



Stony Brook University

FILMMAKING AND TELEVISION WRITING COURSE DESCRIPTIONS FOR SPRING 2023

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

***FLM 215.01 SCRIPTWRITING - SBC: HFA+ #52942**

THE ART OF THE SCREENPLAY with Kate Levitt

W 4:25-7:15 PM

Have you ever watched a film and wondered how the script was written? How the narrative was developed, and what makes the characters so compelling? In this course, you will decode the mechanics of screenwriting by analyzing feature length scripts and films, doing creative writing assignments, and critiquing each other's work. Students will follow the professional process of "breaking a story" by outlining their projects and following a three-act structure. Participants will finish the semester with a complete outline, and written first act, of a narrative feature film developed by mining both their imagination and personal experience.

***FLM 215.03 SCRIPTWRITING - SBC: HFA+ #52947**

TV WRITING: WRITING THE TV PILOT with Dave Chan

FRI 10:30AM-1:20PM

What makes a great TV series? What makes us want to binge-watch a hilarious TV comedy? What makes us want to stick around after the commercial breaks of a gripping drama? What's a Teaser, and why is it important? 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. After successful completion of this course, you will have completed at least an Outline, Teaser, Act One, and Act Two of a TV Pilot script for your original idea, whether it's a lowbrow comedy, a high drama, or anything in between. It's a very exciting time right now as we are in another Golden Age of Television—so let's write that Pilot!

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

****FOR CREATIVE WRITING MAJORS/MINORS: FLM 215 is the equivalent of CWL 315: You can also enroll in TVW 220, and FLM 310 as an equivalent. Please email Liz McRae (elizabeth.mcrae@stonybrook.edu) and provide ID # and course section.**

FLM 221.01: NARRATIVE FICTION FILMMAKING - SBC: HFA+ #52948

FRAME BY FRAME with Amy Gaipa

TU 1:15-4:05PM

A hands-on exploration of the art of narrative fiction filmmaking through the directorial tools of preparation, script writing and analysis, working with actors, as well as designing and executing a specific, personal, visual and aural aesthetic. Students will dive deeper into the ideas, materials and technical skills needed for creative expression and communication in this visual medium through producing, directing, and basic cinematography. You will progress from a single shot, to adapting and reconceptualizing a 3 minute scene of a produced screenplay/film from the golden age of filmmaking...the 70s then wrapping up the semester writing and directing an original 5-7 minute short film; developing a specific structure and aesthetic for each of the aforementioned.

Let's discover what kind of visual storyteller you want to be!

*In addition to a solid base of studio film and TV credits, **Amy Gaipa's** first love of independent and developmental projects includes performing in feature films *Silver Tongues* and *La Vida Inesperada*, *Trudy Bolt* in *TITANIC*, the *Sloane* readings at the *Tribeca Film Festival* and *Meredith* in *The Visiting Hours* off-off Broadway. Amy is currently in development and preproduction for her untitled thesis film; developing and co-producing *BAIT & TACKLE*, and co-producer of the annual *Mastic Beach Mini Indie Film Fest*. Amy has recently co-directed and produced *Whiskey Kills the Hunger* and *Neighborhood Road...and around the corner* (documentary) both currently in post-production. Production design credits include *FISH*, *Div Kid*, *Poor Arthur*, *Blood, Good Grief*, *Brennen*, *The Mastic Beach Mini Indie Film Fest*, multiple events both in the industry and for private organizations. Amy is a member of SAG-AFTRA,*

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

****TVW 220.S01: ADVANCED TV WRITING SBC: HFA+, WRTD #53729**

with Kate Levitt

TH 9:45AM-12:35PM

In this course, we will tackle the question: *how do you write a gripping series; one that makes audiences tune in week after week?* Students will add depth to their knowledge of episodic storytelling by exploring and creating fascinating characters, fine tuning their ability to write dialogue, and generating compelling storylines. We will read and analyze

both hour-long, and half-hour series. Participants will conclude the semester with either a completed comedy episode, or half of a drama episode for their own series.

Kate Levitt is a script editor and screenwriter with a focus on untraditional coming-of-age narratives. Besides winning best drama pilot at the Nantucket Film Festival, her scripts have placed in the Austin Film Festival, the Atlanta Film Festival, and the Page International Screenwriting Awards where her drama pilot, *Trouble*, made the finals last year. Kate's been a reader for Killer Films, New York Women In Film And Television's Writers Lab, and does private consultations. One of her favorite courses to teach is *Cult Cinema* because she appreciates witnessing students squirm to films like *Pink Flamingos* and *The Holy Mountain*.

****With permission of the director, filmmaking minors can enroll in TVW 220 to fulfill one of their 200 level course requirements. Please email Liz McRae (elizabeth.mcrae@stonybrook.edu) for permission to enroll in TVW 220 without the prerequisite.**

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

FLM 303: PODCASTING - VISUAL STORYTELLING THROUGH SOUND SBC: SPK #53732

**AUDIO STORYTELLING SKILLS FOR FILMMAKERS with Kathleen Russo
M 6:05-8:55PM**

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.

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 102, you can enroll in this 3-credit, 300 level course:

FLM 301.01 THE FILMMAKER'S TOOLBOX - SBC: TECH #52949

with Conor Demmet

F 10:30AM-1:20PM

This course is an exploration of the connections between technology and visual storytelling, examining the tools and resources available to you in creating compelling images and stories. The course will dive into the principles, tools, and techniques of digital technologies (from cinematography, art direction, sound design, and editing), the role they play in shaping a film, and how these choices influence the art of visual storytelling.

The resources you have available to you as a film student may seem limited in comparison to the hundred-million dollar films Hollywood studios produce, but beyond the surface level you have all the fundamental tools a filmmaker requires to tell an engaging story. In this class we'll review the core principles of filmmaking: from camera, framing, lighting, sound, and editing. We'll look at how Hollywood filmmakers utilize these principles in their stories, but also how smaller budget films are able to accomplish as much (or even more) by utilizing these same tools. Through in-class and homework exercises, as well as the Final Project, you will grow more familiar with how to implement these various principles into your own work.

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 310.01 STORY ANALYSIS FOR FILM AND TV - SBC:HFA+ #52952

with With Chandler

W 2:40-5:30PM

Every future screenwriter, director and creative producer needs to know how to identify the dramatic elements of Story. This course will teach students the skills one needs in the world of filmmaking - whether as a screenwriter, a spec reader or as an assistant to a producer/production company, studio or streaming platform. Students will learn how to read, deconstruct and evaluate books, screenplays, short stories and true events by identifying their elements and writing cogent analyses of the material. Students will also learn how to identify the narrative throughline from longer works of fiction/non-fiction

and write a treatment of what they think the visual story should be. 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?

***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, L Squared Productions, Urban Entertainment, 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.*

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 #51901 MW 6:05 - 7:25 PM
FLM 101.02 #51902 MW 7:50 - 9:10 PM
FLM 101.03 #51903 M 2:40 - 5:30 PM
FLM 101.04 #51904 TU 3:00 - 5:50 PM
FLM 101.05 #51905 TU/TH 6:30 - 7:50 PM
FLM 101.06 #51906 TU/TH 8:15 - 9:35 PM
FLM 101.07 #51908 TU 3:00 - 5:50 PM
FLM 101.08 #51909 TH 3:00 - 5:50 PM
FLM 101.09 #51910 F 11:45AM - 2:35 PM
FLM 101.10 #56475 TU 6:30 - 9:30PM
FLM 101.11 #56476 TU/TH 8:15 - 9:35PM

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 #51957 F 10:30AM - 1:20 PM

FLM 102.02 #51958 TU 1:15 - 4:05 PM

FLM 102.03 #52951 F 11:45 - 2:35 PM

FLM 102.04 #56159 TH 4:45 - 7:35 PM

IF YOU ARE READY TO COMPLETE THE CAPSTONE:

FLM 402 CAPSTONE PROJECT; SBC: EXP+

W 2:40-5:30 PM

A weekly seminar in planning and executing an independent, interdisciplinary project.

PLEASE NOTE: You can enroll in an INTERNSHIP (FLM 488) or an ADVANCED FILMMAKING or TV WRITING WORKSHOP (200+ level) to satisfy the CAPSTONE Requirement with the permission of the Director.