



Stony Brook University

FALL 2023 FILMMAKING & TV WRITING COURSES

No prerequisites to enroll in these introductory film classes:

FLM 101 INTRODUCTION TO FILMMAKING & TV: VISUAL STORYTELLING SBC: ART

This course will be a hands-on introduction to the craft of narrative filmmaking using the camera in your smartphone! You will learn the skills necessary to tell your story by studying selected films/readings, practicing the craft of screenwriting, and completing various directing/editing exercises. By the end of the semester you will experience the collaborative nature of film and begin cultivating your own creative process.

FLM 101.01 TU 1-3:50PM

FLM 101.02 TU/TH 5:30-6:50PM

FLM 101.03 TU/TH 7-8:20PM

FLM 101.04 TU 10AM-12:50PM

FLM 101.05 M/W 4:00–5:20PM

FLM 101.06 M/W 5:30-6:50PM

FLM 101.07 F 10AM-12:50PM

FLM 101.08 W 5:30-8:20PM

FLM 101.09 M 2:30-5:20PM

FLM 101.10 TU 4-6:50PM

FLM 101.11 M 10AM-12:50PM

FLM 101.12 TH 10AM-12:50PM

FLM 101.13 W 4-6:50PM

FLM 102 INTRO TO FILM & TV COMPOSITION: HOW FILMS & TV SHOWS SAY WHAT THEY MEAN

SBC: HUM

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

FLM 102.01 F 1-3:50PM

FLM 102.02 TU/TH 11:30AM-12:50PM

FLM 102.03 FRI 10AM-12:50PM

FLM 102.04 M 10AM-12:50PM

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

FLM 215.01 SCRIPTWRITING

SBC: HFA+

The Art of the Screenplay with Will Chandler

WED 4-6:50PM

All great screenplays share a compelling, well-told story. In this course, students will analyze films and read contemporary screenplays, deconstructing them to learn why they work so well. Students will leave understanding the construction of story, the value of juxtaposing scenes, the power of the visual image, the importance of the underlying theme, the need for conflict and the development of compelling, layered characters and their dialogue. Students will be guided through the process of developing their own stories and will leave with a screenplay outline, a three-act story arc and a completed first act of their own script. Repeatable to a maximum of 6 credits as the topic changes.

Will Chandler, an Academy of Motion Picture Arts and Sciences (AMPAS) Nicholl Fellowship screenwriter, has sold scripts and worked on assignment for many studios and independent producers including Sony Pictures, The Jim Henson Company, writer/producer Michael Schiffer and actor Russell Crowe. He 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. Prior to that, Chandler was a story analyst/script doctor for CBS, Viacom, Harpo Productions, New World Pictures, Lifetime and more. He continues work on his own screenwriting projects and is a judge for an internationally recognized screenwriting competition.

Prerequisite: FLM 101 or CWL 202 with permission

FLM 215.02 INTRO to TV WRITING with Greg Abbey

SBC: HFA+

TH 5:30-8:20PM

Students will learn the craft of television writing through developing their idea for a pilot, analyzing produced television shows and scripts, and critique of fellow classmate's work. Working from the ground up, you'll begin by creating a series concept that has both a powerful emotional core and a story engine that can sustain multiple seasons. Next, students create stories for their pilot episode and then move on to outlining scripts and writing scenes with dialogue, working toward their finished pilot script. Paired with one-on-one conference advisement every other week.

Prerequisite: FLM 101 or CWL 202 with permission

FLM 215.03 SCRIPTWRITING with Anna Zabel

SBC: HFA+

TU 10AM-12:50PM

An introduction to writing for television in a supportive and creative workshop environment. In this course, students will develop an idea for and write a complete draft of an original half-hour TV pilot. Throughout the semester, students will learn the fundamentals of TV writing by analyzing and breaking down the scripts and pilot episodes of some of our favorite shows and then using this knowledge to thoughtfully create their own work. This class will study the fundamentals of narrative story: examining plot, character, conflict, structure, story engine, and

world. Once students have a basic understanding of these story elements, they will begin writing their pilots, act by act. Each week, students will be presenting work in class and their classmates will be expected to provide thoughtful and respectful feedback. Over the course of the semester, as they develop their pilots, students will work to discover their unique points of view and storytelling styles. This course is as much about finding your voice and passion as a writer as it is about developing a pilot.

Prerequisite: FLM 101 or CWL 202 with permission

**FLM 220.01: DOCUMENTARY FILMMAKING
TH 10AM-12:50PM**

SBC: HFA+

Study and practice of documentary filmmaking from concept to production and post-production, through readings, screenings, discussion and regular submissions of original documentary filmmaking projects. Topics include Creating the Documentary Short, Ethics and Documentary Film, Social Documentary, The Film Essay. Repeatable to a maximum of 6 credits as the topic changes.

If you've taken TVW 220, FLM 101, or CWL 202 you can enroll in this 3-credit, 200-level course:

**TVW 221.01 THE WRITER'S ROOM | Visiting Artist
MON 5:30-8:20PM**

SBC: HFA+, WRTD

A collaborative writing workshop designed to mimic a professional writers' room. Students collaboratively develop and write a tv show or web series. Students will also develop and write a web series and part of a TV script on their own.

Prerequisite: FLM 101 or CWL 202 with permission. Email elizabeth.mcrae@stonybrook.edu to waive prerequisites if needed.

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

**FLM 301.01 THE FILMMAKER'S TOOLBOX with Amy Gaipa
TH 1-3:50PM**

SBC: TECH

An overview exploring the visual and aural choices available to the filmmaker with various hands-on applications, filmmaking challenges and exercises with everyday items you can find around your home or hardware store. Students will explore the connections between technology and cinematic storytelling, examining the tools and DIY resources as an independent filmmaker to create a compelling visual language and aural soundscape. The final "re-write" of a film will be explored through various editing techniques and principles. This course explores the principles, tools and techniques of digital technologies: cinematography, production design, sound design and editing in shaping a film.

In addition to a solid base of studio film and TV credits, **Amy Gaipa's** love of studio, independent and developmental projects began in front of the camera as Trudy Bolt in TITANIC as well as on local and regional stages including Steppenwolf's Professional Theatre summer workshop in Chicago. She most recently originated the role of Ruth, produced and was the production designer of the feature film project Dirty Rhetoric, starring Tovah Feldshuh. She is a

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

FLM 320.01 TOPICS IN FILM FOR FILMMAKERS

SBC: HFA+

Visual Storytelling Across Disciplines, with Kate Levitt

TU 10AM-12:50PM

In this course, we will deconstruct the definition of a “narrative” in order to explore the ways visual storytelling is utilized in academic, civic, social, and professional settings. We will decode how contemporary filmmaking technology is used to find solutions to a myriad of problems, and capture their narratives; from expediting medical procedures to chronicling criminal interrogations to tracking endangered species. We will re-conceptualize the narrative as something fluid, ongoing, and unlimited, and analyze the ethical, social, and cultural implications of this process. What are the stories we learn every day through film, and how do they enrich our understanding of the world we live in? Participants will use knowledge from their majors to help investigate the way visual storytelling is used to expand the narrative within their discipline. Though this exploration is theory-based, some filmmaking will be required. Lectures will include guests from across Stony Brook's diverse academic faculty.

Kate Levitt is a screenwriter, editor, and the director of an NPO dedicated to promoting non-traditional, and underrepresented cinema. 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, the Page International Screenwriting Competition and have placed in the Austin Film Fest as well. Prior to entering cinema, Kate was a drummer, touring nationally and internationally for musicians such as Dan Deacon, with whom she played Bonnaroo, Lollapalooza, and Spain's Primavera Sounds Festival among other major festivals.

If you've completed all requirements for the Filmmaking or TV Writing minor, or are taking remaining requirements as a corequisite, you can enroll in the final Capstone Project course:

FLM 402.S01 CAPSTONE PROJECT with Amy Gaipa

SBC: EXP+

WED 2:30-5:20PM

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.

In addition to a solid base of studio film and TV credits, **Amy Gaipa's** love of studio, independent and developmental projects began in front of the camera as Trudy Bolt in TITANIC as well as on local and regional stages including Steppenwolf's Professional Theatre summer

workshop in Chicago. She most recently originated the role of Ruth, produced and was the production designer of the feature film project *Dirty Rhetoric*, starring Tovah Feldshuh. She is a producer on the MASTIC BEACH MINI INDIE FILM FESTIVAL now in its 4th year and in development on a trilogy of feature films. Amy teaches undergrad film at SBU since 2018 and is a member of New York Women In Film and Television (NYWIFT). Amy was a 2021 NYWIFT scholarship fund recipient for the next generation of women filmmakers and content creators. She also helped launch the *GLOBAL GOALSCAST* Podcast.