



Stony Brook University

**FILMMAKING AND TELEVISION WRITING COURSE DESCRIPTIONS FOR
FALL 2024**

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 #93354 TU 3:30 - 6:20 PM
FLM 101.02 #93355 TU/TH 2:00 - 3:20 PM
FLM 101.03 #93356 TU/TH 3:30 - 4:50 PM
FLM 101.04 #93373 TU 11:00 AM - 1:50 PM
FLM 101.05 #93374 TU 12:30 - 3:20 PM
FLM 101.06 #93375 TH 11:00 AM - 1:50 PM
FLM 101.07 #93444 M/W 2:00 - 3:20 PM
FLM 101.08 #93376 M/W 3:30 - 4:50 PM
FLM 101.09 #93403 M 3:30 - 6:20 PM
FLM 101.10 #93404 M 9:30 AM - 12:20 PM
FLM 101.11 #94779 W 3:30 - 6:20 PM
FLM 101.12 #94780 W 3:30 - 6:20 PM
FLM 101.13 #94829 F 11:00 AM - 1:50 PM
FLM 101.14 #96084 TU/TH 11:00AM -12:20 PM
FLM 101.15 #96085 TU/TH 12:30 - 1:50 PM
FLM 101.16 #97546 TU/TH 3:30 - 4:50 PM
FLM 101.17 #97547 TU/TH 2:00 - 3:20 PM

**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 #93405 F 11:00 AM - 1:50 PM with Miteki Takeyama

FLM 102.02 #93406 TU/TH 11:00 AM - 12:20 PM with Surya Bahadur Shahi

FLM 102.03 #93408 TU 12:30 - 3:20 PM with Grace Owen
FLM 102.04 #94411 M 2:00 - 4:50PM with Dave Chan
FLM 102.05 #97525 W 6:30-9:20PM with Will Chandler

FLM 201 VISUAL STORYTELLING ACROSS THE DISCIPLINES with Kate Levitt
SBC: STAS

FLM 201.01 #95950 TU 2:00-4:50PM
FLM 201.02 #95951 TH 2:00-4:50PM
FLM 201.03 #96086 TH 11AM-1:50PM

Designed for students in all disciplines looking to create compelling visual stories about the issues at the core of their own studies.

Neuroimaging is cinema. So are video games, weather reports, commercial advertisements and memes. Find out how in FILM 201: Visual Storytelling Across the Disciplines. We will analyze stories captured every day in visual mediums across the disciplines and consider how they enrich our understanding of our world. From video guided endoscopies, to interrogation room 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 writing scenes that can be shot using only security cameras, producing reaction videos, and developing a social media video campaign. Students will practice giving and receiving critiques as they consider how stories can be told visually through a variety of unique practical mediums. Using learned skills, students will develop a variety of short films relevant to their majors.

INSTRUCTOR BIO:

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.

FLM 203 PODCASTING: AUDIO STORYTELLING SKILLS FOR FILMMAKERS with Kathleen Russo

SBC: SPK

FLM 203.01 #93432 M 6:30-9:20PM
FLM 203.02 #97548 TH 6:30-9:20PM

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 & 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.

INSTRUCTOR BIO:

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.

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

FLM 215 SCREENPLAY with Will Chandler

SBC: HFA+

FLM 215.01 #93411 W 3:30 - 6:20PM

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.

INSTRUCTOR BIO:

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.

FLM 215 SCRIPTWRITING FOR TV with Olesia Tymoshenko

SBC: HFA+

FLM 215.03 #94778 TU 11:00 - 1:50PM

This course will explore the step-by-step process of creating cinematic screenplays. You will generate a concept for a compelling film and develop a comprehensive screenplay, accompanied by a persuasive pitch for your unique cinematic creation. We will examine the fundamental nature of storytelling, its importance in art, and strategies to become better at it. By participating in practical exercises, you will get a solid understanding of screenplay structuring, as well as the powerful influence of narrative portrayal and the fundamental principles of creating captivating long-form dramatic structures. Prepare yourself for an engaging and interactive event designed to enhance your abilities as a screenwriter. In a supportive workshop environment, you will develop a distinct storytelling style that empowers you in your career path.

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

***FOR CREATIVE WRITING MAJORS/MINORS: FLM 215 is the equivalent of CWL 315 and will count as a workshop for the BFA or Creative Writing minor. TVW 221 will count as a Creative Writing workshop as well. 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.*

If you've taken TVW 220, you can enroll in this 3-credit 200 level courses:

****TVW 221 ADVANCED TV WRITING with Dave Chan**

SBC: HFA+, WRTD

#93439 M 5:00 - 7:50PM

Television is the "little big screen" and though it follows the same principles of traditional storytelling, there are nuances that make this medium entirely unique. In this course, we will *break* one season of a television series and its episodes. What makes this class really special is that we will continue Season Two of a series that a previous Writers' Room class already started. You will get a chance to create a whole new set of stories for the show and its characters. After successful completion of this course, you will understand the process of breaking episodes of a season, character/story arcs, and write at least one episode.

INSTRUCTOR BIO:

*Dave Chan is an award-winning AAPI writer/filmmaker and recovering tech support guy. Out of 1200 applicants, he was selected as a Finalist in both the Nickelodeon Writing Fellowship and the Television Academy Internship Program. He has written and produced a number of acclaimed short films including *A Father's Son*, a crime-drama starring comedian Ronny Chieng (*Crazy Rich Asians*) and veteran actor Tzi Ma (*The Farewell*). Dave served as Guest Festival Director for The Art of Brooklyn Film Festival in 2017 and has been their Screenplay Judge ever since. He holds an MFA in Television Writing from Stony Brook University where he teaches and shares his passion for storytelling in his Film and TV Writing courses. And he loves to create Asian American characters who shatter stereotypes and piss off their immigrant parents. Because write what you know.*

****With permission of the director, filmmaking minors can enroll in TVW 221 to fulfill one of their 200 level course requirements. Email Liz McRae (elizabeth.mcrae@stonybrook.edu) to request this exception.**

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

FLM 301 FILMMAKERS TOOLBOX

SBC: TECH

#93414 TH 12:30 - 3:20PM

"First, learn to be a craftsman. It won't keep you from being a genius." -Delacroix

In this section of Film 301, in order to hone technical skills, students will create original works as well as shot-by-shot remakes of shorts and scenes from professional productions. Students will complete a series of individual and group assignments using filmmaking techniques they will then apply to the production of a short, narrative, scripted film (two to five minutes in length) to be created as a group project.

If you've taken FLM 101, you can enroll in this 3-credit, 300 level course:

FLM 302 PRODUCING with Amy Gaipa

SBC: SPK

#93431 MON 2-4:50PM

Today's producer is a problem-solving entrepreneur, navigating storytelling in an ever-changing world and wearing all the hats at one point or another; discovering stories to tell, pitching ideas and developing projects to garner interest from industry collaborators and an audience.

Focusing on independent fiction/non-fiction short film development and production as well as potential storytelling formats in alternative mediums (short form branded content) we will explore how projects are conceived, developed, pitched, packaged, financed and marketed with an eye on targeting festival submissions.

INSTRUCTOR BIO:

*In addition to a solid base of studio film and TV credits, **AMY GAIPA's** first love of independent and developmental projects began in front of the camera and on stage and continues to this day. Amy recently received her MFA in Film Directing at SBU as well as serving as Director, Production Designer and Producer on multiple projects in collaboration with her fellow classmates as well as Donna's House Productions. Amy is bridging the gap on a joint Korean and US feature film of **SONGBIRD** slated to shoot in December 2023 with an award winning director. Most recently Amy wrapped producing, production design and acting in the feature film **Dirty Rhetoric** with Tovah Feldshuh and will be producing and designing the 5th year of the **MASTIC BEACH MINI INDIE FILM FESTIVAL**. Amy teaches undergrad film at SBU 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.*

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

FLM 320 TOPICS FOR FILMMAKERS AND TV WRITERS: Cinema Of Transgression! |

Kate Levitt

SBC: HFA+

#93433 TU 11:00AM-1:50PM

This course examines the history of avant-garde film through the lens of the Cinema of Transgression—an underground film movement set in the Lower East Side in the 1980s. Through a doctrine of violence, shock value, sex, and comedy this group of artists created some of the most radical—but least appreciated—cinema of the time. Never heard of them? Likely. But I bet you've watched TV and film directly influenced by this cohort—Tim and Eric Awesome Show, Spring Breakers or the Joker for example. In this class, we will study these aptly called “transgressive” films and resolve why it's so important, culturally, politically, and aesthetically for underground cinema to exist. TW: the films shown here depict graphic scenes of gore, sex, violence, and sexual violence. Please be advised.

INSTRUCTOR BIO:

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.

IF YOU ARE READY TO COMPLETE THE CAPSTONE:

FLM 402 CAPSTONE PROJECT with Amy Gaipa

SBC: EXP+

#54172 W 2:00-4:50PM

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.

Prerequisite: permission of the Director

INSTRUCTOR BIO:

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