



## **HBO: Aesthetics, Narratives, and Business Practices**

CINE-UT 12 Topics in TV

Fridays 12:30 – 4:30

Rm 670

Instructor: Rochelle Sara Miller

Office Hours: Fridays 10-12, or by appointment

Rm 677

### **Course Overview:**

Over the last few decades the premium cable and satellite network, Home Box Office Inc. has developed American audience tastes and raised expectations for quality television programming. A long-term proponent of the “prestige show,” HBO repeatedly made the case that premium television is worth its monthly subscription fee; in doing so HBO laid the foundations for subscription streaming channels such as Netflix, Hulu, and Amazon, all of which now also produce their own exclusive, original content. Responding recently to the growing competition from these sites, HBO restated its familiar rhetoric announcing it would focus even more on quality and exercise a greater selective content strategy.

What is a HBO show? And, why have HBO’s shows mattered so much in American cultural life? This course asserts that HBO produces a distinctive and recognizable brand. Beyond the boasted high production value evident in their often auteur controlled aesthetic, HBO’s shows share specific thematic concerns, narratives, and philosophy as they build a complex picture of US life, telling in long-form serials, stories from America’s past and present. Screenings will include some of the network’s most popular shows from a variety of genres, such as: *The Wire*, *Girls*, *Entourage*, *Westworld*, *Game of Thrones*, and *Last Week Tonight*. The class will also address the company’s corporate model and operating structure, along with its position in the global media market.

### **Methodology:**

My methodology combines teaching close analysis, alongside historical context, and contemporary approaches to industry studies. I find this holistic method encourages us to practice interpretive reading strategies across a range of texts, and to make connections between cultural products and the conditions under which they are produced. Studies on HBO welcome a range of texts, from philosophy to trade paper articles, and invite us to think critically about American identity.

### **Class Online Resources:**

You will find the course syllabus, required, and suggested reading materials, and the course discussion board on our NYU class page. The materials are made available to you under the terms of “fair use.”

Please do not distribute them to people outside of this course as materials may be protected by Copyright law (title 17, US Code).

### **Course Requirements:**

**Attendance (10%):** You are expected to attend every class on time and stay for the duration of the class (this includes screenings). **Students who miss more than three classes (excused or unexcused) will lose their attendance grade. Students missing more than four classes (excused or unexcused) cannot pass this course as they will not have completed the required class hours to receive credit.**

**Independent Viewing:** If you don't have access to HBO Go, you will need to subscribe to HBO Now to watch the assigned independent viewings. Currently the subscription fee is 15 dollars per month, with the first month free. The independent viewings assigned each week must be watched BEFORE class.

**Weekly Assignment (20%):** Brief written reflections (2 paragraphs) on your independent viewings and readings should be uploaded to NYU Assignments as a PDF or Word Doc, no later than the Thursday morning before the week's class. Go beyond evaluation ("I liked/disliked this show") to make observations that can provoke discussion in class. Use the weekly assignments to develop ideas that you may wish to pursue in your final project.

**Participation (10%):** Come prepared to discuss the independent screenings and readings. Good class participation involves contributing to our ongoing discussion in an informed manner and respecting your fellow students' contributions. Anyone behaving in a disrespectful manner towards myself or other students will be told to leave the class.

**Very Short Presentation (5%):** At the start of every class, four students will each introduce a different article they have found from a reputable news/media/trade publication (*Hollywood Reporter*, *Variety*, *Entertainment Weekly*, *Forbes*, *The New York Times*, *AdWeek*... etc.). The article should have been written in the last five years, and report on some aspect of HBO's business operations. Each presentation should take about 2-4 minutes. State what the article is about, the author's opinion, and finally give your own opinion. Email me the article you have chosen to present on the Monday morning before the week's class to avoid duplication. I will circulate the chosen news articles to the class.

**Midterm Pitch (5%):** Pitch in no longer than a page an idea for a HBO show or mini-series, and address how the idea conforms to HBO's brand. You can choose to work by yourself for this, or in a group. You are invited to pitch your idea to the class if you wish to do so.

**Research Paper or Final Project (50%):** We will discuss your final paper, or project in class.

Over the duration of the course you will be expected to meet the following milestones.

- (Class Five) A 1-2 page paper outlining a topic of interest that you wish to pursue. Do some very broad research (on the web, for instance) on the subject you feel you'd like to work on. What attracts you (note: it doesn't have to be a "positive" attraction. You can work on a source or material that you sense is aesthetically or politically or morally not to your liking). What seems to generally have been written on this subject and from what angle? How do you guess you'll approach the subject critically? (5%)
- (Class Eight) A 4-page close analysis of a scene. Screen an episode of the show you are writing on, or one that engages with your topic of interest. Analyze a scene in depth and explain how it relates to some of your larger thematic points. (10%)
- (Class Ten) An annotated bibliography that includes at least four **scholarly** and two **trade** paper sources (no imdb/rotten tomatoes/Wikipedia please!). Explain how these sources will be useful to

your paper or project. What is the author's argument, how will yours differ? What is your intervention? (10%)

- (Class Thirteen) Hand in either:
  - 12-15 page fully-cited research paper.
  - A final project, (the concept for which, must have been approved by myself no later than November 1<sup>st</sup>) (25%)

**Extra Credit:** I will make extra credit opportunities available. TBD.

### **Grading:**

Attendance 10%

Participation: 10%

Short Presentation: 5%

Weekly Assignment: 20%

Midterm Pitch: 5%

Final Project 50%

### **Academic Honesty:**

I expect all your writing to be based on your own original interpretations and ideas. If you are uncertain whether to cite a source always err on the side of caution and cite it!

Plagiarism is the theft of other people's ideas and work. Always remember to cite the texts you draw from and place any writing that isn't your own in quotation marks. Anyone who plagiarizes will receive an F for the course. Review NYU's academic integrity guidelines here: <https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html>

### **Electronic Devices:**

Electronic devices such as phones/laptops/tablets/smart watches are **not to be used** during classes and screenings unless you have a documented request for special accommodations due to a disability. All notes should be taken in a notebook that you bring to every class.

### **Office Hours:**

I am always happy to meet with students. Feel free to visit me during office hours, or email me to set up an appointment outside of office hours.

### **Wellness:**

Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange [212-443-9999](tel:212-443-9999). Also, all students who may require an academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center [212-998-4980](tel:212-998-4980). Please let your instructor know if you need help connecting to these resources.

Schedule  
(subject to some change)

**Class One (09/07/2018): Introductions, and HBO Brand Identity**

**Discussion:**

- Intro to the course
- HBO brand identity
- HBO the history and creation of a brand
- Intro to next week's class on: "Quality TV" & narrative beginnings

**Clips and Screenings:**

HBO advertisement

*Westworld* (Jonathan Nolan & Lisa Joy, 2016 - ) Season 1, Episode 3.

*The Sopranos* (David Chase, 1999-2007) Season 1, Episode 1.

**Readings:**

Leverette, Marc. "Introduction: The Not TV Industry," *It's Not TV: Watching TV in the Post-Television Era*. Ed. by Marc Leverette, Brian L. Ott, and Cara Louise Buckley. Routledge, 2008.

Landgraf, John [CEO FX Networks] "Foreward" to *We Now Disrupt This Broadcast: How Cable Transformed Television and the Internet Revolutionized It All*. The MIT Press, 2018.

McCollum, Victoria and Guliana Monteverde. "Introduction," *HBO's Original Voices: Race, Gender, Sexuality and Power*. Ed. by Victoria McCollum, and Giuliana Monteverde, Routledge, 2018.

**Suggested Reading:**

Anderson, Christopher. "Producing an Aristocracy of Culture in American Television," *The Essential HBO Reader*. Ed. by Gary R. Edgerton & Jeffrey P. Jones. The University Press of Kentucky. 2008.

**Assignment:**

To be completed before class two: Watch the first ever episodes of the following shows: *Six Feet Under* (Alan Ball, 2001-2005) and *Big Love* (Mark V. Olsen, Will Scheffer, 2006-2011) Write some reflections comparing and contrasting the first episodes. Consider in relation to the readings and Mittel's assertion that pilots must "**teach**" viewers how a show is to be watched, and "**inspire**" viewers to continue watching the season.

**Class Two (09/14/2018): Life, Death, and Taxes**

**Discussion:**

- Continuing Discussion: Quality TV – What is it?
- Narrative beginnings and the pilot
- Visions of the American family life and male melodrama
- HBO and American exceptionalism/existentialism

**Clips and Screenings:**

*Six Feet Under* (Alan Ball, 2001-2005)

*Big Love* (Mark V. Olsen, Will Scheffer, 2006-2011)

*In Treatment* (Roderigo Garcia, 2008-2010)

*The Sopranos* (David Chase, 1999-2007) Season 1, Episode 6. "College"  
*Succession* (Jesse Armstrong, 2018 -) Season 1, Episode 1. "Celebration"

**Readings:**

McCabe, Janet. and Kim Akass, "It's Not TV, It's HBO's Original Programming: Producing Quality TV," *It's Not TV: Watching TV in the Post-Television Era*. Ed. by Marc Leverette, Brian L. Ott, and Cara Louise Buckley. Routledge, 2008.

Lotz, Amanda D. "If it's Not TV What Is It? The Case of U.S. Subscription Television."

&

Polan, Dana. "Cable Watching: HBO, The Sopranos, and Discourses of Distinction," *Cable Visions: Television Beyond Broadcasting*. Ed. by Sarah Banet Wiser, Cynthia Chris & Anthony Freitas, New York University Press, 2007.

Mittel, Jason. "Beginnings," *Complex TV: The Poetics of Contemporary Television Storytelling*. New York University Press. 2015. p55-68

Nussbaum, Emily. "Succession's Satisfyingly Nasty Family Ties," *The New Yorker*. 09/03/2018.

**Suggested Readings:**

Smith, Anthony N. "TV or Not TV? The Sopranos and Contemporary Episode Architecture in US Network and Premium Cable Drama." *Critical Studies in Television*, vol. 6, no. 1, Spring 2011, pp. 36-51.

Kelso, Tony. "And Now No Word From Our: How HBO Puts the Risk Back into Television," *It's Not TV: Watching TV in the Post-Television Era*. Ed. by Marc Leverette, Brian L. Ott, and Cara Louise Buckley. Routledge, 2008.

Defino, Dean J. "The Visible Effect." *The HBO Effect*. Bloomsbury: New York. 2014

**Assignment:**

To be completed before class three: Watch any episode of the show: *Sex and the City* (Darren Star, 1998-2004), along with the first ever episodes of the shows: *Girls* (Lena Durham, 2012-2017) and *Insecure* (Issa Rae, Larry Wilmore, 2016-). Write some reflections comparing and contrasting, and discuss in relation to one of the below readings.

**Class Three (09/21/2018): The Comedies >Women**

**Discussion:**

- Constructing characters
- Telling women's stories
- The politics of representation
- Web fandom and online discourse

**Clips and Screenings:**

*Sex and the City* (Darren Star, 1998-2004)

*Girls* (Lena Durham, 2012-2017)

*Insecure* (Issa Rae, Larry Wilmore, 2016-)

*Divorce* (Sharon Horgan, 2016-)

**Readings:**

Nussbaum, Emily. "Difficult Women: How *Sex and the City* Lost its Good Name," *The New Yorker*. 29/07/2013.

Kroener, Oliver. "Marnie is the Worst: Antipathetic Characters in Contemporary HBO Programmes," *HBO's Original Voices: Race, Gender, Sexuality and Power*. Ed. by Victoria McCollum, and Giuliana Monteverde, Routledge, 2018.

Sobande, Francesca. "Praising, Erasing, Replacing, Race-ing: *Girls*: Intersectional Online Critiques and the Ascent of *Insecure*," *HBO's Original Voices: Race, Gender, Sexuality and Power*. Ed. by Victoria McCollum, and Giuliana Monteverde, Routledge, 2018.

"Web Series to HBO: Up Close with Issa Rae (2015)," *On Story: The Golden Ages of Television*. Texas University Press. October 2018.

### **Suggested Reading:**

McKabe, Janet and Kim Akass. "What Has HBO Ever Done for Women?" *The Essential HBO Reader*. University Press of Kentucky. 2008.

Markle, Gail. "Can Women Have Sex Like a Man?" Sexual Scripts in Sex and the City." *Sexuality & Culture* 12. No.1. Winter 2008 45-57.

Bell, Katherine. "'Obvie, We're the Ladies!'" Post-Feminism, Privilege, and HBO's Newest *Girls*," *Feminist Media Studies*, 13:2, 363-366. 2013.

Meyer, Michaela D. E. "The Fantasy of Sex and the City: A Postcolonial Critique of the Romantic Imaginary, Consumerism and Globalization." *Women's Studies*. vol. 43, no. 4, May/June 2014.

### **Assignment:**

To be completed before class four: Watch an episode of your own choosing from each of the following shows: *Curb Your Enthusiasm* (Larry David, 2000-), *Entourage* (Doug Ellin, 2004-2011), *Silicon Valley* (Mike Judge, John Altschuler, Dave Krinsky, 2014-). Write some notes comparing and contrasting, and consider in relation to Brooke Duffy's article.

### **Class Four (09/28/2018): The Comedies > Men**

#### **Discussion:**

- HBO and Media Industry Self-Reflexivity
- How Does Funny Work?
- Work Place Comedies and the HBO Writers Room
- The "Digital Revolution" and Streaming

#### **Clips and Screenings:**

*The Comeback* (Lisa Kudrow, Michael Patrick King, 2005-)

*Curb Your Enthusiasm* (Larry David, 2000-)

*Entourage* (Doug Ellin, 2004-2011)

*Silicon Valley* (Mike Judge, John Altschuler, Dave Krinsky, 2014-)

#### **Readings:**

Click, Melissa A., et al. "Let's Hug It Out, Bitch": HBO's *Entourage*, Masculinity in Crisis, and the Value of Audience Studies." *Television & New Media*, vol. 16, no. 5, 403-42.1.

Szalay, Michael. "Pimps and Pied Pipers: Quality Television in the Age of Its Direct Delivery." *Journal of American Studies*, vol. 49, no. 4, Nov. 2015, p. 813.

Mackeldon, Amy. "Feminism, 'Dick' Jokes & (Re) Defining Masculinity: Satirizing the Tech World in *Silicon Valley*," *HBO's Original Voices: Race, Gender, Sexuality and Power*. Ed. by Victoria McCollum, and Giuliana Monteverde, Routledge, 2018.

Duffy, Brooke E., et al. "Reflexivity in Television Depictions of Media Industries: Peeking behind the Gilt Curtain." *Communication, Culture & Critique*, vol. 4, no. 3, Sept. 2011, 296-313.

### **Suggested Reading:**

Duncan, Pansy. "Joke Work: Comic Labor and the Aesthetics of the Awkward," *Comedy Studies*, vol. 8, no. 1, Apr. 2017, 36-56.

Williamson, Lisa. "Challenging Sitcom Conventions: From the Larry Sanders Show to *The Comeback*"

### **Assignment:**

Watch the first ever episodes of the following shows: ***Deadwood*** (David Milch, 2004-6), ***Boardwalk Empire*** (Terence Winter, 2010 – 2014). Write some reflections on the programs and what they want us to know about American history.

### **Class Five (10/05/2018): The Histories > Creation**

#### **Discussion:**

- Historical Drama: Purposes and Pleasures
- HBO, To Be an American and Empire
- Screening the Past: Set, Costume Design, & VFX
- *Boardwalk Empire* and the Cinematic

#### **Clips and Screenings:**

*Rome* (Bruno Heller, William J. MacDonald, John Milius, 2005-)

***Deadwood* (David Milch, 2004-6)**

*John Adams* (Kirk Ellis, 2008)

***Boardwalk Empire* (Terence Winter, 2010 – 2014)**

#### **Readings:**

Perlman, Allison. "Deadwood, Generic Transformation, and Televisual History." *Journal of Popular Film & Television*, vol. 39, no. 2, Apr. 2011, 102-112.

McCabe, Janet. "HBO Aesthetics, Quality Television and Boardwalk Empire." *Television Aesthetics and Style*, Jason (ed. and introd.) Jacobs and Steven (ed. and introd.) Peacock, Bloomsbury, 2013, 185-197.

Nochimson, Martha P. "Boardwalk Empire: America Through a Bifocal Lens." *Film Quarterly* 66, no. 1 (2012): 25-39.

**Assignment:** Watch the first ever episodes of the shows ***Band of Brothers*** (Steven Spielberg, Tom Hanks, 2001) and ***Generation Kill*** (David Simon, Andrea Calderwood, 2008).

### **Class Six (10/12/2018): The Histories > War**



**Discussion:**

- The Ethics of Screening War: Scale and Perspective
- Representations of Historical Past vs. Modern Day Warfare

**Clips and Screenings:**

*John Adams* (Kirk Ellis, 2008)  
***Band of Brothers*** (Steven Spielberg, Tom Hanks, 2001)  
*The Pacific* (Steven Spielberg, Tom Hanks, 2010)  
***Generation Kill*** (David Simon, Andrea Calderwood, 2008)

**Readings:**

Virilio, Paul. *War and Cinema* (excerpts)

Schatz, Thomas. "Band of Brothers" *The Essential HBO Reader*. Edited by Gary Edgerton and Jeffrey P. Jones. University Press of Kentucky. 2008.

Richard Beck, author. "Beyond the Choir: An Interview with David Simon [On Generation Kill]" *Film Quarterly*, no. 2, 2008, p. 44.

Gregersdotter, Katarina. "September 11 and Beyond: The Influence of 9/11 on American Film and Television." *Violence in American Popular Culture: American History and Violent Popular Culture*, GlobalData Ltd, 2016.

**Assignment:**

To be found on NYU CLASSES

**Class Seven (10/19/2018): Crime and Punishment****Clips and Screenings:**

*Oz* (Tom Fonatana 1997-2003)  
*The Sopranos* (David Chase, 1999-2007)  
***The Wire* (David Simon, 2002 – 2008)**  
*True Detective* (Nic Pizzolatto, 2014-)  
***The Night of* (Richard Price, Steven Zaillian, 2016)**

**Readings:**

Williams, Linda. *On the Wire*. Duke University Press. 2014.

Kinder, Marsha. "Rewiring Baltimore: The Emotive Power of Systemic, Seriality, and The City." *Film Quarterly* 62, no. 2 (Winter 2008/2009): 50-57.

**Class Eight (10/26/2018): The Auteur> David Simon, an American Dickens?****Discussion:**

- Theories of Auteurism
- HBO and working with the Auteur
- The Work of David Simon

**Clips and Screenings:**



*The Wire* (David Simon 2002 – 2008)  
*Generation Kill* (David Simon, Andrea Calderwood, 2008)  
*Treme* (David Simon, 2010-2013)  
*The Deuce* (David Simon, 2017 -)

**Readings:**

Mittel, Jason. "Authorship," *Complex TV: The Poetics of Contemporary Television Storytelling*. NYU Press. 2015.

Szalay, Michael. "The Writer as Producer; Or Hip Figure After HBO, *Mad Men*, *Mad World*, *Sex*, *Politics and Style*, and *the 1960s*. Duke University Press, 2013.

Fuqua, Joy V. "'In New Orleans, We Might Say It Like This . . .': Authenticity, Place, and HBO's *Treme*." *Television & New Media* 13, no. 3 (May 2012): 235.

**Suggested Reading:**

Moore, Andrew. "Treme and Antigone: Mourning, music and resistance." *European Journal of American Culture* 35, no. 1 (March 2016): 33-49.

**Assignment:**

**To be found on NYU CLASSES**

**Class Nine (11/02/2018): Documentaries: This American Life**

**Clips and Screenings:**

*Paradise Lost Trilogy* (Joe Berlinger, Bruce Sinofsky, 1996)  
*When The Levees Broke* (Spike Lee, 2006)  
*The Jinx* (Andrew Jarecki, 2015)

**Readings:**

Thomson, Patricia. "Sheila's Gotta Have It: With a Taste for Both the Serious and the Salacious, Sheila Nevins Has Turned HBO Documentaries into a Primetime Bonanza." *Independent Film and Video Monthly*, vol. 24, no. 7, Aug. 2001, pp. 32-35

Bruzzi, Stella. "Making a Genre: The Case of the Contemporary True Crime Documentary." *Law & Humanities*, vol. 10, no. 2, Nov. 2016. 249-280.

Mertens, Jacob. "Parting Words: Experimenting with Form in the Serial Documentary." *Film International*, vol. 15, no. 1, Mar. 2017. 143-144.

Aguayo, Angela J. "Paradise Lost and Found: Popular Documentary, Collective Identification and Participatory Media Culture." *Studies in Documentary Film*, vol. 7, no. 3, Sept. 2013, 233-248.

**Assignment:**

**To be found on NYU CLASSES**

**Class Ten (11/09/2018): US Politics and the Market for News**

**Clips and Screenings:**

*Veep* (Armando Iannucci, 2012)  
*The Newsroom* (Aaron Sorkin, 2012)

*VICE* (Shane Smith, 2013-)  
*Real Time with Bill Maher* (Bill Maher, 2003 -)  
*Last Week Tonight* (John Oliver, 2014-)

**Readings:**

Ferrucci, Patrick, "Market Matters: How Market Driven is *The Newsroom*?" *Critical Studies In Television* 11, no. 1 (March 2016): 41-58.

Bødker, Henrik. "VICE Media Inc.: Youth, Lifestyle – and News." *Journalism*, vol. 18, no. 1, Jan. 2017, p. 27.

Ward, Nicholas, Ryan. "An Analysis of VICE Media's Expedient Commodification of Modern Hipster Culture as a Motif of Contemporary Capitalism." *Media Watch*, vol. 7, no. 1, Jan-Apr2016, p. 44.

Becker, Amy B. and Leticia Bode. "Satire as a Source for Learning? The Differential Impact of News Versus Satire Exposure on Net Neutrality Knowledge Gain." *Information, Communication & Society*, vol. 21, no. 4, Apr. 2018, p. 612. [in relation to *Last Week Tonight*]

Greenwood, Molly M., et al. "Ferguson on Facebook: Political Persuasion in a New Era of Media Effects." *Computers in Human Behavior*, vol. 57, 01 Apr. 2016, pp. 1-10. [in relation to *Last Week Tonight*]

**Assignment:**

To be found on NYU CLASSES

**Class Eleven (11/16/2018): Adaptation: The HBO Way**

**Clips and Screenings:**

*Mildred Pierce* (Todd Haynes, 2011)  
*Olive Kitteridge* (Jane Anderson, 2008)  
*Empire Falls* (Fred Schepisi, 2005)  
*Big Little Lies* (David E. Kelley, 2017-)

**Readings:**

Strout, Elizabeth. *Olive Kitteridge*. New York: Random House. 2008.

Letort, Delphine. "Age and Gender in the Miniseries Adaptation of Elizabeth Strout's *Olive Kitteridge*." *Adaptation*, vol. 9, no. 1, Mar. 2016, pp. 86-97.

Bruzzi, Stella. "Dressing *Mildred Pierce*: Costume and Identity across the Ages." *Screen*, vol. 54, no. 3, Sept. 2013, pp. 397-402.

**Assignment:**

Watch the first four ever episodes of *Game of Thrones* (David Benioff & D.B. Weiss, 2011-2019).

**HAPPY THANKSGIVING!**

**Class Twelve (11/30/2018): Fantasy and the Now > *Game of Thrones***

**Clips and Screenings:**

*True Blood* (Alan Ball, 2008-14)

*Westworld* (Jonathan Nolan & Lisa Joy, 2016 - )  
*Game of Thrones* (David Benioff & D.B. Weiss, 2011-2019)

**Readings:**

Lotz, Amanda. "Game of Thrones Introduces the Global Blockbuster," *We Now Disrupt This Broadcast: How Cable Transformed Television and the Internet Revolutionized It All*. The MIT Press, 2018.

Szalay, Michael. "HBO's Flexible Gold." *Representations* 126. No. 1:112-134. 2014.

**Assignment:**

**To be found on NYU CLASSES**

**Class Thirteen (12/07/2018): HBO The US and Beyond: Case Study > HBO Latin America**

**Clips and Screenings:**

*Capadocia* (Argos Productions, 2008-)  
*Sr. Avila* (Marcelo and Walter Slavich, 2014-)

**Readings:**

Martínez, K.Z. Monolingualism, Biculturalism, and Cable TV: HBO Latino and the Promise of the Multiplex. *Cable Visions: Television Beyond Broadcasting*, NYU Press, 01 Jan. 2007.

Tilson, Donn J. and Doug Newsom. "Marketing the Americas: A Vision for a New World Union." *International Journal of Commerce & Management*, vol. 11, no. 1, Jan. 2001.

**Assignment:**

**To be found on NYU CLASSES**

**Class Fourteen (12/14/2018): HBO Flops >Understanding Failure, and the Future of HBO**

**Clips and Screenings:**

*Carnivale* (Daniel Knauf, 2003-2005)  
*Tell Me You Love Me* (Cynthia Mort, 2007)  
*John from Cincinnati* (David Milch and Kem Nunn, 2007)  
*Vinyl* (Mick Jagger, Martin Scorsese, Rich Cohen, Terence Winter, 2016)  
 Addressing the controversy over *Confederate* (forthcoming)

**Readings:**

D'Addario, Daniel. "HBO's *Vinyl* Was a Major Disappointment: What Went Wrong?" *TIME*. April 18, 2016.

Ahmed, Tufayel. "What Went Wrong with HBO's 'Vinyl?'" *Newsweek*. June 23, 2016.

Jodelka, Filiipa. "Scratch that: HBO's Vinyl is a Jagger and Scorsese Stinker. February 15, 2016.

Masters, Kim. "HBO's High-Class Problems: \$100M 'Vinyl' Disappoints Amid 'Westworld,' David Fincher Woes." *The Hollywood Reporter*, February 24, 2016.

Goodwin, Jonathan. "Mediation in David Milch's *John from Cincinnati*." *Journal of Popular Television*, vol. 2, no. 2, Oct. 2014, 139-153.