



## FILMMAKING AND TELEVISION WRITING COURSE DESCRIPTIONS FOR SPRING 2026

**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.

<b>FLM 101.01 #50967 T 12:30 PM - 3:20 PM</b>	<b>TBA</b>
<b>FLM 101.02 #50968 TU/TH 2:00 PM - 3:20 PM</b>	<b>Liz Rohrbaugh</b>
<b>FLM 101.03 #50969 TU/TH 3:30 PM - 4:50 PM</b>	<b>Jing Wang</b>
<b>FLM 101.04 #50970 TU/TH 11:00 AM - 12:20 PM</b>	<b>Liz Rohrbaugh</b>
<b>FLM 101.05 #50971 TU/TH 12:30 PM - 1:50 PM</b>	<b>Liz Rohrbaugh</b>
<b>FLM 101.06 #50972 F 9:30 AM - 12:20 PM</b>	<b>TBA</b>
<b>FLM 101.07 #50973 R 12:30 PM - 3:20 PM</b>	<b>Jing Wang</b>
<b>FLM 101.08 #50974 R 11:00 AM - 1:50 PM</b>	<b>Amy Gaipa</b>
<b>FLM 101.09 #50975 M/W 2:00 PM - 3:20 PM</b>	<b>Conor Demmett</b>
<b>FLM 101.10 #51027 M/W 3:30 PM - 4:50 PM</b>	<b>Conor Demmett</b>
<b>FLM 101.11 #51028 M 3:30 PM - 6:20 PM</b>	<b>TBA</b>
<b>FLM 101.12 #51029 M/W 9:30 AM - 10:50 AM</b>	<b>Timothy O'Connor</b>
<b>FLM 101.13 #51032 M/W 11:00 AM - 12:20 PM</b>	<b>Timothy O'Connor</b>
<b>FLM 101.15 #51664 F 11:00 AM - 1:50 PM</b>	<b>TBA</b>
<b>FLM 101.16 # T/TH 11:00 AM - 12:20 PM</b>	<b>TBA</b>

### **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.

<b>FLM 102.01 #50995 M 2:00 PM - 4:50 PM</b>	<b>TBA</b>
<b>FLM 102.02 #50996 TU/TH 2:00 PM - 3:20 PM</b>	<b>William Chandler</b>
<b>FLM 102.03 #51000 T 3:30 PM - 6:20 PM</b>	<b>Dave Chan</b>
<b>FLM 102.04 #51017 TU/TH 11:00 AM - 12:20 PM</b>	<b>William Chandler</b>
<b>FLM 102.05 #51030 R 3:30 PM - 6:20 PM</b>	<b>Dave Chan</b>
<b>FLM 102.06 #51031 W 2:00 PM - 4:50 PM</b>	<b>TBA</b>

### **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 the 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.

<b>FLM 201.01 #51020 TU/TH 11:00 AM - 12:20 PM</b>	<b>Kate Levitt</b>
<b>FLM 201.02 #54911 T 3:30 PM - 6:20 PM</b>	<b>Kate Levitt</b>
<b>FLM 201.03 #52582 TU/TH 12:30 PM - 1:50 PM</b>	<b>Kate Levitt</b>

### **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.

<b>FLM 203.01 #51025 M 3:30 PM - 6:20 PM</b>	<b>Audio Storytelling Skills for Filmmakers Podcasting with Amanda McLoughlin; Kathleen Russo</b>
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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 from an audio-first perspective 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, conceptualizing strong podcasts, pitching ideas, marketing and branding, distribution, monetization, the podcast job market, 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 #52629 TU 3:30 PM - 6:20 PM Audio Storytelling Skills for Filmmakers Podcasting with Amanda McLoughlin; Kathleen Russo**

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 from an audio-first perspective 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, conceptualizing strong podcasts, pitching ideas, marketing and branding, distribution, monetization, the podcast job market, 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

**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 215.02 #51021 TU 11:00 AM - 1:50 PM TV Spec Writing with Dave Chan**

What story would you like to tell if you were a writer on a popular show? In this course, you will have a chance to do just that. You will learn how to mimic a Showrunner's voice and write a speculative (or spec) script for television based on an existing series that may ultimately be used for competitions and included in your portfolio. 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. Let's write some television!

**FLM 215.03 #50997 TH 12:30 PM - 3:20 PM Screenwriting with Perry Blackshear**

A feature film screenwriting workshop investigating what stories are, why they matter, and how to make them great. Through hands-on practice, students will master screenplay formatting, character development, voice, and long-form dramatic structure. Students will develop their own storytelling vision and apply it to writing an original feature-length screenplay.

*\*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 Chrysovalantou Tsoumpelis (chrysovalantou.tsoumpelis@stonybrook.edu) and provide ID # and course section.*

## **FLM 220 Documentary Filmmaking**

### **FLM 220.01 #52583 TU 12:30 PM - 3:20 PM with Jing Wang**

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.

**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 #50998 W 2:00 PM - 4:50 PM with Timothy O'Connor**

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.

**If you've taken FLM 203, you can enroll in this 3-credit, 300 level course:**

### **FLM 304.01 #55257 M 2:00 PM - 4:50 PM Launching Your Podcast: An Advanced Course in Podcast Production with Kerry Donahue**

An advanced workshop on how to conceive, write, edit, and pitch a podcast. Audio stories require narrative as well as technical and producing skills. As content creators across genres, podcasters aim to engage listeners through art, technique, and a clear understanding of their intended audience. The primary assignment in this advanced class is a 5-8 minute narrative-style episode that demonstrates a more extensive idea for a podcast. By the semester's end, students will have answers to these questions: Why are you the person to make this podcast? What makes your idea different than what is already out there? What do you want your listeners to think, feel and do when they finish an episode of your podcast?

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

**FLM 310 STORY ANALYSIS      SBC: HFA+**

**FLM 310.01 #51001 TU/TH 12:30 - 1:50 PM with Will Chandler**

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?

**FLM 320 TOPICS IN FILM      SBC: HFA+**

**FLM 320.S01 #55359 TU 9:30 AM - 12:20 PM Coming of Age Films with Karen Offitzer**

This semester we will share an exploration into the question: what do films help us learn about growing up? Through the study of bildungsfilm – the coming-of-age film – we will discover the myriad of ways protagonists struggle with the transition from innocence to maturity and how filmmakers bring these stories to life. We will watch classic and contemporary coming-of-age films in an effort to analyze the protagonist's journey of personal growth and maturation, exploring themes such as identity, conflict, loss of innocence and transition, and explore filmmakers' efforts to tell those stories. We will participate in discussions on a variety of themes and film elements and will support each other's discoveries as we grapple with the ways in which we, as filmmakers, can engage film elements/story elements particular to the coming-of-age genre. Coursework includes readings and viewings on a variety of subtopics, film presentations, engagement in robust discussions, and a final project that includes an original coming-of-age script treatment.

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

**FLM 402 CAPSTONE PROJECT   SBC: EXP+**

**FLM 402.01 #50999 W 2:00 PM - 4:50 PM      Amy Gaipa**

**TVW 220.T01 #51011 F 12:30 PM - 3:20 PM Advanced Television with Scott Burkhardt**

In Advanced Television students will go over all aspects of writing for television at an advanced level. This will include coming up with original story lines; writing outlines and beat sheets; and

ultimately writing an original pilot. Students will also do a late night television writing segment. In addition students will learn how technology has influenced storytelling in television from it's very inception, the difference between writing for network, basic cable, premium cable and streaming and how to pitch themselves and their shows to buyers and showrunners.

*Prerequisite: FLM 101*

*\*FLM Minors: TVW 220 can count toward a workshop requirement\**

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## **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.

**Perry Blackshear** is a tenure-track professor at Stony Brook University, where he has been teaching undergraduate and graduate courses in writing, directing, and feature film production for eight years. He is a filmmaker from North Carolina and a graduate of NYU Graduate Film School.

His debut feature film, *THEY LOOK LIKE PEOPLE*, garnered the Jury Award at the 2015 Sundance Film Festival and has since claimed six international best feature awards. The film was acquired by Sundance International and later released on Netflix in the US. His second feature, the supernatural mystery *THE SIREN*, was released in the US in 2019 by Dark Sky Films and MPI Media. His third film, *WHEN I CONSUME YOU*, premiered at the Fantasia Film Festival and was acquired by Yellow Veil and 1091. Perry has edited three award-winning feature films, including *CHARLIEBIRD* by Libby Ewing (Best Narrative Feature, Tribeca 2025), *KARAOKE GIRL* by Visra Vichit-Vadakan (Rotterdam, Criterion Collection), and *DAYS OF GREY* by Ani Simon-Kennedy (Reykjavik), as well as several award-winning shorts, including *DAUGHTERS* by Chloé Zhao (Clermont-Ferrand). Perry's original television series, *POSSESSION*, was recently sold to Netflix, with Executive Producer Mike Flanagan (*Midnight Mass*) on board. He is currently attached to two feature scripts, including *MINDFUL* by Emmy, Golden Globe, and Writers Guild Award winner Les Bohem through Lady Spitfire and Architect. His original television pilot *THE HALLOW* is currently being developed in partnership with Aggregate. He is represented by CAA and lives in Connecticut with his wife and baby daughter.

**Scott Burkhardt** is a writer and filmmaker based in New York City. He has written for television (NBC's *SMASH*) and developed shows for NBC Universal and CBS Studios. His short film, *Girls Are Strong Here*, won a production grant from the Sun Valley Film Festival and went on to win the Grand Jury Prize @ IFF Boston (2022) and the Humanitas Prize for Best Short Film (2022). He continues to make shorts and develop film and television projects. He is a graduate of Davidson College and Columbia University's School of the Arts.

**Conor Demmett** is a filmmaker and screenwriter from NY. He co-wrote the upcoming comedy/horror film, *Ugly Ducklings*, from SideSwipe Media. His follow-up feature with Grant Herson, *Johnny Spaceman*, is currently in production. He also served as Assistant Director and Script Supervisor on Herson's comedy/horror, *Caterkiller*, from Troma Entertainment. He has 10 years experience working various crew roles on a diverse array of productions. He received a BA in Film Studies & Production from Hofstra University in 2018. In 2023, he received his MFA in Screenwriting from Stony Brook Manhattan where he presented for the Dogme Group which took 1st-place in the 2020 SUNY PACC pitch contest.

**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 a Finalist from over 2,700 applicants in the Paramount Writers Mentoring Program, Nickelodeon Writing Fellowship, and Television Academy Internship Program. He has written scripts that have won or placed in numerous festivals worldwide and also on assignment for an Emmy-winning producer. He continues to serve as the Screenplay Judge for The Art of Brooklyn Film Festival. And he also produced the episodic proof-of-concept *A FATHER'S SON* starring Ronny Chieng (*CRAZY RICH ASIANS*) and Tzi Ma (*MULAN*). Dave teaches and inspires future storytellers at Stony Brook University in his 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.

**Amanda McLoughlin** is the CEO of *Multitude*, a podcast collective, production company, and ad sales provider. A digital creator since 2004 whose career started in finance and business services, she created *Multitude* in 2018 to support fellow creators in making a living on their own terms. She was named a *Forbes 30 Under 30 Media* honoree in 2021, she currently co-hosts three podcasts (*Spirits*, *Join the Party*, *Attach Your Résumé*) and Executive Produces several more.

**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 *BLUESSHIFT* 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.

**Karen Offitzer** is the Director of the Undergraduate Film and TV Writing programs at Stony Brook. Her short fiction and essays have appeared in several literary journals and magazines, and she has received grants and awards for her short documentary work, most notably for her short, *I Am Not Who You Think I Am*, exploring the effect of a year-long free humanities education program on the lives of those who were houseless and working poor.

**Elizabeth (Liz) Rohrbaugh** is a writer and director from Brooklyn, NY. She is currently a Visiting Artist at Stony Brook University where she teaches filmmaking and documentary film. 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. Most recently, her short film, C.O.M.A. played at various film festivals and will be released in late 2025. 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 immigrant filmmaker, media artist, and activist whose work amplifies the voices of immigrant communities through organizing and documentary storytelling. Rooted in her lived experience, Jing's films merge art and activism to illuminate the struggles, resilience, and dignity of immigrant workers often silenced by mainstream media and American society.

Her feature documentary *Ride with Delivery Workers* has received support from the Sundance Documentary Fund, the One House Fund, and the Sundance TAAF Asian American Fellowship. Her films have been screened at the Museum of the Moving Image, the Museum of the City of New York, Rooftop Films, and WNYC's Greene Space, and have been featured in The New York Times and Gothamist. Jing is a member of A-Doc, the SPCUNY Fellowship, the Brooklyn Film Collective, and Gold House Futures. She is proud to teach filmmaking at Stony Brook University, where she mentors a new generation of socially engaged storytellers.