

Media Writing

Media Studies 223W-002

Spring 2025

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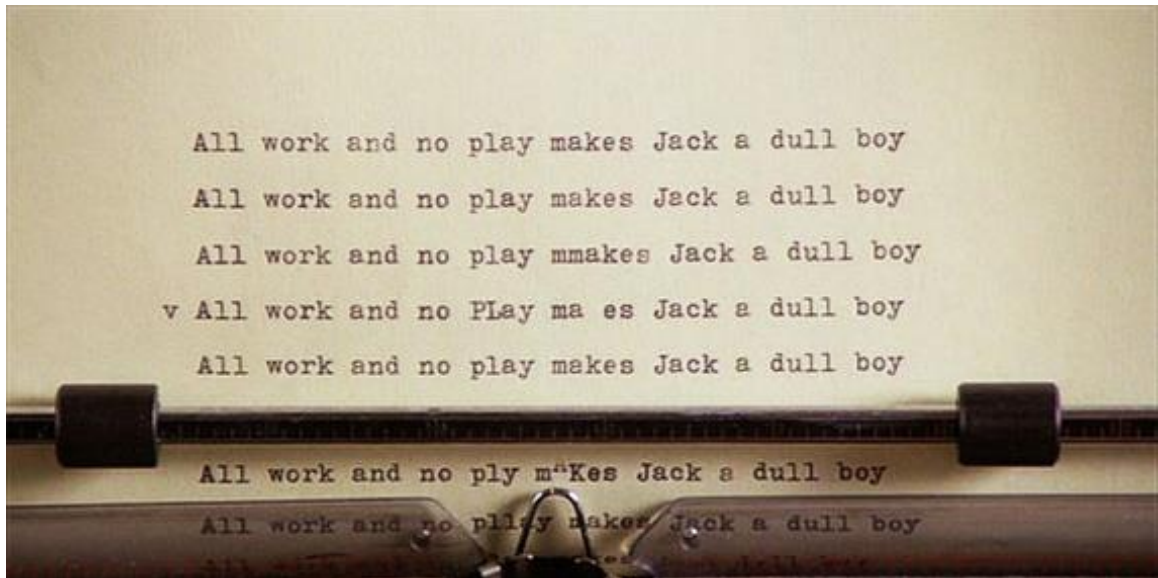
(yes you can text me instead) **917-331-0590**

Classroom Location: King 105

Class hours: Tuesday 1:40-4:30

Office: G-Building 102-D

Office Hours 12:30-1:30 Tuesdays



THE SHINING. FILM STILL. DIRECTED BY STANLEY KUBRICK. 1980. UNITED KINGDOM.
WARNER BROS., 1980

COURSE DESCRIPTION

This course will offer students the opportunity to develop writing skills across a wide variety of traditional and new media. In doing so, we will not only learn and hone the techniques required for mastery of particular media and platforms, but we will also study the changing nature of rhetoric and narrative in different media environments. While this is not a course in media production, students will at times be working in other media forms in order to see the effectiveness of their writing in those contexts. This course will not utilize textbooks on writing, or even required readings. Rather, readings will consist entirely of writing examples we will choose to emulate, as well as simple how-tos on formatting in a particular medium. The class is suitable for beginning writers as well as those seeking to write at a professional level (or better). However, it is not a remedial writing class; those struggling with the English language, basic grammar or syntax, should take the appropriate basic writing course or turn to the Writing Center.

GRADING

Students will be responsible for 14 take-home writing assignments over the course of the semester; 14 in-class writing assignments, and one final writing assignment in a medium of the student's choice. Grading will work as follows:

- Writing assignments: 80%
- Participation (including group work, engagement with discussion and/or with online discussion, and in-class assignments) 20%

Because the class is a W and we need to generate more than 40 pages of writing, there are in-class writing assignments. If you need to miss a class for any reason, make sure to contact me about the in-class writing you missed. I can give you a version of the same assignment which you can do at home.

Work must be submitted on time. Writing assignments can receive a Pass (88), High Pass (100), or Low Pass (77). A pass is given to work which meets the formal requirements of the assignment. A high pass is given to work which meets the formal requirements and is well-written. A low pass will be given to any good faith attempt to complete the assignment. It should be hard to fail this course if you do the assignments. Participation in the weekly discussion can help raise a grade.

PROPER USE OF TECH

If you are accustomed to composing and note-taking on a keyboard, feel free to bring a laptop, tablet, a phone, or even a typewriter to class. As we will see in our work, muscle memory matters in creative endeavors. That said, please bring paper and pencil to every class. Many of our in-class activities call for these tools.

At present, ChatGPT is not yet sophisticated enough to complete these 15 creative assignments, and it is advised that you not bother with it. We will, however, dig in a bit to what we can and cannot use chat GPT for effectively. I do not believe in getting into an arms race with digital natives over what constitutes original work, but you won't be hired in the real world as a writer because you are able to use digital tools well. Writers get hired based on their ability to use their natural voice. For our purposes, if you're not using the assignments as an opportunity to develop your natural voice as a writer, you're wasting your time and money.

There are other important issues to engage with when thinking about AI, maybe the most important one is that large language models reproduce the prejudices of the data set perfectly – that's what they are designed to do. Since a preponderance of you choose to make assignments which address social ills -- economic, racial, social or climate injustice, I'd just like to point to you that no AI model can rise above those systemic injustices because all they can do is reproduce the data they've been trained on. If you want to tackle these issues, you need to do it in your own voice and words.

The assignments will call for your natural speaking voice, and your lived experience, and your personal observations. To complete assignments, your own observations and your own voice is what will be required because that's what is being developed in a writing class.

All that said, if you want to try to use AI to complete these assignments, I expect you to use at least 3 different large language models (for example Claude and Mistral as well as ChatGPT) and to refine your prompt at least 5 times to account for the inherent biases in the model, and to account for "hallucination error" and to document the entire process. Please do not attempt to pass off AI generated text as your own writing.

CRITIQUE

By critique we mean seeking out the user experience and suggestions of your peers, and also providing this service to others. You are responding, authentically, as a reader or listener. You don't need to be a professional writer or editor or teacher to do this. You are literate enough to write a constructive critical analysis—as the reader you are right now. The feedback we provide each other should be constructive and encouraging. Please endeavor to highlight significant areas in need of revision. Leave error correction to the word trolls; our task here is to seek deeper issues: a flat or stereotypical character, an image that is too vague or too familiar, an overly sentimental approach.¹ Anything that jolts you out of the narrative, makes you notice the writing, is worth making note of—even if it is to offer a line of appreciation for a beautiful turn of phrase!

As the writer, you should be prepared to listen to this constructive criticism, but you do not necessarily have to implement all the suggestions you receive. Another component of critique is learning to decide which suggestions are useful to you. As writers, we make conscious choices about what constitutes good writing. We learn this through practice—and becoming sensitive to the nuances of language use in others is the way we practice. Please note: this also goes for my suggestions. You are the ultimate authority on your own writing.

READING ALOUD

We will be doing a lot of reading aloud in this class. Both reading our own work, and reading source material aloud together. I find it to be a powerful and effective way to read—and it assures me that you have read the material, which we can then refer to casually. It builds for us a pool of references, a shared language. I have come to suspect that privileging one form of literacy—silent reading—above all others is a detriment to creative thinking². When students of writing read aloud, they become voices—authorities—in the classroom, empowered to speak, both as they read, and thereafter. We also read aloud because, if you do it right, you begin to notice more and more how the details of a text – any kind of text -- start to work together. You might not have yet acquired the technical vocabulary to analyze the passage, but successfully reading a passage aloud (i.e., not in a flat, hurried monotone) represents a significant step toward producing a close reading³.

TIME MANAGEMENT

Please make time for your writing. The reading load is very, very light for this course specifically because we want to be spending time each day writing. The writing assignments are deceptively short, but you will not find them simple. The greater lesson here is, of course, that to effectively court the words, a writer needs to privilege his or her or their writing. Learn this here and now—and it will spare you years of agony later.

POLICY LANGUAGE

¹ Ryback, Chuck. "Conducting and Succeeding in Online Discussions." *Sad Iron*, June 8, 2014. <http://www.sadiron.com/teaching/selections-from-online-syllabi>

² Jones, Jason. "How to Notice Things in a Classroom: Read Aloud." *The Salt-Box*, August 27, 2008. <http://www.jbj.wordherders.net/2008/08/27/how-to-notice-things-in-an-english-class-read-aloud>

³ Sample, Mark. "On Reading Aloud in the Classroom." *Sample Reality*, September 4, 20

CUNY POLICY ON ACADEMIC INTEGRITY ▪ Academic dishonesty is prohibited in the City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion as provided at:
<http://qcpages.qc.cuny.edu/provost/policies/index.html>.

ADA STATEMENT ▪ Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Special Services Office, Kiely 171; (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. For more information about services available to Queens students contact: Pratik Patel, Special Services Office; 171 Kiely Hall; 718-997-5870 (8:00 a.m. to 5:00 p.m.); e-mail address: pratik_patel@qc.edu.

USE OF STUDENT WORK ▪ All courses in the Perspectives on the Liberal Arts and Sciences (PLAS) program at Queens College undergo periodic reviews. For these purposes, samples of students' work are made available to those professionals conducting the review. Student anonymity is assured under these circumstances. If you do not wish to have your work made available for these purposes, please let the professor know before the start of the second class. Your cooperation is greatly appreciated.

SCHEDULE

Class 1:1/28/25 THE ART OF THE INTERVIEW

in class:

Introductions

Write How You Talk

2 truths and a lie

Kio Stark: talking to strangers

Audie Cornish on the burning question

Proust Questionnaire,

Questions Toward the Classification of Humans

Joseph Mitchell's Mazie

5 Ws, and the 6 even more important questions.

The follow-up question

Interview Each Other

Key Insights:

1. Write how you talk
2. Talking to strangers is good
3. Ask the burning question
4. Ask a follow up question if anything makes you curious
5. Disclose something of yourself to get someone talking

Readings:

Melvin Mencher's 4 Principles (handout)

<https://www.gq.com/story/rebel-style-yasiin-bey-mos-def-gq-september-2012>

<https://www.esquire.com/news-politics/a638/frank-sinatra-has-a-cold-gay-talese/> (this one is quite long and you don't have to read it all, but read enough to get a sense of it)

Written assignment: Portrait/Interview:2/3/25

Please turn your interview from class today into a profile. Or, using the techniques we learned in class, interview anyone you like and write a profile of them. A profile is a written portrait of a person based on interviews. They can be quite short if you choose to just let the person's answers speak directly as in the sample portrait of Mos Def or they can be very long if you choose to interview not only the subject but all his or her lovers and bankers & cetera as in the Gay Talese piece about Frank Sinatra. Or anywhere in between. Maybe aim for about 400 words, so not quite two typed pages? But really, however much you need to paint a word-portrait of the person you interview.

Learning outcomes:

A definition of media environments, and how different media environments impact writing

How to craft a compelling portrait of literally anyone

Using verbs instead of nouns.

Identifying core qualities.

Class 2 2/4/24 INFORMATIONAL WRITING

in class: Headlines and Ledes for fairy tales,

abstract and concrete nouns; active and passive verbs

Dominic Walliman: <https://www.youtube.com/watch?v=ARWBdfWpDyc>

Readings

- Technical Writing - [WikiBooks](#)
- 12 Tips for Scientists writing for the Public - [AmericanScientist](#)
- Science for General Audiences - [Writing about Biology for the Public](#)
- And look at examples of each: Technical writing ([Examples on Prismnet](#)); Science Writing: [Chernobyl Mold Protects Astronauts?](#)
- [How to make a GREAT Tutorial](#)

Written assignment : Tech writing and How-Tos (due 2/10/25)

write 250 words or create a video essay (5 minutes)

which is a set of instructions, explanation of a scientific phenomenon, how to use a piece of software, how to use a product or description of a piece of technology.

If you can't think of anything, do a video game walkthrough, or explain what either PCR testing or Instagram are and how they work in less than 250 words or 5 minutes..

Learning Outcomes:

- How to bring narrative engagement to writing about science and technology fact.
- The qualities of effective instruction for products and advertisements.

KEY INSIGHTS

So far we have 3 rules of media writing:

1. Write how you talk
2. Use the correct form or structure
3. Use a headline

Walliman's 4 rules for science writing

1. Start in the right place
2. don't go too far down the rabbit hole
3. clarity beats accuracy
4. explain why you think it's cool

An instructional piece takes the form:

1. assume the reader knows nothing
2. brief intro
3. list of materials, tools, or equipment
4. the procedure or steps
5. troubleshooting (what kinds of things generally go wrong and what should you do about them?)

A popular science piece takes the form:

Begin with a hook. Why is this interesting?

What is the announcement?

How does it work? What makes it go? What is the context? Why is it cool?

What are the obstacles? What's left to happen?

Most of the words in a headline are capitalized. Except for:

- Articles (a, an, the)
- Coordinating Conjunctions (and, but, for)
- Short (less than 5 letters) Prepositions (at, by, from)

It's always a good idea to use some concrete and specific words in your media writing

Class 3:2/11/25 THE ARTS REVIEW

in class: Details!

Warm-up exercise for writer's block

Incite a reaction

Elements of Interest: Fame, Oddity, Conflict, Emotion, Call to Action

Writing Clinic

Learning Outcome: How to analyze and understand the effectiveness of storytelling or rhetoric in media other than text. This will serve as a bridge to writing in new formats.

Written Assignment (due 2/24/25)

Write a 300-600 word review of a movie, TV show, website, podcast, video game, or a work in another media format

Readings:

Writing a Book Review - [UNC Chapel Hill](#)

- Seven Ways to Write about Television - [NPR](#)
- Music Reviews - focus on Jon Pareles here. [NYTimes](#).
- Pareles on Fela - [NYTimes review](#)
- Typical Vidgame review - [Streets of Rage 4 in PC Gamer](#)

NO CLASS 2/18/25 university follows a Monday schedule Class 4: 2/25/25

THE PRESS RELEASE, THE COVER LETTER, AND FACT CHECKING

In class: generating authority

Determining audience

Research and active voice

Cover letters

SNOPEs

Writing Clinic

In class visit from AI-industry insider Erik Sanner

watch Coded Bias

Learning Outcome: <https://www.youtube.com/watch?v=IwpilLm6dFo>

- How to format and write a compelling press release.
- How to format and write a compelling cover letter
- How to format and write a fact checking piece
- The elements of a press release, purposeful writing, using quotes, generating authority.
- Research and the active voice: the cover letter

Readings:

- How to write a press release: <https://class-pr.com/blog/how-to-write-a-press-release/>
- Read the following examples of press releases: [Pepsico's press releases](#), [BLM press releases](#) (not standard format, but well written), [Greenpeace Press releases](#), [National Resource Defense Council press releases](#), [Amazon's press releases](#) [Amazon's press releases](#)
- <https://www.themuse.com/advice/how-to-write-a-cover-letter-31-tips-you-need-to-know>

Written Assignment

The Press Release (due 3/3/ 25)

Write a one-page press release for a real or imaginary product or cause. A club, restaurant, or a cause you want the world to know about. Include a good quote from someone involved for the quote section. Make up the quote if the entire release is about an imaginary product or cause.

The Cover Letter (due 3/3/25)

Write a one-page cover letter to the hiring manager at your dream job. The job can be imaginary; the company can also be imaginary. Your skill set in the letter can be imaginary! But, I will be editing them, so if you'd like to use a real cover letter from your IRL career, feel free to.

Class 5 3/4/25 THE SLIDE DECK

in class:

Warm-up exercise for writer's block

Pitch from Chris Anthes, [CTO of Hapnyn](#). We'll decide whether to fund him.

Set up a problem and a solution

David Phillips Ted Talk: "How to Avoid Death by Powerpoint"

Learning outcomes: How to set up a problem and a solution. Sequential logic, sensemaking, and sales.

Written: Pitch deck (due 3/10/25 please come to class ready to share)

Create a 5- to 10- slide Powerpoint/Slides/Keynote/ Canva presentation. Easiest is to go to Slides.Google.com and create your deck right there. Use the SPEAKER NOTES field to write what you would say for each slide. Show the problem, why the problem sucks, the insight, the solution and how it will succeed. We will be presenting them next class so if you could get them to me before class, that would be ideal

Readings:

- [How to Write a Professional Powerpoint](#)
- Look at these examples: <https://biteable.com/blog/presentation-examples> (Look particularly at the UBER pitch deck, Video pitch template, and Zuroa pitch deck.)

Class 6: 3/11/25 AD COPY

in class: Deck presentations;

wild products and imagined users discourse;

Animatics

The evolution of Keebler Elves

Taglines

Learning outcomes: The elements of a traditional 30-second commercial, 6-second must-view social media ad, and traditional print ad. The format of an ad script

Written Assignment: Ad copy for a 30- and 6- second spot (due 3/17/25 Write the script for a 30-second commercial, using one of the templates in the NoFilmSchool link above.

Create a 6- second version of the commercial, too.

Readings:

- Format of the TV ad script - [NoFilmSchool](#) -
- More on the format - [HurlbutAcademy](#)
- Examples of killer copywriting - [HoneyCopy](#)
- Ad Copywriting for Conversion - [Instapage](#)

Class 7: 3/18/25 THE SOCIAL MEDIA CAMPAIGN

in class: Dis/Misinformation

Elevator Pitch game

Design a Shoe Crossover campaign

Writing Clinic

Learning Outcomes:

How to write for Facebook, Twitter, or Instagram. How to leverage a platform's algorithms for distribution. How to break up a message for resonance across multiple posts

Mixed Media Assignment: Social Media Campaign (due 3/24/25

Create a social media campaign (for your advertising topic or science topic, above, if you like) that includes at least 5 Tweets and/or Instagram and/or TikTok posts, and 3 Facebook and/or LinkedIn Newsfeed posts. You can post on the real platforms if you like, or else you create simple mockups with photo and text. If no photo is available, you can describe what should be in the photo

Readings:

Five Social Media Writing Tips - [Five Minute Social Media](#)

- Social Media Copywriting - [Melinda Kitto](#)
- Social Media copywriting - [CrazyEgg](#)
- Elements of successful Facebook Post - [Hootsuite](#)
- A guide to social media marketing (particularly later in the article) - [HopperHQ](#)

Class 8: 3/25/25 CAMPAIGN ADS, PROPAGANDA, AND THE VIDEO ESSAY

IN CLASS:

Julius Diaz Panoringan's Agitate!

Logos/Ethos/ Pathos

Dwight's Speech

Analyzing rhetoric through film

1948 Propaganda Civics lesson: [PROPAGANDA - They Showed This To High School](#)

[Kids In 1948! Would They Allow This Today?](#)

Write a stirring speech about nothing

How to Shoot a Film in One Room: <https://vimeo.com/247527973>

<https://youtu.be/31zMosHOK2A?si=6l-gB6Bc-nBp0CPy>

[YouTube: Manufacturing Authenticity \(For Fun and Profit!\)](#)

[Very Serious Video Essay](#)

Guante Tran Myhre's: TO THROW A WRENCH IN THE BLOOD MACHINE: Five (Season-Appropriate) Metaphors for Voting

TIKTOK edits with music

Readings:

How to Scaffold a Video Essay (Handout)

[i made a movie. it stunk.](#)

Video Assignment due: 3/31/25

Create a 5-10 minute propaganda essay

CLASS 9: 4/1/25 SCREENPLAY FORMAT

Share ads

in-class Screenplay analysis;

Show, Don't Tell;

visual storytelling exercise

animatic story telling exercise

Learning Outcomes: Learn screenplay formats, rules of dialogue, and scene structure.

What makes for realistic dialogue? What makes a scene engaging?

Written Assignment: **(due 4/7/25)** Translation of filmed scene back to screenplay format

Pick one of the following scenes, and translate it back to screenplay format.

- [Opening scene of Joker](#) (from 1:29 to 3:35, establishing shot of street to left alone in the alley)
- [ET Phone home](#)
[Deerhunter](#) (from 2:06 to end)

Readings:

- [Review of screenplay type elements](#)
- [Short movie on Screenplay Formating](#)
- Sample Screenplays: [Moonlight](#), [Knives Out](#), [Wonder Woman](#), [Good Will Hunting](#), [Toy Story](#).

Class 10: Radio and Podcast writing (4/8/25)

Learning Outcomes: Students will gain knowledge of radio scripting and transcription basics, vocabulary, and industry software, skills necessary in the podcasting industry.

In class:

Q&A with Adam and Kim Davis of Slaycation

Active listening

Rob Rosenthal on Script elements

- Characters
- Setting — A physical location where the story is taking place.
- Action — The character is clearly doing something.
- Idea — There's a point to a scene. It communicates and shows an important point in a story.

Ira Glass Dead Animal Man

Bonaparte Podcast

Radio Lab Lucky Wind

Actualities and tracking

Butt Cut What Glossary

Jessica Abel's Out on a Wire

Basics of using Descript Radio and Podcasting software to create broadcasts and scripts

Readings:

Excerpts from Jessica Abel's Out on a Wire, available in class and on google

Classroom

[Anatomy of a Scene](#)

[Transom's Show Don't Tell](#)

[Descript Overview Tutorial](#)

[Descript Transcription Tutorial](#)

[NPR training source: Radio Script](#)

Questions to ask when dissecting a podcast

Assignment (due 4/14/25) YOU HAVE A CHOICE!

Either a Written Assignment

Take a podcast, any podcast, and choose one episode. These answers do not need to be long and the whole assignment needn't be any longer than 3 pages. The goal here is to start thinking about the elements of radio-storytelling.

Answer the following questions about it:

1. What are the stakes or the driving question?
2. How does the host set that up?
3. Who are the characters?
4. What are their dilemmas/choices/challenges/questions?
5. Do the characters change?
6. How if so?
7. What are the scenes?
8. What story arc or arcs do you hear for the host? For the characters? For the listener? Look for

Discoveries
Insights
Lessons
Catharses
Resolutions
Moments of wonder
Follow-up questions

9. How are the arcs developed? Look for

Narration
Interviews with characters
Interviews with experts
Visits to Locations

10. What are the changes, twists, and important points?
11. How are the changes, twists, or important points signposted? Look for

Narration
Other voices
Sounds
Music

12. What is the intro to the piece? Look for

Asking a question or introducing a mystery
Cold open where we dive in immediately
Establishing the concept
Personal story of the narrator

13. How were music and sound used?

When and where were they used?
Was it “in the clear” or fading in and out under vocal tracks?

14. What were the surprise moments?

15. Is there a wrap up where we learn what we’ve learned?

16. Are further questions raised?

17. If multiple hosts, who takes the lead and when?

Do they disagree? Is this part of the story?

18. If solo or interview or review show, what does the host do to keep you listening?

19. What is the outro?

How does the story end?
What are the takeaways?
What did we learn about the world?

Or: record an episode of a podcast, being sure to include music and sound effects; make it at least 10 minutes long No class 4/15/25 Spring Break

Class 4/22/25 NON LINEAR AND HYPERTEXT MEDIA

In class:

Genesis as a game

Roxanne Gay’s Contrapasso

Twine Intro

Flow charts and ancestor collapse: the diamond shape in narrative

Learning Outcomes: Writing scripts for non-linear media. Exploring the various formats for doing this, as well as how to communicate effectively in these media. Agency as art.

Written Assignment A (due 4/28/25) Practice and play with Twine. Use the tutorials below to begin. Create a simple text adventure starting in your named passage. Make on Twine, and then click Build, Proof. Copy the html from the proof setting (select all, copy) and turn that text in in the google classroom. I will slot it into our main story.

Readings:

- [Storytelling Intro to Twine Video \(by Vegetarian Zombie\)](#)
- [Intro to Twine video: \(by two students - very brief\)](#)
- [Getting started with Twine](#)
- [How to create a story in Twine](#)
- How to: [Adding variables to Twine](#)

Class 12 (4/29/25) NON LINEAR and HYPERTEXT MEDIA CONT'D

In class: we will look at our collective game.

Lab Tech support for Twine stories

Marie Ryan “Paths of Interactive Storytelling”

Carly Kocurek “Coin-Drop Capitalism: Economic Lessons from the Video Game Arcade”

Agency as Art

Readings

[Twine for Beginners](#) by Damon Wakes

[How to add Text Effects](#)

Additional Support Material

Twine Harlowe [cheat sheet for images](#)

Twine Harlowe [cheat sheet for sound](#)

[Twine instructions for uploading game](#)

[Video instructions for uploading game](#)

Upload your Game [to Itch](#) and send me the link!

Play some games created in Twine for inspiration:

[Cat Petting Simulator](#)

[Orbital Decay](#)

[Queers in Love at the End of the World](#)

Written Assignment B (due =5/5/25)

Use the new techniques in the readings, as well as the ones you learned last week, to create a story in Twine. You can poke around their website or

YouTube for examples of more stories made with Twine as well as lots of videos for how to use Twine in interesting ways.

The assignment itself is simply to write an interactive adventure or story or experience using the Twine tool. You should try to have fun. Your game should be at least 12 passages long and must include at least two of these elements:

- sound effects
- text effects
- music
- images
- background images
- animation
- an inventory system
- a user prompt
- a battle system

Class 13 5/6/25 EMOJI, Paralinguistics, Multimedia Project using READFOLD

In class: sharing Twine Games

Emoji Dick

Alexis Hope ReadFold: <https://www.alexishope.com/fold>

Debate about emoji, gatekeeping

Types of Media

Marshall McLuhan

Raymond Queneau *Exercise in Style*

Learning Outcomes:

Paralinguistics in a global digital world

Exploring how language conveys meaning

Inspecting sentiment

Readings:

[Excerpt from Susan Willmarth's Comic book adaptation of *Understanding Media*](#)

Mixed media Assignment due 5/12/25

Using ReadFold, make a brief multimedia explanation of your final project; be sure to include what you think the proper format for this piece should be, and don't forget to write how you talk.

Class 14: 5/13/25 Final Project Discussion

Share Mixed Media presentations for feedback

Writing clinic for final projects

Final Project: Due 5/21/25

(I will be available by zoom appointment to help with the final project between 12/10/-12/20

Using the feedback you have received from me and from your colleagues about your final project, submit a final version. This should be free of typos and spelling mistakes, video glitches, and, most importantly, should adhere to our two rules:

1> Write how you talk

2>Use the correct form for whatever the project is. Filmscripts should be in Screenplay form; Op-Eds should be in 5-body-paragraph essay form; ad copy should be in split-column form; & cetera

Feel free to re-work one of the pieces you wrote earlier in the term, or to branch out and explore other media. Consider submitting one of these below if you can't think of anything.

Storyboard

Website

Comic Strip

Mixed media Presentation

Video Essay

Agony or advice column

Game walkthrough

Animation

Animatic

WORKS CITED

The archives: Maddalena Polletta, January 2002. Accessed August 3, 2024.

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Caity Weaver, Peggy Sirota. "Dwayne Johnson for President!" GQ, May 10, 2017.
<https://www.gq.com/story/dwayne-johnson-for-president-cover>.

"Coca-Cola Classic AD: 'mean' Joe Greene [Full Version] (1979)." YouTube, July 17, 2007.
<https://www.youtube.com/watch?v=xffOCZYX6F8>.

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<https://www.hilobrow.com/2020/08/04/carbona-your-enthusiasm-4/>.

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"Exact Instructions Challenge - This Is Why My Kids Hate Me. | Josh Darnit." YouTube, January 26, 2017. https://www.youtube.com/watch?v=cDA3_5982h8.

"Fearless: Harris 2024." YouTube, July 30, 2024.
<https://youtu.be/q7Yr4U5Clls?si=Gpdpwqao0kgHbn7z>.

"Fold." FOLD. Accessed August 3, 2024. <https://readfold.com/>.

"Gillette's 'we Believe: The Best Men Can Be' Razors Commercial Takes on Toxic Masculinity." YouTube, January 15, 2019.
https://www.youtube.com/watch?v=UYaY2Kb_PKI.

"How to Avoid Death by Powerpoint | David JP Phillips | Tedxstockholmsalon." YouTube, April 14, 2014. <https://www.youtube.com/watch?v=Iwpi1Lm6dFo>.

"How to Write Art and Culture Reviews with Maya Phillips." YouTube, January 15, 2021.
<https://youtu.be/NMjY4wvaJ98>.

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