025

NO PREREQUISITES TO ENROLL IN THESE INTRODUCTORY FILM CLASSES :

FLM 101 INTRODUCTION TO FILMMAKING AND TELEVISION: VISUAL STORYTELLING SBC: ART

A hands-on introduction to the art of film and television. Students will become familiar with the ideas, materials and technical skills needed for creative expression in these mediums.

Participants will learn how to use images in conjunction with sound, text and narrative structure as a basis for communicating ideas on film and TV. Participants will craft ideas into short pieces using Smartphones or comparable devices.

FLM 101.01 #56257 TU 12:30 - 3:20 PM TBA
FLM 101.02 #56258 TU/TH 2:00 - 3:20 PM TBA
FLM 101.03 #56259 TU/TH 3:30 - 4:50 PM TBA

FLM 101.04 #56260 TU/TH 11:00- 12:20 PM with Jing Wang
FLM 101.05 #56261 TU/TH 12:30 - 1:50 PM with Jing Wang

This course explores the art of nonfiction filmmaking, a genre that embraces artistic experimentation, innovative storytelling techniques, and often serves as a commentary on social and political events. Students will develop the skills of nonfiction film production as a powerful tool for creative expression, research, and storytelling, with an emphasis on telling real-life stories, exploring scientific topics and discoveries, and inspiring social change. Throughout the course, students will collaborate as a production team to create a nonfiction short film. They will complete practical assignments that demonstrate key production skills across all stages of filmmaking: pre-production, production, and post-production. Additionally, students will refine their projects through peer and professor critiques, culminating in a final presentation of their work.

FLM 101.06 #56262 TU 11:00 AM - 1:50 PM with Kate Levitt
FLM 101.07 #56263 TH 12:30 - 3:20 PM TBA
FLM 101.08 #56264 TH 11:00 AM - 1:50 PM TBA
FLM 101.09 #56265 M/W 2:00 - 3:20 PM TBA
FLM 101.10 #56323 M/W 3:30 AM - 4:50 PM TBA
FLM 101.11 #56324 M 3:30 - 6:20 PM TBA
FLM 101.12 #56325 M 9:30 AM - 12:20 PM TBA
FLM 101.13 #56328 W 3:30 PM - 6:20 PM TBA
FLM 101.15 #57251 F 11:00 AM - 1:50 PM TBA

FLM 102 INTRO TO FILM AND TELEVISION COMPOSITION: HOW FILMS SAY WHAT THEY MEAN SBC: HUM

Introduction to the nuts and bolts of filmmaking and television as viewed through the lens of the working practitioner. By examining the creative aspects of films and TV shows, the tools, the language and the choices of professionals, participants learn to interpret the creative elements of a film and TV from a practitioner's perspective.

FLM 102.01 #56286 MON 2:00 - 4:50 PM with Dave Chan

In this course, we discuss how stories are conveyed from a creator's perspective—from script to screen, from cast to crew. We might understand how a screenwriter conveys story. How about an actor? A production designer? Or an editor? We will also explore films and television series that made an impact on the history of entertainment. After successful completion of this course, students will have created a 2-3 minute scene on a mobile device using the principles they have learned and ultimately viewing content with a critical eye, appreciating the art and craft of visual storytelling in a whole new light.

FLM 102.02 #56287 TU 12:30 - 3:20 PM TBA

FLM 102.03 #56294 TU 3:30 - 6:20 PM with Will Chandler

How many times have you watched stories told via film, television, and streaming services? Certainly, in the hundreds. Possibly in the thousands. But have you really thought about how all the different screenwriting/directing/production/tech departments come together to make it work? In this course, students will learn to examine the creative aspects of films, the tools, the language, and the choices of the filmmaking team. Students will begin to see how films look through the eyes of the people making them. After viewing films, students will write down their observations of the storytelling elements: the script, shot composition, editing, acting, and all the visual elements that appear in the camera frame. Students will also learn some basic vocabulary of the discipline and apply their knowledge through simple hands-on exercises.

FLM 102.04 #56311 TU/TH 11:00 - 12:20 PM TBA

FLM 102.05 #56326 TH 3:30 - 6:20 PM with Jing Wang

FLM 102.06 #56327 FRI 11:00 - 1:50 PM with Amy Gaipa

This is an introduction to the nuts and bolts of filmmaking and television as viewed through the lens of the working practitioner. By examining the creative aspects of films and television shows, the tools, the language and the choices of professionals, participants learn to interpret the creative elements of film and TV from a practitioner's perspective. We will closely examine a variety of film forms and styles—including contemporary independent and world cinemas.

FLM 201 VISUAL STORYTELLING ACROSS THE DISCIPLINES SBC: STAS

FLM 201.01 #56315 TU 2:00 - 4:50 PM with Kate Levitt

FLM 201.02 #56316 TH 2:00 - 4:50 PM with Kate Levitt

When we hear the word “stories” what comes to mind are tales like Hamlet, with sweeping arcs of familial conflict, lost love or revenge. But narratives are everywhere...a mushroom morphs as

it's leached of nutrients and this process has consequences, especially if something goes wrong... In this course, we will explore how stories are told visually across the disciplines. From video guided endoscopies to interrogation rooms security footage, to Instagram memes, we will analyze the stories captured every day on visual mediums, and consider how they enrich our understanding of the world we live in. Students will use this knowledge to develop a variety of short film projects, including producing reaction videos, and visual histories. Students will practice giving and receiving critiques as they consider how stories can be told visually through a variety of practical mediums.

FLM 201.03 #58339 WED 5:00 - 7:50 PM with Tim O'Connor

Visual storytelling is a silent, persuasive language that we understand often without realizing it. In our image-saturated modern world, we encounter this language constantly, and it works on us subconsciously. In this course, we'll use cinematic concepts, theory and practice to demystify that visual language and explore the many ways it is used in various disciplines and fields. Students will learn to recognize the techniques and tools of visual storytelling and begin to put them into practice through exercises and creative projects.

FLM 203 PODCAST: AUDIO STORYTELLING SKILLS FOR FILMMAKERS SBC:SPK

Audio Storytelling Skills for Filmmakers Podcasting is the next step in the technological liberation of storytelling via digital means. It is a companion and complement to video and filmmaking. In this introductory course, you will learn how to craft your own podcast--visualizing your stories with audio only--and present it to the world. You'll gain experience in writing for sound, interviewing styles and techniques, recording and editing basics, pitching ideas, marketing, branding, distribution, monetization and more. The focus is on learning and developing new storytelling and entrepreneurial skills, and strengthening oral communication and presenting skills by researching, writing and presenting proposals and pitches and participating in the evaluation of peer oral presentations of researched proposals and pitches.

FLM 203.01 #56321 MON 3:30 - 6:20 PM with Kathleen Russo

FLM 203.0 #58397 TU 9:30AM - 12:20PM with Kathleen Russo

If you've taken FLM 101, you can enroll in any of these 3-credit 200 level courses:

FLM 215 Forms of Scriptwriting SBC: HFA+

Study and practice of scriptwriting for film and television through readings, screenings, discussions and regular submission of original work. Repeatable to a maximum of 6 credits as the topic changes.

FLM 215.02 #56317 TU 12:30 - 3:20 PM TV Writing TBA

FLM 215.03 #56290 TH 12:30 - 3:20 PM Screenwriting TBA

**Students may repeat FLM 215 as topic changes to fulfill requirements*

*** TV Writing minors must take TV Writing Topic*

******Creative Writing majors and minors: FLM 215 is the equivalent of CWL 315 and will count as a workshop for the BFA or Creative Writing minor. If you've completed CWL 202 we will issue you permission to enroll. Please email Liz McRae (elizabeth.mcrae@stonybrook.edu) and provide ID # and course section.***

FLM 220.01 Documentary Filmmaking SBC: HFA+

Social Documentary Filmmaking: Students will embark on a transformative journey that delves into the world of socially conscious storytelling through the lens of documentary filmmaking. This course aims to explore the powerful intersection between media, social impact, and catalyzing positive change in society. Through an immersive and hands-on approach, students will learn the essential principles of documentary filmmaking and storytelling techniques while channeling their creativity towards projects that can inspire action and drive social progress. (pre-req FLM 101 or Equivalent)

FLM 220.01 #58340 TU 12:30 - 3:20 PM

with Elizabeth Rohrbaugh

If you've taken FLM 215 or CWL 315, you can enroll in this 3-credit 200 level courses:

****TVW 220 ADVANCED TV WRITING SBC: HFA+, WRTD**

TVW 220.01 #56305 MON 5:00 - 7:50 PM Writing the Comedy Pilot with Dave Chan

What makes us want to binge-watch a hilarious TV comedy? In this class, students will study successful comedy series throughout the decades and write their own comedy pilot script while honing their unique comedic voices. Lectures will include investigations into the mechanics of joke writing, sketch writing, and web series creation. After successful completion of this course, students will have completed at least an Outline, Teaser, Act One, and Act Two of a TV comedy pilot script, whether it's lowbrow or elevated. Let's bring the funny! (Pre-Req FM 215 or Equivalent).

If you've taken FLM 102, you can enroll in this 3-credit, 300 level course:

FLM 301 FILMMAKERS TOOLBOX SBC: TECH

A detailed investigation into the tools and technology available to filmmakers and how they can be used in crafting an impactful story. With an eye towards small-scale, do-it-yourself independent filmmaking, students will learn the fundamentals of cinematography, sound recording, lighting, production design and editing -- and the ways in which directors utilize these tools to shape a unique, coherent vision. These fundamentals will be applied and honed through hands-on exercises and projects, culminating in an original, short narrative scene or film. (pre-req FLM 102 or Equivalent). Reach out to Program Director to waive prereqs.

FLM 301.01#56292 WED 2:00-4:50 PM with Tim O'Connor

If you've taken FLM 102 and one 200 level or higher FLM or Equivalent, you can enroll in this 3-credit, 300 level course:

FLM 310 STORY ANALYSIS SBC: HFA+

If you're going to be involved with filmmaking or television, you'll need to know how to identify the dramatic elements of Story. This course will teach students the skills one needs in the world of visual storytelling - whether as a screenwriter, a story analyst or as an assistant to a producer at a production company, studio or streaming platform. Students will learn how to read, deconstruct and evaluate screenplays and short stories by identifying their elements and writing cogent analyses of the material. Participants will leave prepared to answer the question every future screenwriter, director and creative producer must know: Is this material a film, a limited series or something else? Is it a Recommend or a Pass - and Why? (pre-req FLM 102; one 200 level or higher FLM or Equivalent).

FLM 310.01 #56295 TU 12:30 - 3:20 PM with Will Chandler

IF YOU ARE READY TO COMPLETE THE CAPSTONE (with permission of the Director)

FLM 402 CAPSTONE PROJECT SBC: EXP+

Students, having completed their primary course load for the filmmaking minor will continue to deepen their practice in visual storytelling, screen/television writing or experience in the field by choosing and planning a production and/or writing strategy that culminates in a "final" project approved through the submission of a drafted proposal for approval including an annotated bibliography. A midterm and final project portfolio will be created encapsulating your Capstone progress and experience. Drawing upon the skills acquired thus far, students will be working independently while checking in for guidance, feedback and critique while also occasionally assembling as a class to share personal experiences, troubleshoot, and discuss each other's unique artistic process. The culmination of each student's work will be presented and celebrated at the Stony Brook Film and Television Writing Capstone Festival Screening.

FLM 402.01 #56293 WED 2:00-4:50 PM with Amy Gaipa

INSTRUCTOR BIOS:

Dave Chan is an award-winning Asian American writer/filmmaker and a recovering tech support guy. He was recently selected as a Finalist from over 1,400 applicants in the Paramount Writers Mentoring Program, the Nickelodeon Writing Fellowship, and the Television Academy Internship Program with scripts he developed in the MFA in TV Writing curriculum at Stony Brook University. He also produced the episodic proof-of-concept A Father's Son starring Ronny Chieng (Crazy Rich Asians) and Tzi Ma (The Farewell). Dave wishes to thank his family who consistently provides him with a bottomless well of awkward stories.

Will Chandler *An Academy of Motion Picture Arts and Sciences NICHOLL FELLOWSHIP in SCREENWRITING winner, WILL CHANDLER has sold scripts and worked on assignments for major studios and independent producers. His Nicholl-winning script CYRANO OF LINDEN VIEW was optioned by writer/producer Michael Schiffer; his spec script THUMB was sold to Sony Pictures in a preemptive bid, and actor Russell Crowe hired him for BUSHRANGER, a sweeping historical drama based on the life of Australian outlaw Ben Hall. Will has also written for The Jim Henson Company, L-Squared Entertainment and others. Before that, Will was a Script Development executive in movies and miniseries for Green-Epstein Productions, where he guided dozens of projects for ABC, CBS, NBC and HBO. Will got his start in the entertainment business as a story analyst/script doctor for CBS, Viacom, Harpo Productions, New World Pictures, Lifetime and more. In addition to screenwriting, maintaining his scriptwriting column and teaching, Will is a judge for an internationally recognized screenwriting competition.*

Amy Gaipa's *love of independent and developmental projects includes ACTING in The Swords, Dirty Rhetoric, Girl in the Straw Hat, Good Grief, Silver Tongues, La Vida Inesperada, Trudy Bolt in TITANIC, the Sloane readings at the Tribeca Film Festival, a slew of roles onstage including New York Madness, The Visiting Hours, and a summer stint at Steppenwolf; PRODUCING The Swords, Dirty Rhetoric, Trilogy of Lamentations (in development), Good Grief, Whiskey Kills The Hunger (post); Mastic Beach Mini Indie Film Festival (2019-present); PRODUCTION DESIGN The Swords, Cop Shop (documentary reenactments), The Circle (Brooklyn Sci-Fi Festival and Nightmares Film Festival), Dirty Rhetoric, Poor Arthur, WKH, Div Kid, Christmas: 1987, Brennen, Good Grief, and MBMIFF. Amy graduated summa cum laude with an MFA in Film Direction from Stony Brook University which has deepened her dedication to the craft of storytelling both in front of and behind the camera. Amy is a member of SAG-AFTRA, ACTOR'S EQUITY, and very proud to be the 2021 recipient of the NYWIFT, New York Women In Film & Television award.*

Kate Levitt *is an award-winning screenwriter, script editor, and curator who focuses on nontraditional, coming-of-age narratives and experimental media. Her drama pilot, Living, won Showtime Network's Tony Cox Award for Best Scripted 60-minute pilot in 2019. Her scripts have also finaled in the Atlanta Film Festival, and the Page International Screenwriting Competition and have placed in the Austin Film Fest as well. Her new-media feature, Me,Me - a collage of social media footage - premiered earlier this year at Foxy Production Gallery. As a curator, Kate has worked with eminent video artists such as Paul McCarthy, Ryan Trecartin, and Petra Cortright.*

Tim O'Connor *is a filmmaker based in New York City. His work as a television director, producer and writer has aired on HBO, Hulu, ABC, Discovery ID and Oxygen. His first feature film as a writer & director, THE UNDISCOVERED COUNTRY, was released via indie streaming platform NoBudget in 2019 and his award-winning short film, WE WANTED CHILDREN played at festivals across the country in 2022, including Brooklyn Horror, FilmQuest and Flickers Rhode Island. As a screenwriter, Tim has been an artist-in-residence at the Millay Colony for the Arts and Willapa Bay AiR. His comedy feature script BLUESHIFT won the Alfred P. Sloan Feature Award in 2017 and his television pilot CEREMONY was selected for the 2022 Blue List. He holds an MFA in Film Directing from Columbia University and teaches film production and screenwriting at NYU Tisch and Stony Brook University.*

Elizabeth (Liz) Rohrbaugh is a writer and director from Brooklyn, NY. Her film *Becks*, an independent musical drama starring Lena Hall, Mena Suvari, Christine Lahti, and Dan Fogler premiered at the 2017 LA Film Festival, where it won Best US Narrative Film. *Becks* was released in theaters, Showtime Networks, and on VOD and other streaming platforms. It holds a 95% rating on Rotten Tomatoes and received positive reviews from *The New York Times*, *Variety*, *The Los Angeles Times* and the *Hollywood Reporter*. Elizabeth's documentary feature, *The Perfect Victim* premiered at the Hot Springs International Film Festival and was a part of the PBS/World Channel documentary series *America Reframed*. The film has worldwide distribution from Journeyman Pictures and received a Telly Award and a Silver Gavel Nomination. Elizabeth's short film *DYLAN*, which played at a number of prestigious Queer and mainstream film festivals around the world and was a Vimeo Staff Pick and a Vimeo Short Of The Week. Elizabeth works as a freelance director for commercials, promos and PSAs. She spent a decade as a writer, director and editor at MTV in their On-Air Promos department, where she won an Emmy Award and several Telly Awards for her work on some of their biggest shows, movies and brand integrations.

Kathleen Russo is the Director of the Audio Podcast Fellows Program at Stony Brook Southampton. She curates the Writer Speaks Wednesday Series and special events for the Summer Writers Conference at Stony Brook. In addition, she is currently in production for a new Hillary Clinton podcast with iheart radio to be launched soon. She was the executive producer with Tina Brown of the podcast *TBD* by Wondery, nominated one of the best podcasts of 2019 in *Cosmopolitan*, and created and produced the podcast/radio show *Here's The Thing* with Alec Baldwin (WNYC production). She has been a contributor to *The Moth*, *This American Life* and *StoryCorps*. Past producing credits include: two movies with Academy Award-winning director Steven Soderbergh (*Gray's Anatomy*, *And Everything Is Going Fine*) and an Obie Award-winning play called *Spalding Gray: Stories Left To Tell*.

Jing Wang is a New York-based independent filmmaker whose work focuses on the immigrant experience, reflecting her deep commitment to both her craft and her community. Her films have been showcased at the Museum of the City of New York, the Rooftop Film Festival, and WNYC's *The Greene Space*. Her work has also been featured in prominent publications like *The New York Times*, *Gothamist*, *World Journal*, and *China Press*. In 2023, Jing received the prestigious Sundance Documentary Fund Grant for her feature documentary *Ride with Delivery Workers*. She has been invited to speak at esteemed institutions such as NYU Tisch School of the Arts, Hofstra University, and the CUNY Graduate Center. Jing is an active member of New York Women in Film & Television (NYWIFT), Brooklyn Filmmakers Collective, and the Asian American Documentary Network (A-Doc). She holds a Master of Fine Arts in Integrated Media Arts from Hunter College. Jing teaches as an adjunct assistant professor at several CUNY and SUNY colleges, where she shares her expertise with the next generation of filmmakers.