



Stony Brook University

FILMMAKING AND TELEVISION WRITING COURSE DESCRIPTIONS FOR FALL 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 #91307 TU 3:30 PM - 6:20 PM
FLM 101.02 #91308 TU/TH 2:00 PM - 3:20 PM
FLM 101.03 #91309 TU/TH 3:30 PM - 4:50 PM
FLM 101.04 #91326 TU 11:00 AM - 1:50 PM
FLM 101.05 #91327 TU 12:30 PM - 3:20 PM
FLM 101.06 #91328 TH 11:00 AM - 1:50 PM
FLM 101.07 #91391 M/W 2:00 PM - 3:20 PM
FLM 101.08 #91329 M/W 3:30 PM - 4:50 PM
FLM 101.09 #91355 M 3:30 PM - 6:20 PM
FLM 101.10 #91356 M 9:30 AM - 12:20 PM
FLM 101.11 #92484 W 3:30 PM - 6:20 PM
FLM 101.12 #92485 W 3:30 PM - 6:20 PM
FLM 101.13 #92527 F 11:00 AM - 1:50 PM
FLM 101.14 #93485 TU/TH 11:00 AM - 12:20 PM
FLM 101.15 #93486 TU/TH 12:30 PM - 1:50 PM
FLM 101.16 #94749 TU/TH 3:30 PM - 4:50 PM
FLM 101.17 #94750 TU/TH 2:00 PM - 3:20 PM

Conor Demmett
Jing Wang
Jing Wang
Ethan Quinn
Xiaoxing Chen
Liz Rohrbaugh
Rebeca Perez Bernal
Christopher Rosica
Margarita Mina
Risako Ishigaki
Amy Gaipa
Conner Dolezal
Brianna Olson
Ruochen Liao
Carolyn Bergier
Tim O'Connor
Tim O'Connor

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

How do filmmakers and TV creators tell their stories on screen? In this course, we will 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, you will have created a 3-minute scene on a mobile device using the principles you have learned. And you will be able to view content with a critical eye, appreciating the art and craft of visual storytelling in a whole new light.

FLM 102.01 #91357 FRI 11:00 AM - 1:50 PM with Ethan Quinn

FLM 102.02 #91358 TU/TH 11:00 AM - 12:20 PM with Will Chandler

FLM 102.03 #91360 TH 12:30 PM - 3:20 PM with Will Chandler

FLM 102.04 #92176 M 5:00 PM - 7:50 PM with Dave Chan

FLM 102.05 #94731 W 6:30 PM - 9:20 PM with Conner Dolezal

FLM 201 VISUAL STORYTELLING ACROSS THE DISCIPLINES SBC: STAS

This course introduces visual storytelling as a basic competency, on par with expository writing, as an essential tool for conveying and understanding information across disciplines. We will investigate how the act of telling a story or communicating information with visual content serves as a powerful tool for helping make sense of the world. It will offer the opportunity to develop proficiency in visual storytelling (visual analysis, narrative structure) and foundational technical skills (writing, camera use, lighting, editing, sound) beneficial to communicative and expressive work across, and as a means of fostering links between, the disciplines.

FLM 201.01 #93361 T 2:00 PM - 4:50 PM with Kate Levitt

FLM 201.02 #93362 R 2:00 PM - 4:50 PM with Kate Levitt

FLM 201.03 #93487 T 11:00 AM - 1:50 PM with Kate Levitt

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 203.02 #95493 TU 9:30 AM - 12:20 PM with Jennifer Bassett

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+

FLM 215.01 #91362 W 3:30 PM - 6:20 PM *TV Writing* with Gabriel Brosius

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 #92483 TH 11:00 AM - 1:50 PM *Screenwriting* with Tim O'Connor

Study and practice of scriptwriting, with a specific focus on the initial, crucial phases of writing a feature length screenplay. We'll explore how to generate story ideas, nurture them through research, expand them through exercise and then craft them into a working structure. We'll dive into the life of a writer: routines, strategies, common frustrations and how to overcome them. By the end of the semester, students will complete scene-by-scene treatments and draft the openings of their scripts.

***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 221.01 Fiction Filmmaking SBC: HFA+

FLM 221.01 #95495 TU 3:30 PM - 6:20 PM with Conor Demmett

This course provides a step-by-step breakdown of the narrative fiction filmmaking process. From screenwriting to location scouting, scheduling, and casting-- from using the camera as paint brush to sculpting the edit in post-production-- we will analyze all the decisions and creative choices that go into visual storytelling. Students who have completed FLM101 will become familiar with the various crew roles on a film set and gain hands-on experience through in-class exercises. Through screenings and readings, students will analyze how various departments

communicate and collaborate in telling the on-screen story. Students will demonstrate their understanding of the material by developing short narrative films for their Midterm and Final Projects. The short films will be graded on successful collaboration between departments and how they come together in creating a cohesive story.

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

TVW 221 THE WRITER'S ROOM SBC: HFA+, WRTD

TVW 221.01 #91386 MON 2:00 PM - 4:50 PM with Dave Chan

How do you create a compelling season of television? In this course, we will break Season 3 of a television series and its episodes based on Season 1 and 2 scripts from the previous Writers Room classes. 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 understand the process of breaking episodes of a season and character/story arcs, and write one episode.

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

FLM 301 FILMMAKER'S TOOLBOX SBC: TECH

FLM 301.01 #91363 TU 12:30 PM - 3:20 PM with Conor Demmett

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.

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

FLM 302 PRODUCING PRACTICES FOR FILM AND TELEVISION SBC: SPK

FLM 302.01 #91378 MON 2:00 PM - 4:50 PM with Amy Gaipa

This course is an overview of acting techniques to establish a relationship with characters on the page as a first step to becoming those characters on screen. Through scene analysis, character development, technical language, and basic technique to dynamic listening, blocking and direction you will delve into the practical experience of acting. This course is designed for aspiring Film Directors, Writers, Producers, Cinematographers and other Key Crew to better understand the craft of acting, how to hone a creative collaboration with fellow actors and what it takes to embody a truthful, authentic performance.

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 320 TOPICS IN FILM SBC: HFA+

FLM 320.01 #91380 TU 11:00 AM - 1:50 PM East Asian Cinema with Jing Wang

This course explores the rich and diverse cinematic traditions of East Asia, focusing on major works, genres, and film movements from Mainland China, Japan, Korea, Taiwan, and Hong Kong. Through screenings, readings, and discussions, we will analyze films ranging from classical masterpieces to contemporary global hits. By examining films within their historical and cultural contexts, students will gain insights into East Asian cultures, aesthetic traditions, and ethical values, as well as the political and economic forces shaping film production and transnational audience reception. Key topics include genre evolution, political and social influences, identity, and the impact of globalization on East Asian cinema. Students will develop essential analytical tools for studying film and media, including narrative structure, cinematography, editing, and sound. The course also encourages creativity and collaboration, utilizing digital media technologies to engage in hands-on, team-based projects.

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

FLM 402 CAPSTONE PROJECT SBC: EXP+

FLM 402.01 #91382 WED 2:00 PM - 4:50 PM with Amy Gaipa

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.

If you've taken FLM 101 or CWL 202, you can enroll in this 3-credit, 300 level course:

Note: As a substitute for FLM 215, you can take EGL 325.S01 Screenwriting. However, the same prerequisites apply: FLM 101 or CWL 202. Please contact Liz McRae for permission and further details (Elizabeth.McRae@stonybrook.edu).

EGL 325.S01 SCREENWRITING **SBC: ARTS**

EGL 325.S01 TU/TH 11:00 AM - 12:20 PM with Kenneth Weitzman

A general introduction to the principles of screenwriting covering structure, character creation, visual storytelling, format, and the writing of action and dialogue. The class will consist of reading and discussing existing screenplays, in-class and take-home exercises, and the planning, writing, and revising of two original, short screenplays. Prerequisite: WRT 102; one D.E.C. B or HUM course; or permission of the instructor. Note: No adds after the first week of classes.

INSTRUCTOR BIOS:

Jennifer Bassett is an award-winning podcast producer and teacher based in New York. She currently serves as a development lead and executive producer at iHeart Podcasts, where she oversees a diverse range of high-profile shows and helps decide which shows to bring onto the network. In addition to her work at iHeart, Jennifer consults for several podcast companies, including Emerald Audio and Diversion Audio, both part of Gemini13. Her work has earned praise from The New Yorker, New York Magazine, and Vogue, and her shows have appeared on numerous top 10 podcast lists. Jennifer began her podcast career as a Fellow at Stony Brook's Podcast Incubator.

Conor Demmett is a filmmaker and educator from NY. He received a BA in Film Studies & Production from Hofstra University and an MFA in Screenwriting from Stony Brook Graduate School. He presented for the Dogme Group which took 1st-place in the 2020 SUNY PACC pitch contest, winning the \$10,000 grant. In his 10 years experience working in film, Conor has written/directed several short films and currently has a slate of feature films in various stages of production.

Dave Chan is an award-winning Asian American screenwriter and filmmaker who holds an MFA in Television Writing from Stony Brook University–Killer Films. He was selected as a Finalist

*from over 2,700 applicants in the Paramount Writers Mentoring Program, the Nickelodeon Writing Fellowship, and the Television Academy Internship Program. He also produced the episodic proof-of-concept *A Father's Son* starring Ronny Chieng (*Crazy Rich Asians*) and Tzi Ma (*The Farewell*). Dave teaches and inspires future storytellers at Stony Brook University in his undergraduate Film and Television Writing courses.*

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 NoBudge 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 starting Lena Hall, Mena Suvari, Christine Lahti, and Dan Fogler premiered at the 2017 LA Film Festival, where is 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 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.