

The required text for the course is:

Zinsser, William (2016) *On Writing Well: The Classic Guide to Writing Non-Fiction*. Harper Perennial.

~~A.O. Scott, A.O. (2017) *Better Living Through Criticism*. Penguin Books.~~

An optional and recommended text is:

Associated Press (2018) *The Associated Press Stylebook 2018: and Briefing on Media Law (Associated Press Stylebook and Briefing on Media Law)*. Basic Books.

Course Requirements

The goal of this course is to pitch and develop story ideas around culture, to sharpen reporting and critical skills, and write a series of music/movie/TV reviews, including a final long-form essay. Class participation, attendance, and assignment will be factored into grading. Be prepared to briefly discuss entertainment news of the week at the top of each class. Each class will also feature critical thinking exercises, during which we will watch, dissect, and critique music, movie and television clips as a group.

Grades

Your final grade will be based on your written assignments (80 percent) and class participation (20 percent). If you miss more than two classes, for whatever reason, you cannot get higher than a B in the class. This class functions as a team and to work effectively everyone must come to class prepared, hand in assignments on time, do the readings and fully participate.

Final grades will be calculated as follows:

Assignment #1**Due Thursday, July 9 (15 percent)**

Print out and bring in a movie or TV criticism that was published online anytime beginning January 2020. Highlight the sentences that best illustrate and support the author's argument (these are the elements of "criticism"). Be prepared to discuss in class.

Assignment #2**600-800 words Due Thursday, July 16 (20 percent)**

Write a critical essay about a piece of entertainment that was released in the month of June or July 2020. This can be a movie of any type (indie, blockbuster, etc.), a piece of music (song, album, concert), or a television show (an episode, series, reality TV). The format must be in the form of an essay with a clear point of view about the subject. This assignment will help you explore your critical voice and illustrate ways in which the entertainment we view sparks natural curiosity.

Assignment #3**300 words Due Thursday, July 23 (10 percent)**

Come up with a list of 2 subjects you would like to interview in the world of entertainment. For each subject, explain in 150 words what makes them a compelling subject for the moment. Include 3 sample questions you would ask.

Assignment #4

150-300 words Due Thursday, July 30 (10 percent)

Compose a 150-200 word pitch for your final project: an idea for an 800-word longform essay, review (movie/TV/music), or trend piece. Form a rough thesis about the work or subject you plan to examine and what it means in the broad scheme. Feel free to choose a recent work of art, a classic, or something obscure.

Final Assignment

800-1,000 words Due Thursday, August 6 (25 percent)

WEEK 1

7/7/19 - Overview of cultural criticism and introduction to entertainment writing

What does it mean to cover culture in 2019? What does entertainment and culture writing entail, and what is a critic's job? We'll define and discuss the different types of culture writing (blogs, reviews, essays, profiles) and guidelines for each. We'll also discuss various definitions of a critic, as well as basics of writing a news blog about a work of art and "finding the angle" in a piece of music, film, or television.

- Read for discussion at the top of class: Deadline.com
- Reading: [The Movie Assassin](#) by Sarah Miller, Popula

Assignment #1

7/9/19 - The elements of critical writing

What makes for constructive criticism? Being a critic isn't just about noting the positive and negative aspects of a work. We find the nuance and offer sharp points of view. Often that means crafting a thesis and narrative *for* the narrative we're dissecting. We'll examine the role of culture writing today and intersections with identity and politics. We'll also discuss how to generate ideas and find sources of inspiration.

- Read for discussion at the top of class: The Hollywood Reporter website
- Reading 1: *Better Living Through Criticism: How to Think About Art, Pleasure, Beauty, and Truth* by A.O. Scott (Excerpts)

WEEK 2

7/14/19 - Writing about movies + Workshop assignments

Roger & Ebert used to be the most reliable source for credible film criticism, but now you can find great voices in far out places, from *The New York Times* to The AV Club to Tumblr. We'll discuss writing voice and style, as well as how to watch movies for the purpose of critiquing and how to translate your views into writing. We'll also discuss how streaming outlets like Netflix, Amazon, Hulu have changed the viewing experience and expanded the range of content available to rate and review.

- Read for discussion at the top of class: Vulture.com

- Reading: [I Rewatched Love Actually and Am Here to Ruin It For All of You](#) by Lindy West, Jezebel

Assignment #2

7/16/19 - Writing about television: Reviews, recaps, and reality TV

In many ways, television has surpassed movies in content and quality, boosted by prestige TV (think *Mad Men*, *The Wire*, *Breaking Bad*) and binge watching. Reality TV has meanwhile evolved from low-budget operations to appointment viewing (*The Bachelor*). Expanding on discussions from the previous session, we'll talk about watching movies with a critic's eye, as well as the art of the TV recap and smart ways to cover reality TV.

- Read for discussion at the top of class: Vanity Fair website
- Reading: [The Difficult Women of Sex and the City](#) by Emily Nussbaum, *The New Yorker*

WEEK 3

7/21/19 - Tackling the music review in an age of bad music reviews + Workshop assignments

Music review writing inspires some of the most clichéd writing. We'll discuss ways to avoid the easy music review cliché and analyze what makes a successful review, compare reviews from prominent music magazines and sites over the years, including *Rolling Stone*, *Vibe*, *Village Voice*, *Pitchfork*, and *Spin*. We'll also listen to a couple songs and discuss how we might write about them.

- Read for discussion at the top of class: *Spin*, *Pitchfork*
- Reading 1: [A Love Profane](#) (Beyonce Lemonade Review) by Doreen St. Felix, *MTV News*
- Reading 2: [Review of Greta Van Fleet, Anthem of the Peaceful Army](#) by Jeremy D. Larson, *Pitchfork*

Assignment #3

7/23/19 - The art of a great interview

A good interview may be dependent on the subject, but the work starts with research and preparation. Concise, targeted questions and follow-ups. There are techniques helpful to interviewing famous and/or challenging subjects. We'll discuss the art of the Q&A and why it's not as simple as it seems. We'll also discuss approaches to interviewing behind-the-scenes figures like producers, filmmakers, and writers.

- Read for discussion at the top of class: *Variety's* site
- Reading: [In Conversation: Quincy Jones](#) by David Marchese, *Vulture*

WEEK 4

7/28/19 - The fascinating and dreaded celebrity profile + Workshop assignments

The celebrity profile has become a beast of its own. The writing many times suffers from being overly fluffy or pandering, offering little insight. But the profile can be a fun social exercise and a way to view a famous figure in a new light. We'll talk about what the best profiles achieve.

We'll also discuss the nature of access in journalism and effects of social media on how these profiles get executed.

- Read for discussion at the top of class: *The Atlantic* site
- Reading 1: [Justin Bieber Would Like to Introduce Himself](#), by Caity Weaver, *GQ*
- Reading 2 (optional): [Lena Dunham Comes to Terms With Herself](#) by Allison P. Davis, *The Cut*

Assignment #4

7/30/19 - Feature writing and reporting

Long-form features help put the culture we consume in context and offers deeper exploration of people, ideas, and moments in entertainment. This is where you get to flex your research, voice, and critical thought. We'll discuss different forms of feature writing, from investigative reporting to reported essays and write-around profiles.

- Read for discussion at the top of class: *The New York Times* Arts and Style section online
- Reading: [The Making and Unmaking of Iggy Azalea](#) by Clover Hope, *Jezebel*

WEEK 5

8/4/19 - Essays and trend pieces

If you're not analyzing a cultural work through the lens of a traditional review, you might do so in the form of an essay with a specific angle. The essay is often the meat of culture writing, allowing exploration of deeper issues around race, sex, identity, and politics through the prism of entertainment. Trend pieces also function to highlight connections between works of art and dissect their relevance. What does the work (or works) tell us about society? What does the work illuminate about ourselves and our interactions?

- Read for discussion at the top of class: *The New Yorker* site

8/6/19 - ~~Group trip to a movie theater (Date subject to change, depending on movie showtimes)~~ + Guest speaker + Final Assignments Due

WEEK 6

8/11/19 - ~~Discussion of film screening~~ + **The Business of Entertainment Writing**

Reporting and writing about entertainment involves lots of movers and shakers with different agendas. Magazine staffs coordinate profiles and interviews with publicists, managers, agents, and photographers. Production studios and PR companies make movies and TV screeners available to critics ahead of time, sometimes with embargos. There are release schedules, marketing strategies, and promotional campaigns. Behind the coverage, there's a layer of politics that can complicate the job of writing about entertainment. Writers must navigate this landscape with integrity. We'll discuss all this, plus the secrets and logistics of assembling magazine covers and features.

8/13/19 - Discussion of final assignments

Writing about entertainment and/or critiquing a piece of work means placing a value judgment on a work of art. Creators and publicists are not afraid to let writers know when they're upset. We'll discuss dealing with feedback in public, i.e. responding on social media, as well as talk about final assignments and loose ends, including the necessity of factchecking and sourcing.

Accommodations

Students with disabilities that necessitate accommodations should contact and register with New York University's Moses Center for Students with Disabilities (CSD) at [212-998-4980](tel:212-998-4980) or mosescsd@nyu.edu. Information about the Moses Center can be found at www.nyu.edu/csd. The Moses Center is located at 726 Broadway on the 2nd floor.

Diversity & Inclusion

The Institute is committed to creating an inclusive learning environment. The Institute embraces a notion of intellectual community enriched and enhanced by diversity along a number of dimensions.